

À JAMAIS 1

STEPHANE CRAYTON

à jamais 1

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for chamber ensemble

(2022)

Transposing score inc. instruments at A415 and A440 Hz

*Flute
*Violin
Violin
Soprano
Clarinet
*Viola
Cello
*Bassoon

* indicates a historical instrument tuned to A415Hz

Performers should sit as they like. A good place to start would be in a semi-circle high to low, or with historical instruments on the left and modern instruments on the right, violins facing and working down towards bassoon and cello in the centre

NOTE

à jamais 1 is a recomposition of Rameau's 'Tendre Amour' from *Les Indes galantes*. I describe it as a recomposition rather than an orchestration because it has essentially been written such that the expressions of the music sound as products of the physical realities of the instruments.

à jamais 1 was originally intended for the desk drawer, a kind of preparatory exercise before writing what would become *à jamais 2*, but in the end I decided to keep the work since it seemed to me to demand a fundamentally different expression to Rameau's 'Tendre Amour'.

à jamais 1 is written for a mixed ensemble of baroque and modern instruments, tuned respectively to A415 and 440 Hz. This encourages a number of notational games which are essentially restricted to the score and, therefore, the performers. Refer to my *3 Dreams* for a dense examination of these possibilities.

23

Fl.

Vln.

Vla.

Bsn.

Vln.

s.

à ja - mais à ja - mais

Cl.

Vc.

Detailed description: This is a page of a musical score, page 3. It features seven staves of music. The top staff is for Flute (Fl.) in treble clef, starting at measure 23. The second staff is for Violin (Vln.) in treble clef. The third staff is for Viola (Vla.) in alto clef. The fourth staff is for Bassoon (Bsn.) in bass clef. The fifth staff is for Violin (Vln.) in treble clef. The sixth staff is for Clarinet (Cl.) in treble clef. The seventh staff is for Violoncello (Vc.) in bass clef. A vocal line (s.) is also present, with the lyrics "à ja - mais à ja - mais" written below it. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

33

Fl.

Vln.

Vla.

Bsn.

Vln.

s.

Cl.

Vc.

Que ta chai - ne

Que pour nous ta

Detailed description: This is a page of a musical score for a chamber ensemble and voice. The score is written for Flute (Fl.), Violin (Vln.), Viola (Vla.), Bassoon (Bsn.), Violin (Vln.), Clarinet (Cl.), and Violoncello (Vc.). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The Flute part starts with a rest, followed by a series of eighth and quarter notes, including some trills marked with a '+' sign. The Violin and Viola parts have more complex rhythmic patterns with slurs and ties. The Bassoon part features a melodic line with slurs and ties. The second Violin part has a melodic line with many flats and some trills. The vocal line (s.) is positioned between the two Violin staves and contains the lyrics 'Que ta chai - ne' and 'Que pour nous ta'. The Clarinet and Violoncello parts provide harmonic support with various rhythmic patterns. The page number '33' is at the top left, and the page number '4' is at the top right.

42

Fl.

Vln.

Vla.

Bsn.

Vln.

S.

cl.

Vc.

chai - ne dure à ja - mais à ja - mais

Detailed description: This is a page of a musical score, page 5, starting at measure 42. The score is arranged in a system with eight staves. From top to bottom, the staves are: Flute (Fl.), Violin (Vln.), Viola (Vla.), Bassoon (Bsn.), Violin (Vln.), Soprano (S.), Clarinet (cl.), and Violoncello (Vc.). The Flute part begins with a treble clef and a key signature of one sharp (F#). The Violin and Viola parts are in treble clef with a key signature of one flat (Bb). The Bassoon part is in bass clef with a key signature of one flat (Bb). The Violin part is in treble clef with a key signature of one flat (Bb). The Soprano part is in treble clef with a key signature of one flat (Bb) and includes the lyrics "chai - ne dure à ja - mais à ja - mais". The Clarinet part is in treble clef with a key signature of one flat (Bb). The Violoncello part is in bass clef with a key signature of one flat (Bb). The music features various note values, rests, and phrasing slurs. The system concludes with a double bar line.