

Stay On It

Julius Eastman (1973)

Kyle Gann of the Village Voice noted that Julius Eastman's *Stay On It* was one of the first minimalist works to show the influence of pop music. Although it was a very well-received work at its time (it toured with Creative Associates across Europe) it's hardly been performed since it's initial tour (the New World Records release *Unjust Malaise* features the live recording from a concert at SUNY Buffalo on December 16, 1973).

It's from that recording that I transcribed the basic skeleton that follows. I wasn't able to get a lot of information about the original "score" or the composers thoughts on its performance. But records seem to indicate that the work was a "structured improvisation" which was performed with different sets of instruments depending on the performance. For this reason, I've labeled certain sections with the instrumentation that fit both the original recording and thingNY's performance at Judson Memorial Church on February 14, 2009. You need to remember that this score is just a vehicle for creative interpretation of the music. It features a few notes and suggestions as to the form. As a supplemental performance note, Gerry Eastman, Julius's brother noted his brother's Caribbean influence in this work.

Many thanks to composer Mary Jane Leach, the leading champion of Eastman's music and the one responsible for compiling the archival material for *Unjust Malaise* as well as the many fragment scores found at her website (<http://www.mjleach.com/eastman.htm>)

Thanks to the musicians of thingNY (www.thingNY.com) for the lively performance.

-Paul Pinto

Transcribed from:
Julius Eastman *Unjust Malaise*
New World Records No.: 80638 (3 CDs)
November 2005

Recorded at SUNY Buffalo on December 16, 1973
Performance Time: ~24 min.

Ensemble:
Georgia Mitoff, voice
Petr Kotik, piano
Benjamin Hudson, violin
Amrom Chodos, clarinet
Joseph Ford, Doug Gaston, saxophones
Dennis Kahle, Jan Williams, percussion

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transcribed by paul pinto for thingNY (2008)

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Joyful ♩ = 90

repeat as necessary

(voice) *mf*

stay on it, stay on it,

(violin) *mp*

(voice) *mf*

stay on it, stay on it,

(violin) etc.

(bells)

becoming more and more free

A

(voice) *mf*

back to normal

stay on it, stay on it,

(sax/violin) *mp* *f*

becoming more and more free

B back to normal

(xylo/bells)

(sax)

C

(non-staccato)

D

mp

sub. p

cresc.

RIFF

f

ppp

play more freely, even a bit wild, but all the while, fade the main riff away, while simultaneously fading in the next section.

E A little faster

(cl./sax)

p

F Tempo 1
repeat section F 3 times

(piano: just the first time)



RIFF



decay from riff, using earlier material and high glissandi downward, like howling.
return to the riff together and change the length and intensity of the decay each time
(*in the New World recording, piano improvises with material from section B, marimba from D/E,
the singer sings "stay on it" and joins with the strings and winds doing the howling glissandi)

G



decay from riff, almost immediately, but much more wild, howling glissandi, no percussion,
piano begins to quietly play the next section at a slower speed.
other instruments fade away and then quietly join the piano, playing the given notes

H

Slower
piano leads (the other instruments remain quietly in the background)



continue ad lib.

instruments fade away

pianist continues to riff
choosing his/her own notes
gradually fade away

tambourine



p

