

in three, one, and seven

- in memory of John Cage -

2012

Score

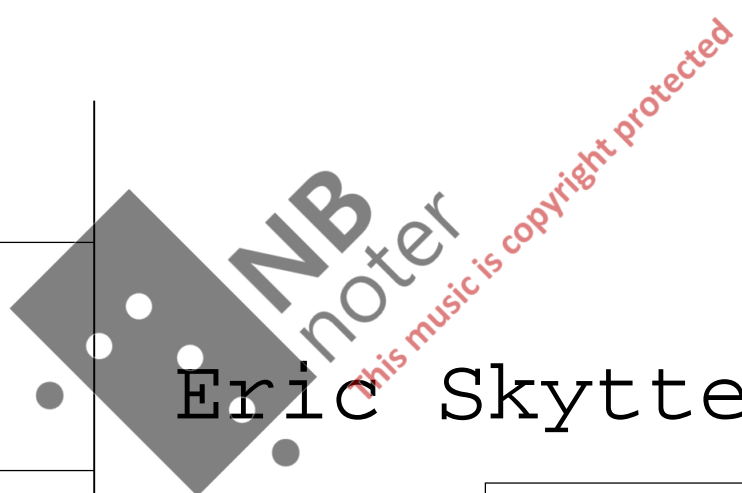
Percussion 3 $\frac{4}{4}$

Percussion 2 $\frac{4}{4}$

Percussion 1 $\frac{4}{4}$

Eric Skytterholm Egan

7 Minutter



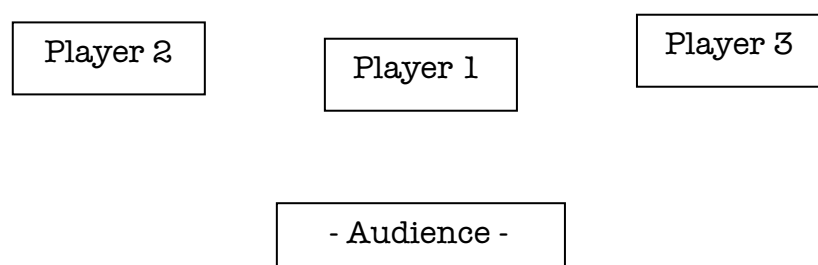


Performance Notes:

in three, one, and seven should be performed gently, and accurately throughout. The performers should play every note before section G (except for the tremolos) with the same velocity on each instrument. The piece may be amplified; however if it is not, the players should adjust their common dynamic according to the venue.

The piece should be played with a click track, split to three sets of headphones.

The performers should be situated as follows:



Each performer has 7 separate instruments. These may be pitched/semi-pitched or unpitched, and should have the following timbre and decay:

1. High Pitch/Timbre – short decay - RH Hard Rubber Beater
2. Mid-high Pitch/Timbre – short decay - RH Hard Rubber Beater
3. Middling Pitch/Timbre – short decay - RH Hard Rubber Beater

[the players must have the same instruments from 1-3 (i.e. all three instrument 1's are the same)]

4. High Pitch/Timbre – short-mid decay - LH Medium-Hard Beater
5. Middling Pitch/Timbre – middling decay - LH Medium-Hard Beater
6. Middling Pitch/Timbre – long decay - LH Medium-Hard Beater
7. Mid-Low Pitch/Timbre – very long decay - LH Medium-Hard Beater

[all instruments from 4-7 may be different as long as they follow similar sound profiles]

The performers are in rhythmical unison for the first six sections of the piece [A – F]. For each note, the instrument struck is indicated in a circle above the note. In the score, the order of the instruments is as follows: player 1 is closest to the note, player 2 is in the middle, and player 3 is on the top.

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Indicates that the players should play a tremolo gesture on one note only. This gesture should be performed by placing the beater on the instrument and rubbing it gently back and fourth twice (i.e. up-down-up-down). This should be done relatively quickly; the intention is to add a clearly different timbral resonance to the decay. The gesture should be understated and should sound quieter than the attacks in the other instruments; however it should last slightly longer.

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Full Score

Eric Skytterholm Egan

Gently - in rhythmical unison until figure G

A $\text{♩} = 41$
 1 $mp \rightarrow$ (until G)

6

B $\text{♩} = 67$
 11

7

13

C $\text{♩} = 89$
 1

8

16

D $\text{♩} = 97$
 1

9

18

E

$\text{♩} = 29$
1

4

F

$\text{♩} = 73$
1

7

13

G

$\text{♩} = 53$
1

7

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Score with Click Track

Eric Skytterholm Egan

A

Gently - in rhythmical unison until figure G

Click TACET 10" $\text{♩} = 41$

mp → (until G)

6

B

1 $\text{♩} = 67$

7

13

C

1 $\text{♩} = 89$

8

Musical staff with notes and fingerings for measures 8-15. Fingerings include circled numbers 1-6. Measure 8 starts with a circled 3. Measure 15 ends with a circled 1 and 2.

16

Musical staff with notes and fingerings for measures 16-22. Fingerings include circled numbers 1-6. Measure 16 starts with a circled 1. Measure 22 ends with a circled 1 and 2.

D

1 =97

Musical staff with notes and fingerings for measures 23-30. Fingerings include circled numbers 1-6. Measure 23 starts with a circled 4. Measure 30 ends with a circled 6 and 3.

9

Musical staff with notes and fingerings for measures 31-38. Fingerings include circled numbers 1-6. Measure 31 starts with a circled 2. Measure 38 ends with a circled 6 and 4.

17

Musical staff with notes and fingerings for measures 39-46. Fingerings include circled numbers 1-6. Measure 39 starts with a circled 2. Measure 46 ends with a circled 1 and 2.

E

1 =29

Musical staff with notes and fingerings for measures 47-50. Fingerings include circled numbers 3-7. Measure 47 starts with a circled 4. Measure 50 ends with a circled 7.

4

Musical staff with notes and fingerings for measures 51-54. Fingerings include circled numbers 1-7. Measure 51 starts with a circled 7. Measure 54 ends with a circled 6 and 1.

6

F

♩ = 73

1

7

13

G

♩ = 53

1

3.

7