

E.B. A 4

for any four instruments

Stephen F. Lilly

(2002)

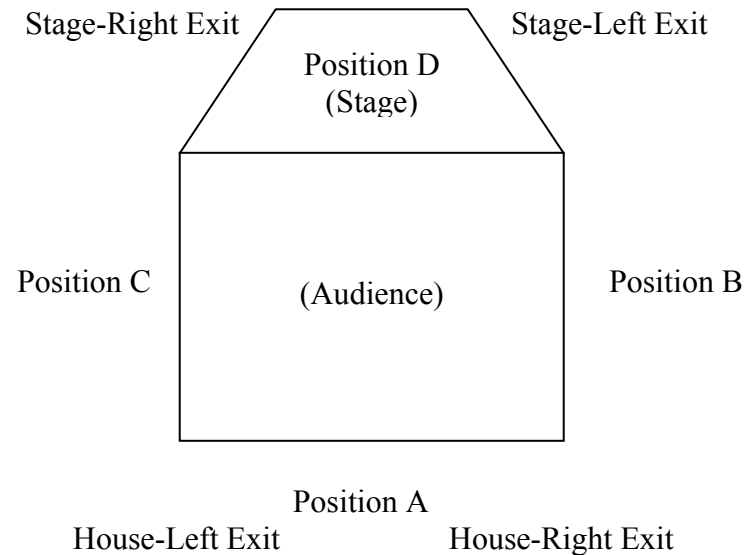
E.B. A 4

Stephen F. Lilly
(Written in memory of Earle Brown)

This work is for any four players.

Each instrument/voice must be able to play all of the indicated pitches in the assigned part. Also, microtones must be possible on all of the instruments as well as glissandos within a quarter-step sharp and a quarter-step flat of certain pitches indicated in the score.

At the beginning of *E.B. a 4*, the four performers should take their respective positions in the hall (see diagram below). At each position, with the exception of the exits, there should be a music stand with the full score. Throughout the work, each performer, with the exception of IV, will move from position to position as indicated in the score. In most cases, the performer must improvise as they move; the score indicates what pitch(es) should be used (placed in boxes), the register (low, middle, or high), dynamic range, and the relative activity. Timbre, and variations thereof (mutes, col legno, alternate fingerings, articulation, etc.), is up to the performer, although variety is encouraged.



This score uses proportional rhythm; all events are placed relative to one another on the page.

White noteheads and black noteheads without stems should be held until the next indicated pitch or rest. However, a rest is always assumed after a staccato articulation, grace note, or beamed and slashed notes.

For long, held notes, bow changes and breaths should be done as inconspicuously as possible. In all cases, one should avoid synchronous bow changes/breaths within the ensemble.

Grace notes and beamed notes with slashes should be played as fast as possible.

The only simultaneous events are marked with vertical arrows (see symbols below).

When performers are in motion, the “tempo” of the piece should be determined by their relative positions (e.g. if Player I is halfway between positions A and B, everyone should be relatively halfway between that performer’s position indications in the score). In the event that two or more performers are in motion, nonmoving performers may choose which performer to follow unless otherwise indicated in the score with a simultaneous event arrow. If no players are in motion, then each system should be treated as approximately thirty seconds worth of time.

The speed with which each movement between positions is made is at each performer’s discretion. The performer does not necessarily have to take the most direct route but should always move in the general direction of the next position. Also, the performers should feel free to rotate as they move. Although, this should be done in an unpredictable manner and should not, in any way, be comedic.

Horizontal arrows indicate gradual changes in register, activity, and position.

The other nontraditional symbols are explained below:

♯• - Quarter-step sharp

###• - Three-quarter-step sharp

↓ - Simultaneous event

Position A - Player is sitting or standing, stationary, at the indicated position

→ Position D ← - Player is in motion, passing by the indicated position

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The musical score is divided into two systems, each with four staves labeled I, II, III, and IV. The first system includes four boxed labels: Position A, Position B, Position C, and Position D. The notation includes various dynamics such as *p*, *mp*, *f*, *mf*, and *pp*. Slurs and hairpins indicate dynamic changes and phrasing. Glissandos are marked with "gliss." and curved lines. Bends are indicated with wavy lines and the text "bend pitch".

System 1:

- Staff I:** Position A. Starts with a downward arrow. Dynamics: *p*, *mf*, *p*. Includes a glissando.
- Staff II:** Position B. Dynamics: *mf*.
- Staff III:** Position C. Dynamics: *mp*, *p*, *f*, *p*, *mf*, *p*. Includes a glissando.
- Staff IV:** Position D. Dynamics: *mp*, *f*, *p*, *f*.

System 2:

- Staff I:** Dynamics: *p*, *f*, *mf*, *p*, *mf*, *p*, *mp*, *fp*. Includes glissandos.
- Staff II:** Dynamics: *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *p*. Includes a "bend pitch" wavy line.
- Staff III:** Dynamics: *mf*, *f*, *p*, *f*, *p*. Includes a "bend pitch" wavy line.
- Staff IV:** Dynamics: *pp*, *mf*, *mf*, *p*, *mf*, *p*. Includes a "bend pitch" wavy line.

Position A

Improvise with given pitch classes in the highest register of instrument

I *ff* *mp* Dynamic range: *mp-f* On average, play 1" out of every 6"
 II *ff* *mp* Cut off when improvisation begins, before Instrument III
 III *ff* *mp* Cut off 1"-2" after Instrument II
 IV *ff* *mp* Dynamic range: *mp-f* On average, play 1" out of every 6"
 Improvise with given pitch classes in the lowest register of instrument



Position C

Position D

I Slowly increase activity until On average, play 1" out of every 2"
 Dynamic range: *mf-ff*
Erratic: Unstable timbre (pizz., col legno, fluttertongue, alternate fingerings, etc.) and frequency (within a quarter step flat or sharp) fluctuations, erratic, and arhythmic. **Erratic**
 II *mf-ff*
Position C
Erratic: Unstable timbre (pizz., col legno, fluttertongue, alternate fingerings, etc.) and frequency (within a quarter step flat or sharp) fluctuations, erratic, and arhythmic.
 III *mf-ff*
 IV Slowly move improvisation higher until in the highest register of instrument

Position B

Erratic

Erratic

Non vibrato

Position A

Non vibrato

f

mp

f

mp

Position B

Improvise with given pitch classes in the lowest register of instrument

On average, play 3" out of every 4"

Dynamic range: *ppp* – *p*

Slowly decrease activity until

ord.

gliss.

f

sfz p

sfz p

gliss.

fp

ppp

Erratic

ord.

sfz

sfz

Erratic

p

f

p

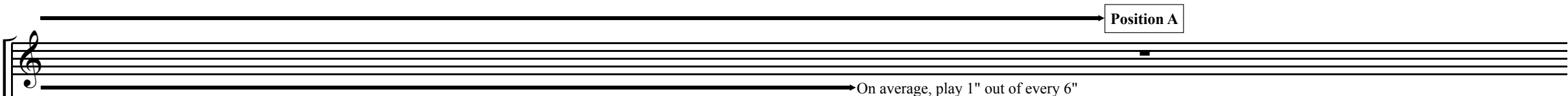
ppp

Improvise with given pitch classes in the highest register of instrument

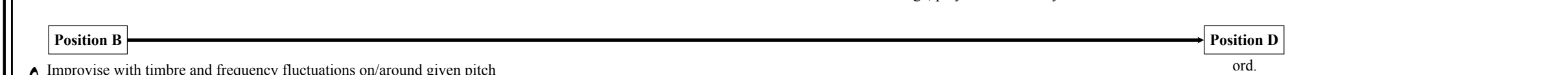
On average, play 1" out of every 5"

Slowly move improvisation lower until

Dynamic range: *ppp* – *p*

I  Position A

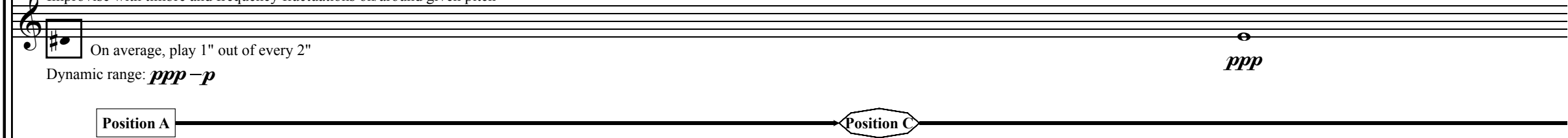
On average, play 1" out of every 6"

II  Position B Position D

Improvise with timbre and frequency fluctuations on/around given pitch ord.

On average, play 1" out of every 2"

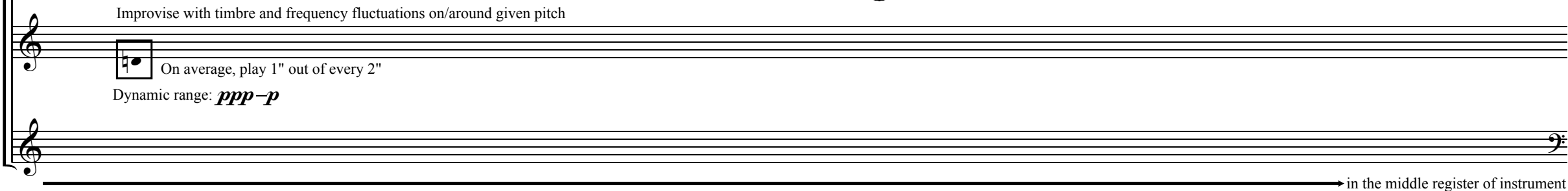
Dynamic range: *ppp* - *p* *ppp*

III  Position A Position C


Improvise with timbre and frequency fluctuations on/around given pitch

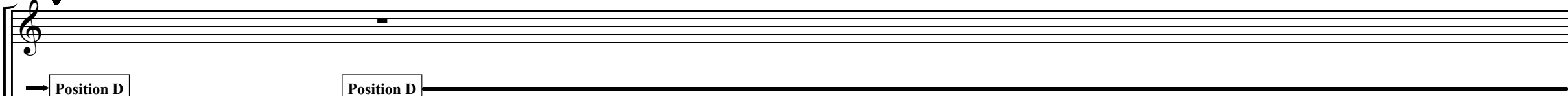
On average, play 1" out of every 2"

Dynamic range: *ppp* - *p*

IV 

in the middle register of instrument

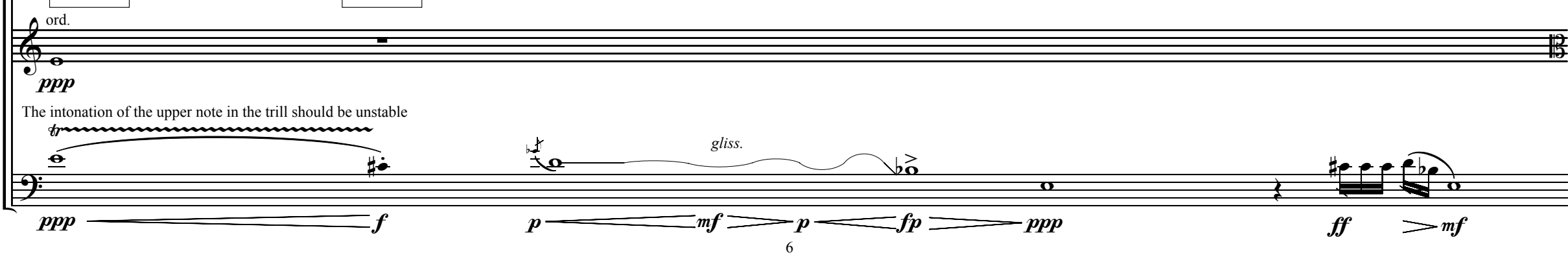
II  Position D

III  Position D Position D

ord.

ppp

The intonation of the upper note in the trill should be unstable

IV 

ppp *f* *p* *mf* *p* *fp* *ppp* *ff* *mf*

6

I
 II
 III
 IV

Position C
 Position B

\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow

ff pp ppp ff pp ppp

p pp ppp ff pp ppp

I
 II
 III
 IV

Position C
 Position B

Improvise with timbre and frequency fluctuations on/around given pitch
 On average, play 1" out of every 3"

Dynamic range: $mp - f$

Improvise with timbre and frequency fluctuations on/around given pitch
 On average, play 1" out of every 3"

Dynamic range: $mp - f$

Improvise with timbre and frequency fluctuations on/around given pitch
 On average, play 1" out of every 3"

Dynamic range: $mp - f$

ff mf fff mf f mp

I

II

III

IV

Position A

Position D

Slowly decrease activity until

On average, play 0" out of every 3"

p *f* *gliss.* *p* *mf p* *mf*

I

II

III

IV

Slowly increase activity until

Exit House-Right

Exit Stage-Left

On average, play 3" out of every 3"

On average, play 0" out of every 3"

fff