PLAYERS

ERIC SHANFIELD

PLAYERS

Eric Shanfield

ENS.2008.9 | 7’

texts by Don DeLillo

Tenor

Piano

Violin

Viola

Cello

FOR REASONS OF COPYRIGHT PLAYERS MAY NOT BE PERFORMED IN ANY FOR-PROFIT SITUATION.

From *Paul’s Boutique* to Girl Talk to the Pictures Generation, I have always been interested in sampling and appropriation in music, the arts, literature, what have you, and the idea of making a new thing from others’ works has long intrigued me. However, the main impetus for composing *Players* was simply this: every so often I come across a little musical phrase in some other composer’s work I find fascinating on its own and would enjoy hearing over and over again removed from its original context. In this composition I have done exactly that, rearranging original music by other composers for string trio in alternation with piano interludes (the strings and piano only play together in the final section), adding a freely-composed vocal line on top. The texts are taken from the beginning of every Don DeLillo novel published through 2008, *Americana* to *Falling Man*, because few writers know how to kick things off better than Don DeLillo. Because the music is likely not sufficiently altered from the originals, for reasons of copyright law *Players* is not available for for-profit performance. *Players* was composed in 2008 and lasts about seven minutes.

©2008 Eric Shanfield (Enterprise Research Institute Council, ASCAP)

PLAYERS

texts by Don DeLillo

Americana (Dmitri Shostakovich: String Quartet No. 10, Mov. I)

Then we came to the end of another dull and lurid year.

End Zone (Perotin: Alleluia Nativitatis)

Taft Robinson was the first black student to be enrolled at Logos college in west Texas. They got him for his speed.

Great Jones Street (Arnold Schoenberg: Verklarte Nacht)

Fame requires every kind of excess.

Ratner's Star (Elliott Carter: String Quartet No. 1, Mov. III)

Little Billy Twillig stepped aboard a Sony 747 bound for a distant land. This much is known for certain.

Players (Erik Satie: La Balancoire, from Sports et divertissiments)

Someone says: "Motels. I like motels. I wish I owned a chain, worldwide. I'd like to go from one to another to another. There's something self-realizing about that."

Running Dog (Kevin Volans: String Quartet No. 4, Mov. I)

You won't find ordinary people here. Not after dark, on these streets, under the ancient warehouse canopies. Of course you know this. This is the point. It's why you're here, obviously.

The Names (Anton Webern: Symphony Op. 21, Mov. II)

For a long time I stayed away from the Acropolis. It daunted me, that somber rock.

White Noise (Arvo Pärt: Summa)

The station wagons arrived at noon, a long shining line that coursed through the west campus.

Libra (Guillaume de Machaut: Messe de Notre Dame, Gloria)

This was the year he rode the subway to the ends of the city, two hundred miles of track.

Mao II (Samuel Barber: Summer Music)

Here they come, marching into American sunlight.

Underworld (Aaron Copland: Midday Thoughts)

He speaks in your voice, American, and there's a shine in his eye that's halfway hopeful.

The Body Artist (Morton Feldman: Palais de Mari)

Time seems to pass.

Cosmopolis (Robert Schumann: Marchenbilder, Mov. IV)

Sleep failed him more often now, not once or twice a week but four times, five. ...It was a matter of silences, not words.

Falling Man (Dmitri Shostakovich: String Quartet No. 10, Mov. I)

It was not a street anymore but a world, a time and space of falling ash and near night.

(All interludes from Erik Satie: Pieces Froides, Danses de travers 1-3)

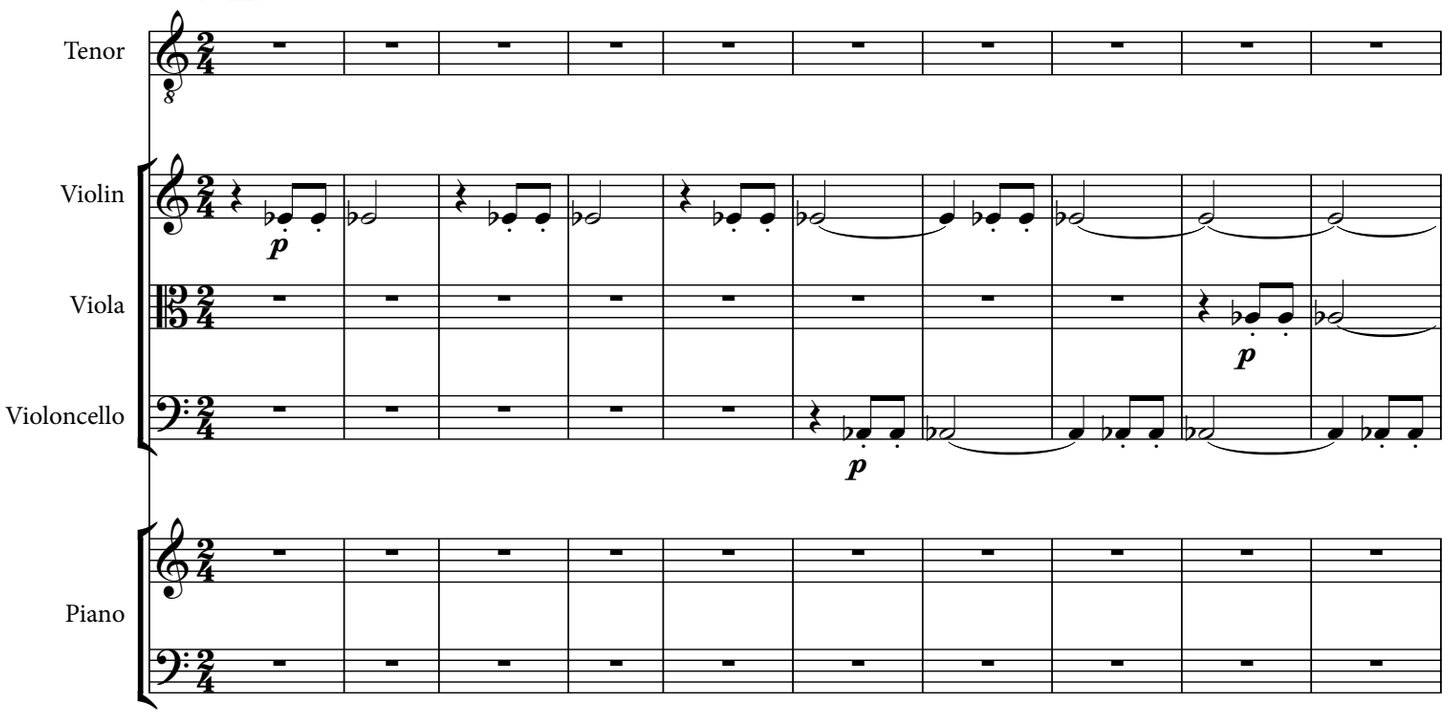
PLAYERS

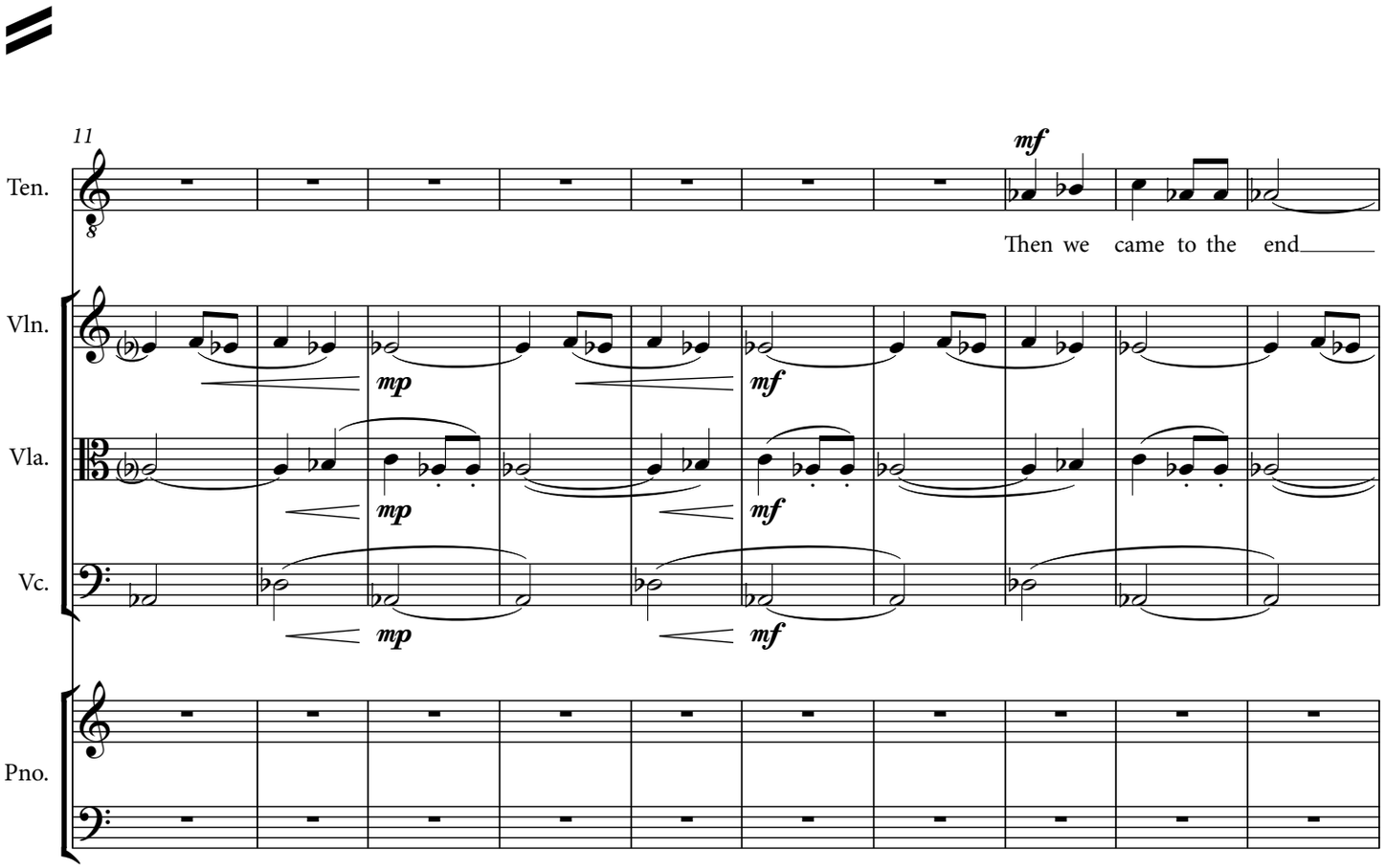
Don DeLillo

Americana (Dmitri Shostakovich)

Eric Shanfield

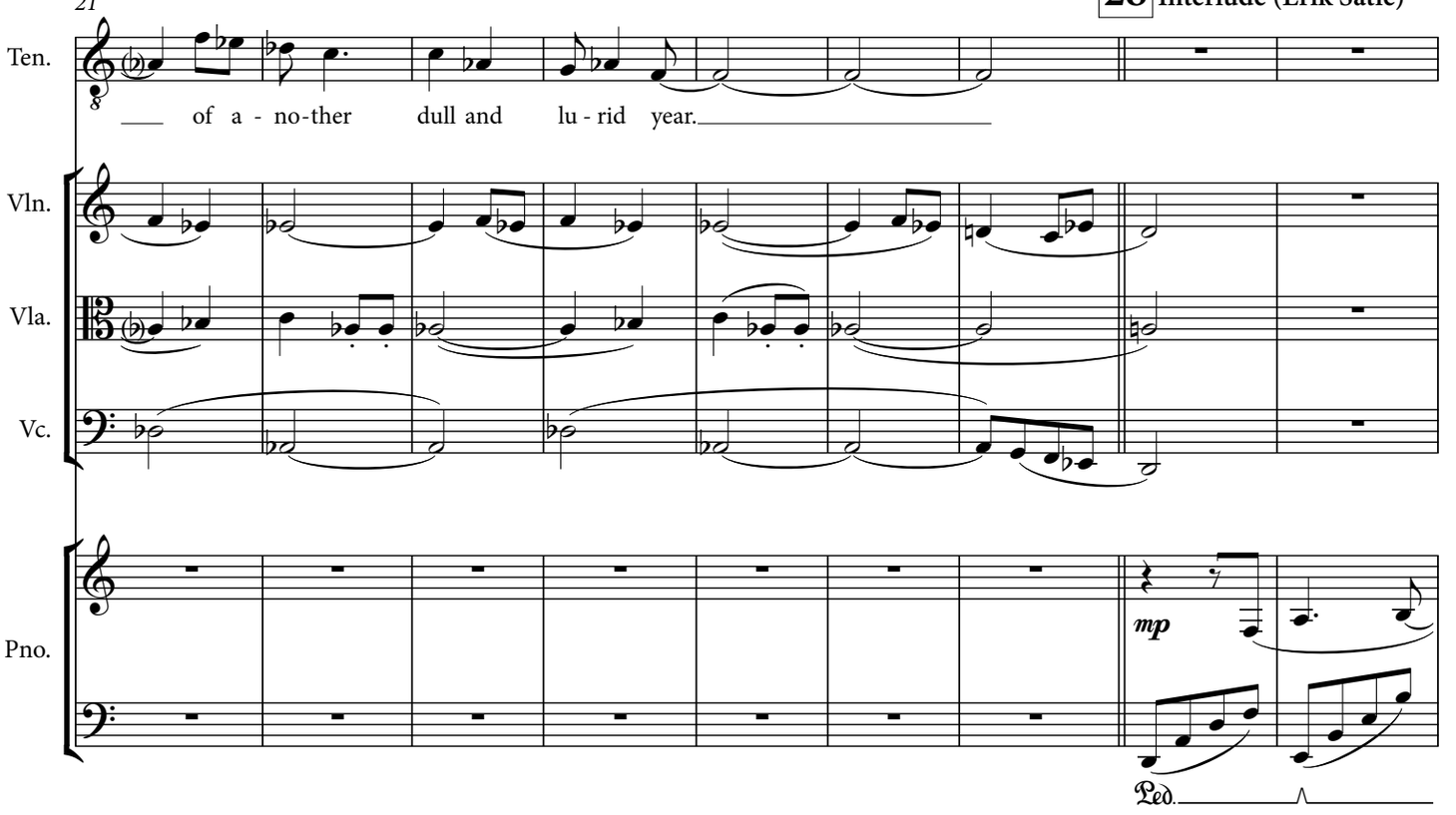
♩=126



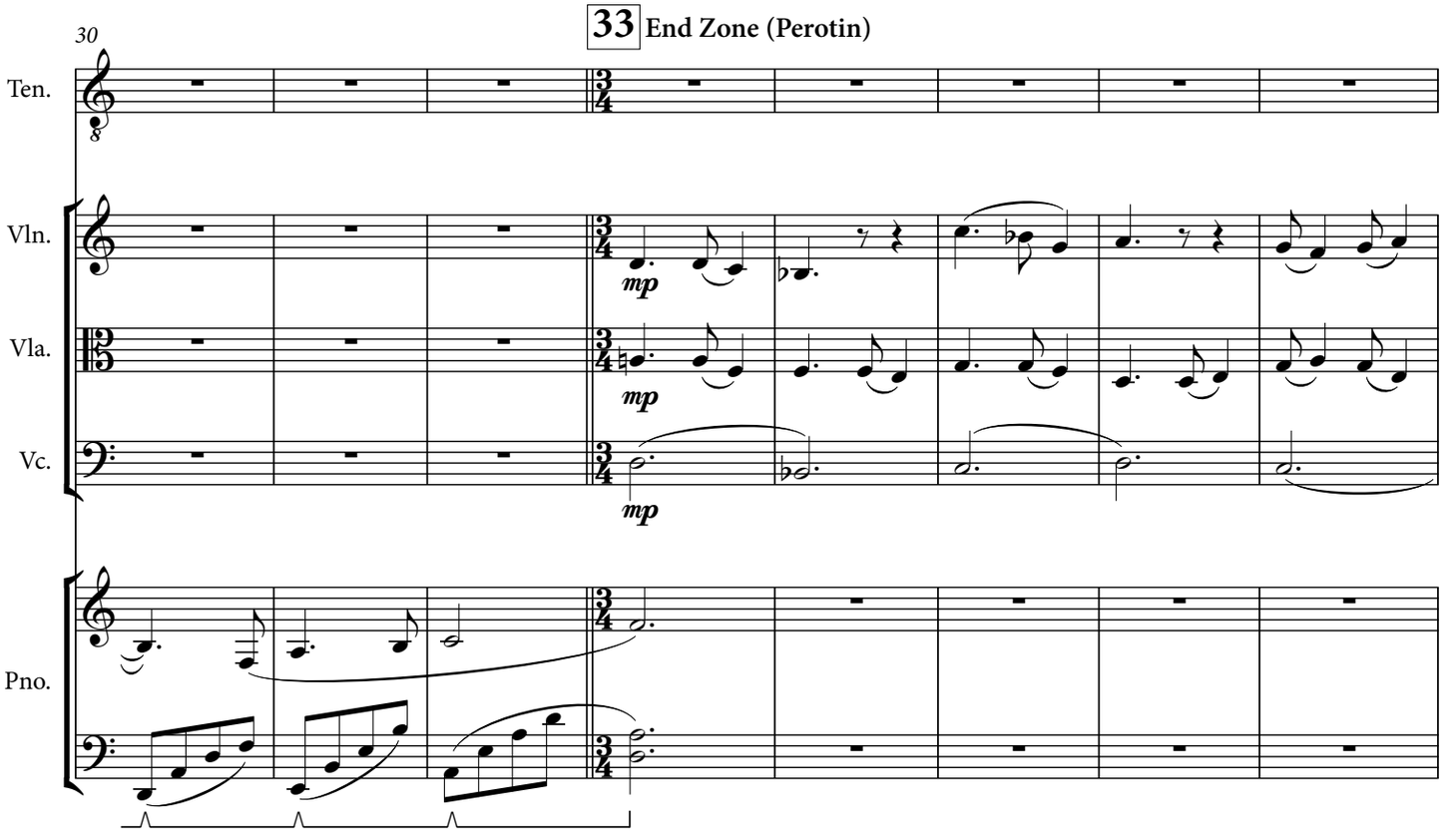


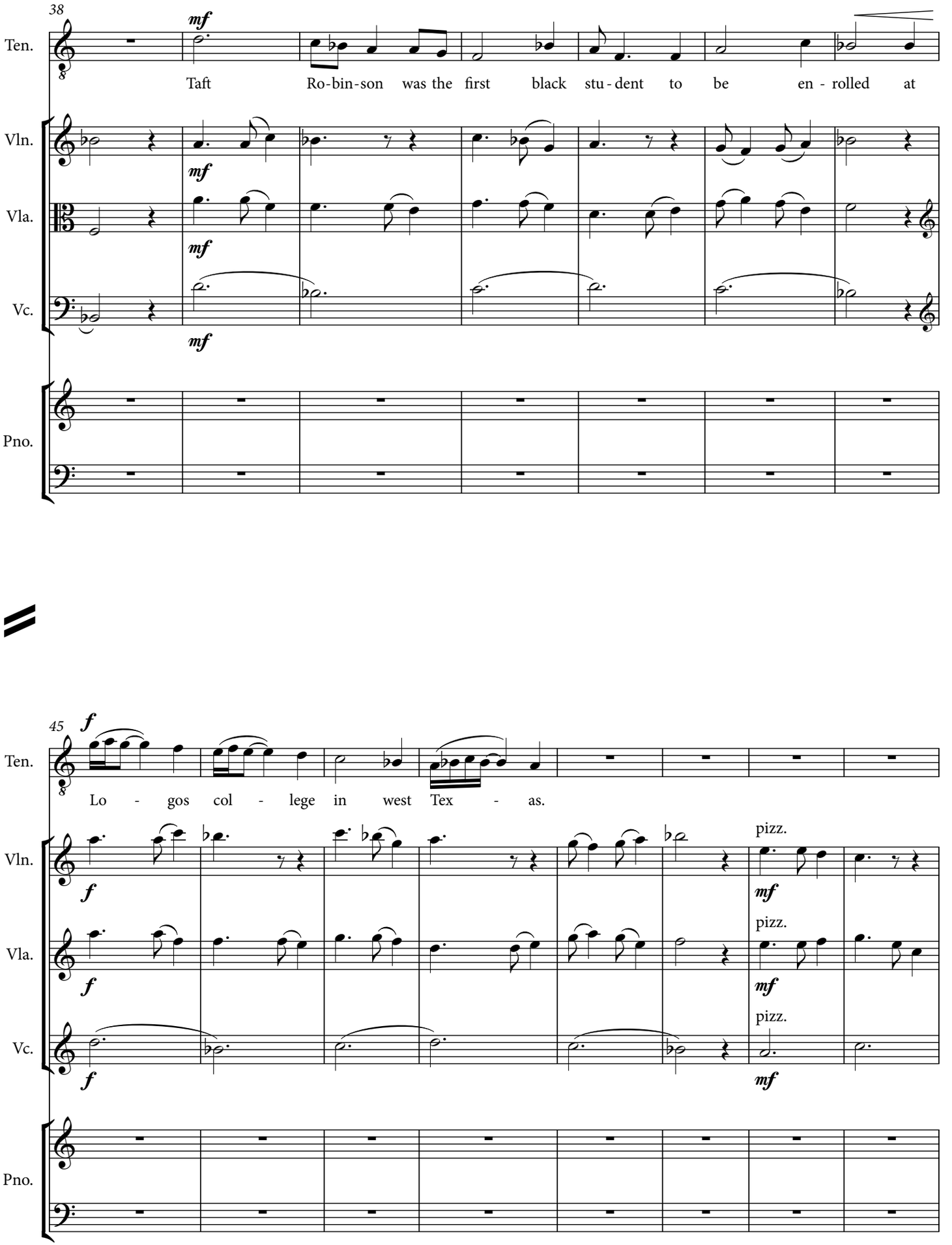
Copyright © 2008 Eric Shanfield (Enterprise Research Institute Council, ASCAP)

28 **Interlude (Erik Satie)**



33 **End Zone (Perotin)**




38
Ten.
Vln.
Vla.
Vc.
Pno.
mf
Taft Ro-bin-son was the first black stu-dent to be en-rolled at
45
f
Lo-gos col-lege in west Tex-as.
pizz.

53

59 **Interlude (Erik Satie)**

Ten.

mf

They got him for his speed.

Vln.

Vla.

pluck 1st note only

Vc.

f

Pno.

f

Ped.

61

63 **Great Jones Street (Arnold Schoenberg)**

Ten.

Vln.

arco

mp

Vla.

arco

mp

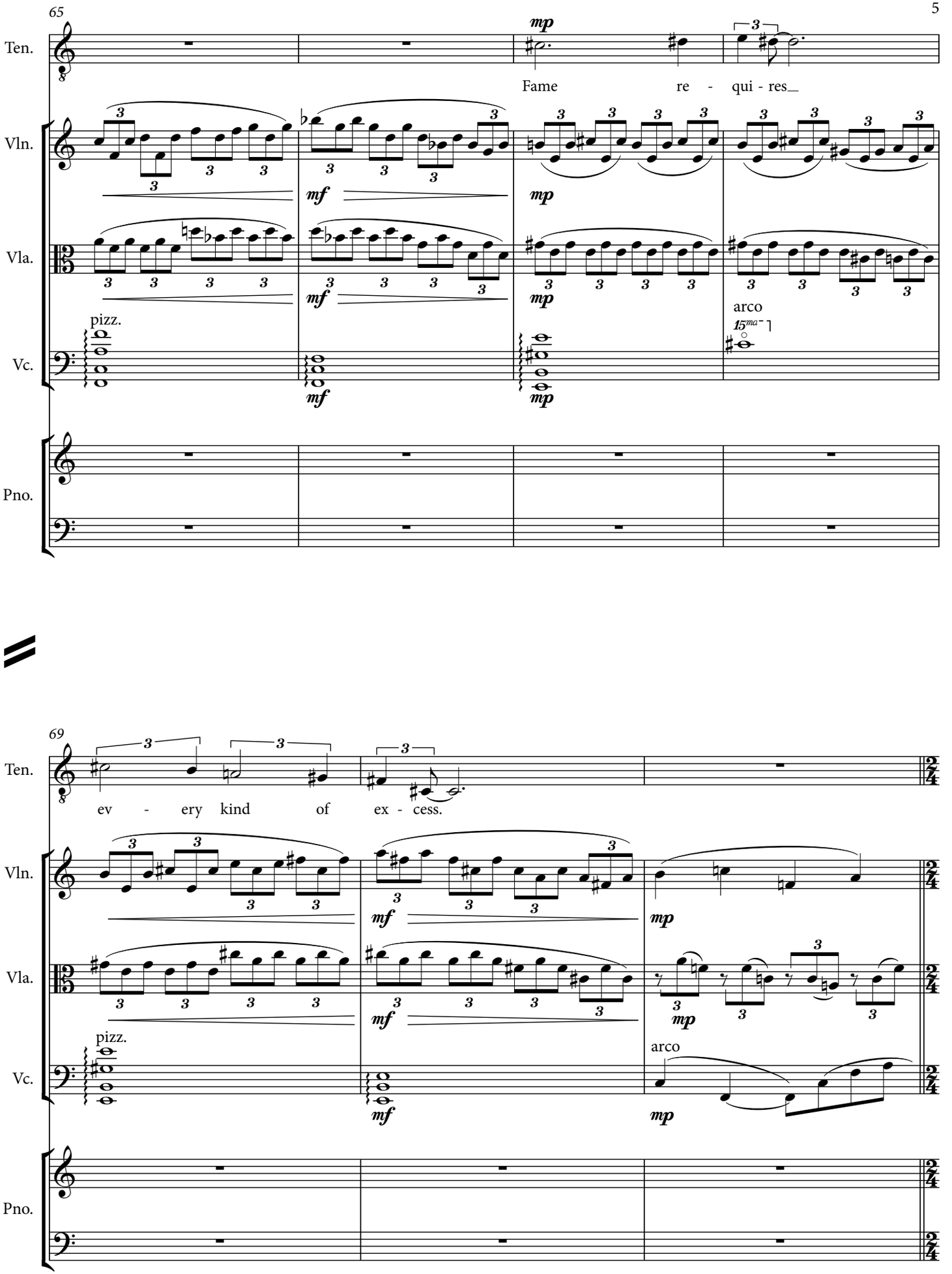
Vc.

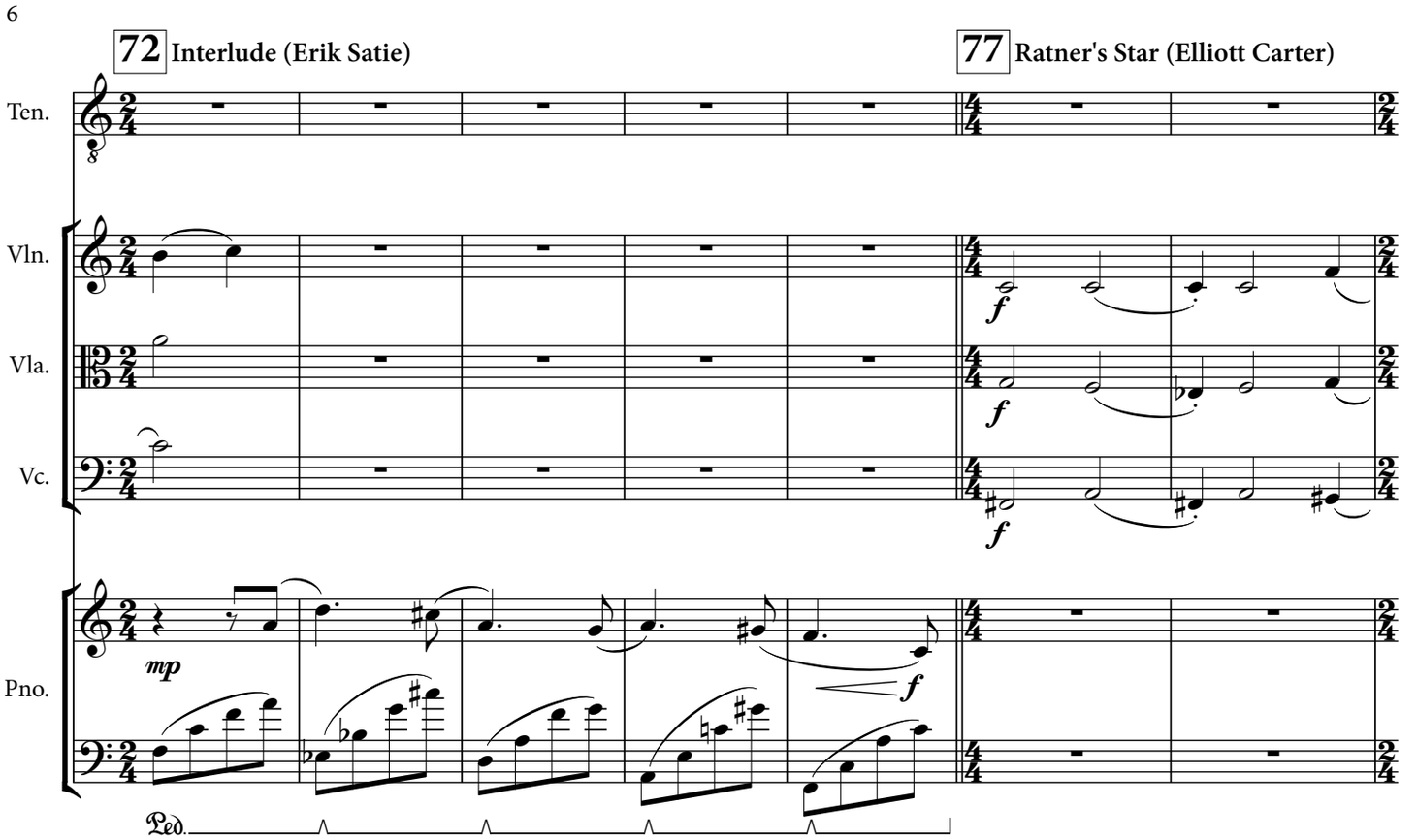
arco

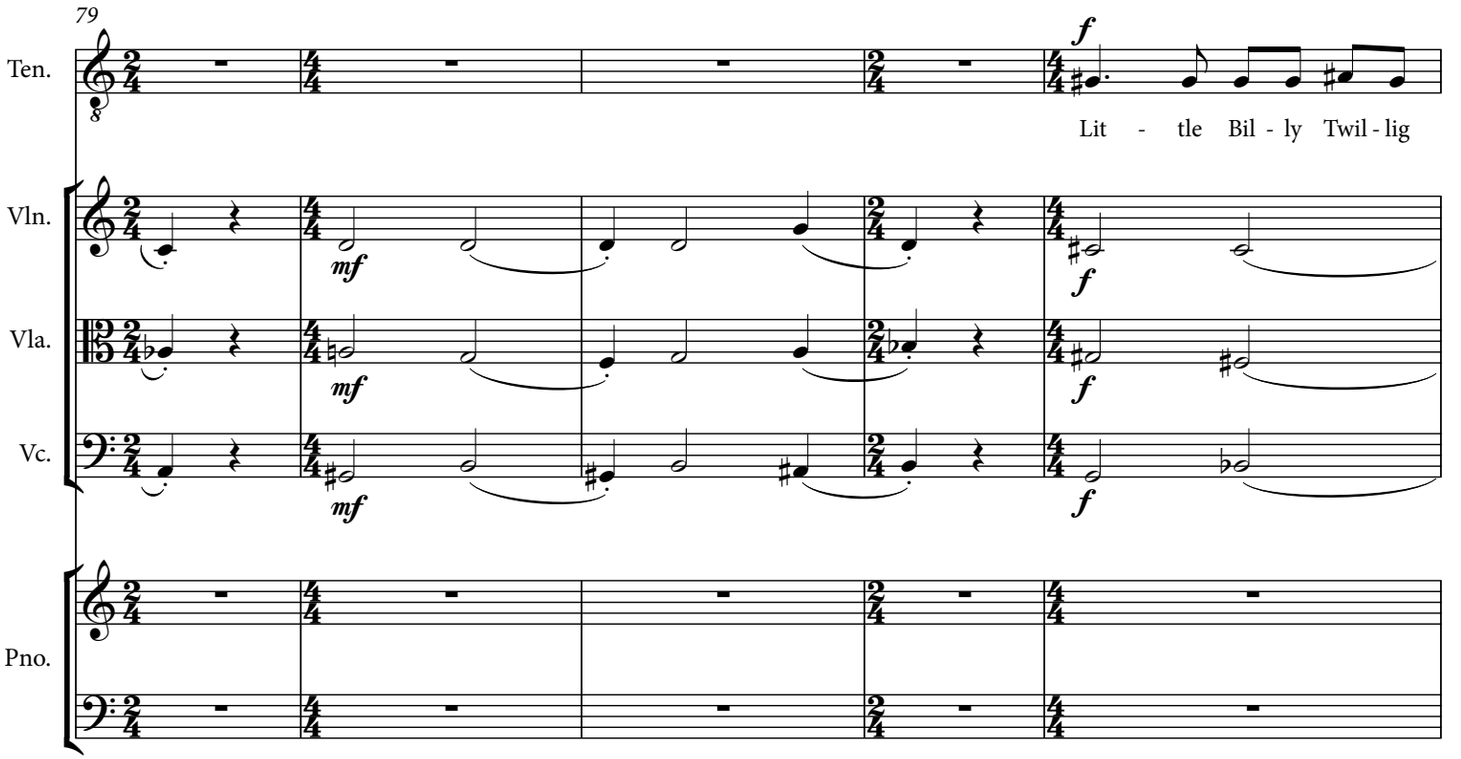
8va

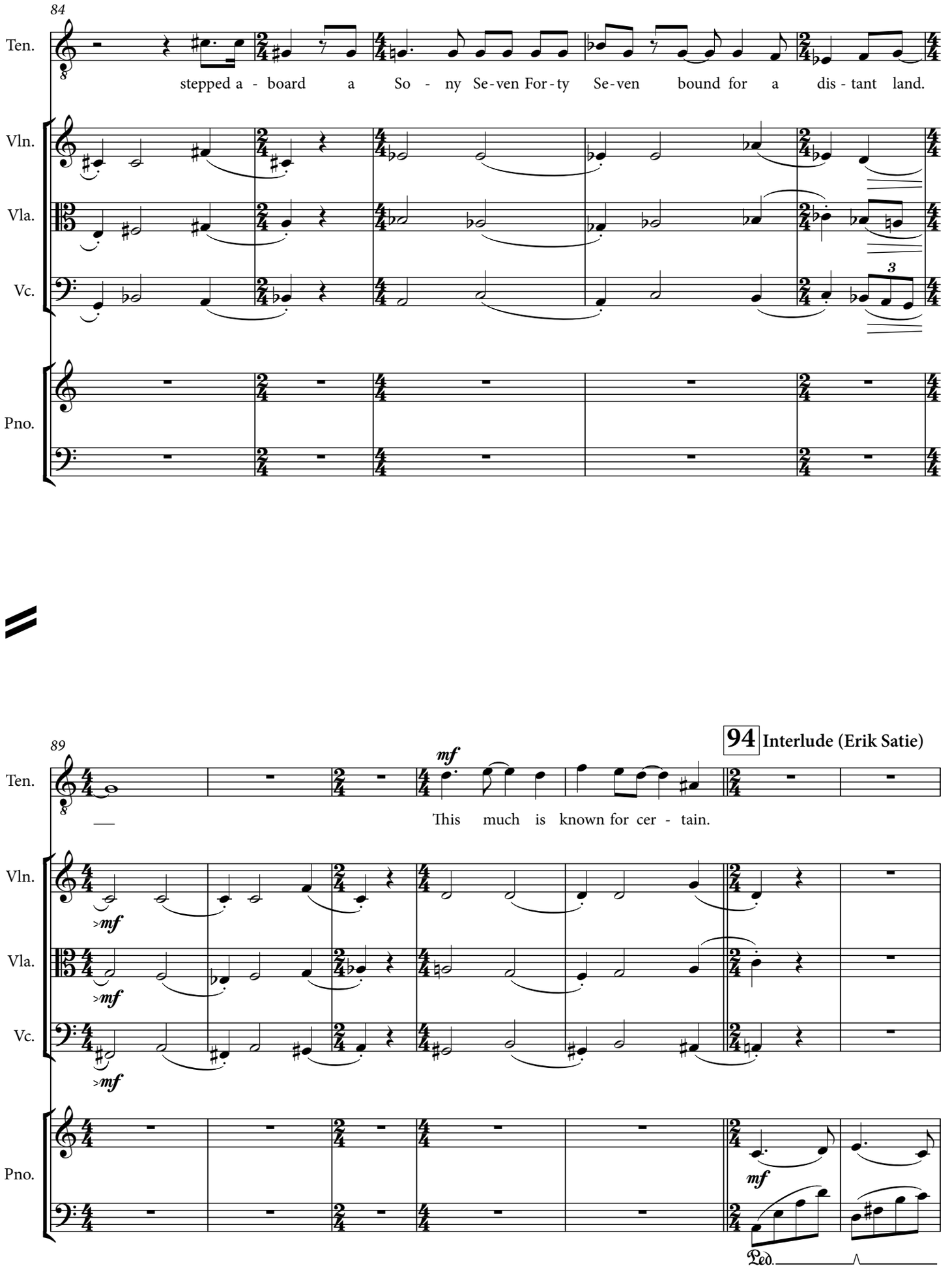
mp

Pno.


65
Ten.
Vln.
Vla.
Vc.
Pno.
mp
Fame re - qui - res
mf
mp
pizz.
mf
arco
15ma
69
ev - ery kind of ex - cess.
mf
mp
pizz.
mf
arco
mp


72 Interlude (Erik Satie)
77 Ratner's Star (Elliott Carter)
Ten.
Vln.
Vla.
Vc.
Pno.
mp
f
Ped.


79
Ten.
Vln.
Vla.
Vc.
Pno.
mf
f
Lit - tle Bil - ly Twil - lig


84
Ten.
stepped a - board a So - ny Se-ven For-ty Se-ven bound for a dis - tant land.
Vln.
Vla.
Vc.
3
Pno.
89
94 Interlude (Erik Satie)
mf
This much is known for cer - tain.
Ped.

102 **Players (Erik Satie)**

96

Ten.

Vln.

Vla.

Vc.

Pno.

mp

Some - one says: "Mo -

col legno

p

at the frog

p

sim.

espress.

mp

104

Ten.

mf

tels. I like mo - els.

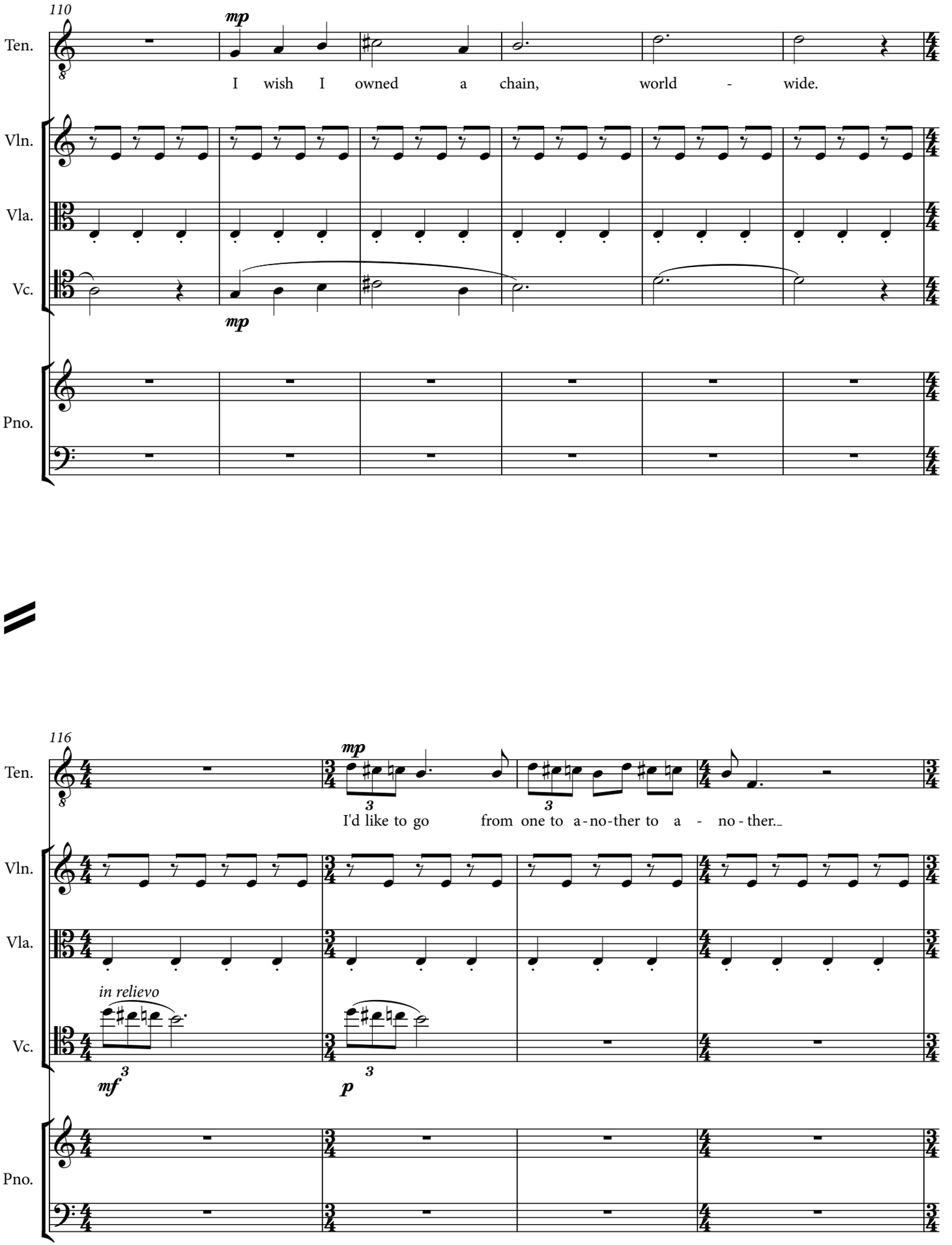
Vln.

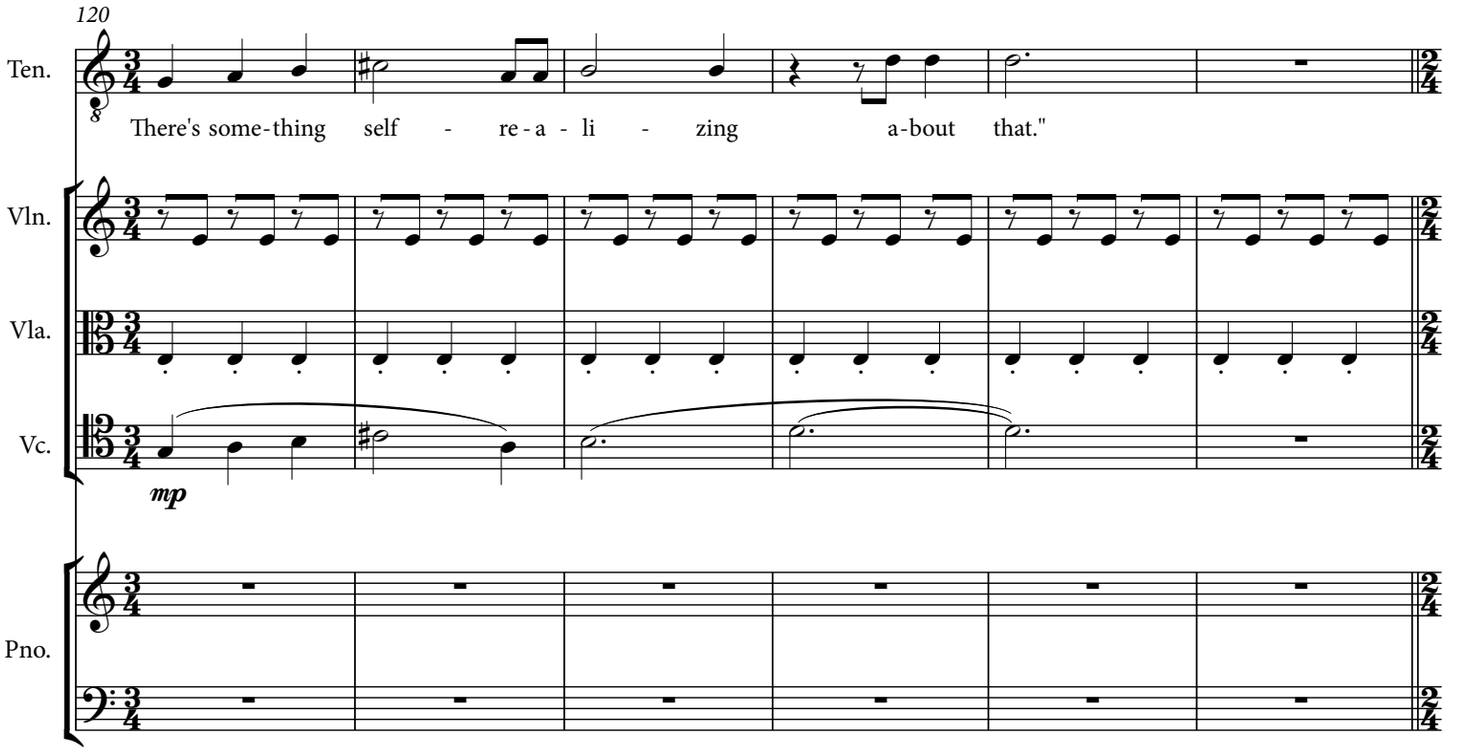
Vla.

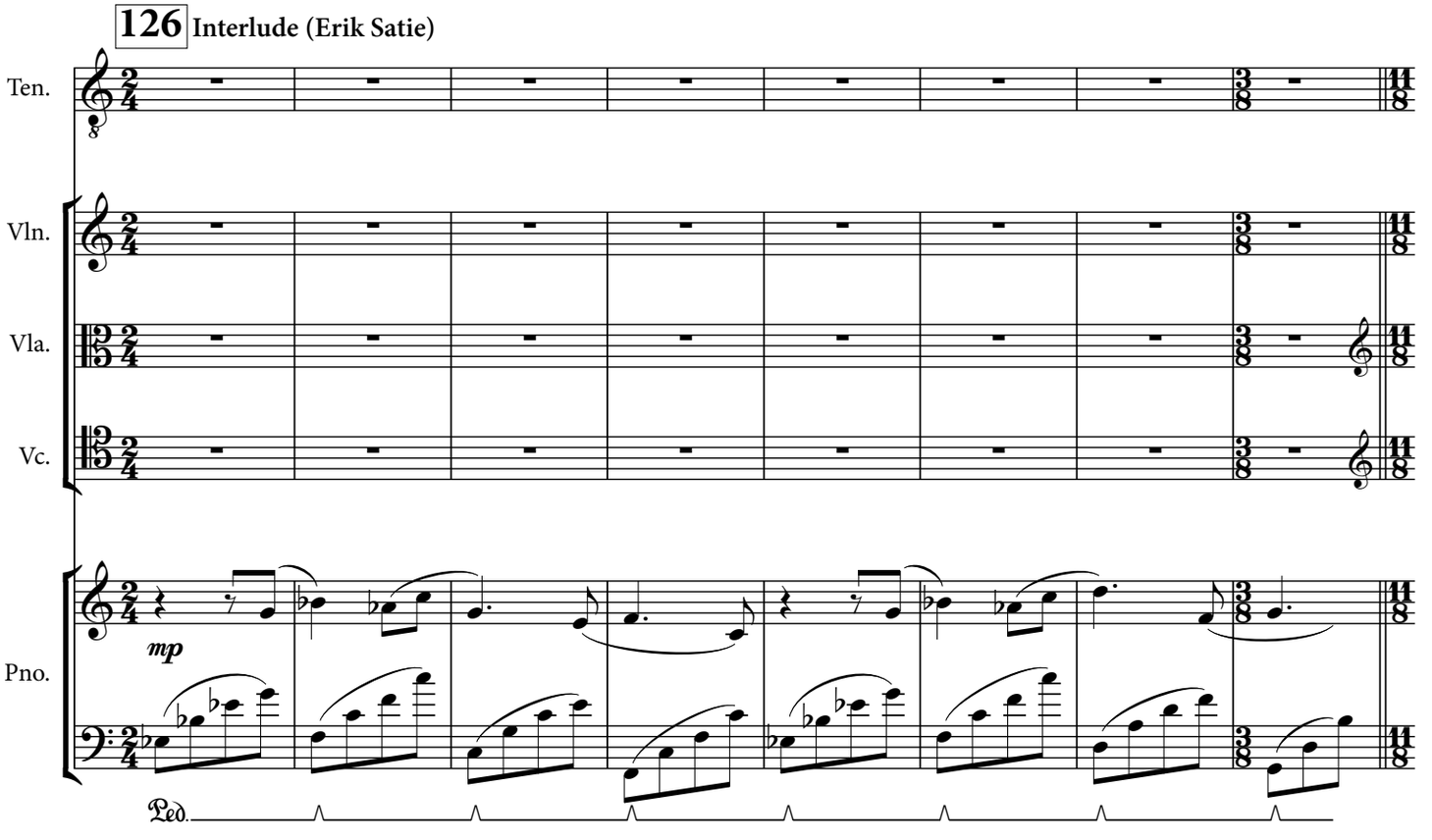
Vc.

mf

Pno.


110
Ten.
mp
I wish I owned a chain, world - wide.
Vln.
Vla.
Vc.
mp
Pno.
116
Ten.
mp
I'd like to go from one to a-no-ther to a - no-ther.
Vln.
Vla.
in relievo
Vc.
mf
p
Pno.


120
Ten.
There's some-thing self - re-a - li - zing a-bout that."
Vln.
Vla.
Vc.
mp
Pno.


126 Interlude (Erik Satie)
Ten.
Vln.
Vla.
Vc.
mp
Pno.
Ped.

134 **Running Dog (Kevin Volans)**

Ten.

Vln. arco *p*

Vla. norm. *p*

Vc. *p*

Pno.

136

Ten. *p*

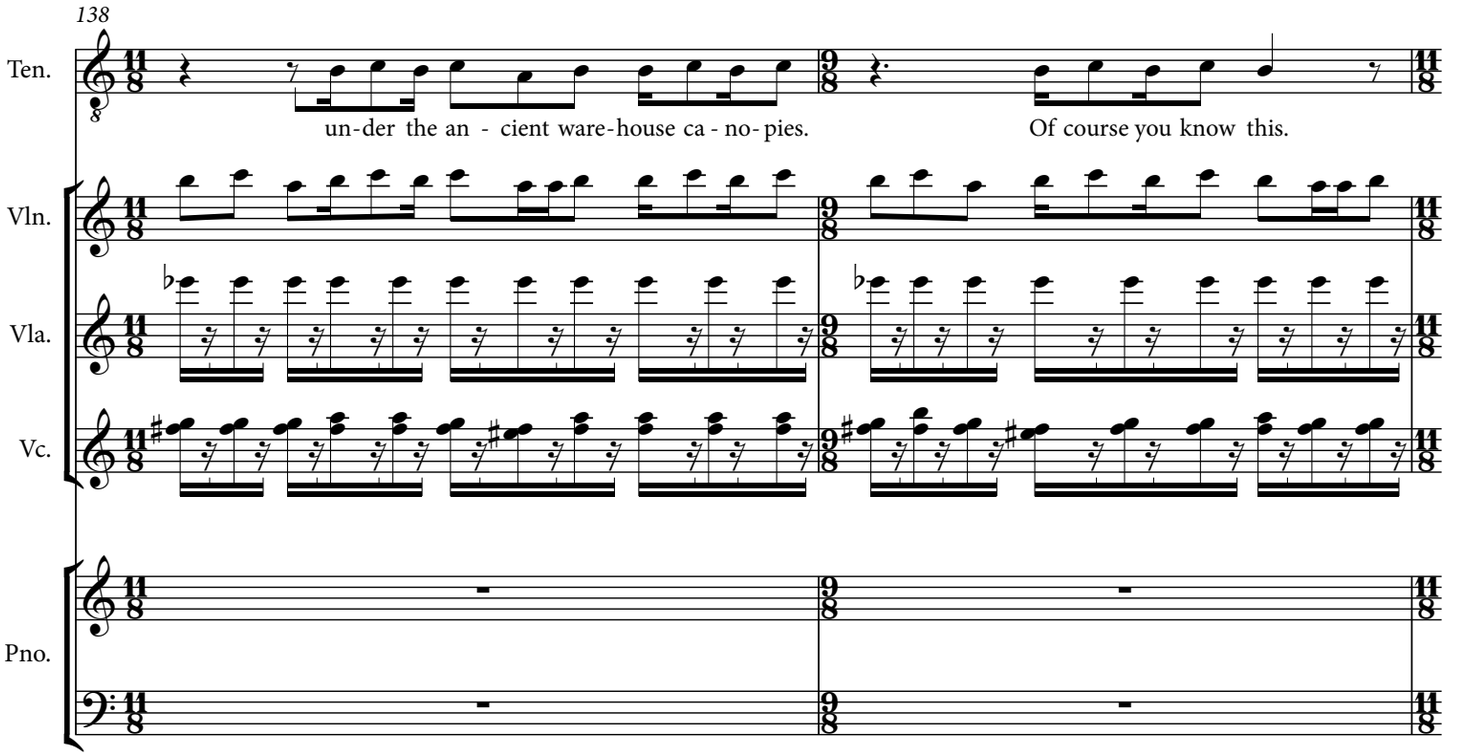
You won't find or - di-na - ry peo - ple here. Not af - ter dark, on these streets,

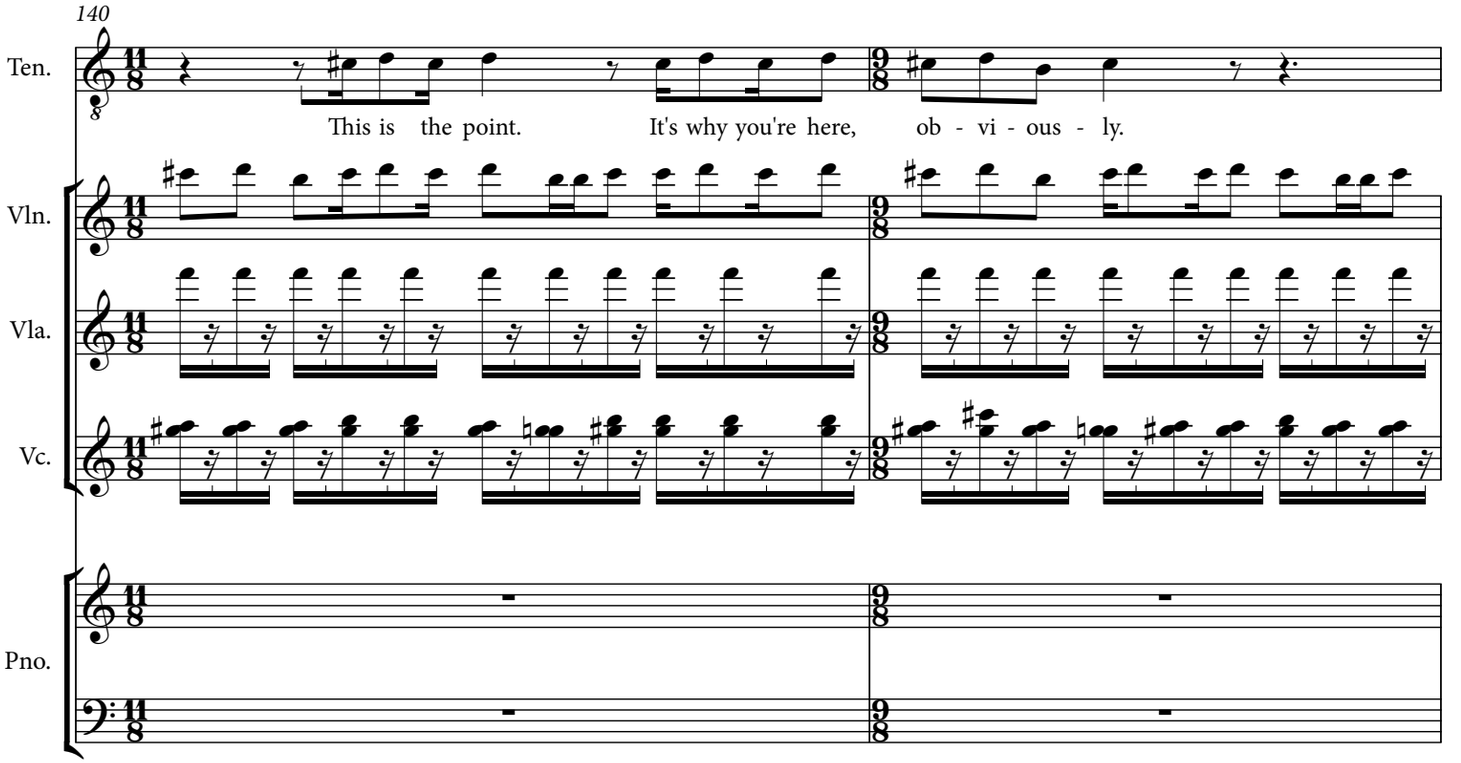
Vln.

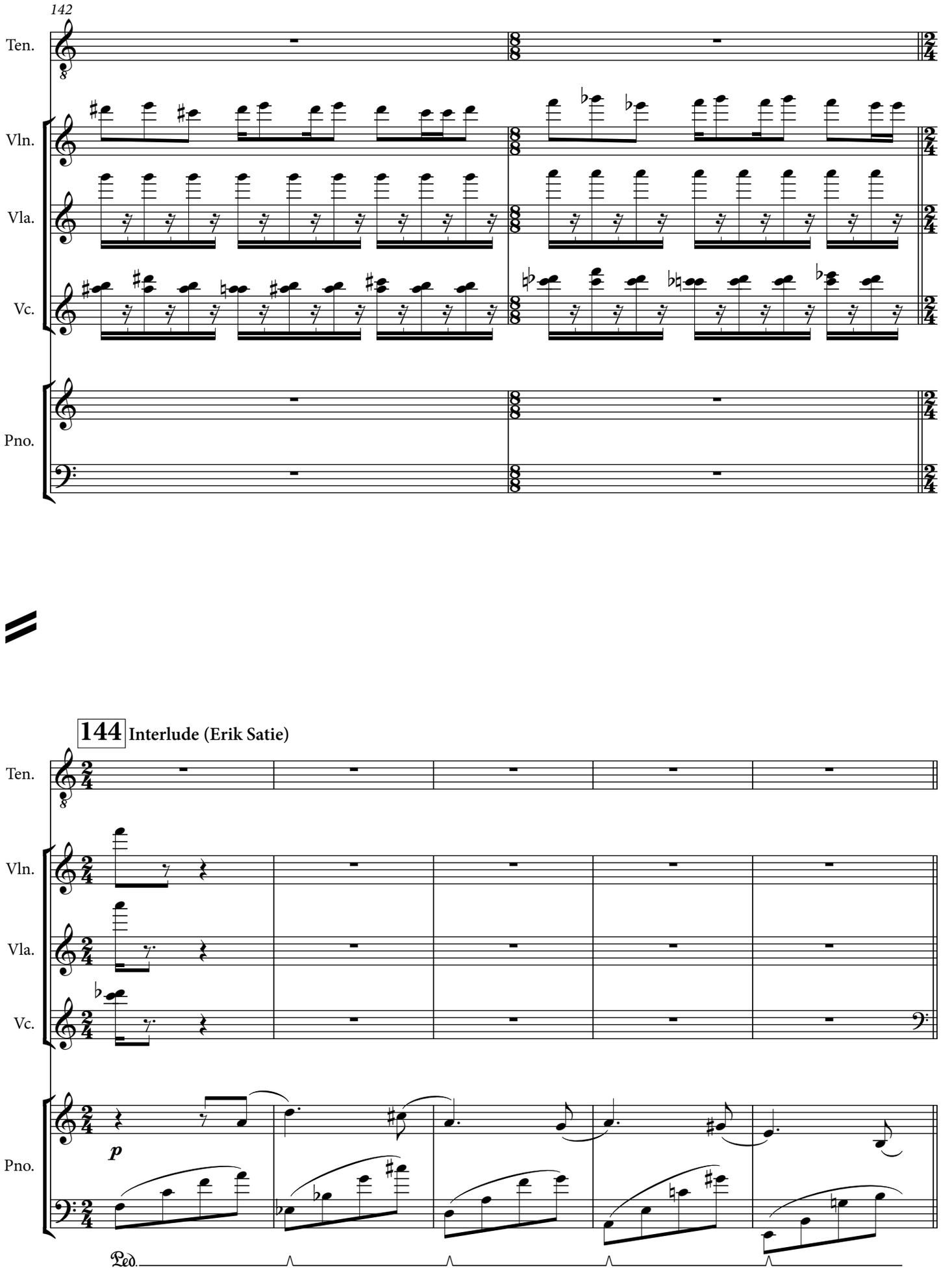
Vla.

Vc.

Pno.


138
Ten.
un-der the an - cient ware-house ca - no-pies.
Of course you know this.
Vln.
Vla.
Vc.
Pno.


140
Ten.
This is the point.
It's why you're here,
ob - vi - ous - ly.
Vln.
Vla.
Vc.
Pno.


142
Ten.
Vln.
Vla.
Vc.
Pno.
144 Interlude (Erik Satie)
Ten.
Vln.
Vla.
Vc.
Pno.
p
Ped.

149 **The Names (Anton Webern)**

Ten.

Vln.

pp

pizz.

Vla.

p

Vc.

pp

Pno.

153 ***p*** *sotto voce*

Ten.

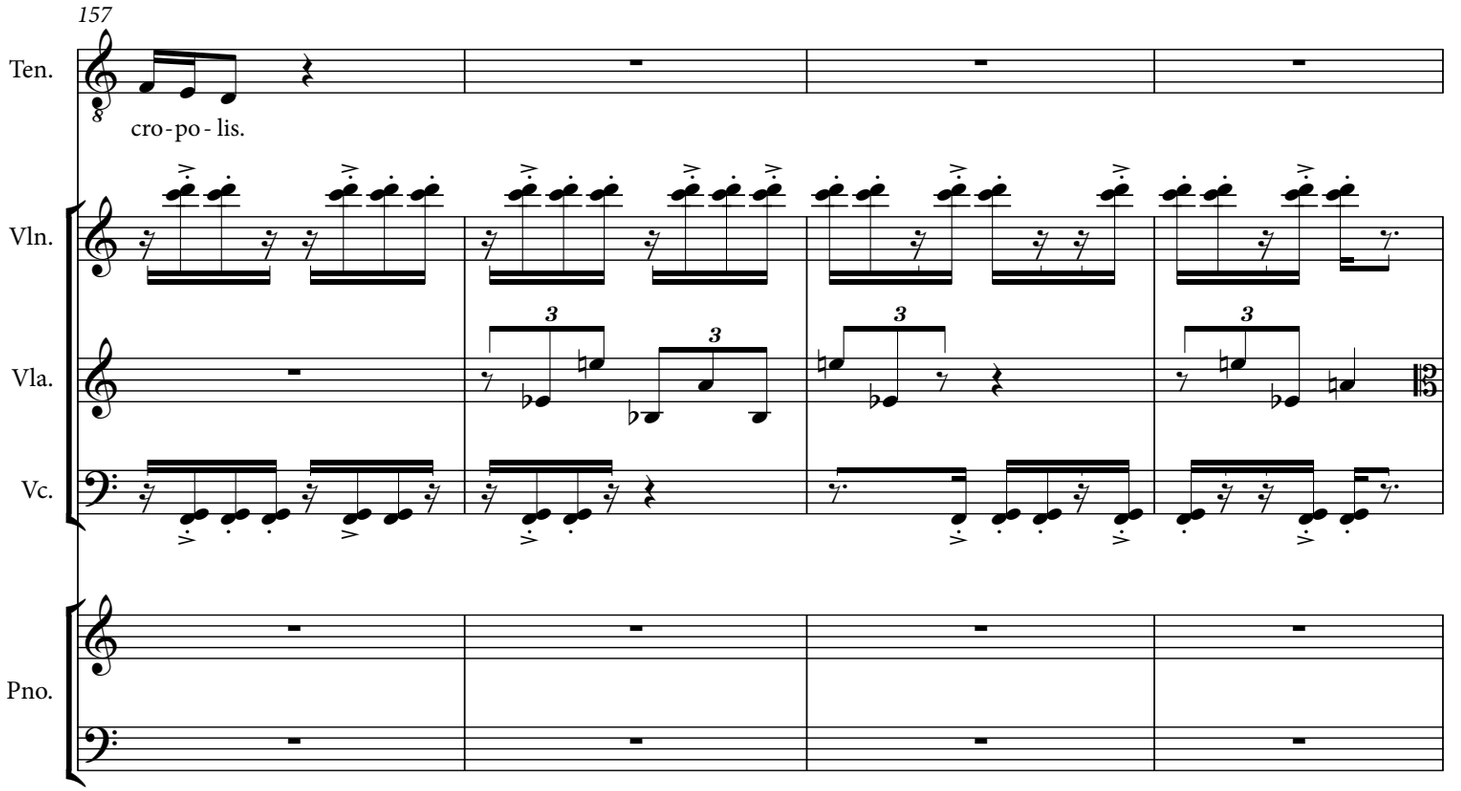
For a long time I stayed a - way from the A -

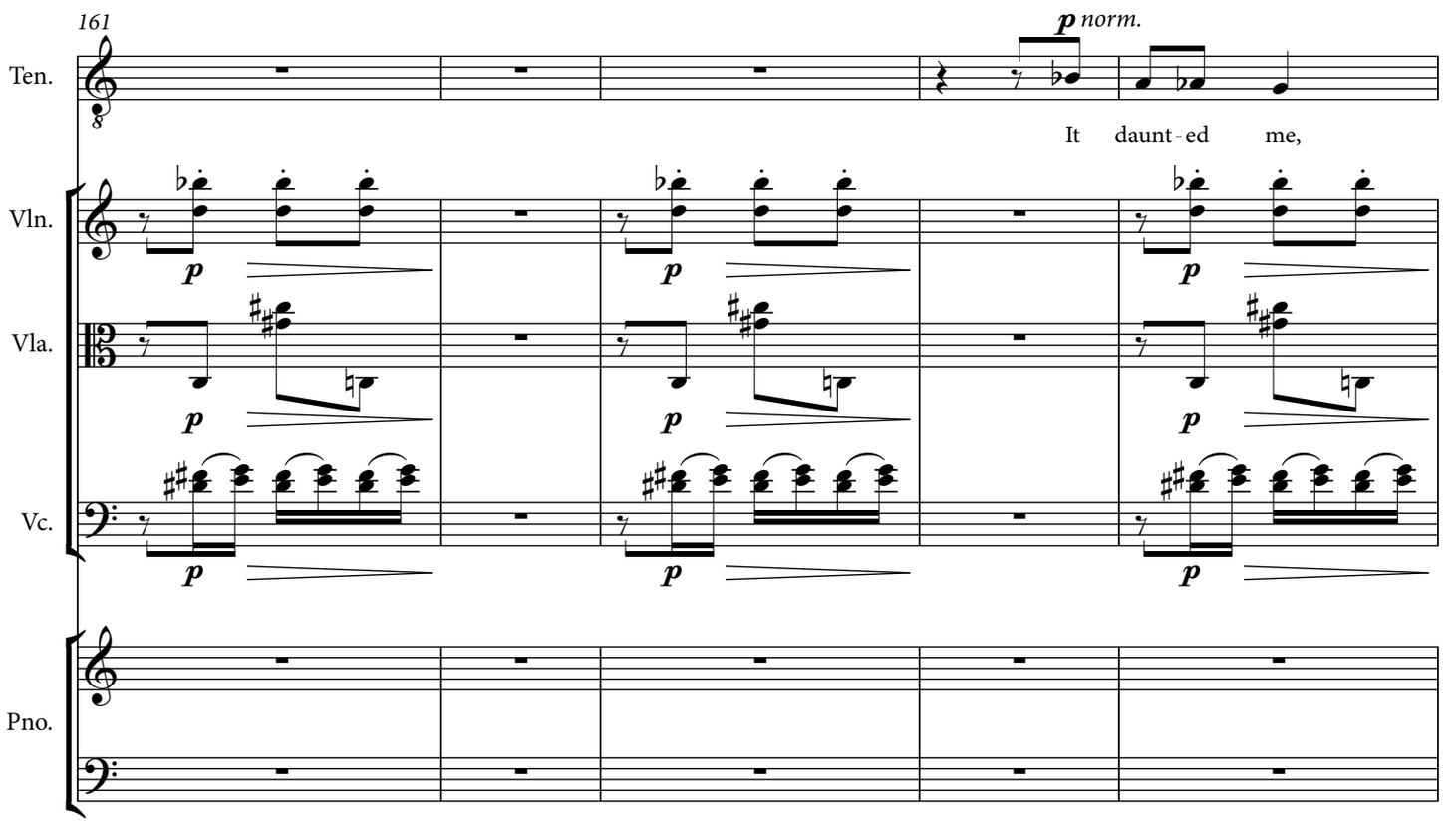
Vln.

Vla.

Vc.

Pno.


157
Ten.
cro - po - lis.
Vln.
Vla.
Vc.
Pno.


161
Ten.
p norm.
It daunt - ed me,
Vln.
Vla.
Vc.
Pno.

166

170 Interlude (Erik Satie)

Ten.

that som-ber rock.

Vln.

Vla.

Vc.

Pno.

mp

Ped.

172

173 White Noise (Arvo Pärt)

Ten.

The stat - tion wa - gons ar - rived at noon, a long shi - ning

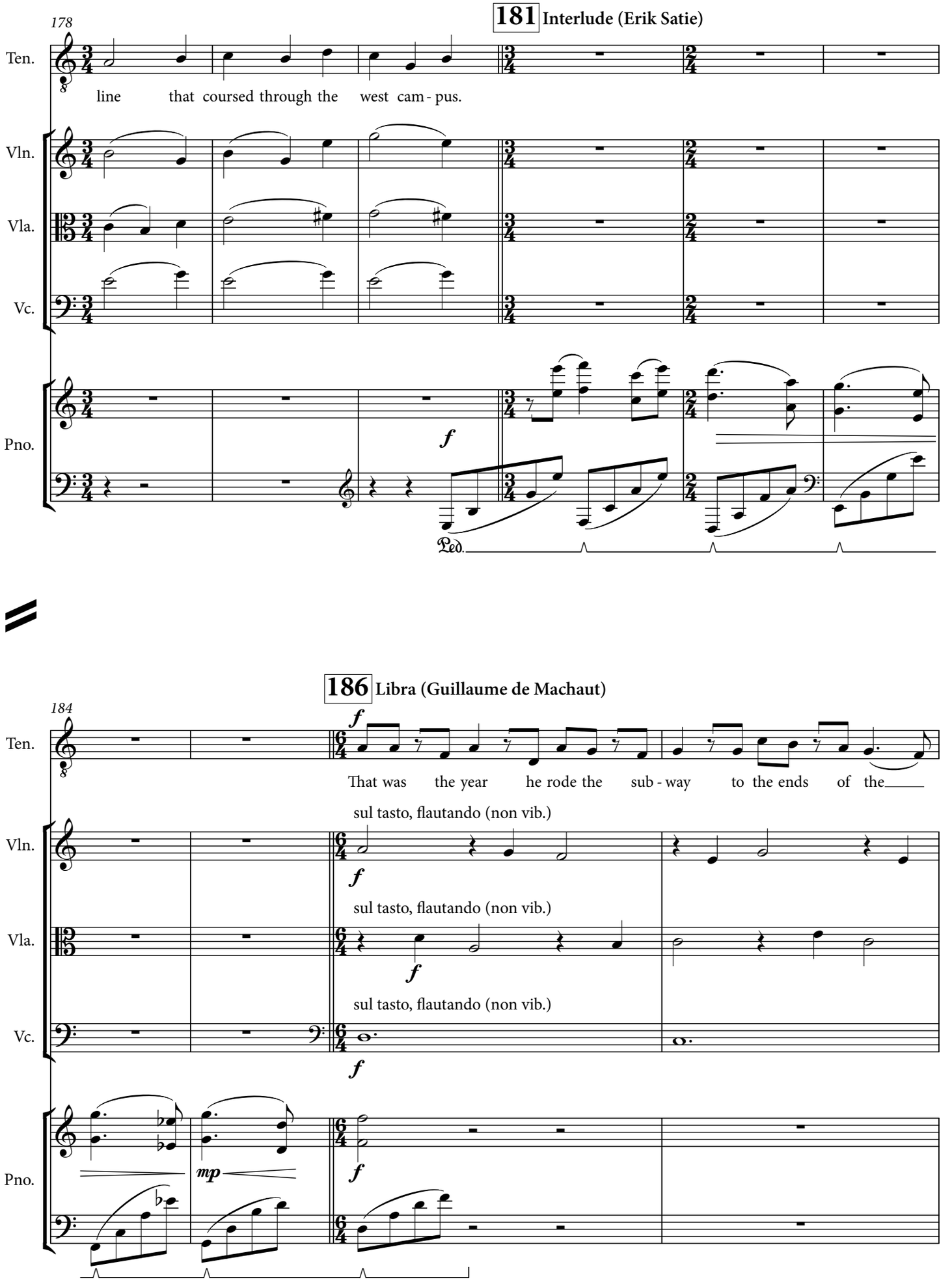
Vln.

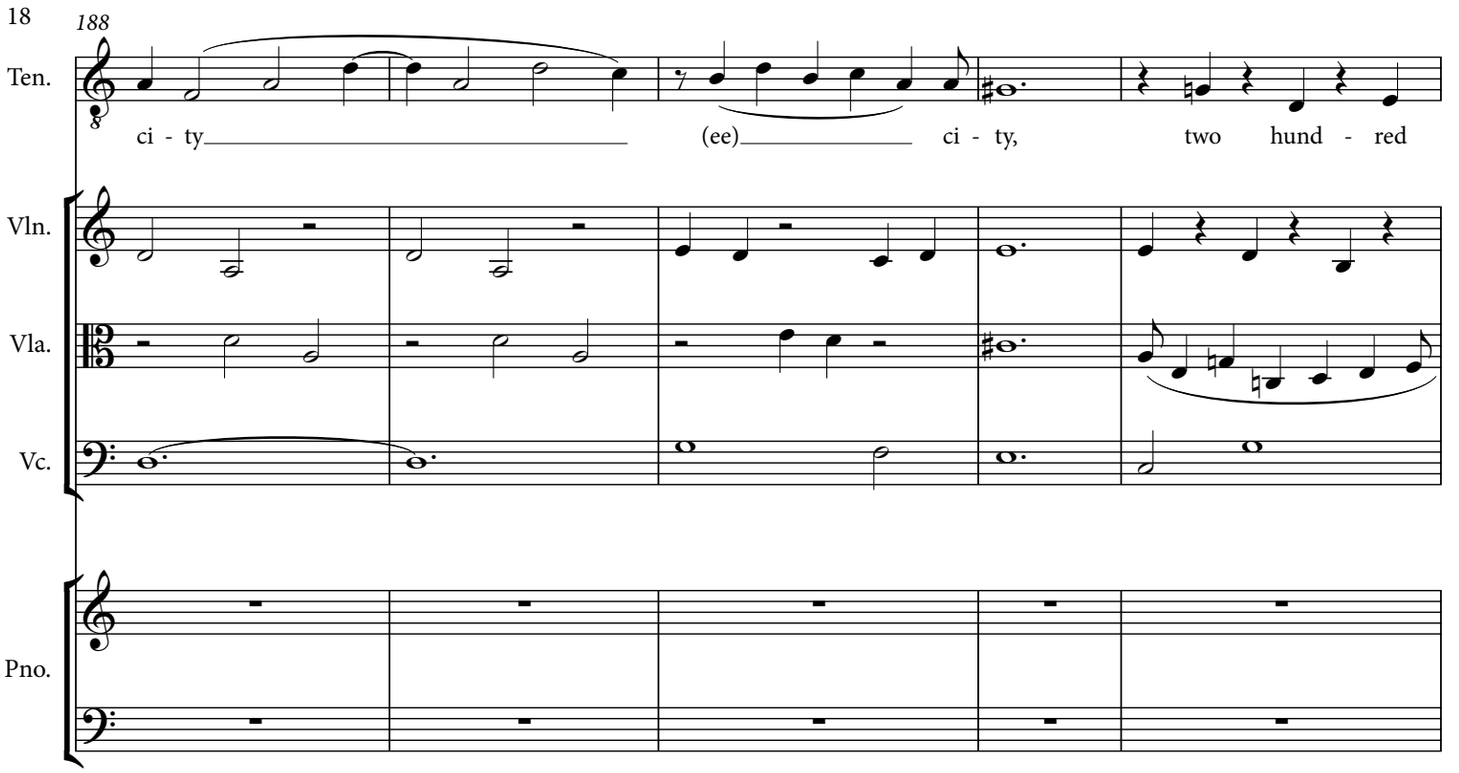
arco

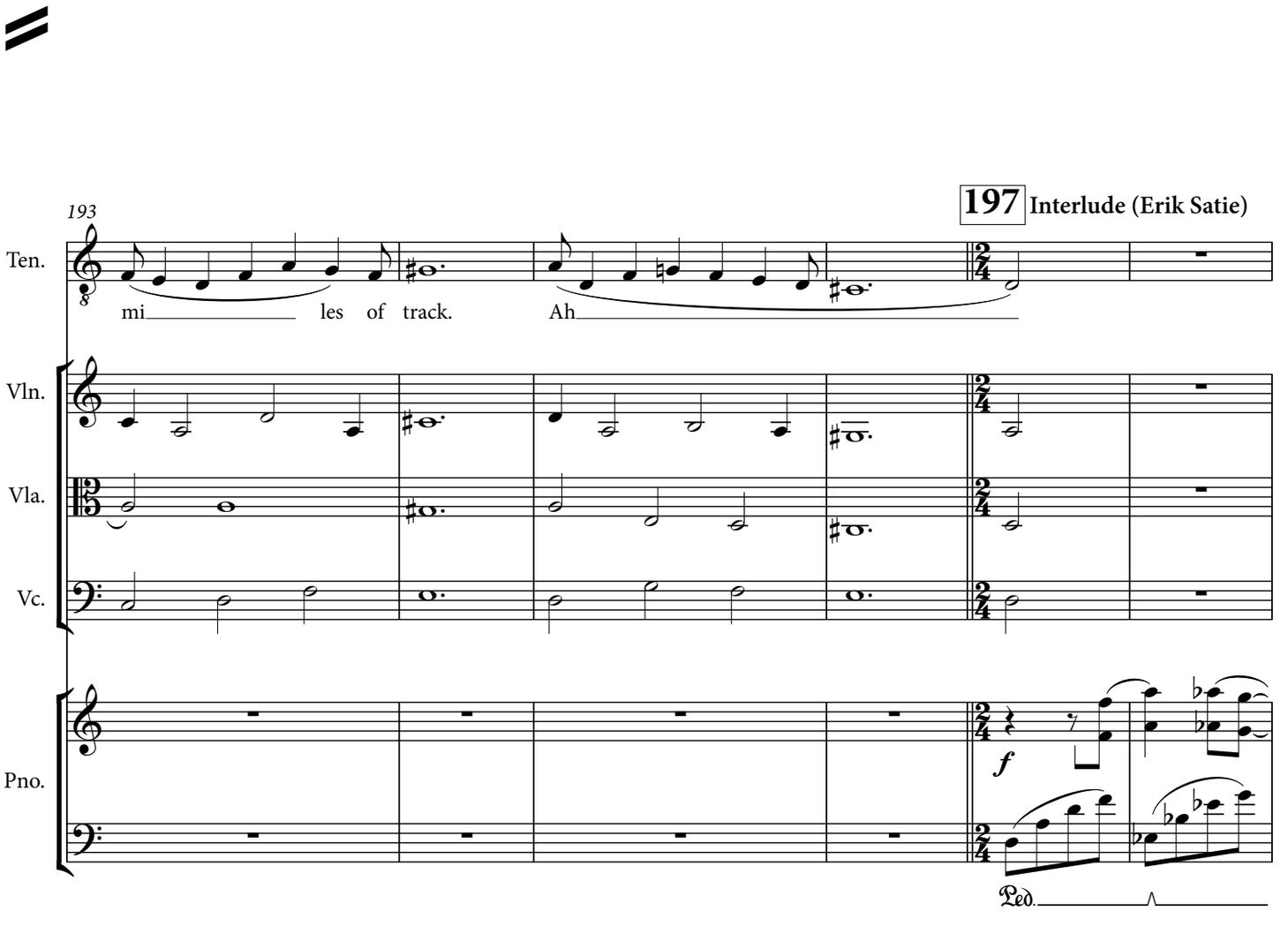
Vla.

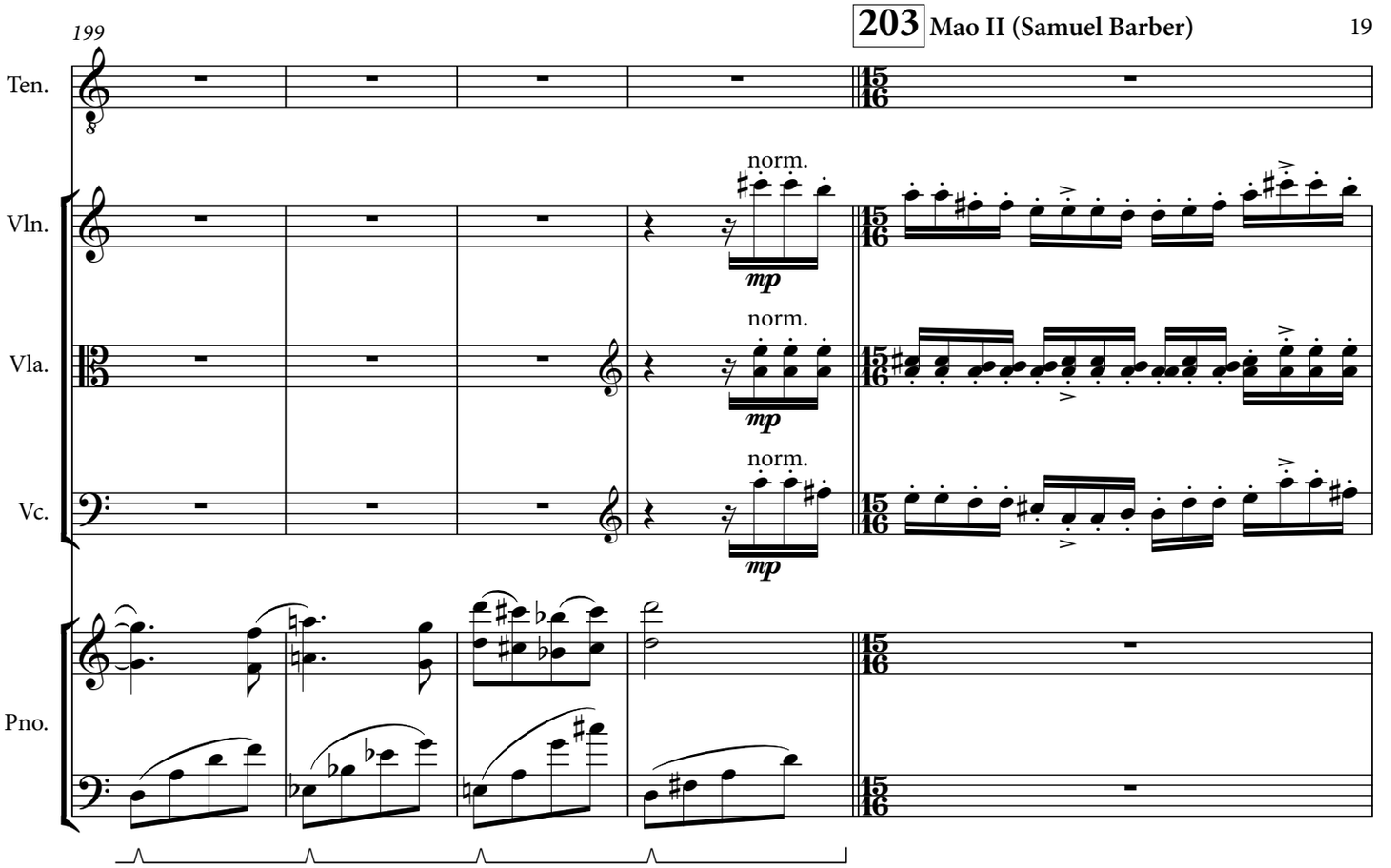
Vc.

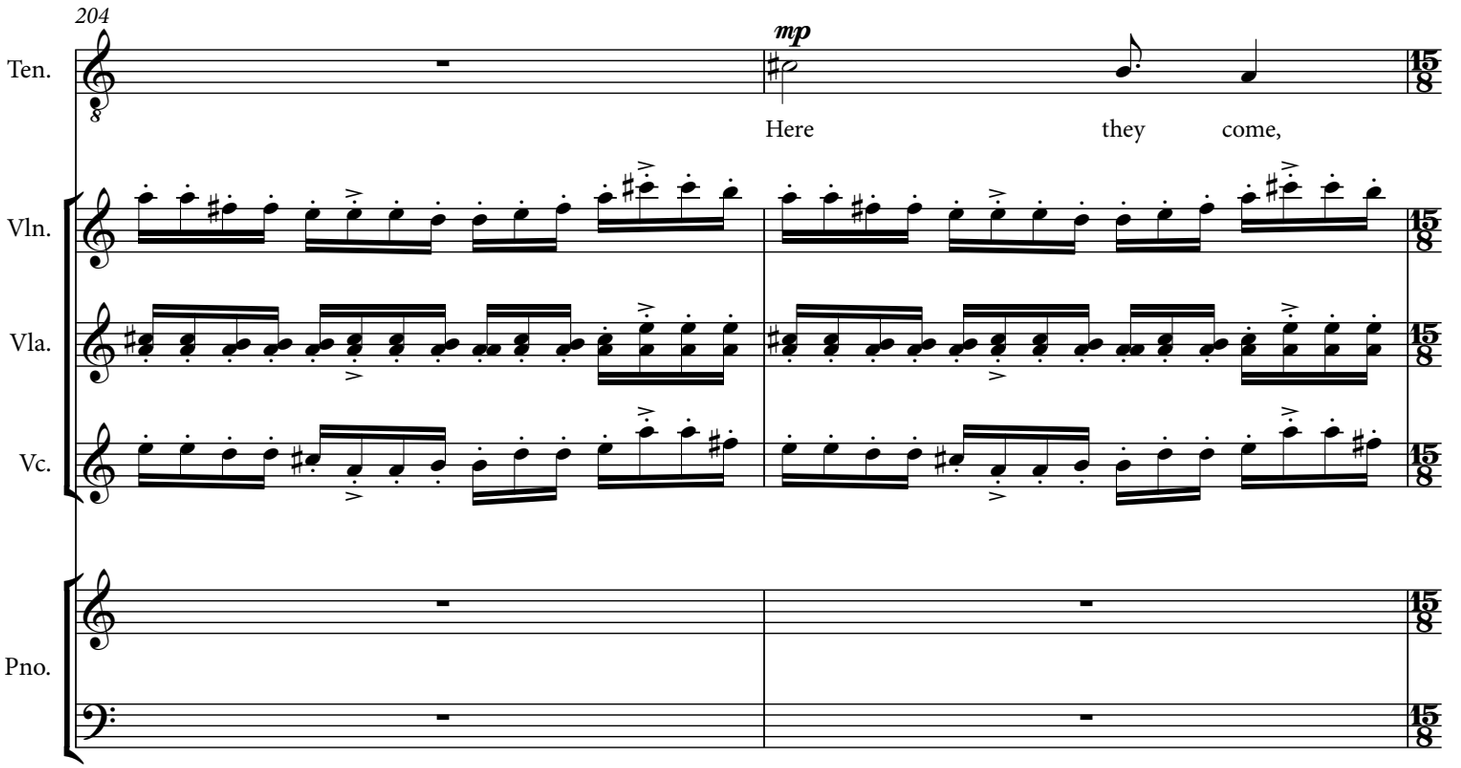
Pno.

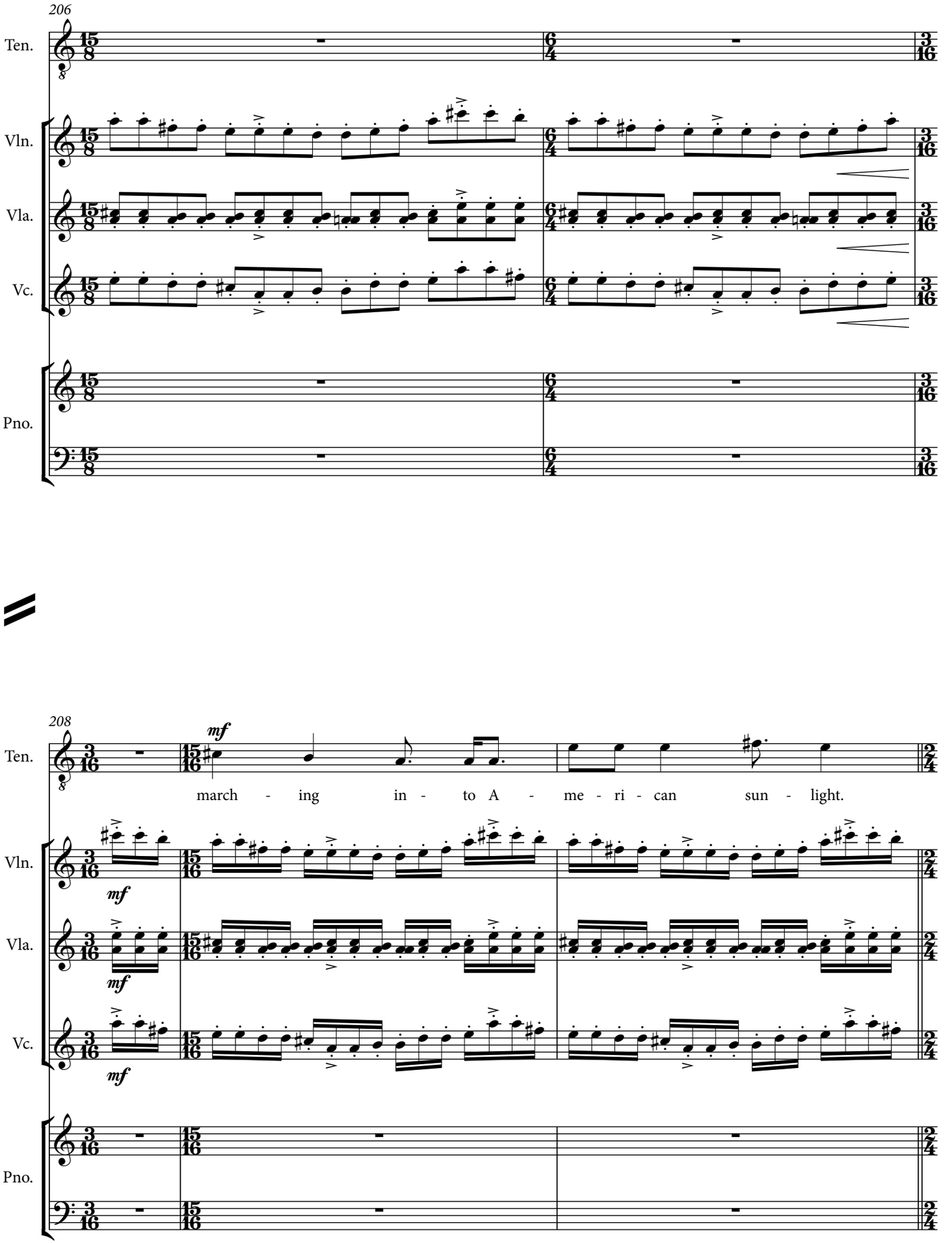

181 Interlude (Erik Satie)
178
Ten.
line that coursed through the west cam - pus.
Vln.
Vla.
Vc.
Pno.
f
Ped.
186 Libra (Guillaume de Machaut)
184
Ten.
f
That was the year he rode the sub - way to the ends of the
sul tasto, flautando (non vib.)
Vln.
f
sul tasto, flautando (non vib.)
Vla.
f
sul tasto, flautando (non vib.)
Vc.
f
Pno.
mp
f


188
Ten.
ci - ty (ee) ci - ty, two hund - red
Vln.
Vla.
Vc.
Pno.


193
197 Interlude (Erik Satie)
Ten.
mi les of track. Ah
Vln.
Vla.
Vc.
Pno.
f
Ped.


199
Ten.
Vln.
Vla.
Vc.
Pno.
norm.
norm.
norm.
mp
mp
mp
15/16


204
Ten.
Vln.
Vla.
Vc.
Pno.
mp
Here they come,
15/8


206
Ten.
Vln.
Vla.
Vc.
Pno.
208
mf
march - ing in - to A - me - ri - can sun - light.

211 **Interlude (Erik Satie)**

214 **Underworld (Aaron Copland)**

Ten.

Vln.

Vla.

Vc.

Pno.

mp

He speaks in your voice, A - me ri-

mp

Ped.

217

Ten.

p

can, and there's a shine in his eye that's

Vln.

p

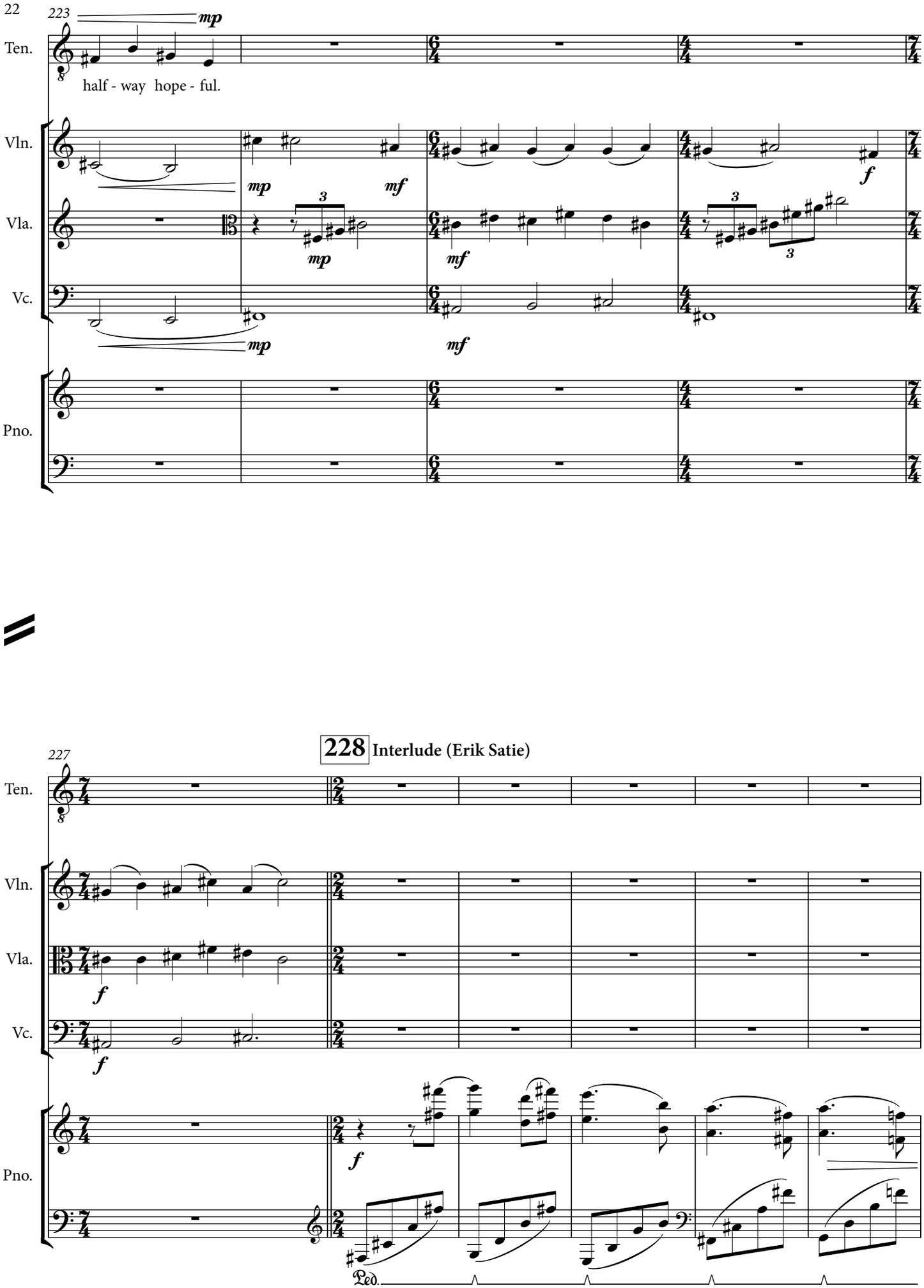
Vla.

p

Vc.

p

Pno.


223
mp
Ten.
half - way hope - ful.
Vln.
mp
mf
f
Vla.
mp
mf
Vc.
mp
mf
Pno.
227
228 Interlude (Erik Satie)
Ten.
Vln.
Vla.
f
Vc.
f
Pno.
f
Ped.

234 **The Body Artist (Morton Feldman)**

233

Ten. *p*

Time seems to

con sord. non vib.

Vln. *p*

pizz.

Vla. *p*

con sord. non vib.

Vc. *p*

Pno. *p*

242 **Interlude (Erik Satie)**

239

Ten.

pass.

Vln.

Vla.

Vc.

Pno. *mf*

Ped.

247 **Cosmopolis (Robert Schumann)**

246

Ten. *mf*

Sleep failed him more of - ten now, not

Vln. norm. *mf*

Vla. arco *mf*

Vc. norm. *mf*

Pno.

251

Ten.

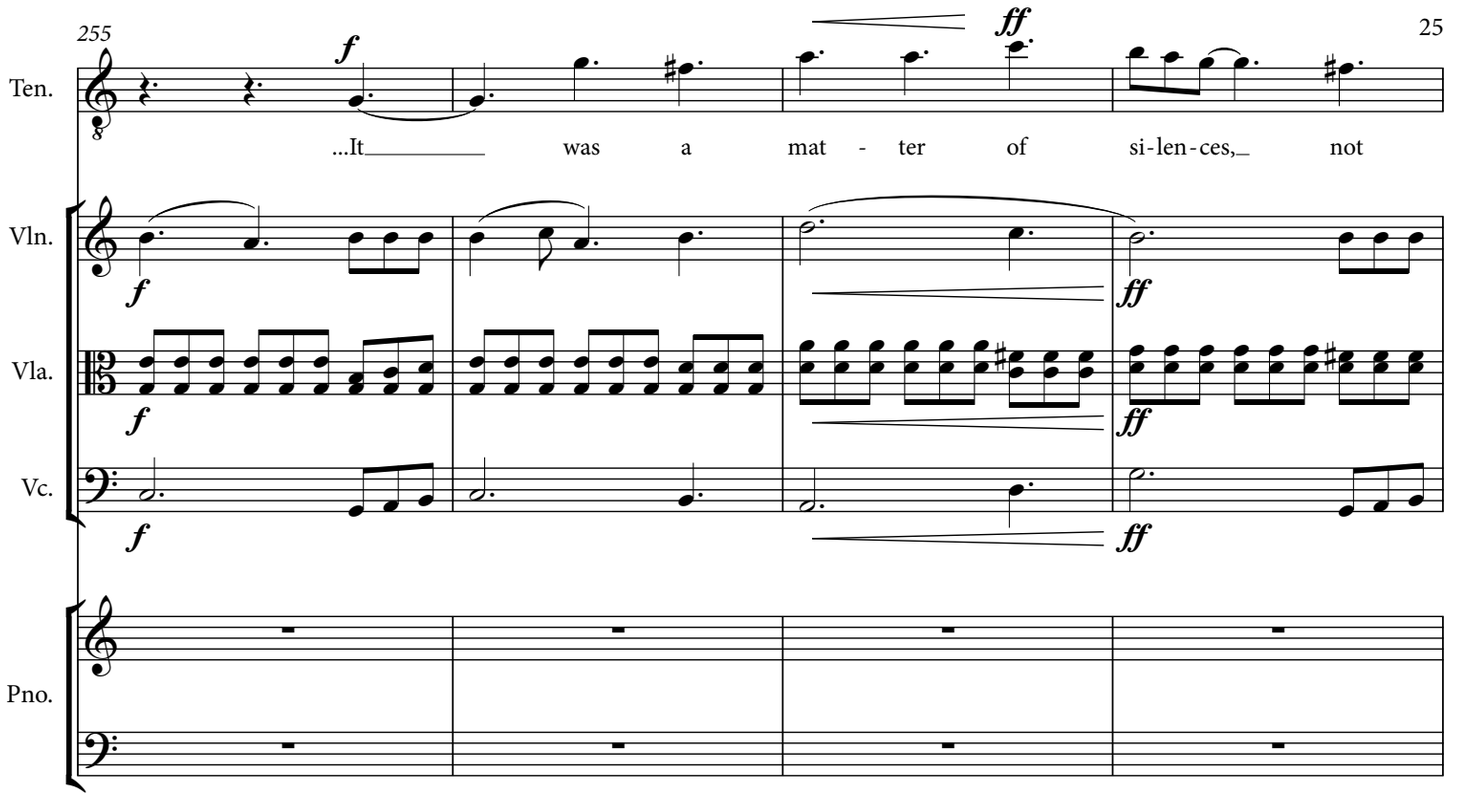
once or twice a week but four times, five.

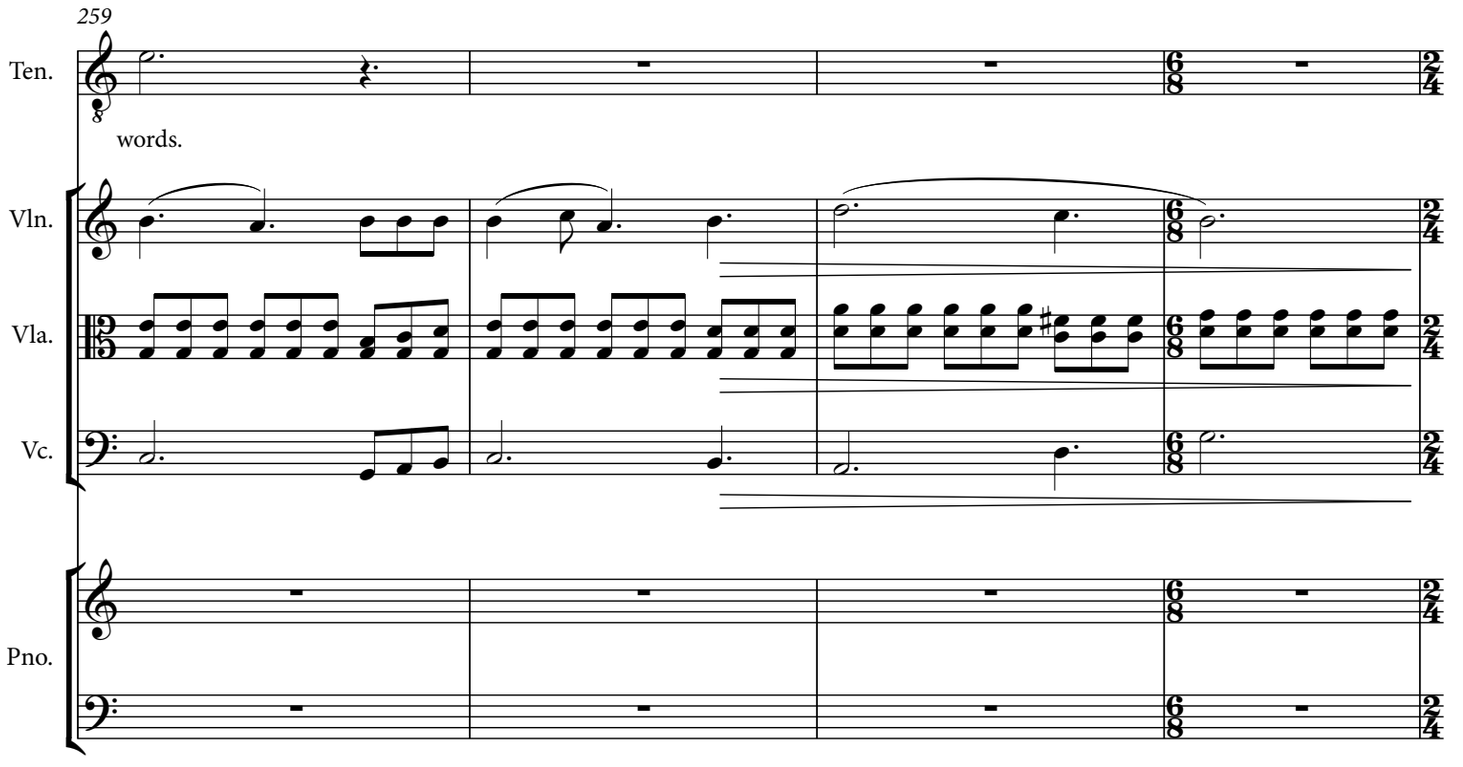
Vln.

Vla.

Vc.

Pno.


255
Ten.
...It was a mat - ter of si-len-ces, not
Vln.
Vla.
Vc.
Pno.


259
Ten.
words.
Vln.
Vla.
Vc.
Pno.

263

264 **Interlude (Erik Satie)**

Ten.

Vln.

Vla.

Vc.

Pno.

sul pont.

sul pont.

sul pont.

Ped.

271

272 **Falling Man (Dmitri Shostakovich)**

Ten.

It was not a

Vln.

change to norm.

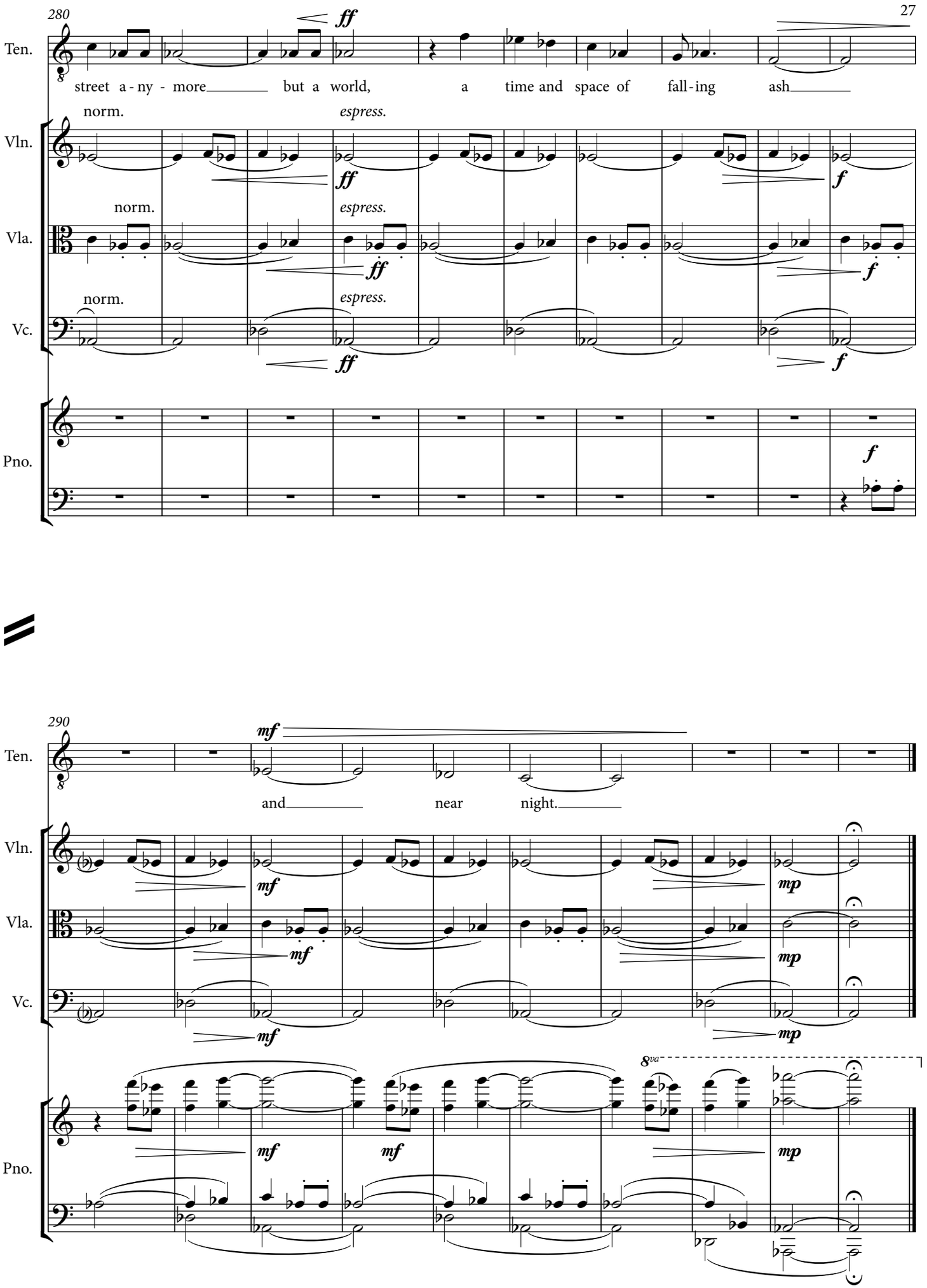
Vla.

change to norm.

Vc.

change to norm.

Pno.


280
Ten.
ff
street a - ny - more but a world, a time and space of fall - ing ash
norm.
espress.
Vln.
Vla.
Vc.
Pno.
f
290
mf
and near night.
mp
8va