Two Manifestations

I. Deus Ex Machina
II. YHWH

for chamber ensemble

Paul David Thomas

2011

Program Note

Duration: 10 minutes

Part 1: Deus Ex Machina

The god we create. This title refers to a literary device and also a phrase Deitrich Bonhoeffer used to describe the god that acts as the answer to all of our questions. The followers of the Deus Ex Machina speak its name to ask for help or comfort - it is a means to an end. The trombone plays the role of the Deus Ex Machina and while it appears when invoked by the ensemble, its power never grows beyond the capability of those who called it into being.

Part 2: YHWH

The God we encounter. YHWH was the word used by the Hebrews for the name of the Lord. Its presentation is simple yet its pronunciation is ambiguous. YHWH always appears through a concealed veil and often at unexpected times. The instruments in this section do not invoke the presence of this God but wait softly for him.

INSTRUMENTATION

B-flat Clarinet
Bassoon
B-flat Trumpet (with straight mute)
Trombone
Percussion

- Suspended Cymbal (with removable chain to create “sizzle” cymbal)
- Three Toms (High, Medium, Low)
- Three Metal Pots or Bowls (High, Medium, Low)

Violin
Double Bass

Two Manifestations

Part I: Deus Ex Machina

Duration 4'30"

Paul David Thomas

Invocation

♩ = 175

Clarinet in B♭

Bassoon

Trumpet in B♭

Trombone

Percussion — Low Tom

Violin — pizz. — arco sul d — gliss.

Double Bass — pizz.

Mechanical

7

♩ = 183

Cl.

Bsn.

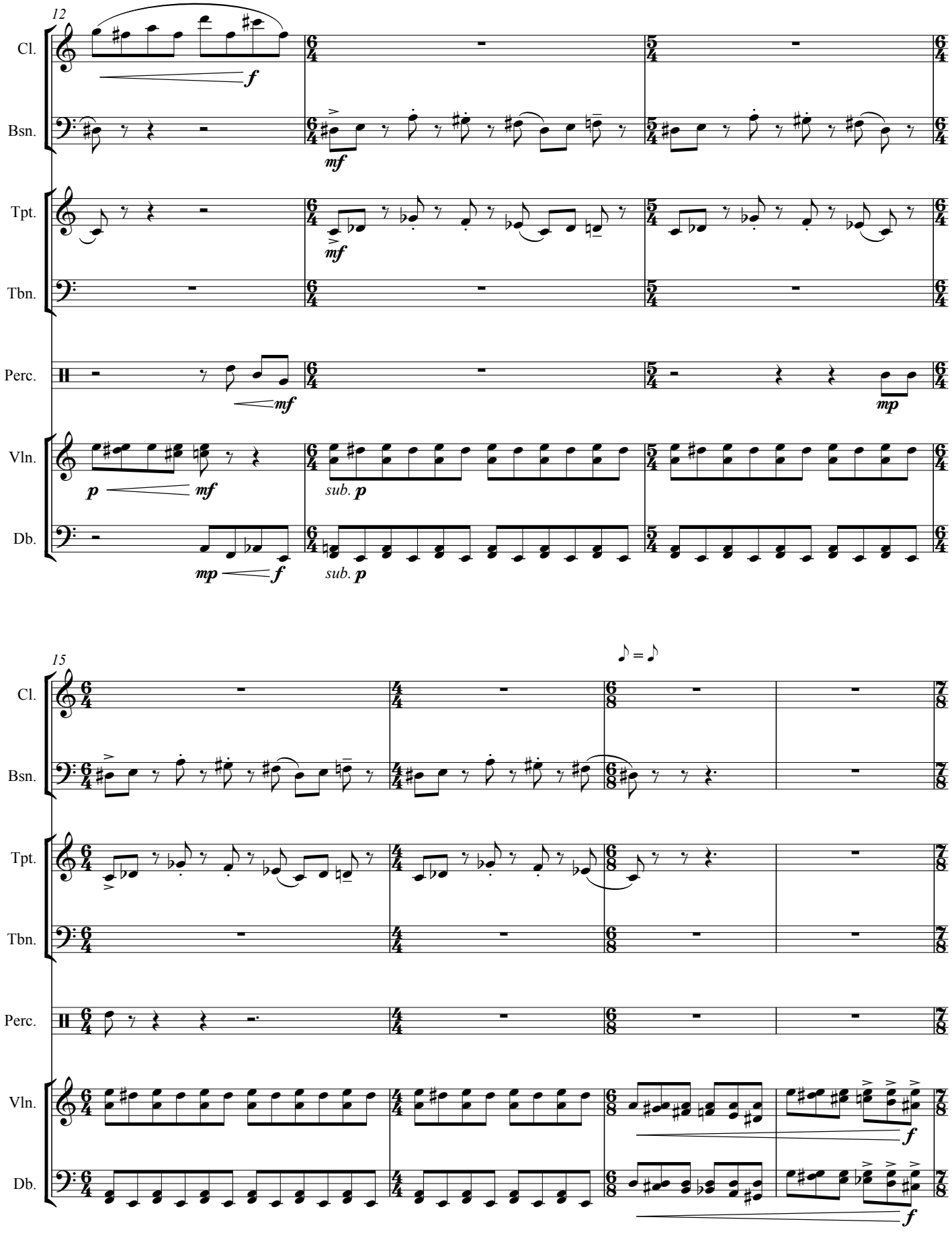
Tpt. — con sord. (straight mute)

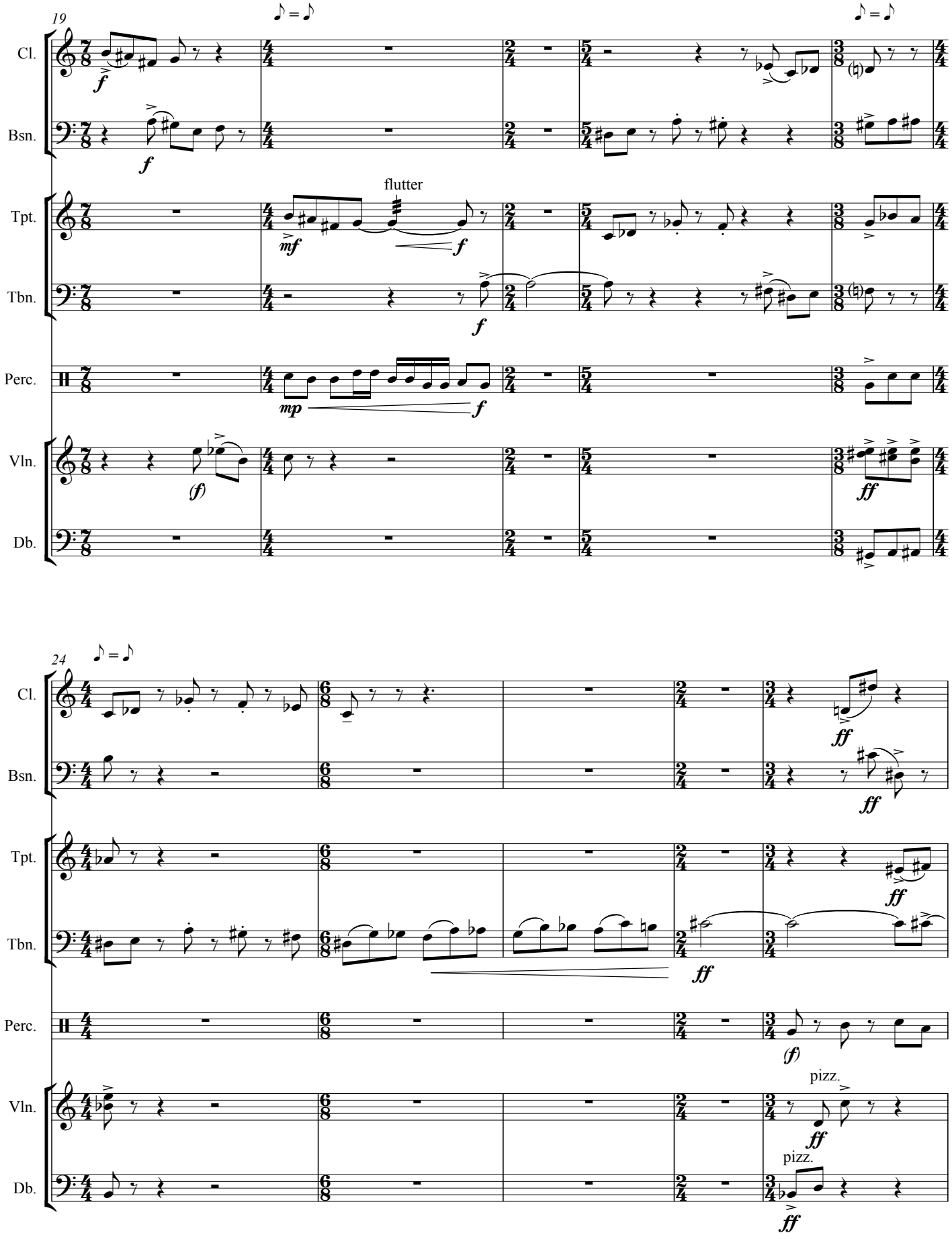
Tbn.

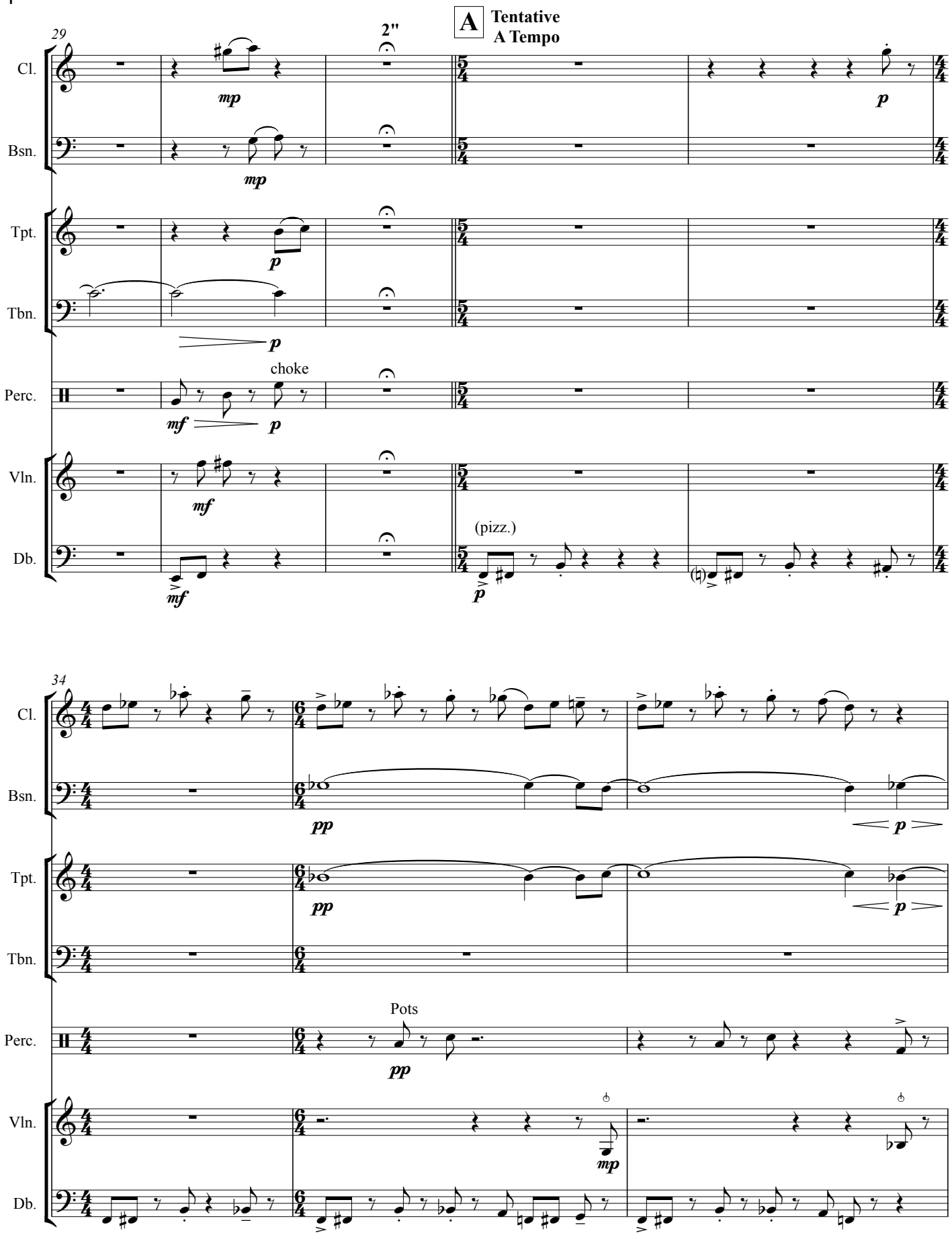
Perc. — Med. Tom

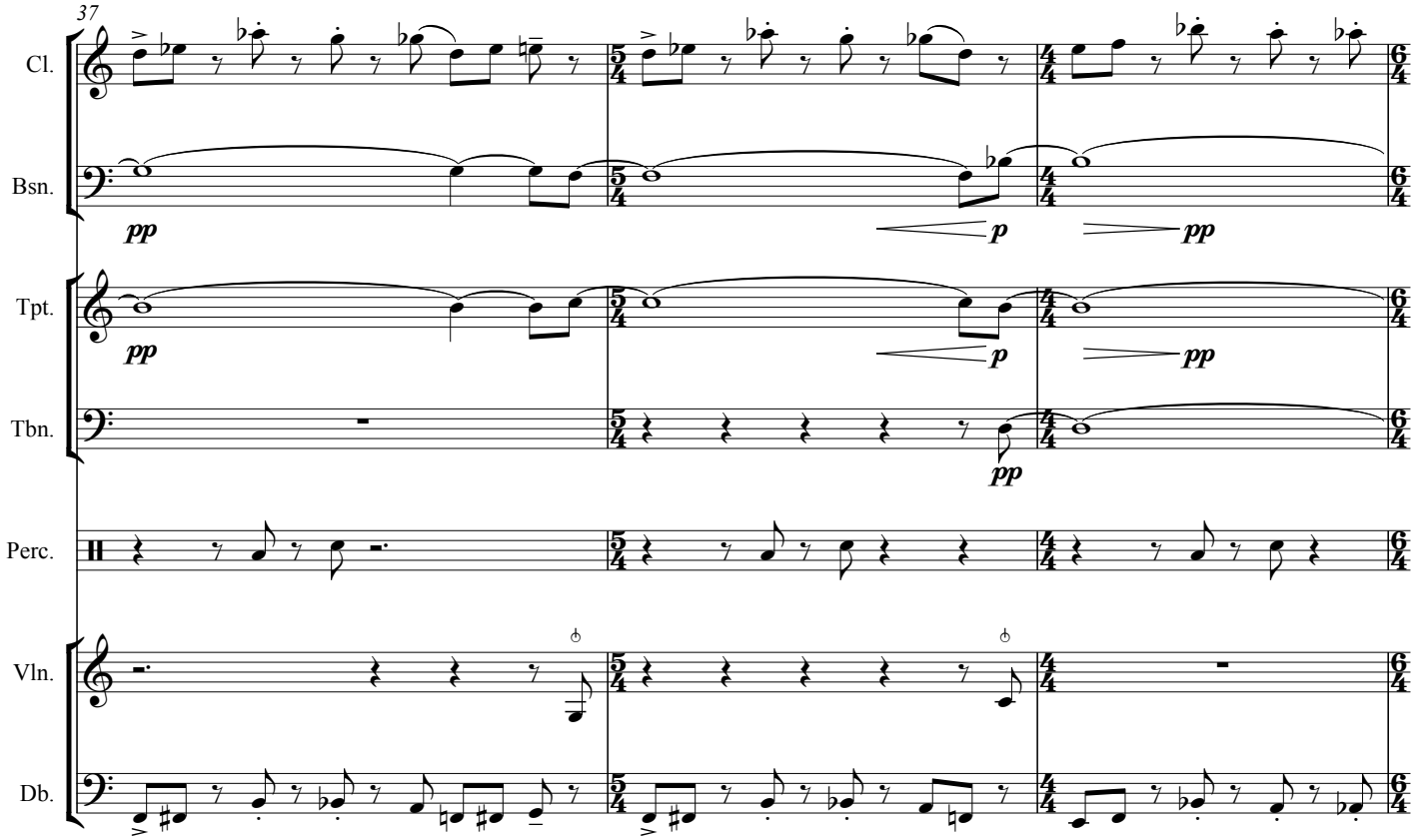
Vln. — arco

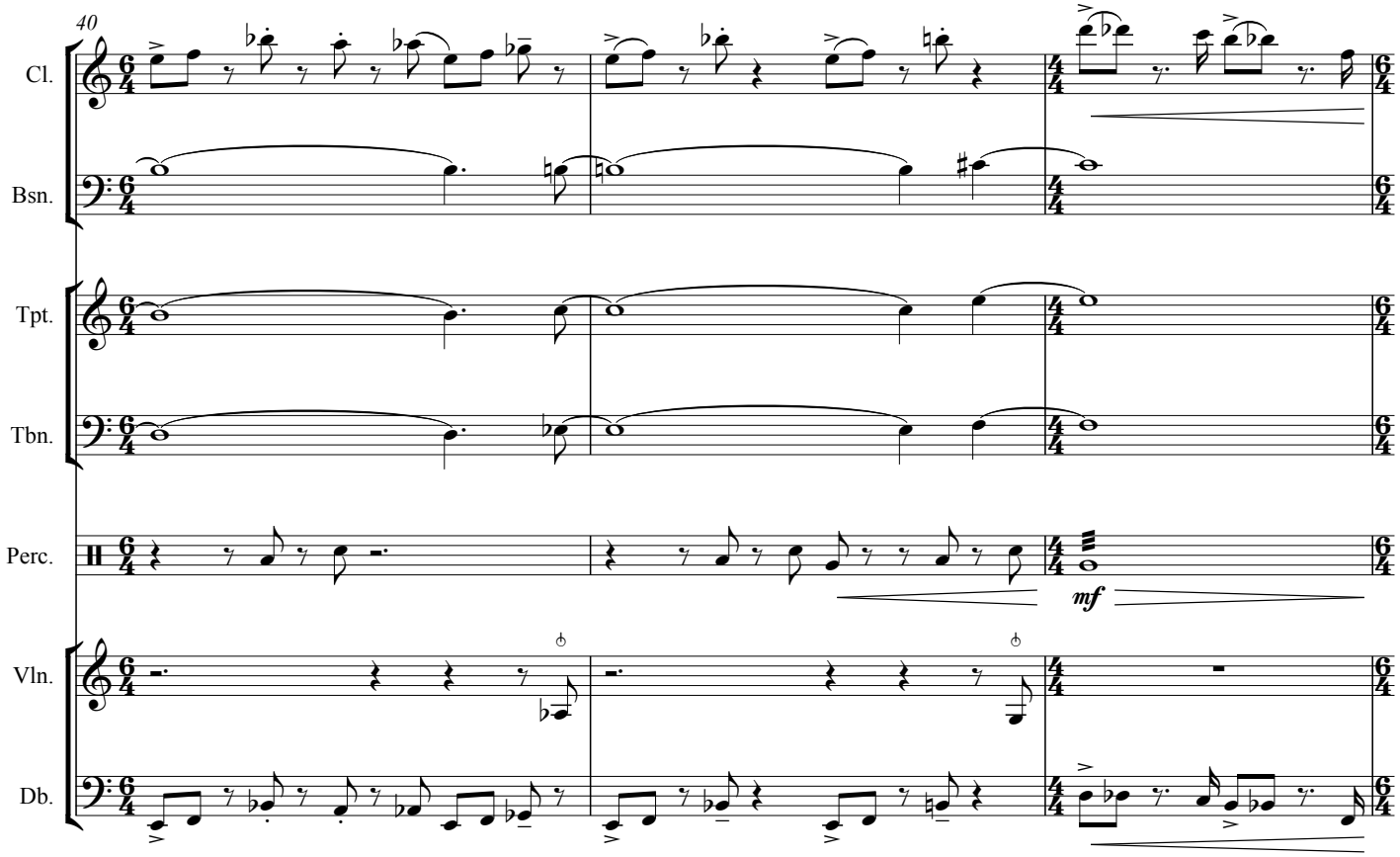
Db.

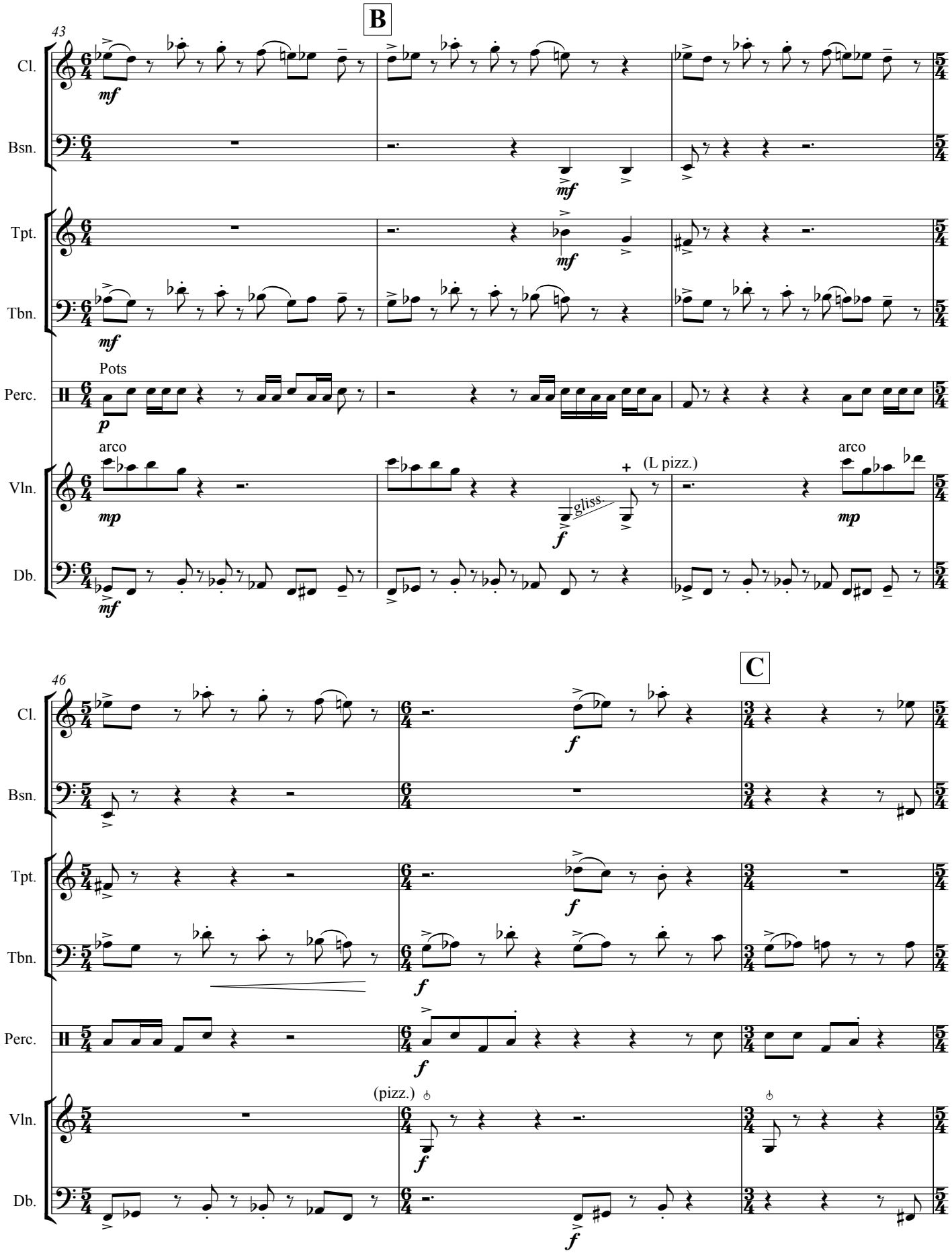

12
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
f
mf
mf
mf
mp
p
mf
sub. p
mp
f
sub. p
15
♪ = ♪
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
f
f

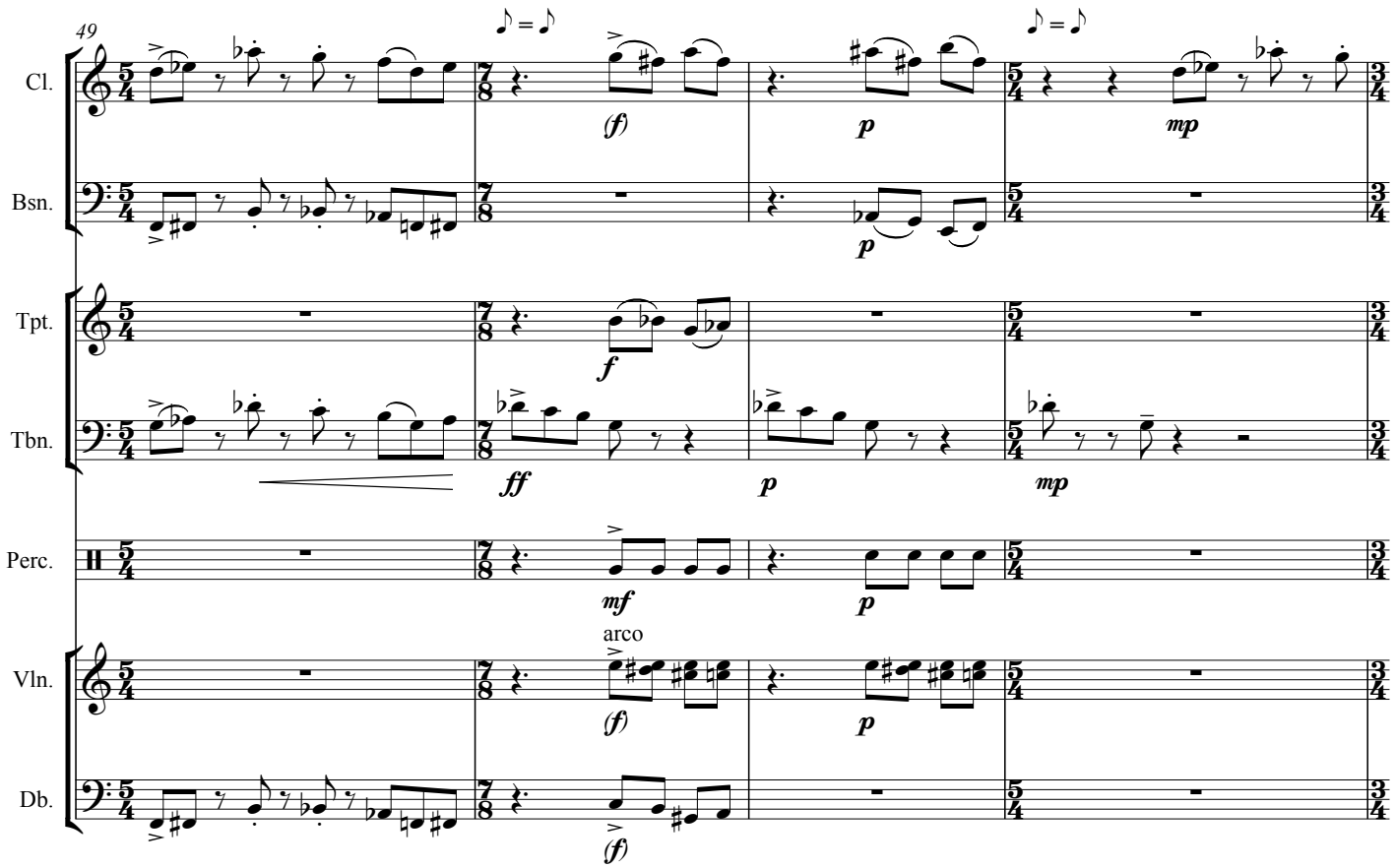

19
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
flutter
24
pizz.
pizz.

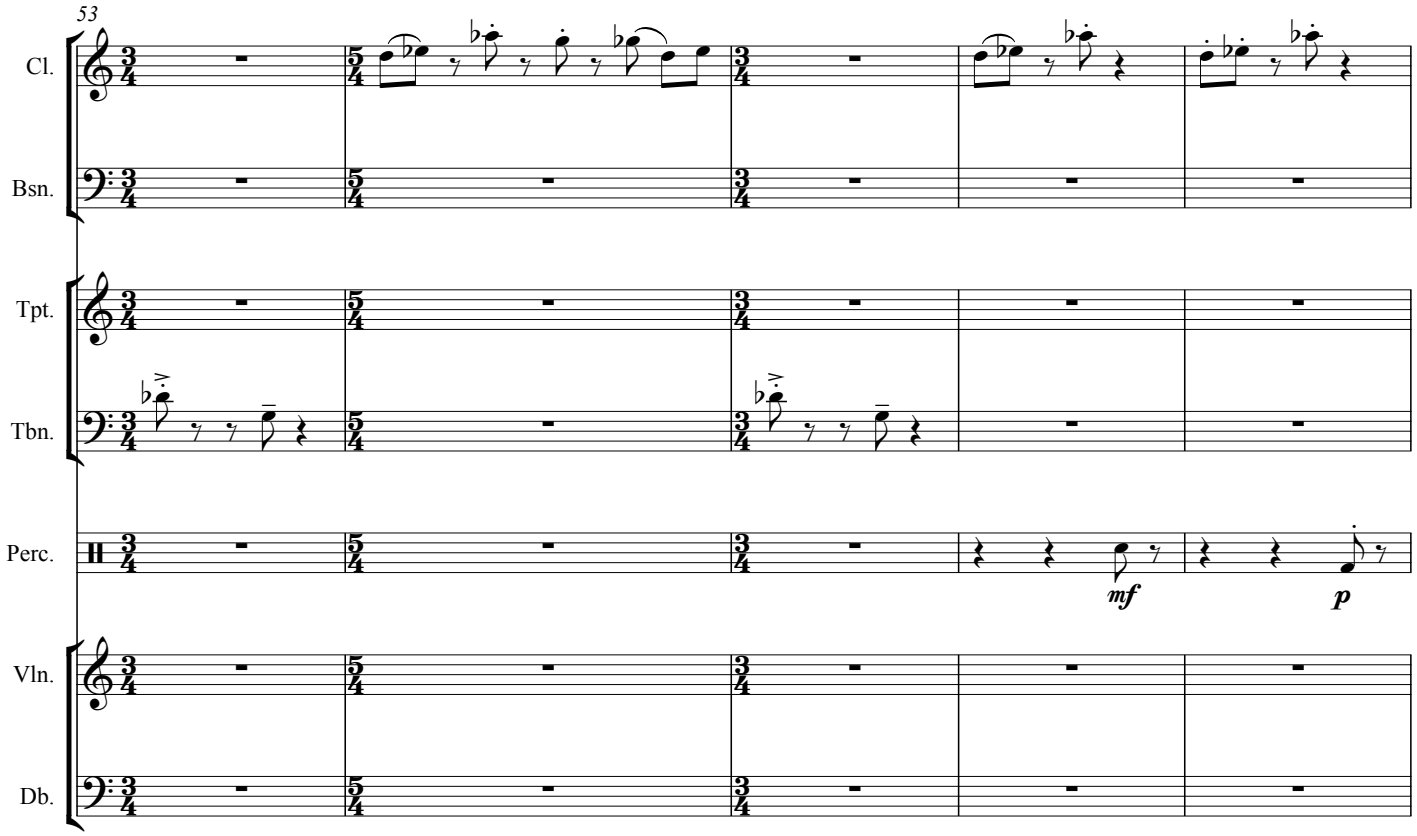

A
Tentative
A Tempo
29
2"
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
mp
p
choke
mf
(pizz.)
34
pp
Pots

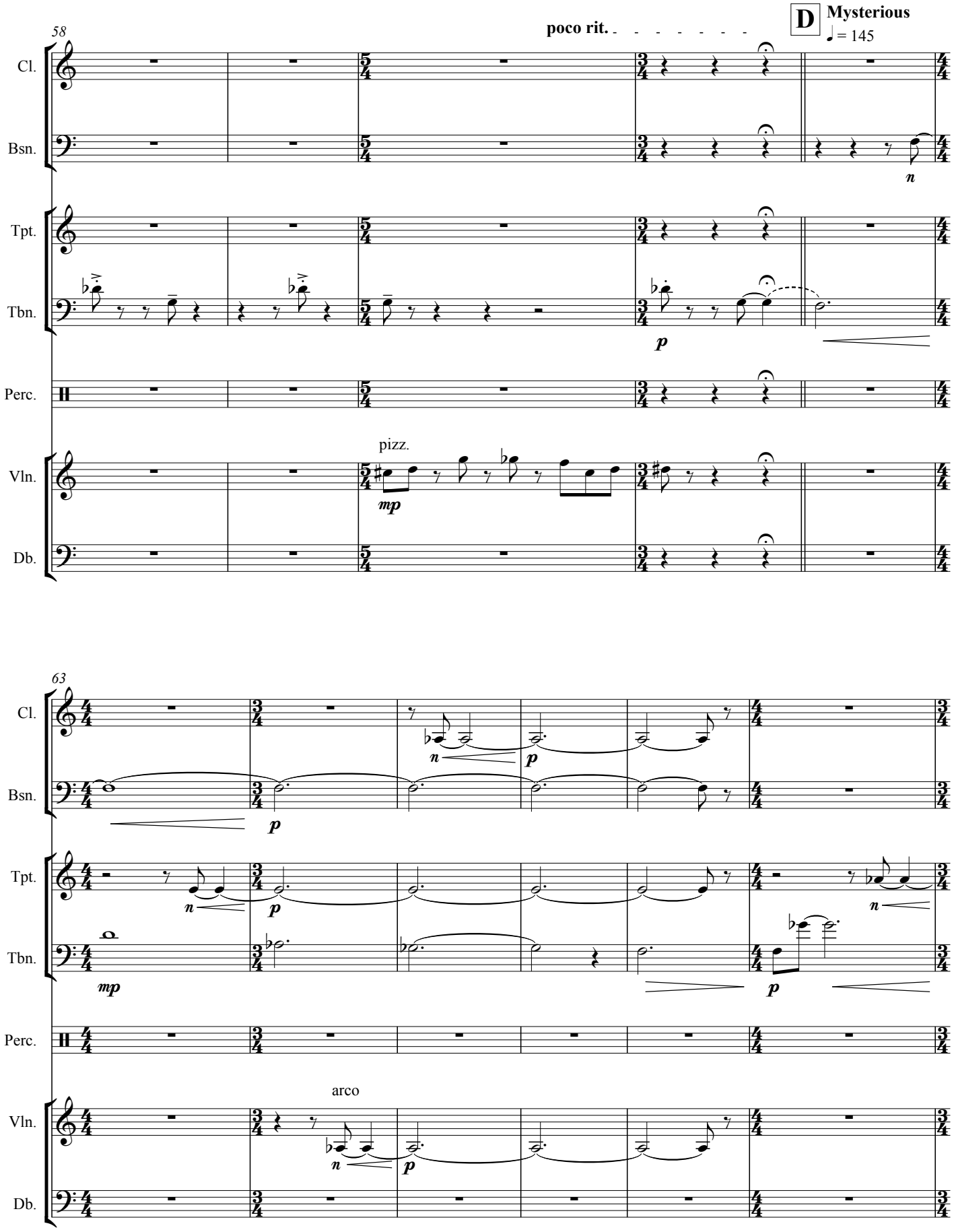

37
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
pp
p
pp

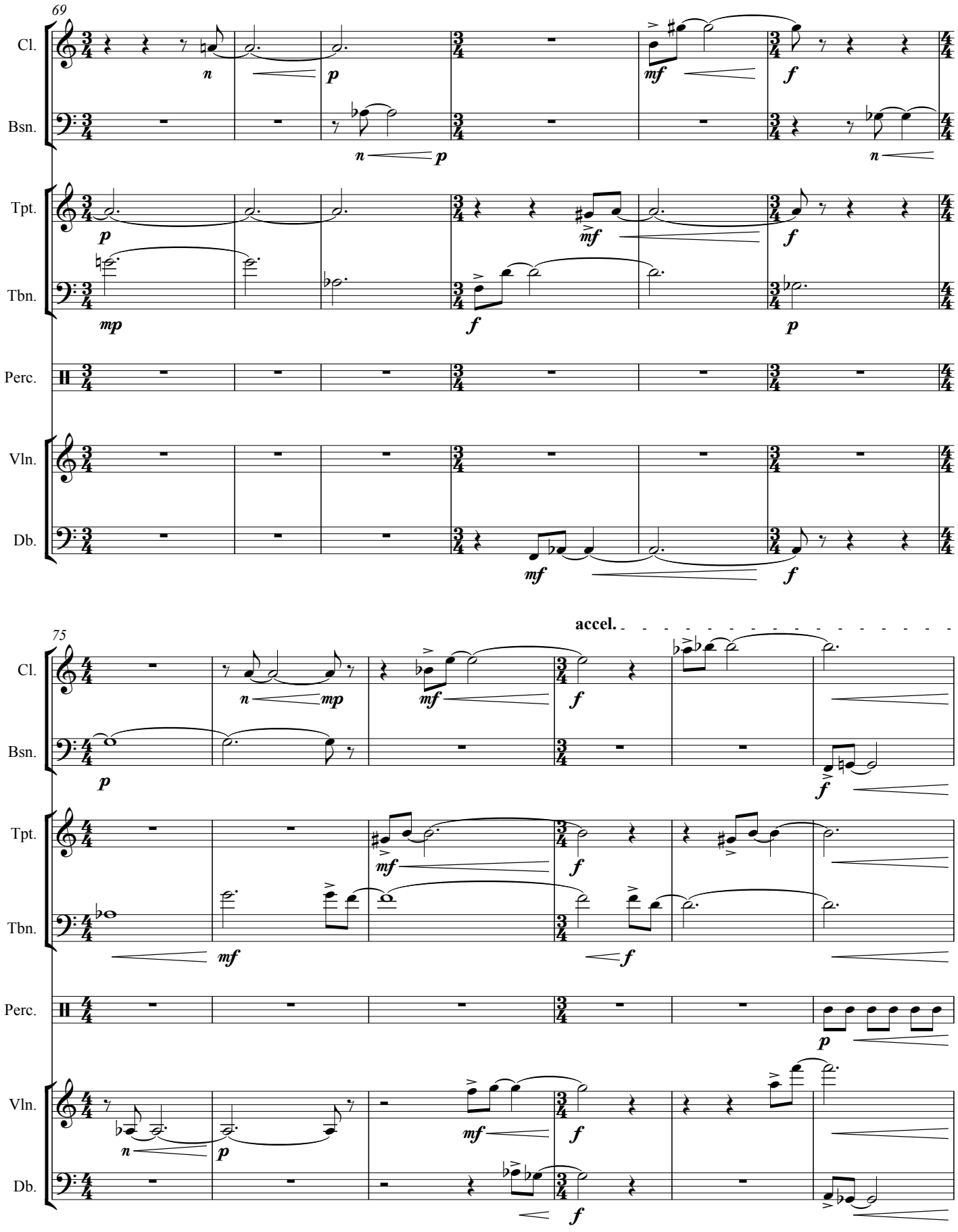

40
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
mf


B
43
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
mf
Pots
p
arco
mp
gliss
f
(L pizz.)
C
46
(pizz.)


49
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
arco
(f)
p
mp
f
ff
mf


53
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
mf
p


D
Mysterious
♩ = 145
poco rit.
58
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
pizz.
arco
63


69
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
n
p
mf
f
mp
75
accel.

E **Mechanical**

♩ = 183

81

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Vln.

Db.

ff *f* *gliss.*

85

Cl.

Bsn.

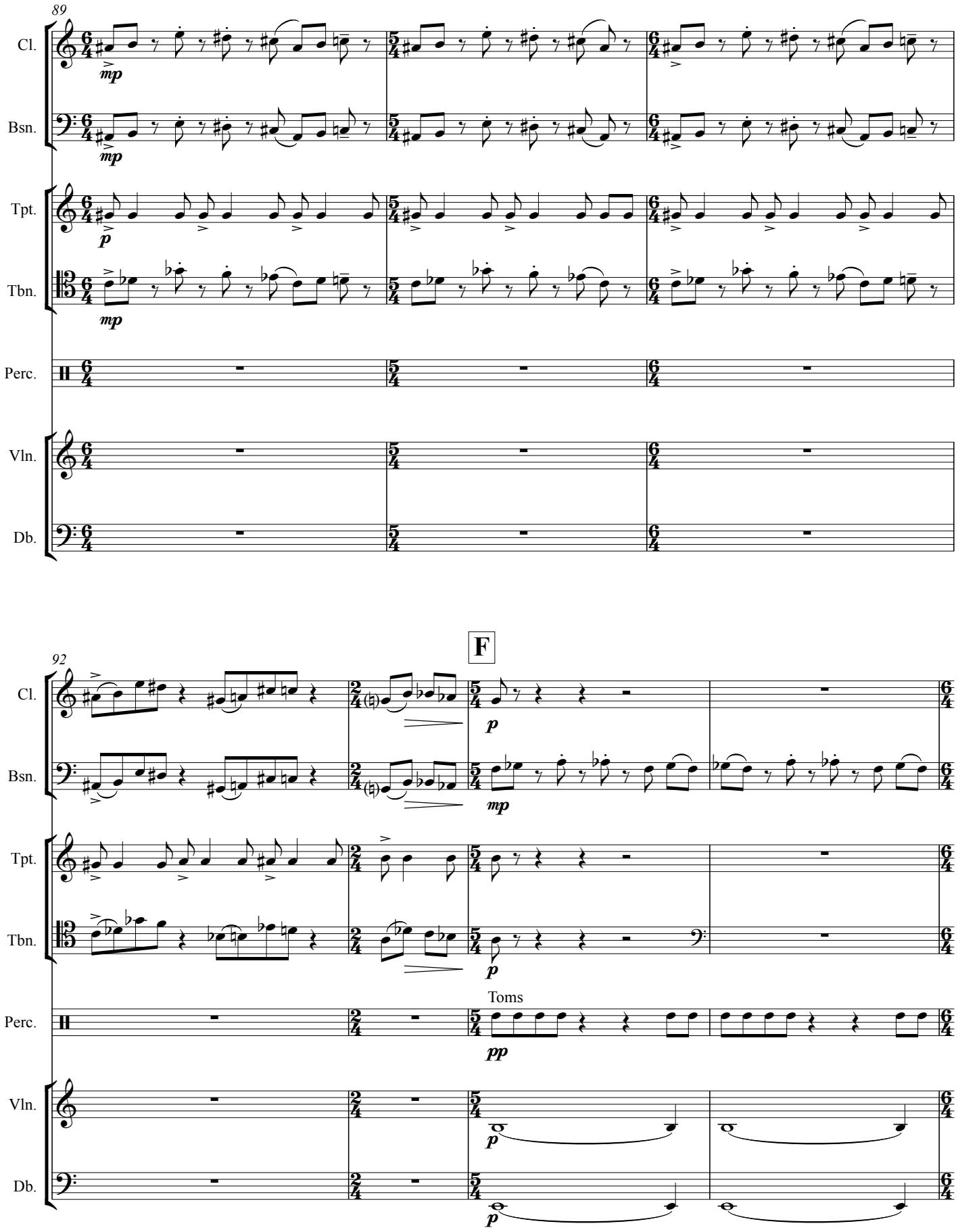
Tpt.

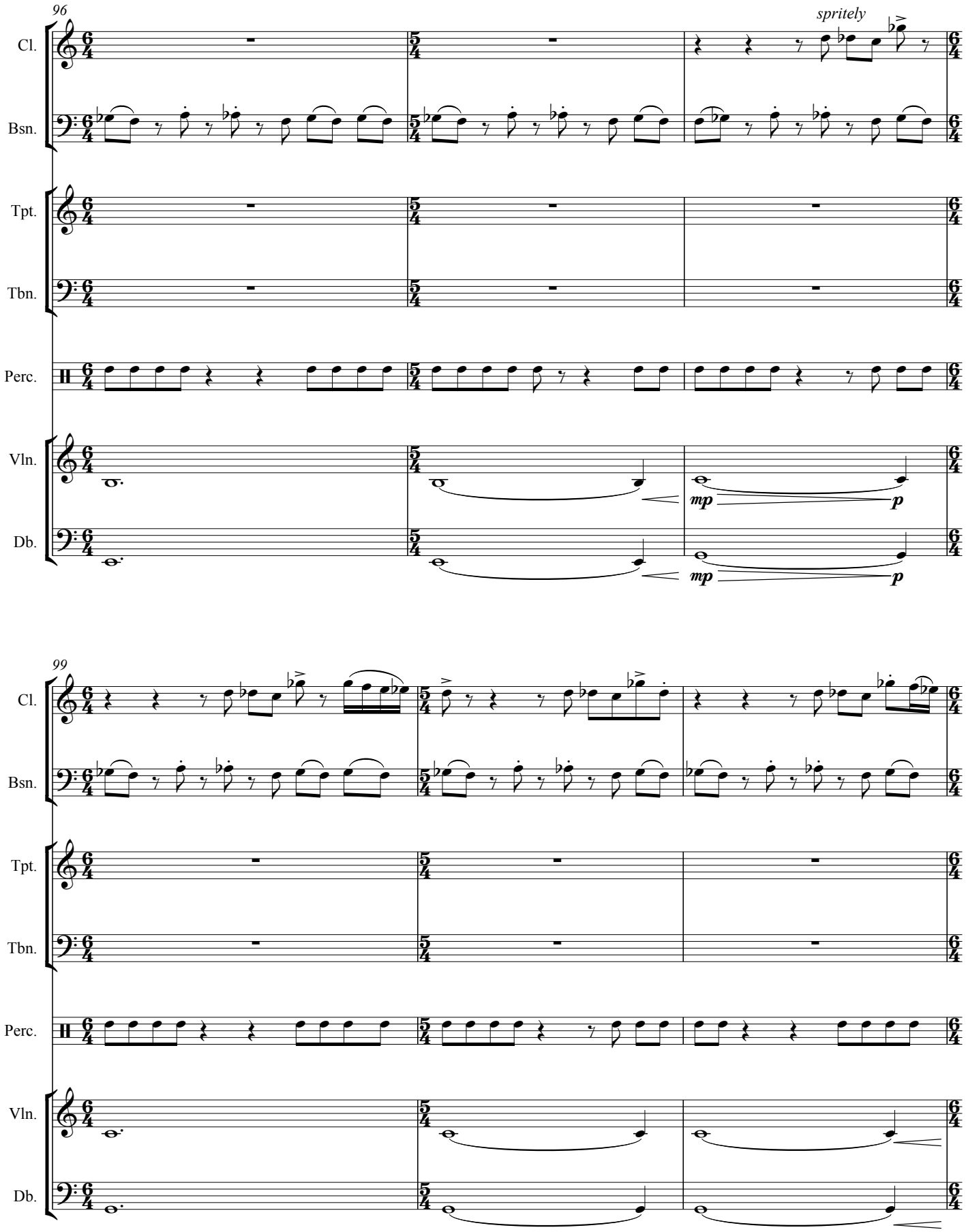
Tbn.

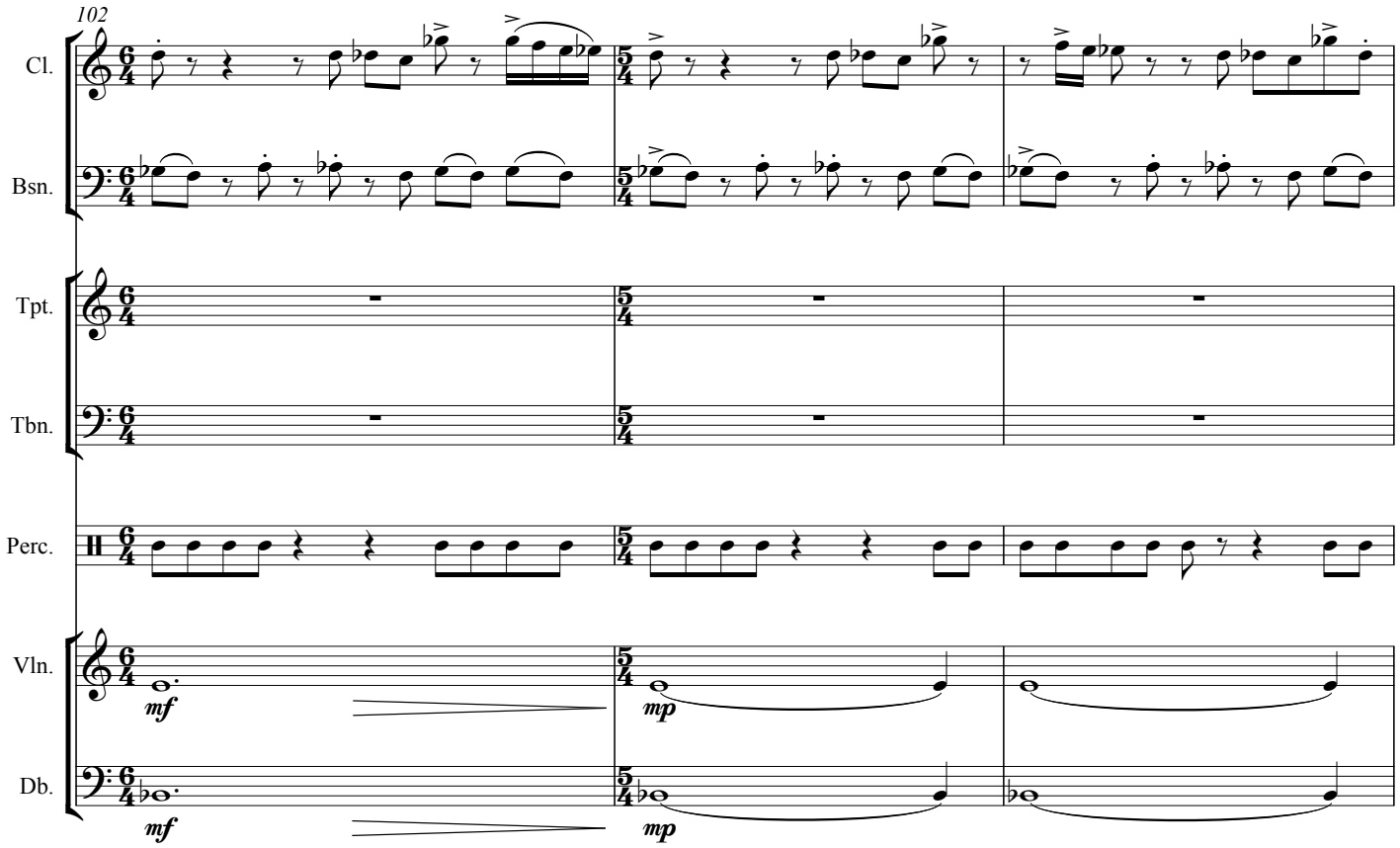
Perc.

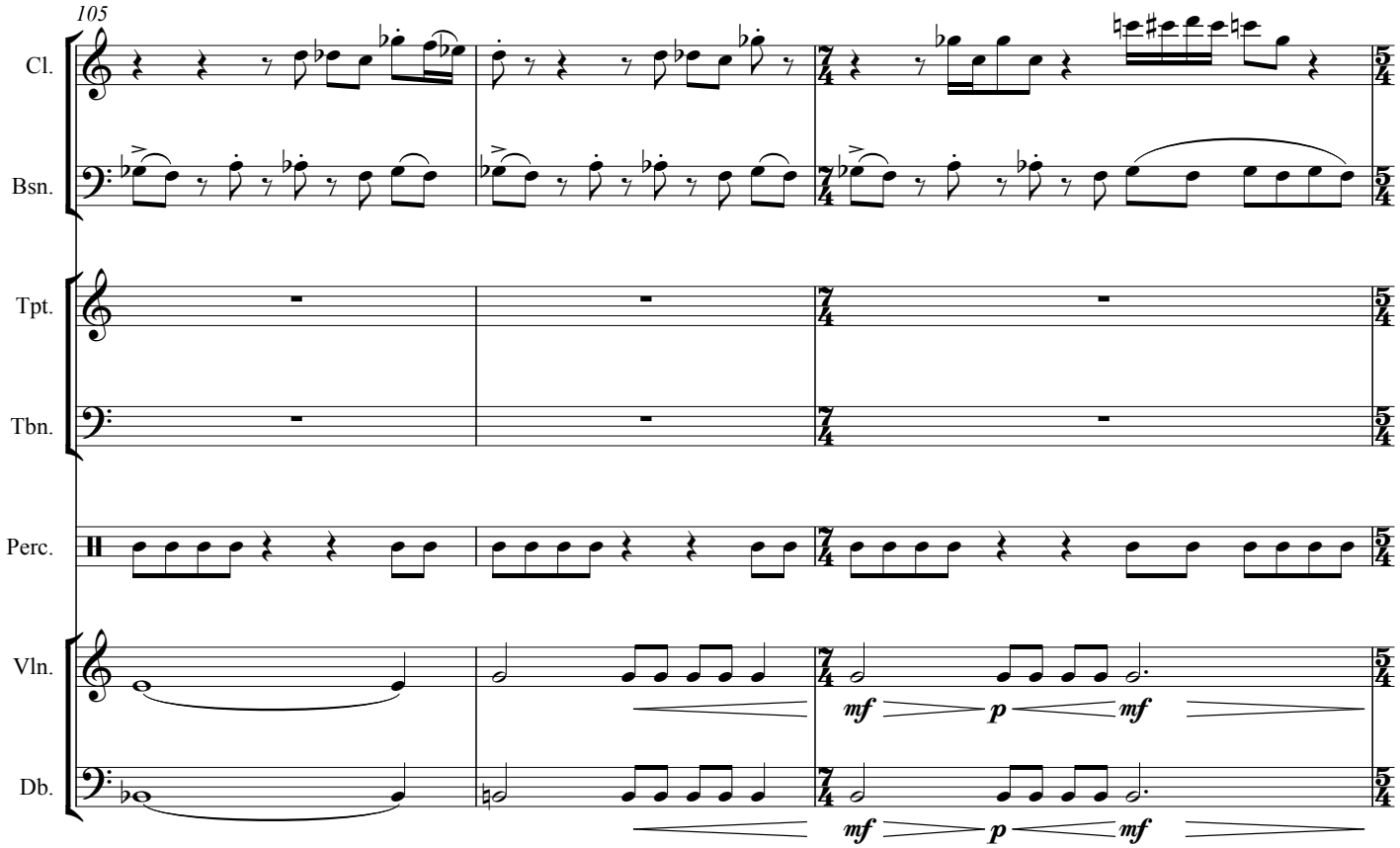
Vln.

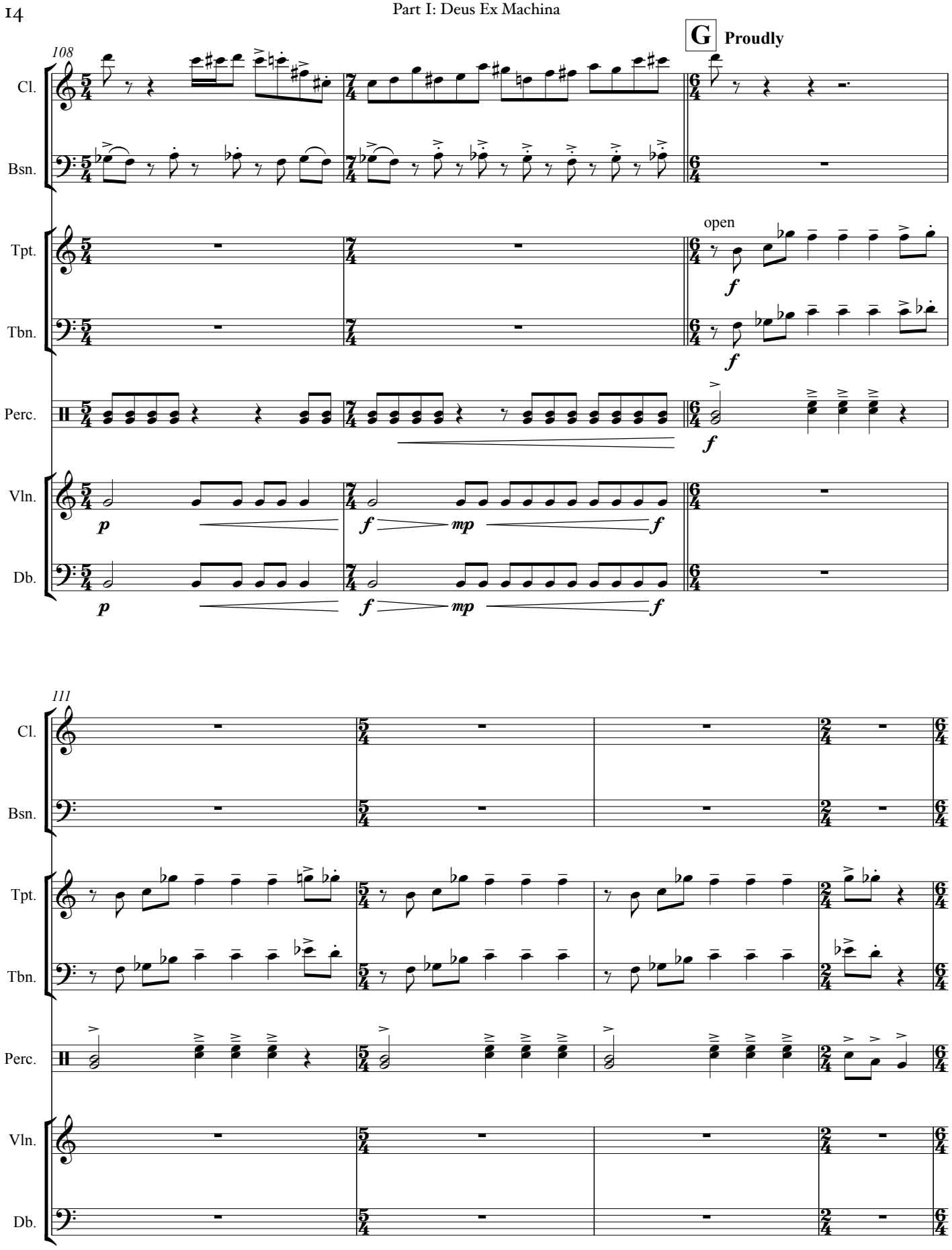
Db.

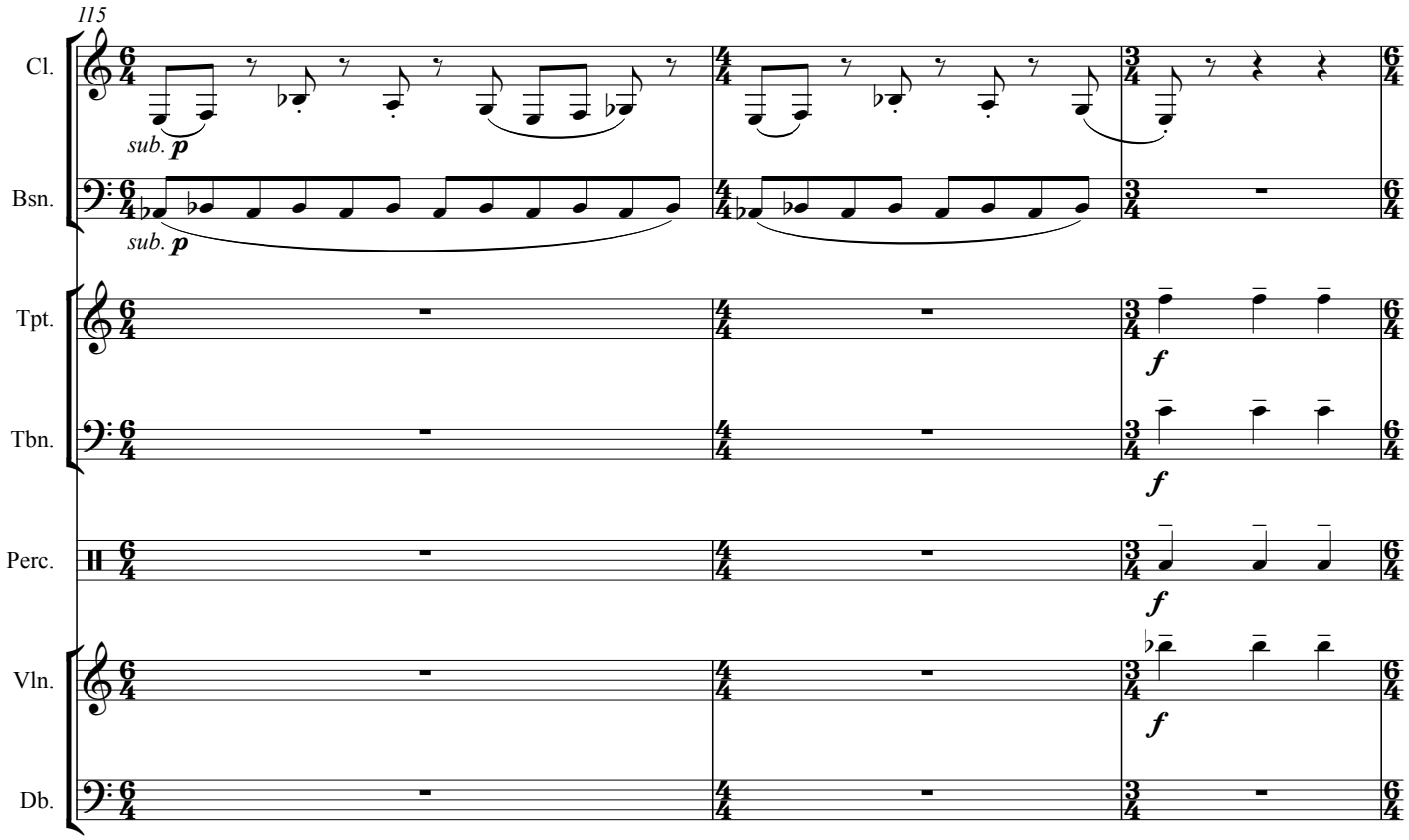

89
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
mp
p
F
92
Toms
pp

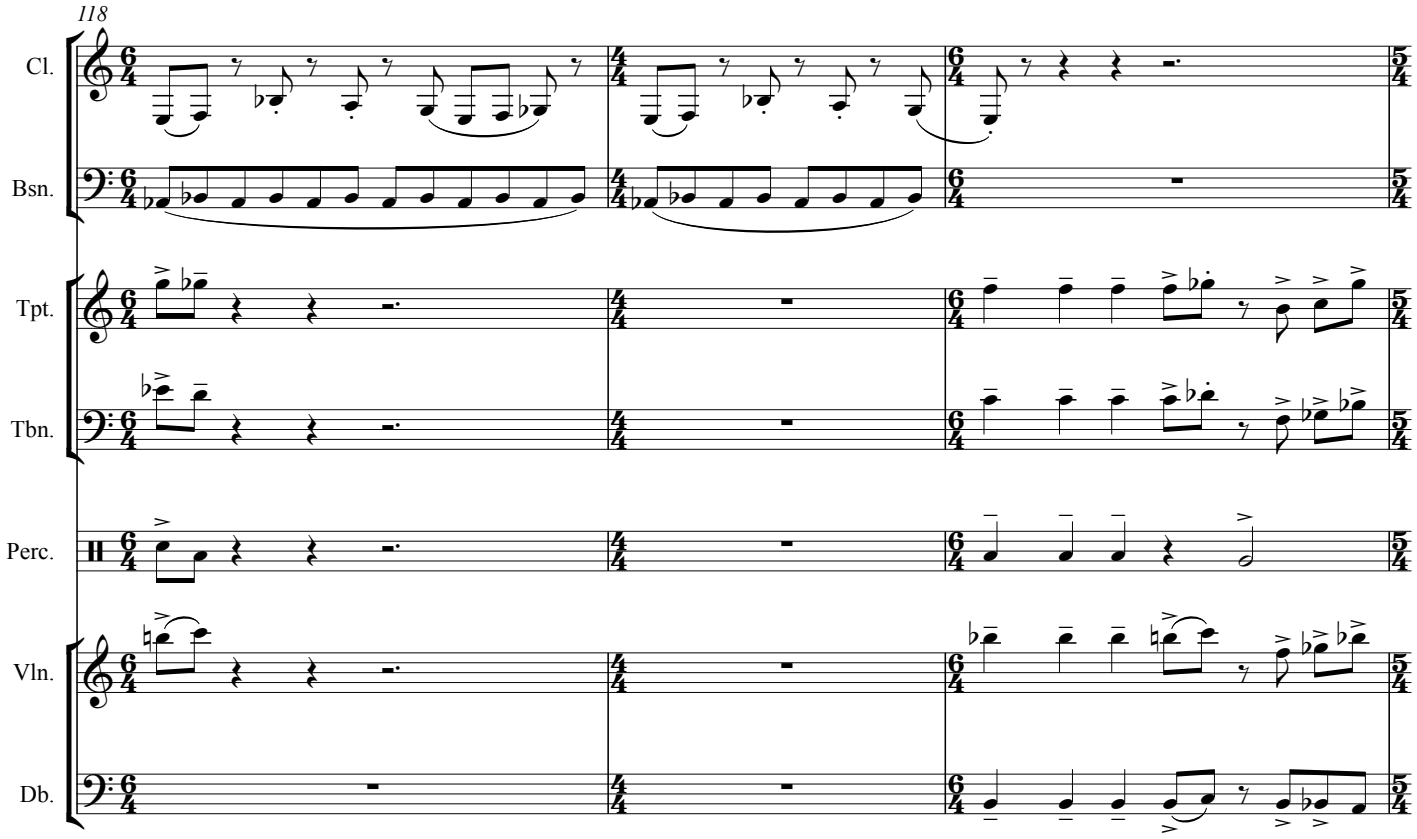

96
spritely
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
mp
p
mp
p
99
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.

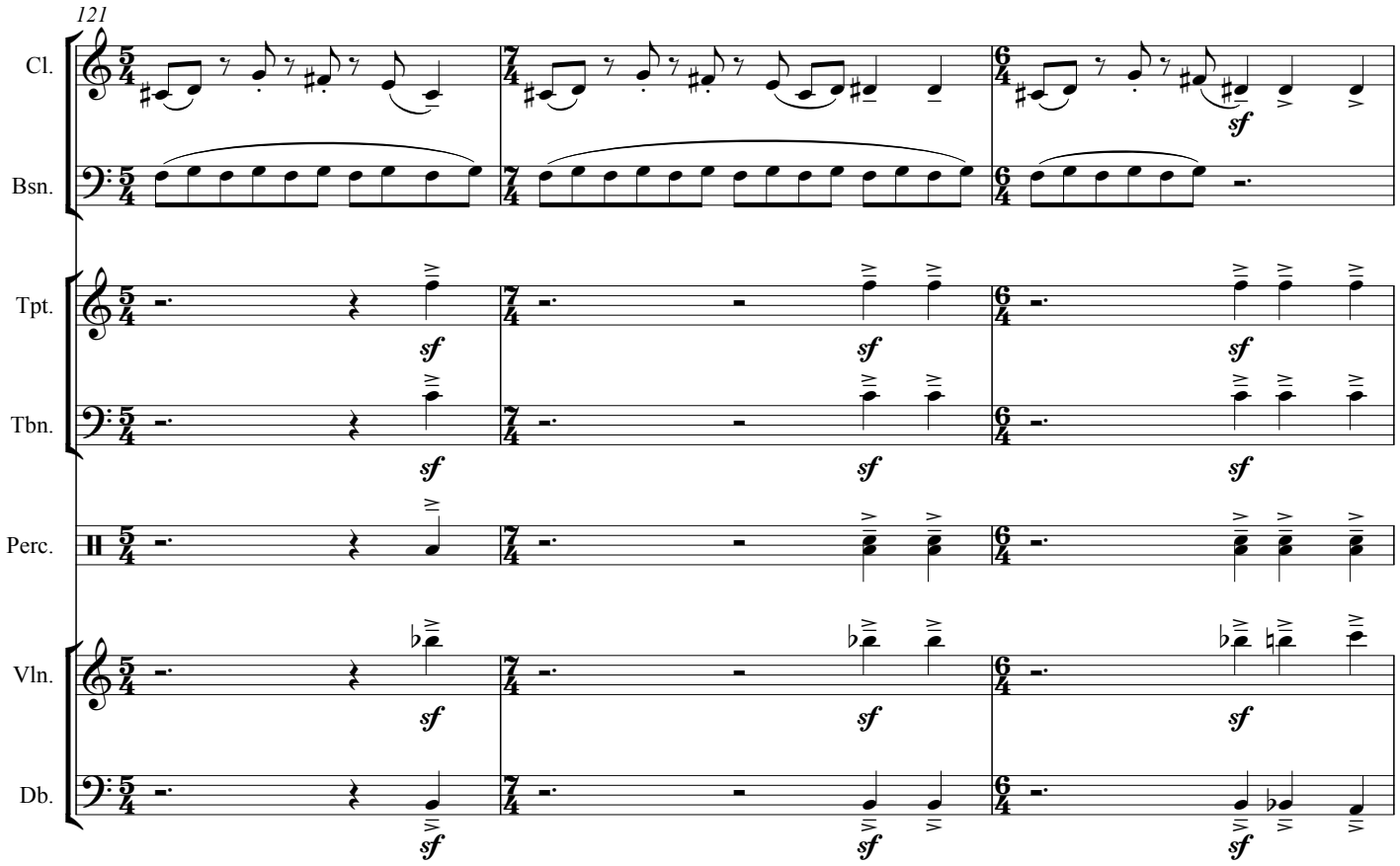

102
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
mf
mp
mf
mp

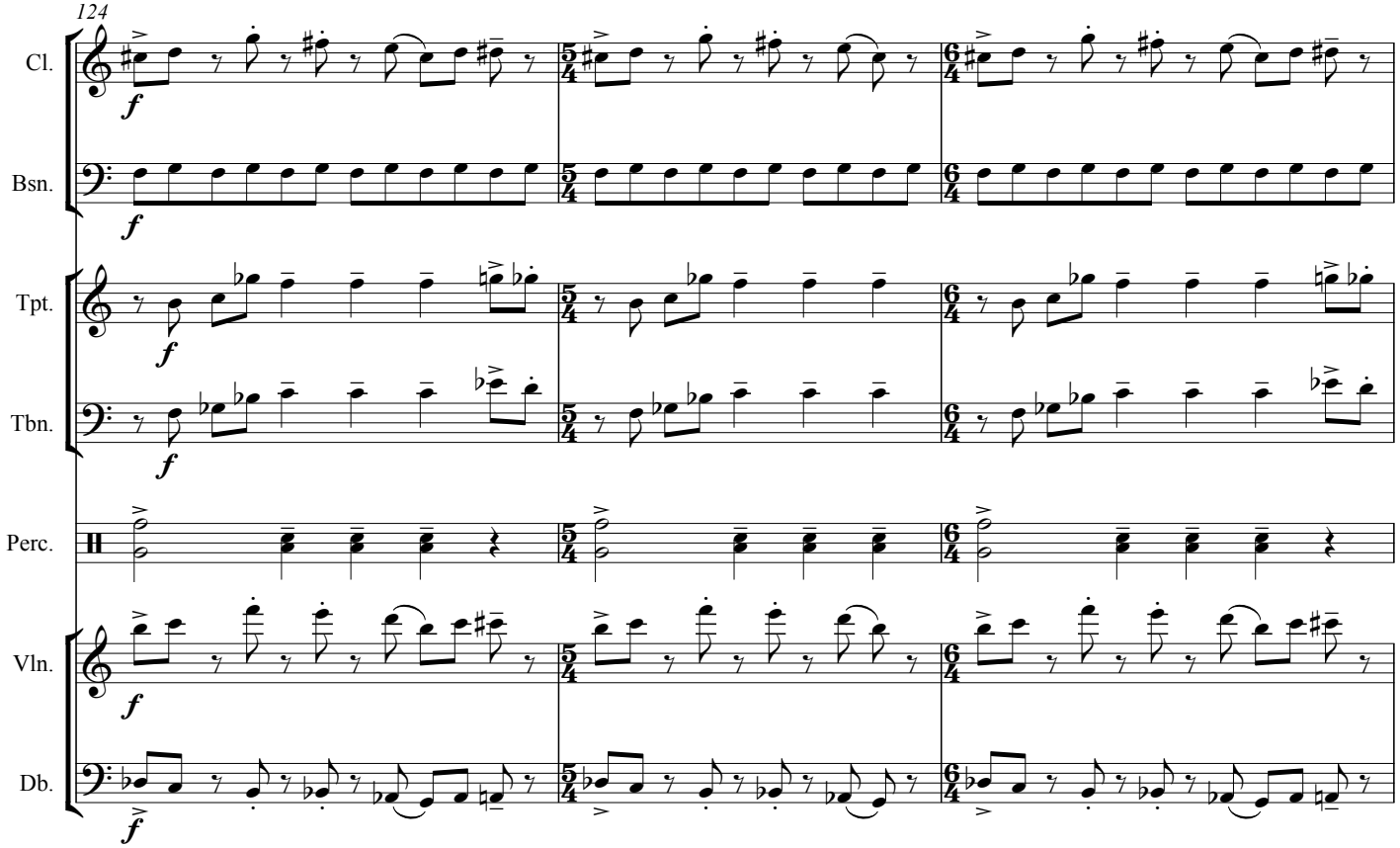

105
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
mf
p
mf
mf
p
mf

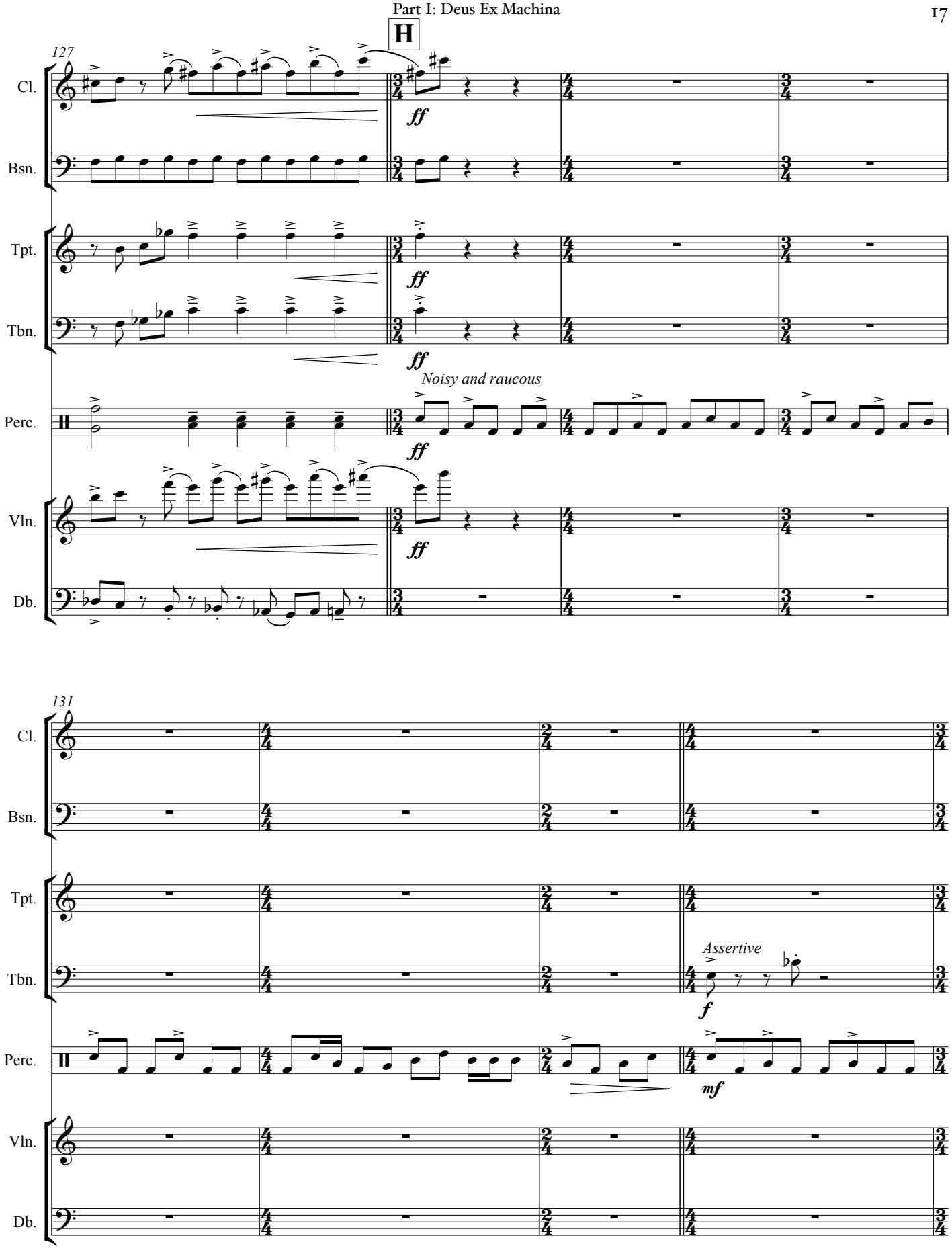

G
Proudly
108
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
open
111

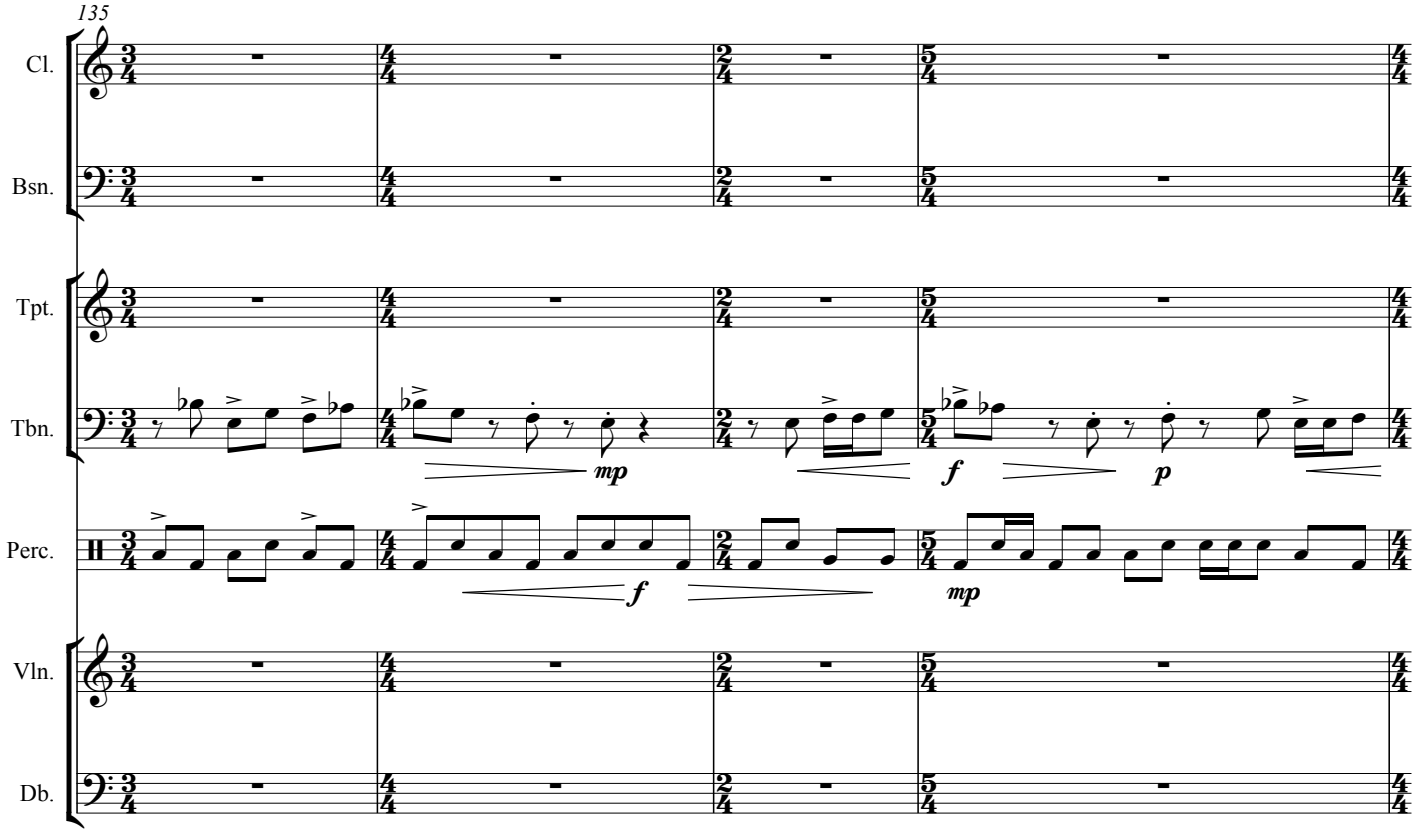

115
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
sub. p
sub. p
f
f
f
f

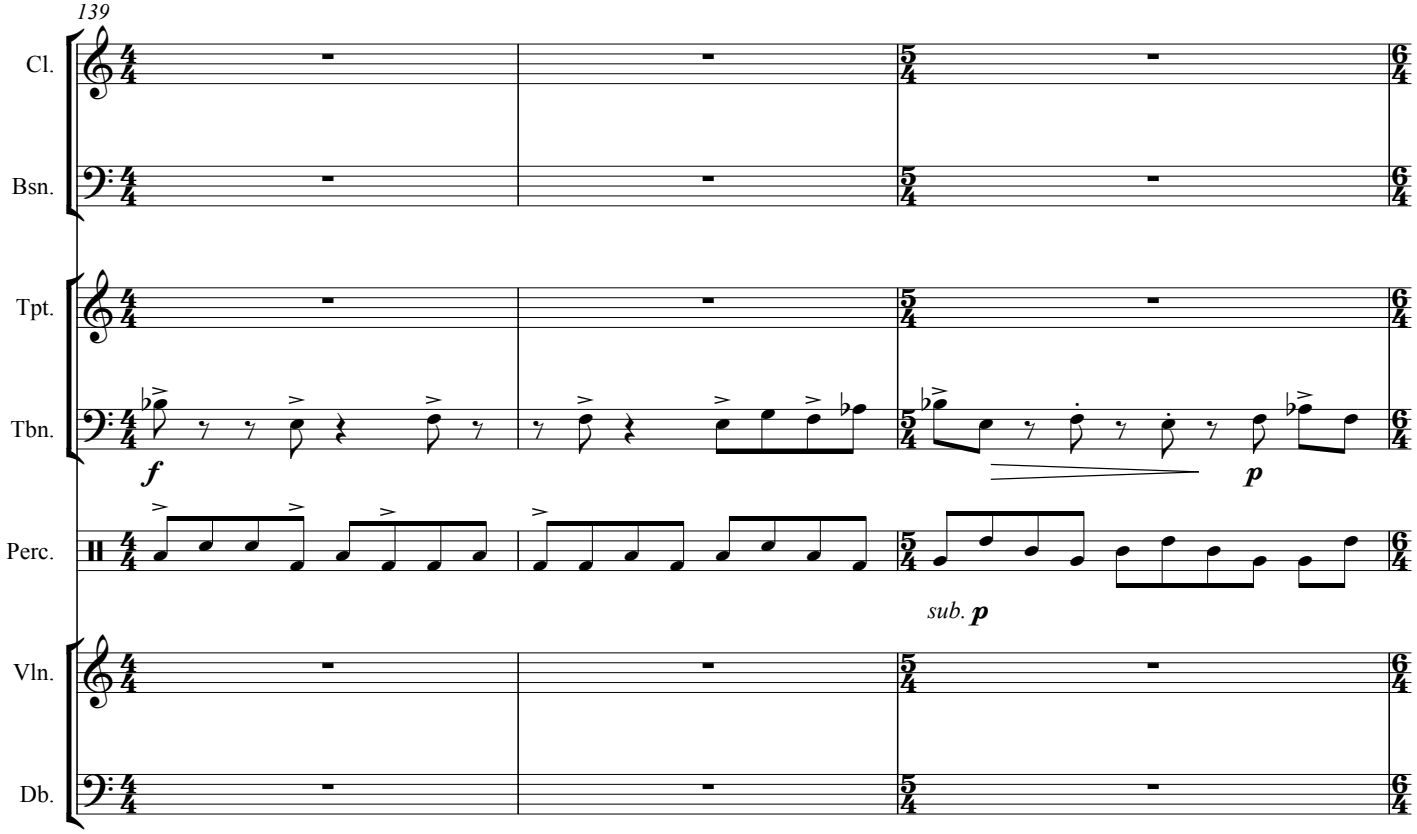

118
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.

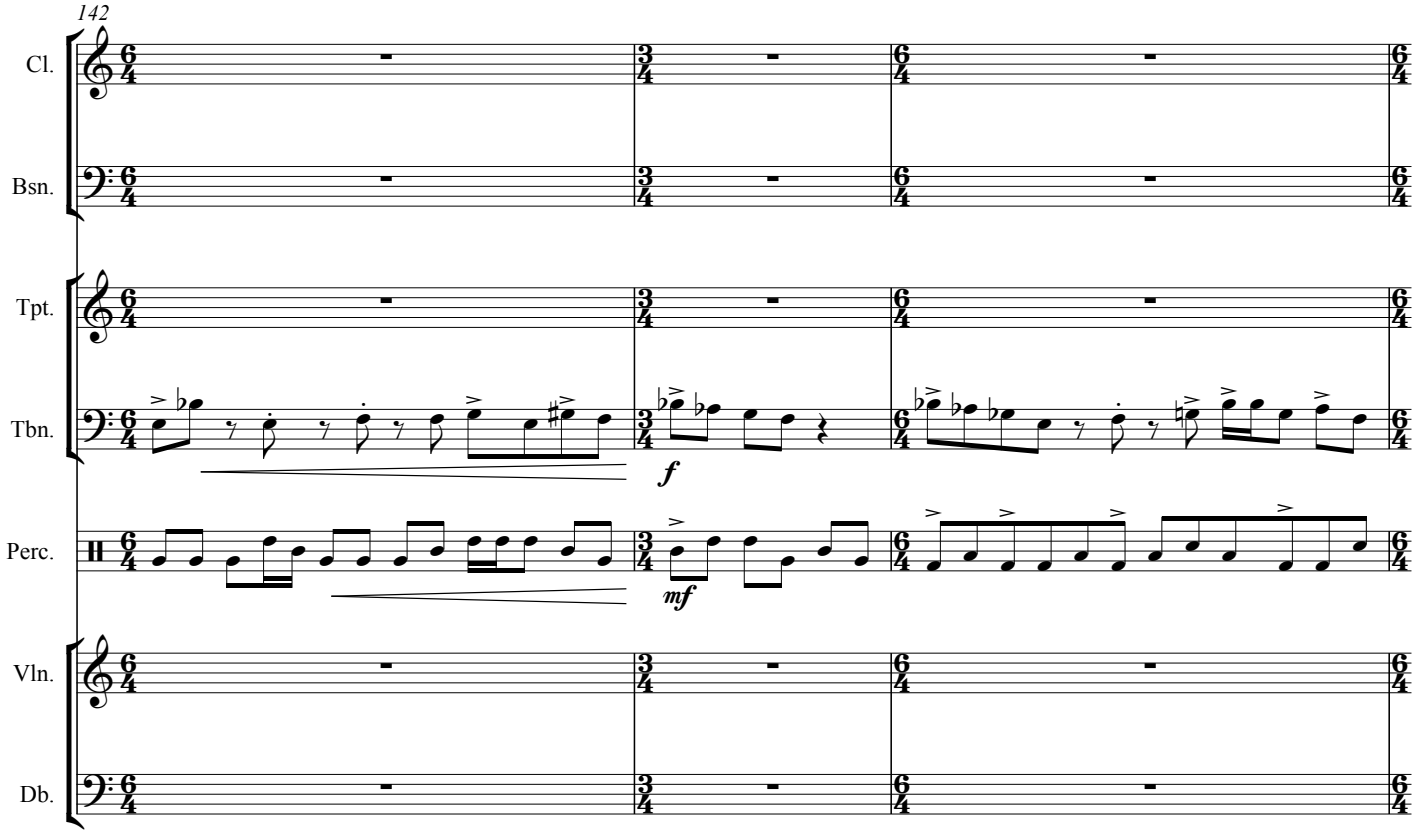

121
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
sf

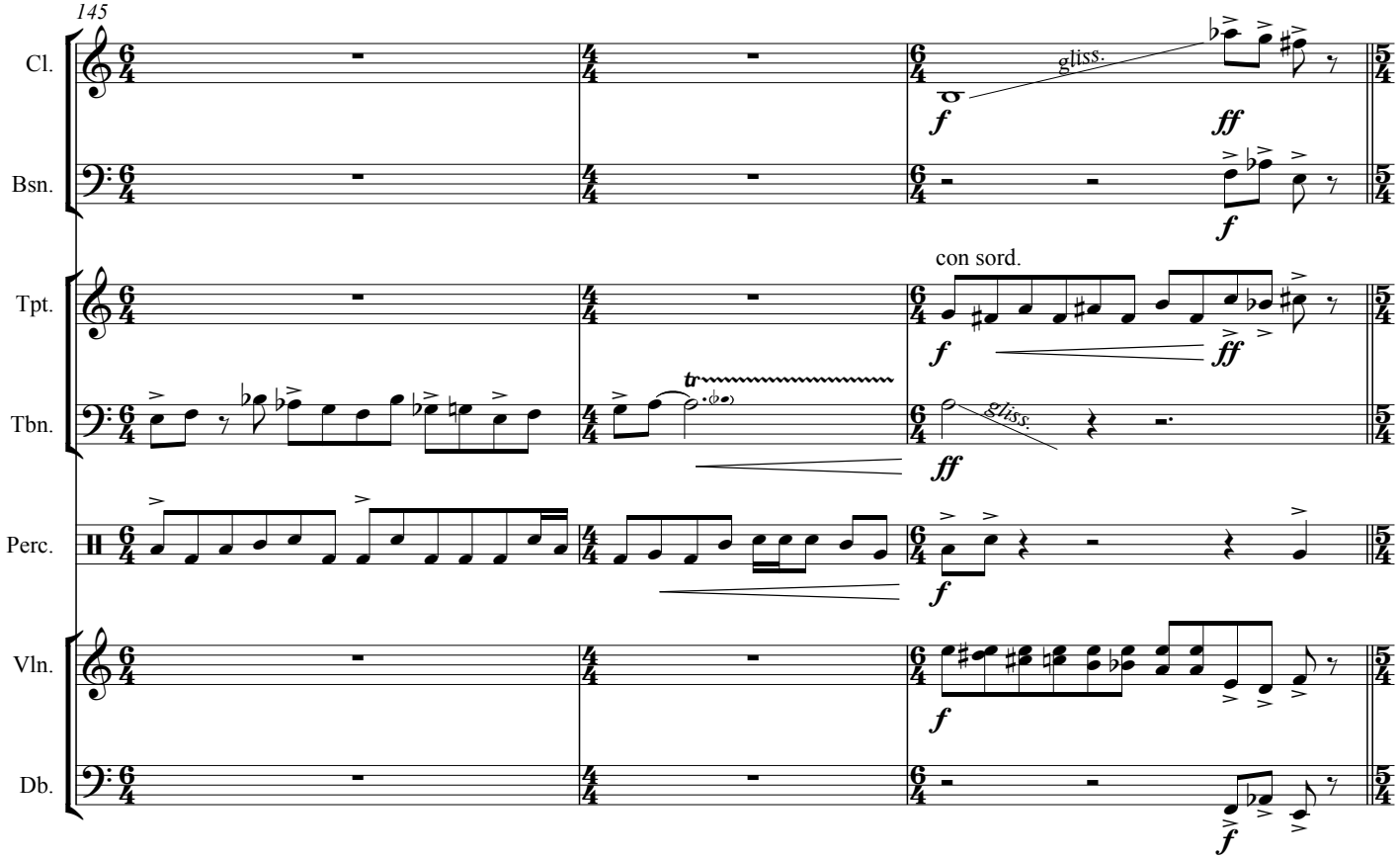

124
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
f

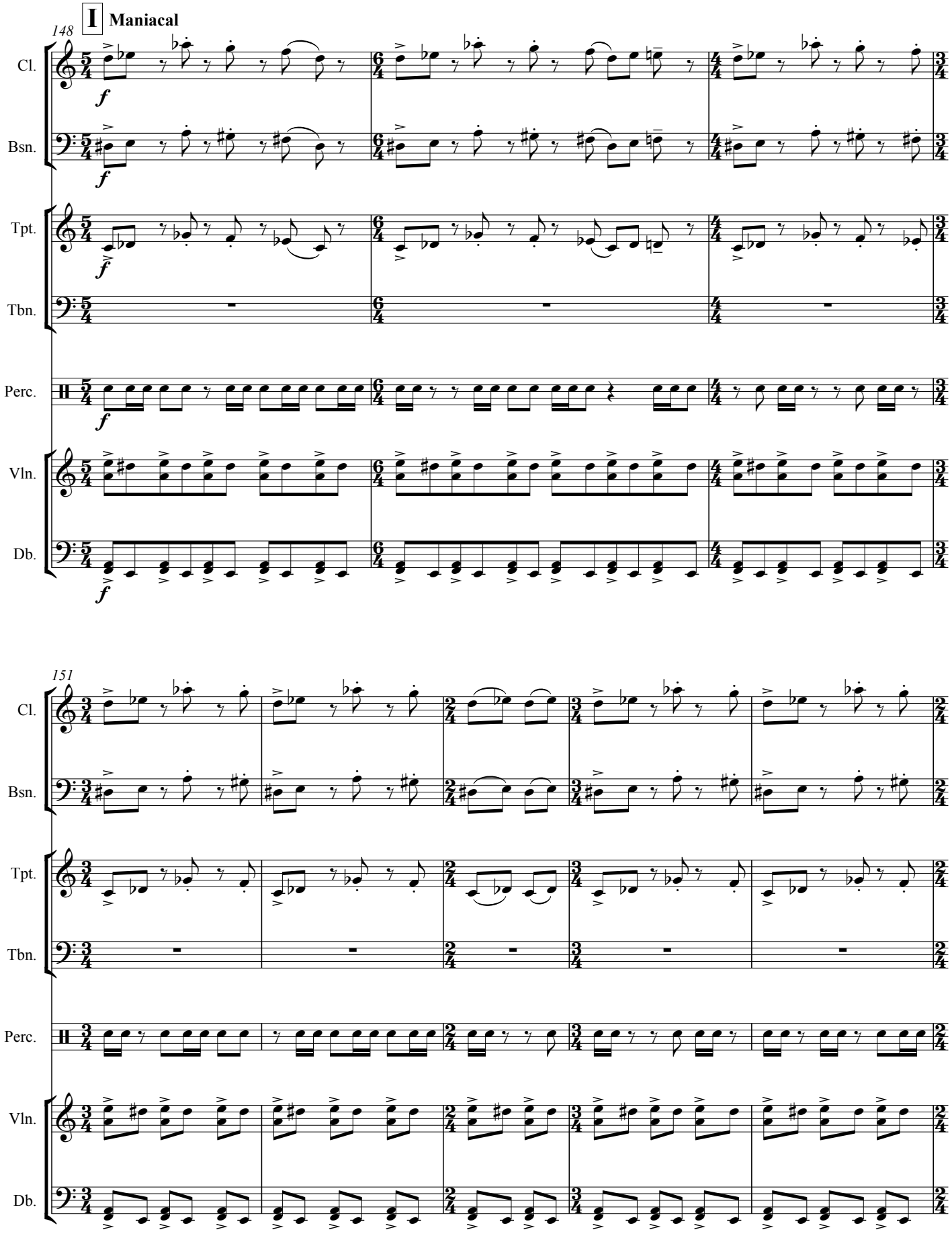

H
127
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
ff
Noisy and raucous
131
Assertive
f
mf

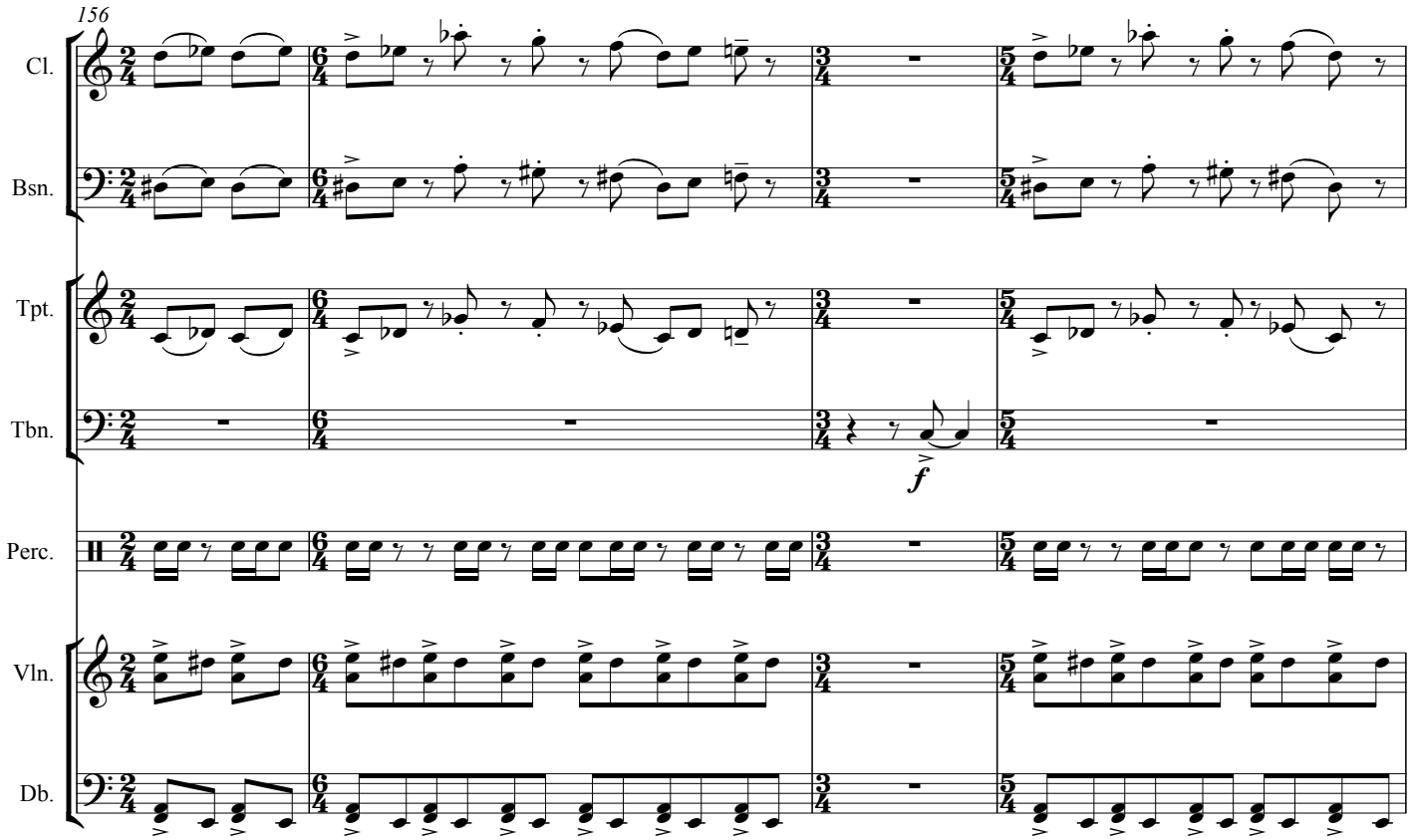

135
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
mp
f
p
f
mp

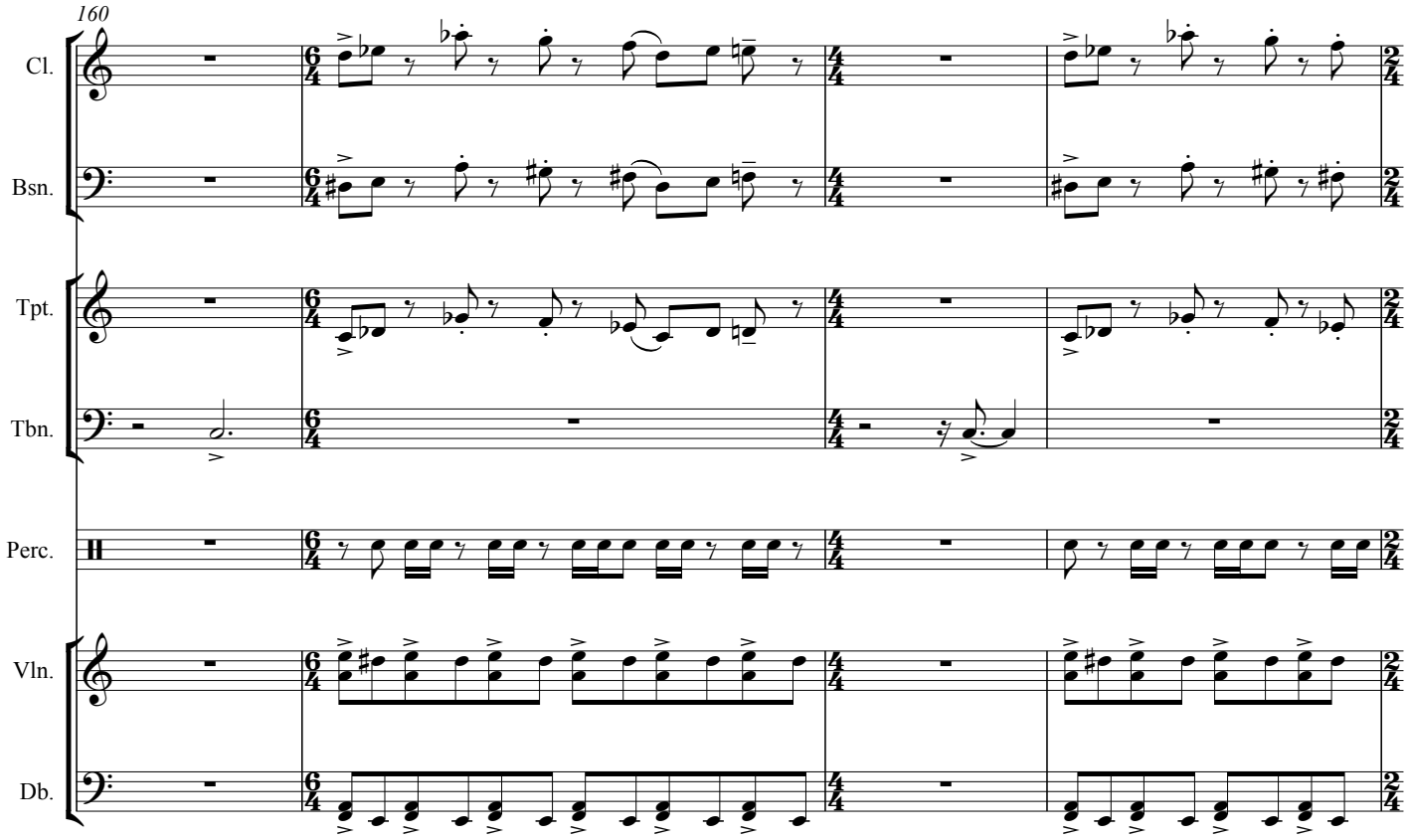

139
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
f
p
sub. p

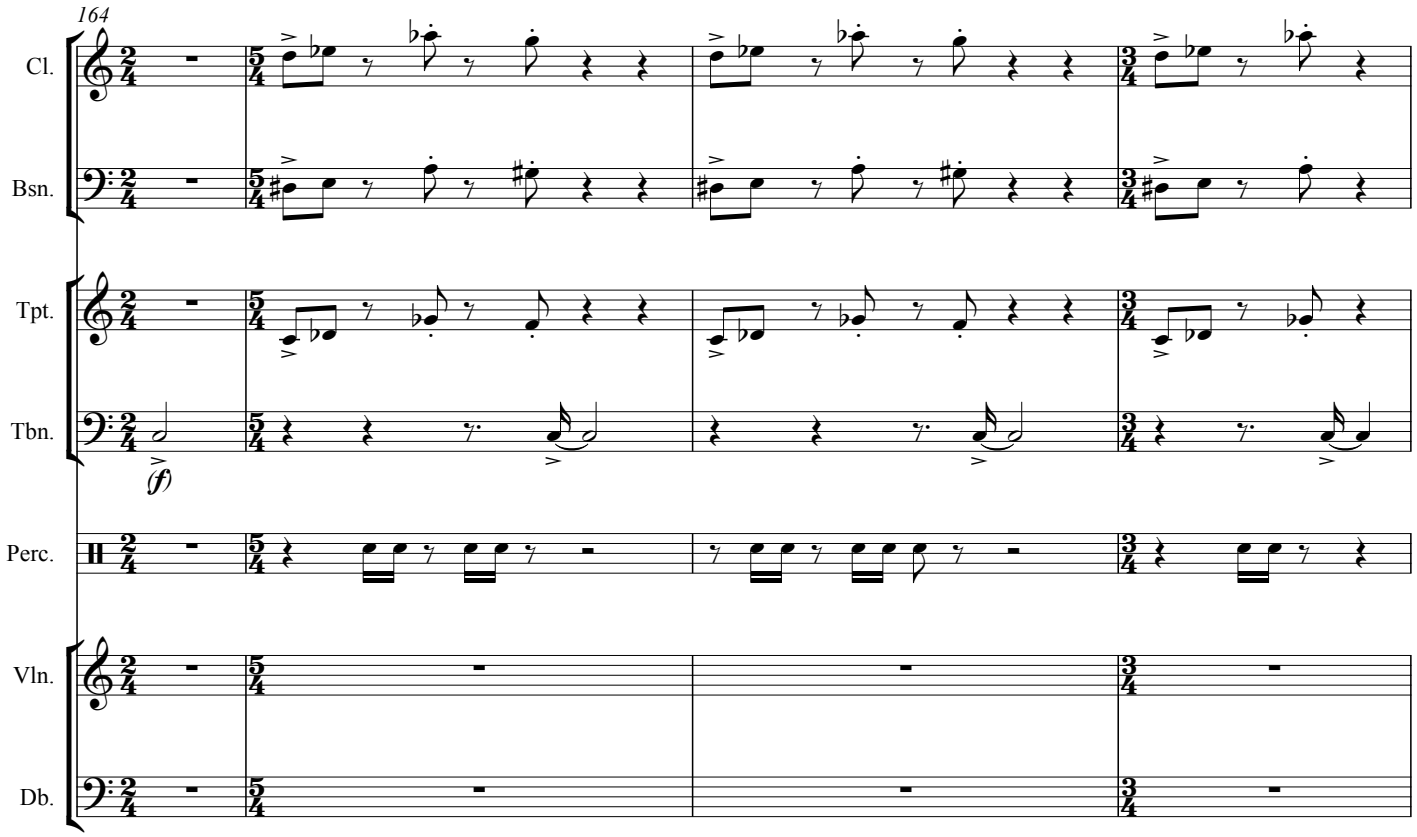

142
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
f
mf

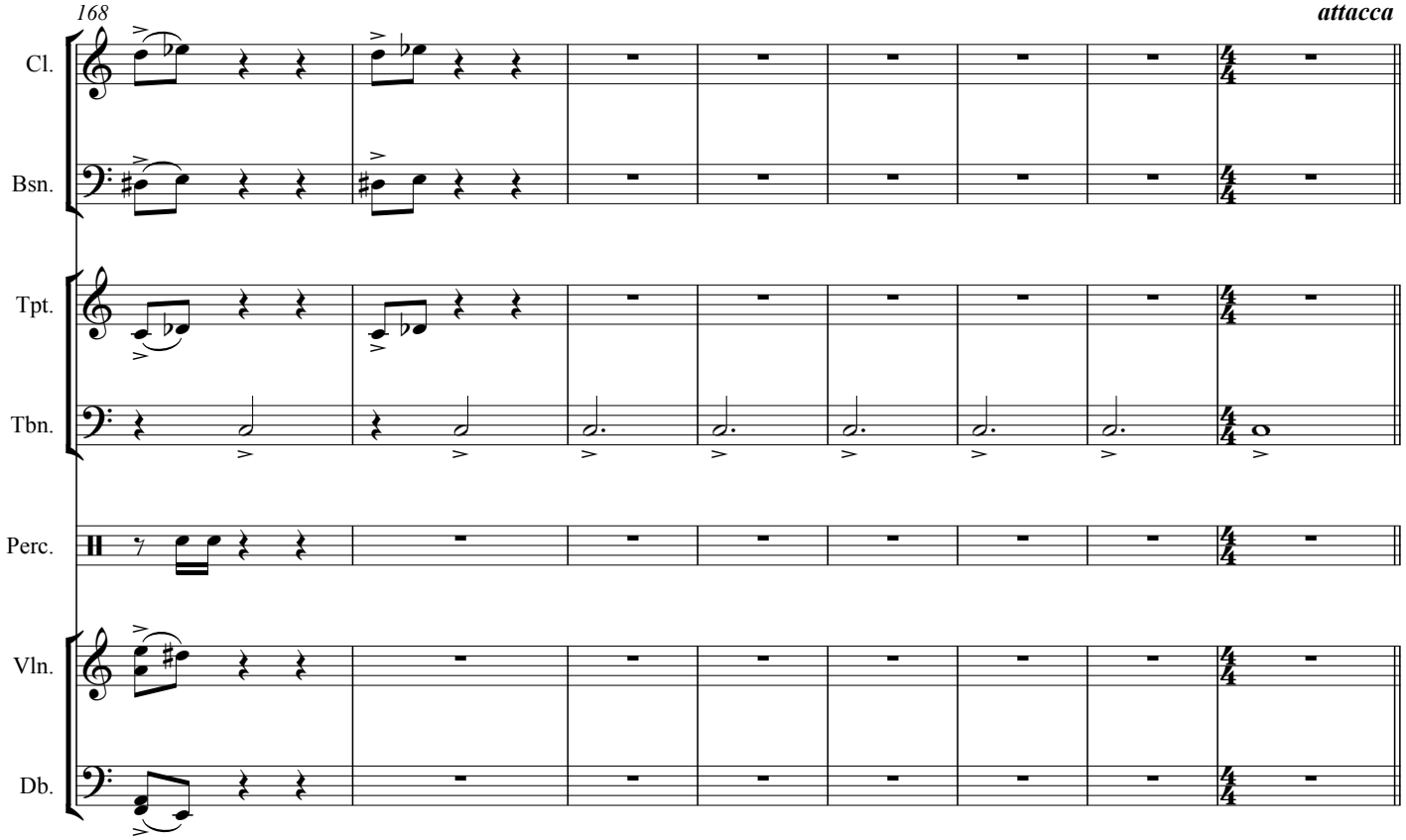

145
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
gliss.
con sord.
tr
f
ff


I Maniacal
148
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
f
151


156
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
f


160
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.


164
Cl.
Bsn.
Tpt.
Tbn.
(f)
Perc.
Vln.
Db.

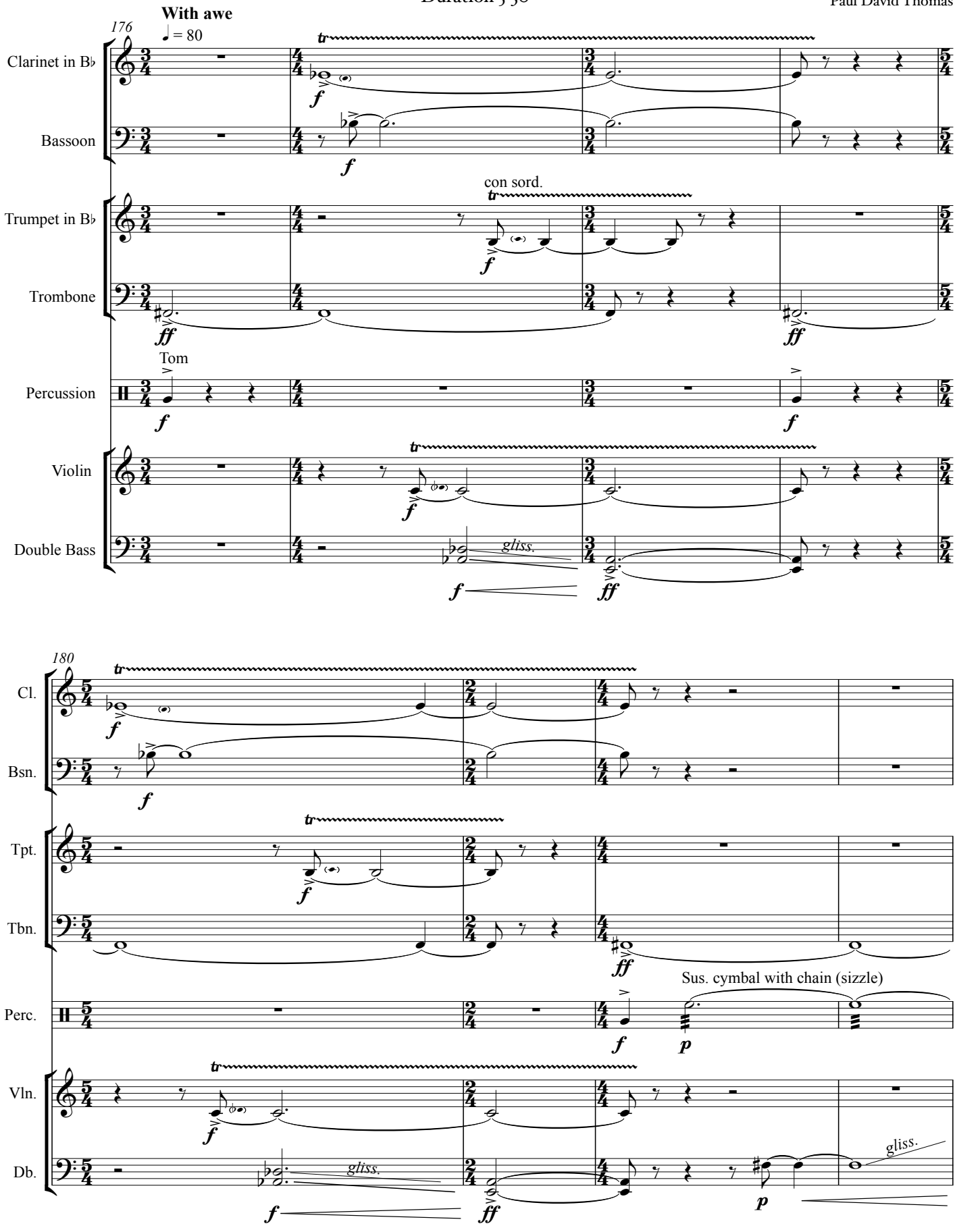

168
attacca
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.

Two Manifestations

Part II: YHWH

Duration 5'30"

Paul David Thomas



J **Hushed** ♩ = 63

184

(subtones)

Cl.

Bsn.

Tpt.

Tbn.

Perc.

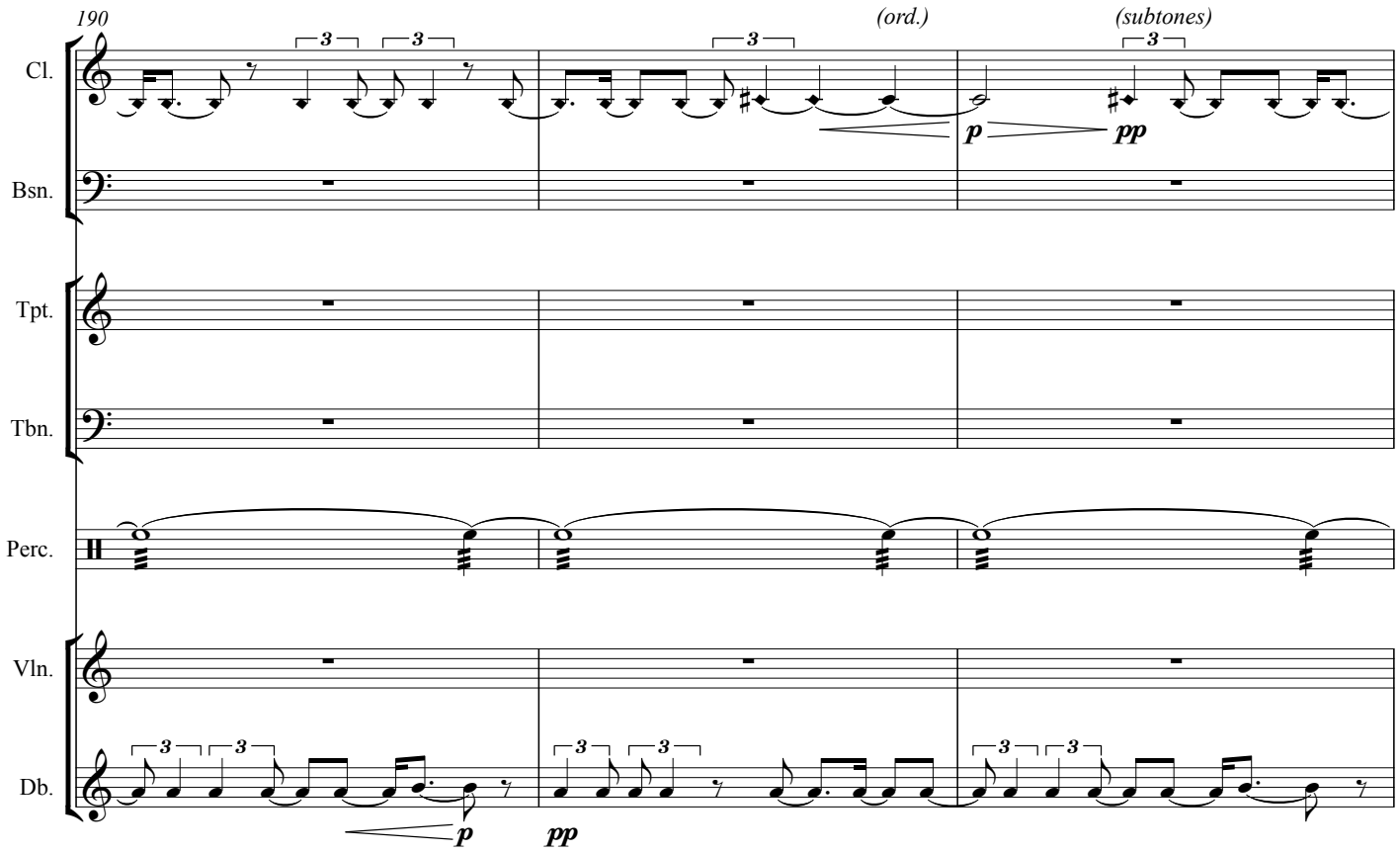
Vln.

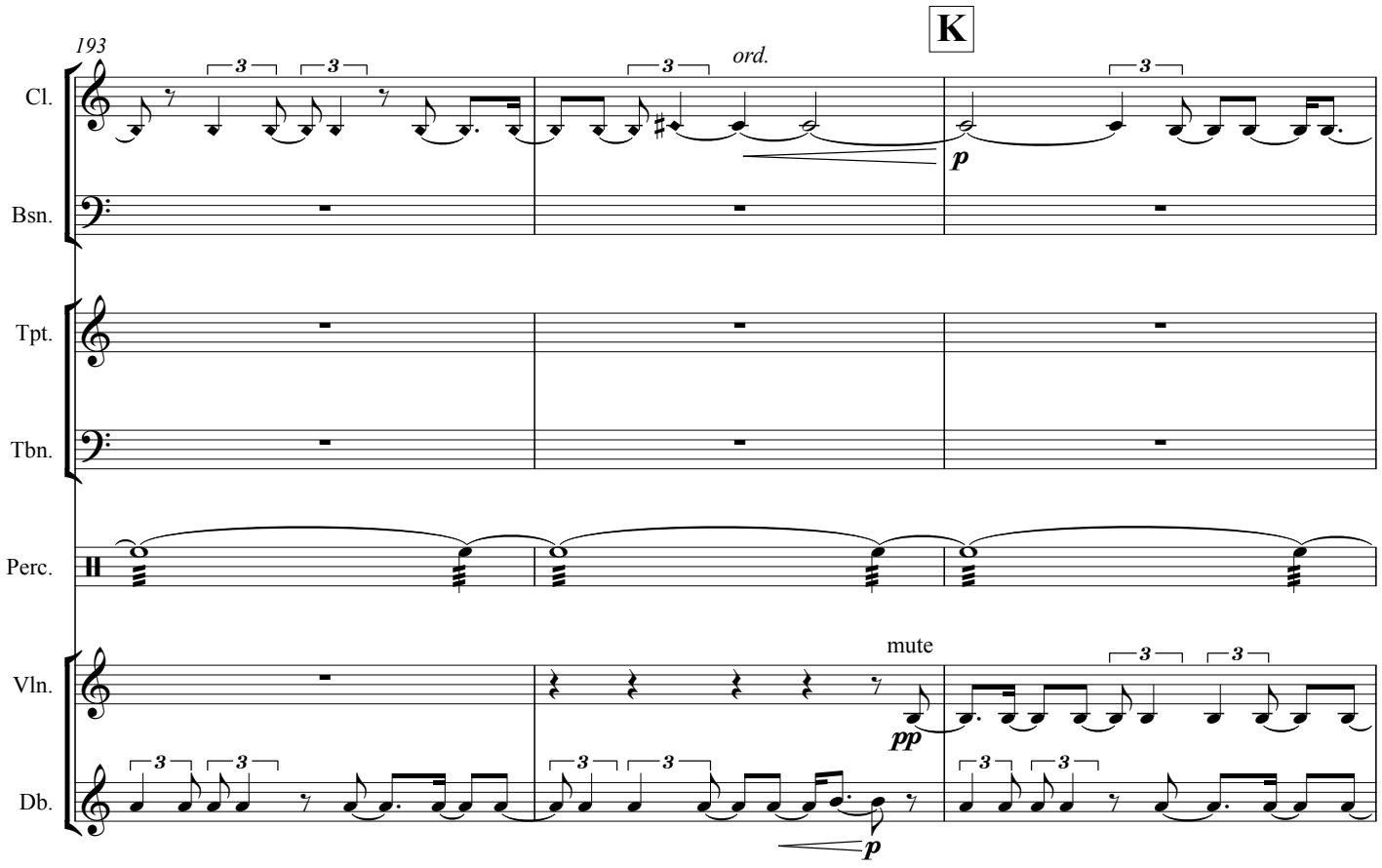
Db.

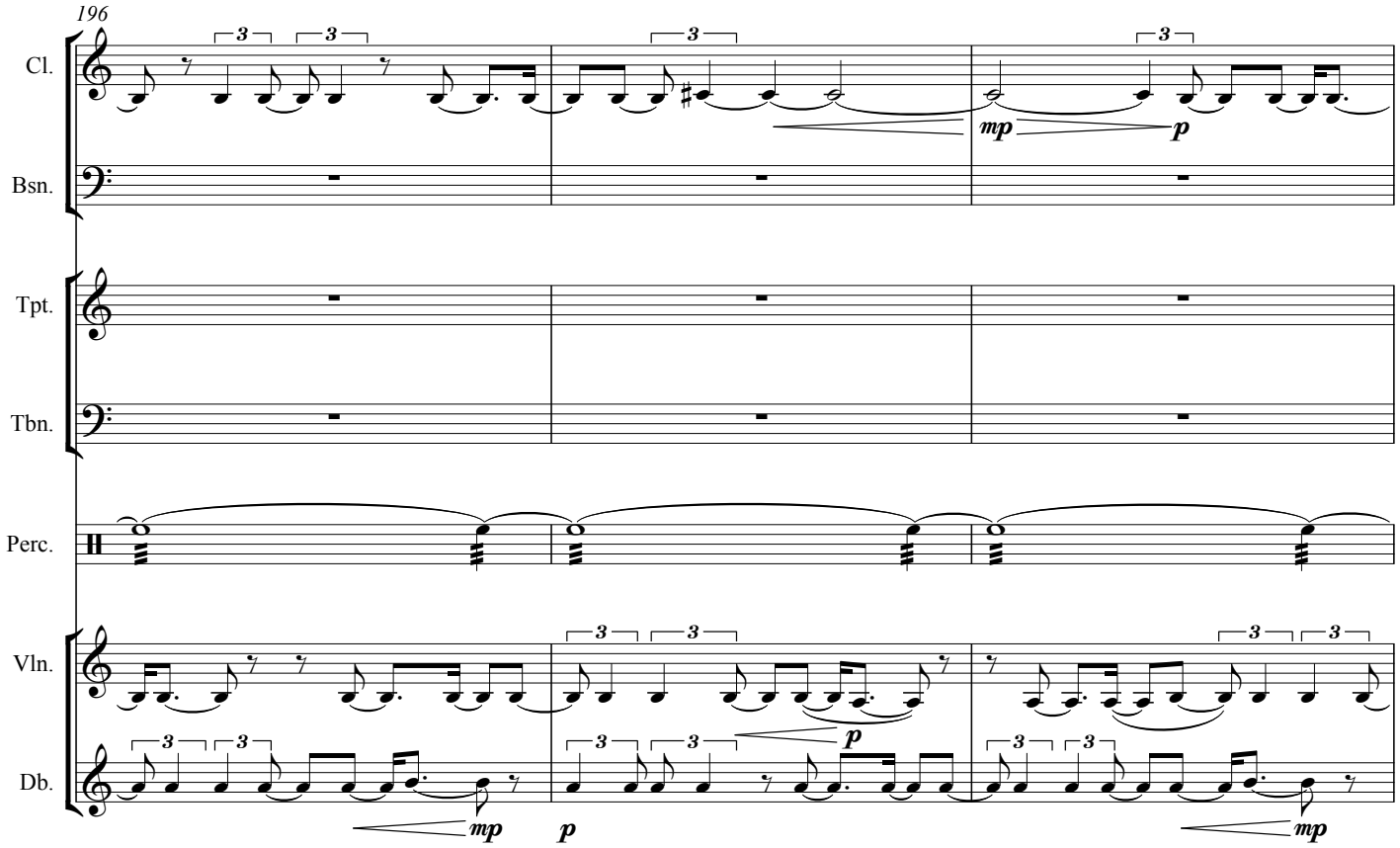
187

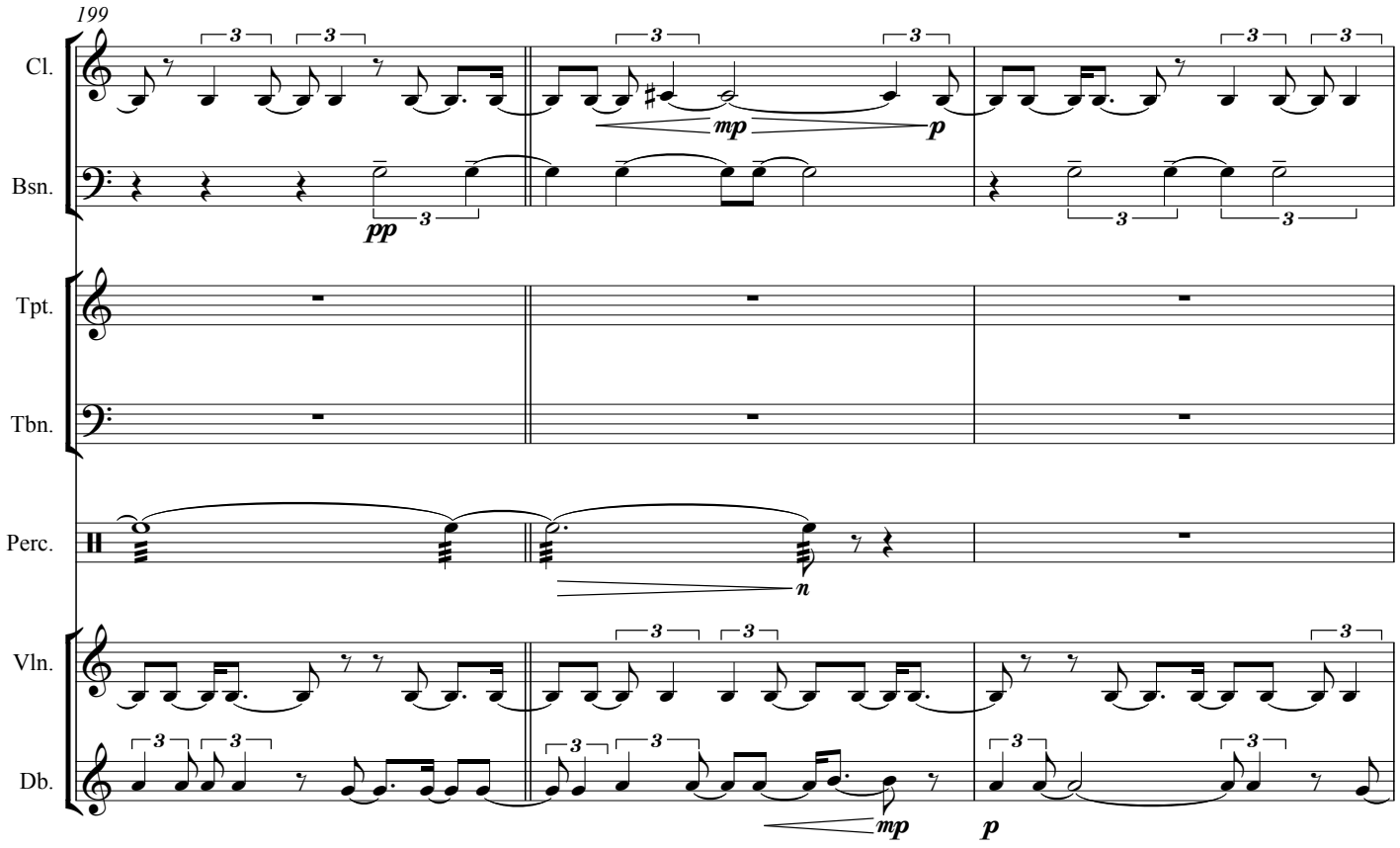
(ord.)

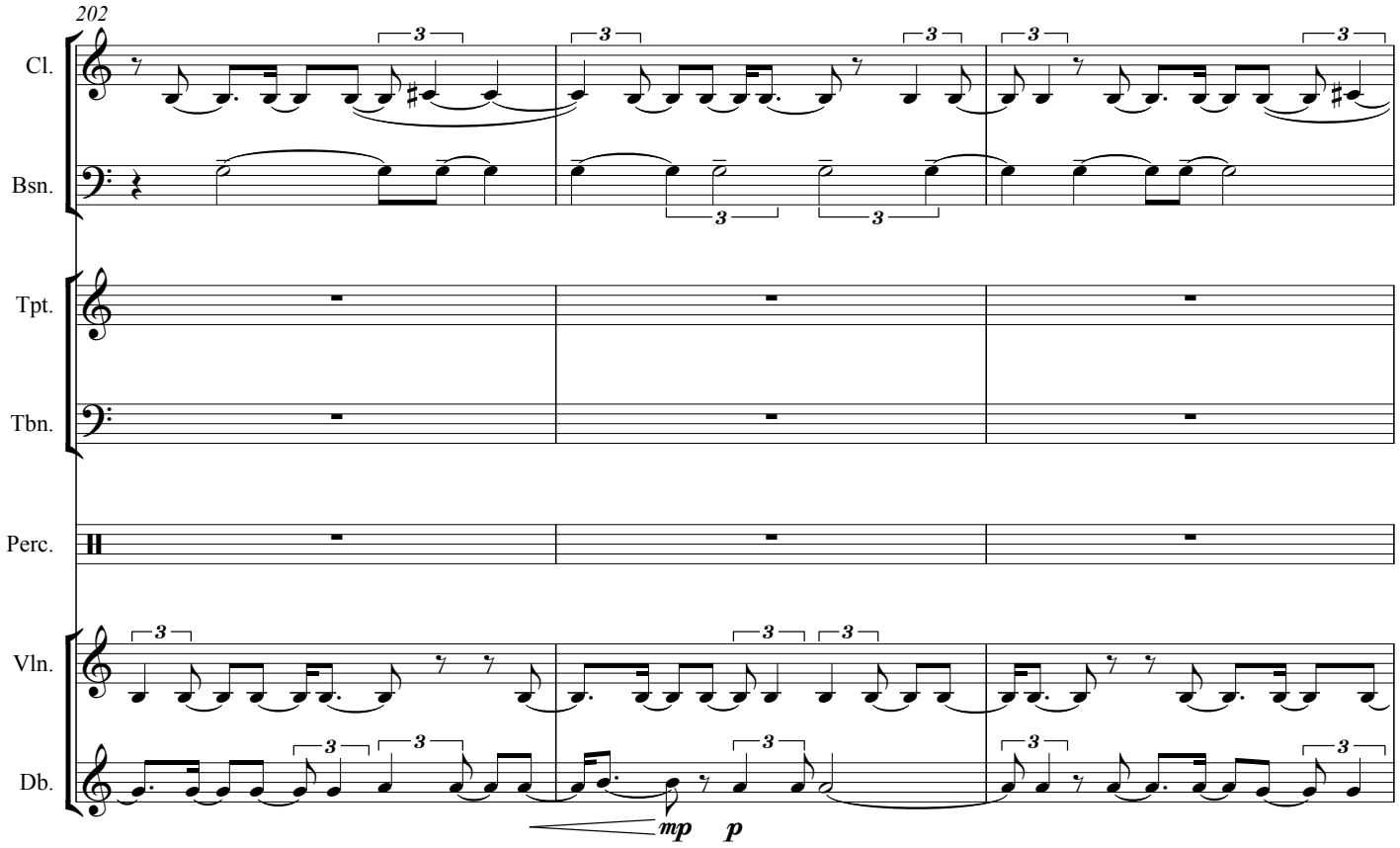
(subtones)

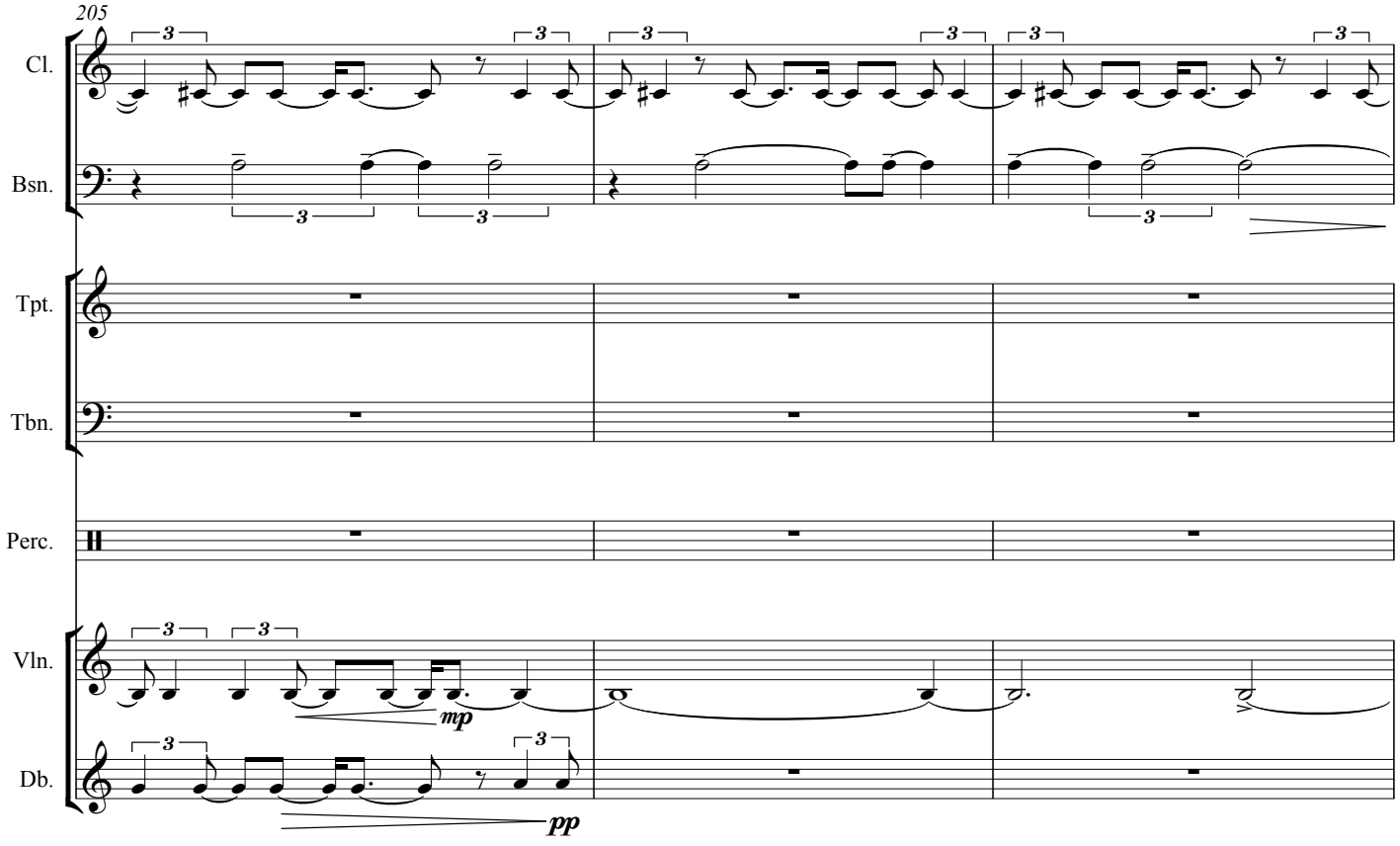

190
(ord.)
(subtones)
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
p
pp
p
pp


K
193
ord.
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
mute
p
pp
p


196
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
mp
p
p
mp
mp
p


199
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
pp
mp
p
n
mp
p


202
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
mp
p


205
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
mp
pp

L **A Little Faster**

♩ = 85

208

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Vln.

Db.

3 3

p

n

Improvise, out of time, lightly on sides and bottoms of metal pans with rubber mallet. Do not create a pulse, focus on short gestures, do not coordinate rhythmically with other players. Dynamic level should be between *pp* and *mp*; overall texture should be sparse.

Stoicly

p

mp

* bassline from hymn "Out of the Depths I Cry to You" by Martin Luther

212

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Vln.

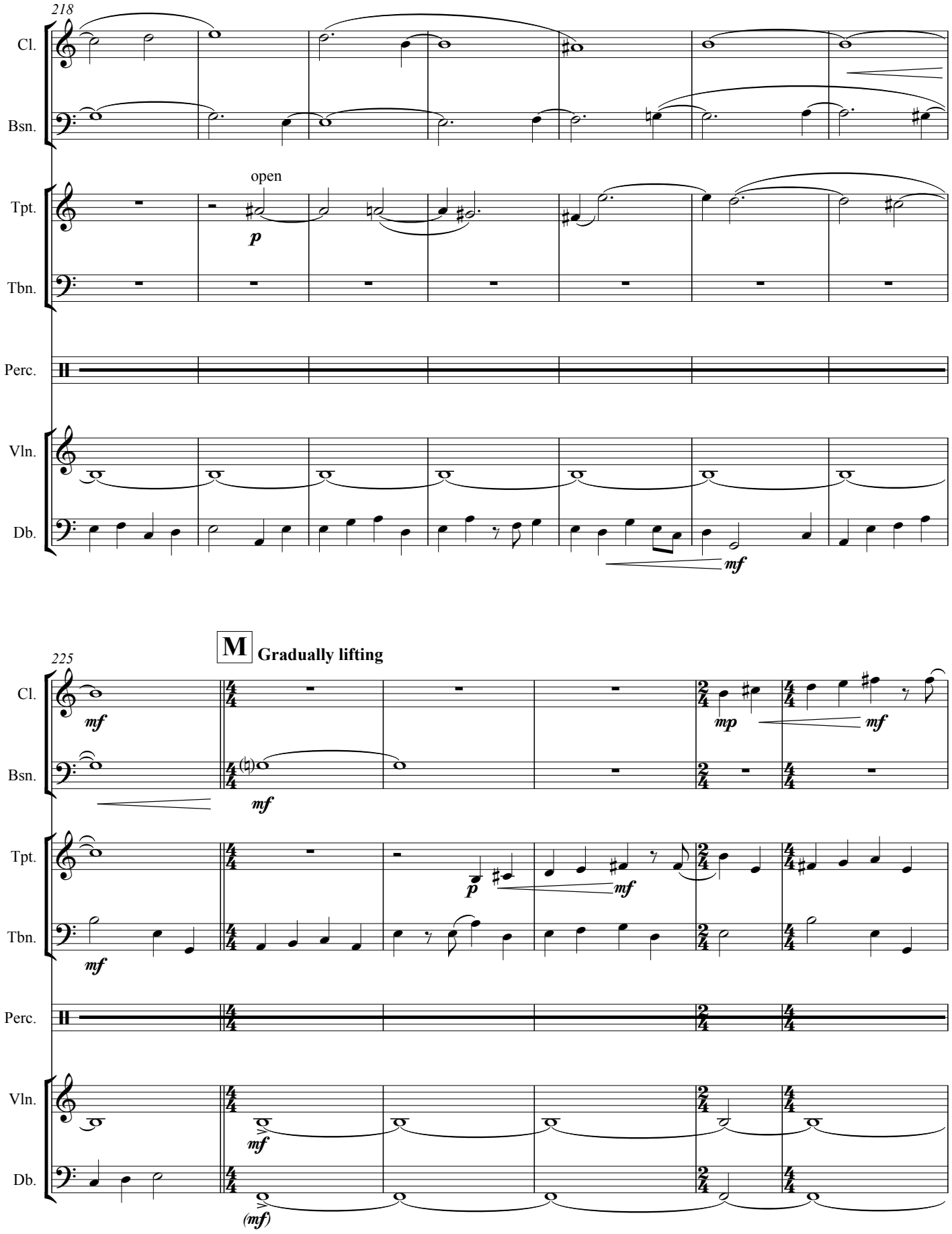
Db.

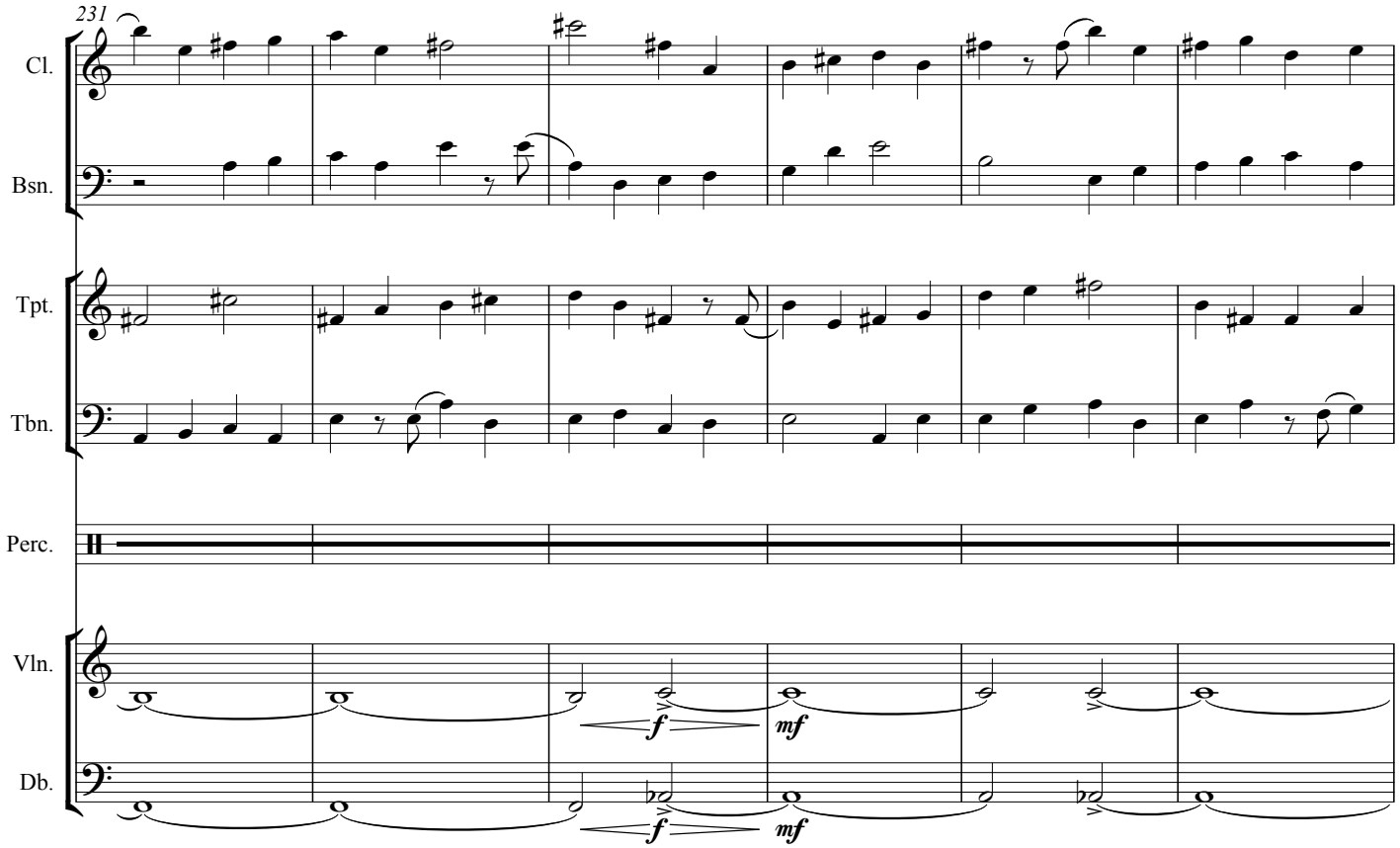
p

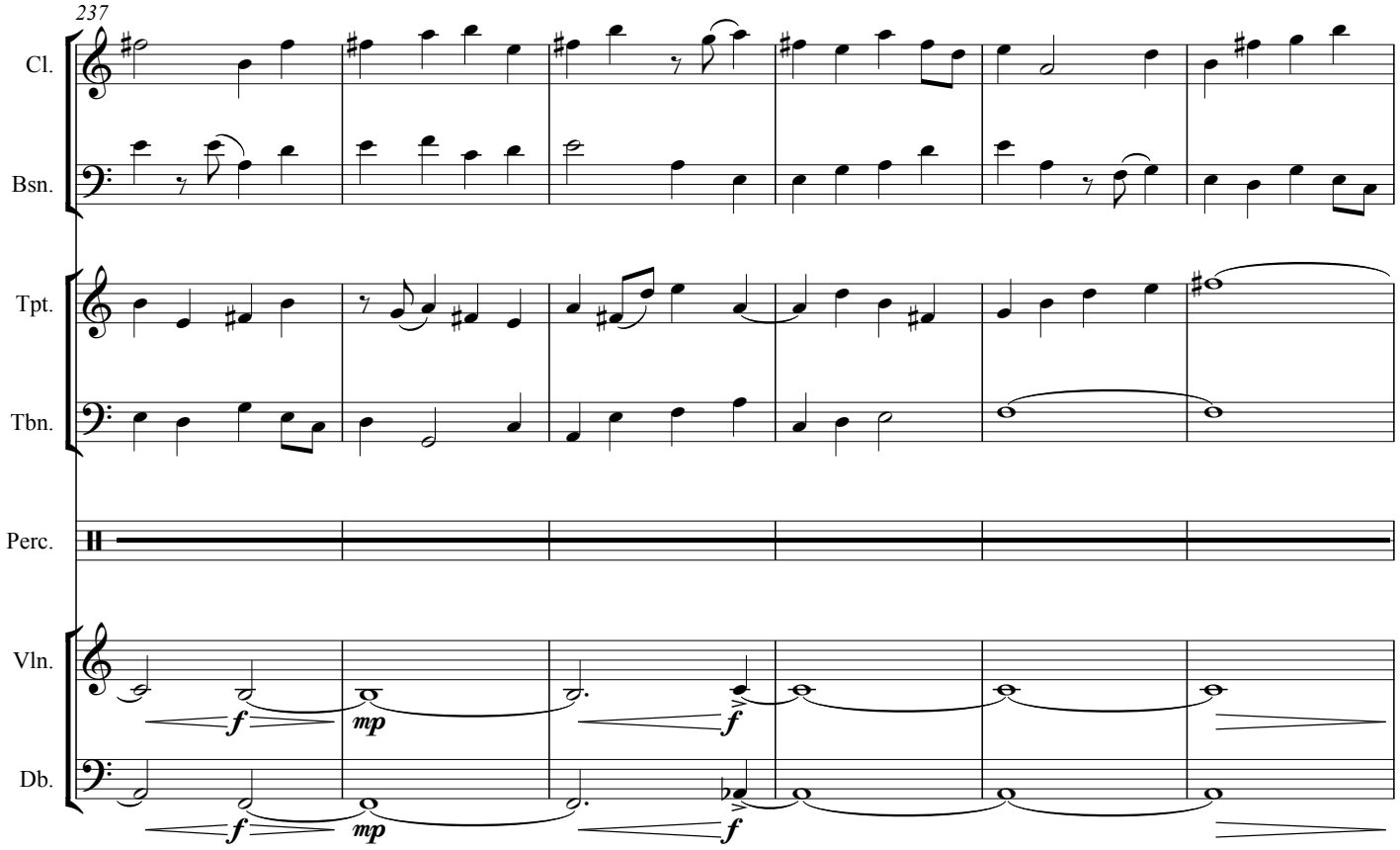
p

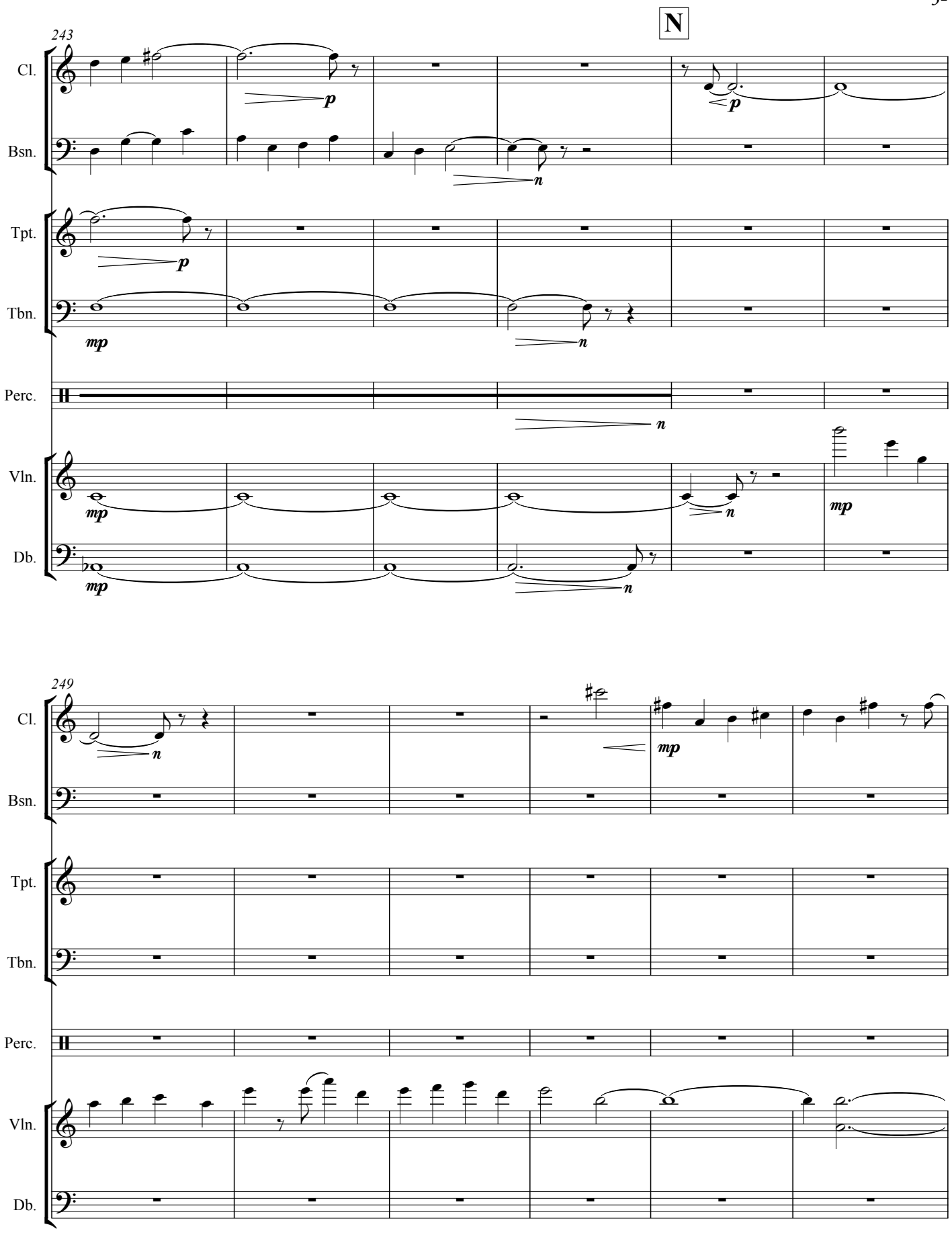
mf

mp

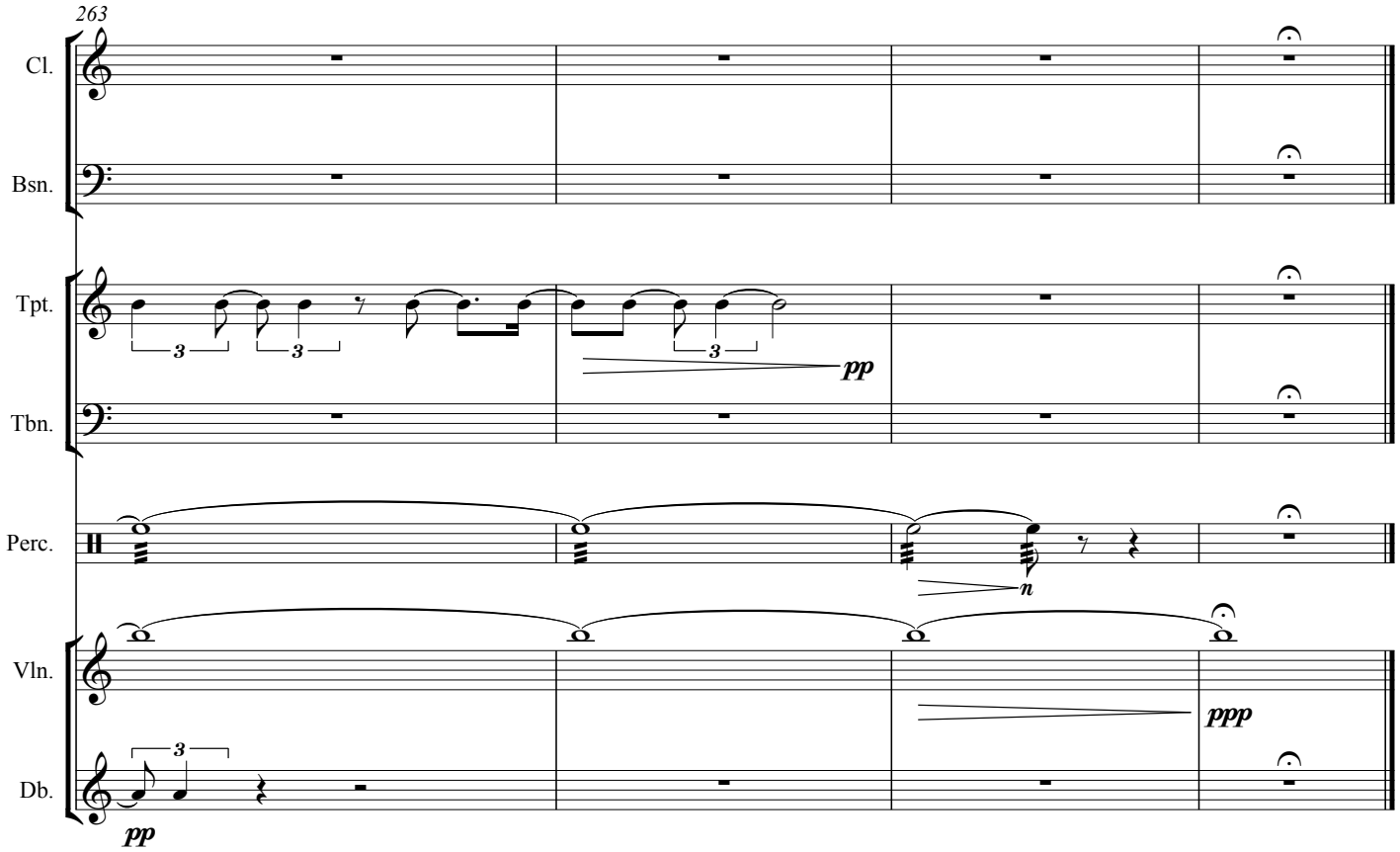

218
Cl.
Bsn.
Tpt.
open
p
Tbn.
Perc.
Vln.
Db.
mf
M
Gradually lifting
225
mf
mp
mf
p
mf
(mf)


231
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
f
mf
f
mf


237
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
f
mp
f
f
mp
f


N
243
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
p
mp
n
249
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
mp
n

O
Hushed and intense
255
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
mp
p
con sord.
(sus. cymbal with chain)
pp
pizz.
260
pp


263
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Vln.
Db.
3
3
3
pp
n
ppp
3
pp