

# Interplay of Bones

six fragments from Finnegans Wake

c 45 minutes

Trombone and Percussion

**Eric Skytterholm Egan**

2016-19

...and in truth, as a poor soul is between shift and shift ere the death he has lived through becomes the life he is to die into:::

The Uses and Abuses of insects, A Visit to Guinness' Brewery, Clubs, Advantages of the Penny Post, When is a Pun Not a Pun?

...we carefully, if she pleats, lift her by her seam hem... till its nether nadir is vortically where... its naval's napex will have to be beand be...

...thence must any whatyoulike in the power of empthood be greater **THan** or less **tHaN** the unitate we have in one...

the rotary process and its reestablishment of reciprocities

If You Do It Do It Now. Delays are Dangerous.

Pantocracy. Bimutualism. Interchangeability. Naturality. Superfetation. Stabimobilism. Periodicity. Consummation. Interpenetrativeness. Predicament. Balance of the factual by the theoretic Boox and Coox, Amallagamated.

James Joyce | Finnegans Wake

# Interplay of Bones

## Equipment:

Trombone with F attachment.

Floor Tom with Rough Skin (e.g. Fiberskyn).

- Stick (standard wooden stick).
- Bow.
- 2 Medium Weight Knitting Needles.
- 2 Heavy, Medium-Soft Beaters.
- Gaffer Tape.
- Sandpaper Block.
- Cigar Tube (half corona).
- Empty Beer Can (330 ml).
- Wooden Block with holes for Tuning Forks.
- 3 Tuning Forks\*
- Resonant Metal Bowl\*

\* Available from composer.

## Notes:

Performers should be seated back-to-back, as close to one another as possible.

If possible, the piece should be performed in the round, in a small venue, with the performers close to the audience.

The performers should feel free to interpret the piece freely, following the guidelines in the score. The duration may vary somewhat, though the performers should aim for somewhere between 40-50 minutes.

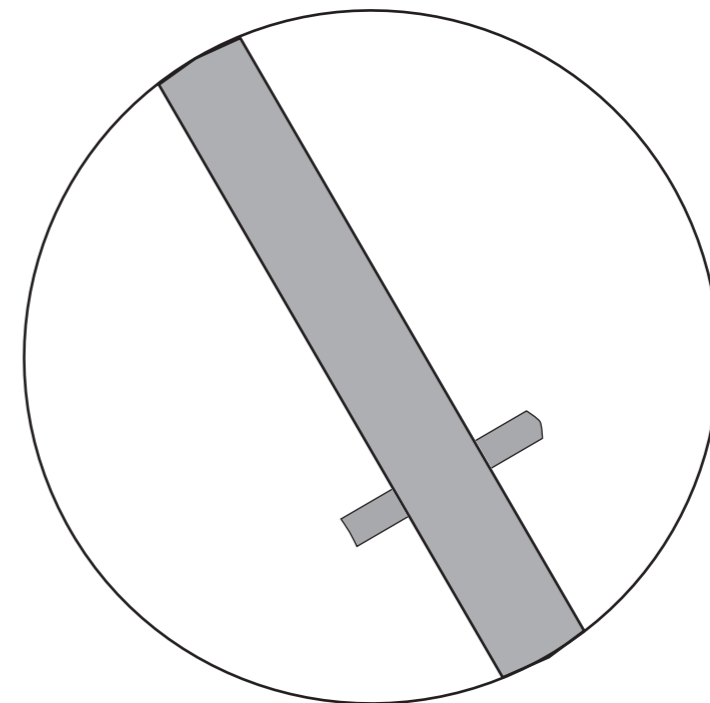
As the performers will not be able to see one another, they must rely on aural cues to guide their way through the work. They should avoid making decisions with regards to the structure of each movement before playing if at all possible; in an ideal performance, the musicians will rely purely on what they hear to navigate the material.

## Preparation of the Floor Tom:

One long strip Gaffer Tape is stretched across the rim of the drum and securely fastened down each vertical side. The tape must be extremely tight, so that it lies flat from rim to rim, suspended over the surface of the skin.

The Cigar Tube should be squeezed under the tape so that it pushes it slightly upwards. It should feel very tight indeed.

In Movement 5, the percussionist should place the Beer Can on the skin, left of the tape. In Movement 6, the Wooden Block, with Tuning Forks, should be placed on the skin, to the right of the tape.



# in Truth

## Interplay of Bones Fragment 1/6

**A** Start Here \*

Nail on Skin  
Thumb *ppp* *pp*

Sandpaper Block  
Snare Drum

Air Only (sempre)  
*pp* *p/ppp* *pp* *p/ppp* *pp*

t/i u s a o u e/t/w/s/h

\* Move slide as if playing, despite this not effecting the sound.

Thumb

*p* *ppp*

*pp* *p/ppp* *pp*

*pp* *p/ppp* *pp*

**D**

e o the li

Begin with cell A. Play B, C, D, E in any order, with long pauses between each. Either player can start each new cell. The other player must determine which cell is being played and join in where indicated. End the movement by playing cell F.

Nail on Rim

*pp* *ppp* *pp* *ppp* *pppp*

*ppp* *pp* *ppp* *pp*

**B**

t/i u death/he/ha s

\* Open Trigger

Thumb

*ppp* *pp*

*ppp* *pp*

*ppp* *p/ppp* *pp* *p/ppp* *pp*

**C**

the li he t/d/i/t o

Percussive Trigger Open

Tap Block

*pp* *ppp* *p*

*ppp* *pp* *p/pp/ppp*

**F** End Here

e th death he has id ough

Thumb

*pp* *ppp*

*pp* *pppp*

*ppp/p* *ppp*

*pp* *ppp* *p* *pp* *ppp*

**E**

e th death he has id ough





# THan or less tHaN

Eric Skytterholm Egan  
Tynemouth, May 2019

## Interplay of Bones Fragment 4/6

\*Touch skin with tip to produce buzz. \*Force tip into skin to bend resonance.

Two Soft Beaters

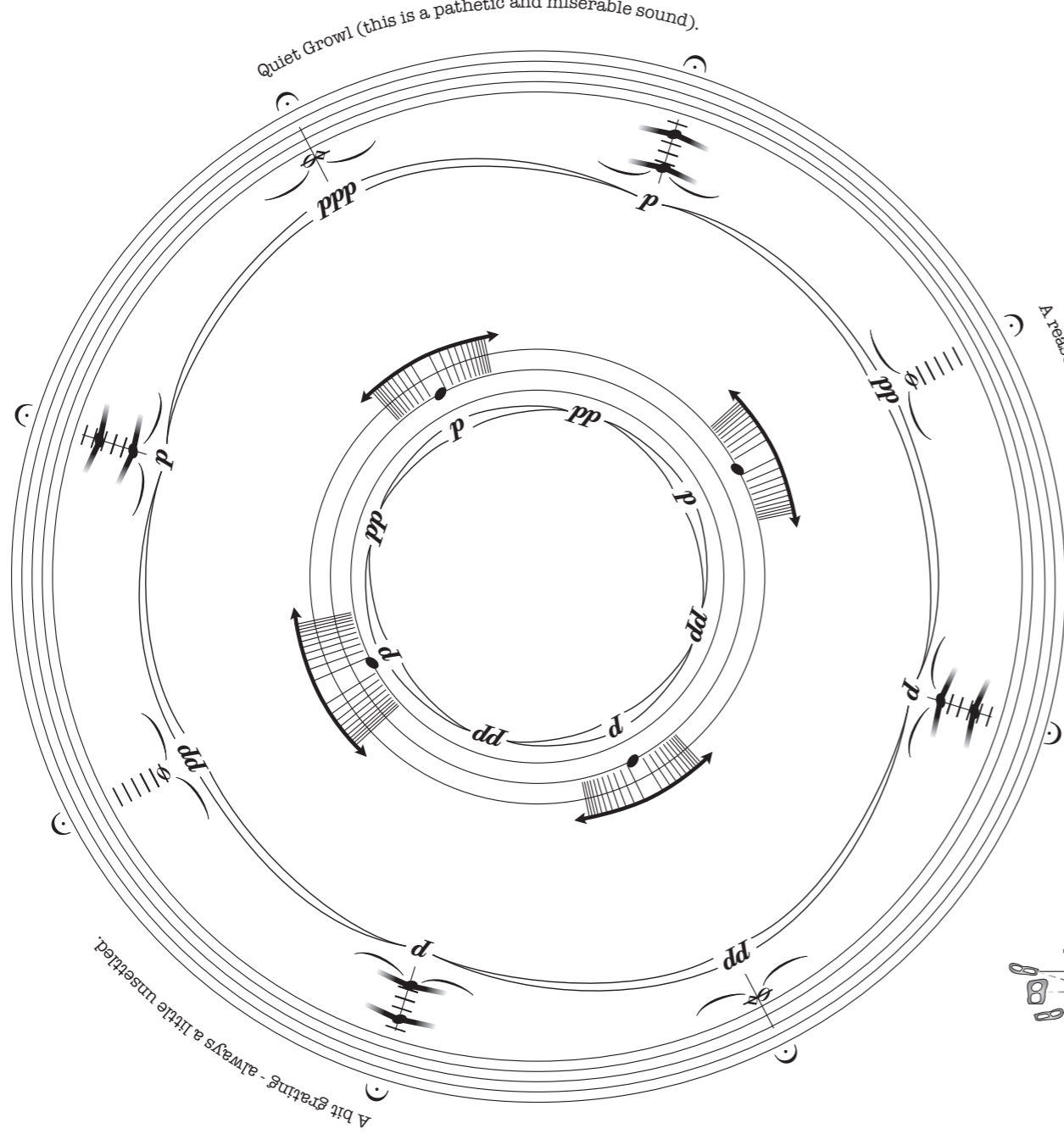
W1  
W2  
Z  
sempre

Begin with percussion solo at W1 - roll tube slowly to W2. Continue with beaters at W2 throughout (apart from the notated rests), interspersing cells from X, followed by cells Y. Insert silences (trombone) or revert to W2 (percussion) in between. Both players should reach Z at the same time.

# reestablishment of reciprocities

Eric Skytterholm Egan  
Tynemouth, May 2019

## Interplay of Bones Fragment 5/6



\* Aim towards a common soundworld.

Bowed  
Tongue of Can

Move Bow on to Rim.

p/PPP

\*\* Pulsing on whatever sound you are playing (with diaphragm).

ppp

\* Click Sound (spit valve or similar).

\* Scrunch Can.

\* Only play this gesture when you start a cell, do not play it when responding to the other performer's cue that they have started one.

Play the central section throughout, with the other sections interspersed. The performers should aim to play all of them, and should aim to end up on the same cells at the same time.

Ricochet

p pp ppp pppp

Move Bow on to Rim.

p/PPP

ppp p q

Slight Tremolo

ppp q

flz.

ppp p q

ppp p q

Move Hand onto Tongue and Dampen.

Ricochet

p pp ppp pppp

Ricochet

subito TACET

p q

Move Hand onto Tongue and Dampen.

p/PPP

# If You Do It Do It Now

Eric Skytterholm Egan  
Tynemouth, June 2019

## Interplay of Bones Fragment 6/6

Soft Rubber Mallets

Fork 1  
Fork 2  
Fork 3  
Bowl A  
Bowl B

*p* (resonance dynamic) *pp*  
(*f*) (required action)

Digeridoo Sound\*

*ppp* ↔ *p*\*\*

\* The staff indicates timbre roughly, based on what harmonics to aim for.  
\*\* Move freely within this dynamic range.

*p* *p pp* *pp*

Digeridoo Sound

*ppp* ↔ *p*

\* Intone these words whilst playing.

Almost Furiously Hectic, yet Quiet and Just About Controlled.

*pp* < *p* *ppp* *p* > *ppp* < *p/ppp* < *p* *pp* > *ppp*

*pp* *pp*

Thin Wooden Sticks

Tape  
Fork 1  
Rim  
Fork 3  
Tube  
Wood  
Can  
Bowl

*pp* *p* *ppp* < *p* *ppp* < *p* > *ppp*

|I|\* -> f Yo-u |Do| I-t D-o I- t |Now|

*pp/p* *pp* *p* *pp*

Digeridoo Sound

*ppp* ↔ *p*

Digeridoo Sound

*ppp* ↔ *p*

*p* *pp*

*p* *pp* *pp* *p*

Digeridoo Sound

*ppp* ↔ *p*

Start with the inner cell, then play any of the others, with silences in between. Each player can move back to the inner cell at any point when neither musician is playing. When they do, the other playing should start playing it immediately as well. They should aim to end the cell together every time.