

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, *American* 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.

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 divertissements)

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

$\text{♩} = 126$

Musical score for measures 1-10. The score includes staves for Tenor, Violin, Viola, Violoncello, and Piano. The Tenor staff is mostly empty. The Violin, Viola, and Violoncello staves contain musical notation with a dynamic marking of *p* (piano). The Piano staff is empty.



Musical score for measures 11-18. The score includes staves for Tenor, Violin, Viola, Violoncello, and Piano. The Tenor staff has lyrics: "Then we came to the end". The Violin, Viola, and Violoncello staves contain musical notation with dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte). The Piano staff is empty.

28 Interlude (Erik Satie)

21

Ten. *8* of a - no-ther dull and lu - rid year.

Vln.

Vla.

Vc.

Pno. *mp* Ped.



33 End Zone (Perotin)

30

Ten. *8*

Vln. *mp*

Vla. *mp*

Vc. *mp*

Pno.

38 *mf*

Ten. Taft Ro-bin-son was the first black stu-dent to be en-rolled at

Vln. *mf*

Vla. *mf*

Vc. *mf*

Pno.

45 *f*

Ten. Lo - gos col - lege in west Tex - as.

Vln. *f* *mf* pizz.

Vla. *f* *mf* pizz.

Vc. *f* *mf* pizz.

Pno.

4

53

59 Interlude (Erik Satie)

Ten. *mf*
They got him for his speed.

Vln. *pluck 1st note only* *f*

Vla. *f*

Vc. *f*

Pno. *f*
Red.



61

63 Great Jones Street (Arnold Schoenberg)

Ten.

Vln. *arco* *mp* *3*

Vla. *arco* *mp* *3*

Vc. *mp* *arco* *8va*

Pno. *p*

65

Ten. *mp*
Fame re - qui - res_

Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *pizz.* *mf* *mp* arco 15^{ma}

Pno.

69

Ten. *mp*
ev - ery kind of ex - cess.

Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *pizz.* *mf* *mp* arco

Pno.

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. *8* stepped a - board a So - ny Se - ven For - ty Se - ven bound for a dis - tant land.

Vln.

Vla.

Vc.

Pno.

89

Ten. *8* — This much is known for cer - tain.

Vln. *>mf*

Vla. *>mf*

Vc. *>mf*

Pno. *mf*

94 Interlude (Erik Satie)

Ped.

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8

102 Players (Erik Satie)

96

Ten. *mp*
Some - one says: "Mo -

Vln. *col legno*
p
at the frog

Vla. *p*
espress.
sim.

Vc. *mp*

Pno.

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.

Vc. *mf* *p*
in rilievo

Pno.

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10

120

Ten. *8* 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.

Pno. *mp*

Ped.

134 Running Dog (Kevin Volans)

Musical score for measures 134-135. The score is for a string quartet and piano. The instruments are Tenor (Tcn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 8/8. The score is divided into two systems. The first system (measures 134-135) features a Tenor part with a rest, a Violin part marked *arco*, a Viola part marked *norm.* and *p*, and a Violoncello part marked *p*. The Piano part has a few notes in the first measure of the first system. The second system (measures 136-137) continues the instrumental parts with rests for the Tenor and Piano.





Musical score for measures 136-137. The score is for a string quartet and piano. The instruments are Tenor (Tcn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 8/8. The score is divided into two systems. The first system (measures 136-137) features a Tenor part with lyrics: "You won't find or - di - na - ry peo - ple here. Not af - ter dark, on these streets,". The Violin part is marked *p*. The Viola part is marked *p*. The Violoncello part is marked *p*. The Piano part has a few notes in the first measure of the first system. The second system (measures 138-139) continues the instrumental parts with rests for the Tenor and Piano.


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12

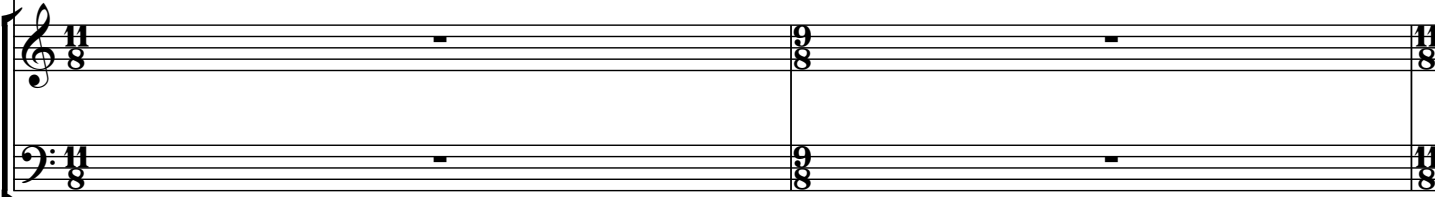
138

Ten. 

Vln. 

Vla. 

Vc. 

Pno. 



140

Ten. 

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*

Vla. *p* pizz. 3

Vc. *pp*

Pno.



153 *p sotto voce*

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

Vln.

Vla. 3

Vc.

Pno.

157

Ten. *cro-po-lis.*

Vln.

Vla.

Vc.

Pno.

161

Ten. *p norm.*
It daunt-ed me,

Vln. *p*

Vla. *p*

Vc. *p*

Pno.

170 Interlude (Erik Satie)

16 166

Ten. *that som-ber rock.*

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *mp*

Ped.



173 White Noise (Arvo Pärt)

172

Ten. *mf* *f*
The stat - tion wa - gons ar - rived at noon, a long shi - ning

Vln. *mf* *f*
arco

Vla. *f*

Vc. *f*

Pno.

181 Interlude (Erik Satie)

178

Ten. *line that coursed through the west cam - pus.*

Vln.

Vla.

Vc.

Pno. *f*

Ped.

Detailed description: This musical score is for Erik Satie's 'Interlude'. It features five staves: Tenor (T.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Tenor part has lyrics: 'line that coursed through the west cam - pus.' The score is in 3/4 time, with a key signature of one flat. It begins at measure 178 and ends at measure 181. The piano accompaniment starts with a forte (*f*) dynamic and includes a pedal marking (*Ped.*). The strings play sustained notes with some melodic movement.

**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*

Detailed description: This musical score is for Guillaume de Machaut's 'Libra'. It features five staves: Tenor (T.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Tenor part has lyrics: 'That was the year he rode the sub - way to the ends of the —' followed by the performance instruction 'sul tasto, flautando (non vib.)'. The score is in 6/4 time, with a key signature of one flat. It begins at measure 184. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and includes a forte (*f*) dynamic. The strings play sustained notes with some melodic movement.

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18 188

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.

mp



204

Ten.

Vln.

Vla.

Vc.

Pno.

mp

Here they come,

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20

206

Ten.

Vln.

Vla.

Vc.

Pno.



208

Ten.

Vln.

Vla.

Vc.

Pno.

mf

march - ing in - to A - me - ri - can sun - light.

211 Interlude (Erik Satie)

214 Underworld (Aaron Copland)

Ten. *mp* He speaks in your voice, A - me ri-

Vln.

Vla.

Vc.

Pno. *mp*

Ped.

217

Ten. *p* can, and there's a shine in his eye that's

Vln. *p*

Vla. *p*

Vc. *p*

Pno.

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22 223 *mp*

Ten. *half - way hope - ful.*

Vln. *mp* *mf* *f*

Vla. *mp* *mf*

Vc. *mp* *mf*

Pno.



228 Interlude (Erik Satie)

227

Ten.

Vln.

Vla. *f*

Vc. *f*

Pno. *f*

Ped.

234 The Body Artist (Morton Feldman)

233

Ten. *p*
Time seems to

Vln. *pizz.* *p*
con sord. non vib.

Vla. *p*
con sord. non vib.

Vc. *p*
con sord. non vib.

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.

PLAYERS

255 *f* *ff* 25

Ten. *f* *ff*
...It was a mat - ter of si-len-ces, not

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Pno.



259

Ten. words.

Vln.

Vla.

Vc.

Pno.

26 263

264 Interlude (Erik Satie)

Musical score for Erik Satie's Interlude, measures 263-271. The score is in 2/4 time and features five staves: Tenor (Tn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Tenor part is mostly silent, with a few notes at the end. The Violin, Viola, and Violoncello parts begin with a *mf* dynamic and transition to *p* (piano) after measure 265. The Piano part starts with *mf* and includes a *Ped.* (pedal) marking. The strings play a rhythmic pattern of eighth notes, while the piano plays a more complex melodic line. The score concludes with a double bar line and repeat sign.



271

272 Falling Man (Dmitri Shostakovich)

Musical score for Dmitri Shostakovich's Falling Man, measures 271-279. The score is in 2/4 time and features five staves: Tenor (Tn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Tenor part has a few notes at the end, with the lyrics "It was not a" appearing below. The Violin, Viola, and Violoncello parts begin with a *mp* dynamic and transition to *mf* and then *f* (forte) after measure 273. The Piano part starts with *mp* and includes a *change to norm.* marking. The strings play a rhythmic pattern of eighth notes, while the piano plays a more complex melodic line. The score concludes with a double bar line and repeat sign.

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280 27

Ten. *ff*
street a - ny - more _____ but a world, a time and space of fall - ing ash _____

Vln. *norm.* *espress.* *ff* *f*

Vla. *norm.* *espress.* *ff* *f*

Vc. *norm.* *espress.* *ff* *f*

Pno. *f*

290

Ten. *mf*
and _____ near night. _____

Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Pno. *mf* *mp* *8va*