

Kenneth Eggert

Screenshot

for Chamber Ensemble
Flute, Clarinet, Percussion (Marimba, Snare Drum, "Screen"),
Piano, Violin, Cello

C Score

SCREENSHOT

Instrumentation: flute, B flat clarinet, percussion (marimba, snare drum, "screen,"), piano, violin, and cello.

Duration: 6:46

Composed for the Mostly Modern Festival, Skidmore College, Saratoga Springs, NY, June 2018.

Program Notes:

"Screenshot" is intended to be a reflection on a reflection, so to speak. In the chaotic time of the United States 2018, one of the most commonly shared experiences we have is that of staring into a screen--whether it be cell phone, computer, or television. More specifically there is the common experience of logging into Facebook or any other social media platform. My own experience is the love/hate relationship I have with Facebook, which always provides a kind of "snapshot" of my own life and experience, or of the greater social environment of the nation--and yet this snapshot is tainted by deliberate efforts by "men-behind-the-curtain" to manipulate thought and emotion so as to sow chaos amongst us. The greatest example of this is the divisive issue of guns. I am often fascinated by linguistic connections such as these; the word "shot" being a connection between the action of firing a gun and the action of taking a picture, reducing a complexity of action, thought, and emotion into a single representative image. The relationship with the screen is a bipolar one; we love it for its capacity to entertain and educate, as well as giving us myriad helpful tools--yet we also hate it, for we ultimately know, on a subconscious level, that we are the screen's prisoners. The screen is the puppeteer, and we the puppets. How to break free?

Notes on Notation:

Several times throughout the piece each player will see notations that involve triangular noteheads. These are purely rhythmic notations of stomping the feet on the floor (or perhaps on a wooden sounding board, if it sounds better and can be provided for the performance). The significance of the upward-pointing vs. downward-pointing triangular noteheads is only the alternation of left and right feet. The upward-pointing triangle is always first and can be representative of the individual player's dominant foot. The action of the foot-stomping is either reflective of a militaristic marching (as in mm. 13-14) or a chaotic running (as in m. 28).

Another type of non-standard notation occurs in m. 164 for the percussionist alone. This involves an extra-musical gesture that requires the sacrifice of a decent sized screen, perhaps a computer monitor or flat-screen television. The percussionist must have the screen nearby, along with a standard size hammer. Where notated, the percussionist must strike the screen with the hammer, with enough force to shatter it, perhaps leaving a bullet sized hole. For safety's sake, the screen used should always be plastic, not glass.

An alternative to this could be a staged event where a fake pistol is used, fired at the screen, and a programmed animation makes a bullet hole appear on the screen with the corresponding sound effects (gunshot, breaking glass/plastic).

Percussion Notes:

If one percussionist performs the piece, they must select two hard mallets to play both the marimba and the snare, for they will be required to switch quickly back and forth between these instruments at certain times--too quickly to use separate mallets for each. The challenge will be finding the right mallet to balance the sounds, not making the snare sound too odd while not sacrificing too much of the pitch of the marimba blocks.

Screenshot

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$\text{♩} = 90$

A

Flute

Clarinet in B \flat

Snare Drum

Marimba

Piano

$\text{♩} = 90$

A

Violin

Violoncello

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

13 (Foot Stomping)

Fl. *f* *f*³ 3

Cl. *f* *mf*³ 3

S. D. *f*

Mar. *pp*

Pno. *mf* (Foot Stomping) *f* *p*

Vln. *f* *pp*

Vc. *f* 3 3 3

17

Fl. 3 3 3

Cl. 3 3 3 3 3

S. D.

Mar. *ff* *pp*

Pno. *f* *ff* 3 3

Vln. *ff*

Vc. 3 3 3

21

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

B

f

ff

f

mf

ff

f

arco

f

24

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

ff

ff

ff

ff

38

Fl. *mp*

Cl. *p*

S. D.

Mar.

Pno.

Vln. *mf*

Vc. *f*

42

Fl. *mf*

Cl. *mf*

S. D.

Mar.

Pno.

Vln. *f*

Vc. *f*

46

Fl. *f*

Cl. *f*

S. D.

Mar.

Pno. (8)

Vln. *f*

Vc. *f*

49

Fl. *ff*³

Cl. *ff*³

S. D.

Mar. *mf*

Pno. (8) *pp*

Vln. *ff*

Vc. *mf*

53 D

Fl. Cl. S. D. Mar. Pno. Vln. Vc.

p *mf* (still pizz.)

57

Fl. Cl. S. D. Mar. Pno. Vln. Vc.

61

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

p

mp

63

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

p

mp

arco

66

Fl. *ppp*

Cl. *p* *ppp*

S. D.

Mar.

Pno.

Vln.

Vc. *3*



69

Fl.

Cl. *p*

S. D.

Mar. *dim.*

Pno.

Vln.

Vc.

73

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

f *ff* *ppp* *mf* *f* *ff* *port.* *f*



E

77

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

mp *mf*

82

Fl. Cl. S. D. Mar. Pno. Vln. Vc.

f *p*

This system contains measures 82 through 86. The Flute and Clarinet parts are mostly silent, with a *f* dynamic marking and triplet markings in measures 85 and 86. The Snare Drum and Maracas parts feature triplet patterns. The Piano part consists of a complex chordal accompaniment with many accidentals. The Violin and Viola parts have a *p* dynamic marking and play a rhythmic pattern of eighth notes.

87

Fl. Cl. S. D. Mar. Pno. Vln. Vc.

mp

This system contains measures 87 through 91. The Flute part has a melodic line with a *mp* dynamic marking and triplet markings. The Clarinet part has a rhythmic accompaniment with triplet markings. The Snare Drum and Maracas parts continue with their triplet patterns. The Piano part continues with its complex chordal accompaniment. The Violin and Viola parts continue with their rhythmic eighth-note accompaniment.

91

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

p



94

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

ff

p

ff

98 **F** ♩ = 156

Fl.

Cl.

S. D.

Mar.

Pno.

Vln. **F** ♩ = 156 *pizz.*

Vc. *f*



104

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

110

Musical score for measures 110-115. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Snare Drum (S. D.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one flat (B-flat major/D minor). The time signature changes from 4/4 to 3/4 and back to 4/4. The piano part includes a *mf* dynamic marking. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment.



116

Musical score for measures 116-121. The score continues with the same instrumentation as the previous page. The key signature remains one flat. The time signature is 4/4. The piano part includes a *mf* dynamic marking. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment.

122

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

ff

mf

arco

p

127

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

mf

mf

ff

p

131

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

ff

f

135

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

cresc.

ff

ff

cresc.

ff

cresc.

ff

cresc.

ff

G ♩ = 90

140

Fl. //

Cl. //

S. D. //

Mar. *ff* //

Pno. //

mp

ff

8^{va}

Ped.

Vln. // **G** ♩ = 90

Vc. //

142

Fl. *ff*

Cl. *ff*

S. D. *ff*

Mar.

Pno. *mp*

Vln. *ff*

Vc. *ff*

8^{va}

Ped.

143

Fl. *f*

Cl. *f*

S. D.

Mar. *f*

Pno.

Vln. *f* arco

Vc. *f*



145

Fl. *f*

Cl. *f*

S. D.

Mar. *f*

Pno.

Vln. *f* arco

Vc. *f*

147

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

(8)



149

Fl.

Cl.

S. D.

Mar.

Pno.

Vln.

Vc.

(8)

H

H

p *f* *p* *mf*

165

(add in vocal whoops and hollering)

Fl. *ff*

Cl. *ff*

(smash screen with hammer)

S. D. *fff*

Mar.

Pno. *ff*

(add in vocal whoops and hollering)

Vln. *ff*

Vc. *ff*