

privacy of mind

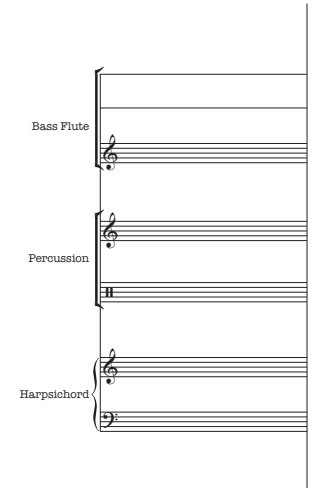
for bass flute, percussion, and harpsichord

2013



Eric Skytterholm Egan

11 Minutter



HAVING placed in my mouth sufficient bread for three minutes' chewing, I withdrew my powers of sensual perception and retired into the privacy of my mind, my eyes and face assuming a vacant and preoccupied expression. I reflected on the subject of my spare-time literary activities. One beginning and one ending for a book was a thing I did not agree with. A good book may have three openings entirely dissimilar and inter-related only in the prescience of the author, or for that matter one hundred times as many endings.

Flann O'Brien - At Swim Two Birds

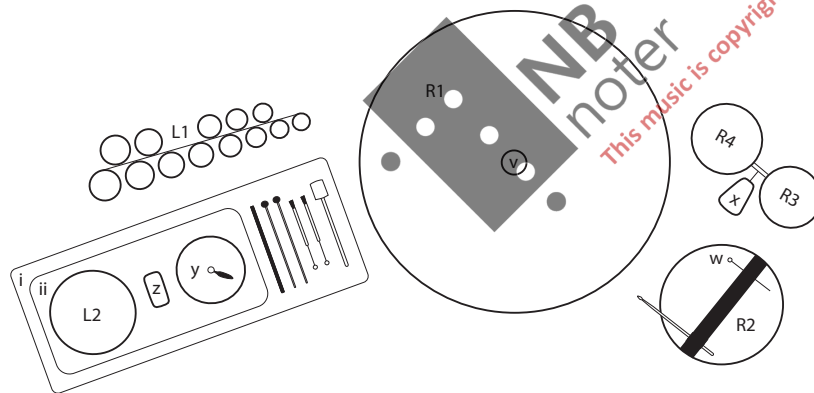


“Privacy of Mind” was commissioned by Ny Musikk's Komponistgruppe
with funds from Kulturrådet (Arts Council Norway).
It was premiered by The Roentgen Connection
at Ladegården, Oslo, on 26th June 2013.

Performance Notes

Percussion

This is a suggested set-up. The player is free to change it if a better solution can be found.



LH Set of Instruments:

L1: Crotales - 1 Octave

L2: Large Singing Bowl

This should be close to or more than 30 cm. in diameter.
[The bowl is placed on the left hand side of the table (i), on top of the foam (ii).]

Other Items:

i: A Table or set of Stands

Used for holding sticks, foam, and instruments L2, y, and z.

ii: Foam (or Thick Layer(s) of Soft Material)

Instruments L2, y, and z are placed on this.

iii: 3 Metall Soup-Spoons

These are kept on the table from the beginning and placed on the Bass Drum where indicated. They are then removed and replaced on the table.

RH Set of Instruments

R1: Large Concert Bass Drum

This must be kept horizontal for the duration of the piece.

R2: Floor Tom

Gaffer Tape stretched across the centre of the frame.
[Stretch from the base of one side, up and across the frame, and down the other side. This must be done as tightly as possible, so that the tape is taut like a string.]

The Drum Stick is wedged underneath, between the skin and the tape, pressed hard against the frame at the edge.

R3 + R4: Bongos

Sticks:

* Medium Bass Drum Beater (Wool) x1

* Extendable Metal Brushes x2

These must have a rubber handles and metal extension rods.

* Medium Rubber Mallets x2

* Straw Rute x1

This is a non-standard rute, made from straw.
[Fashioned by taping dry straw together with Gaffer Tape and elastic bands.]

* Standard Drum Stick x1

These is used to prepare the Floor Tom throughout.

Auxilliary instruments:

v (RH): Mug

A heavy mug; a tea-mug is preferable.

w (RH): Triangle Beater

Preferably a relatively thick one.
[Attach this to underside of the Gaffer Tape, it should easily remain in place throughout.]
This is played by striking the top of the tape, directly above the beater.

x (RH): Cowbell

Of any size.
[Attached to the bongo stand with a bracket.]

y (LH): Hi-Hat Cymbal

14" is preferable.
[A single hi-hat cymbal is fitted with a hand-strap or bracket that will allow it to ring when manually suspended. It is placed on the right hand side of the foam.]
This remains in place until it is lifted near the end. The player may wish to try a range of cymbals to find the one that works best with the Bass Drum (see the end of the piece).

z (LH): Glass

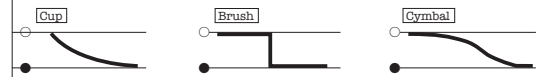
Preferably a thick milk- or pint-glass.
[This is placed on its side in the centre of the foam.]

R1

a: Hit Skin as Normal
b: Rim Shot
c: Hit the centre of the side of the body (vertical to the ground).

R2

a: Strike Tape between Stick and Rim.
b: Pull Stick up lightly and drop (snap) against Rim.



Cup: The cup is placed at the centre of the Bass Drum skin from the beginning. The staff denotes the extent to which it is pressed into the skin with the LH, from nothing at all (top) to hard (Bottom). This should alter the pitch.

Brush: In section C the Singing Bowl is held on the fingers of the LH, with the brush resting on the palm beneath (between the fingers, like a cigarette, flat against the palm, with the rod extending towards the player). The staff indicates whether or not the metal rod is touching the bowl; top = no, bottom = yes.

Cymbal: Near the end of the piece, the player holds the cymbal by the strap or brace, suspended above the centre of the bass drum. The staff indicates the distance between the cymbal and the skin; top = 50 cm, bottom = 0,5 cm. Holding it near the skin should function to manually amplify the cymbal.

1: On the tremolos, the brush should be oscillated back and forth against the disc at a fast pace. On non-tremolo notes, it is struck as normal.

2:

- + The rod of the brush is dead-struck against the rim of the bowl.
- n v The rod is drawn up and down the rim.

On the final note, the rod is pushed into the rubber handle and released.

3: The rod is drawn sideways against the rim of the bowl and released.

4: The rod is drawn downwards against the rim of the bowl, from side to side.

5: The rute is drawn against the inside of the rim of the bowl in a circular motion.

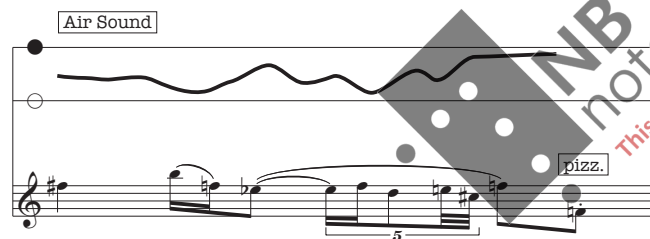
6: The Bass Drum Beater is rubbed against the skin of the Bongo.

7: The handle of the Bass Drum Beater is drawn (or, in one case 'sawed') against the rim of the Bass Drum and released.

Performance Notes

Bass Flute

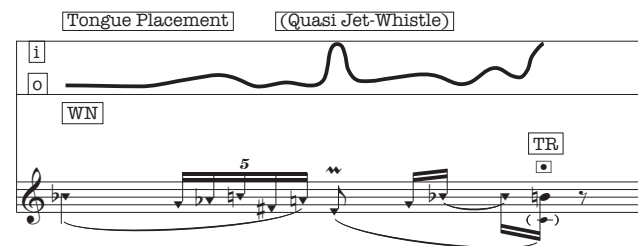
Some of the techniques below are quite difficult to produce accurately. It is important to note that conviction is paramount; the player should aim for their closest possible approximation of musical directions.



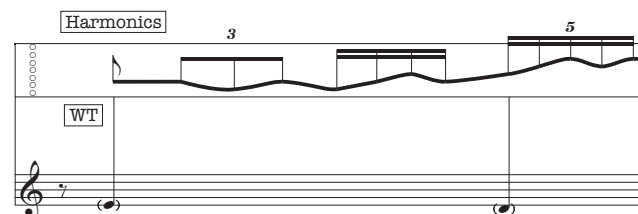
The air sound staff gives an indication of the degree of pure pitch in the sound. The staff moves from full pitched air (bottom) to full tone (top).



The multiphonics given should be played if possible. However, if the player has a better (more easily sustainable) solution, using the same fundamental, this can be used instead. The harmonic is played by overblowing quickly and forcefully, aiming for the indicated pitch.



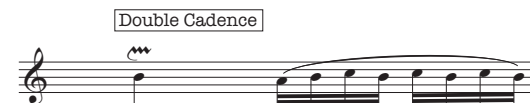
The tongue placement staff shows the position of the tongue in the mouth, from all the way at the back [o] (bottom) to all the way at the front [i] (top). This is only used in passages with White Noise (WN); the player blows through a fully covered mouthpiece. If the flute has an adapted sound hole, the player should attempt to approximate his effect. The Tongue Ram (TR) should be executed by forcefully pushing the tongue into the air hole.



The Harmonics staff shows the range of harmonics that can be produced by Whistle Tone (WT) on the flute. The player should, as accurately as possible, follow the line; from the lowest (bottom) to the highest (top) harmonic. The bottom staff gives the fundamental; this is for fingering purposes only - the fundamental should not be heard.

Mordents and Idems

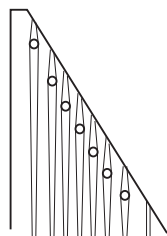
The piece makes use of the following four embellishments:



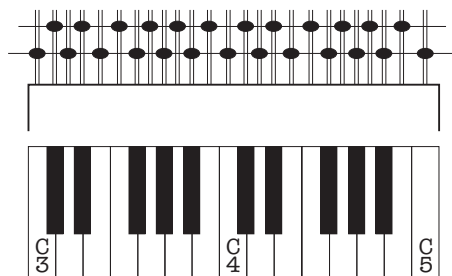
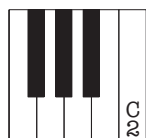
Performance Notes

Harpsichord

The harpsichord must be a dual manual instrument with at least 8' Front, 8' Back, and 4' stops.
T.M. = Top Manual B.M. = Bottom Manual
The instrument should be prepared as follows:



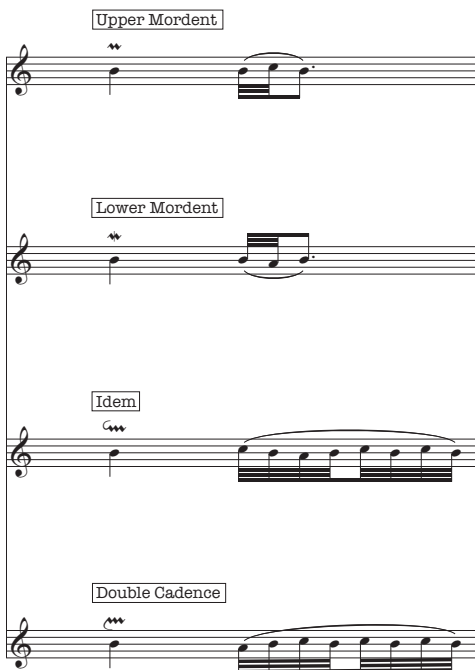
Insert a plastic rawl-plug between the lowest 7 sets of upper strings, about 7-10 cm. from the far end. The result should be that the notes sound like they have been dampened. They should have a slightly more metallic timbre, with a wider range of overtones, whilst still retaining the original pitch.



Place small round bits of sticky-tack (e.g. Blu Tack) ca. 4 and 8 cm. from the manual end of the upper strings C3-C5; as the diagram shows. The tack should change the resulting pitches to harmonics or semi-/un-pitched sounds. Secure the tack tightly around a length of fishing wire and press them on to the top of the strings, covering both. You should be able to remove them all by pulling on the lengths of wire.

Mordents and Idems

The piece makes use of the following four embellishments:

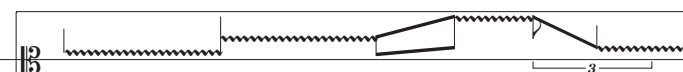


The performer must make use of two additional pieces of equipment:

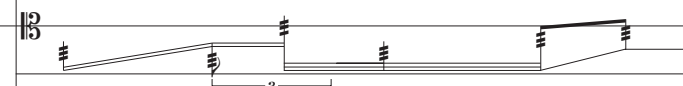
Bulb: An old-fashioned rounded lightbulb.

Brush: A metal or felt brush, such as those commonly used in a kitchen.

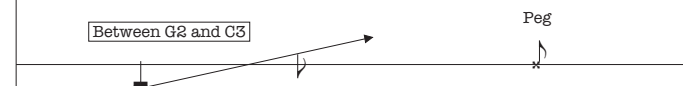
Full range above and below Middle C (C4)



Draw the brush across the tuning pegs. Wavy line = rub quickly back and forth across the same area. Straight line = draw across pegs in the direction stated.



The performer shakes his/her hands over the keys, without depressing them. Three lines = 3 fingers (f). Two lines = 2 fingers (mf). One line = 1 finger (mp)



The performer hits the keys with the glass end of the bulb, roughly between G2 and C3 and slides it up to the end of their reach before releasing it (above), or up and down the same strings, across the same area (below).

Peg: hit (or in one case slide across) tuning peg(s) with the bulb.
KS: hit the wooden side-board of the instrument with your knuckles.



privacy of mind

- for bass flute, percussion, and harpsichord -

Transposed Score

Eric Skytterholm Egan

♪=52-56 Seriously but Lightly - Gently Floating through a Changing and Mesmerising Landscape.

Approximate as Well as Possible.

Harmonics - from Lowest to Highest.

B. Fl.
 4/4
 mp mf p mf mp mf pp mp p mf p mf
 To Norm. →
 TACET 6"

RH Set
 Side 5 Stick 3 Rim Side 5 5 3 Side 3 5 Tape 5 Stick Side 3 Rim Tape
 mp p mp p mp p mp mf mp
 To LH Set
 TACET 6"

Perc.
 (i.v. unless otherwise stated)

Cup
 4/4

Hpsd.
 Top manual (T.M.)
 (mf)
 TACET 6"

Bottom manual (B.M.)
 Front 8' + Back 8'
 B.M. →
 Disengage All

B. Fl.

6

Tongue Placement

White Noise (Mouthpiece Covered)

TR

(Quasi Jet-Whistle)

TR

TR

TACET 5"

Perc.

LH Set

Metal Brushes - 1/4 Open

To Aux.

TACET 5"

(silent)

Hpsd.

B.M. - Above Middle C

Brush on Tuning Pegs

"Shaking" Hands across Keys

TACET 5"

B.M. - Below Middle C

B. M. →
Front 8' + Back 8'

1 Finger - *mp*

2 Fingers - *mf*

3 Fingers - *f*

Brush on Tuning Pegs

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[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for piano, guitar, and drums. The score is written in G major and 4/4 time. The piano part (B. Fl.) features a melodic line with various dynamics (mf, p, mf, p, f, mp, p, mf) and articulations (pizz., Air). The guitar part (RH Set, LH Set) includes a rhythmic accompaniment with triplets and a solo section (RH Set) with a "Rubber Mallet" instruction. The drums (Perc.) play a steady beat with a "Hit Tuning Peg" and "Slide across Pegs" instruction. The guitar solo (RH Set) is marked with a "Rubber Mallet" instruction. The score includes a large watermark "NB Noter" and a red diagonal line across the middle.

28

B. Fl.

WN

3

3

TR

Air

pizz.

3

TR

5

Air

pizz.

3

5

WN

TR

WN

5

p

mf

mp

mf

p

mf

p

f

mf

p

mf

RH Set

(Rim)

5

3

3

mf

mp

mf

RH → Bass Drum Beater

Perc.

LH Set

5

3

5

mp

(Side)

5

(Stick)

3

(Rim)

mf

mp

mf

Cup

LH Set

3

3

3

mf

mp

RH - Place Spoon 1 on Bass Drum

Hpsd.

3

Put Down Bulb

B.M. + 4'

T.M.

3

5

Knock Side-board (KS) (Right)

mf

Knock Side-board (KS) (Left)

3

5

5

3

mp

32

B. Fl.

TR

Air

p

mf

mp

mf

p

mp

mf

pizz.

pizz.

Air

f

p (poss.)

mp

f

WN

3

RH Set

(Stick)

(Side)

(Rim)

(Stick)

mf

mp

mf

p

mp

mf

mp

mf

mp

mf

p

mp

LH Set

mf

p

mp

mf

mp

mf

mf

RH

LH

(Arms Not Crossed)

Hpsd.

B. M.

T. M.

(KS)

B. M.

mp

36

B. Fl.

Air

pizz.

TR

Air

Perc.

RH Set

LH - Place Spoon 2 on Bass Drum

RH → Rubber Mallet

LH Set

LH → M. Brush (1/4)

Hpsd.

→ Bulb

T.M.

(KS)

(Peg)

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The image shows a musical score for three instruments: B. Fl., Perc., and Hpsd. The score is written in a single system with three staves. The B. Fl. staff is at the top, the Perc. staff is in the middle, and the Hpsd. staff is at the bottom. The score includes various musical notations such as dynamics (f, p, mp, mf), articulations (Air, pizz.), and performance instructions (Put Down Bulb, T.M., B.M.). The score is divided into measures, with a large 'NB' watermark and a red diagonal line across the center.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a piano arrangement featuring three main instruments: Piano (B. Fl.), Drums (RH Set, Perc., LH Set), and Harpsichord (Hpsd.).

Piano (B. Fl.): The piano part is written in treble clef with a key signature of one sharp (F#). It includes various dynamics such as *f* (forte), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *fz* (forzando). The score includes fingerings (e.g., 3, 5, 3, 5, 3, 5, 6, 5) and articulations like slurs and accents. A "WN" (Whole Note) is marked in the first measure. A "pizz." (pizzicato) instruction is present in the fifth measure. A large "NB" (Nota Bene) watermark is overlaid on the score.

Drums (RH Set, Perc., LH Set): The drum part is written in three staves. The Right Hand (RH) Set is in treble clef, and the Left Hand (LH) Set is in bass clef. The Percussion (Perc.) part is in treble clef. The score includes various dynamics and articulations. Key instructions include "RH - Bass Drum Mallet", "(Side)", "(Rim) (Stick)", "(LH - Turn Brush)", "Slide Metal Rod from Just Under Loop into Hilt", "w. Rubber Handle", "Dead Hit w. Rod", "Slide Off", and "RH".

Harpsichord (Hpsd.): The harpsichord part is written in two staves (treble and bass clef). It includes a "Bulb" instruction in the first measure. The score includes various dynamics and articulations, including slurs and fingerings (e.g., 3, 5, 3, 5, 3, 5, 3, 5).

The score is a full-page musical score with a large "NB" watermark and a red diagonal line across the center. The text "this music is copyright protected" is written in red across the center.

[illegible]

53

B. Fl.

mf *mf* *p* *f* *mp* *mf* *mp* *f* *mf* *mp*

Air

3 5 3

pizz. pizz.

RH Set

(Stick) (Side) (Rim) (Stick) Wooden End (Side) (Rim) (Side) (Rim)

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Perc.

Cup

LH Set

Hand Dampen

Cup

LH Set

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Hpsd.

T.M.

3 5 3

→ Bulb

[illegible]

[illegible]

C

The musical score is divided into two main sections: 'In Free Time' and 'A Tempo'.

In Free Time Section:

- B. Fl. (Bass Flute):** Starts with a melodic line in 4/4 time. Dynamics range from *mp* to *p*. A 'WT' (Whole Tone) box is present.
- RH Set (Right Hand Set):** Features a 'DURATION - 10"' box and a 'Pick up Bowl - Hold on Fingers of LH. Brush between Fingers like a Cigarette, Rod Facing You.' instruction.
- Perc. (Percussion):** Includes 'Hand Dampen' and 'Rod - Not Touching Bowl (Bottom), Touching (Top)' instructions.
- LH Set (Left Hand Set):** Features a 'DURATION - 10"' box and a 'Hand Dampen' instruction.
- Hpsd. (Harp):** Includes a 'Brush' instruction and a 'DURATION - 10"' box.

A Tempo Section:

- B. Fl.:** Continues the melodic line in 4/4 time. Dynamics range from *p* to *mf*. A 'WN' (Whole Note) box is present.
- RH Set:** Features a 'DURATION - 10"' box and a 'Pick up Bowl - Hold on Fingers of LH. Brush between Fingers like a Cigarette, Rod Facing You.' instruction.
- Perc.:** Includes 'Hand Dampen' and 'Rod - Not Touching Bowl (Bottom), Touching (Top)' instructions.
- LH Set:** Features a 'DURATION - 10"' box and a 'Hand Dampen' instruction.
- Hpsd.:** Includes a 'Brush' instruction and a 'DURATION - 10"' box.

The score includes various musical notations such as notes, rests, and dynamic markings. A large 'NB' (Nota Bene) watermark is visible across the 'In Free Time' section.

In Free Time

69

DURATION - 10"

B. Fl.

WT

pp *mp*

4/4

Ad tempo

3 3 6 3

p *mp* *mp* *mf* *p* *mf*

RH Set

Perc.

Brush

mf

DURATION - 10"

+

Place Bowl on Bass Drum

5 3 5

p *mf*

w. Rubber Shaft

LH Set

3

p

Hpsd.

DURATION - 10"

pp *mp* *p* *mp*

mp *mp*

→ Bulb

Put Down Bulb

→ Brush

T.M.

5 5

73

B. Fl.

Perc.
RH Set

Hpsd.

p

mp

mf

p

mf

mp

→ Bulb

i

o

WN

WT

p

mp

fp

p

RH Set

(Rim)

w. Shaft

Bow Rim w. Shaft

p

mp

p

mf

T.M.

p

mf

77

B. Fl.

3

5

(Ghost-Like Airy Tone)

To Norm. →

mp

mf

mp

p

mf

mp

p

mf

p

WT

6

RH Set

3

p

RH → M. Brush (0/4)
(from LH)

(Rim)

mp

(w. Rod)

3

p

mp

p

mf

Down + Side to Side

Perc.

Dead Hit w. Rod

Slide off

LH Set

3

mp

p

mp

3

mp

Hpsd.

Press/Release on Tacked Strings

mp

3

5

3

5

T.M.

Stand up and Press the Bulb gently on the Sticky-tack and release to make a light 'Plucking' sound.

81

B. Fl.

To Norm

Ghost-Like Airy Tone

RH Set

Perc.

LH Set

Hpsd.

mf *mp* *p* *mp* *pp*

p *mf* *mp* *mp* *p* *mp* *pp*

3 *5* *3* *5* *3* *6*

RH → Bass Drum Beater

LH Set

pp

85

B. Fl.

WT

mp

3

5

6

6

3

7

To Norm.

mf

mf

mf

3

RH Set

(Stick)

5

mp

Perc.

Around Rim

Dead Hit

5

mf

p

3

mf

3

mf

3

mf

Hpsd.

→ Brush

3

p

mf

p

3

(Slide across Pegs)

3

p

Put down Bulb

3

6

3

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[illegible]

[illegible]

[illegible]

105

B. Fl.

mp

f sub.

With Utmost Sincerity

RH Set

Perc.

LH Set

LH - Replace Cymbal

RH + Rubber Mallet

RH

LH

RH Set

(Skin)

mf

p

mf

mp

mf

mp

mf

Hpsd.

Remove Back Row of Sticky Tack

Remove Front Row of Sticky-tack

This musical score page, numbered 27, contains measures 105 through 110. The score is written for three staves: B. Fl., Perc., and Hpsd. The B. Fl. staff begins in measure 105 with a melodic line marked *mp*. In measure 106, the dynamics change to *f* sub. The Perc. staff features a RH Set and LH Set, with a note in measure 106 marked *mf*. The Hpsd. staff also has a RH Set and LH Set, with a note in measure 106 marked *mf*. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark "NB noter" is visible across the center of the page, and a red diagonal line with the text "this music is copyright protected" is also present.

Musical score for measures 109-116. The score includes parts for B. Fl., Perc., LH Set, and Hpsd.

- B. Fl.:** Measures 109-116. Dynamics range from *mp* to *f*. Includes a large watermark "NB noter This music is copyright p".
- Perc.:** Measure 109: RH Set - Put Down Bass Drum Mallet. Measures 110-116: LH Set. Dynamics include *p*, *mf*, *mp*, *mf*, *p*, *mf*, *p*, *mf*, *mp*, *mf*, *mp*, *mf*.
- Hpsd.:** Measures 109-116. Includes instruction "Remove Front Row of Sticky-tack". Dynamics include *mf*, *p*, *mf*, *p*, *mf*, *mp*, *mf*.

113

B. Fl.

RH Set

Perc.

LH Set

Hpsd.

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f

mf *p* *mf* *mp* *mf*

RH → Bass Drum Mallet
LH → Brush (0/4)

E

♩ = 46 As if Coming to a Dignified Close

Tempo Primo ♩ = 52-56

117

B. Fl.

mf *f* *mf*

mf sempre

RH Set

Perc.

LH Set

mf *mp*

w. Rubber End

Slide Rod

into Hilt

LH - Lift Cymbal

mp

LH - Replace Cymbal

Hpsd.

→ T.M.

121

B. Fl.

mf sempre

molto rit.

mp *mf* *mp*

f

mp *p*

mp *p* *mp*

Bow Rim w. Shaft

Dead Stroke Slide into Hilt

Remove Spoons from Bass Drum

RH Set

Rub Head Against Skin

LH Set

Dead Stroke Slide into Hilt

→ B.M.

→ T.M.

♩ = 72 Ending on an Energetic Note

Tempo Primo ♩ = 52-56
rit.

A Tempo

125

B. Fl.

mp *mf* *f*

RH Set

Perc.

'Saw' Rim w. Shaft *p* *mp* (Stick) *mp*

LH Set

mf *mf* *mp* *mp*

LH - Lift Cymbal (Keep Lifted until End)

LH - Hand Dampen Cymbal

Hpsd.

T.M.

B.M.

→ B.M.

This music is copyright protected

129

B. Fl.

Perc.
RH Set

Hpsd.

→ T.M.

LH - Hand Dampen Cymbal

Lute Stop (if available)

mp *mf* *mp* *mf* *mp*

mp *mp* *mf* *mp*

NB noter
this music is copyright protected

A musical score snippet featuring a treble clef staff. The notation includes a triplet of eighth notes, followed by a quarter rest, and then two more eighth notes. A large, semi-transparent diamond-shaped graphic with four white dots is overlaid on the left side of the staff. A red diagonal watermark reading "This music is copyright protected" spans across the middle of the image. Below the staff, there is a dynamic marking 'p' (piano) and a fermata symbol. In the top right corner, there is a small box containing the text "→ WT".

137

B. Fl.

→ WT

mp *pp* *p* *mp*

3 5 3 3 3

RH Set

Perc.

mf

LH Set

Hpsd.

→ Bulb

mp *f*

Wait until Almost Silent

SLUTT