

# **E.B. A 5**

Stephen F. Lilly

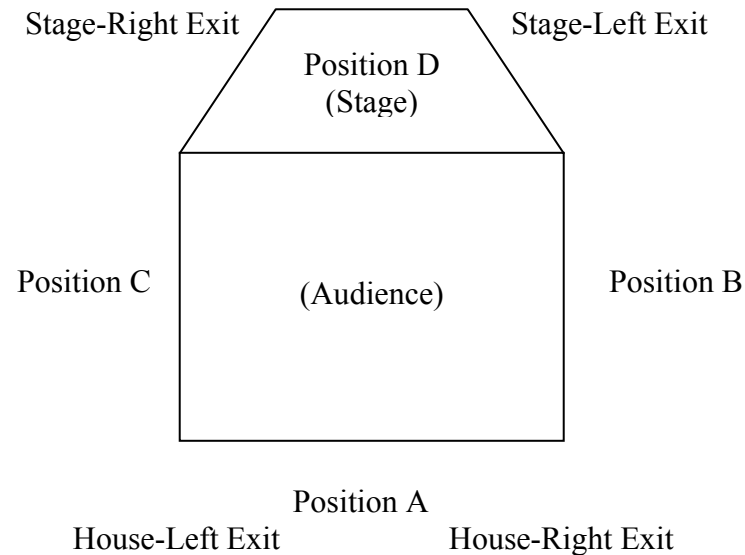
# E.B. A 5

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

This work is for any five 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 5*, the five performers should take their respective positions in the hall (see diagram below). At each position, there should be a music stand with the full score (This includes offstage House-Right but nowhere else backstage). Throughout the work, each performer, with the exception of V, 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

E.B. a 5

Position A

Offstage House-Right

Position B

Position C

Position D

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

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

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

*p* *mf* *p* *mf* *p* *mf* *p*

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

*mf* *f* *mf* *p* *bend pitch* *f* *mf* *pp* *mf* *pp* *mf* *pp* *p* *mf*

*bend pitch* *f* *bend pitch* *f* *bend pitch* *f* *p* *bend pitch* *f* *p*

*bend pitch* *mf* *pp* *mf* *mf* *p* *mf* *p* *bend pitch* *mf* *p*

I *pppp*

Offstage House-Right → Position A

Improvise with given pitch classes in the highest register of instrument

II *ff* → *mf* Dynamic range: *mp* - *f* On average, play 1" out of every 6"

III *ff* → *mp* Cut off when improvisation begins, before Instrument IV

IV *ff* → *mp* Cut off 1"-2" after Instrument III

V *ff* → *mp* Improvise with given pitch classes in the lowest register of instrument On average, play 1" out of every 6" Dynamic range: *mp* - *f*

Position C → Position D

II Slowly increase activity until → On average, play 1" out of every 2" Dynamic range: *mf* - *ff*

III *Erratic*: Unstable timbre (pizz., col legno, fluttertongue, alternate fingerings, etc.) and frequency (within a quarter step flat or sharp) fluctuations, erratic, and arhythmic. *Erratic* Dynamic range: *mf* - *ff*

IV *Erratic*: Unstable timbre (pizz., col legno, fluttertongue, alternate fingerings, etc.) and frequency (within a quarter step flat or sharp) fluctuations, erratic, and arhythmic. Dynamic range: *mf* - *ff*

V Slowly move improvisation higher until → in the highest register of instrument

Non vibrato

I *ppp* *f* *mp* Position B

II Erratic *mp* Erratic Non vibrato

III Erratic Position A *f* *ppp*

IV Non vibrato *f* *mp*

ord. *sfz* *sfz* Erratic

I *p* *f* *p* *ppp* Position B

II *gliss.* *f* *sfz p* *sfz p* *gliss.* *fp* *ppp* Erratic

III Position B

IV *ppp*

V

Improvise with given pitch classes in the middle register of instrument  
Dynamic range: *ppp* - *p*  
On average, play 3" out of every 4"  
Slowly decrease activity until

Improvise with given pitch classes in the highest register of instrument  
Dynamic range: *ppp* - *p*  
On average, play 3" out of every 4"  
Slowly move improvisation lower until

Improvise with given pitch classes in the highest register of instrument  
Dynamic range: *ppp* - *p*  
On average, play 1" out of every 5"  
Slowly move improvisation lower until

Position A

Position B

I  
Improvise with timbre and frequency fluctuations on/around given pitch  
On average, play 1" out of every 2"  
Dynamic range: *ppp* – *p*

II  
On average, play 1" out of every 12"  
*ppp*

III  
On average, play 1" out of every 6"  
in the lowest register of instrument

Position A

Position C

IV  
Improvise with timbre and frequency fluctuations on/around given pitch  
On average, play 1" out of every 2"  
Dynamic range: *ppp* – *p*

V  
in the middle register of instrument

Position D

Position D

I  
ord.  
*ppp*

II  
ord.

III  
The intonation of the upper note in the trill should be unstable  
*ppp* — *f* — *p* — *mf* — *p* — *fp* — *ppp*  
gliss.

Position D

Position D

IV  
ord.  
*ppp*

V  
*fp* — *ppp*  
*ff* > *mf*

Position C

Position B

*p* *pp* *ppp* *ff* *pp* *PPP*

Position C

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*

Position B

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

Dynamic range: *mp-f*

*ff* *mf* *f* *mp*



I **Position A**  
 II **Position D**  
 III **Position A** → **Exit House-Right**  
 IV **Position D**  
 V *p* *gliss.* *f* *p* *mf* *mf*

I Slowly increase activity until → On average, play 3" out of every 3"  
 II → **Exit Stage-Right**  
 III → On average, play 0" out of every 3"  
 IV → On average, play 0" out of every 3"  
 V → *fff*

I Slowly increase activity until → On average, play 3" out of every 3"  
 II → **Exit Stage-Right**  
 III → On average, play 0" out of every 3"  
 IV → **Exit Stage-Left**  
 V → *fff*