

DRAFT 091015

Authors Note

This score for Julius Eastman's *Stay On It* is a realization based closely on the December, 1973, live recording by the University of Buffalo's Creative Associates ensemble (New World Records 80638-2, *Unjust Malaise*). This is a slightly revised version from the one used by Ne(x)tworks during its first performance of the work on 6/7/06 at ISSUE Project Room's Carroll Street silo space. Without access to any of Eastman's notes or notation, decisions about formal procedure, rules for material element inclusion, duration, etc. were left to our informed yet limited interpretation of the New World recording. We prepared by studying extant examples of Eastman's original scores, communicating with Creative Associate musicians who knew Julius and worked with him on this piece, and by doing a lot of listening. We made sure to maintain awareness of the music's spirit and that of the Creative Associates generally. By doing so, the level of freedom given to the musicians section to section is fairly broad, even when the primary material seems severely circumscribe. As the piece "devolves" formally and materially, these freedoms increase. The result is explosive yet surprisingly controlled. Ne(x)tworks found these moments of organized chaos the most challenging to effectively create, and they are the core of performing *Stay On It*.

Cornelius Dufallo and Chris McIntyre

Performance Notes

General note about instrumentation

The instrumentation on the 1973 recording is voice, piano, violin, clarinet, two saxophones, marimba, and xylophone. With the exception of voice, piano, and mallet percussion (which we feel should be included in every performance), the instrumentation of this realization is quite free. Consideration should be given to overall ensemble timbre, balance of register, and to generating a powerful group sound.

Layering Cells

The layering cells can be superimposed upon the main theme with a large degree of freedom regarding timing, repeats, phrasing and dynamics. With the exception of the "deconstruction" sections, it is advisable for the layering cells to maintain a rhythmic relationship to the main theme. During the "deconstruction" sections the cells may be used to break away from the established pulse.

Solos

Solos can be "outside" the established rhythm and harmony of the ensemble material. It is generally preferable for the solos to maintain some motivic relationships to the layering cells or the main theme.

Deconstruction

The deconstruction process (sections 4-8) begins with one player (in section 4 it is the piano) moving slightly out of phase with the other instruments. Gradually other instruments also begin to leave the group pulse, bringing in previously executed material from the layering cells and other sections. The music should devolve slowly from tight ensemble playing to disjointed, quasi-chaotic juxtapositions of materials from previous sections of the piece.

Other notes

Cue into Section 4: in the recording a long and fairly loud sustained note appears to act as a cue into section 4. This cue may be conducted as a visual cue, or simply played as an aural cue. The ensemble must devise a reliable system of cues, appropriate to the preferences and needs of the individual players.

Section 4: Please note that the piano initiates the deconstruction process in this section.


Section 10: This is a transcription of Peter Kotik's performance on the '73 recording. The pianist may play this section as written, or improvise in the style of what is written.

Erroneously, there is no Cell 7

Stay On It (1973)

Julius Eastman
realized by C. McIntyre & C. Dufallo
for Ne(x)tworks

$\text{♩} = 96 - 100$ **1** Main Theme
tutti repeat until cue



f (only)

Layering Cells

Cell 1
(Any octave)



Cell 2
Voice (also 7th) continue...



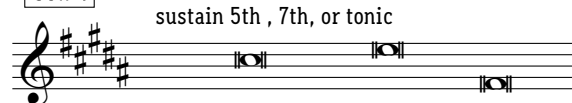
Stay On It Stay On It Stay On It Stay On It

Cell 3



3a 3b 3c

Cell 4
sustain 5th, 7th, or tonic



Cell 5
sustain non-chordal pitch



Cell 6
long decay



2

a 2-3 solos, 1 at a time:
Cells 1 - 4

repeat till cue

Cell 7

b 1 solo: Cell 4 - 5

repeat until cue (long pause)

Cell 7

c 1 solo: Cell 4 - 5

repeat until cue

d

repeat until cue for 2nd ending

3

repeat until cue

Section 3

- Begins like **Section 1**, adding **Cells 3a, b, & c** immediately
- After approx. 45 seconds, **a designated player interrupts** with a new, contrasting yet relative rhythmic motive. Others join in with "mostly" diatonic pitches

On cue, **Section 4** begins like Section 3

Note: Main Theme remains present throughout sections 4 - 6

4

Section 4

- Begins like **Section 3** (Main Theme + Cells 3a, b, &c)
- After approx. 8 iterations of the Main Theme, piano begins deconstruction (see Perf. Note).

On cue, **Section 5** begins like **Section 4**

5

Section 5

- Begins like **Section 4**
- After approx. 6 iterations of the Main Theme, begin deconstruction, predominantly Cells 4 & 5

On cue, **Section 6** begins like **Section 4**

6

Section 6

- Begins like **Section 4**
- After approx. 3 iterations of the Main Theme, begin deconstruction with extant Cells, including Cells 8 - 12 (below)

On cue, **Section 7** begins like **Section 4**

Cell 8

Cell 9

Cell 10

Cell 11 non-pitched instrumental sound/snap pizz.

Cell 12 as high as possible

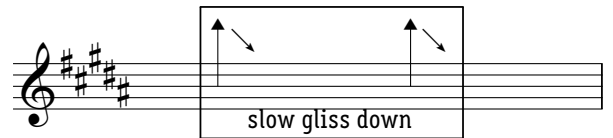
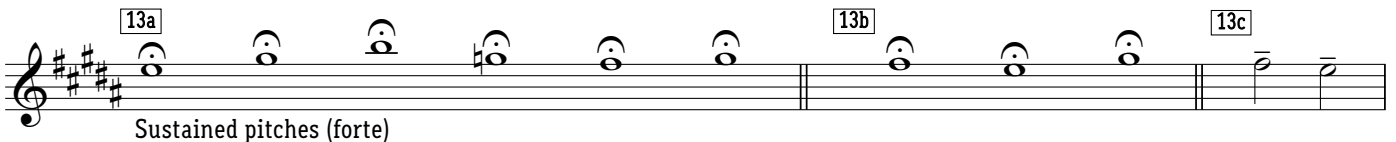
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**Section 7**

- Begins with approx. 1-2 iterations of the Main Theme, then ceases in its original form
- Deconstruction begins quickly with improvised material based on extant Cells, predominantly 13a, b, & c (below). Freely improvised sounds also included.
- Ends with high register glissandi

Note: Section 7 has the longest duration and widest variety of material within the deconstruction sections (4 - 8)

On cue, **Section 8** begins like **Section 7**



8

**Section 8**

- Begins with only a vague iteration of Main Theme
- Ensemble very quickly returns to composite texture achieved during Section 7
- Ends with high register glissandi & diminuendo, slower moving and for a much longer duration than before

Piano begins **Section 9** *ppp*, glissandi very slow crossfade (to niente)



molto poco a poco diminuendo

9

Section 9

- duration approx. 6 min
- Secondary Theme remains present (as written) throughout Section 9
- Tutti cresc. & dim. over course of entire section
- Pitch material below is added measure by measure ad lib.
- Ends when piano begins Section 10 (ensemble crossfade)

Secondary Theme

♩ = 66 - 70

*pp molto poco a poco cresc. e dim.*

Repeat until crossfade with Section 10



10

- Piano solo with tambourine Coda
- Transcription of Petr Kotik's 1973 improvisation

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various intervals and accidentals. The lower staff is in bass clef and contains a rhythmic accompaniment of chords, primarily triads and dyads, with some sixteenth-note patterns.

The second system continues the piano solo and tambourine accompaniment. The melodic line in the upper staff shows further development of the theme, while the bass line maintains a steady accompaniment.

The third system of musical notation shows the continuation of the piano solo and tambourine accompaniment. The melodic line in the upper staff features more complex intervals and phrasing.

The fourth system of musical notation continues the piano solo and tambourine accompaniment. The melodic line in the upper staff shows a more active and rhythmic passage.

The fifth system of musical notation continues the piano solo and tambourine accompaniment. The melodic line in the upper staff shows a more active and rhythmic passage.

The sixth system of musical notation includes a tambourine section. The upper staff has a treble clef and contains a series of 'x' marks representing tambourine hits, with the instruction "tambourine" and "repeat ad lib." above it. The lower staff continues the piano accompaniment, with a "repeat ad lib." instruction below it. A circled cross symbol is placed above the first measure of the upper staff. The system concludes with a double bar line and repeat dots.

crossfade with tambourine