

# flowerpot music no. I

for

two players

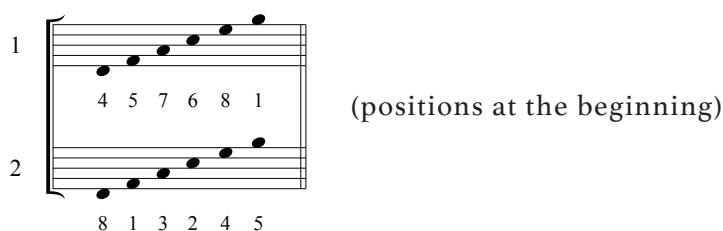
8 flowerpots

c. 5'15"

*Commissioned by the Washington State New Works for Percussion Project  
and consortium members:*

Isaac Anderson, Andrew Angell, Aaron Butler, Stephen Downing, DeLane Doyle,  
Benjamin Fraley, Kai Anders Johnson, Adam Lion, Taylor Mosher-Davis, Evan Miller  
and Andrew Seivert, Jonathan Ovalle, Anna Provo, Melanie Voytovich, Chris Whyte

1. Procure 8 flowerpots. Choose them by any criteria - tone, pitch, color, chance...
2. Set them on a table in a circle, sorted in one of two ways:
  - a. by pitch, low to high  
then, with 1 being the lowest and 8 being the highest, swap 3 and 2, and swap 6 and 7:



- b. by interval, with sweet pairs of pitches on opposite sides. The lowest pitch of the set is 1.

3. Player 1 and player 2 stand on opposite sides of the circle. Each has a 'home' of 4 pots (notated on the staff, with 'low' being left and 'high' being right) and 2 'reach' pots (above and below the staff). At the start of the piece, player 2's leftmost 'home' pot is pot 1. Which pot corresponds to which staff space is not fixed – as you move around the circle, 'home' moves with you. X note-heads indicate playing with the stick of the mallet rather than the head.

4. Performing from memory is ideal.

I love hearing from you – if you're learning this piece, send me a note to say hi!

Yours,  
Elliot  
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# Flowerpot Music No. 1

for the Washington State New Works for Percussion Project

Elliot Cole

♩ = 110

The musical score is written for two staves, numbered 1 and 2. The time signature is 4/4. The tempo is marked as quarter note = 110. The score is divided into systems of four measures each, with measure numbers 1, 6, 11, 16, 22, and 27 indicated at the beginning of their respective systems. The music is characterized by a consistent forte (*f*) dynamic. The upper staff (1) features melodic lines with various rhythmic patterns, including eighth and sixteenth notes, and rests. The lower staff (2) provides a rhythmic accompaniment with patterns of eighth and sixteenth notes. The score includes numerous accents (>) and dynamic markings such as *f*, *f* with a wedge-shaped crescendo/decrescendo, and *f* with a wedge-shaped crescendo. The notation is clean and professional, typical of a published musical score.

bring out high pot: \_\_\_\_\_

112 *mf* bring out med. pot: \_\_\_\_\_ bring out high pot: \_\_\_\_\_

117 *f* *mf* low pot: \_\_\_\_\_ high pot \_\_\_\_\_ low pot: \_\_\_\_\_

122

127 *p* *ff* *ff*

E *mp* *mp*

142