Through the Embers

for any group of 1 - 8 players from
the given instrumentation

2013

Eric Skytterholm Egan

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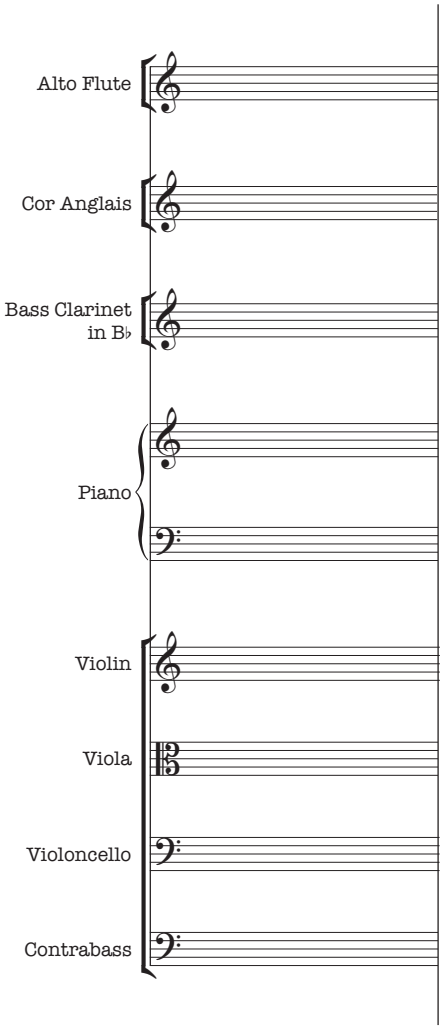

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Eric Skytterholm Egan

11.18 Minutter

She built a bonfire, and burnt three of the remaining books in front of them and then set off back across the plain.
That night one or two curious people from the city sneaked out and sifted through the embers to see if they could salvage the odd page or two, but the fire had burnt thoroughly and the woman had raked the ashes.

Douglas Adams and Mark Carwardine - Last Chance to See

General Notes:

There is no score for this piece, only parts. There are two reasons for this:
1) The piece can be played with any combination from the given instrumentation.
2) The musicians play in different tempi for a large proportion of the piece.

Each player in Through the Embers exists as a self-contained unit for the first four sections of the piece (A-D). Everyone has their own tempo and completely independent material. In these sections the players should broadly speaking not attempt to engage in a larger musical context. While it will be necessary to listen to other performers in order to achieve a balanced common dynamic, the approach to the material on the page should be entirely self-reflective. In a sense, you are all playing solo-pieces, in your own confined space, with and audience that is entirely focused on you. The piece then changes in sections E and F; here you all exist in a gray area between coexistence and separation, moving towards as well as away from one another.

Equipment:

Each player requires an Mp3 Player with the Audio Score, with Click Track.

The piece can be played with or without a set of different singing bowls, one for each player.
If it is performed with the bowls, each performer will require one singing bowl and one beater

Spacing:

The performers should be spaced out across the venue in such a way that they surround the audience as much as possible; at the same time it is important that none of the players are situated exceedingly far from the listeners.

Performance:

Before the piece the players must stand together outside the concert room and engage their identical Mp3 players simultaneously. They then walk in to the space and sit with their instruments. There will be plenty of time for applause and set-up before the audio score begins as there is a one minute silence after the initial welcome message.

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Strucutre:

Section A: In this section each player has a single system of core material. This should be repeated continuously. The material in the boxes should be added as wedges, according to the instructions in the score. By “wedge” I mean that they should be added as expansions of the core material. They should all be played with the notated durations. The idea is of a relatively constant soundworld, broken up by the occasional timbral fluctuation.

- Before this section the audio score will give each player two bars in; then the click track will stop. The idea is for the performer to keep up a similar tempo throughout.

Section B: Here each player (apart from the pianist) is given a set of boxes which they are asked to jump between freely, moving loosely from top to bottom. The boxes can be repeated multiple times in any order. The performer can take short breaks between each box if they wish; however, it is important that they attempt to convey the idea of an uninterrupted musical narrative.

- This section will be introduced in the audio score. The performer should move on to B seamlessly when the instruction to do so has been given; this may entail finishing the current phrase or system. Although no click is given, the performers should attempt to follow the same tempo as in section A.
- The click track for the piano will begin one bar before B. The score is intended as a set of instructions only, not as accurate representations of the sound. There are certain technical issues that are impossible to resolve. Nevertheless, the written instructions should be aimed at religiously throughout.
This is essential; the intended musical result relies upon it.

Section C: In this section the player is given a certain number of cells. They can play these in any order (although some players must start with the first cell), and can only play each cell once. It is important that the order is chosen before the first tutti rehearsal. The players can number the cells as they are on the page, or may cut them out and paste them in their chosen order.

- The click track will begin one bar before C. The players must jump to the first bar of C at the beginning of the second bar they hear. In order to cover up this transition, the entries to section C are staggered (i.e. the section has a different length for each player). From this point onwards it is essential that the piece is synchronised. The players follow a path that will lead them to a common tempo at section E.

Section D: From here onwards the piece is conventionally scored. The players follow the part as normal. The tempo in section D will take the course of a gradual accelerando/ritardando in order that everyone comes together at ♩ = 60 at the beginning of section E.

Performance Notes:

All of the parts are technically demanding in places. My hope is for the players to approach the piece attempting to play all of the material. However; if, for practical reasons, something is not possible, or will provide unnecessary risks in a performance situation (e.g. of missing abeat on the metal bowl, or to provide enough time to move the pages), very minor edits are allowed in places.

Wind Players: If there for some reason or other are any problems with any pf the multiphonics, the pitches and quality of the notated multiphonic should be approximated as closely as possible.

String Players: I make use of a series of abbreviations in the piece. Most of these should be relatively well known but I will nonetheless make a short explanation here:

CLT/CLT+: Col Legno Tratto. The + sign indicates a little bit of hair is to be used as well as the wood.
CLB: Col Legno Battuto.
Batt: Battuto (Normale, not col legno).
BB: Behind the Bridge (on string indicated).
OB: On the Bridge (on the wood of the bridge).
ST/MST: Sul Tasto and Molto Sul Tasto (the latter is used when the player is asked to play on the fingerboard behind the body of the instrument.
SP/MSP: Sul Ponticello and Molto Sul Ponticello
HB: Horizontal Bowing. The player bows normally, back and forth.
VB: Vertical Bowing. The player bows vertically, up and down the string. A little sideways movement is ok, as long as the main motion is up and down instead of back and forth.
CB: Circular bowing. In essence a combination of HB and VB, bowing in a circular motion; up and down at the same time as back and forth.
Arrows: These indicate that the player should move gradually from one technique to another; e.g. from HB to VB. Arrows are also used where the player is asked to gradually release or increase the pressure on the string to move from harmonic to regular fingering and the opposite.

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Viola: The opening of the piece should be played with the bow behind the main body of the instrument and the fingers high up on the strings near the bridge. I am not expecting absolute accuracy with regards to the finger placement; however, the general contour of the motion should be followed.

Cello: The opening of the piece asks for you to cover the strings with a cloth in your left hand and rub this up and down. It is important to chose a cloth that will produce a wispy, light scraping sound, without having to apply too much pressure or exercise too much friction on the strings. Obviously, I don't wish for them, or your left hand, to be damaged. I suggest trying out a few different materials; a rough cotton dish cloth usually works well.

Double Bass: The opening of the piece asks for you to hold the bow vertically as well as bowing vertically. The idea is to hold the bow so that it is almost parallel to the strings. You move it up in such a motion that it is easy to bounce on the string, and so you can slide it directly on to the bridge, pointing at the floor. As you move up the string towards the nut, it is of course necessary to straighten the bow out a little; this is fine. For the "Flick" gesture, the bow is twisted around fully as you slide it off the string.

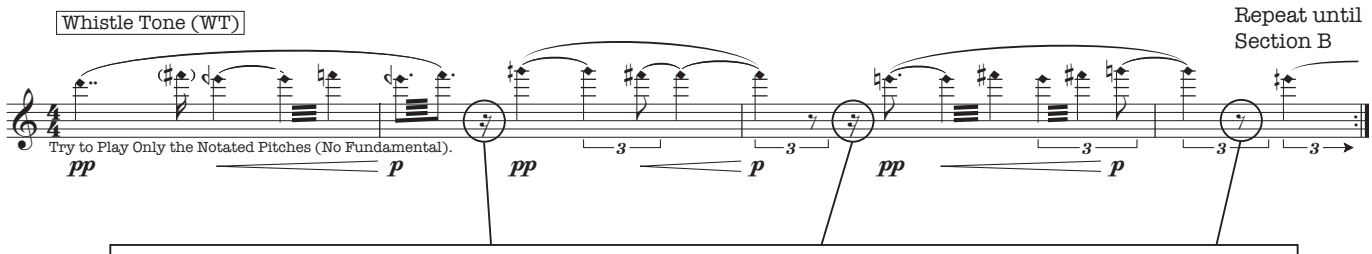
Through the Embers

Alto Flute (Transposed)

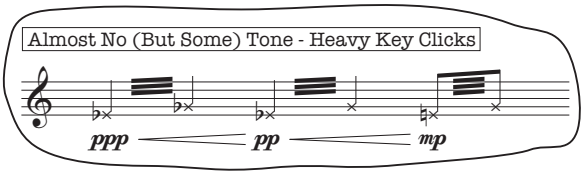
(1.30") Duration
Starts At
A 0"

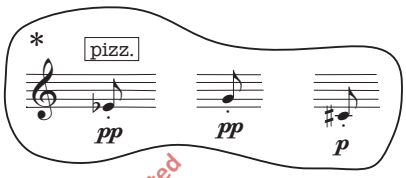
Eric Skytterholm Egan

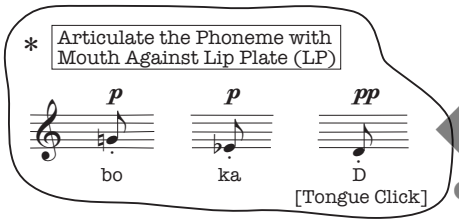
(♩=66) Quiet and Reserved, yet Well Articulated

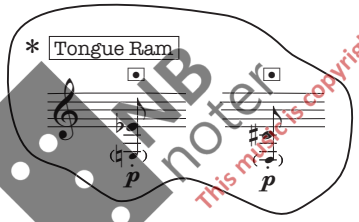


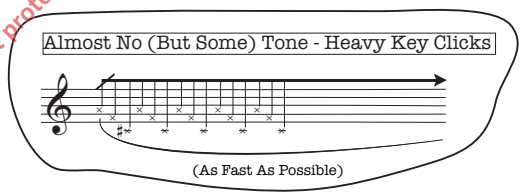
Insert one of the seven cells below as a "wedge", one time per repeat. This should be done without disrupting the musical flow. Each repeat should be different. You may also choose to skip one of the above phrases per repeat.

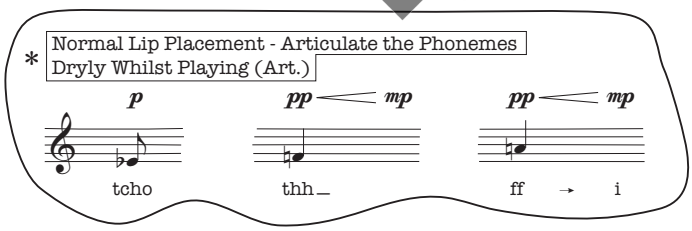


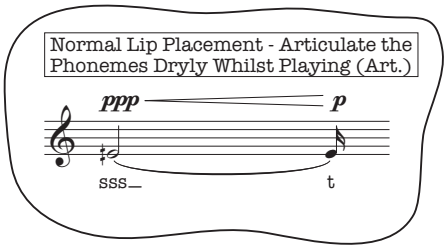












* Choose to play one, two, or all of these gestures, with short gaps in between.

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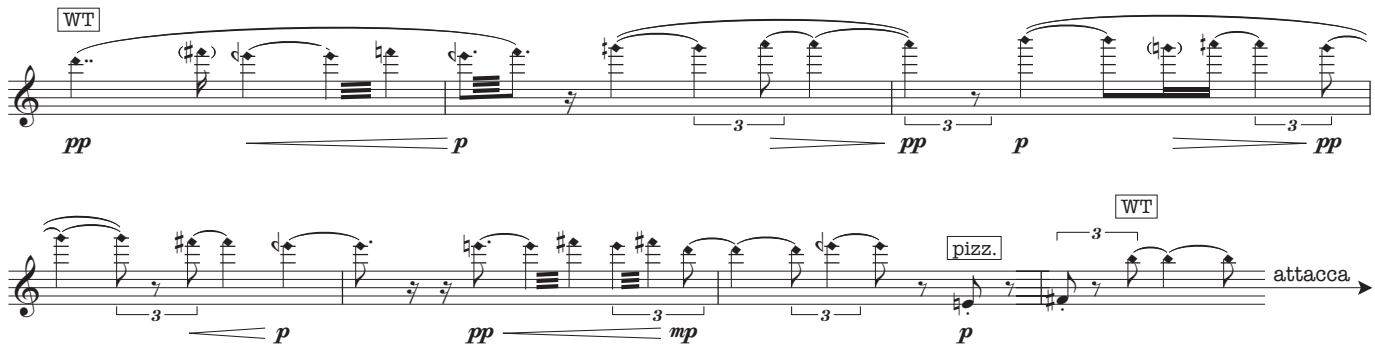
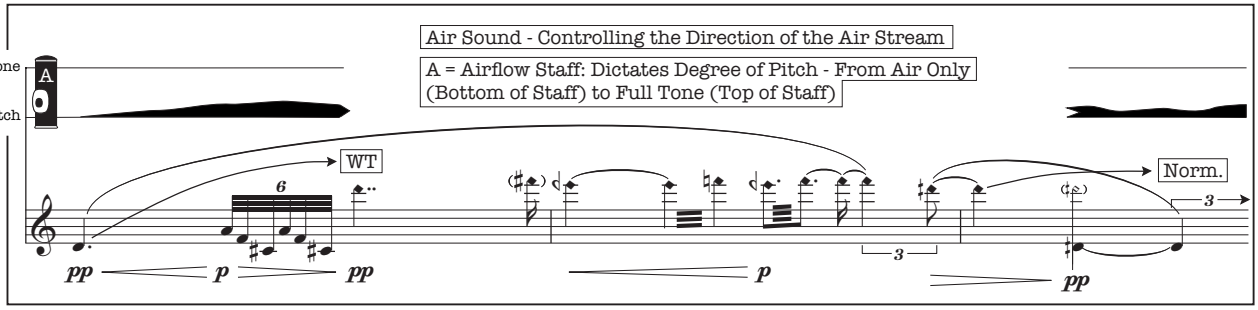
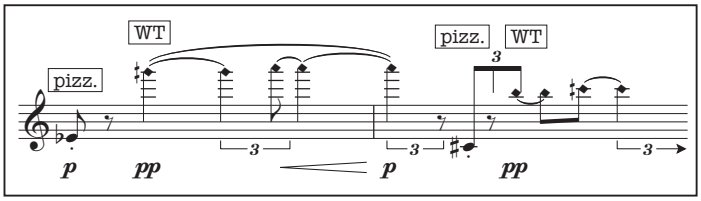
(2.30")

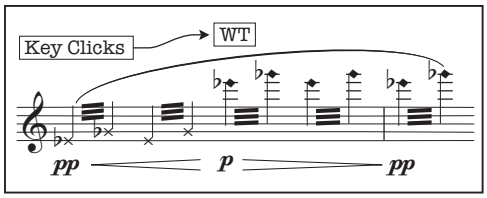
B 1.30"

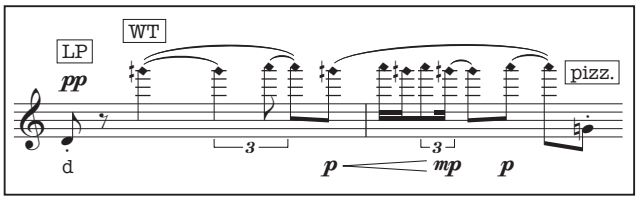


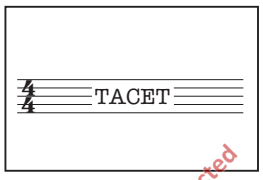
For the rest of B, play the boxes below in any order, moving loosely from top to bottom. Each box can be played several times. You should jump seamlessly between them, as if they were written as a continuous musical chronocourse. If you need space to breathe, do this briefly between boxes, or jump to a TACET box. You will be given the following times in the audio score: 2.00" - 2.30" - 3.00" - 3.30". The click will begin one bar before section C. At this point you should be playing one of the lowest boxes.

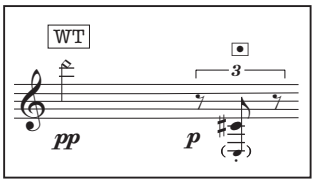


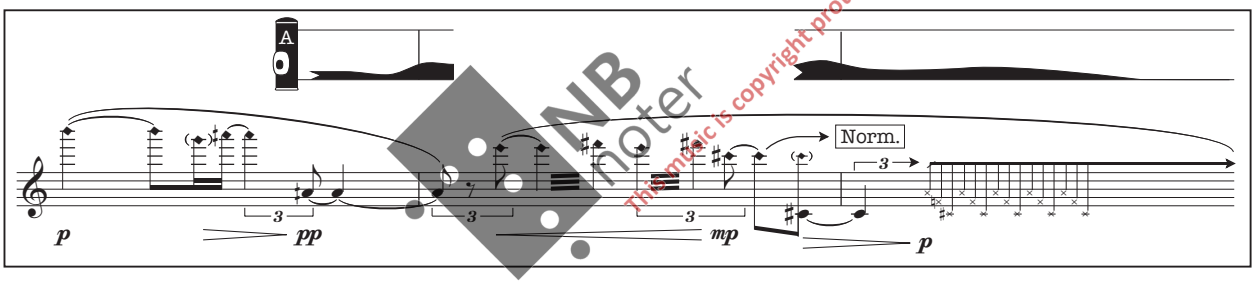












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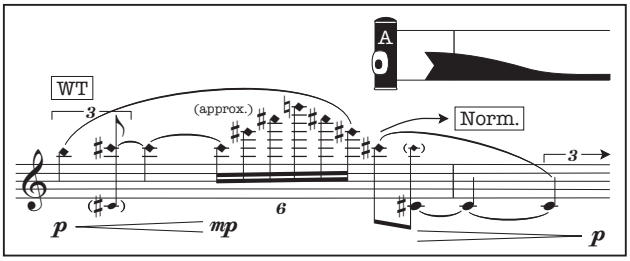
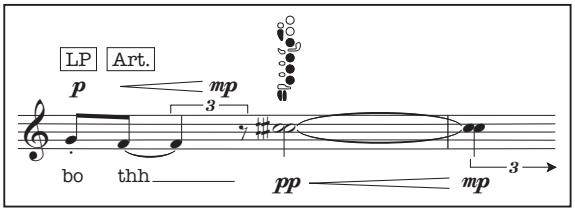
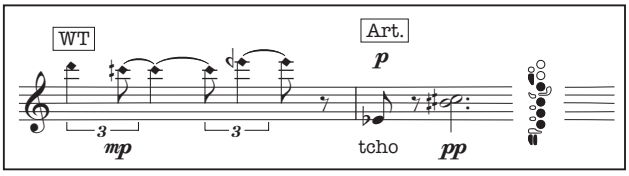
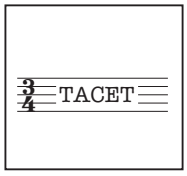
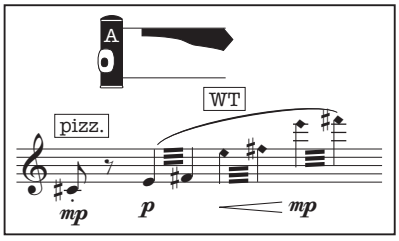
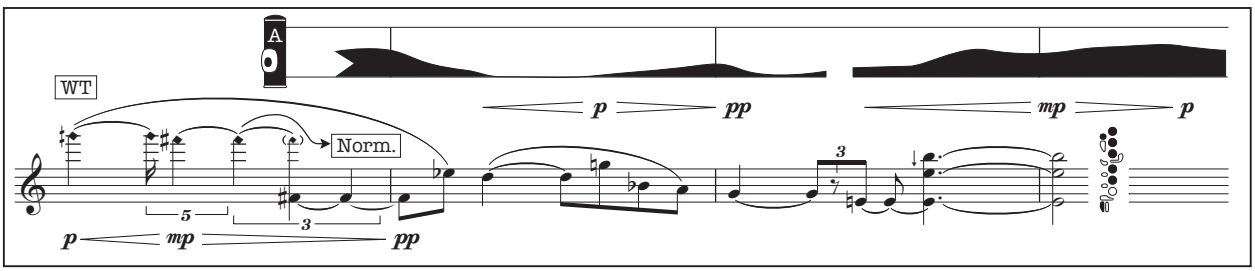








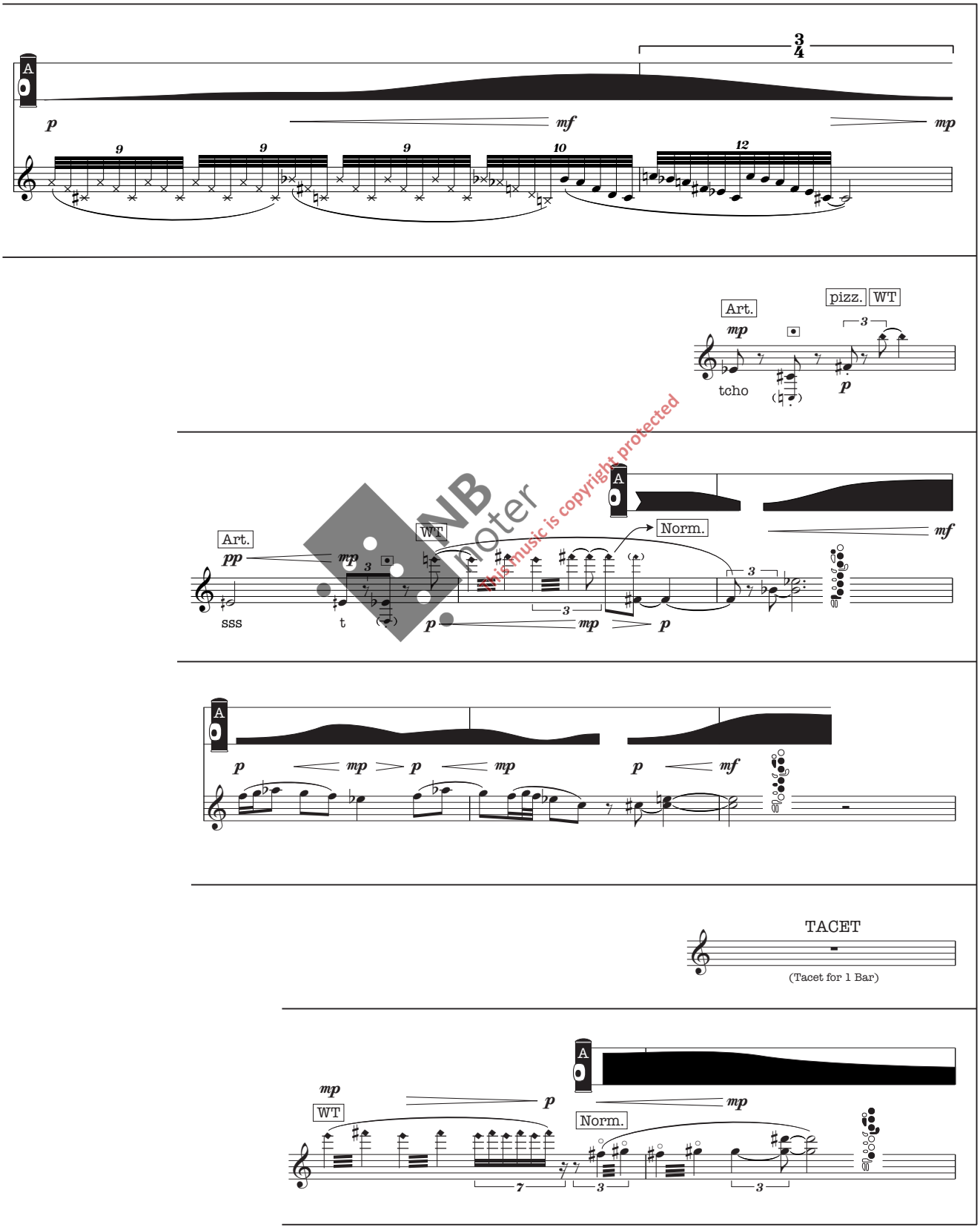




(1.30")

C 4.00"

Begin with the first, then play the rest of the cells on these two pages in any order. Only play each cell once, and move directly from one to the next without a break. You may decide upon the order at any time before the concert. You may also chose to cut out the boxes and glue them in in your chosen order to make the section easier to read. The audio score will give you the last bar of B in tempo before the beginning of C.



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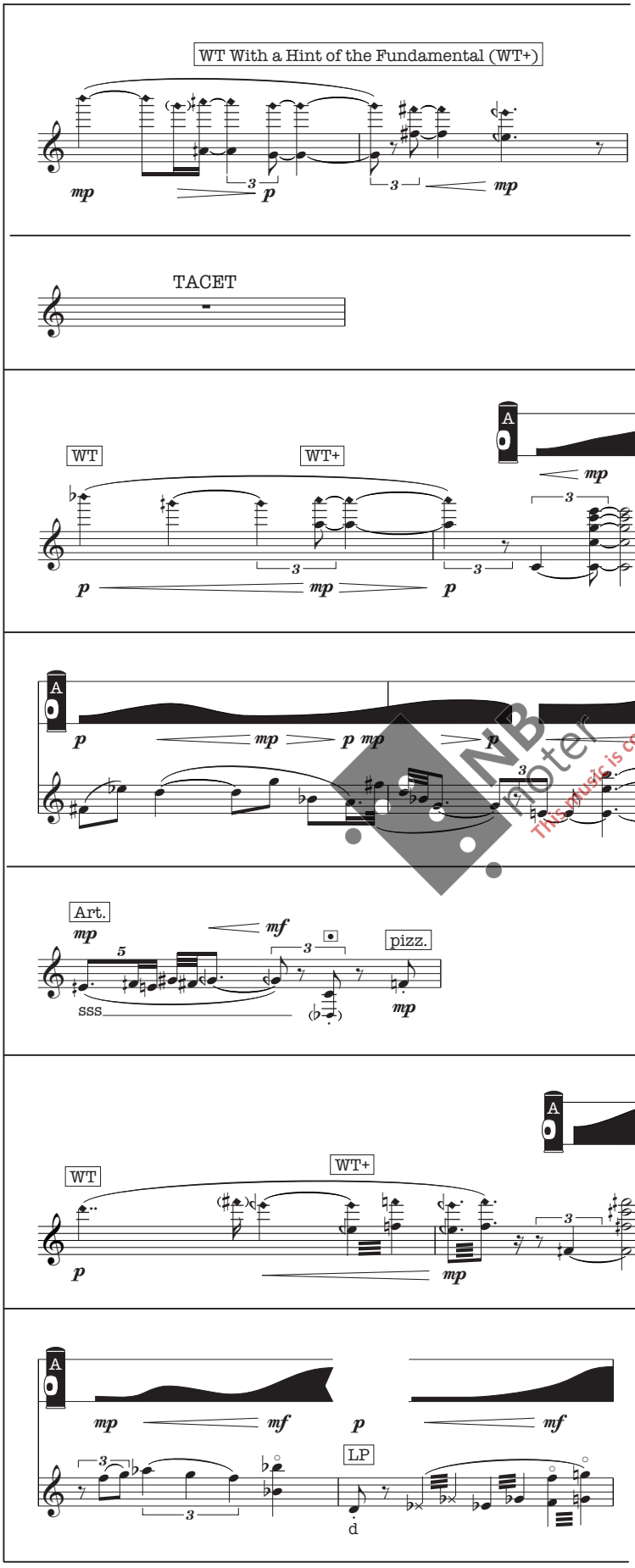

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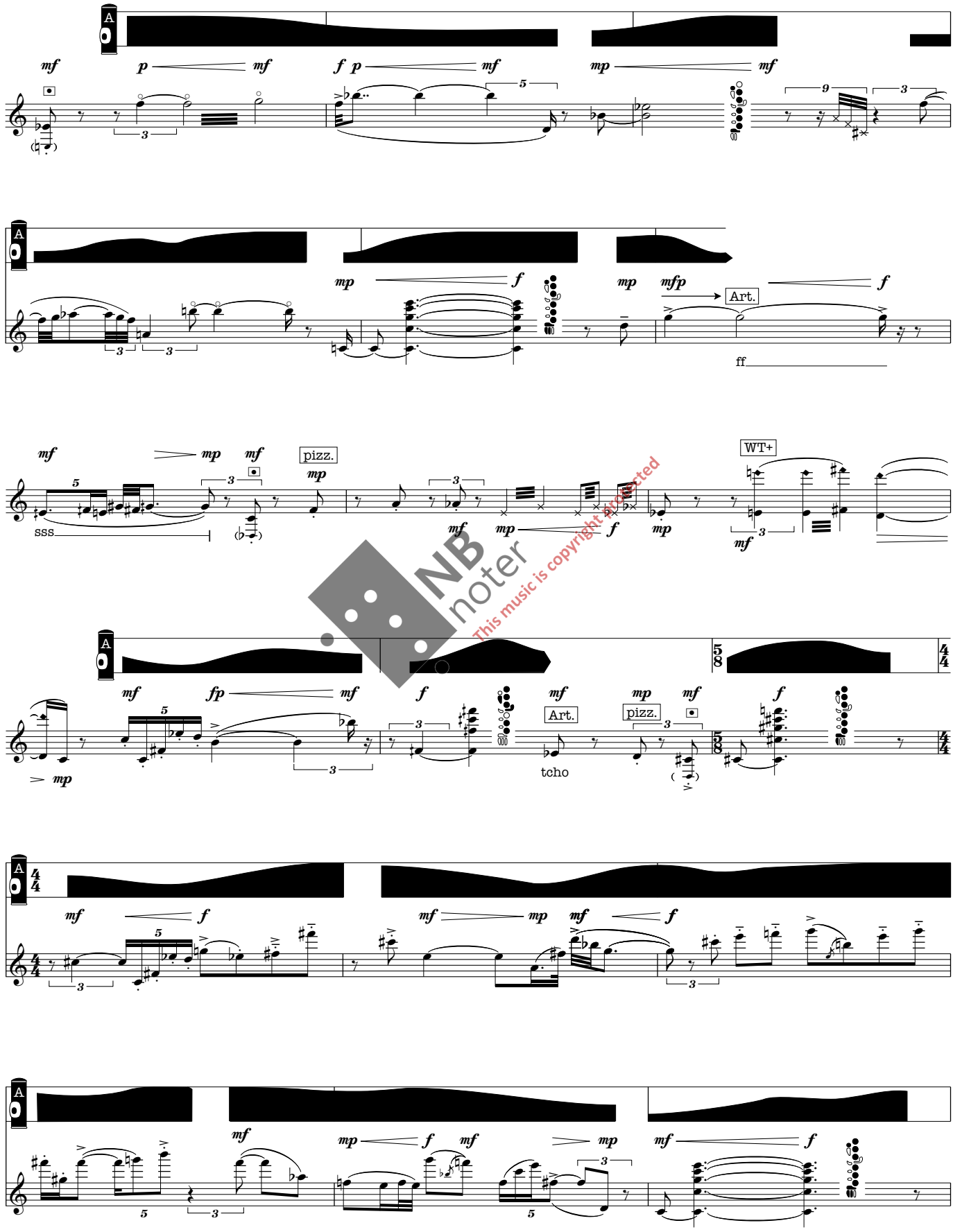
(1.30")

D 5.30"

♩=66 Gradual Ritardando to ♩=60 Throughout Section D.



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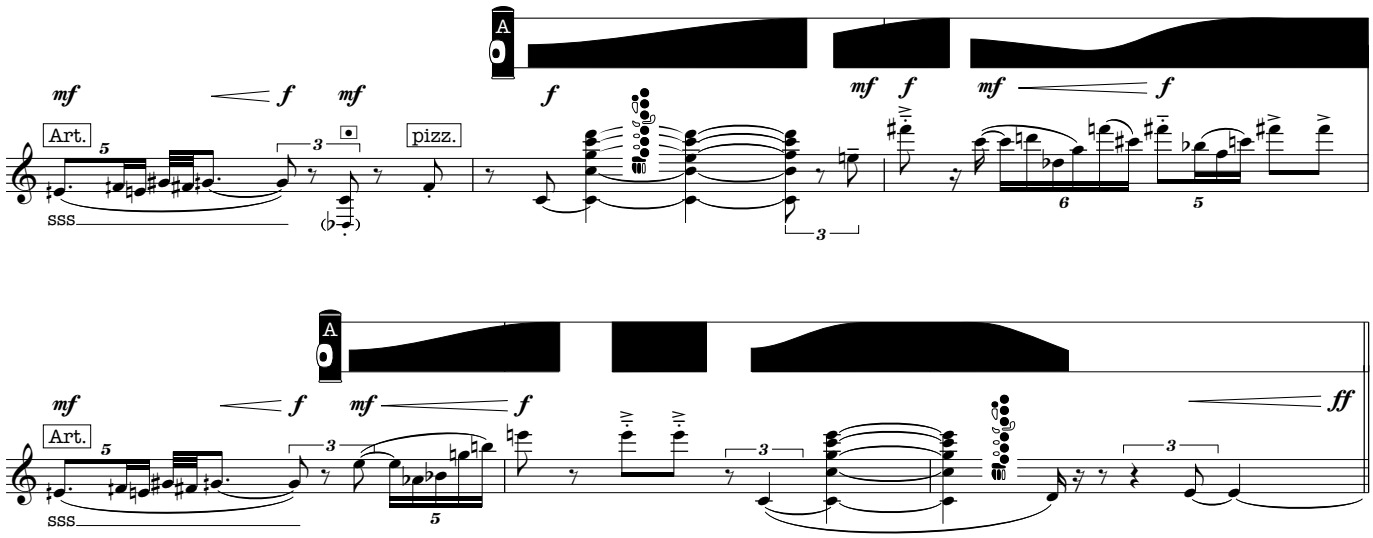
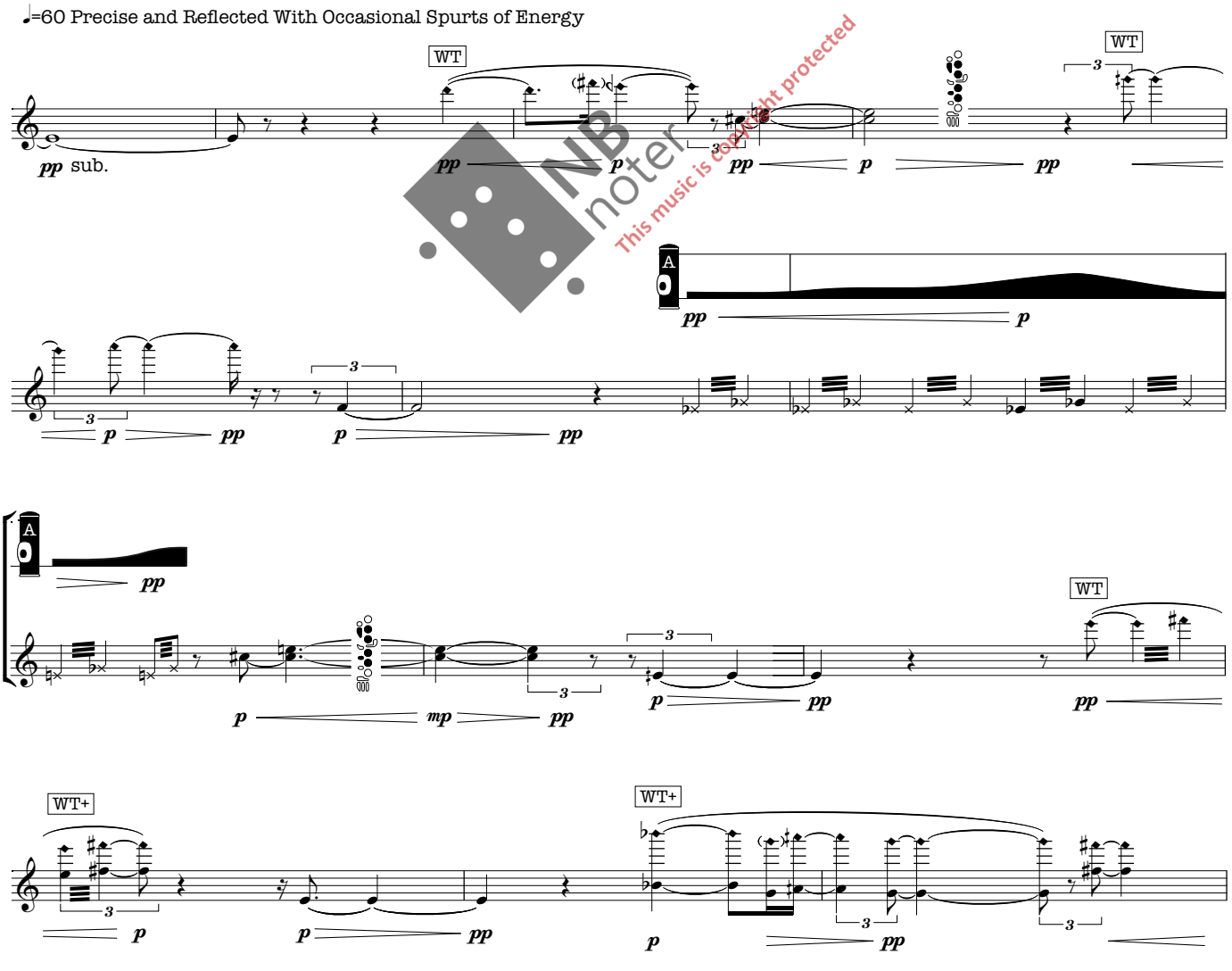


(1.40")

E 7.00"



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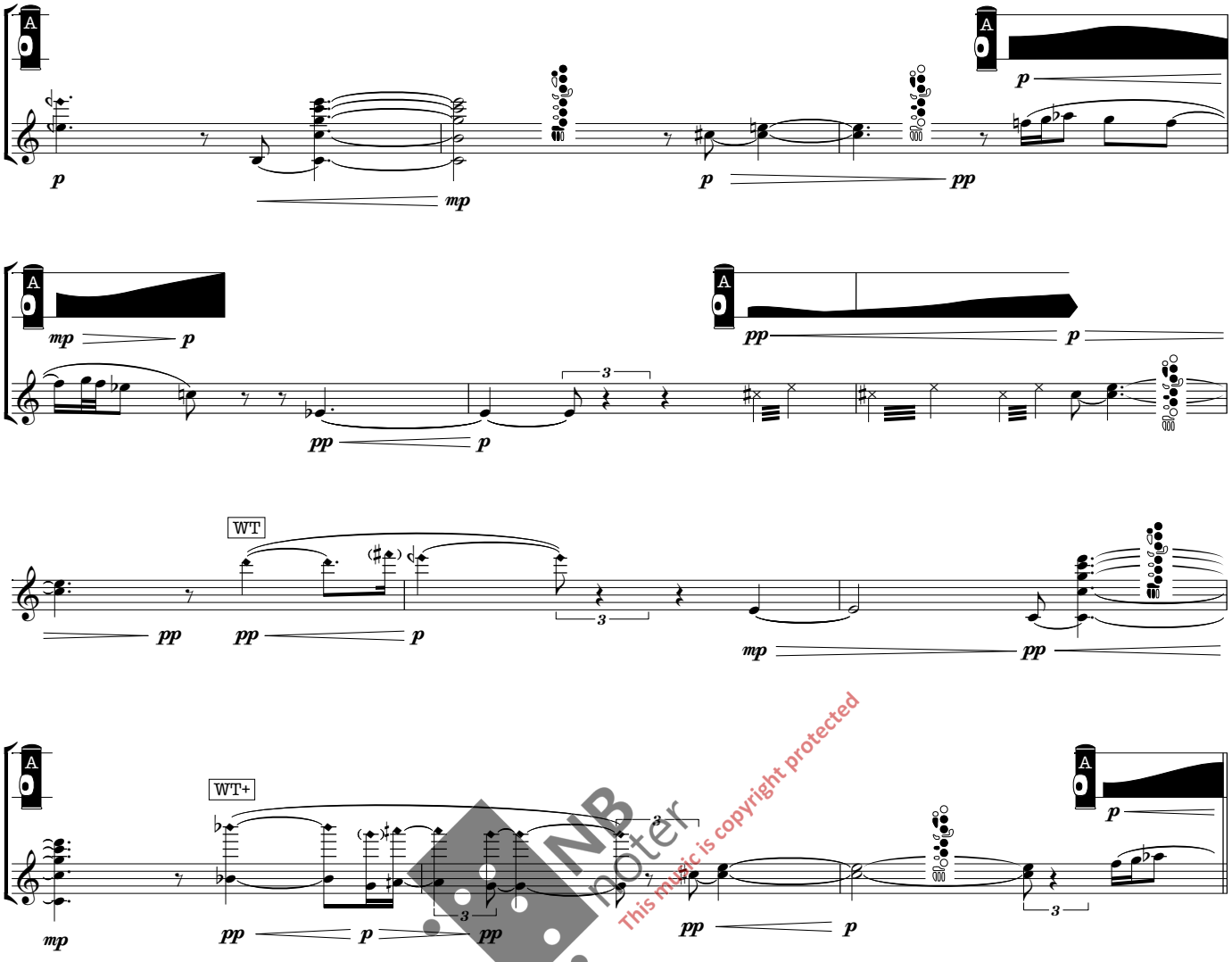

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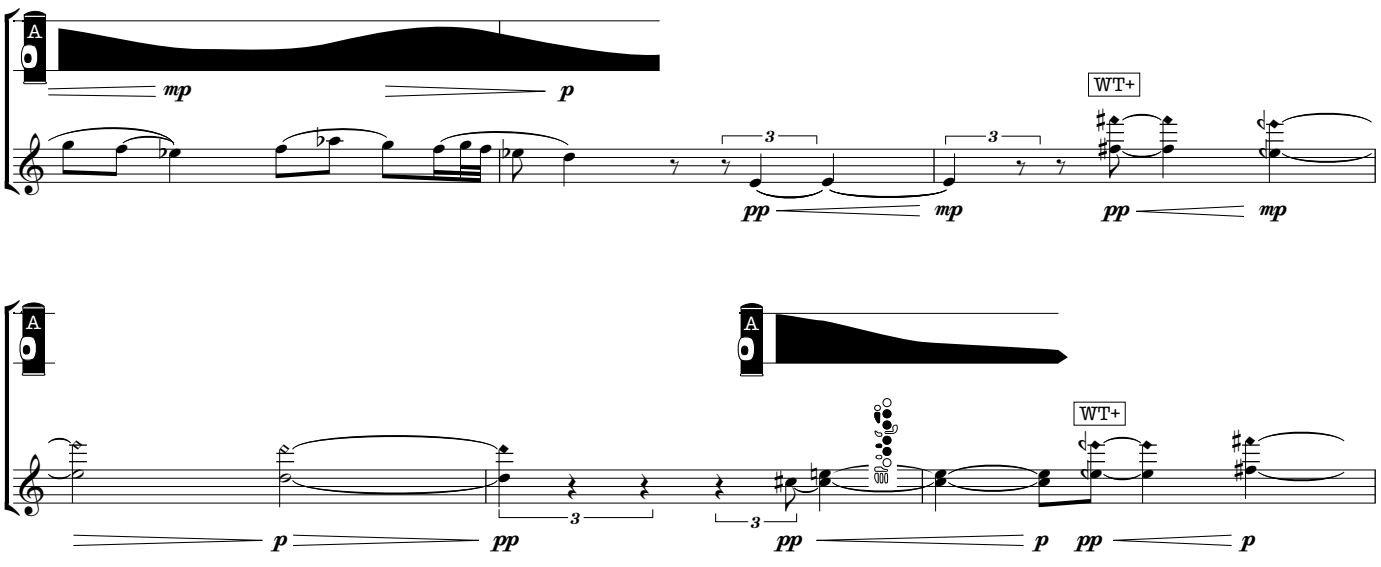
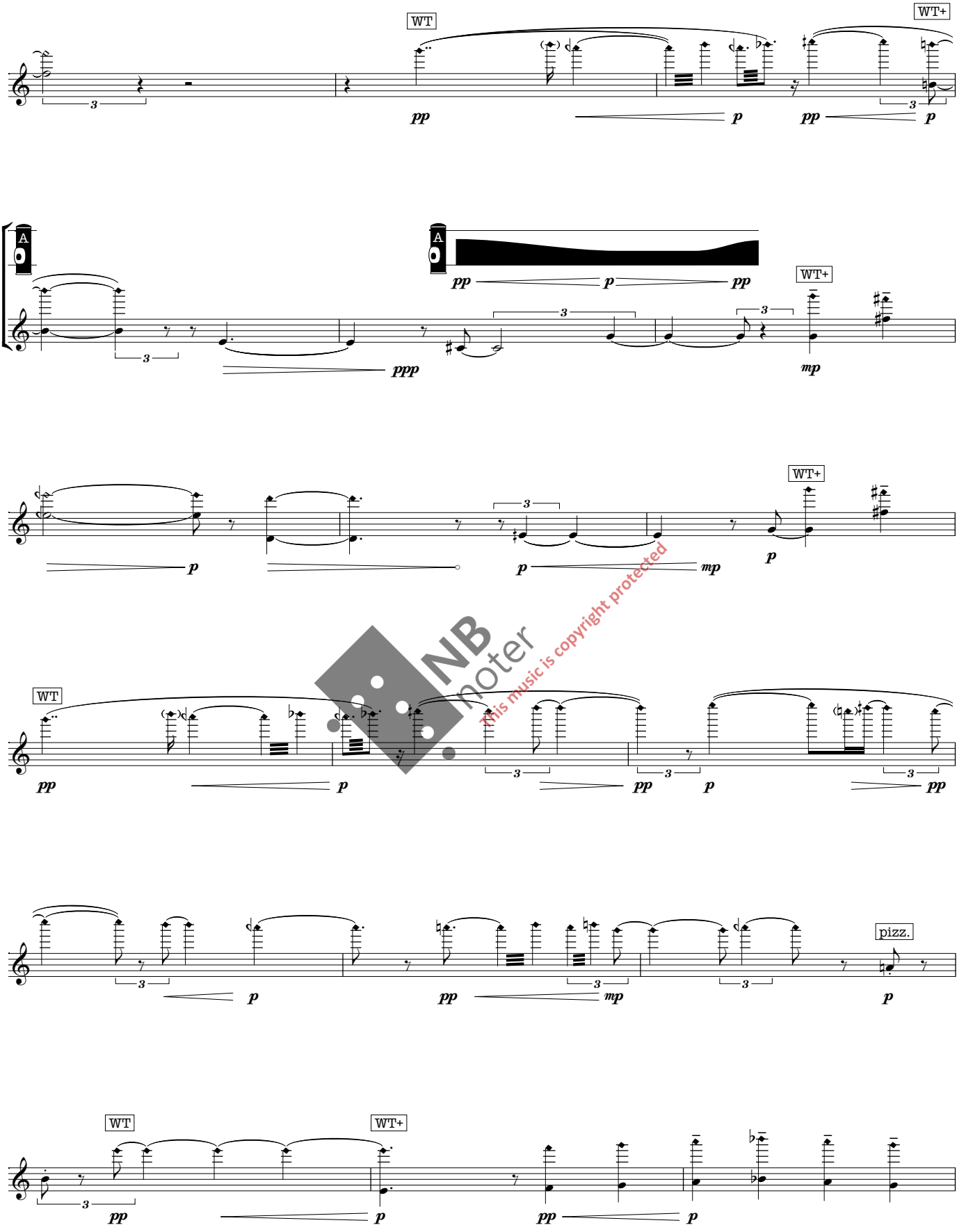
(2.38")

F 8.40"





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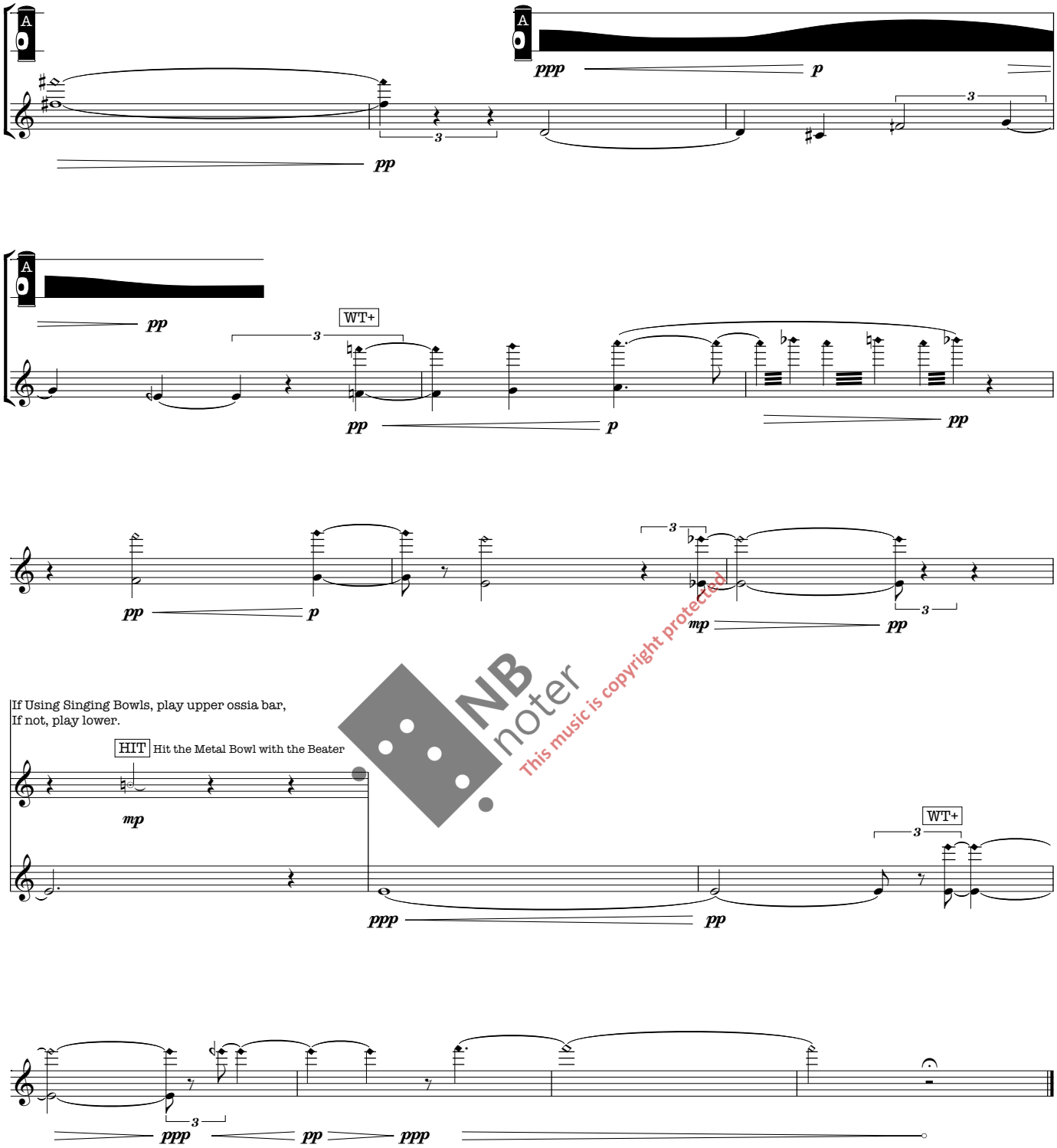

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SLUTT
Newcastle 27/10-13

Through the Embers

Cor Anglais (Transposed)

(1.30") Duration

A Starts At 0"

Eric Skytterholm Egan

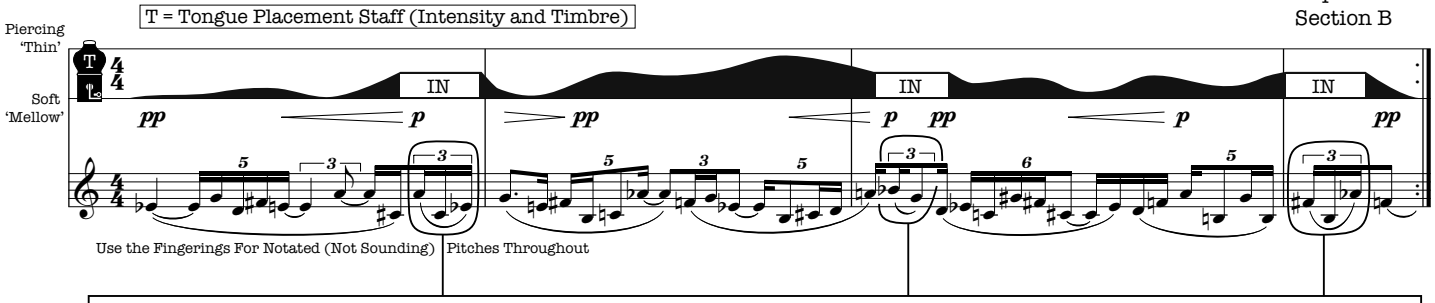
(♩=90) Quiet and Reserved, yet Very Focused

Without the Reed (Mouth Against Rim)

Air Sounds, Both OUT (Standard) and IN (Specified in White Boxes)

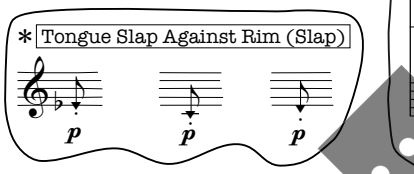
T = Tongue Placement Staff (Intensity and Timbre)

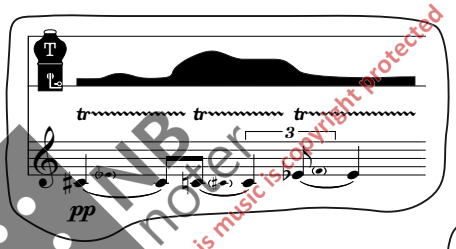
Repeat until Section B

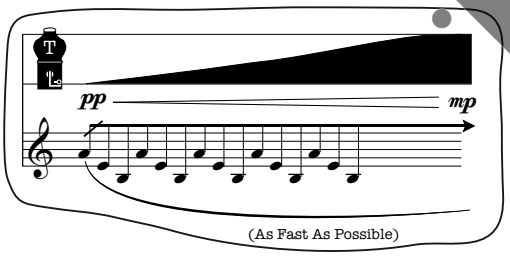


Breathe out through the instrument, manipulating the sound according to the Tongue Placement Staff. The intensity of the timbre should be determined by the tongue placement and mouth opening. A Soft Timbre is produced by holding the tongue far back in the mouth (as if producing a deep 'o' sound); a piercing timbre is produced by moving it to the front (as if annunciating a thin 'i' sound).

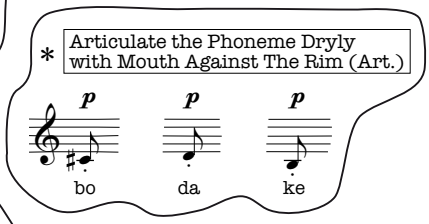
Insert one of the five cells below as a "wedge" at least once in every repeat; do this in the places indicated, in place of the triplet. This should bedone seemlessly, as if it is all part of the same musical development. Each repeat should be different. It may be neccessary to take a few short breaks to avoid straining the airways; this should be done after an added cell is played and before the passage is resumed.

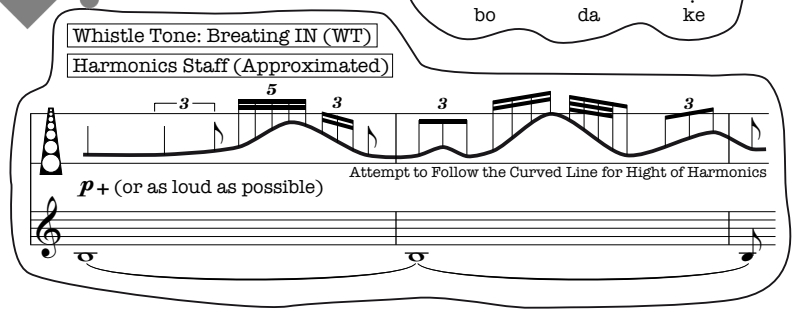






* Choose to play one, two, or all of these gestures, with short gaps in between.





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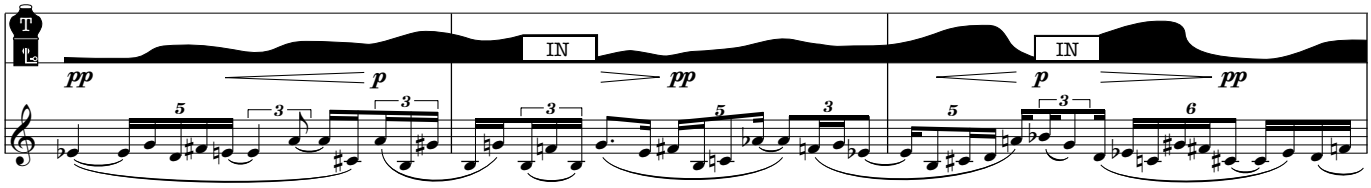
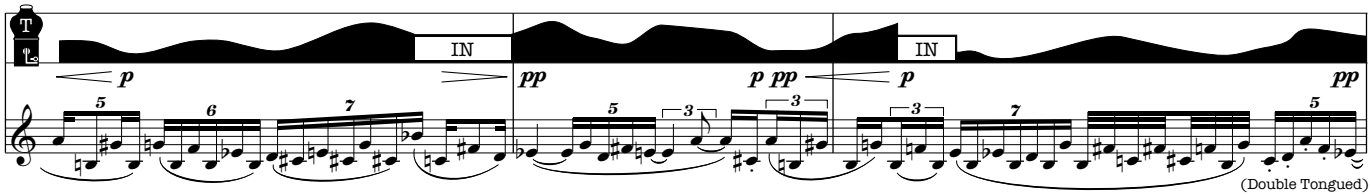
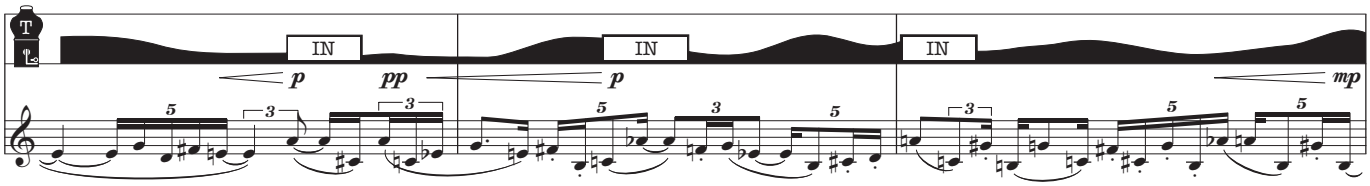
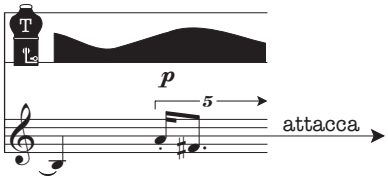
(2.26")

B 1.30"

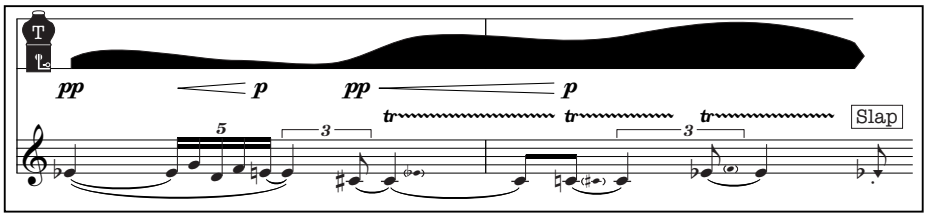


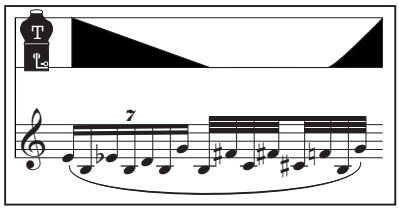


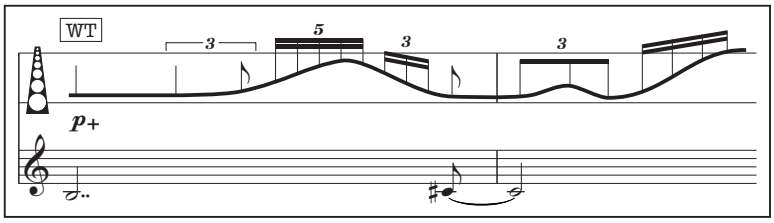


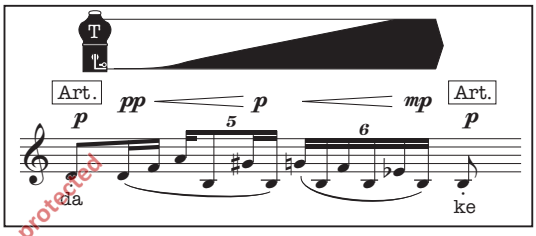


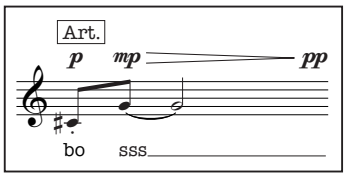
For the rest of B, play the boxes below in any order, moving loosely from top to bottom. Each box can be played several times. You should jump seamlessly between them, as if they were written as a continuous musical chronocourse. If you need space to breathe, do this briefly between boxes, or jump to a TACET box. You will be given the following times in the audio score: 2.00" - 2.30" - 3.00" - 3.30". The click will begin one bar before section C. At this point you should be playing one of the lowest boxes.

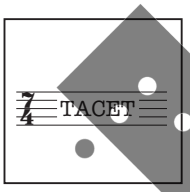


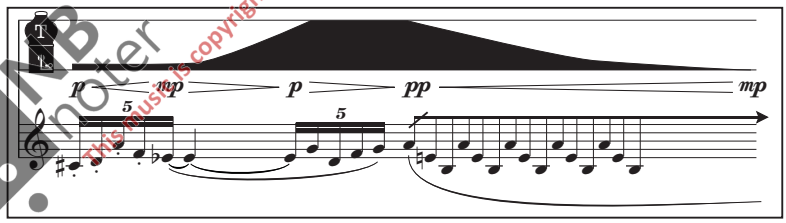












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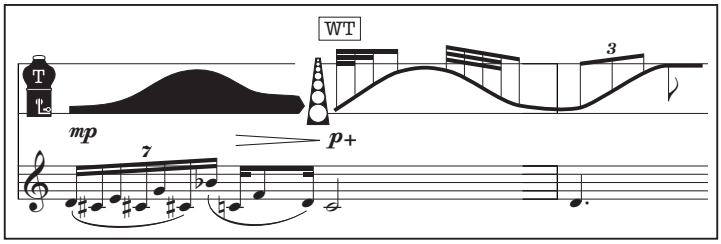
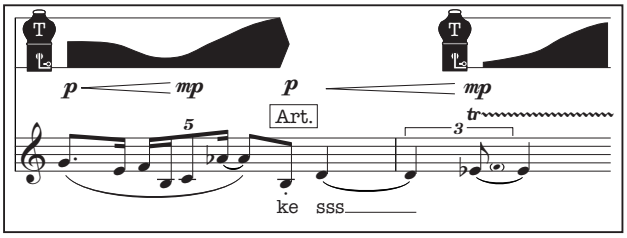
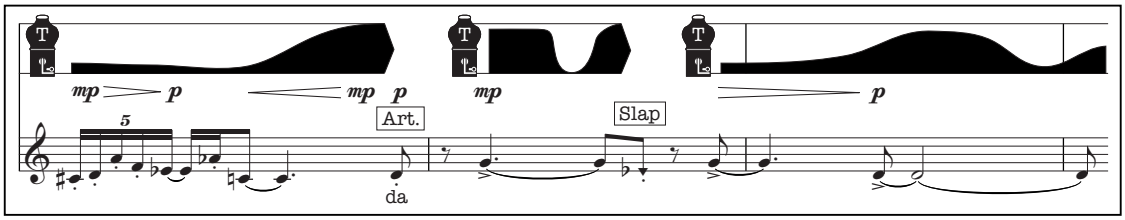
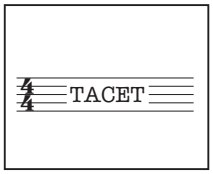
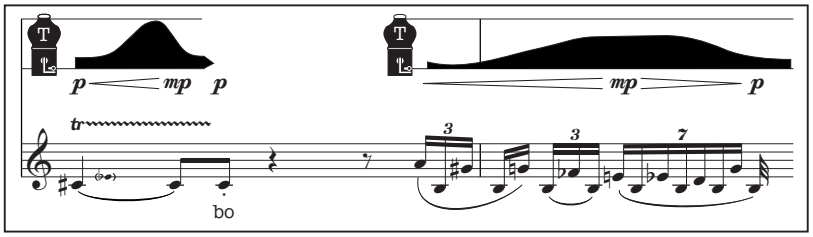
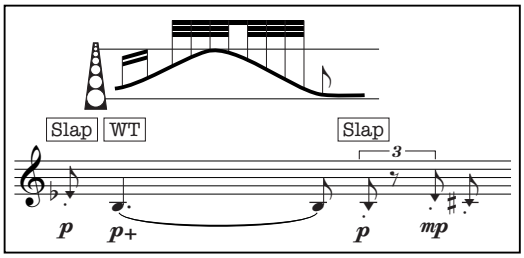








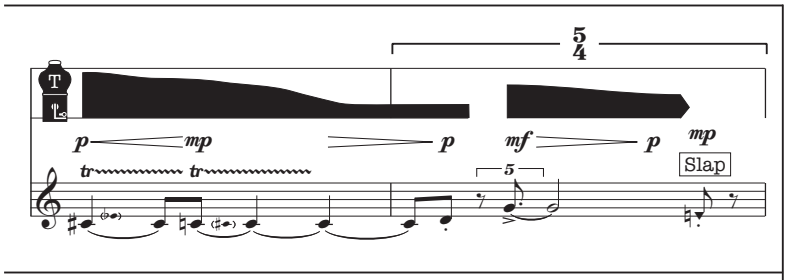


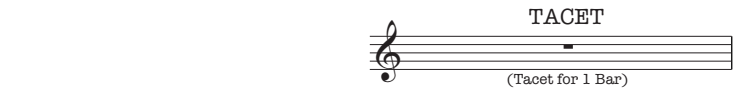


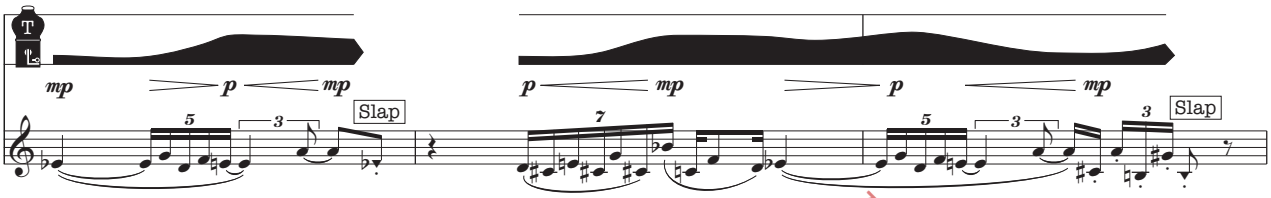
(1.34")

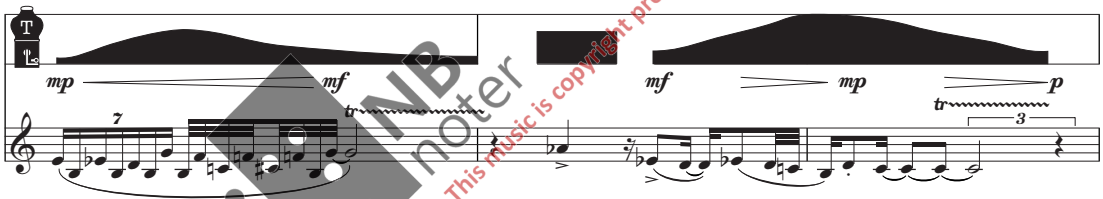
C 3.56"

Begin with the first, then play the rest of the cells on these two pages in any order. Only play each cell once, and move directly from one to the next without a break. You may decide upon the order at any time before the concert. You may also chose to cut out the boxes and glue them in in your chosen order to make the section easier to read. The audio score will give you the last bar of B in tempo before the beginning of C.









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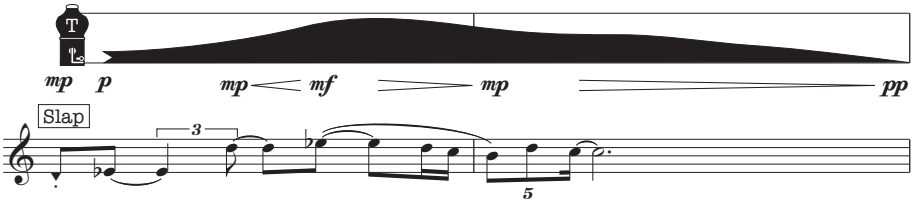
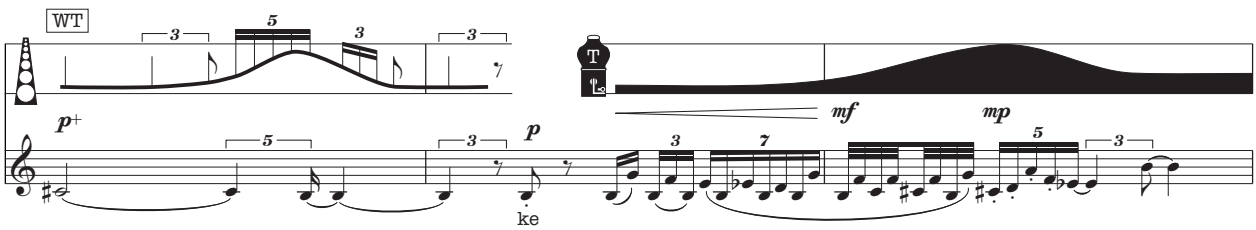
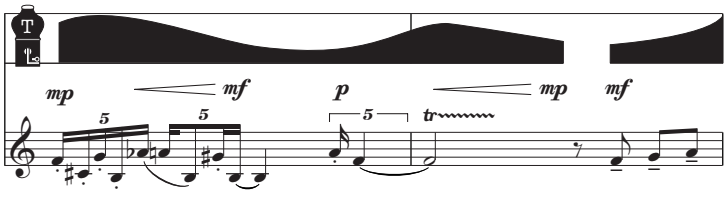
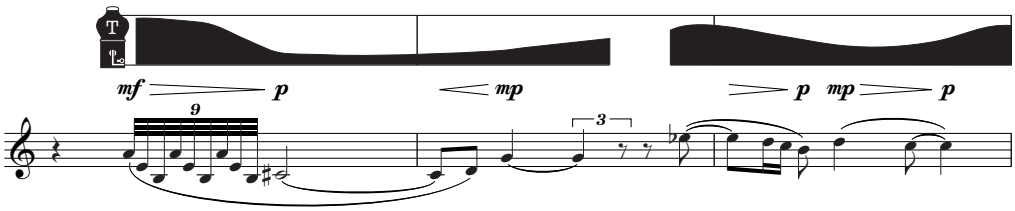
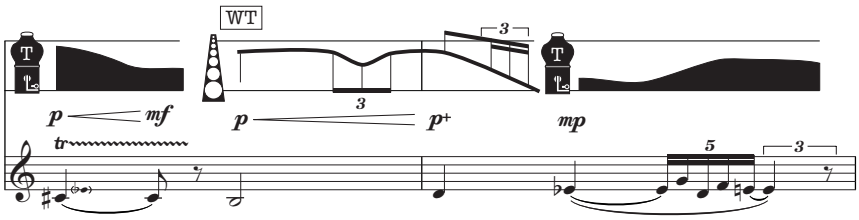


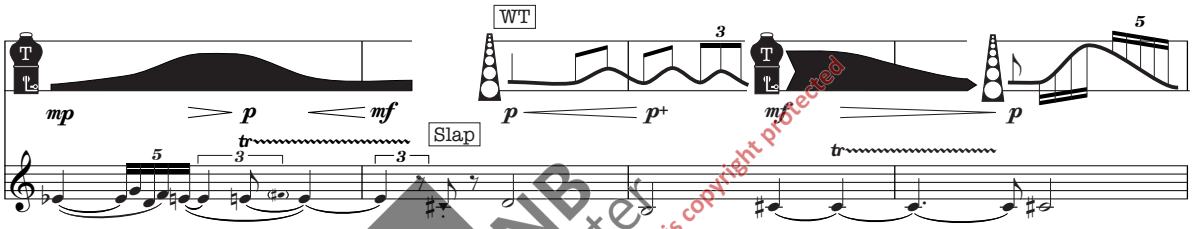


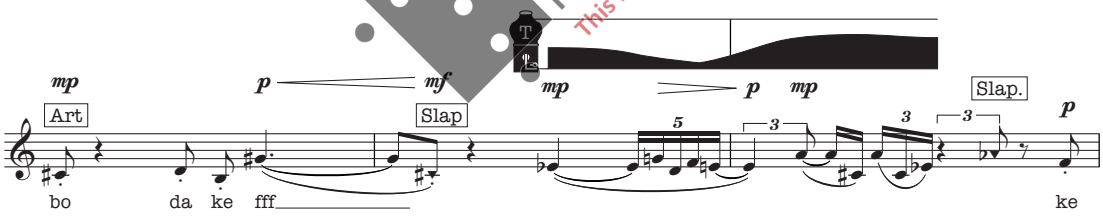


TACET

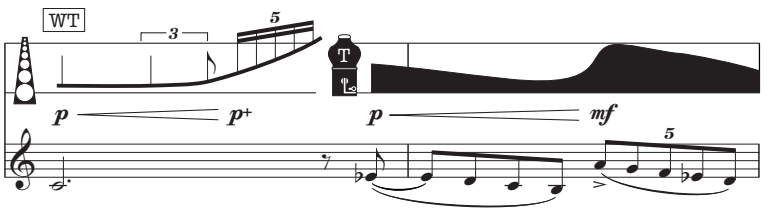


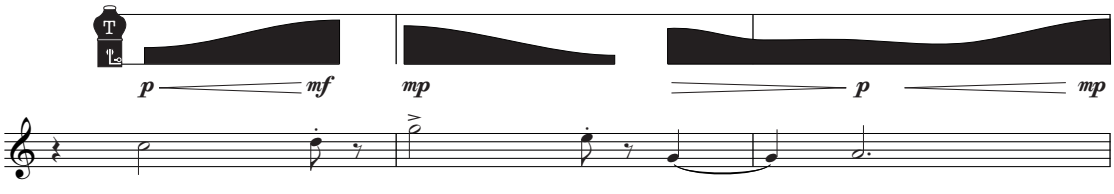






TACET





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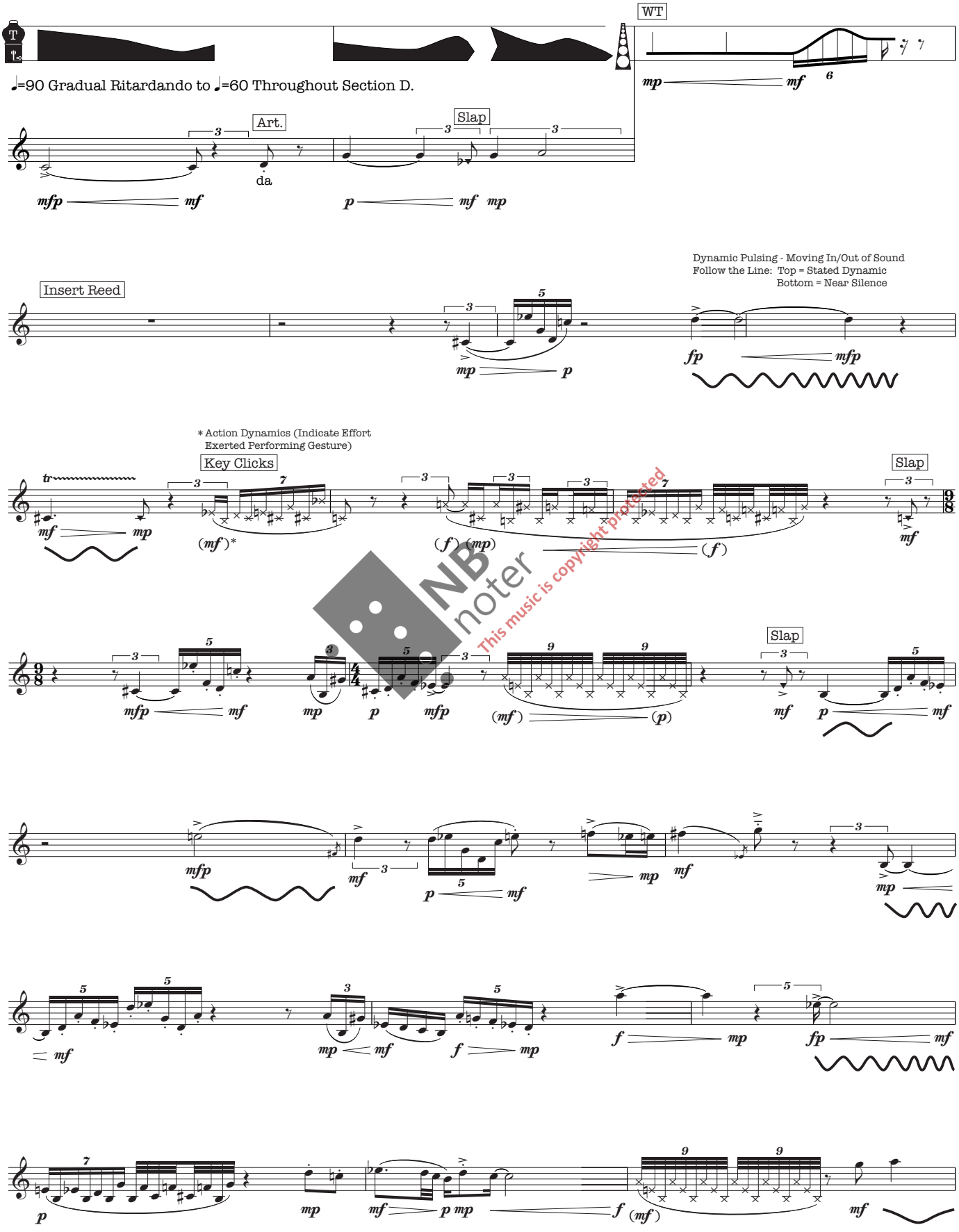
(1.30")

D 5.30"



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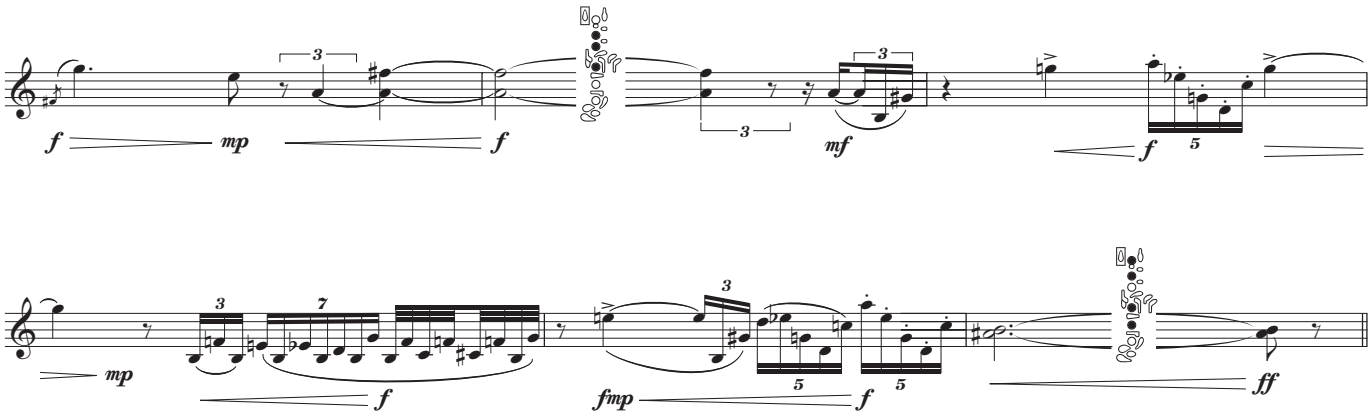
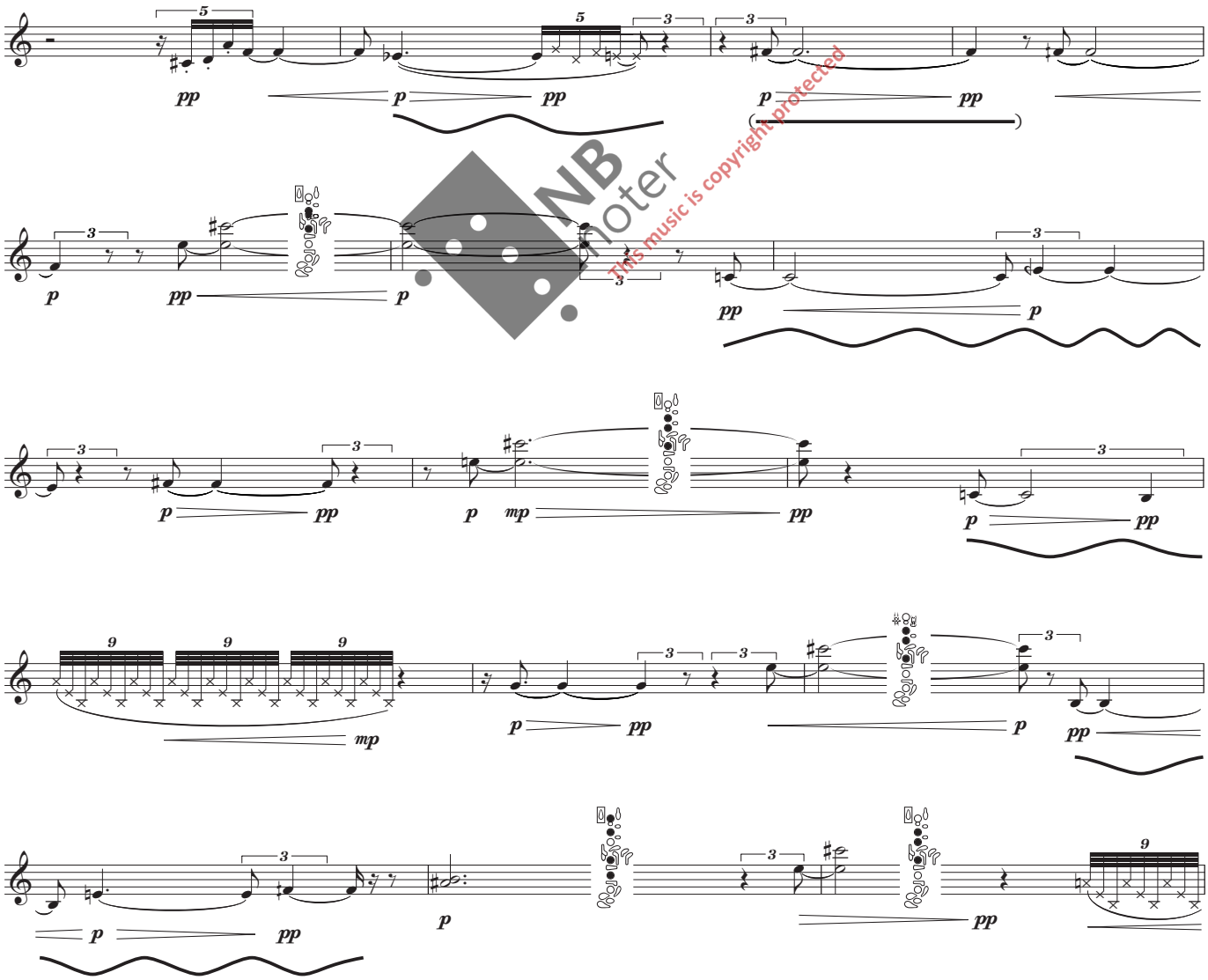


(1.40")

E 7.00"

♩=60 Precise and Reflected With Occasional Spurts of Energy



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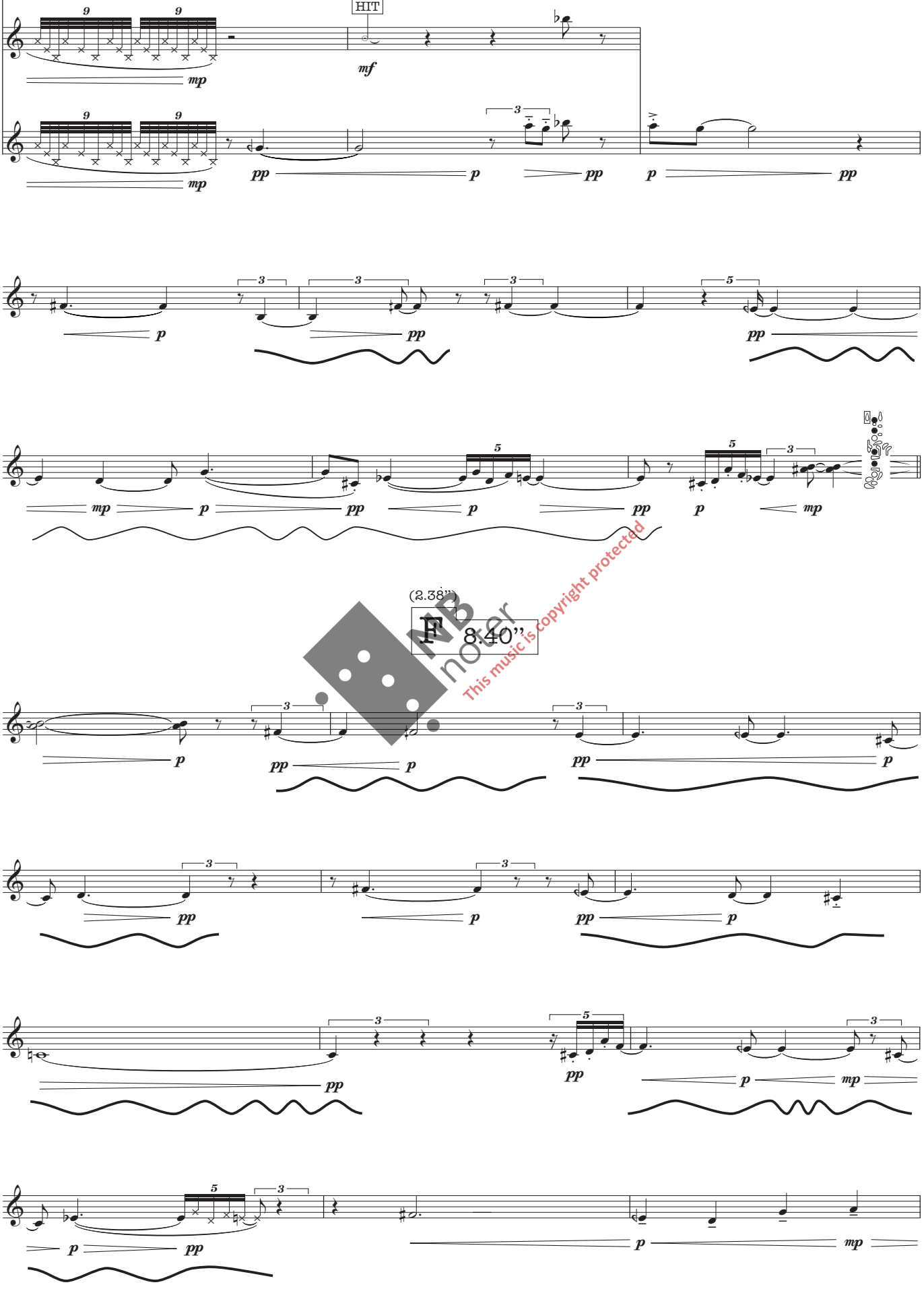
If Using Singing Bowls, play upper ossia bar,
If not, play lower.

Hit the Metal Bowl with the Beater

HIT



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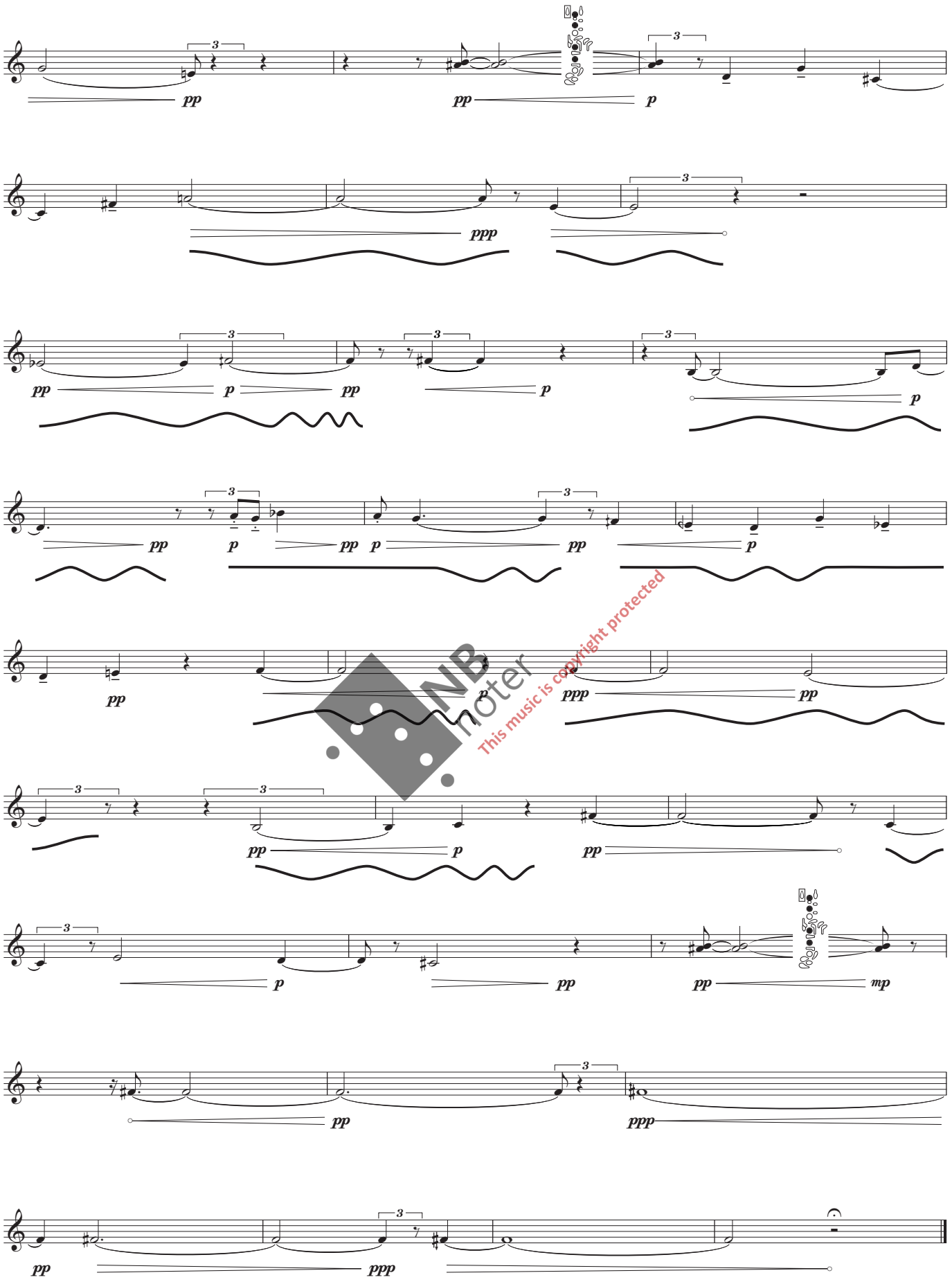

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SLUTT
Newcastle 27/10-13

Through the Embers

Bass Clarinet (Transposed)

(1.30") Duration

A Starts At 0"

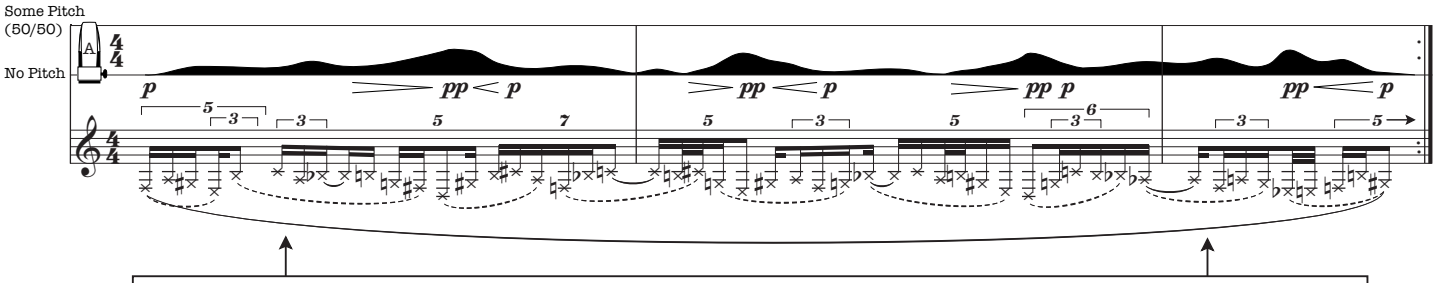
Eric Skytterholm Egan

(♩=48) Quiet and Reserved, yet with a Sense of Urgency

Air Sound - From No Pitch (Bottom of Staff) to Some (Not Full) Pitch (Top of Staff)

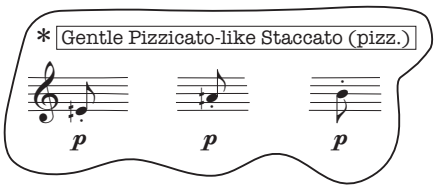
A =Airflow Staff Dictates Direction of Air - Around (Bottom)/Into the Mouthpiece (Top)

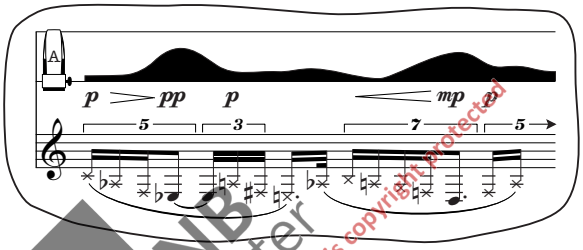
Repeat until Section B

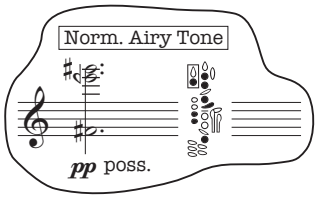


Break the phrase above by re-tonguing 1 - 3 times per repeat, in the places indicated by the dotted slurs. Take a short breath here if neccessary. Make sure that you do not disrupt the constant current of sound; try to make the in-breath as loud as the surrounding music. Each repeat should be different.

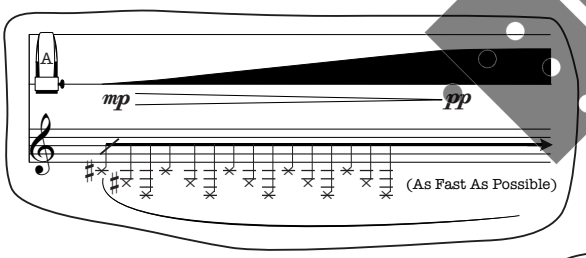
Insert one of the six cells below as a "wedge" once in every repeat, where you break the phrase. Do this seemlessly.

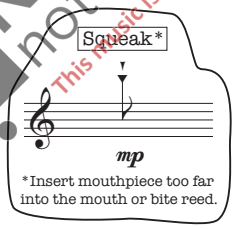


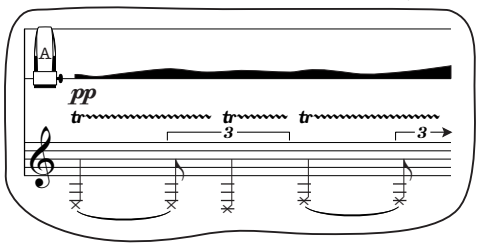


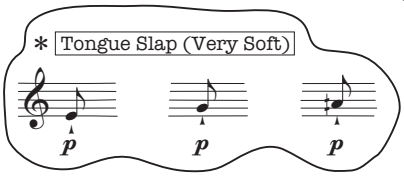


(If exact multiphonics are not possible, approximate as close as possible.)





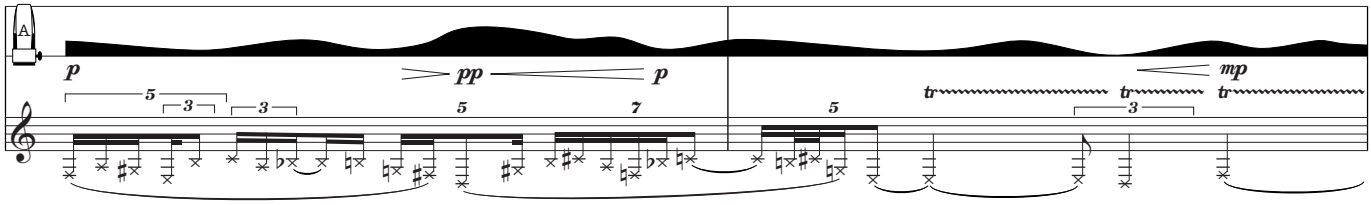


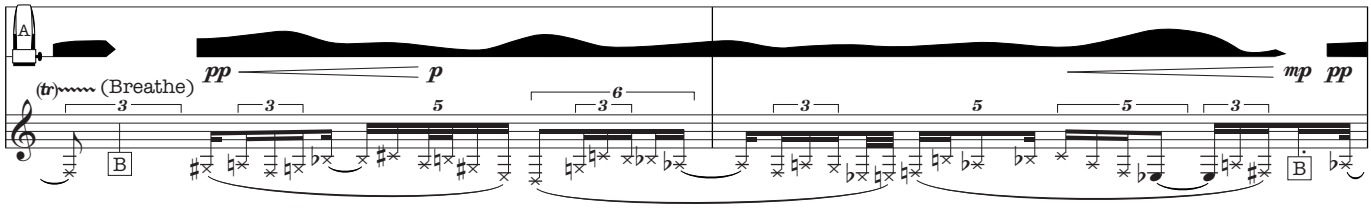


* Choose to play one, two, or all of these gestures, with short gaps in between.

(2.25")

B 1.30"





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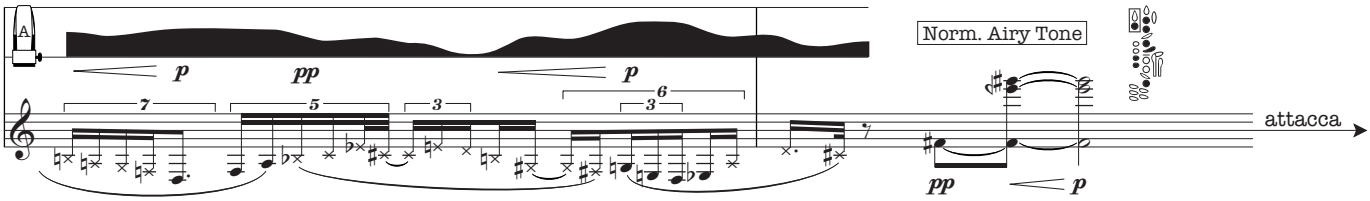
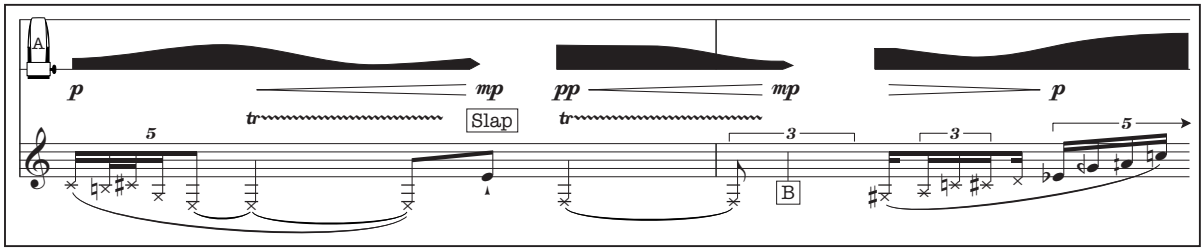
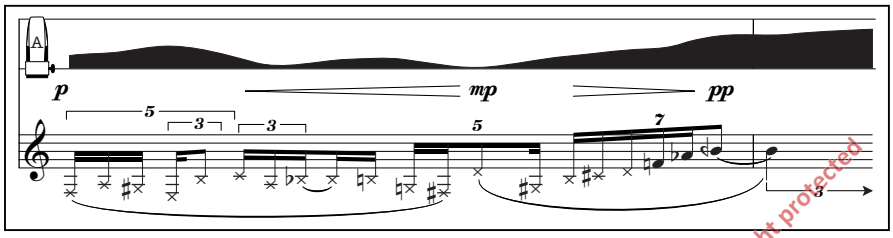
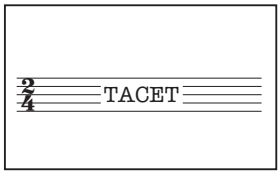
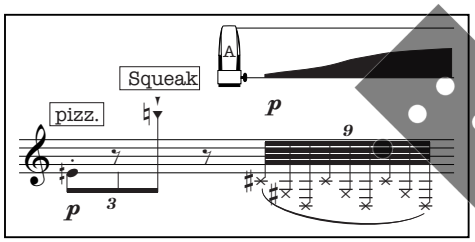


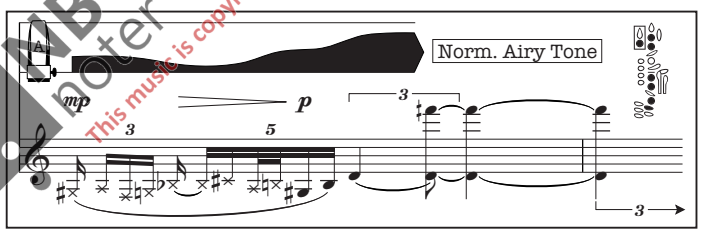
For the rest of B, play the boxes below in any order, moving loosely from top to bottom. Each box can be played several times. You should jump seamlessly between them, as if they were written as a continuous musical chronocourse. If you need space to breathe, do this briefly between boxes, or jump to a TACET box. You will be given the following times in the audio score: 2.00'' - 2.30'' - 3.00'' - 3.30''. The click will begin one bar before section C. At this point you should be playing one of the lowest boxes.











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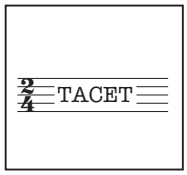
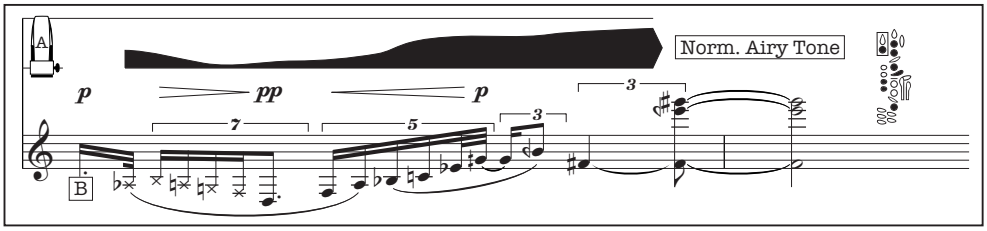
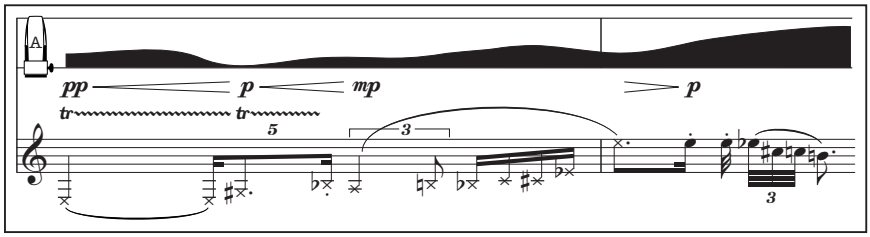
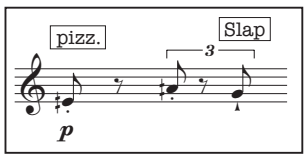
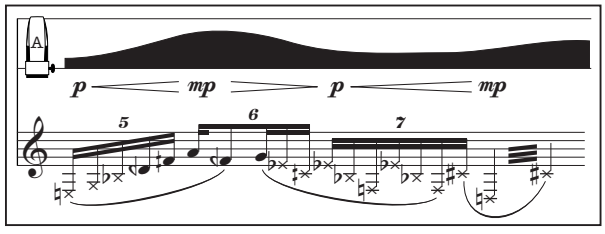
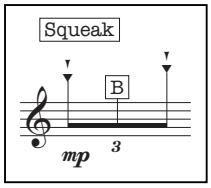


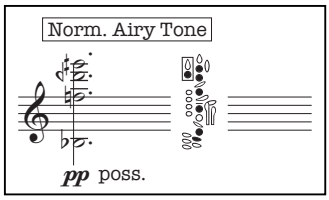












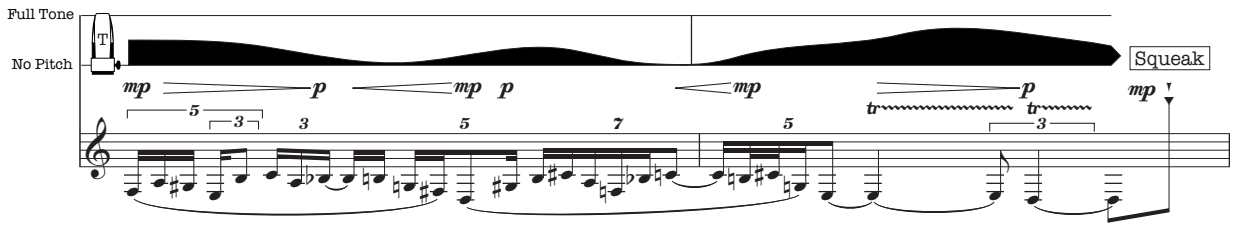
(1.35")

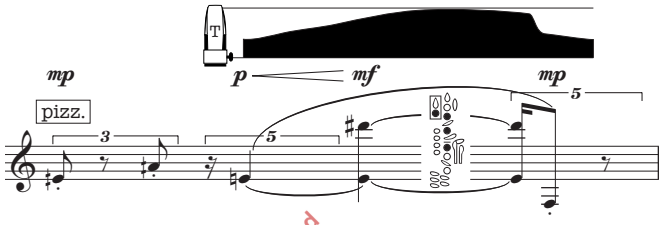
C 3.55"

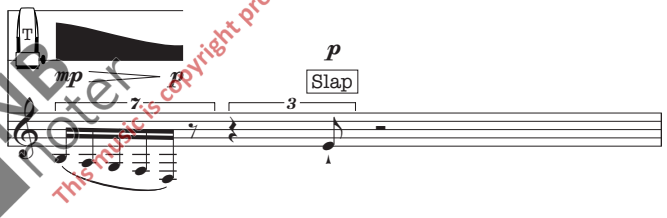
Play the cells on these two pages in any order. Only play each cell once, and move directly from one to the next without a break. You may decide upon the order at any time before the concert. You may also chose to cut out the boxes and glue them together in your chosen order to make the section easier to read. The audio score will give you the last bar of B in tempo before the beginning of C.

(Like Airflow Staff but going to Full Tone rather than a just some)

T = Tone Staff Dictates Degree of Pitch, From None (Bottom) to Full Tone (Top)







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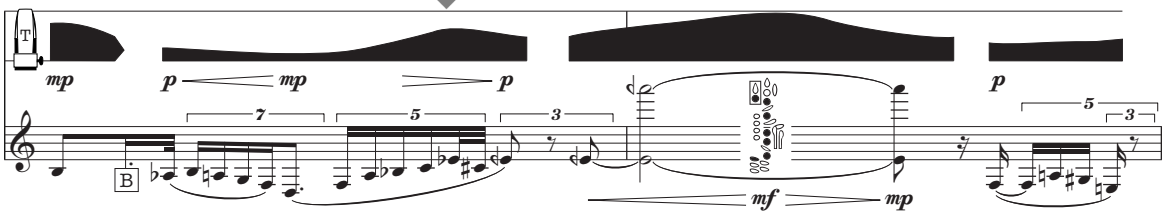

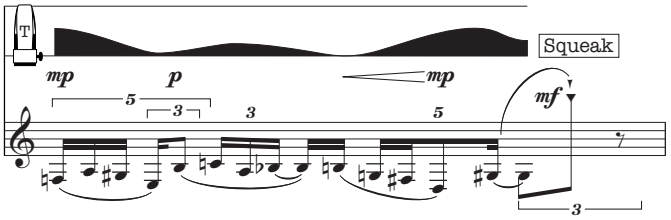

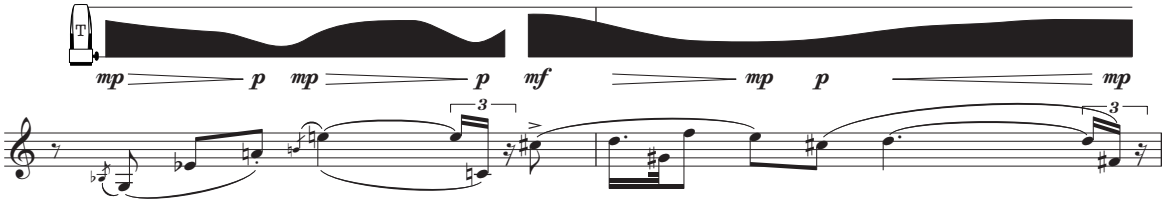

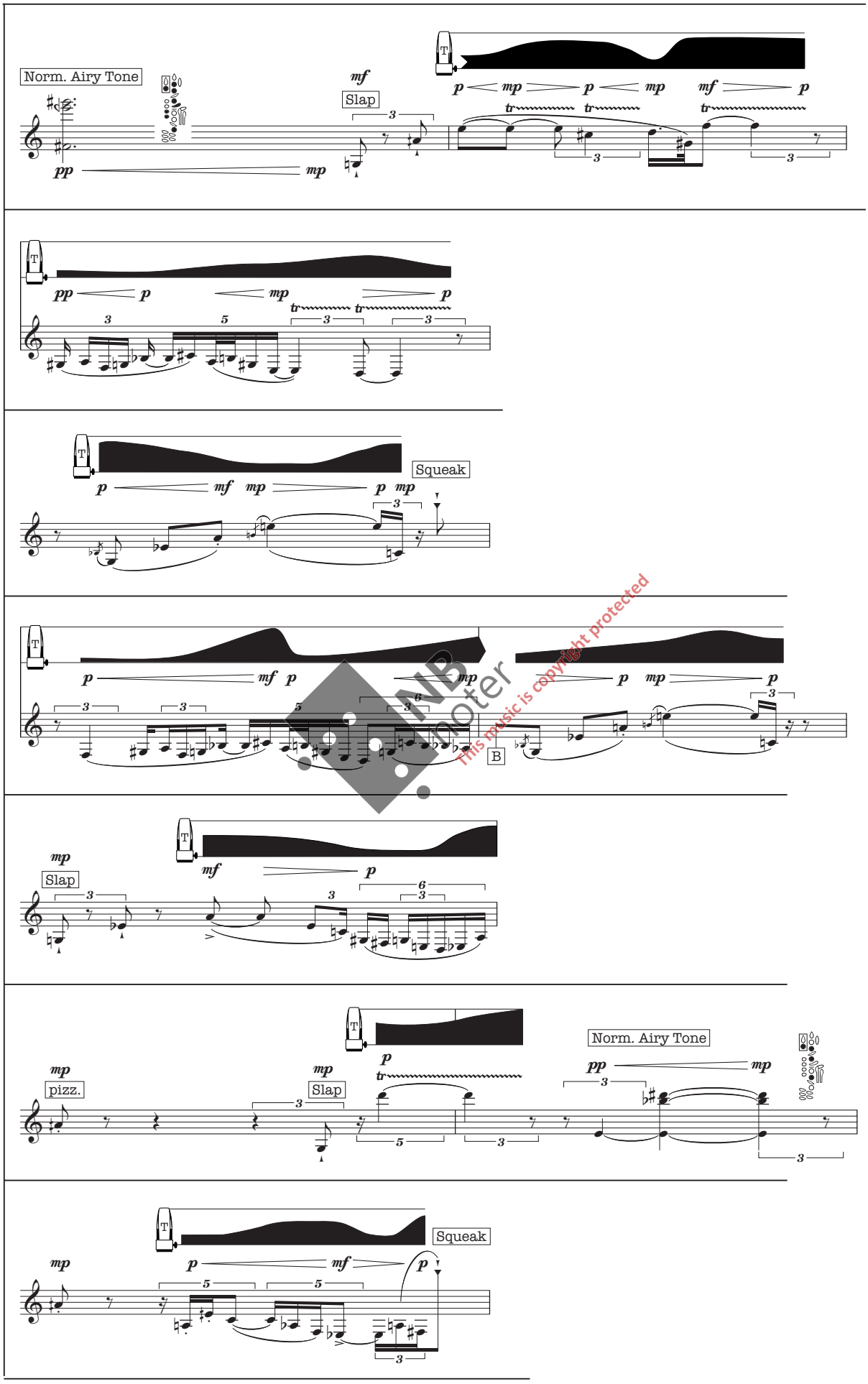

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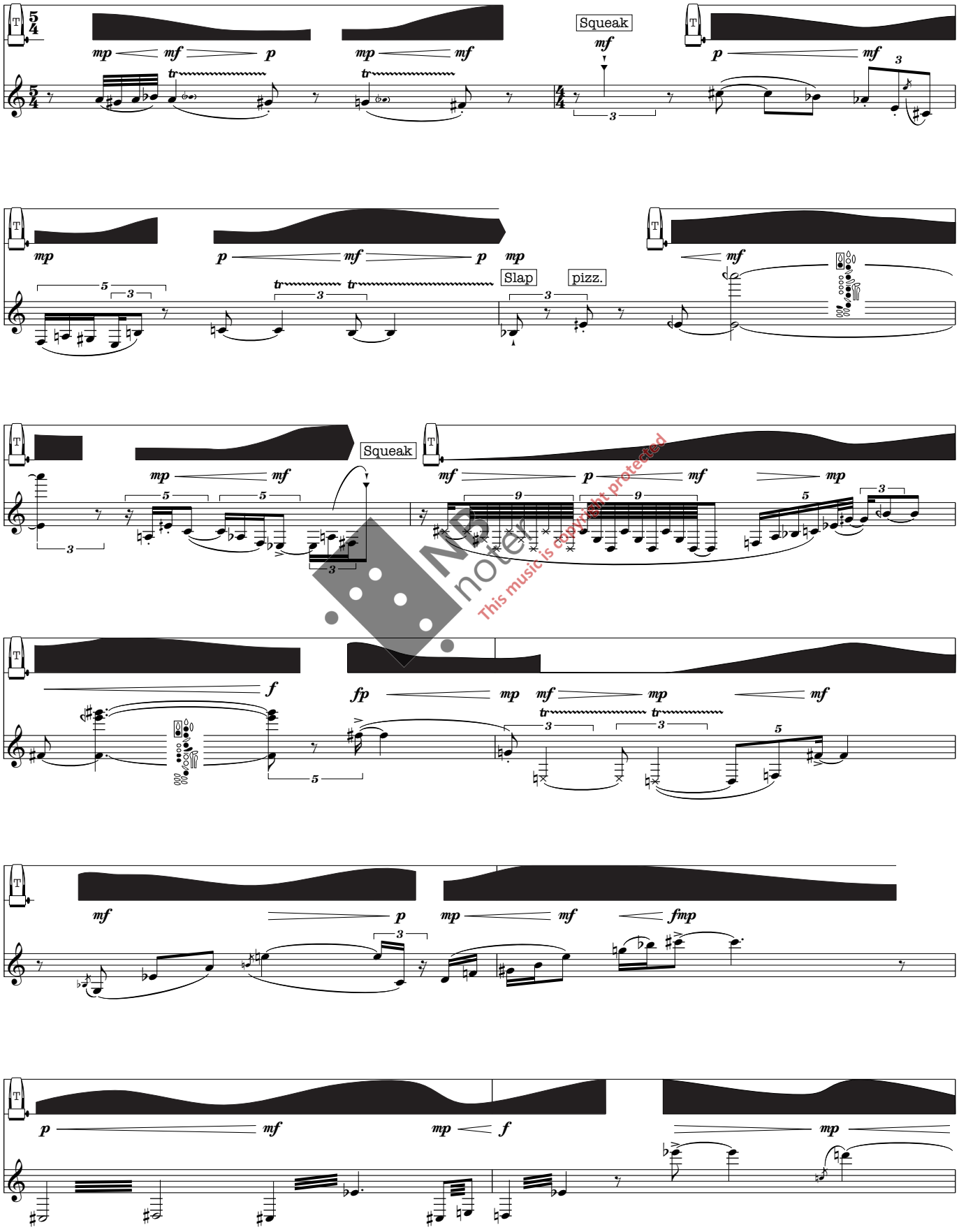
(1.30")

D 5.30"

♩=48 Gradual Accelerando to ♩=60 Throughout Section D.



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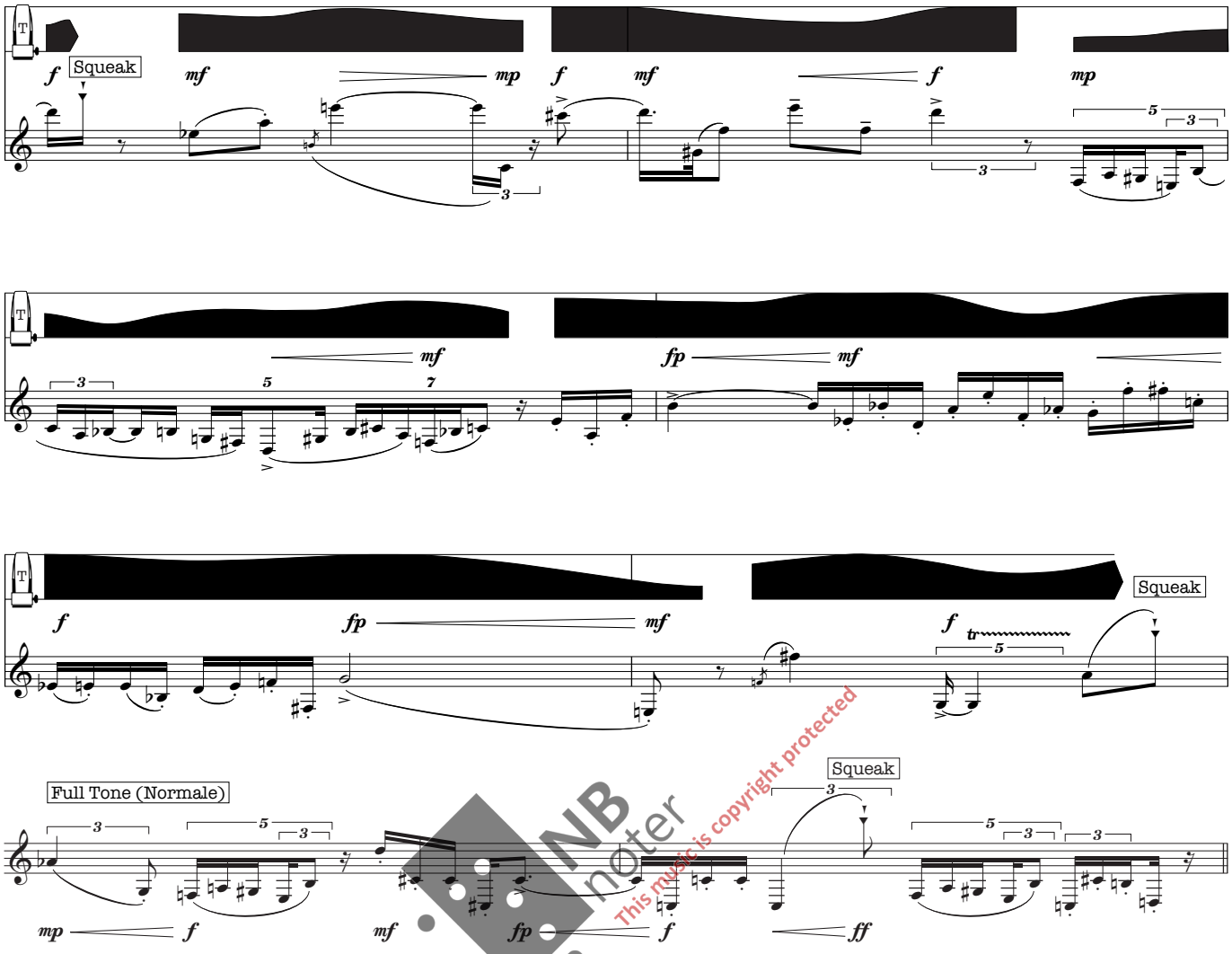

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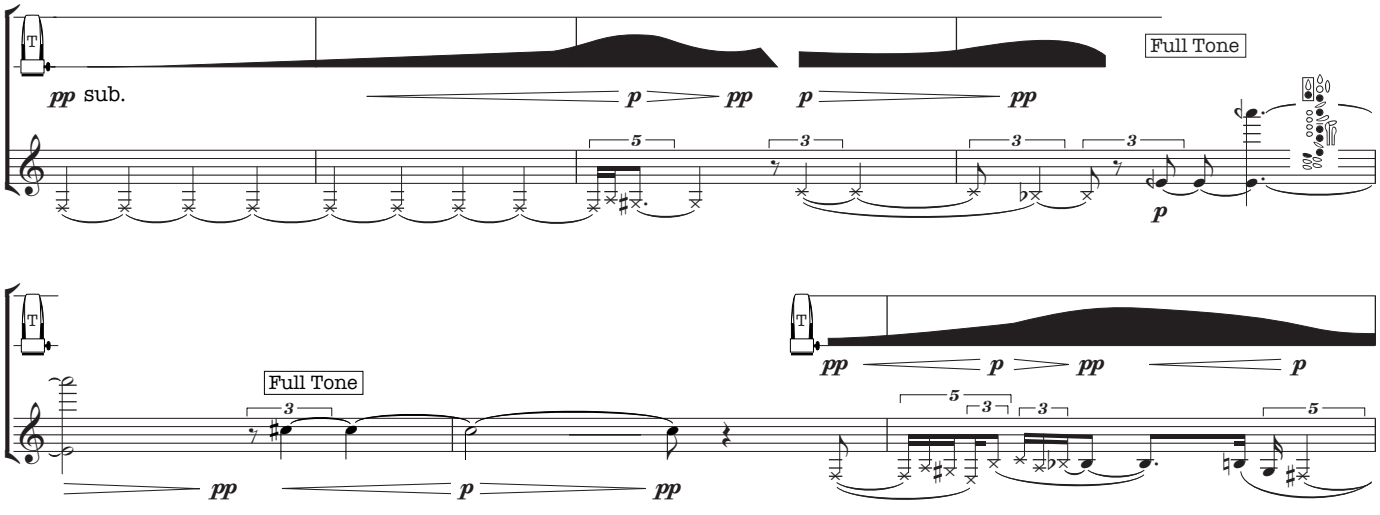
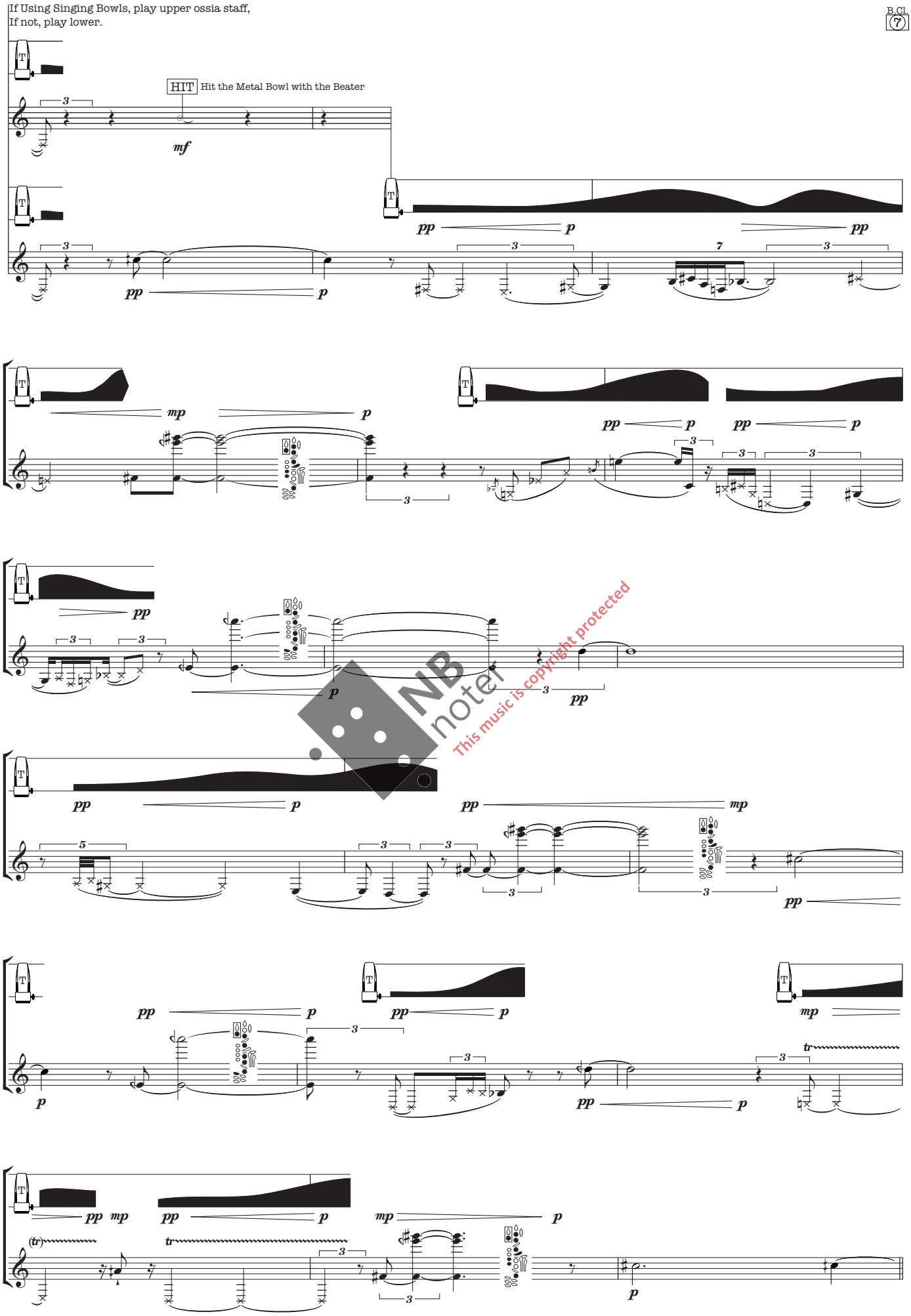
(1.40")

E 7.00"

♩=60 Precise and Reflected Occasional Spurts of Energy



If Using Singing Bowls, play upper ossia staff,
If not, play lower.



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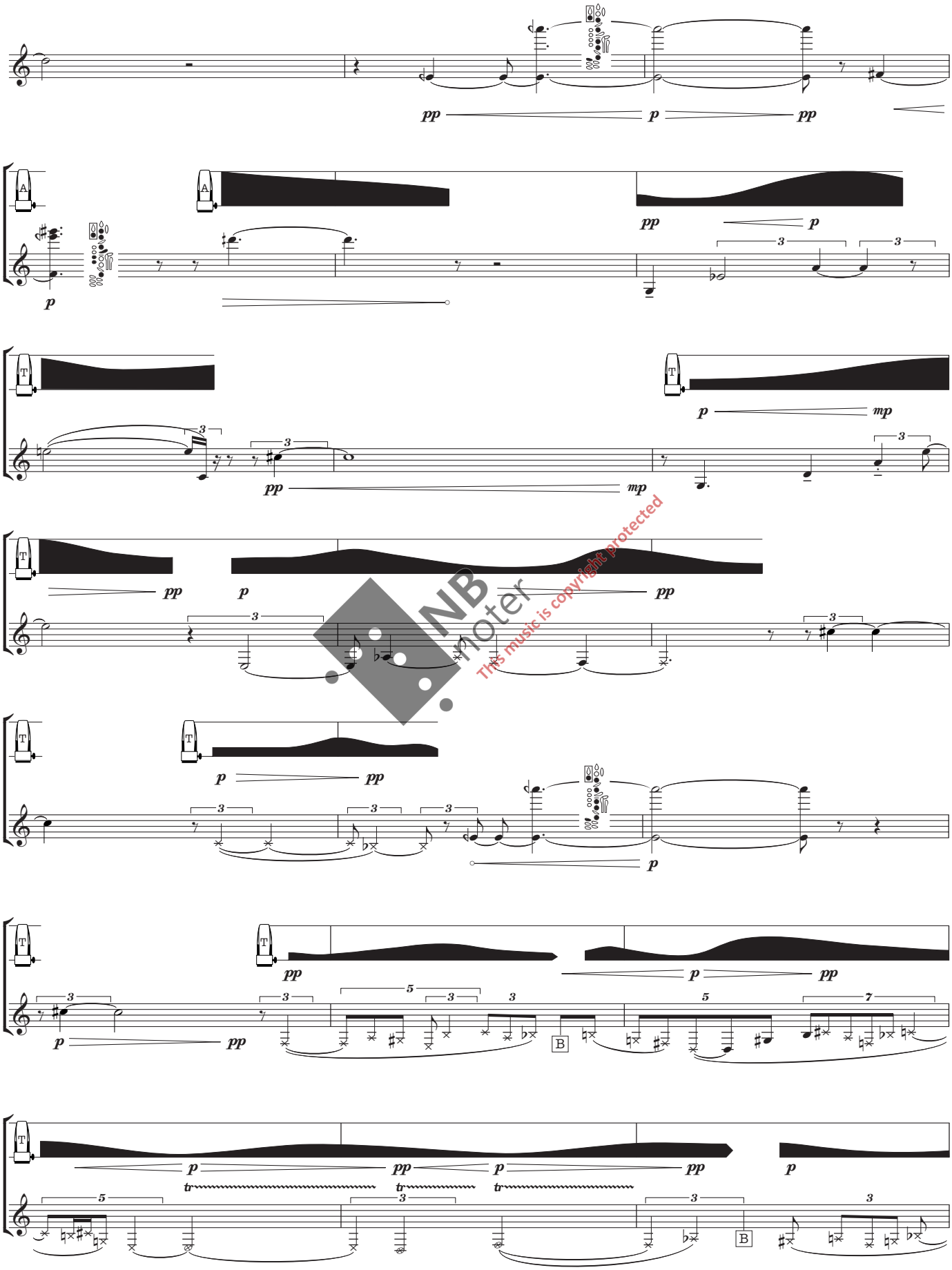
(2.38")

F 8.40"



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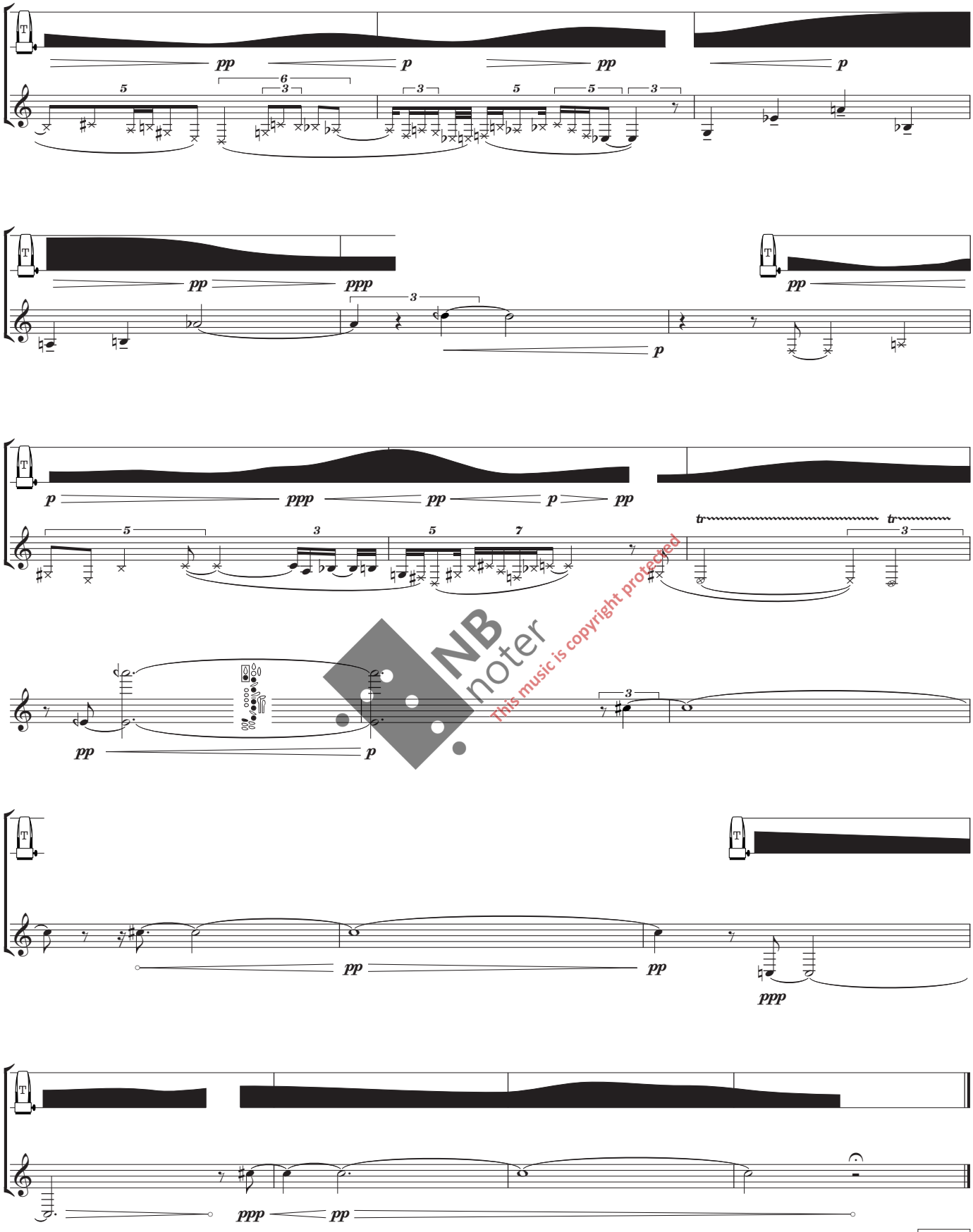

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SLUTT
Newcastle 27/10-13

Through the Embers

Eric Skytterholm Egan

Piano

(1.30") Duration
Starts At
A 0"

Preparations:
Wedge Down Key
Dampen at Strong Harmonic Nodes
Dampen to Remove Pitch

(♩=40) Very Quiet and Reserved, yet With A Clear Sense of Purpose and Place

Repeat until Section B

(Down) (Up)

Su. III U.C.

Pedal Staff: rhythmical precision should be aimed at but is not absolutely crucial throughout.

pp p pp p pp

Insert one or two of the five cells below as a "wedge" at some point during each repeat. This can be done concurrently with the above phrase (i.e. on the top of the musical chronocourse), or as a substitution for the material in the dotted slurs. In the case of the latter, the performer should ensure that the pedal remains engaged, allowing the gesture to resonate. Each repeat should be different.

Section A should be joined attacca with section B. A click track will start one bar before B and continute for the duration of the piece. On the first beat of B, jump directly to the beginnning of the section, regardless of where you are in section A. Adapt to this transision so that it does not disrupt the natural musical flow.

(1/2)*

pp

* Helf-engage the key by pressing it down before engaging the hammer. Then depress it.

Su. III U.C.

p

(Dampen)*

pp

* Dampen the String With the Pad of the Finger at the Nut, in order to produce a soft, muted Sound.

* Choose to play one, two, or all of these gestures, with short gaps in between.

*

15ma 15ma 15ma

p p p

Flick*

pp

8vb

* Flick the String with the Pad of the Finger.

Su. III U.C.

p

(2.30")

B 1.30"

Hold these keys silently in both hands.*

Manually sustain each note until it is no longer possible to do so.

niente

(1/2)

pp p pp

Su. III U.C.

pp p pp p pp p pp mp pp

* These keys should remain depressed until section C. It may be necessary to realease the odd note briefly, or swap fingers; however this should be avoided if possible.

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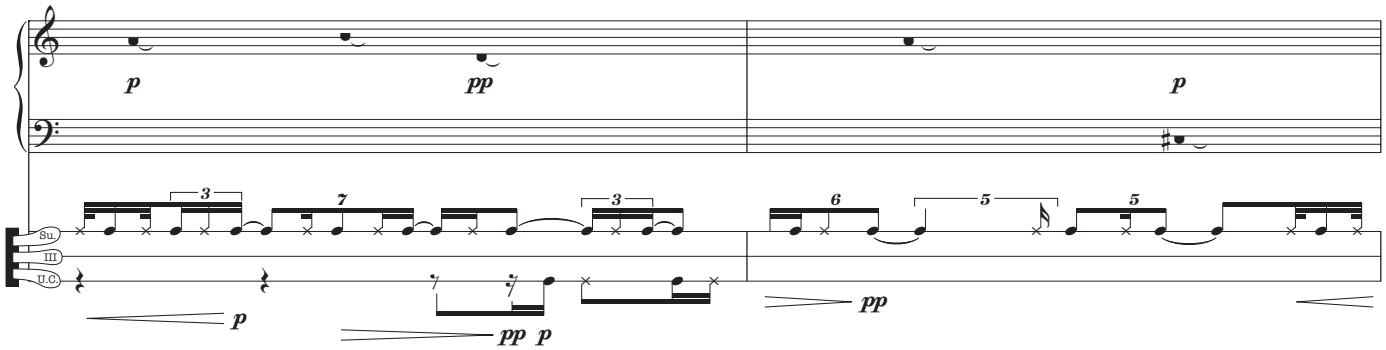

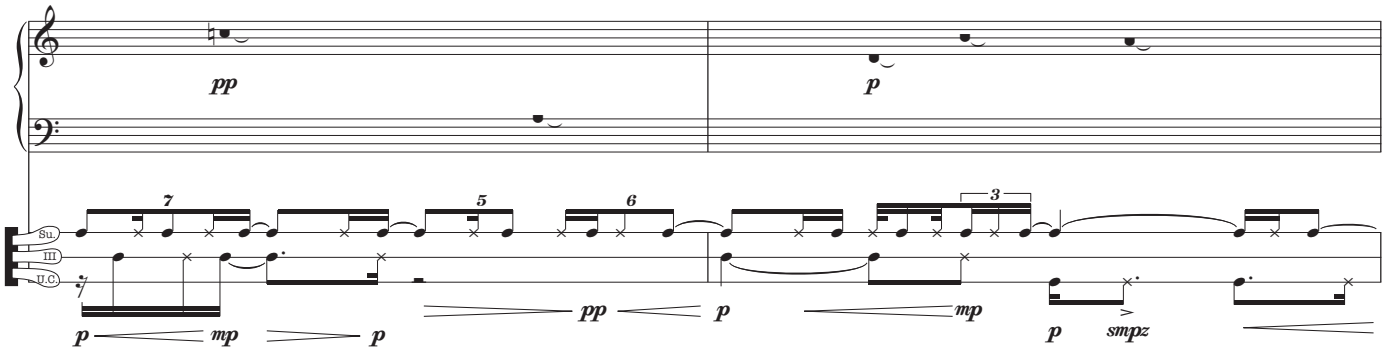

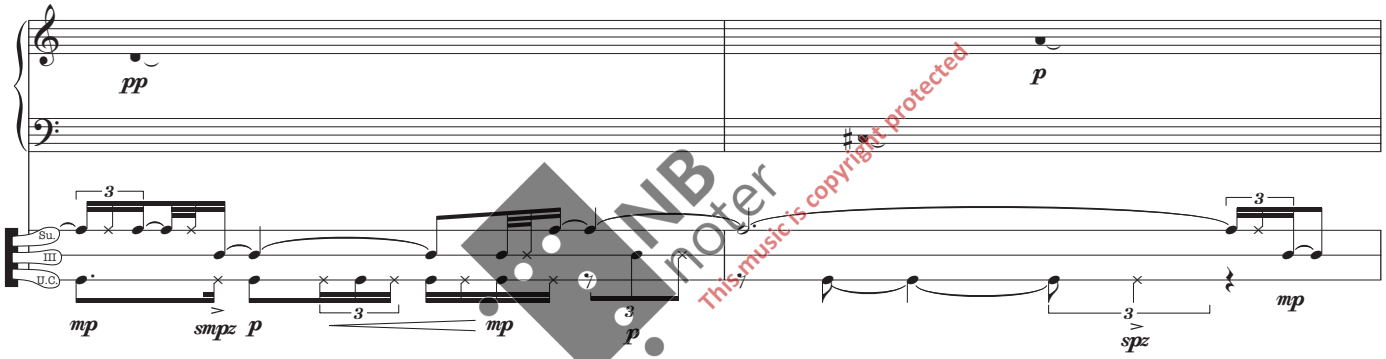

INB noter
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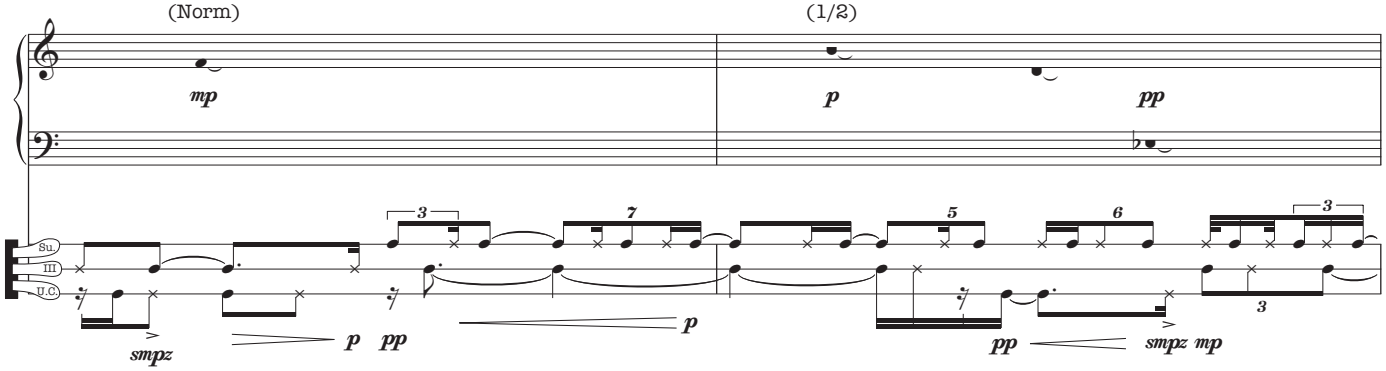

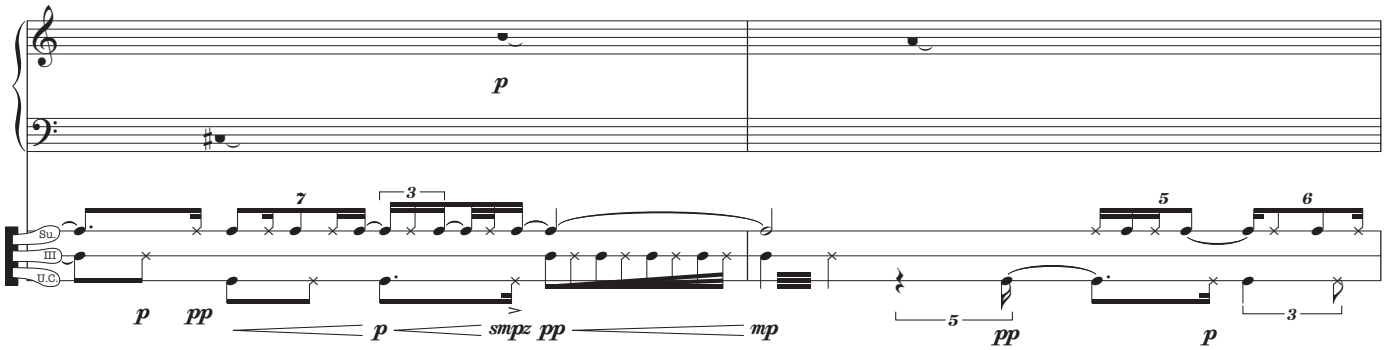

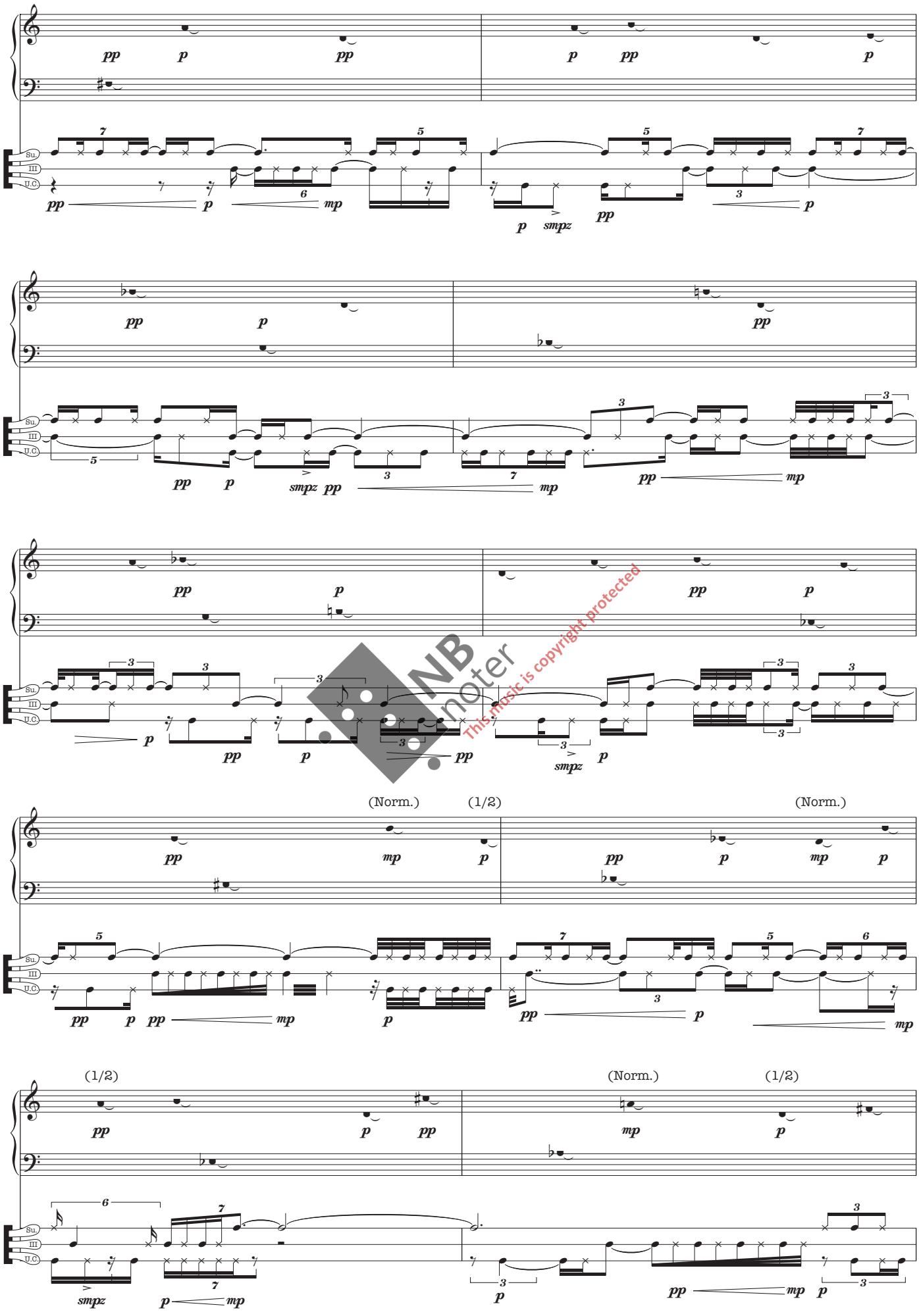

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(1/2)

(Norm.)

(1.30")

C 4.00"

Begin with the first, then play the rest of the cells on these two pages in any order. Only play each cell once, and move directly from one to the next without a break. You may decide upon the order at any time before the concert. You may also chose to cut out the boxes and glue them in in your chosen order to make the section easier to read. The audio score will give you the last bar of B in tempo before the beginning of C.

Release

* Notated from now on .

Release Any Remaining Pedals Silently at the Beginning of the Following Cell

(Hold in III)

Flick

Flick

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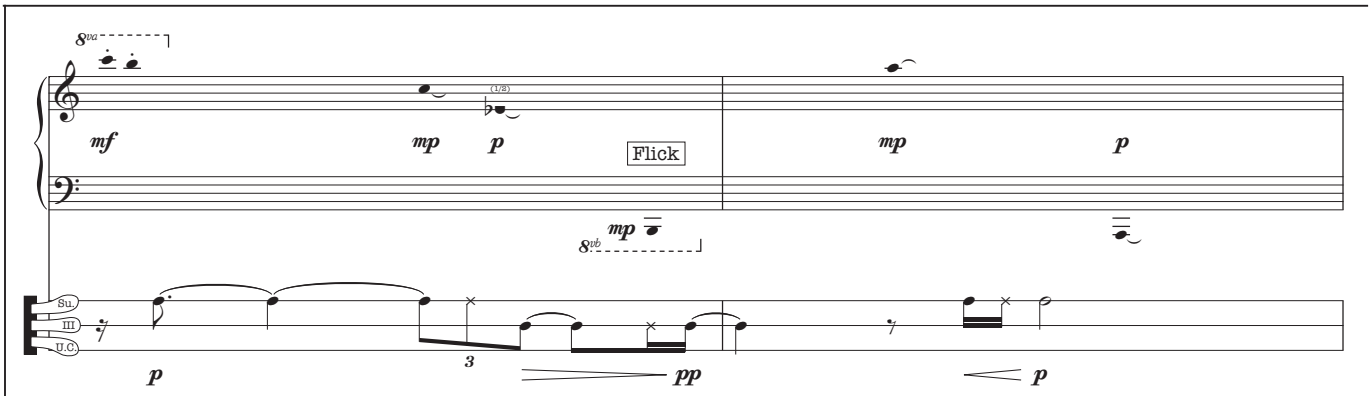
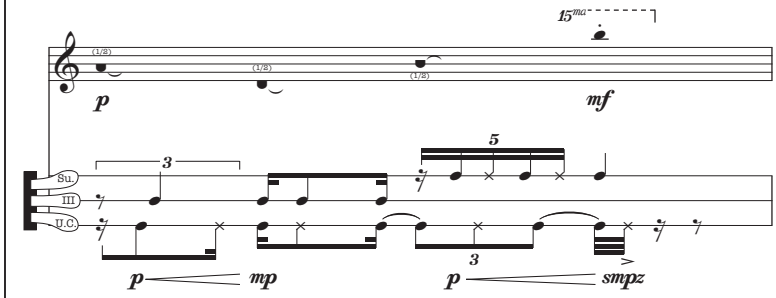
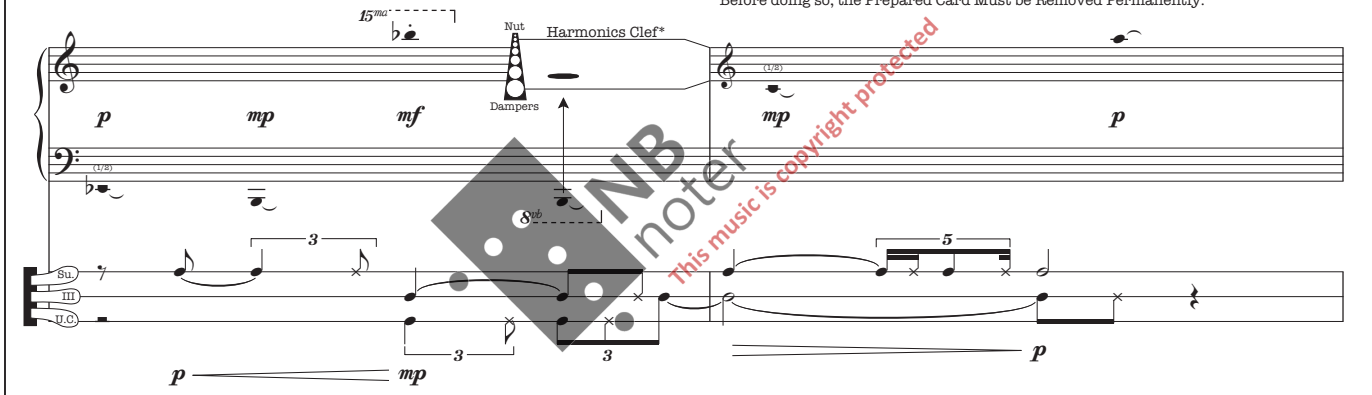




* Finger the Struck B♮ String at Roughly the Given Point Between the Nut and the Dampers. Before doing so, the Prepared Card Must be Removed Permanently.



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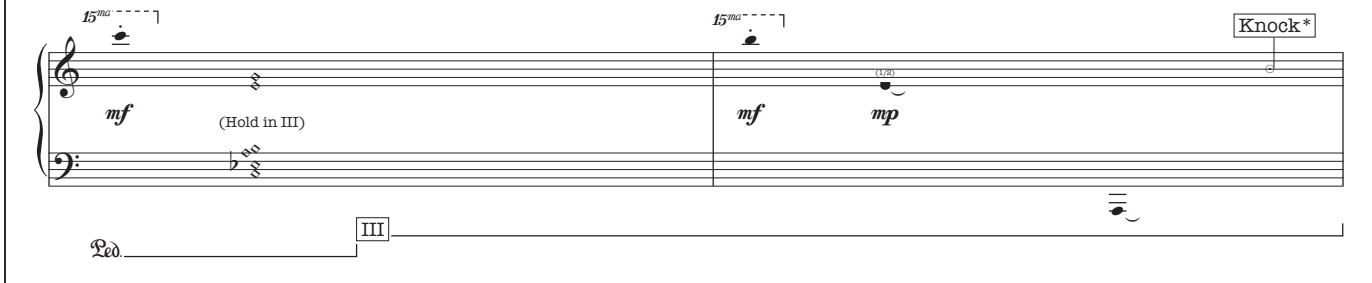
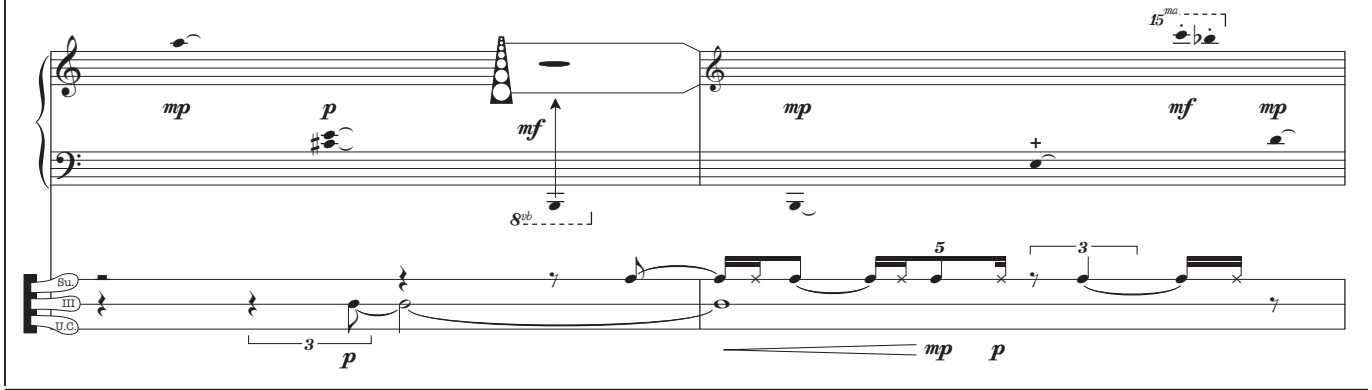
* Knock Beater or Knuckle Against one of the Beams.

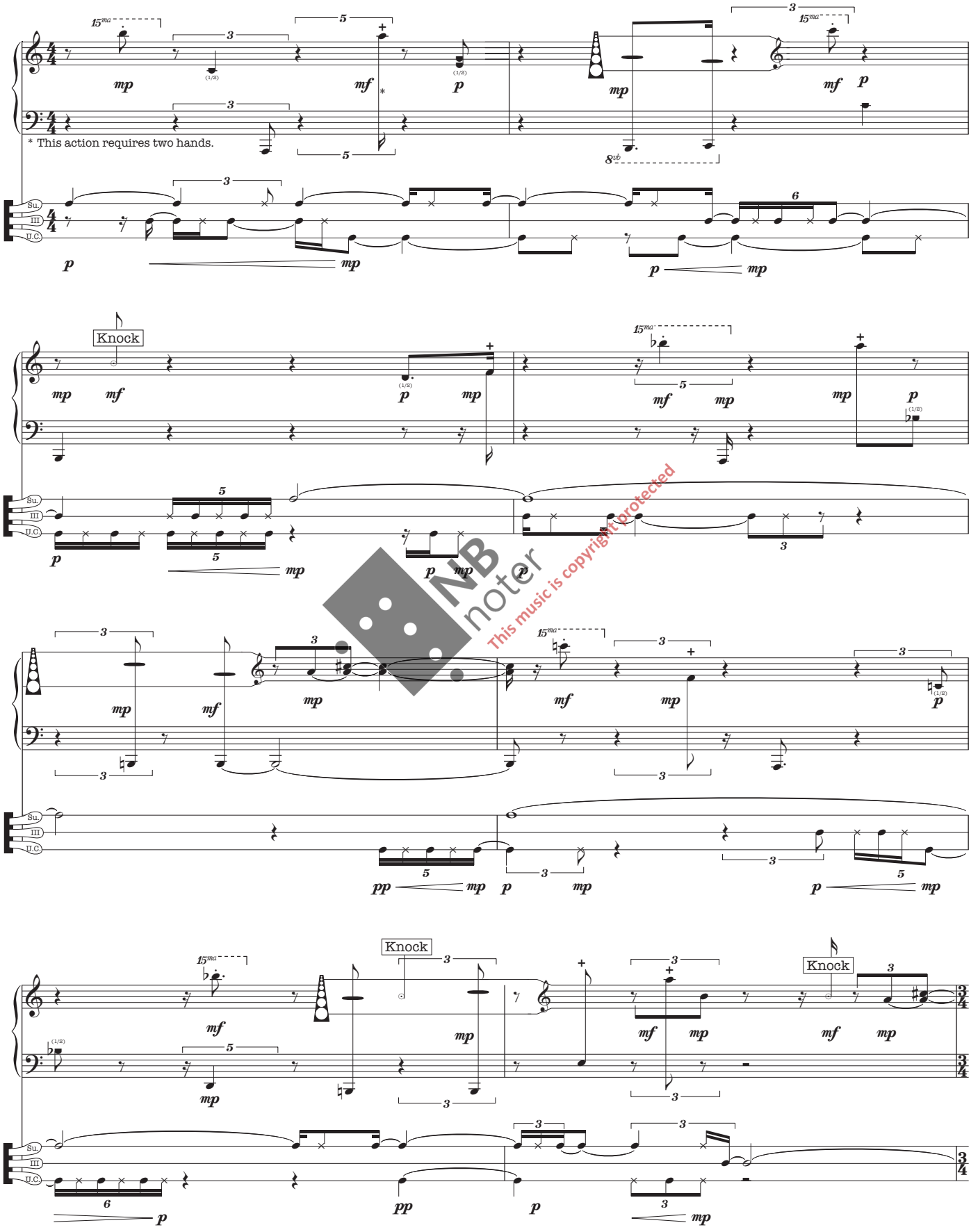




(1.30")

D 5.30"

♩=40 Gradual Accelerando to ♩=60 Throughout Section D.



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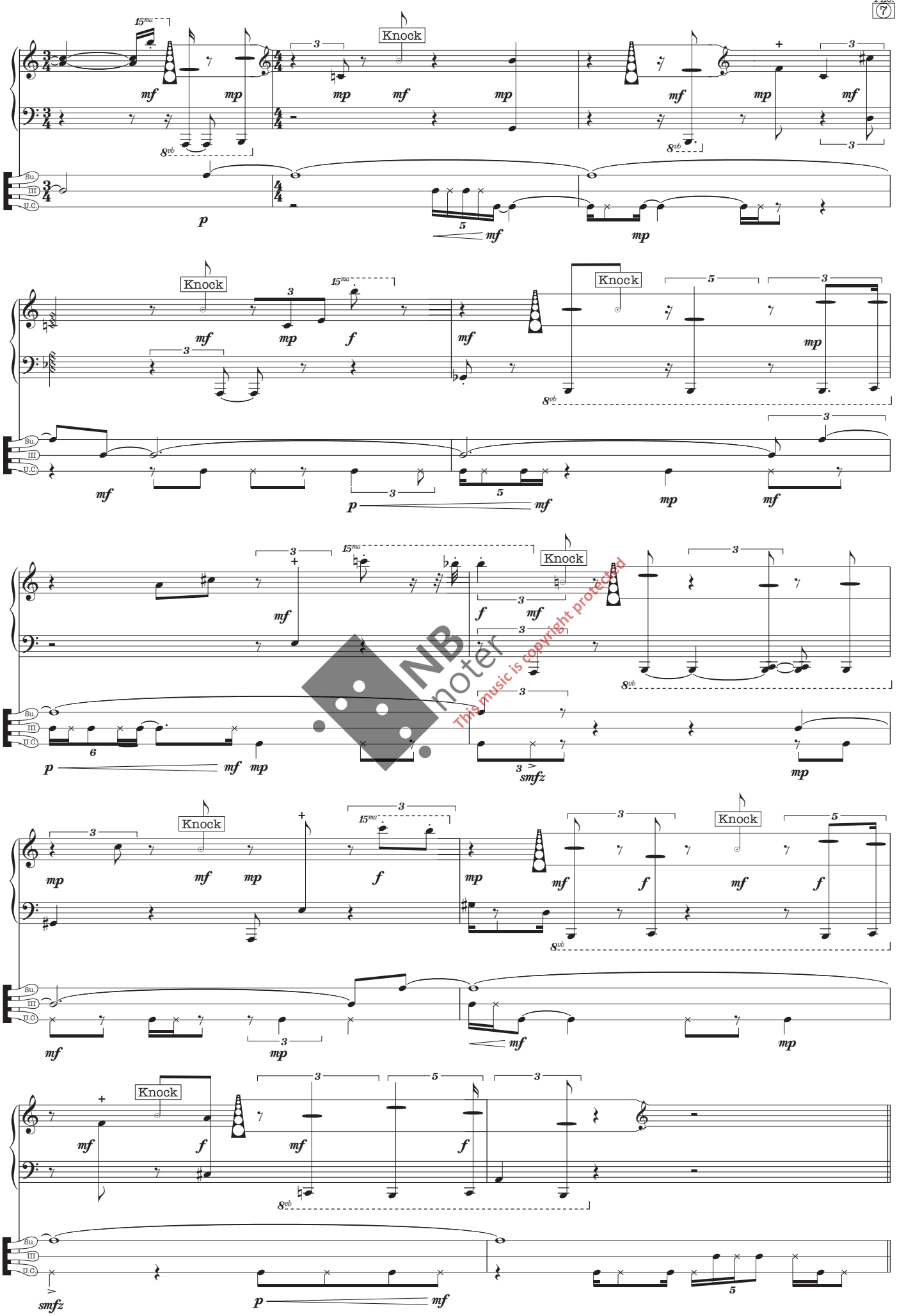

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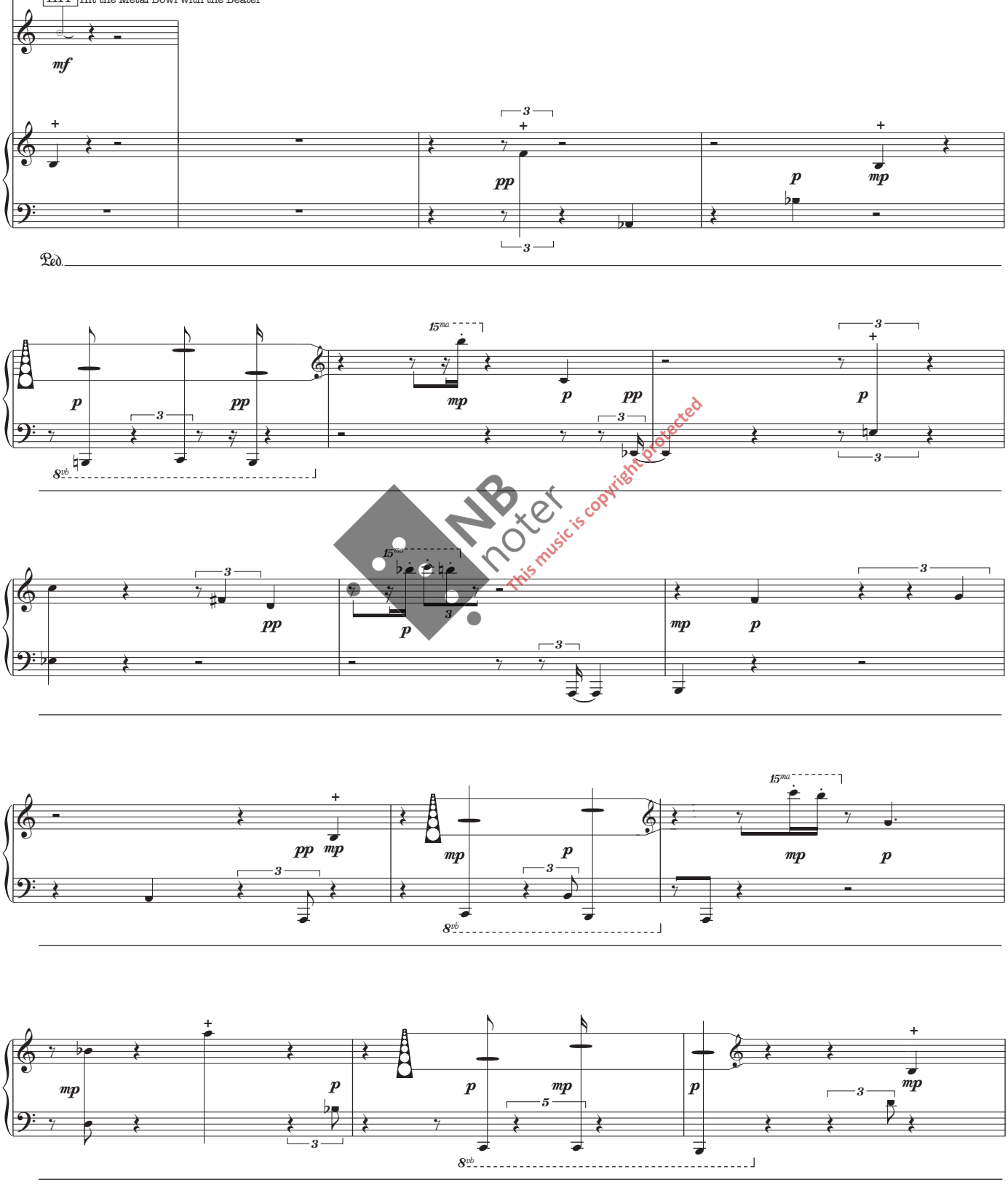
(1.40")

E 7.00"

♩=60 Precise and Reflected With Occasional Spurts of Energy

If Using Singing Bowls, play upper ossia staff,
If not, play lower.

HIT Hit the Metal Bowl with the Beater



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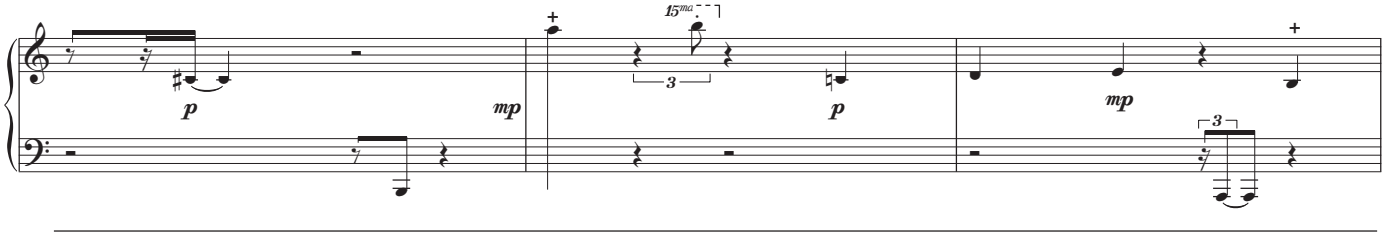

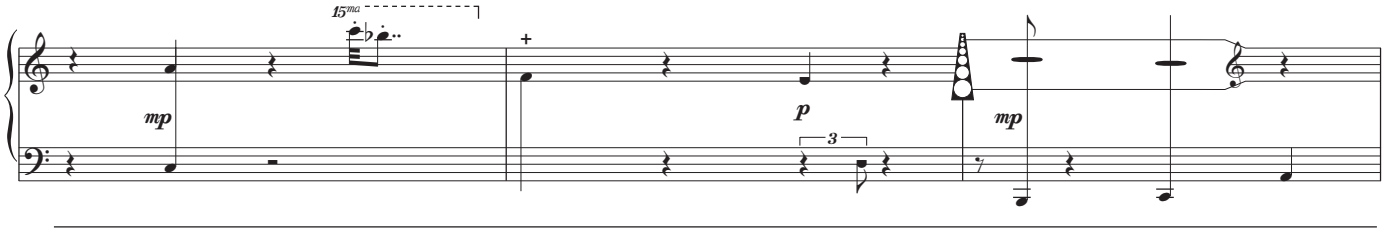

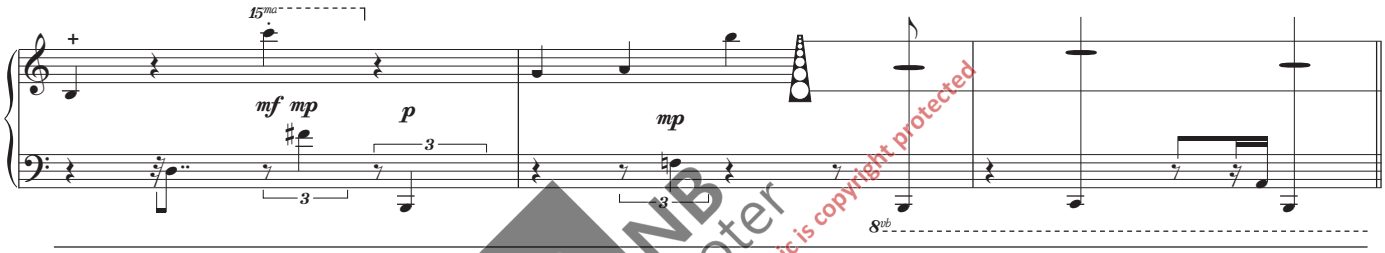

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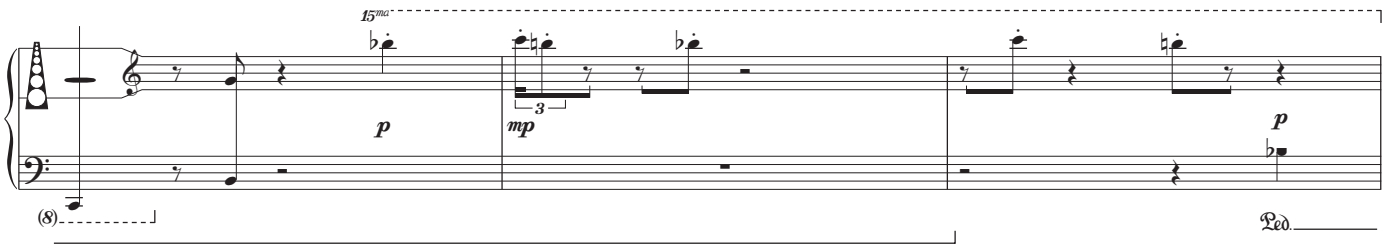
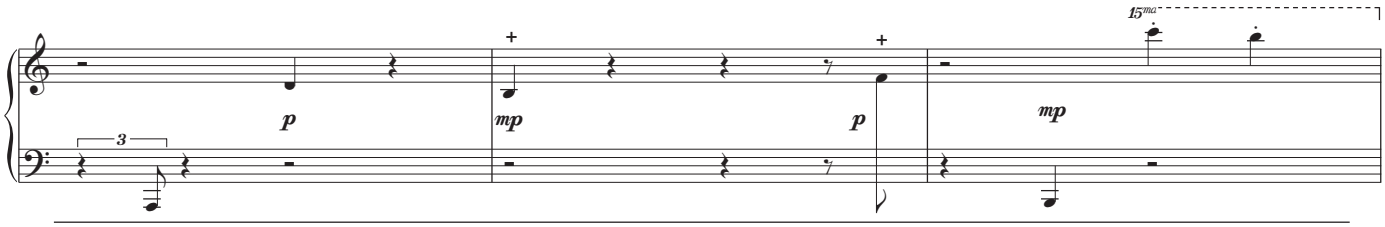
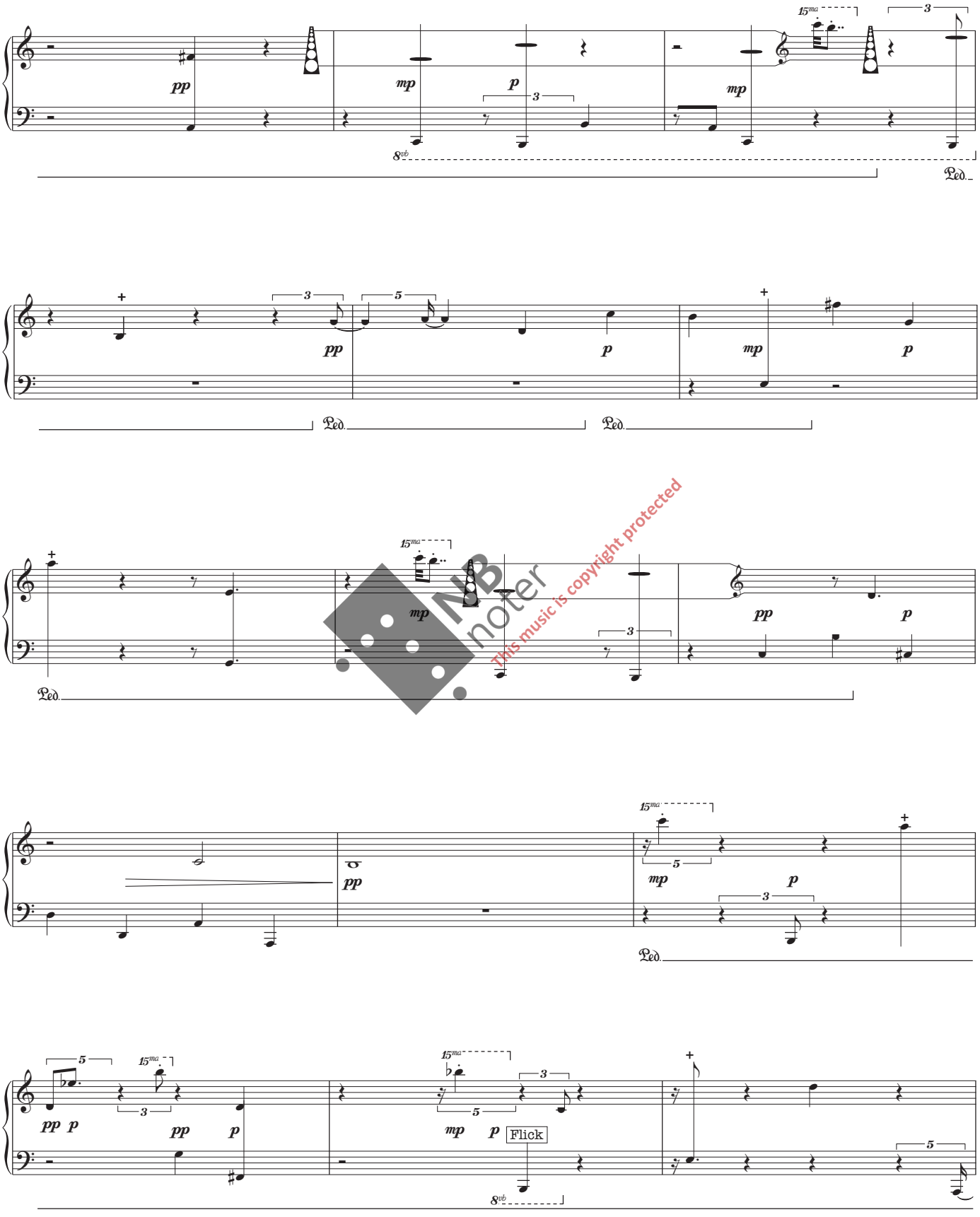
(2.38")

F 8.40"







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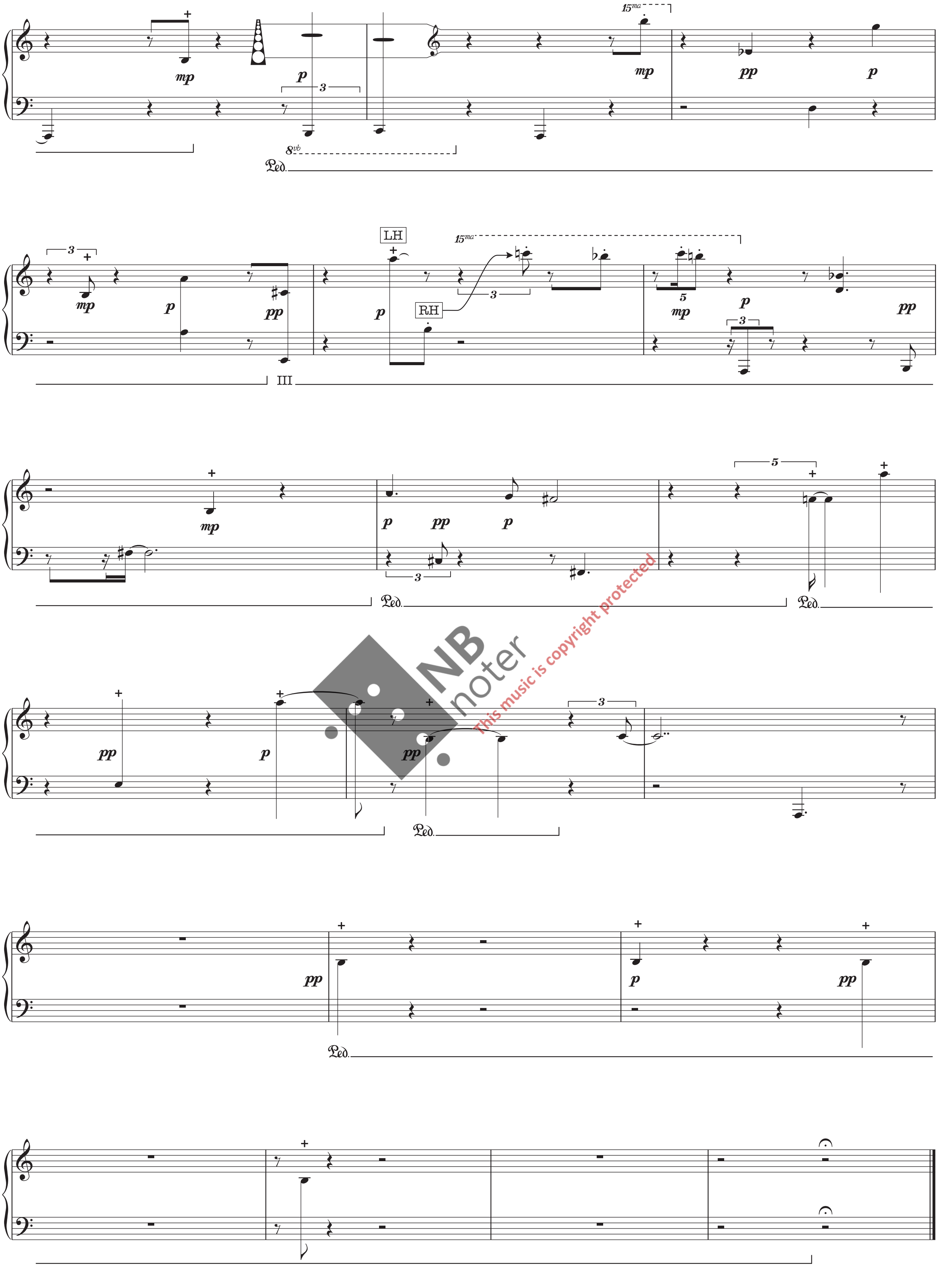

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SLUTT
Newcastle 27/10-13

Through the Embers

Violin

Eric Skytterholm Egan

(1.30") Duration

Starts At

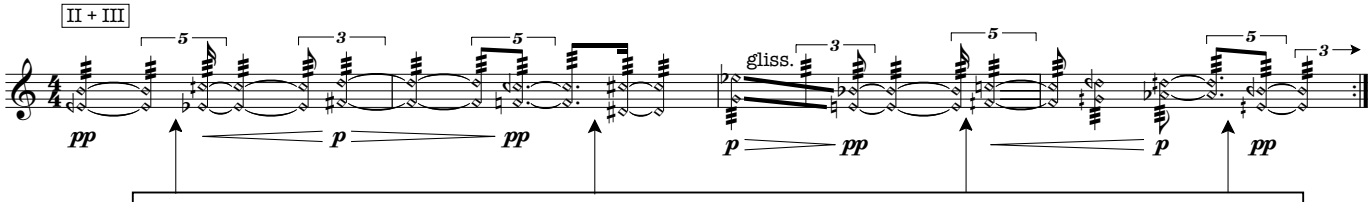
A 0"

(♩=104) Quiet and Reserved, yet Determinedly Busy

CLT + A Little Hair (CLT +)

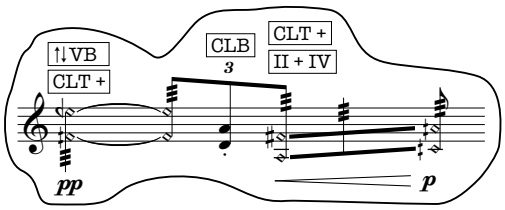
↑↓ Vertical Bowing (VB)

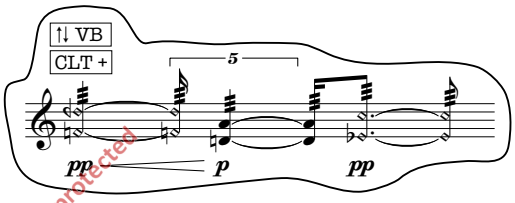
II + III

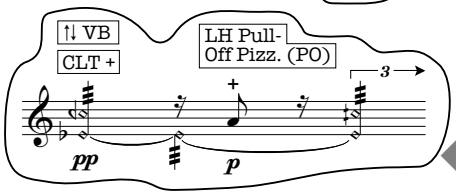


Bow quickly up and down the length of the strings (with minimal normal movement), covering an area approximately that covered by sul pont. to sul tasto. This should produce a sound that contains a sense of pitch, but mostly consists of wispy, brush-like noise.

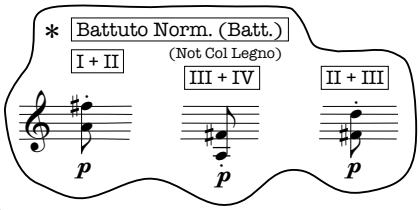
Insert one of the six cells below as a "wedge" once in every repeat; do this in one of the places indicated. This should be done seemlessly, as if it is all part of the same musical development. Each repeat should be different.

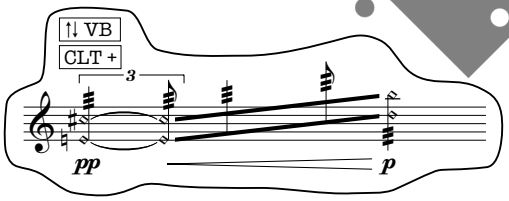


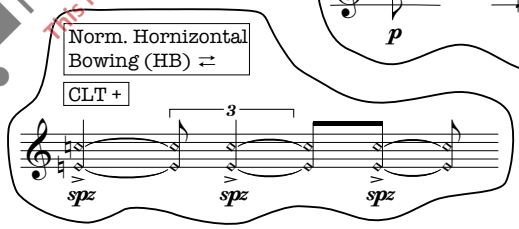




* Choose to play one, two, or all of these gestures, with short gaps in between.







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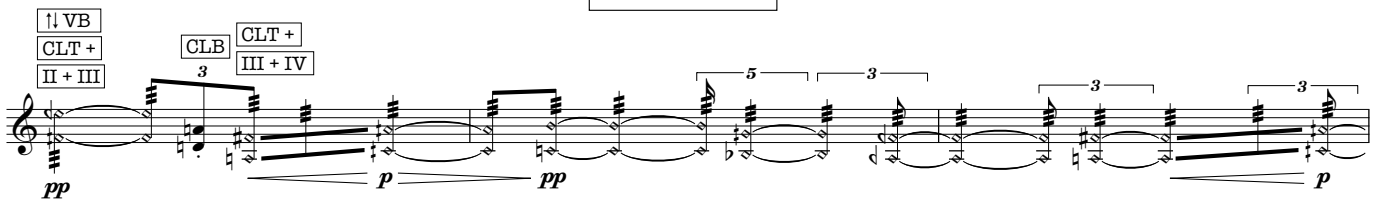
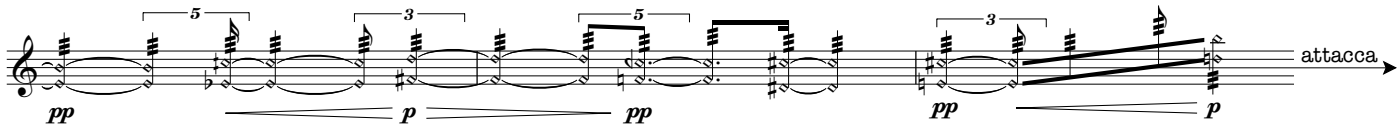
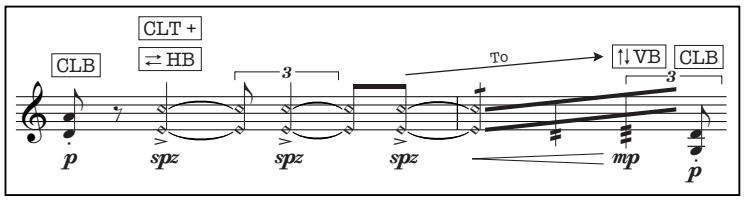
(2.30")

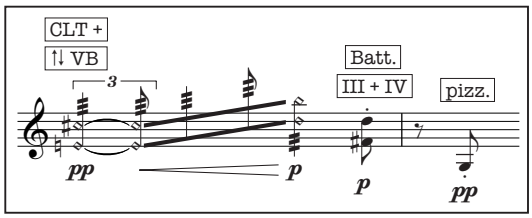
B 1.30"

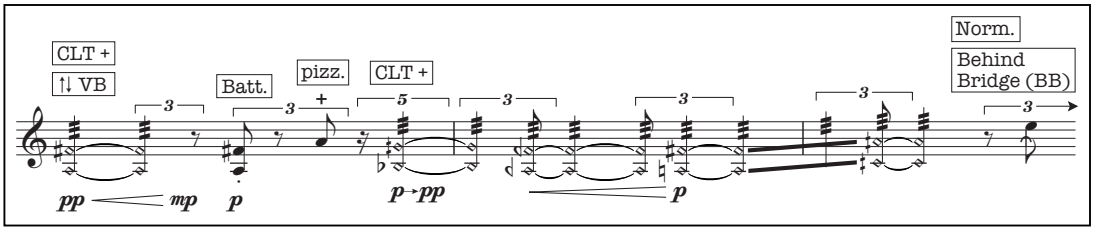


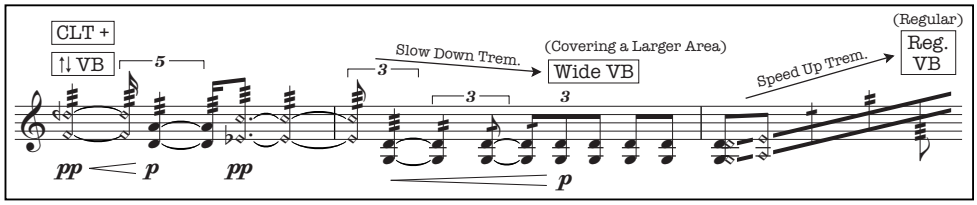


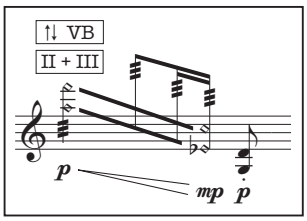
For the rest of B, play the boxes below in any order, moving loosely from top to bottom. Each box can be played several times. You should jump seamlessly between them, as if they were written as a continuous musical chronocourse. If you need space to rest, do this briefly between boxes, or jump to a TACET box. You will be given the following times in the audio score: 2.00" - 2.30" - 3.00" - 3.30". The click will begin one bar before section C. At this point you should be playing one of the lowest boxes.

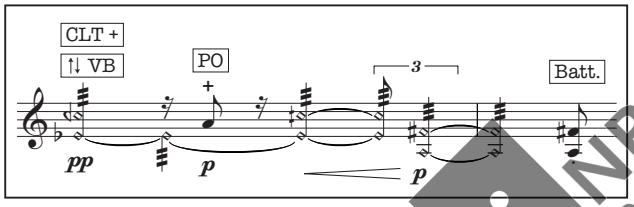


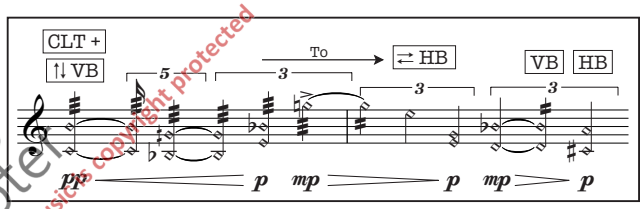


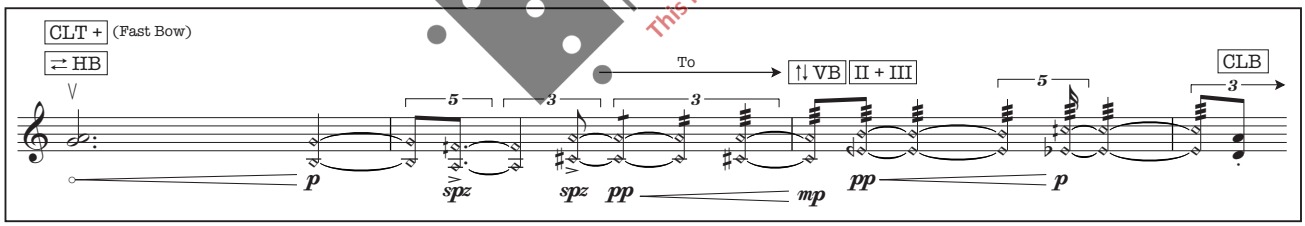


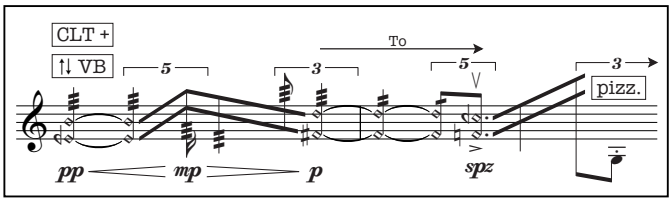


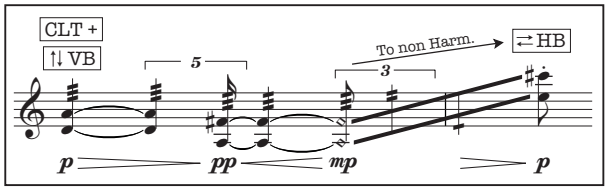


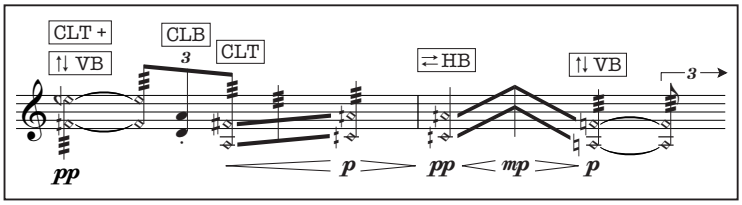


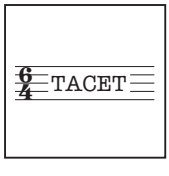


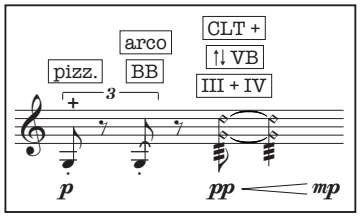


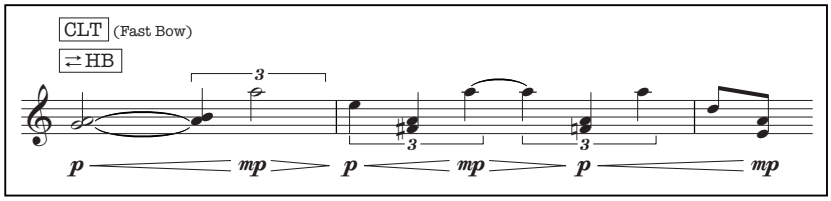


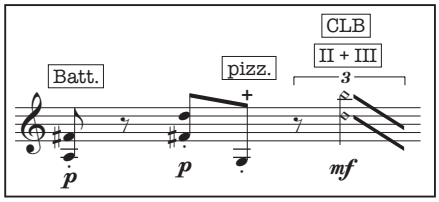












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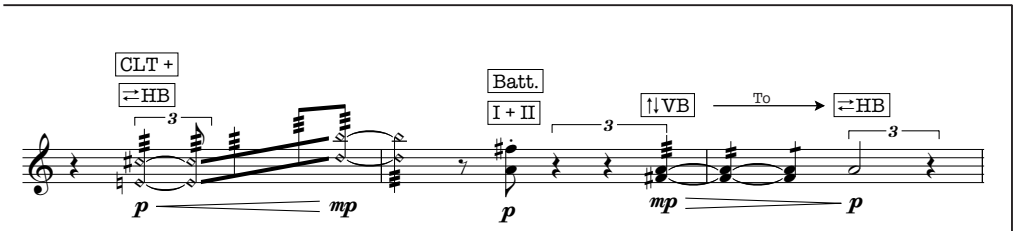
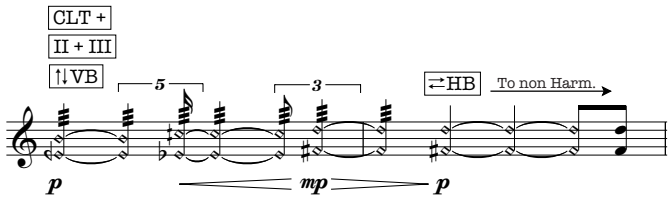
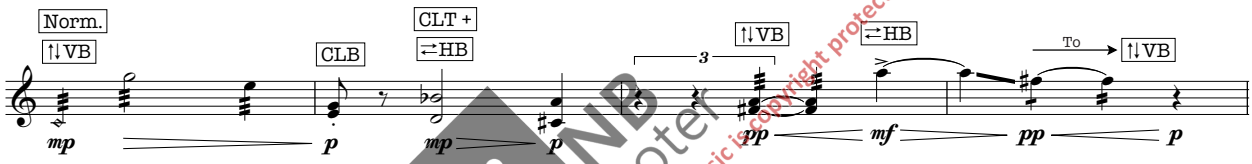
(1.30")

C 4.00"

Play the cells on these two pages in any order. Only play each cell once, and move directly from one to the next without a break. You may decide upon the order at any time before the concert. You may also chose to cut out the boxes and glue them together in your chosen order to make the section easier to read. The audio score will give you the last bar of B in tempo before the beginning of C.







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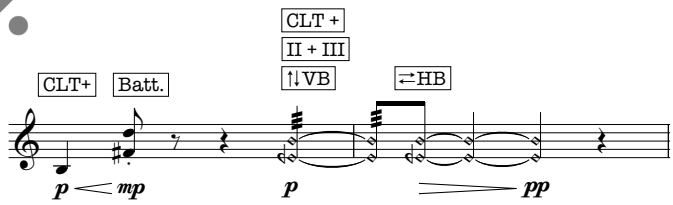

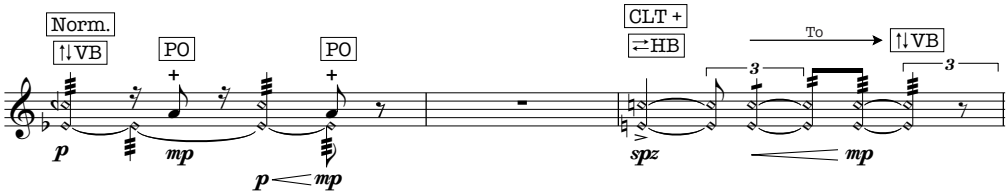

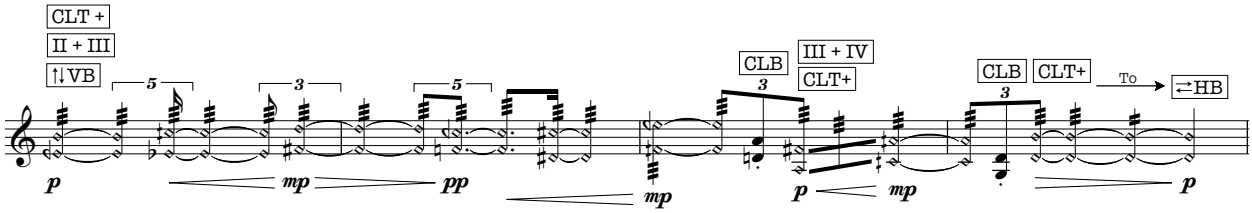

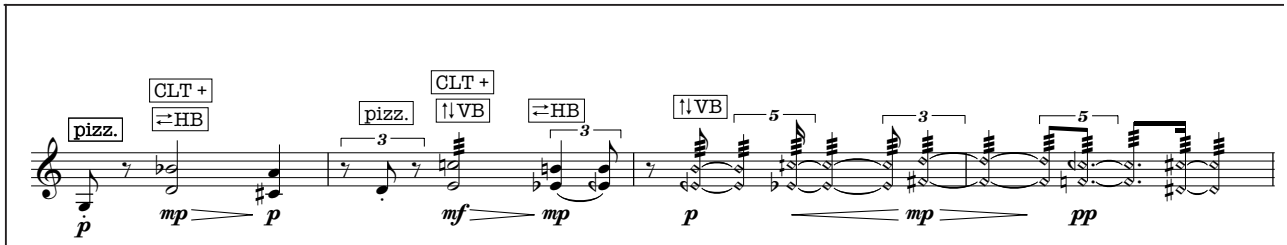

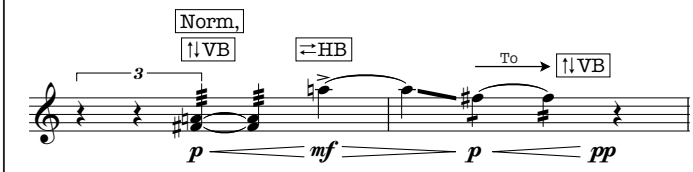

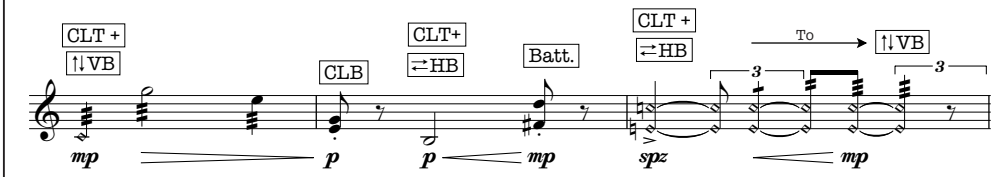

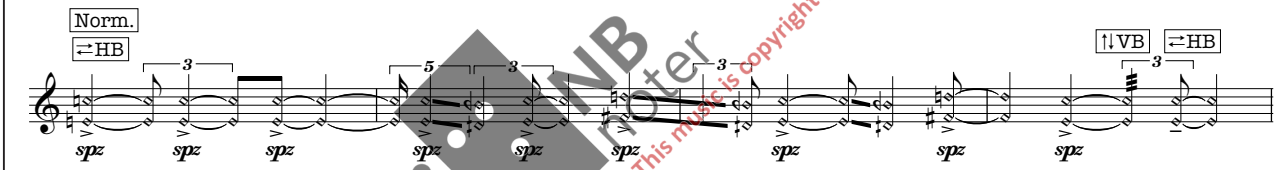

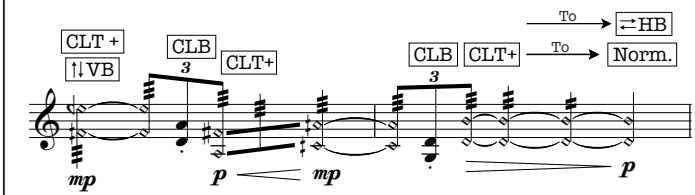

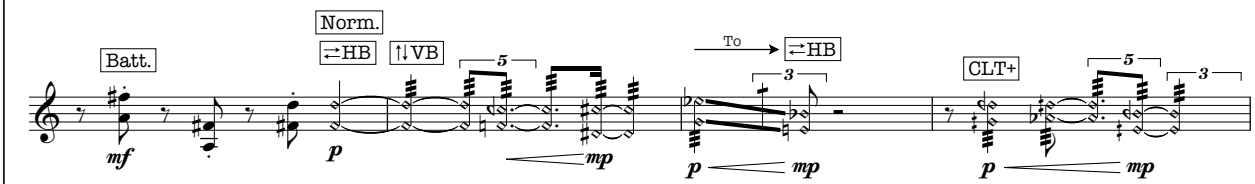

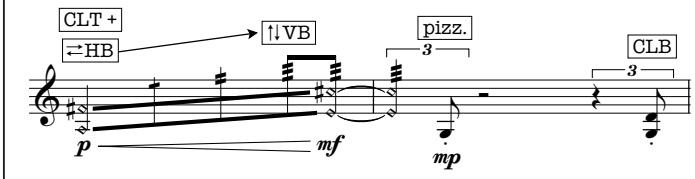

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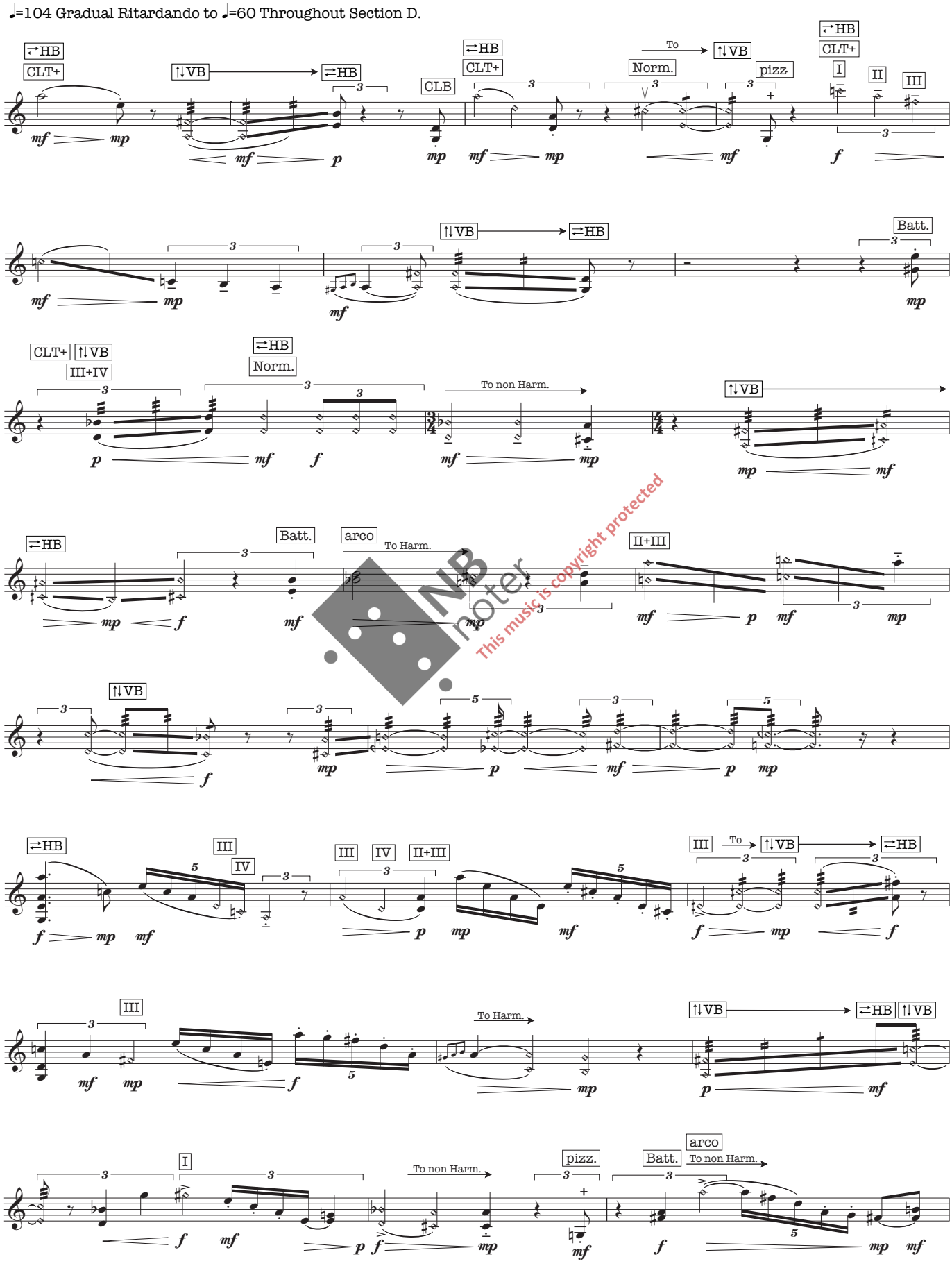
(1.30")

D 5.30"

♩=104 Gradual Ritardando to ♩=60 Throughout Section D.



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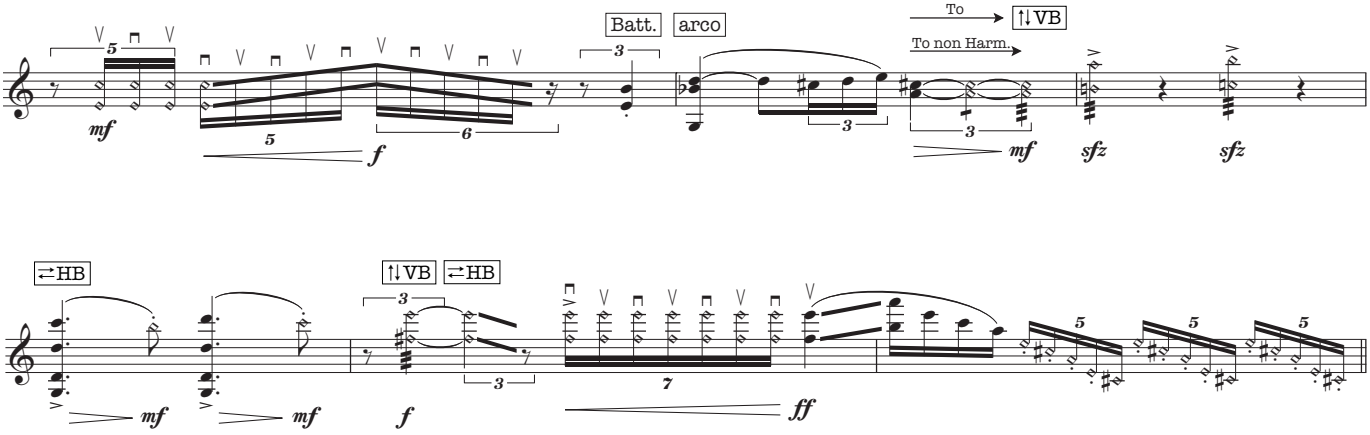
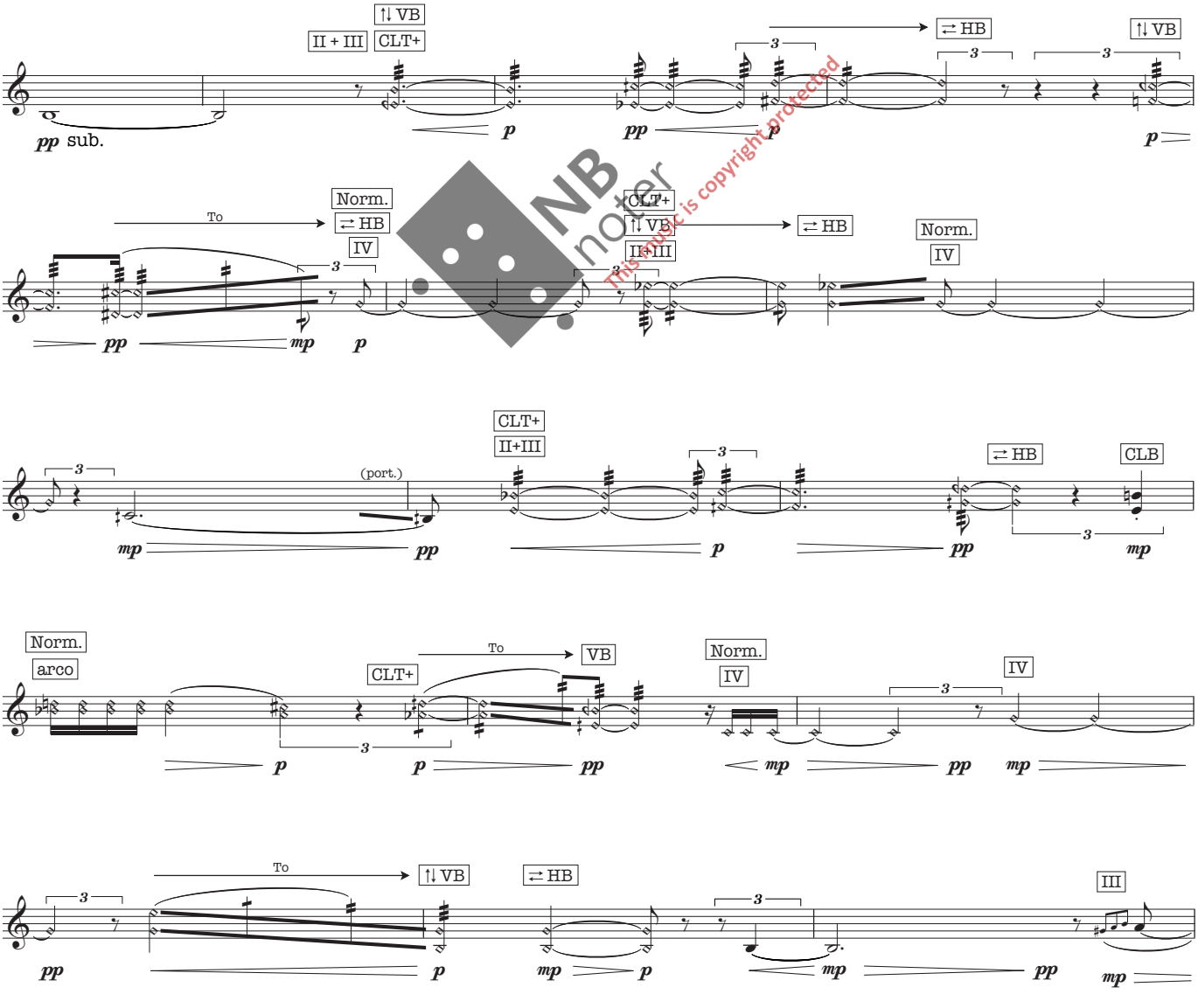


(1.40")

E 7.00"

♩=60 Precise and Reflected With Occasional Spurts of Energy



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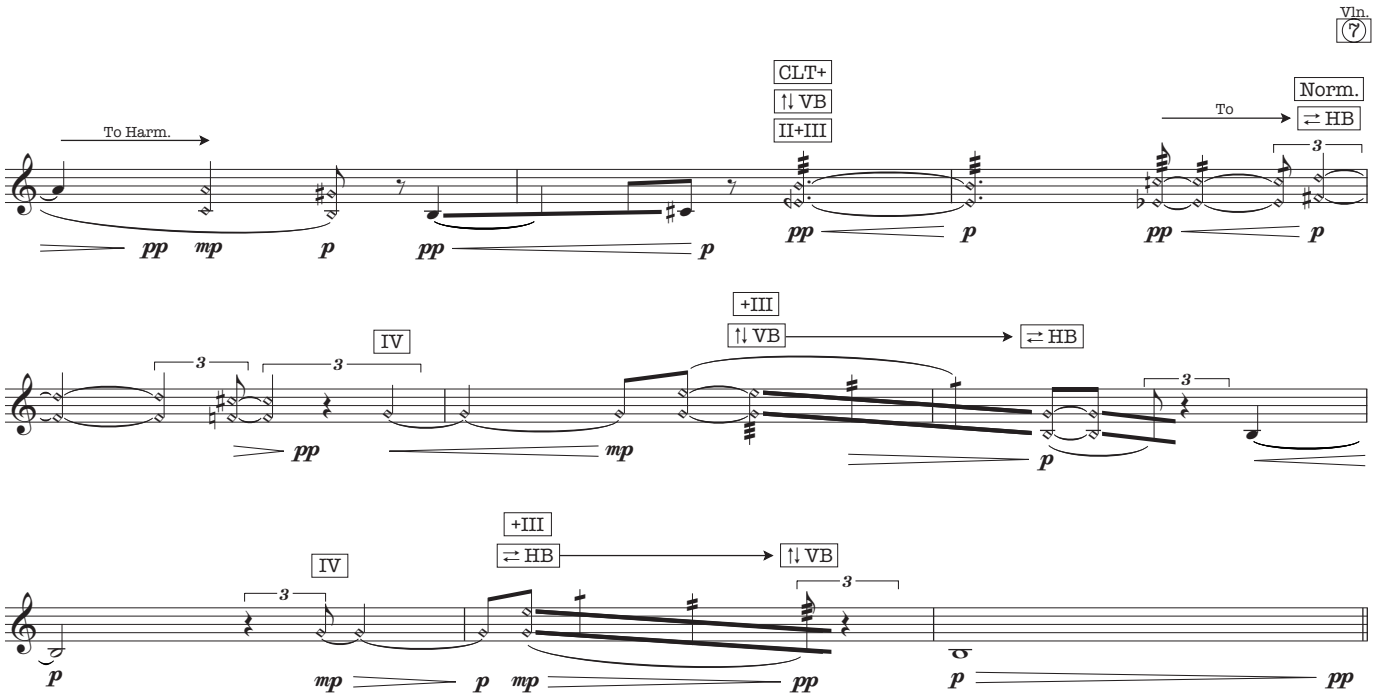
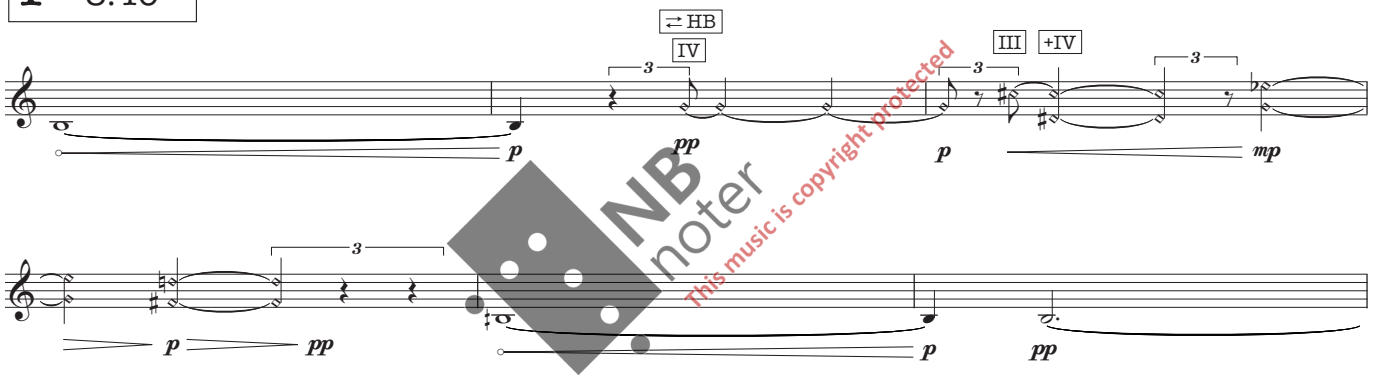


(2.38")

F 8.40"



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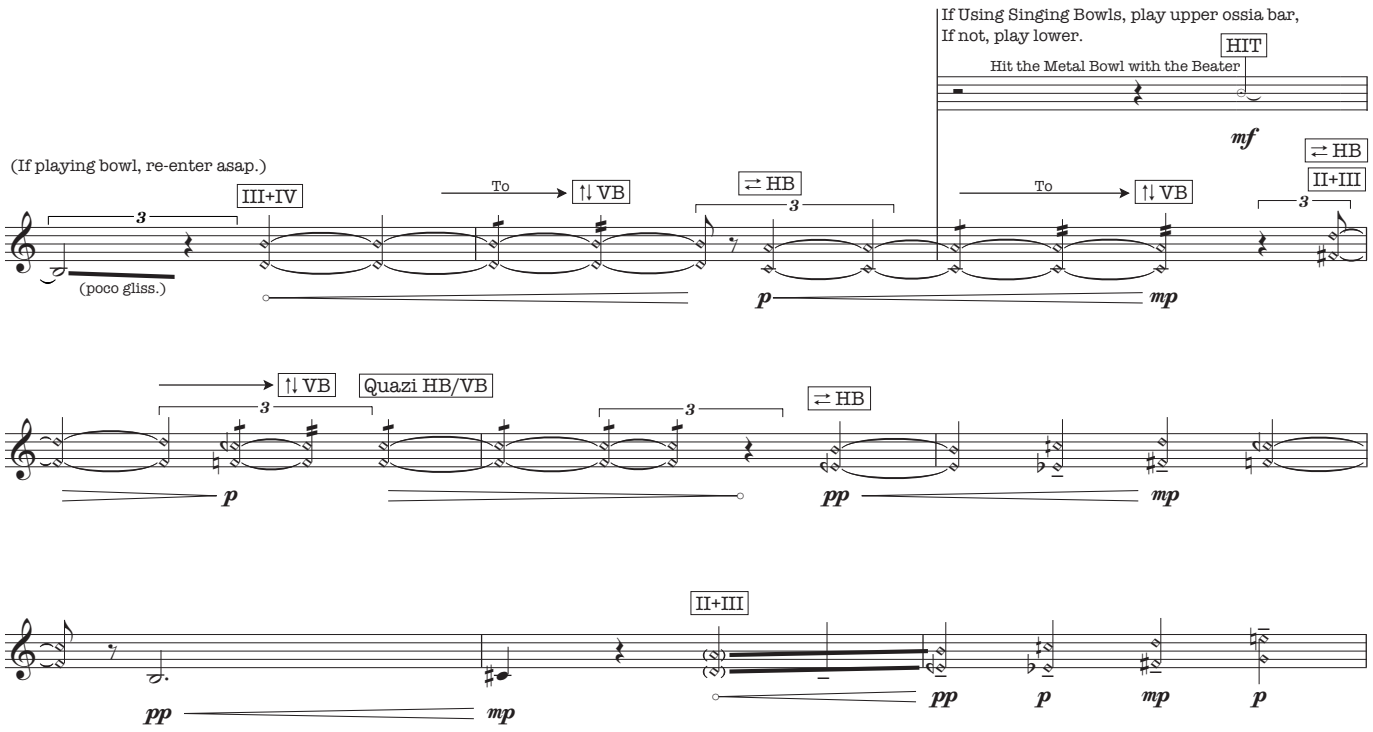

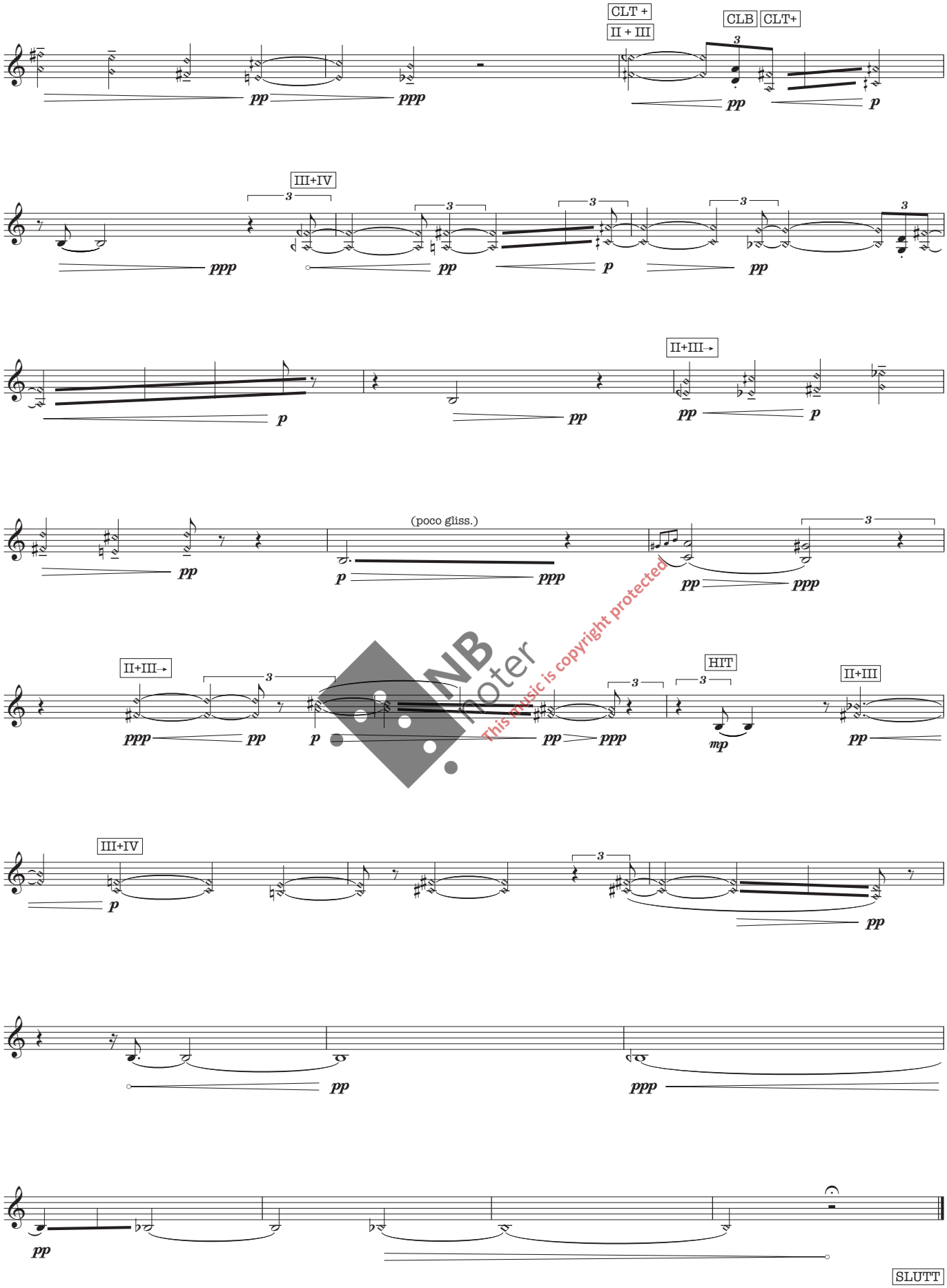

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Through the Embers

Viola

Eric Skytterholm Egan

(1.30") Duration

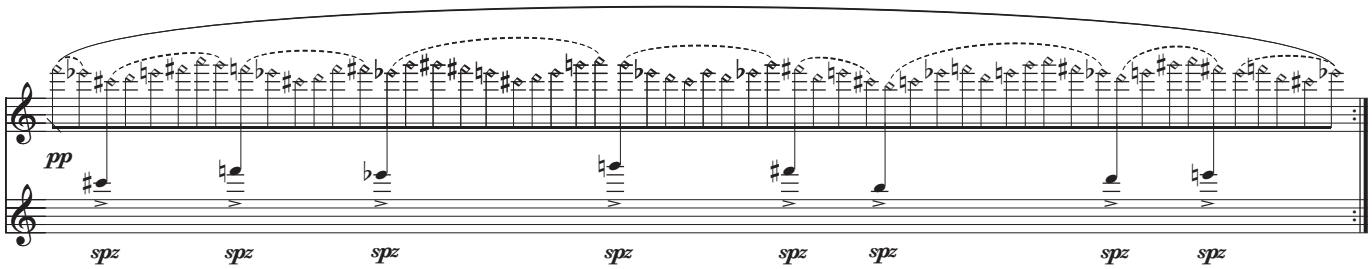
A Starts At 0"

(♩=72) Quiet and Reserved, yet with a Definite Purpose

With the Bow Behind the Body of the Instrument(Near the Top of the Fingerboard) - MST

As Fast as Possible, Whilst Managing to Finger Every Note - Hectic, Without Clearly Defined Pitches

Repeat until Section B



At least two notes in the phrase should be accented on every repeat; choose from the ones indicated on the bottom staff. Change bow direction on these notes and make them stand out from the rest (although they must be louder than the others, they do not neccessarily need to have a clearer sense of pitch). Each repeat should be different.

Occasionally insert one of the three cells below as a "wedge" before changing bow in the passage above. Do this sparingly.

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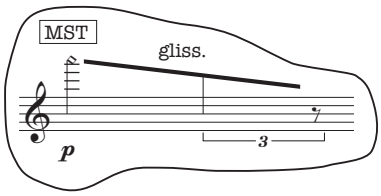
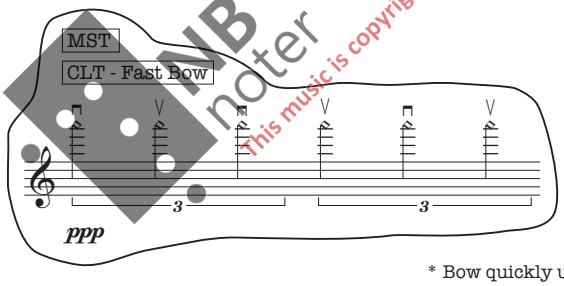
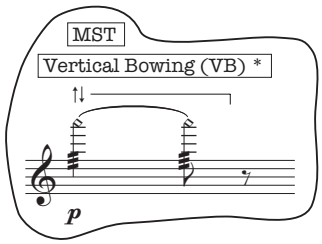


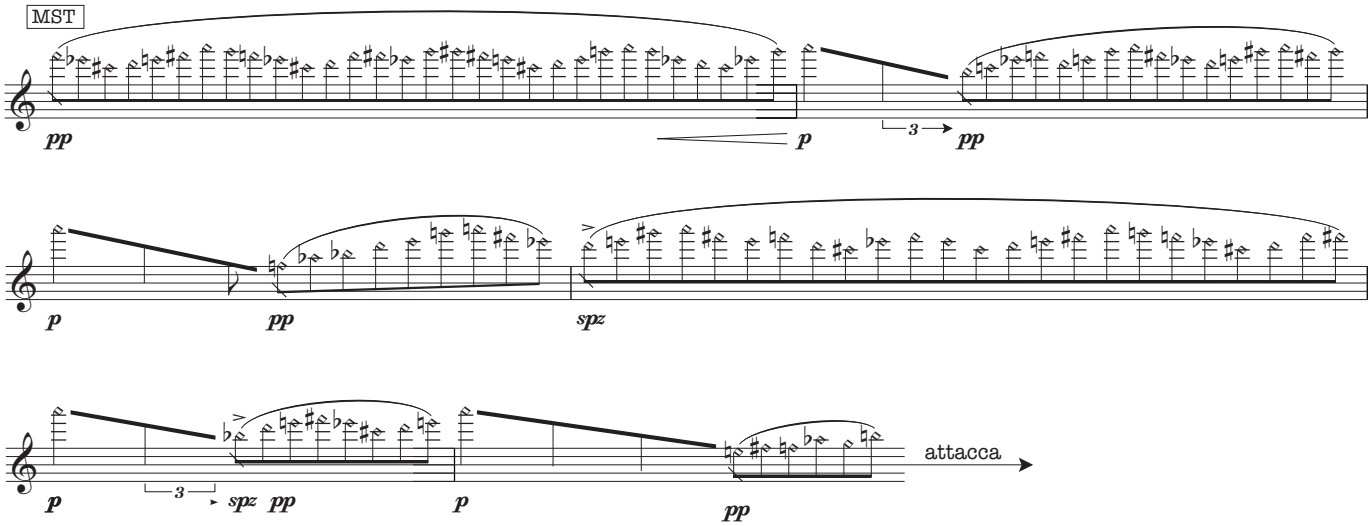




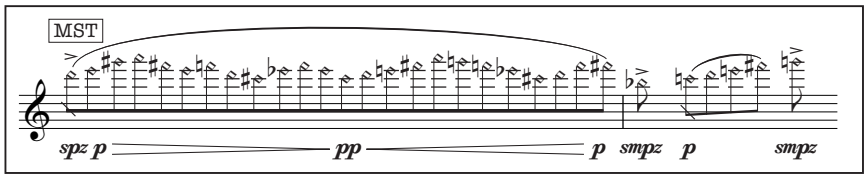
* Bow quickly up and down the length of the strings (with minimal normal movement). This should produce a sound that contains a sense of pitch, but mostly consists of wispy, brush-like noise.

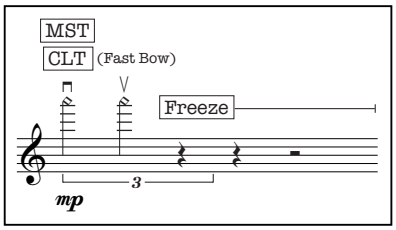
(2.35")

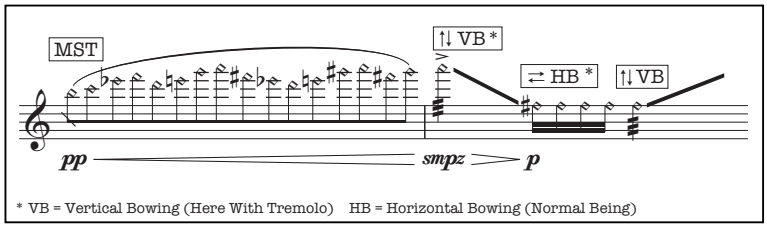
B 1.30"

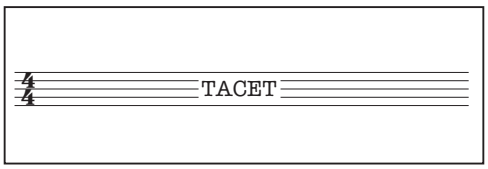


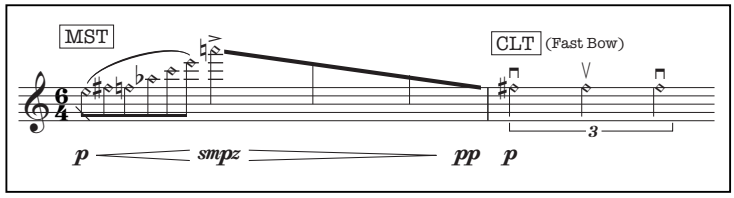
For the rest of B, play the boxes below in any order, moving loosely from top to bottom. Each box can be played several times. You should jump seamlessly between them, as if they were written as a continuous musical chronocourse. If you need space to rest, do this briefly between boxes, or jump to a TACET box. You will be given the following times in the audio score: 2.00" - 2.30" - 3.00" - 3.30". The click will begin one bar before section C. At this point you should be playing one of the lowest boxes.

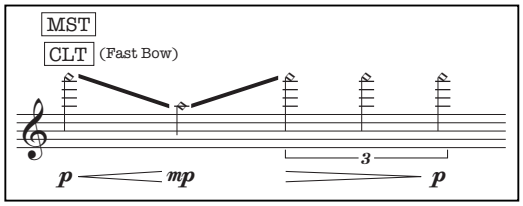


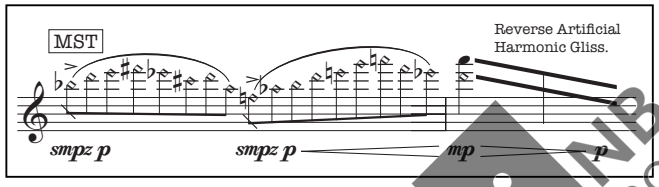


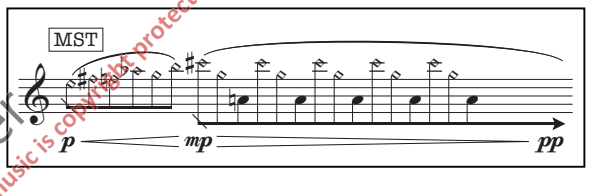


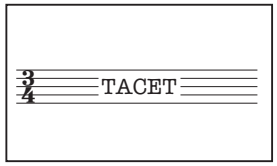


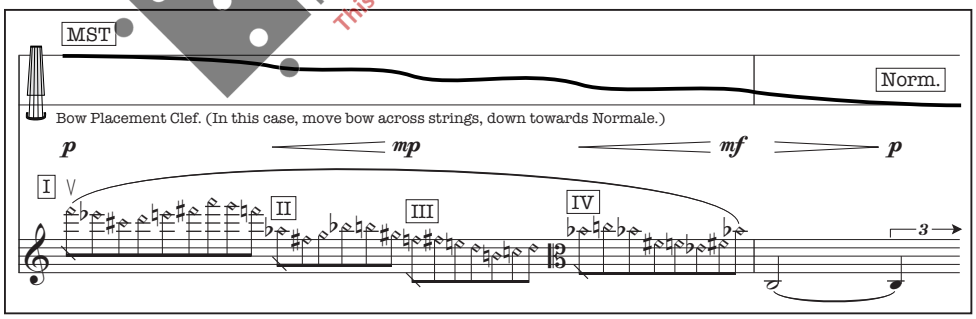


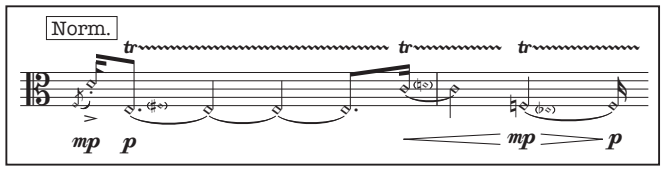


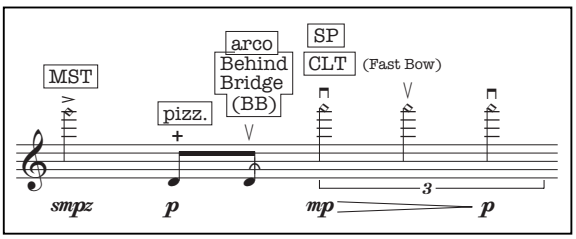


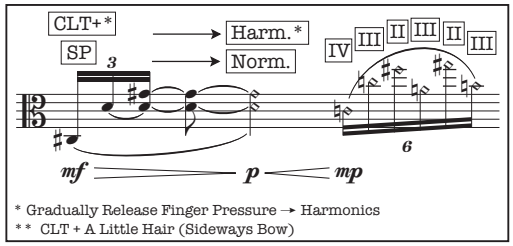


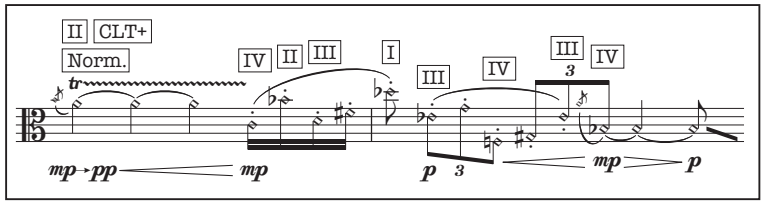












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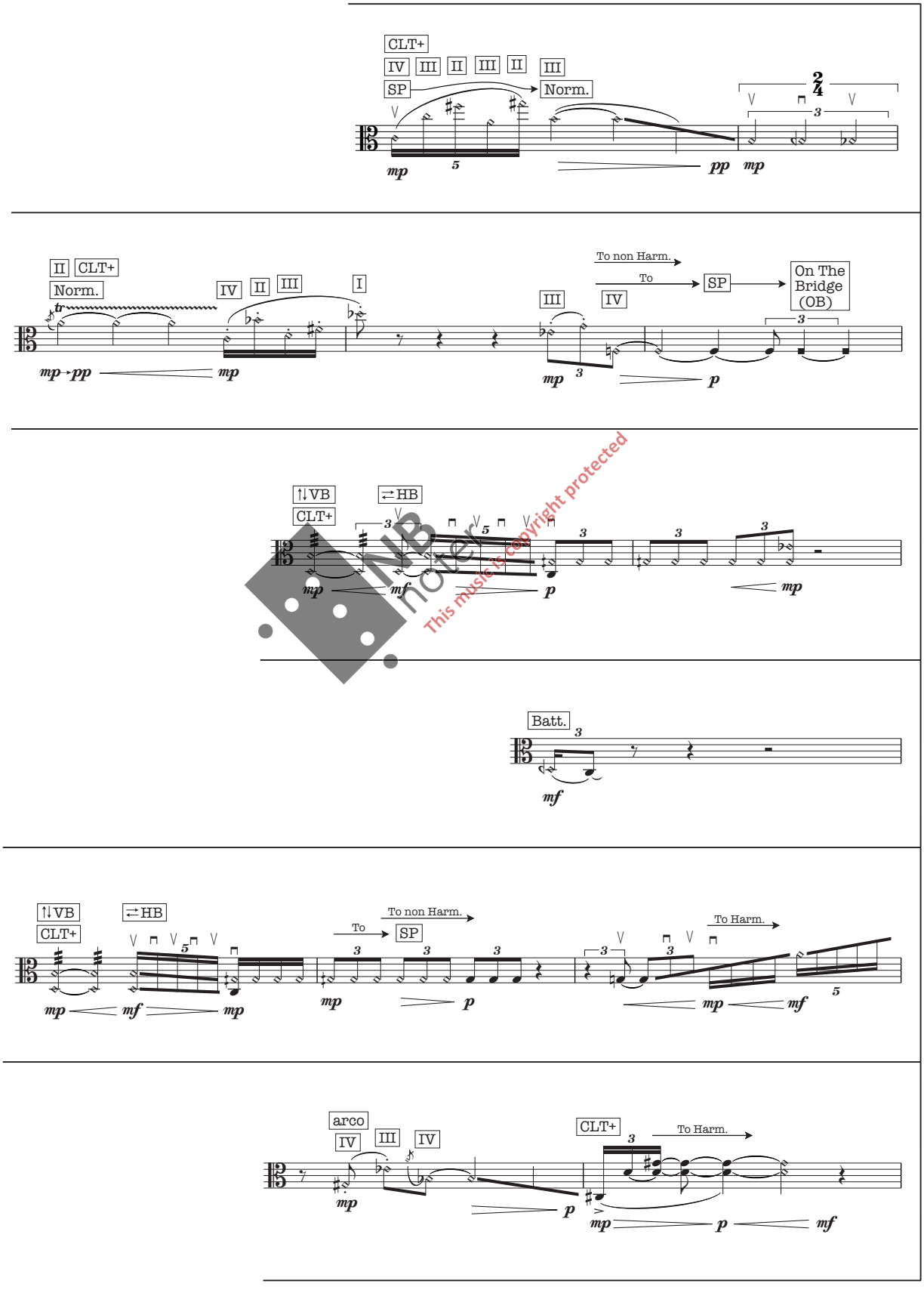
(1.25")

C 4.05"

Begin with the first, then play the rest of the cells on these two pages in any order. Only play each cell once, and move directly from one to the next without a break. You may decide upon the order at any time before the concert. You may also chose to cut out the boxes and glue them in in your chosen order to make the section easier to read. The audio score will give you the last bar of B in tempo before the beginning of C.



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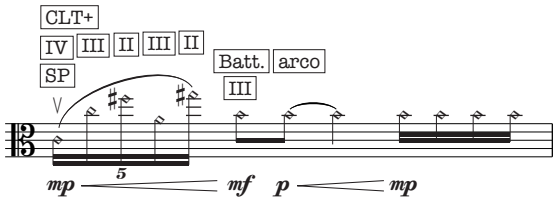

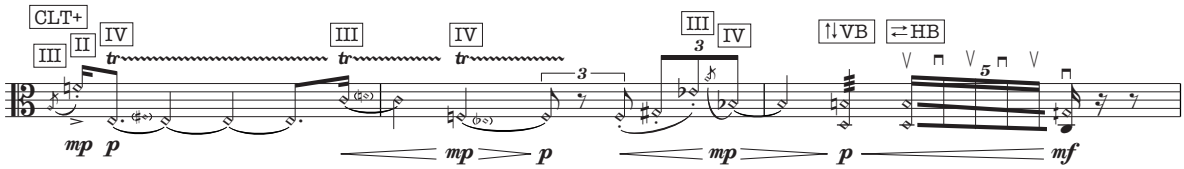

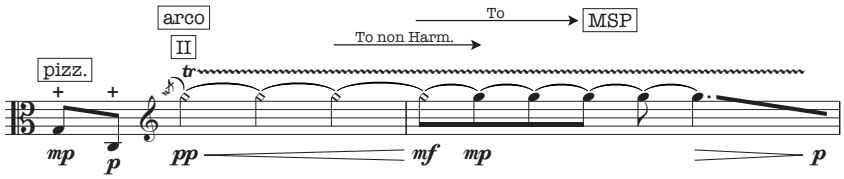

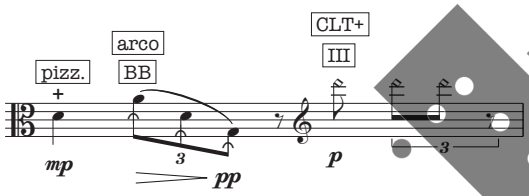

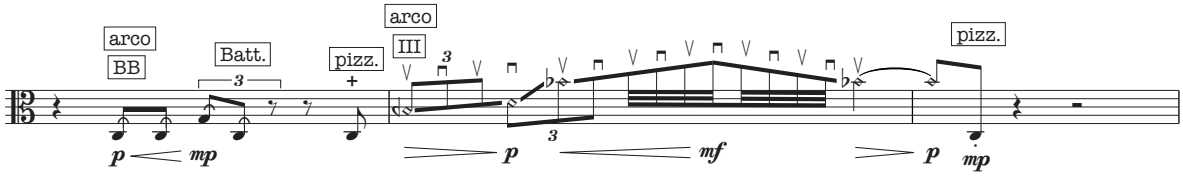

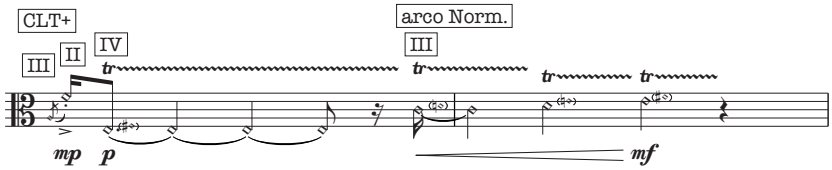

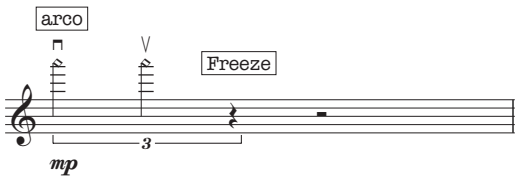

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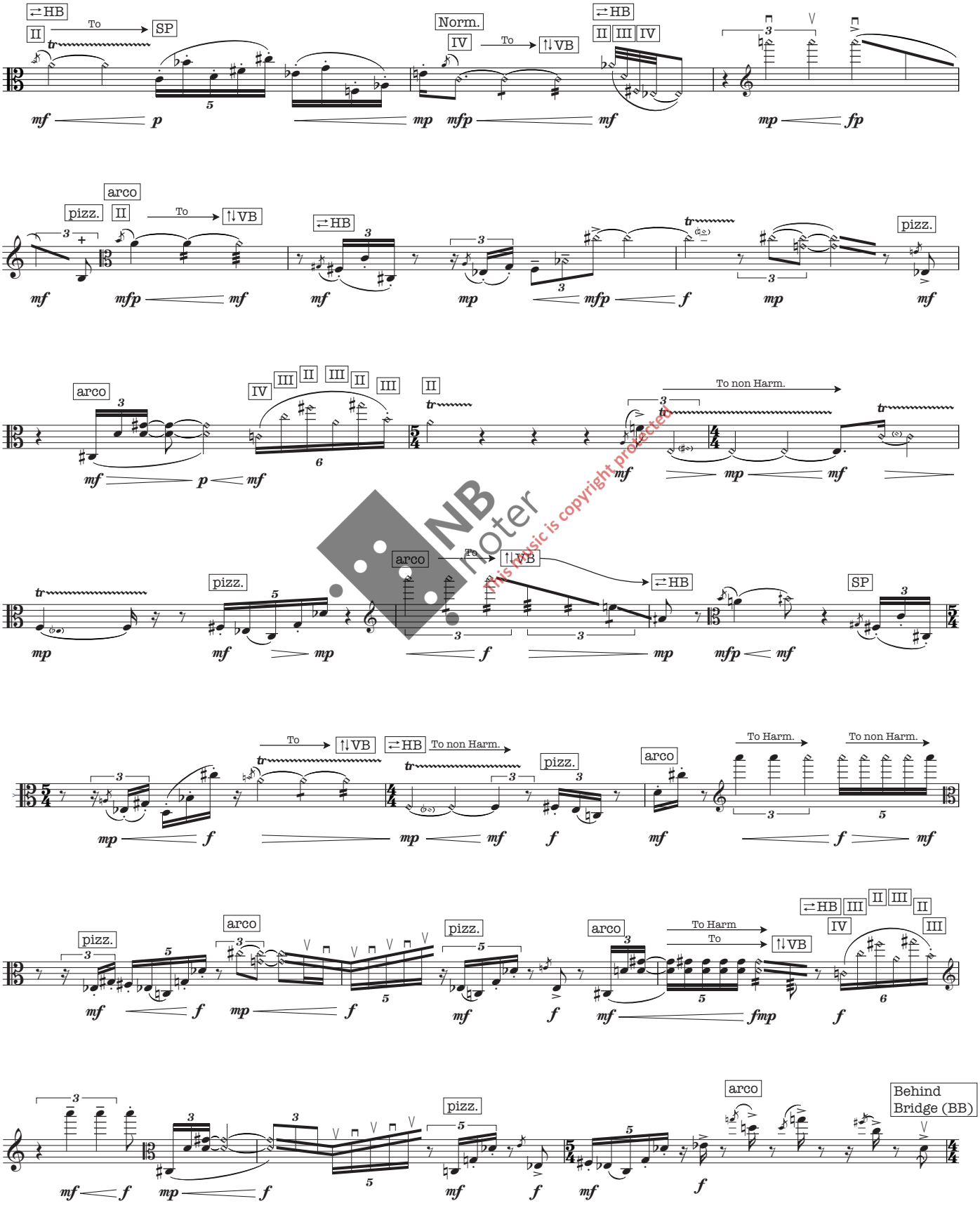
(1.30")

D 5.30"

♩=72 Gradual Ritardando to ♩=60 Throughout Section D.



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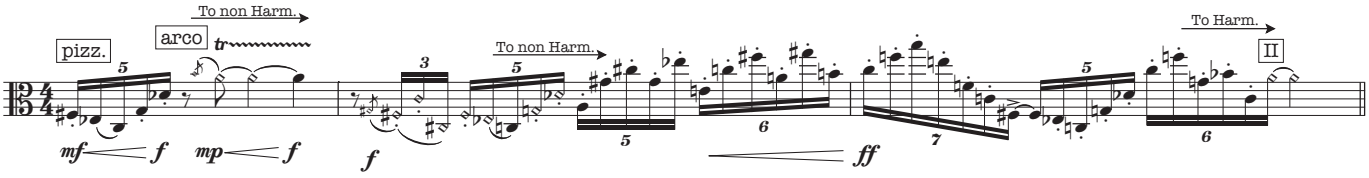
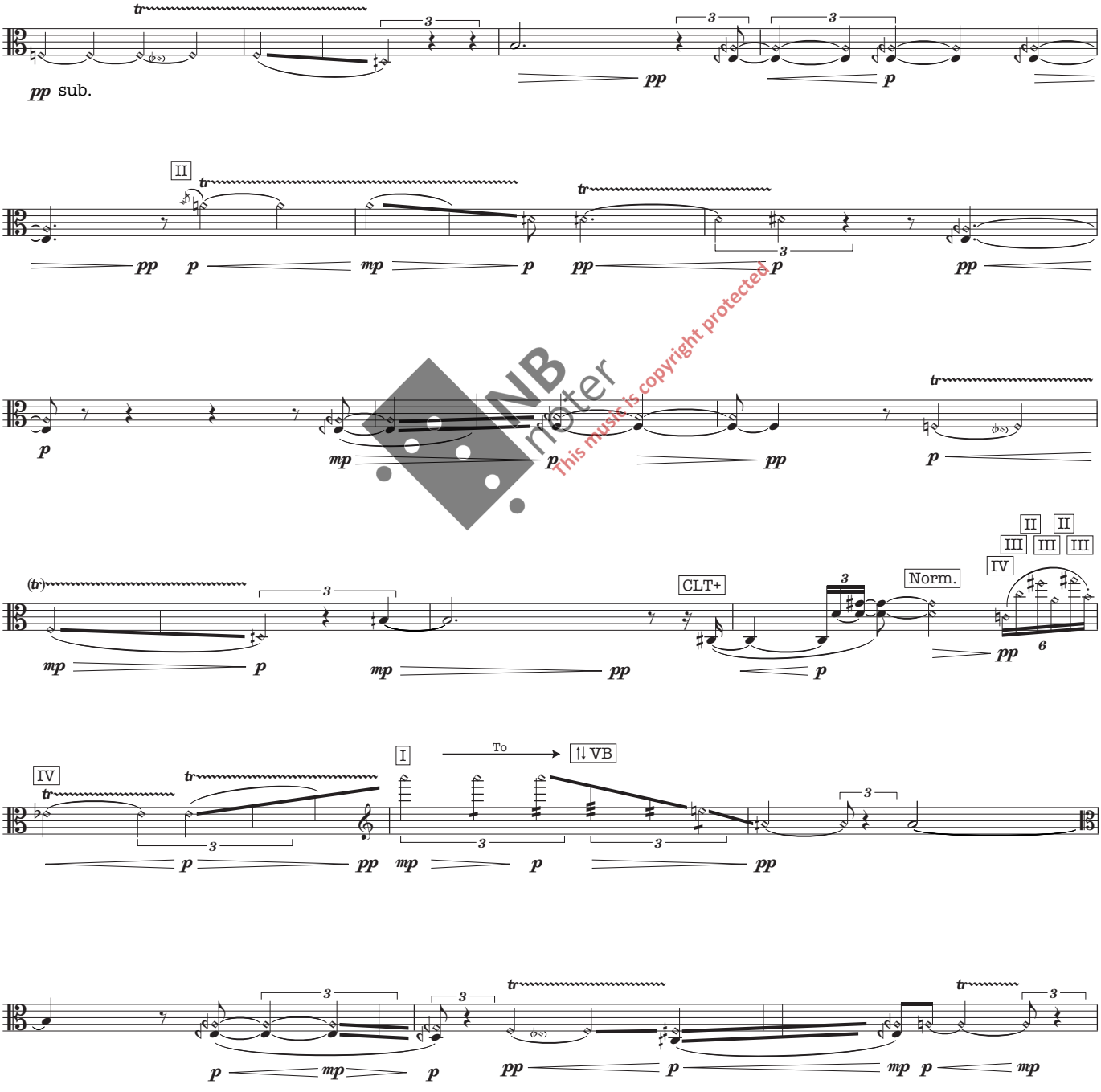


(1.40")

E 7.00"

♩=60 Precise and Reflected With Occasional Spurts of Energy



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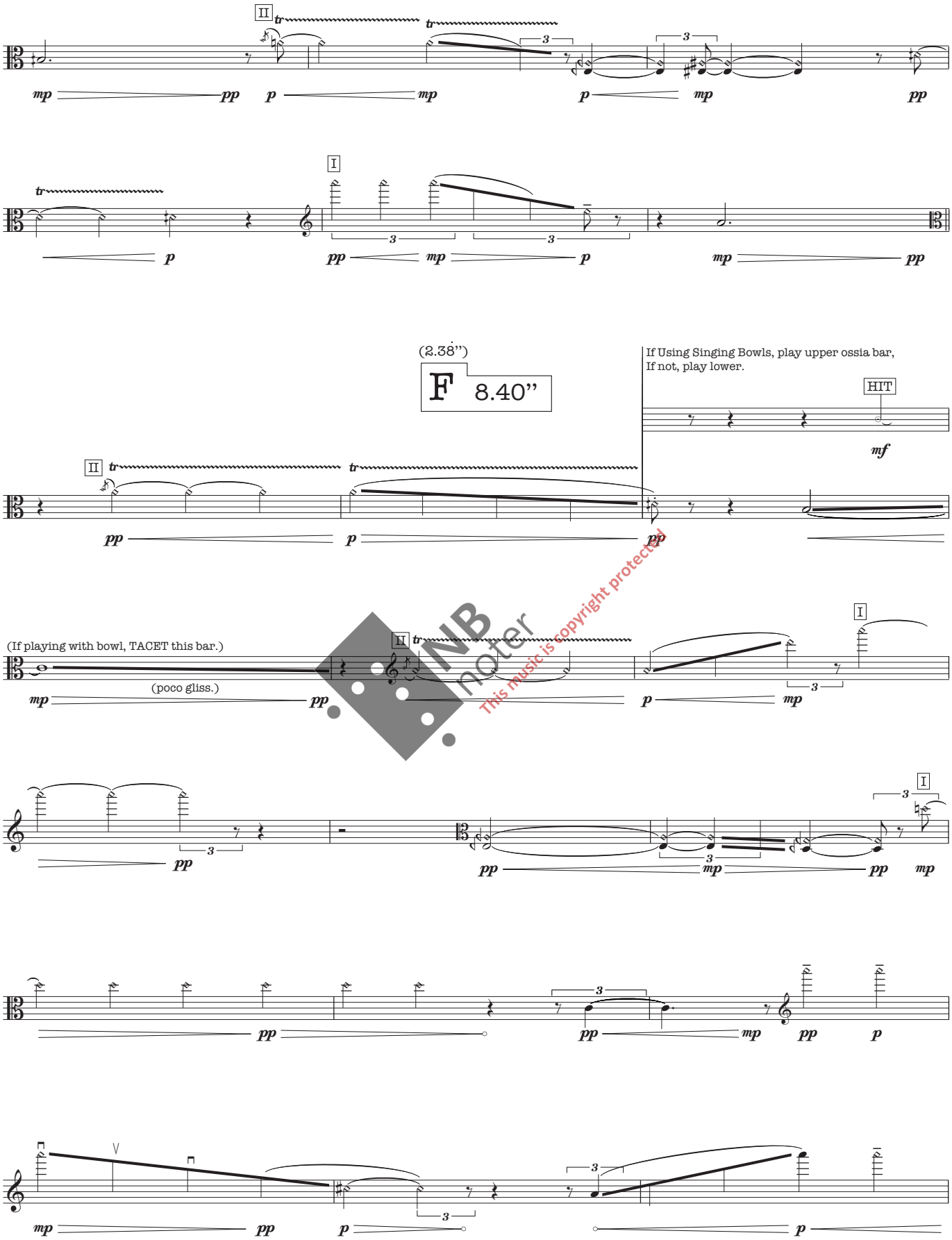

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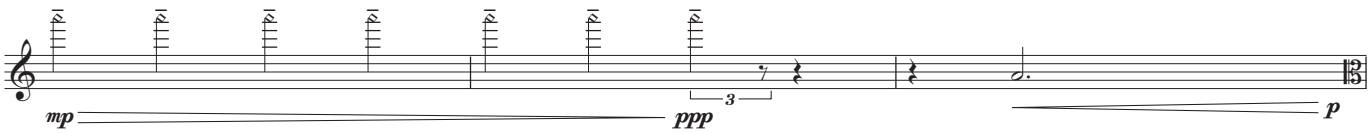

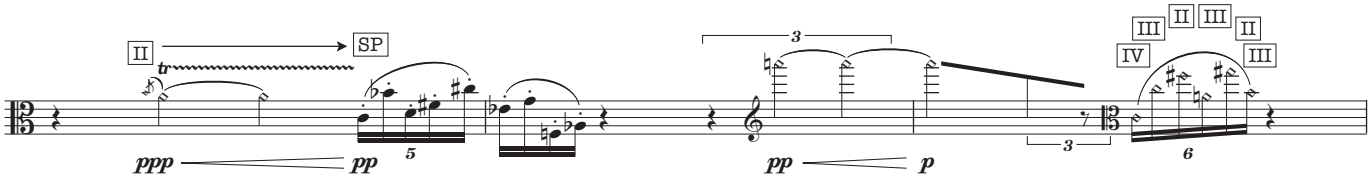

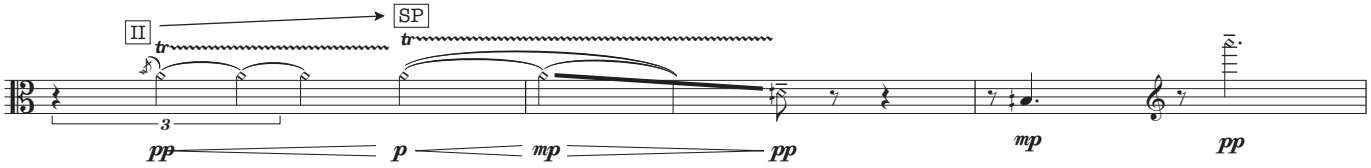

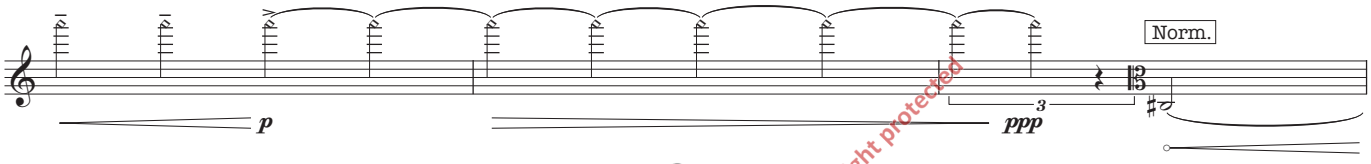

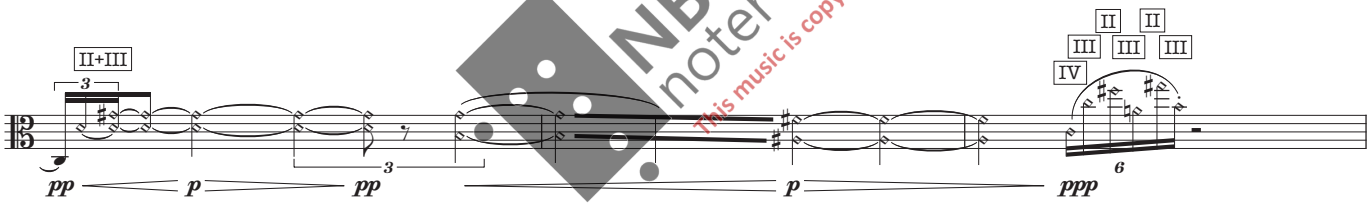

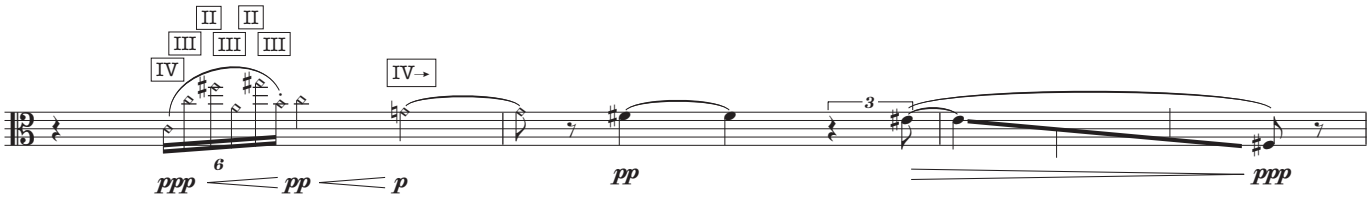

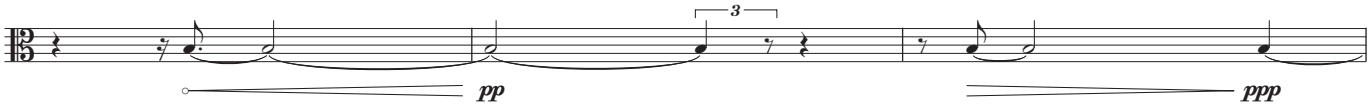

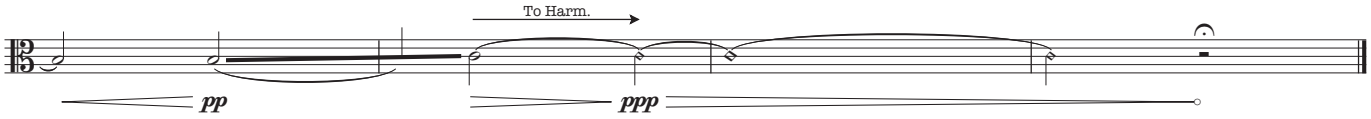

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SLUTT

Newcastle 27/10-13

Through the Embers

Cello

(1.30") Duration
A Starts At 0"

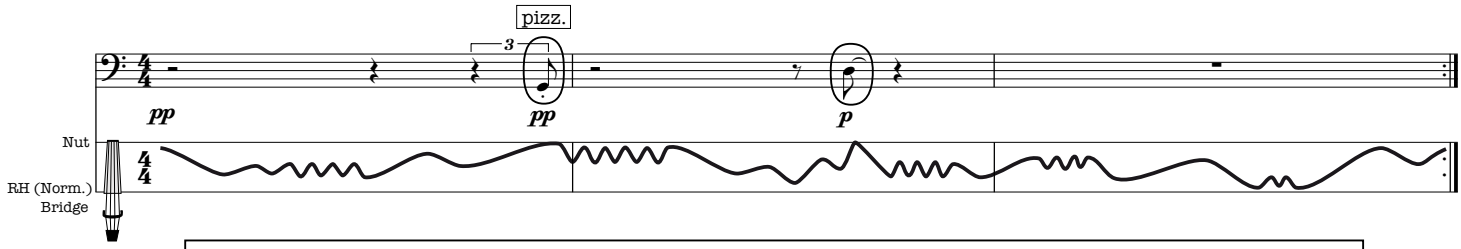
Eric Skytterholm Egan

(♩=80) Quiet and Reserved; Calm but Precise

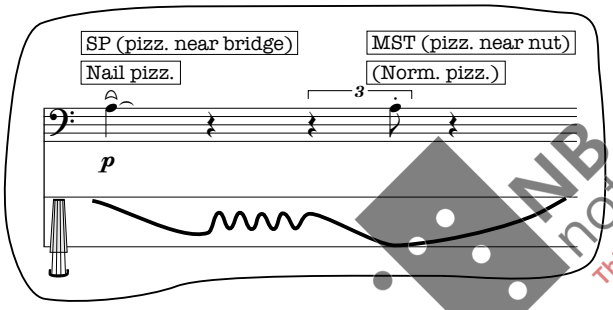
Left Hand Covering All Strings with Rough Cloth

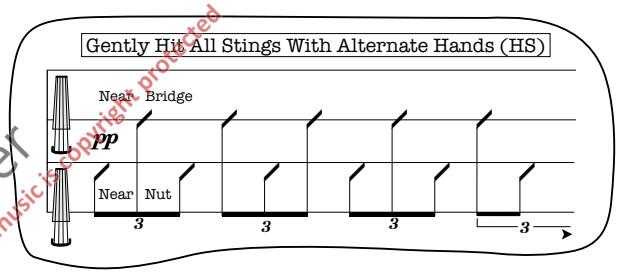
Dampen so that Only a Faint Hint of Pich is Heard when the String is Struck.

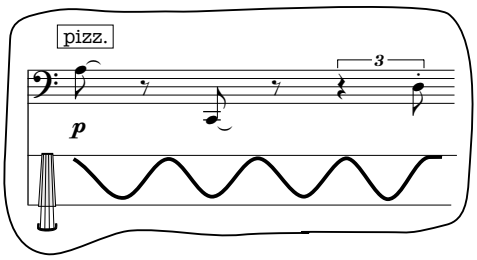
Repeat until Section B

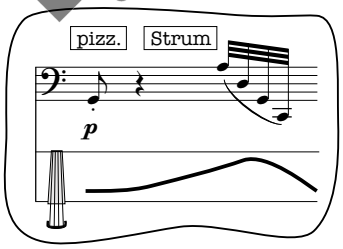


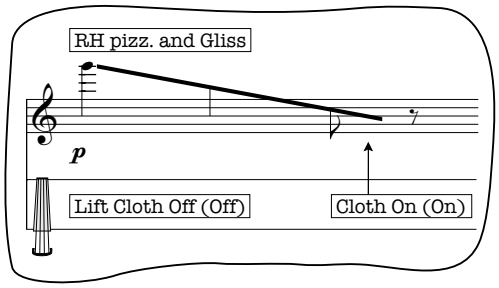
Rub the cloth up and down the length of the strings, following the indicated patterns, to produce a wispy sound. The action should be quiet but busy; aim for a sense of understated precision. Once in every repeat you should insert one of the five cells below as a "wedge", in place of one of the two pizz. notes. This should be done seamlessly, as if it is all part of the same musical chronocourse. Each repeat should be different.











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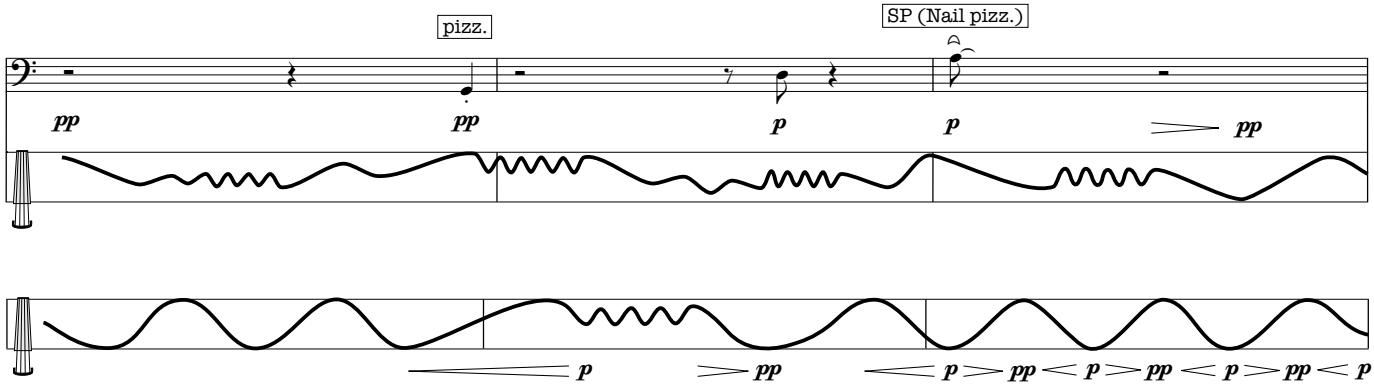
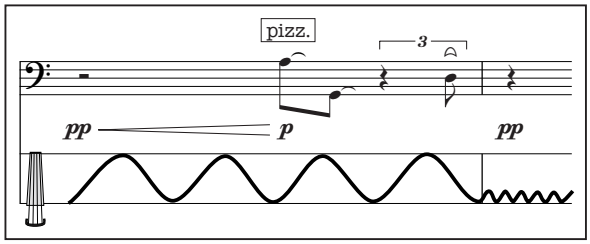
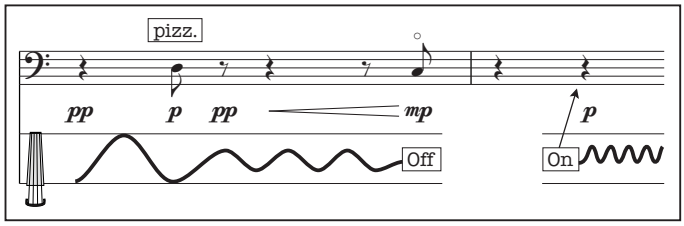
(2.24")
B 1.30"

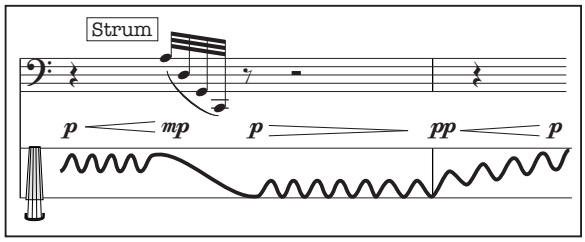


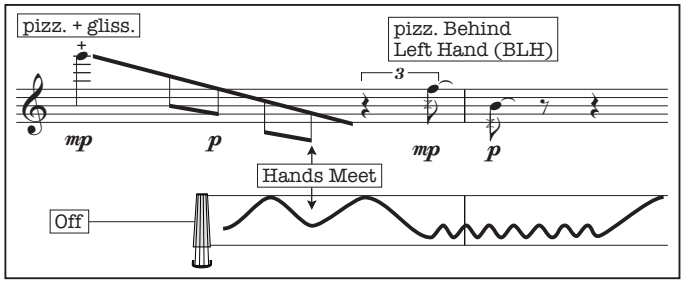
attacca

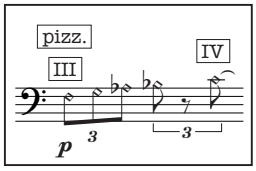
For the rest of B, play the boxes below in any order, moving loosely from top to bottom. Each box can be played several times. You should jump seamlessly between them, as if they were written as a continuous musical chronocourse. If you need space to rest, do this briefly between boxes, or jump to a TACET box. You will be given the following times in the audio score: 2.00" - 2.30" - 3.00" - 3.30". The click will begin one bar before section C. At this point you should be playing one of the lowest boxes.

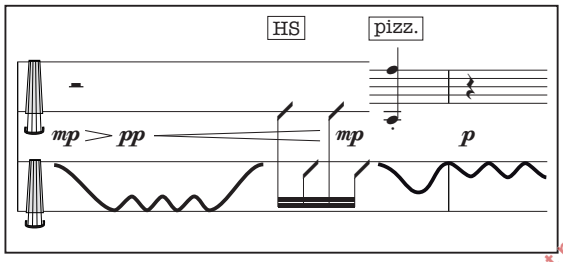


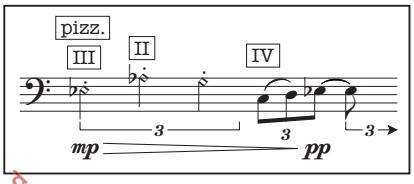


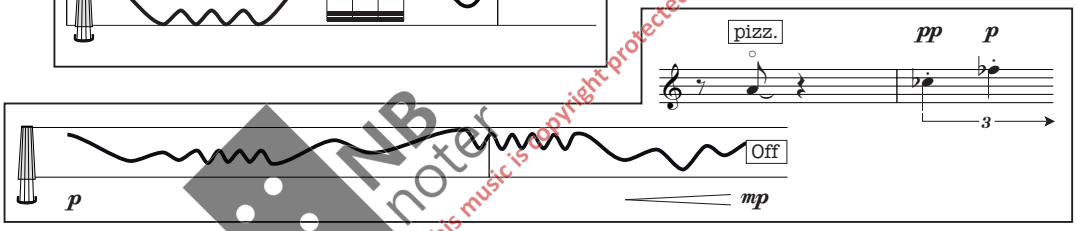


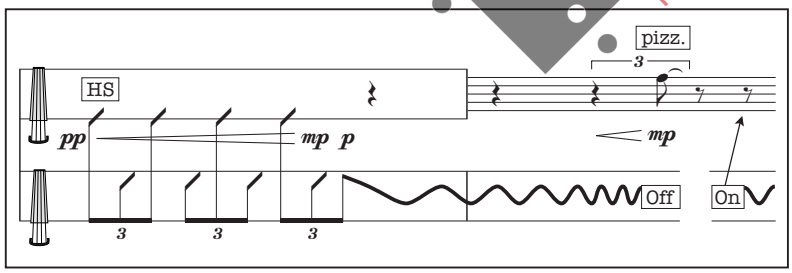


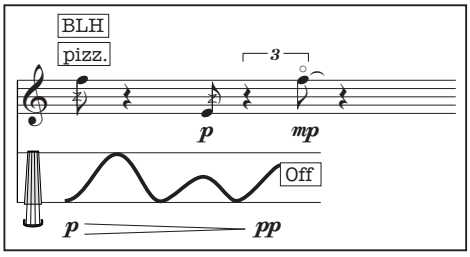


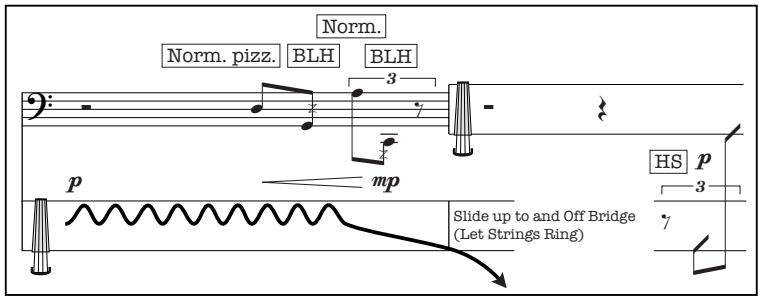


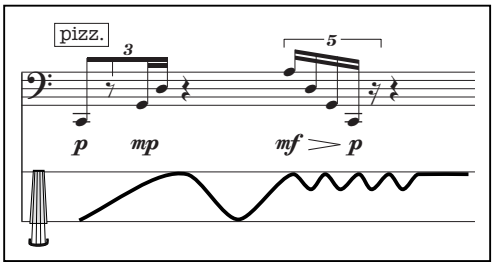


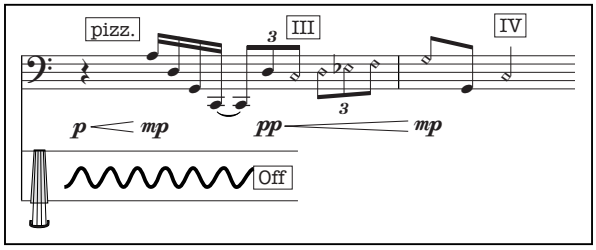


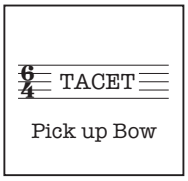


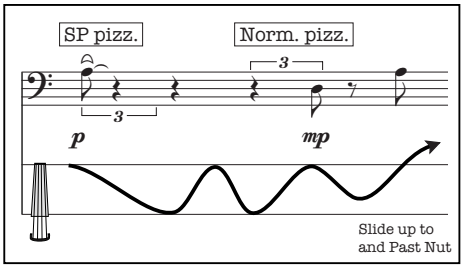












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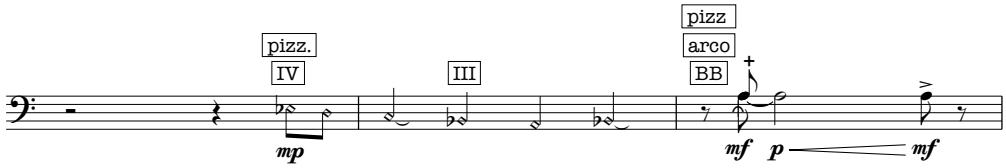
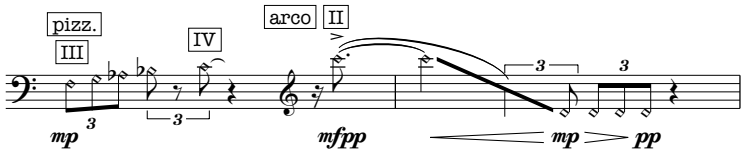
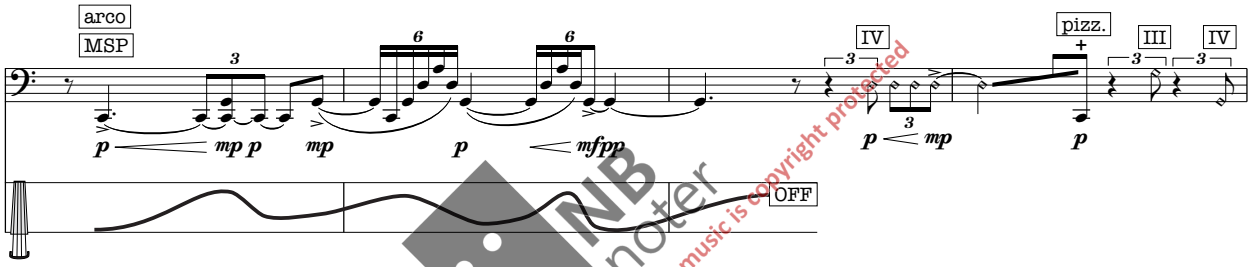
(1.36")

C 3.54"

Play the cells on these two pages in any order. Only play each cell once, and move directly from one to the next without a break. You may decide upon the order at any time before the concert. You may also chose to cut out the boxes and glue them together in your chosen order to make the section easier to read. The audio score will give you the last bar of B in tempo before the beginning of C.







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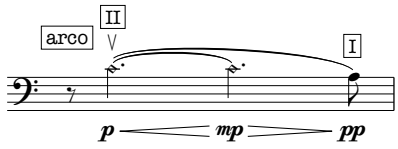

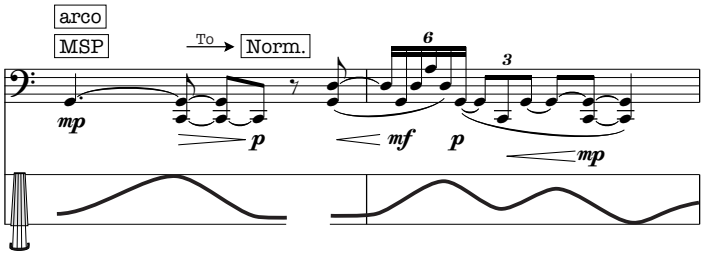

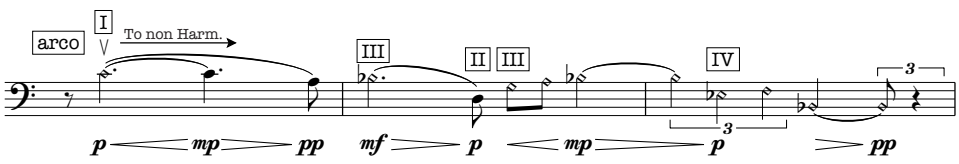

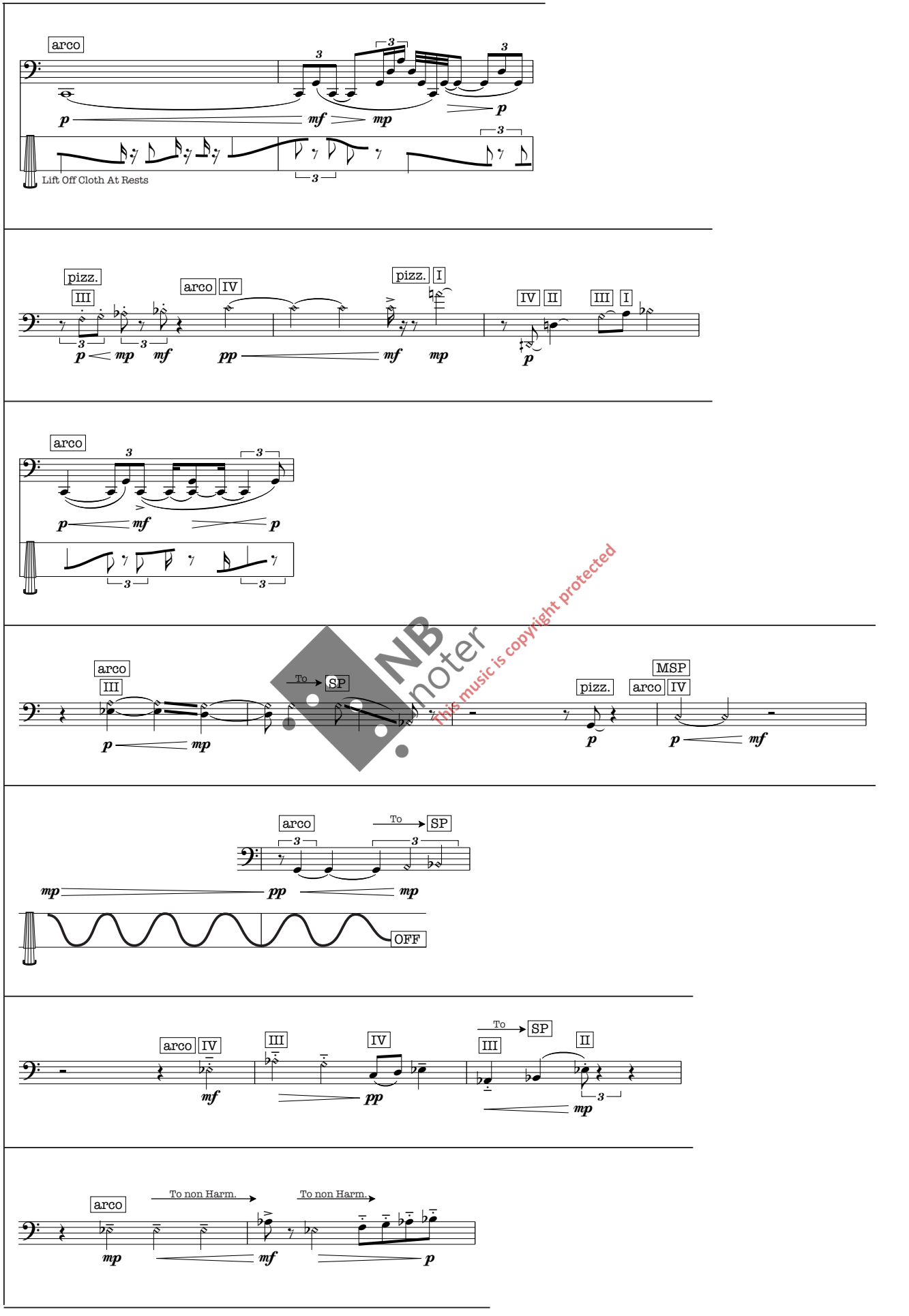

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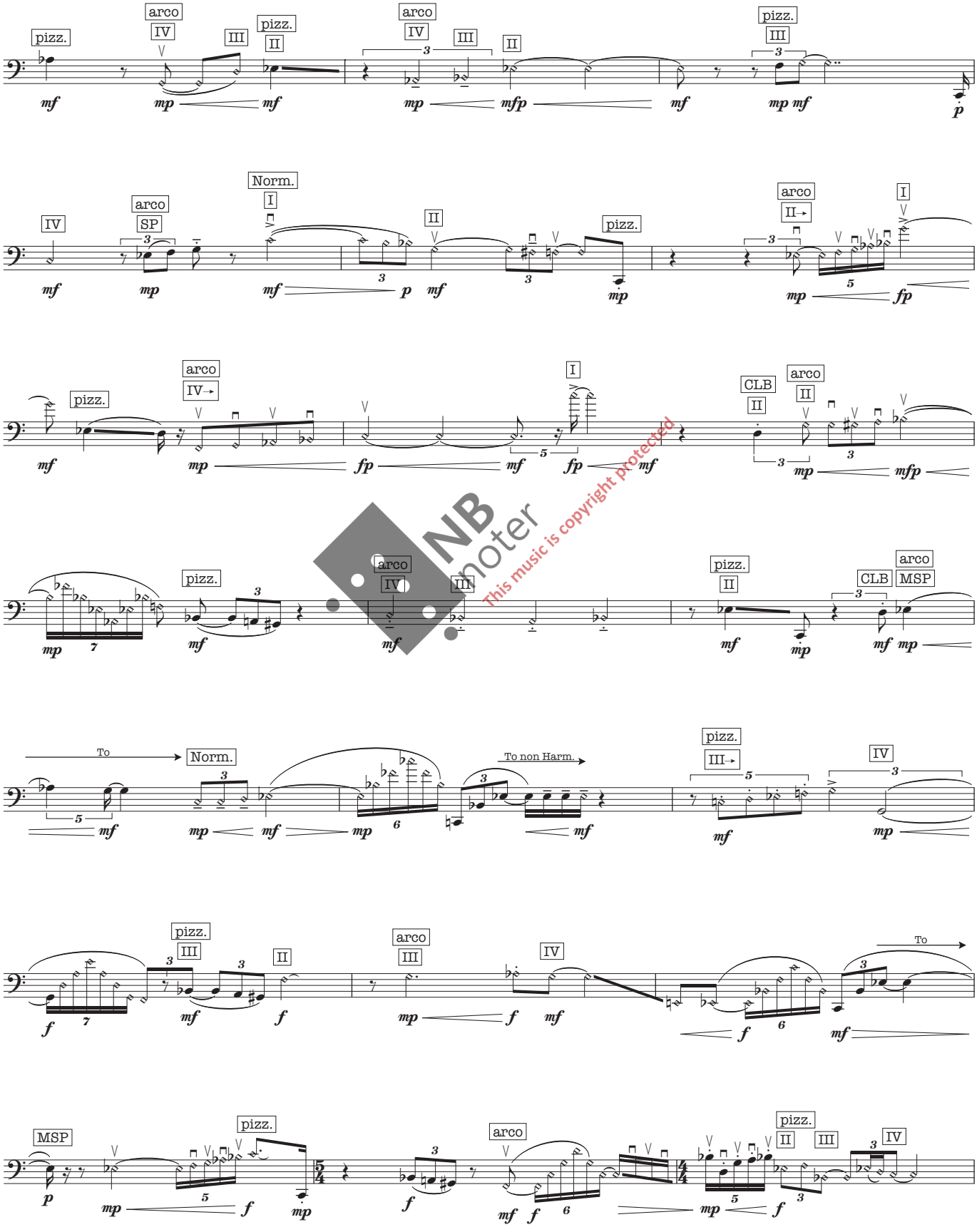
(1.30")

D 5.30"

♩=80 Gradual Ritardando to ♩=60 Throughout Section D.



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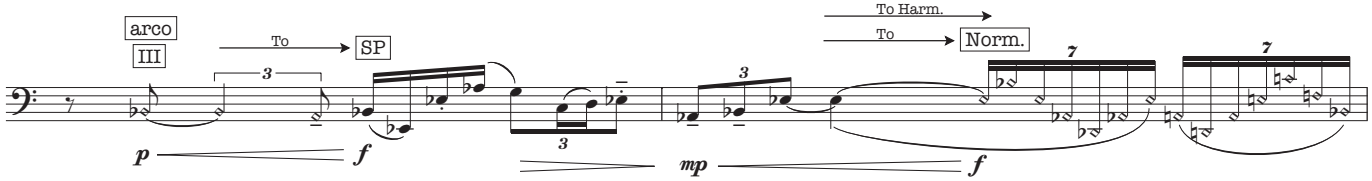
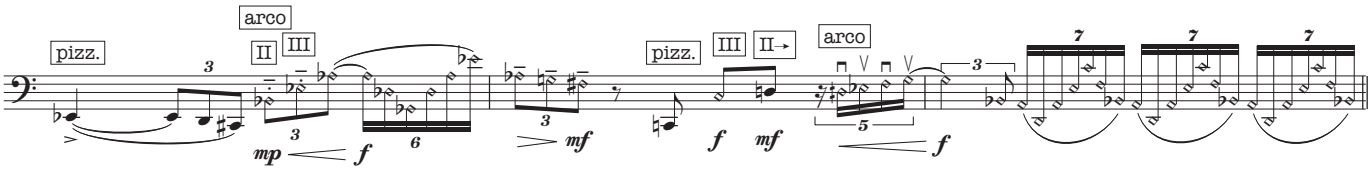
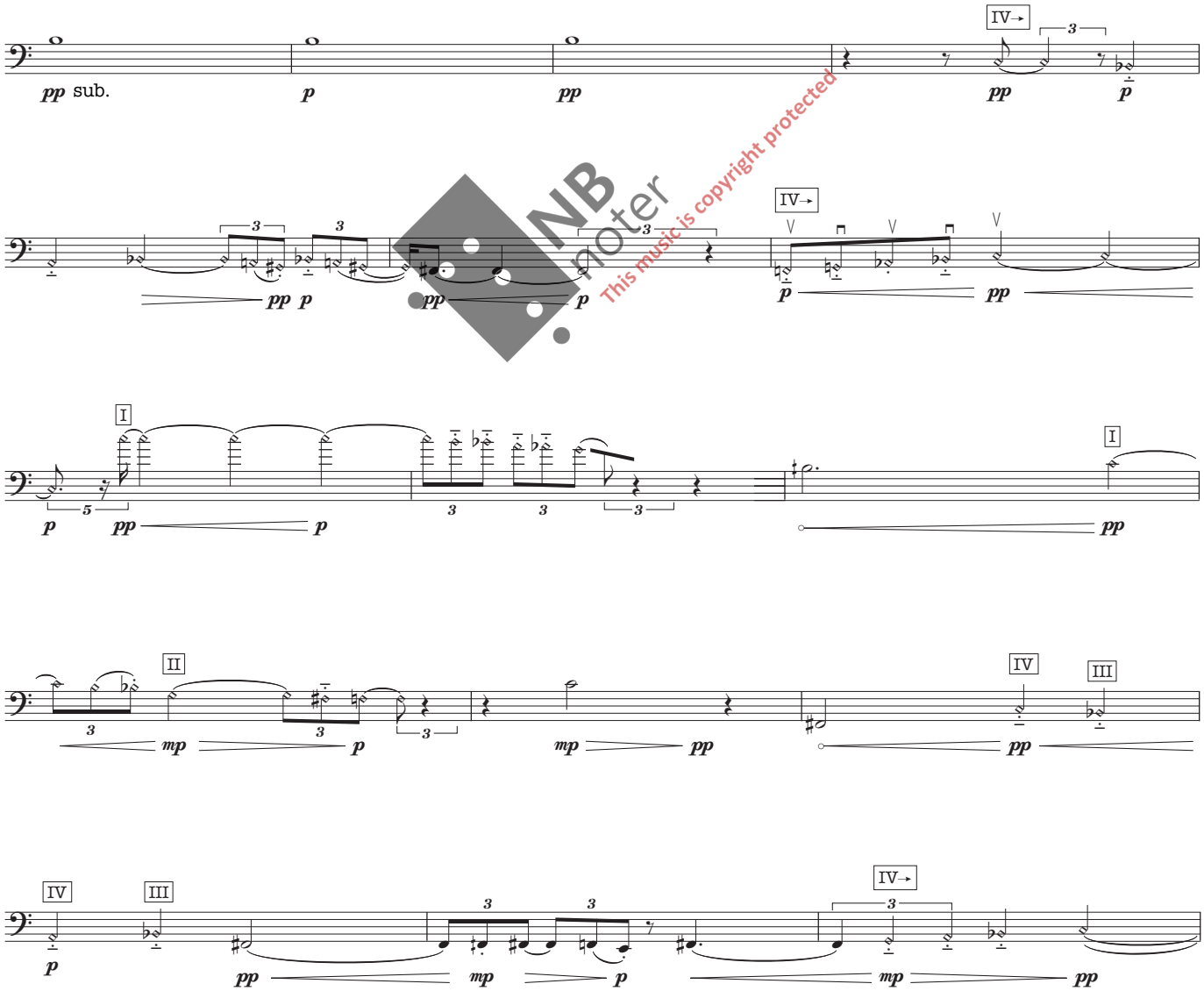




(1.40")

E 7.00"

♩=60 Precise and Reflected With Occasional Spurts of Energy



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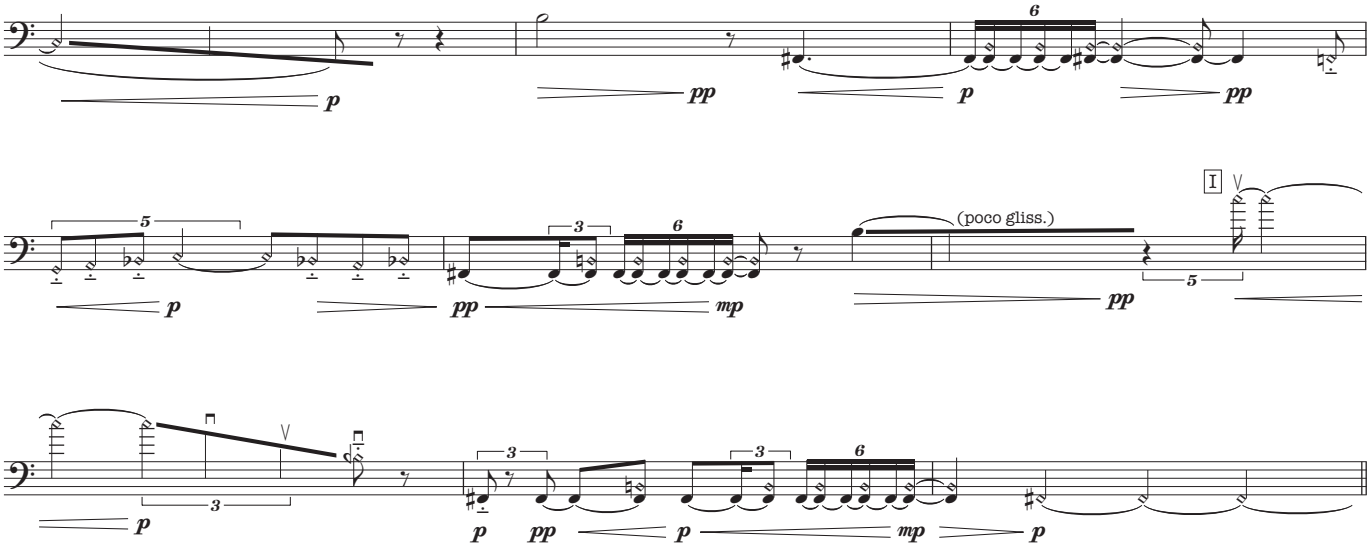
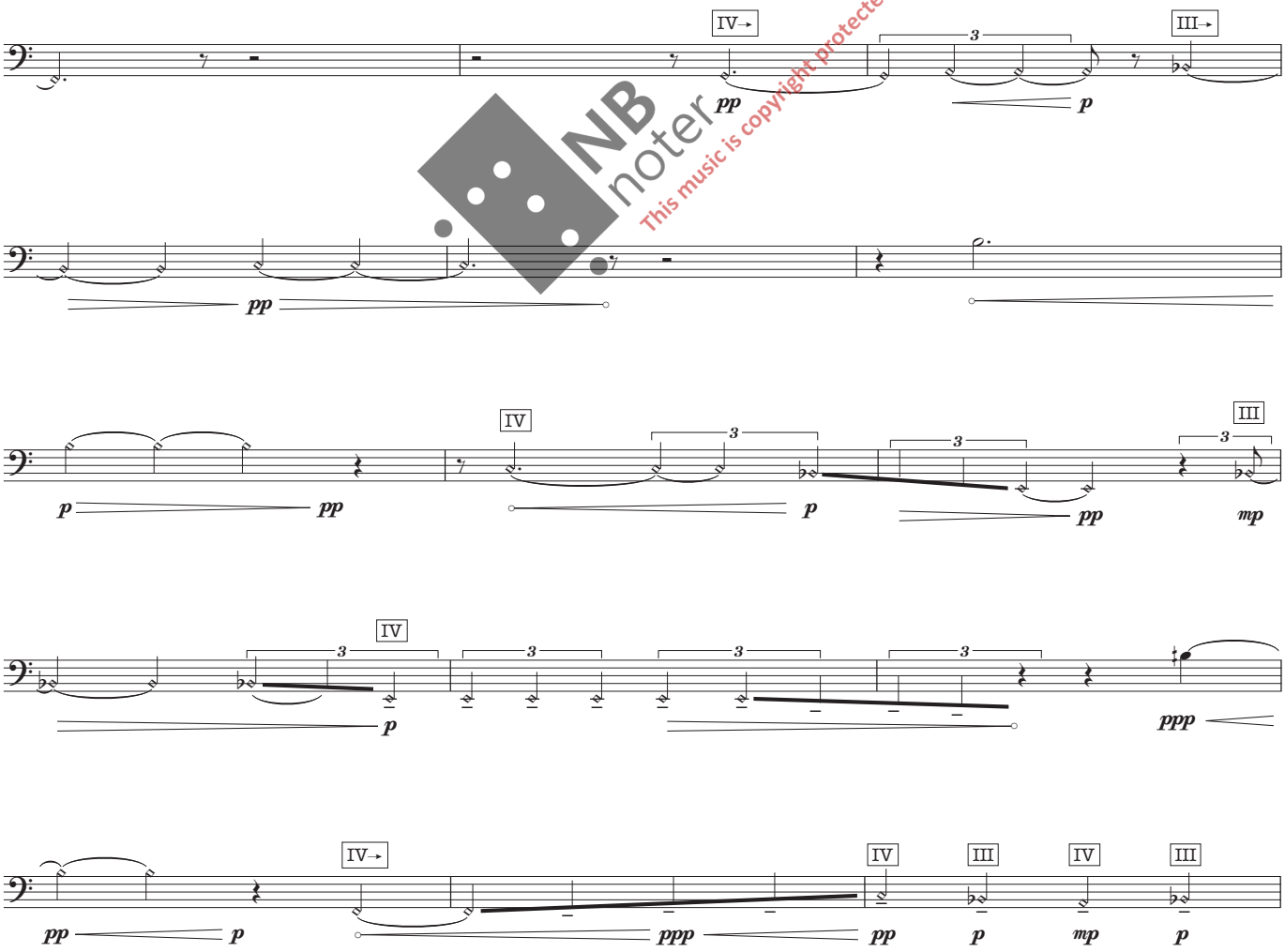


(2.38")

F 8.40"



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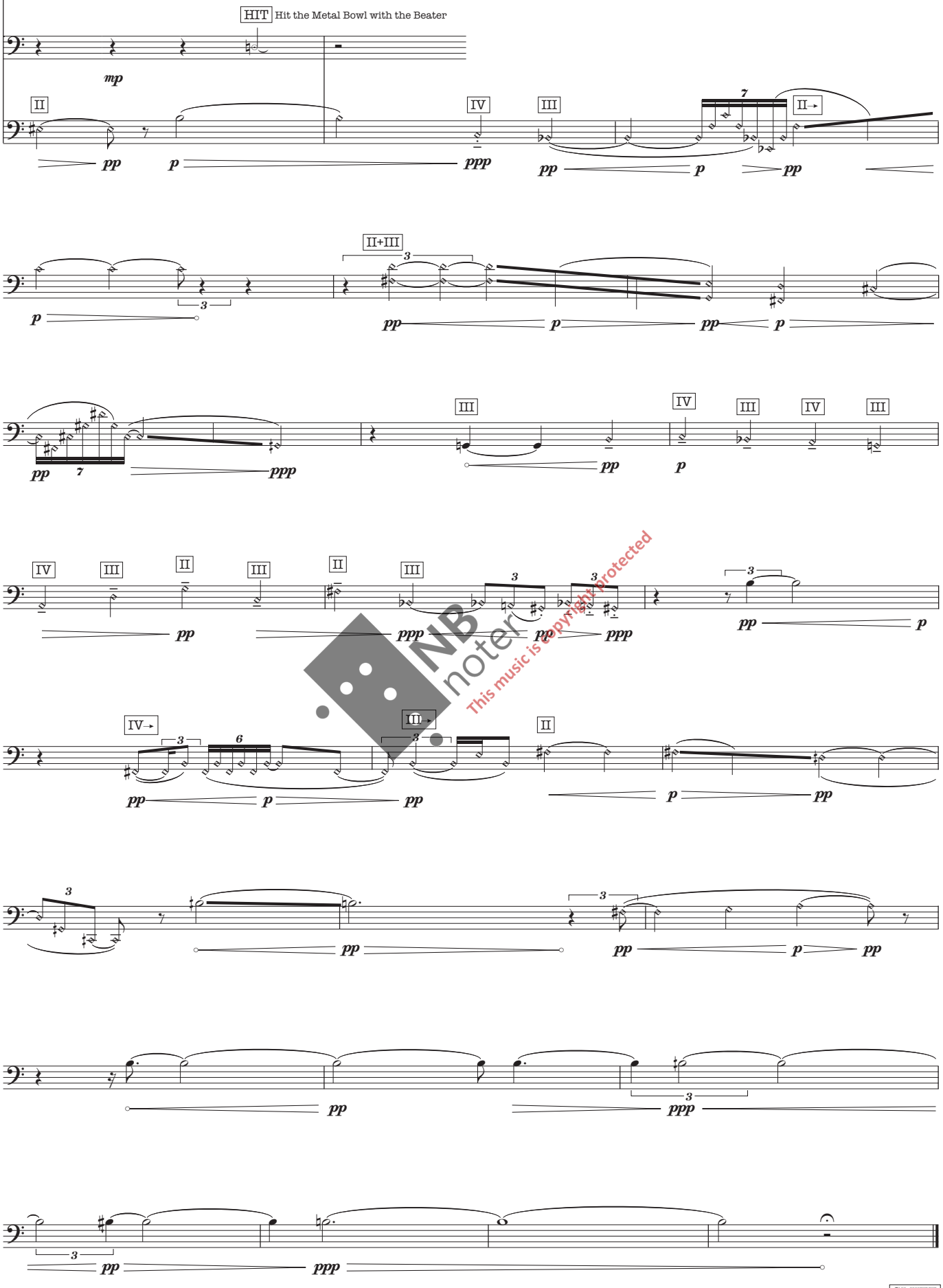
If Using Singing Bowls, play upper ossia bar,
If not, play lower.

HIT Hit the Metal Bowl with the Beater



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Through the Embers

Double Bass (Transposed)

(1.30") Duration

A Starts At 0"

Eric Skytterholm Egan

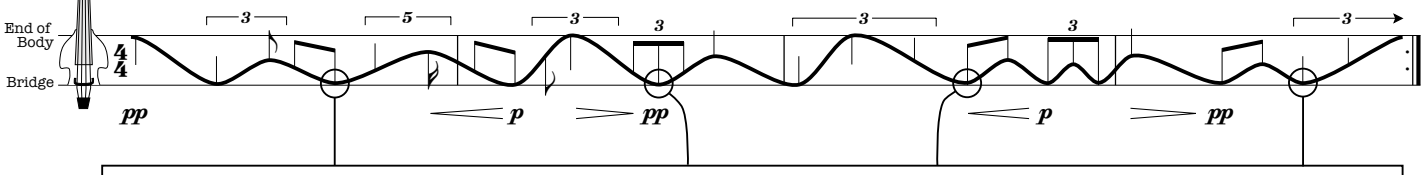
(♩=60) Quiet and Reserved, yet with Conviction

All Strings Dampened (Muted) with Left Hand Unless Pitches Are Stated

↑↓ Vertical Bowing (VB) - Bow Almost Parallell to the Strings (60 - 80° Twist Away from the Normal Angle)

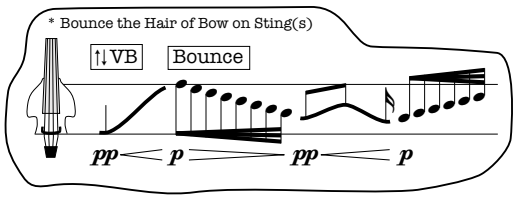
III + IV (roughly; not strictly both strings at all times)

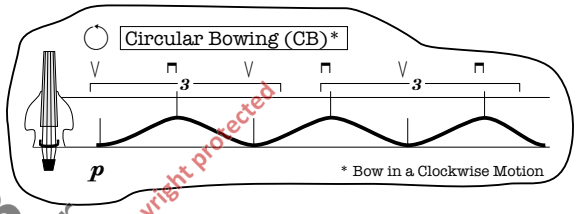
Repeat until Section B

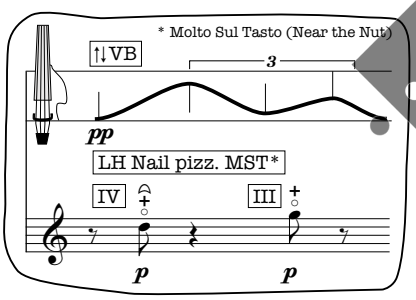


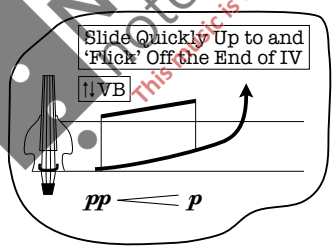
Hold the bow at an angle where it is almost parallell to the string, and bow up and down, rather than across them (a little sideways movement is fine). This should create a wispy, scraping sound.

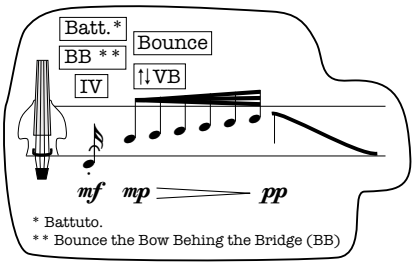
Insert one of the seven cells below as a "wedge" once or twice in every repeat, as a wedge at (not in the duration of) one of the indicated quavers. Do this seamlessly to ensure that the musical flow is not arrested. Each repeat should be different.

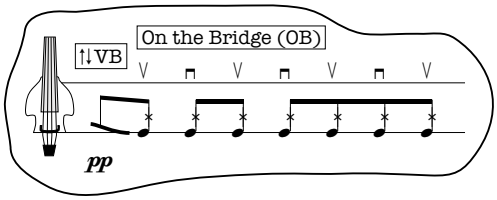


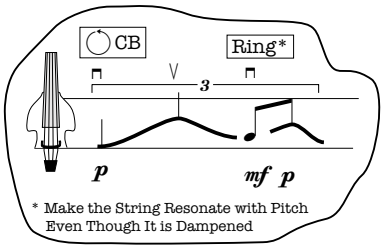












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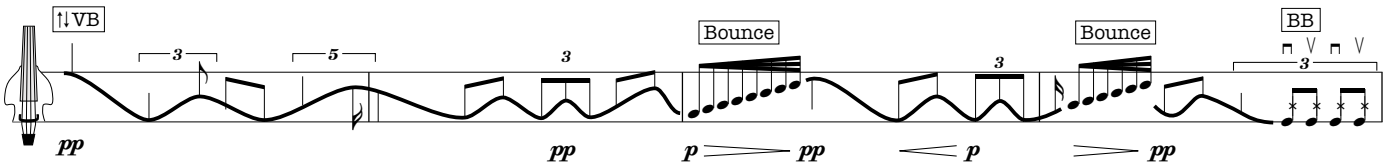
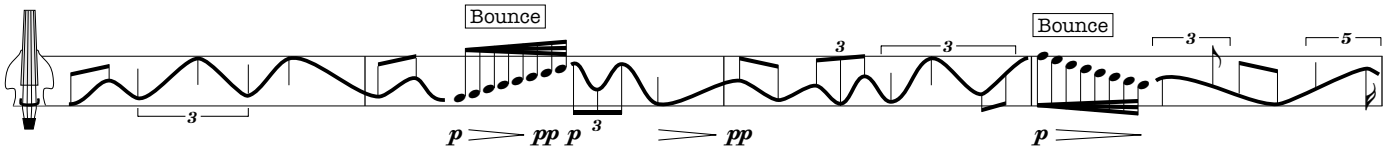
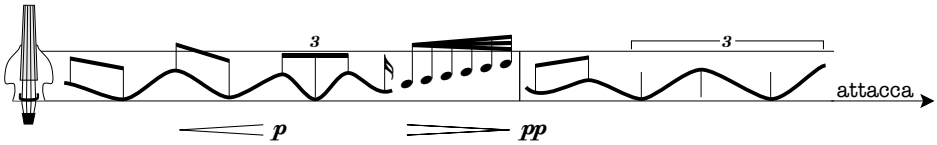
(2.28")

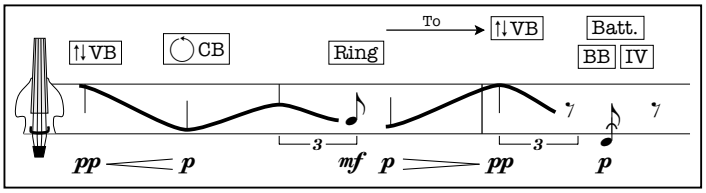
B 1.30"

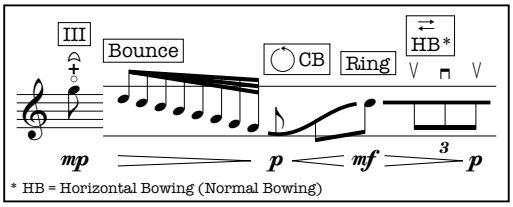


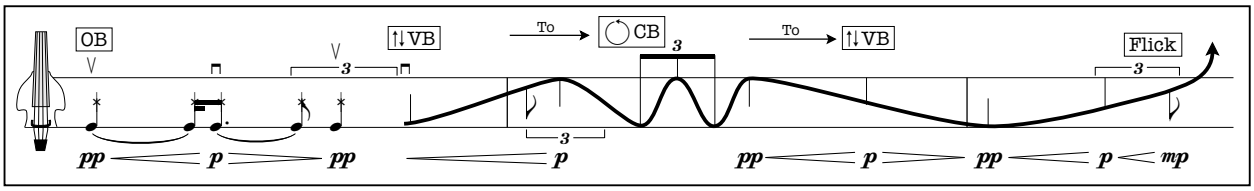


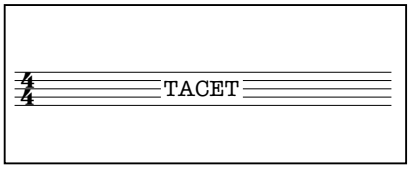


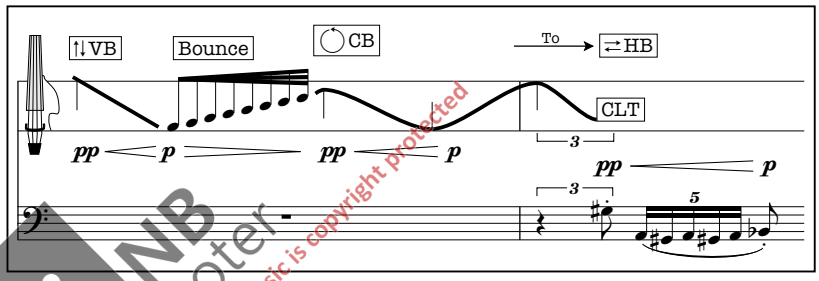
For the rest of B, play the boxes below in any order, moving loosely from top to bottom. Each box can be played several times. You should jump seamlessly between them, as if they were written as a continuous musical chronocourse. If you need space to rest, do this briefly between boxes, or jump to a TACET box. You will be given the following times in the audio score: 2.00" - 2.30" - 3.00" - 3.30". The click will begin one bar before section C. At this point you should be playing one of the lowest boxes.

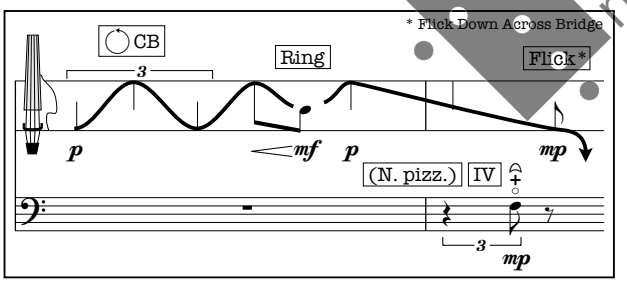


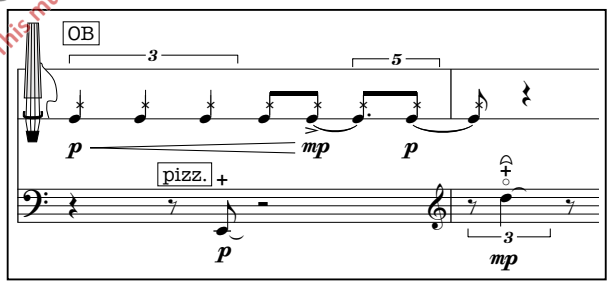


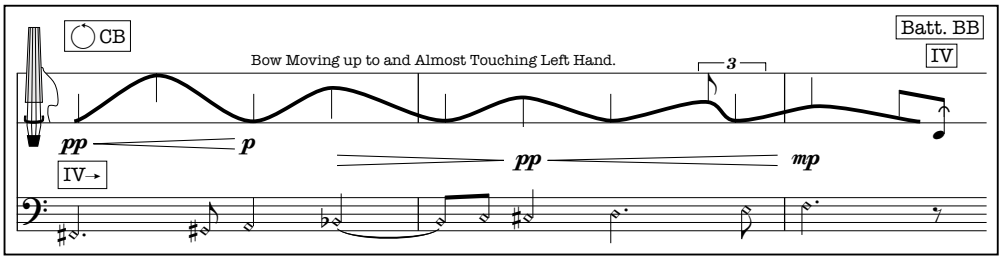


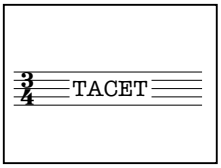


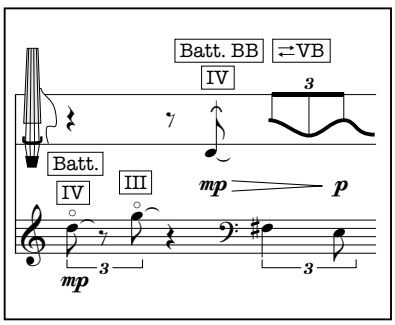


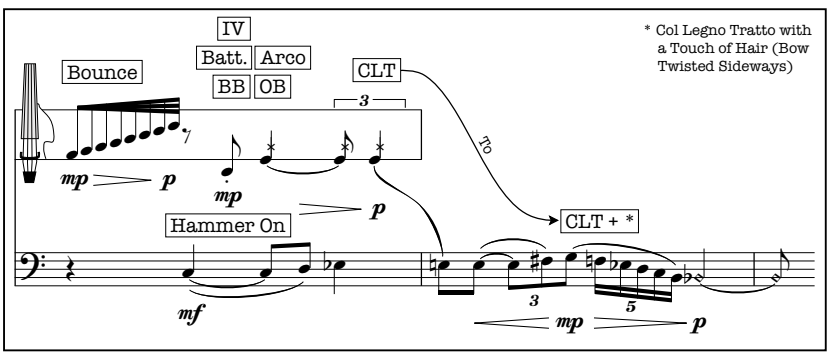












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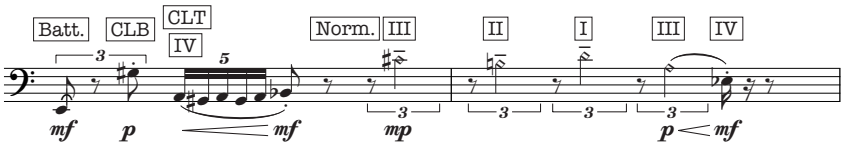
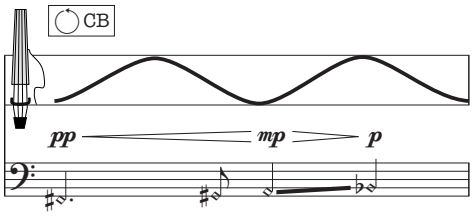
D.B.
③

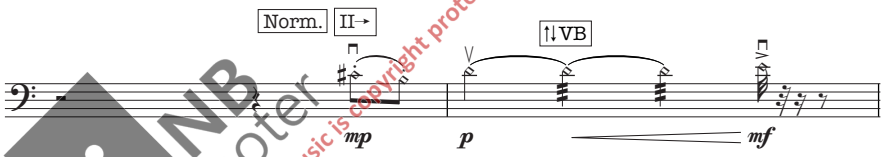
(1.32")

C 3.58"

Begin with the first, then play the rest of the cells on these two pages in any order. Only play each cell once, and move directly from one to the next without a break. You may decide upon the order at any time before the concert. You may also chose to cut out the boxes and glue them in in your chosen order to make the section easier to read. The audio score will give you the last bar of B in tempo before the beginning of C.







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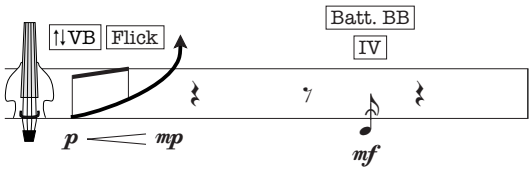

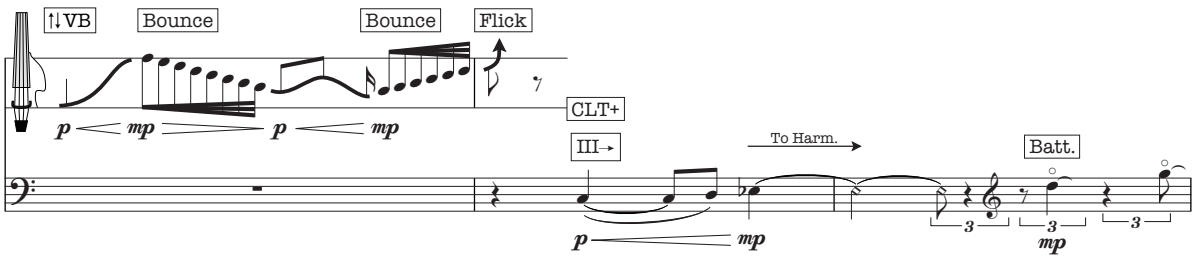

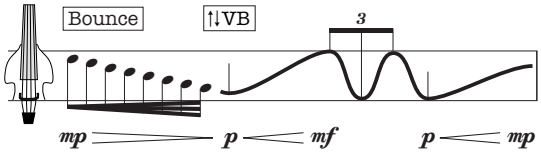

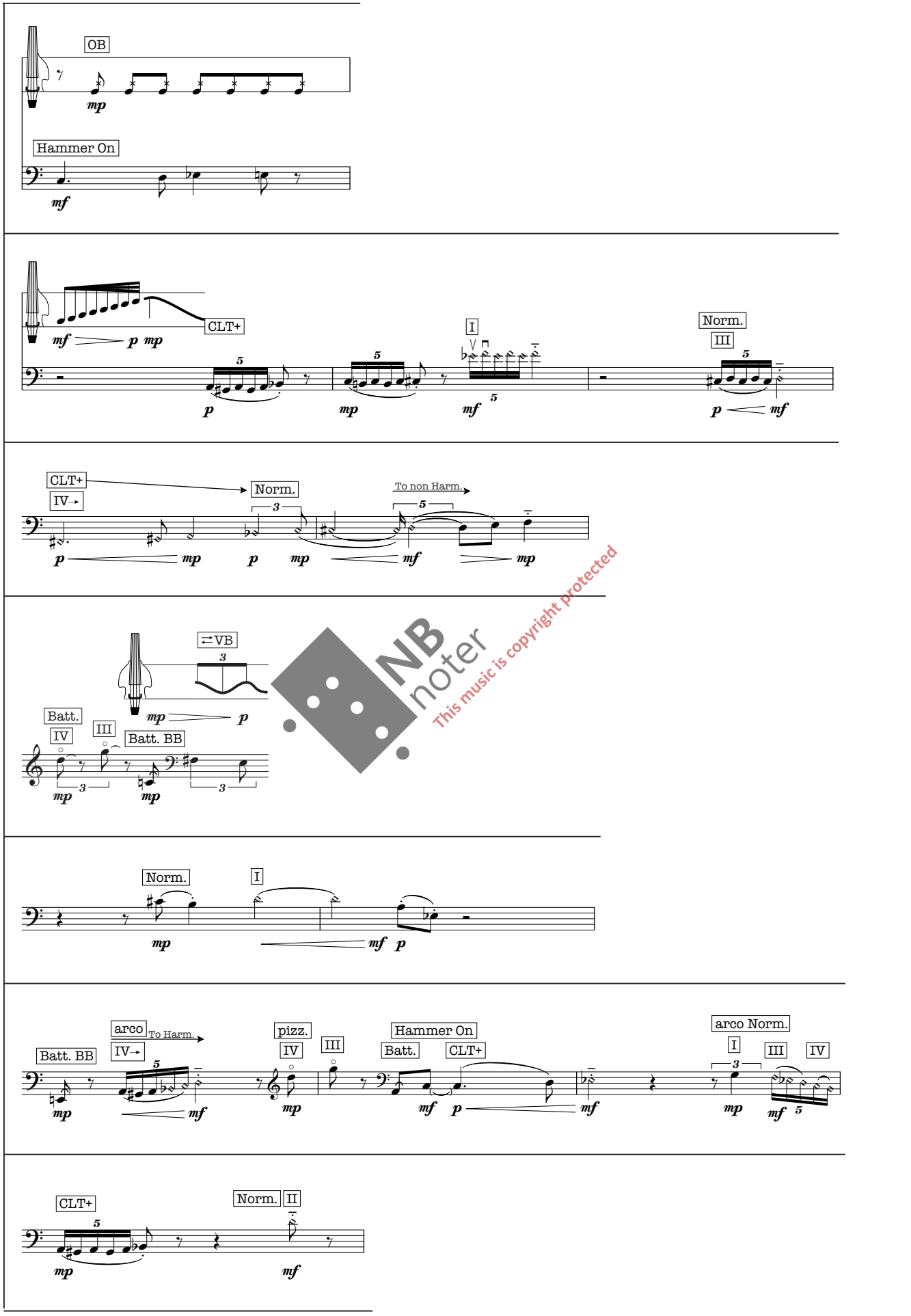

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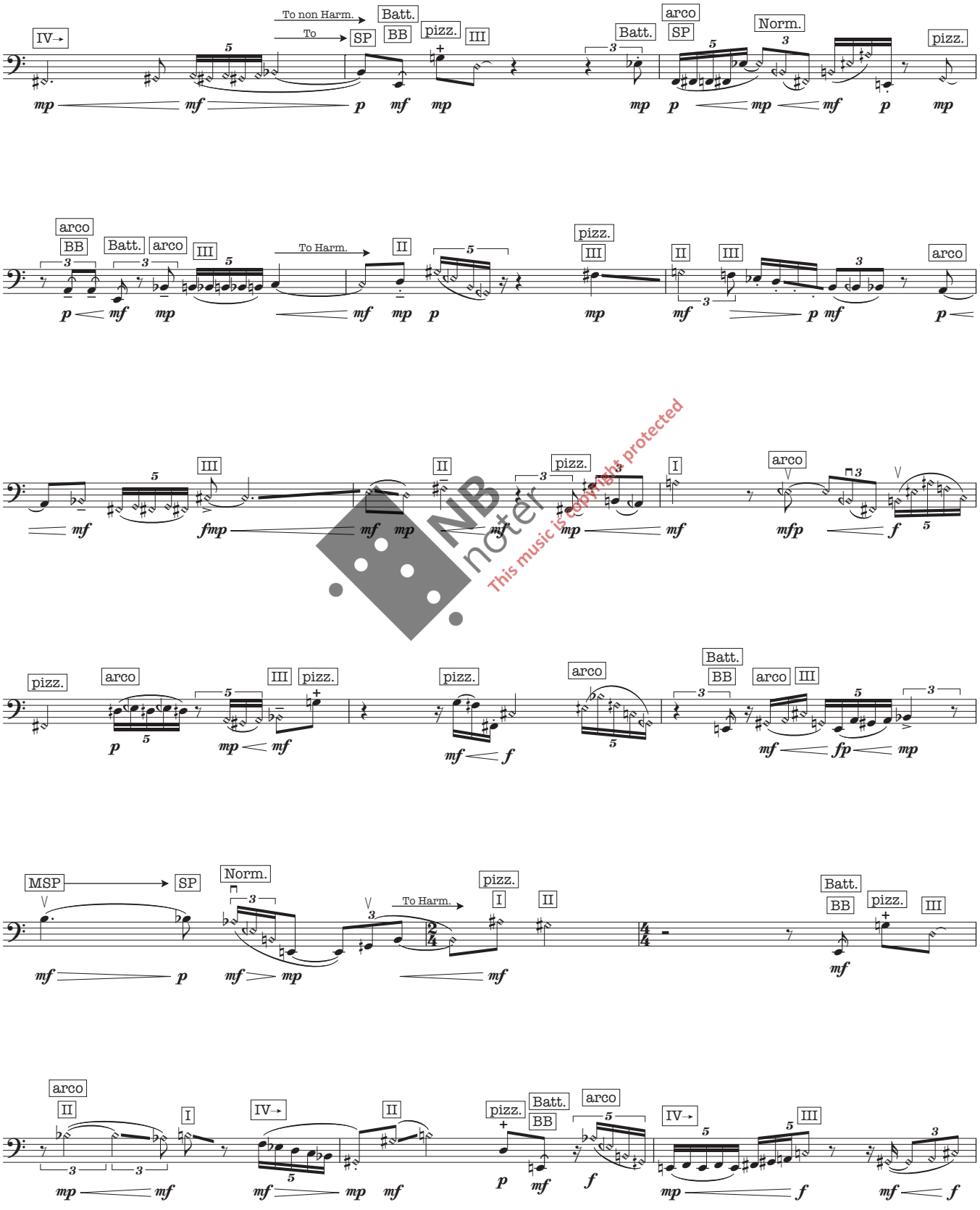
(1.30")

D 5.30"



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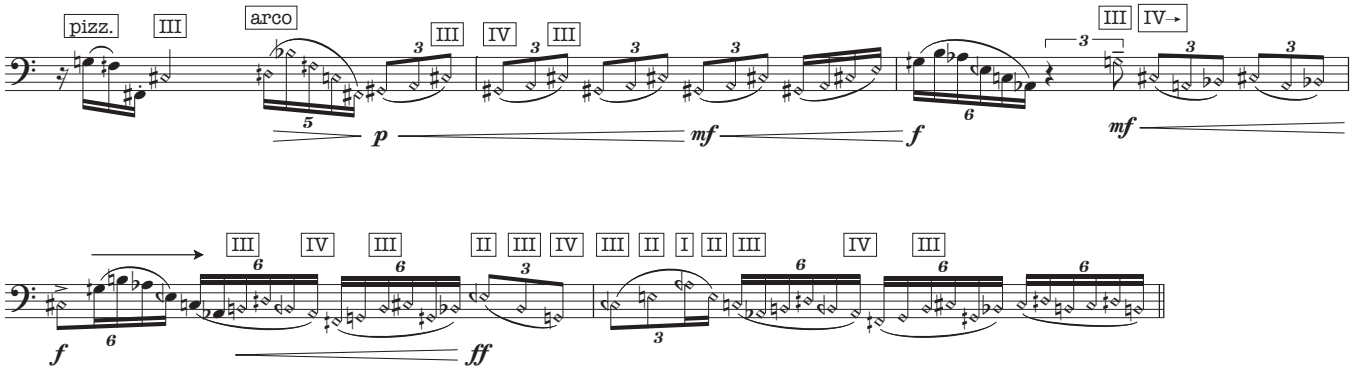
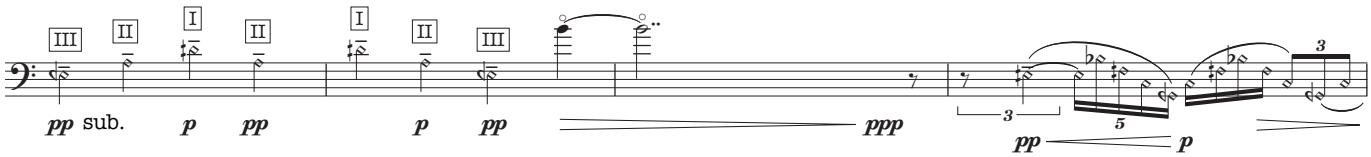
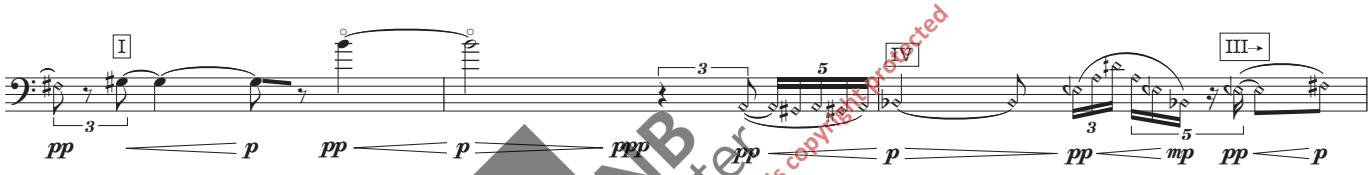


(1.40")

E 7.00"

♩=60 Precise and Reflected With Occasional Spurts of Energy





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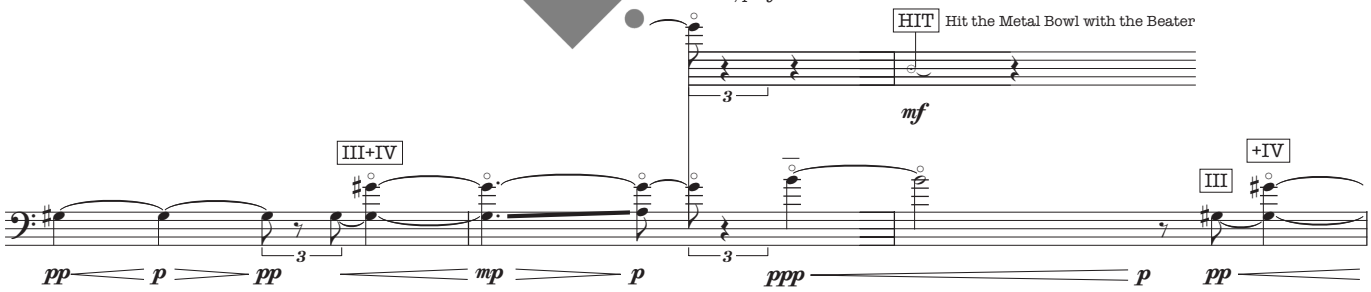
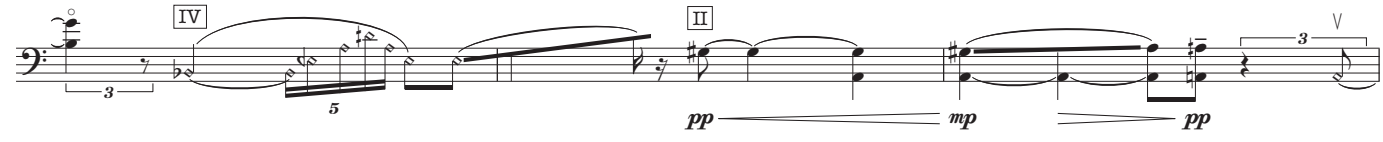
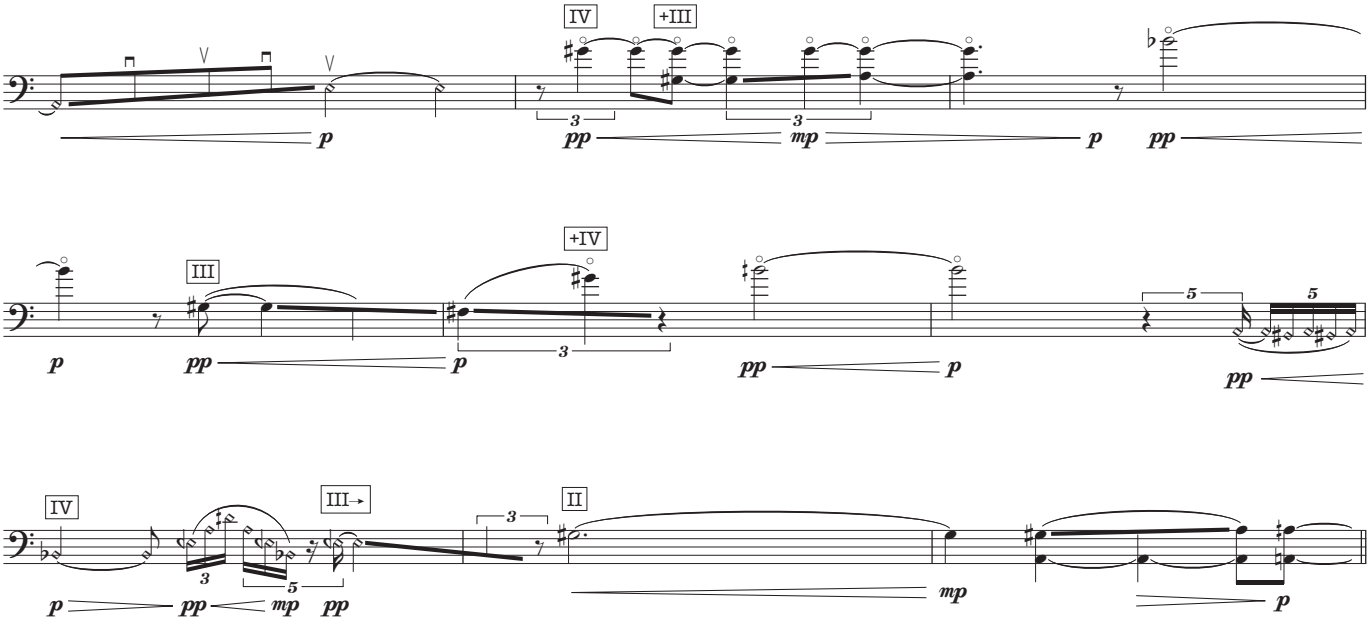
If Using Singing Bowls, play upper ossia bar,
If not, play lower.

HIT Hit the Metal Bowl with the Beater

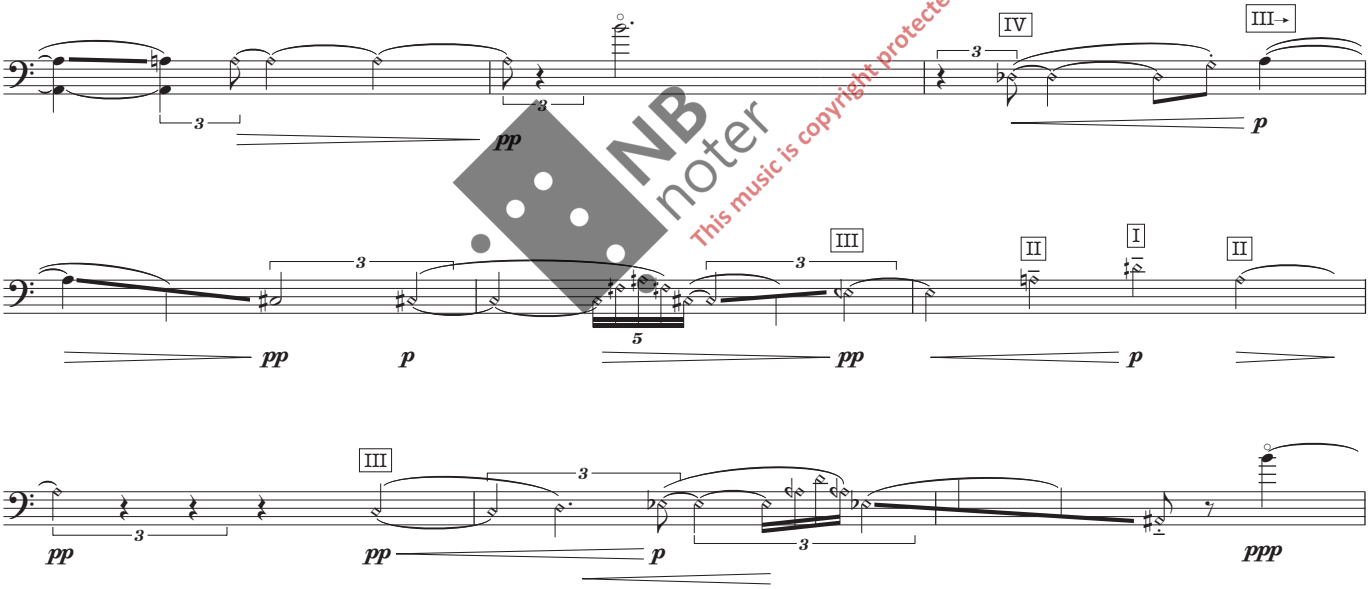






(2.38")

F 8.40"



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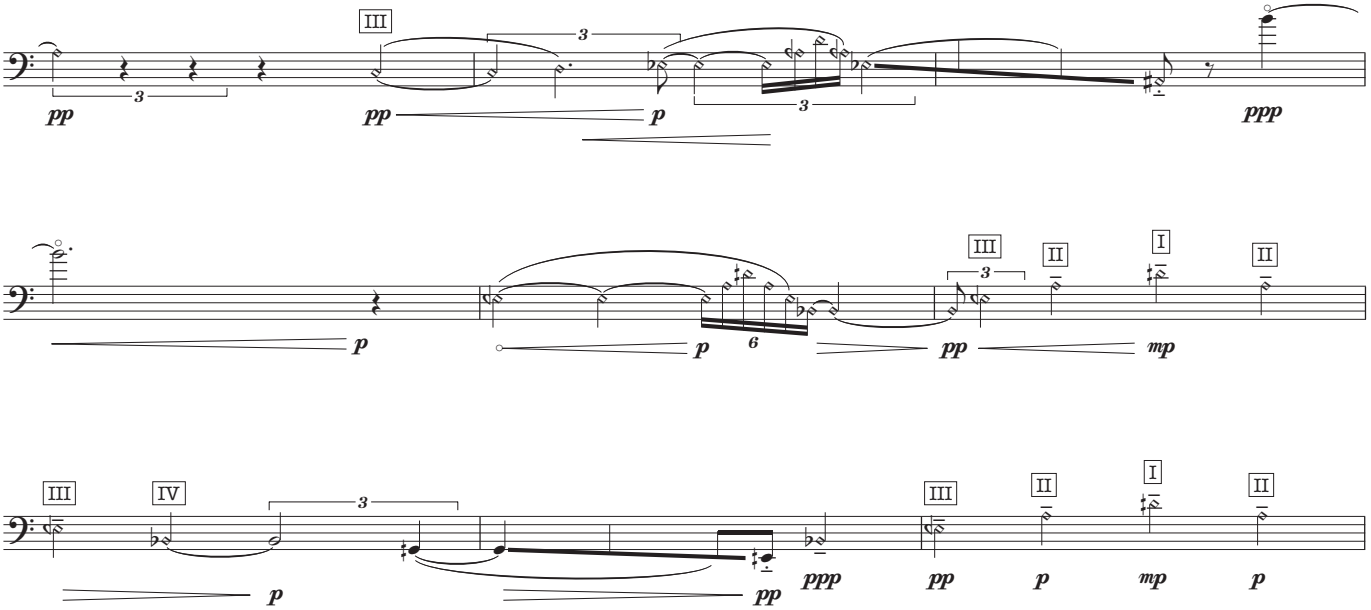

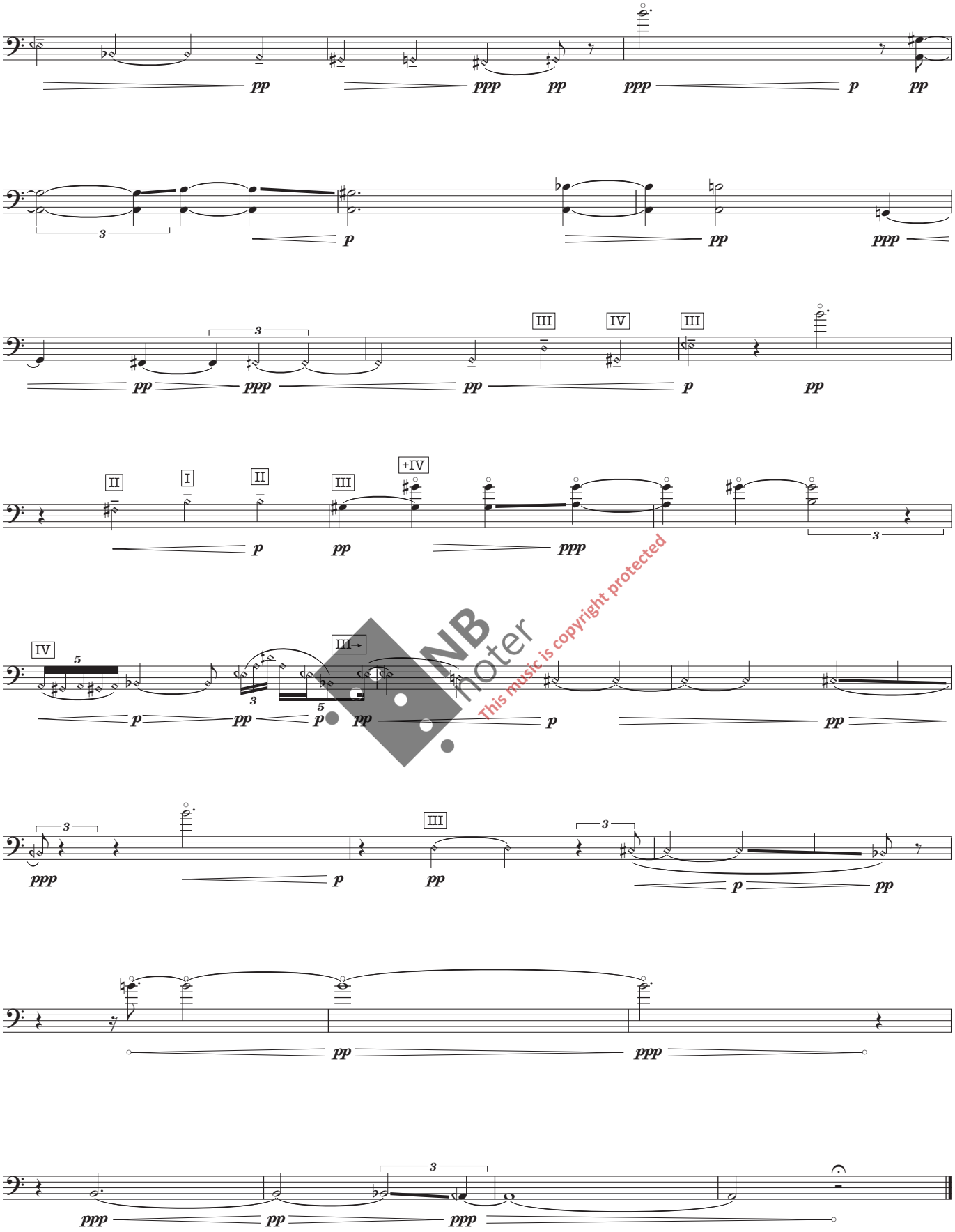

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