

- Maximum Rock (then relaxed) -

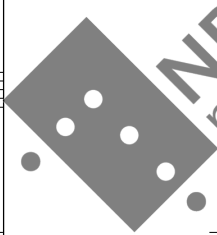
For 13, 25, or 37 players on pitched whistles of any kind.

2012

Musical notation for whistles in registers E, C, A, SOLO, B, D, and F. The notation is written on a grand staff with seven staves. Register E, C, and A are in treble clef. SOLO is in treble clef. Register B, D, and F are in treble clef. The notes are: Register E (F4, F5), Register C (G4, G5), Register A (A4, A5), SOLO (A4, A5), Register B (B4, B5), Register D (D4, D5), Register F (F4, F5).

Eric Skytterholm Egan

12 Minutter



NB noter

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Mode A →

4	-	5	-	8	-	9	-	12	-	13
16	-	17	-	20	-	21	-	24	-	25
28	-	29	-	32	-	33	-	36	-	37

2	-	3	-	6	-	7	-	10	-	11
14	-	15	-	18	-	19	-	22	-	23
26	-	27	-	30	-	31	-	34	-	35

← Mode B

He worked up the chair to its maximum rock, then relaxed. Slowly the world died down, the big world where *Quid pro quo* was cried as wares and the light never waned the same way twice; in favour of the little, as described in section six, where he could love himself.

Samuel beckett - *Murphy*

Performance Notes:

Instruments:

This piece was originally written for NAME (the New Art Music Ensemble), making use of the detachable wooden organ pipes in a chamber organ as whistles. The piece can be played on any fashion of whistles, pipes or wind instruments, as long as they are all of the same type, and the full range of the piece is covered (registers F - E, outlined on the front cover).

Registers:

Solo Player 1: 2 whistles on C#, approx 1/16 tone apart. The performer blows on both instruments simultaneously. Due to the slight difference in pitch, rapid harmonic beatings should be audible; the duration of the beatings may vary.

Remaining Performers: 1 whistle each. These should be distributed to the players according to the following guidelines:

1. The whistles should be arranged into two groups. Group 1 should contain all the pitches from Registers A, C, and E, while Group 2 should contain the pitches from Registers B, D, and F.
 - If there are 13 players, two pitches should be chosen at random from each register.
 - If there are 25 players, four pitches should be chosen at random from each register.
2. Each player should be given a number; these numbers should then be written on paper and placed in a hat.
3. The numbers should then be blindly picked out of the hat and read aloud one at a time. The players chose their instruments freely, following the order in which their names are read.
 - Those with odd numbers MUST chose a whistle from Group 1.
 - Those with even numbers MUST chose a whistle from Group 2.

Divisions:

Depending to the number of performers, the following rule should be followed:

- If there are 13 players:
 - player 2 performs the numbers 2, 14, and 26
 - player 3 performs the numbers 3, 15, and 27 etc.
- If there are 25 players:
 - player 2 performs the numbers 2 and 26
 - player 26 performs the number 14 only
 - player 3 performs the numbers 3 and 27
 - player 15 performs the number 15 only etc.

- If there are 37 players, each player performs only the single number that they are allocated.

After the numbers have been allocated, the performers should mark each of their entries in the score in order that they can be easily recognised in performance.

Modes:

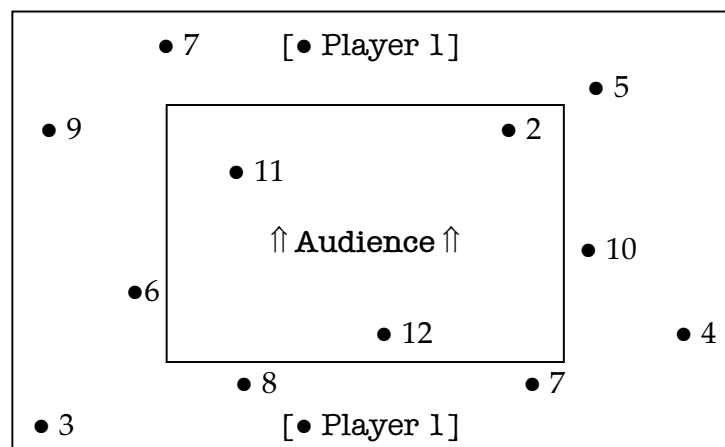
Each number belongs to a mode, as outlined on the front cover of the piece. The players should make a note of their mode and circle each time this appears in the score. The modes are employed for tutti group events, indicated by bold, boxed letters in the score.

Timing:

- Time in this piece is approximate and should be led by player 1.
- In places where performers come in or off together, one of the players concerned should be given the role of bringing the others in or out.
- Every group event (Modes A and B) should be led by someone from that group; this player must be the same every time and their role is to bring the players in and off together. Each group event should last for about 1 – 2 seconds. Whilst they are intended to stand out from the surrounding music, it is essential that the events are not so loud that they appear shocking or otherwise inappropriate to the calm nature of the piece.

Spacing:

The performers should be spaced out in such a way that they permeate the entirety of the room where a performance takes place, as in the example below. They should be situated both around and amongst the audience; the exact configuration is up to the ensemble. Player 1 should always be placed centrally; directly in front of, or behind the audience.



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Performance Score

Eric Skytterholm Egan

$\text{♩} = 60$ Calmly. Relaxed (as if in a slow rocking chair) - In Free Time. Followign the Spatial Notation

①

DURATION - 18" (sim. throughout)

DURATION - 5" (sim. throughout)

A, C, E

Solo

B, D, F

Play Both Whistles Simultaneously Throughout

p ————— *mp* ————— *pp*

TACET

TACET

TACET

②

7

mp (sim. throughout)

A, C, E

Solo

B, D, F

p ————— *mp* ————— *pp*

TACET

TACET

TACET

③

29 9

24

mp (sim. throughout)

A, C, E

Solo

B, D, F

p ————— *mp* ————— *pp*

TACET

TACET

TACET

④

21

34

A, C, E

Solo

B, D, F

p ————— *mf* ————— *p*

TACET

TACET

TACET

⑤

13 25

32 6

A, C, E

Solo

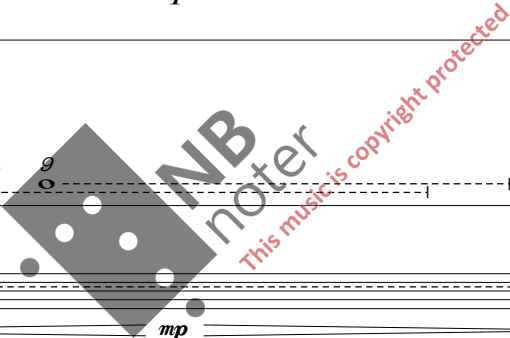
B, D, F

p ————— *mf* ————— *p*

TACET

TACET

TACET



⑥

A, C, E 35

Solo *mp* *mf* *p*

B, D, F 20 12

TACET

TACET

TACET

⑦

A, C, E 17 33 23

Solo *mp* *mf*

B, D, F 22 28 8

TACET

TACET

TACET

⑧

A, C, E 11 17

Solo *mp* *mf* *mp*

B, D, F 14 16 26

TACET

TACET

TACET

⑨

A, C, E A *mf*

Solo *mp* *mf* *mp*

B, D, F 4 *mf*

TACET

TACET

TACET

⑩

A, C, E 31 37 3 5 7

Solo *mp* *mf*

B, D, F 10 20

11

A, C, E

Solo

B, D, F

23 33 31

TACET

TACET

TACET

mp *mf* *mp*

28 8 12 20 34

12

A, C, E

Solo

B, D, F

5 19 11 21

A

TACET

TACET

TACET

mp *mf* *mp*

34

13

A, C, E

Solo

B, D, F

29 7 13 15 35 29

TACET

TACET

TACET

mf *p*

16 32 22 26 36

14

A, C, E

Solo

B, D, F

3 9 37 23

B

TACET

TACET

TACET

p *mp* *pp*

30 10 2 4 14

15

A, C, E

Solo

B, D, F

33 31 5 19 11

TACET

TACET

TACET

mp *mf* *mp*

18 8 34 28 24 20

16 21 27 7 13 35 A 15

A, C, E

Solo

B, D, F

mf *pp* *mf*

17 23 9 37 3

A, C, E

Solo

B, D, F

p *mf* *p*

18 25 17 27 19 11 33

A, C, E

Solo

B, D, F

mp *mf* *mp*

19 5 B 29

A, C, E

Solo

B, D, F

mp *mf* *mf*

20 7 13 35 15 9 3

A, C, E

Solo

B, D, F

p *mp* *pp*

21

A, C, E

Solo

B, D, F

mp *f* *mf*

37 23

20 2 4 6 28 8 36

22

A, C, E

Solo

B, D, F

mf *p*

33 31 5 19

18 24

A B

23

A, C, E

Solo

B, D, F

mp *mf* *p*

11 21 27 7 13

34 16 32 22

24

A, C, E

Solo

B, D, F

mf *p*

25 9 17 15

2 26 30 36 10 4

B

TACET

25

A, C, E

Solo

B, D, F

p *mf* *p*

37 23

8 6 28 20

26

A, C, E

Solo

B, D, F

33 31 5 11

12 16 34

A

mf

TACET

TACET

TACET

27

A, C, E

Solo

B, D, F

19

21 27

7

B

mf

mf

p

28

A, C, E

Solo

B, D, F

13

32

TACET

TACET

TACET

29

A, C, E

Solo

B, D, F

35 35

22 10 26

A

mf

p mp pp

30

A, C, E

Solo

B, D, F

3

pp p ppp