

Fragments...

from Fragments | of shapes | hewn | in white | silence

2015

for Viola Solo

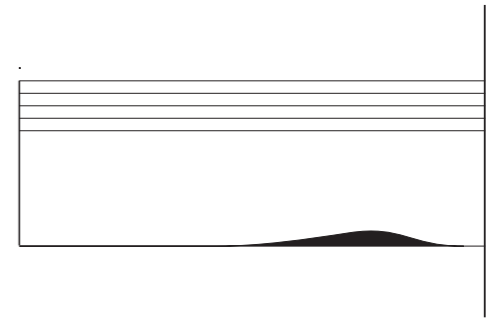
Eric Skytterholm Egan

4 Minutter

Fragments of shapes, hewn. In white silence...
Forms more frequent, white shapes thronged amid the trees, white forms and
fragments streaming by mutely, sustaining vain gestures on the air.

James Joyce | Ulysses.

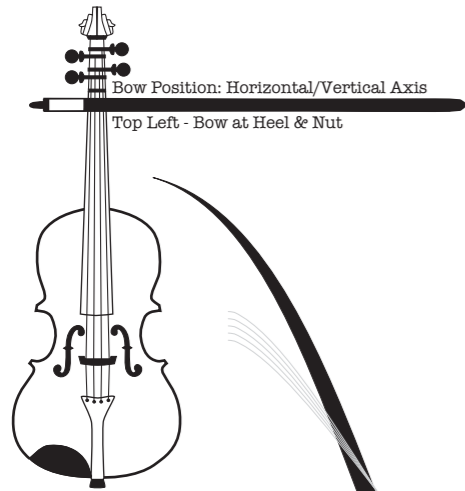
Viola



Performance Notes

Fragments | of Shapes | hewn | in White | Silence

Eric Skytterholm Egan

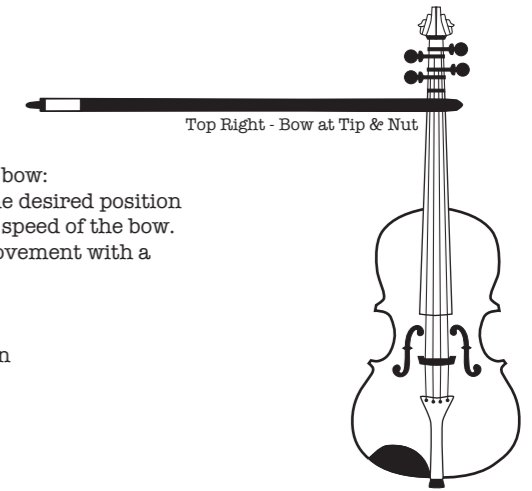
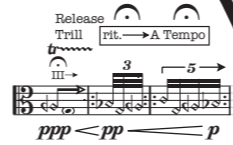
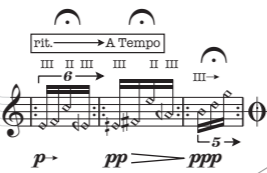


Reading the Score:

In places where the overall direction of the bow is a down-bow, the music must be read from right to left.

Each of the [airs of cells of Left Hand material begins where the (Right Hand) bow-line starts expanding in girth. The performer should play the first of the two cells until the centre point of the expansion, then the second half (attached on the other end of the warped five-line staff) where the bow speeds up (line gets thinner) again.

The players should sustain the final note or gesture with the LH until they reach the next set of material, effectively dampening the string, wherever possible.



Layout:

These pieces are notated spatially according to the position of the bow: The placement of the black bow-line on the page corresponds to the desired position of the bow on the string. The thickness of this line determines the speed of the bow. The thicker the line is, the slower the bow speed. Therefore, all movement with a thin line in the piece is fast. The dynamics determine the pressure of the LH and phrasing.

No bowing movements (up/down-bows) should be made other than those that result from the notated movement.

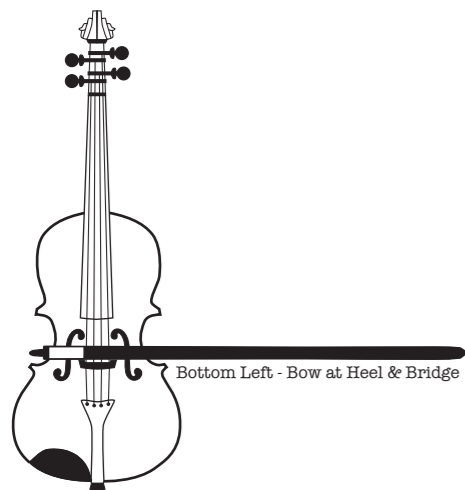
Speed:

Where the bow is very thick, the speed should be so slow that the pitches are not really heard - the bow should almost judder to a halt. The pressure should increase accordingly in order to compensate dynamically. Where the line is feather-thin the speed should be very fast.

Fingerings:

The LH pressure in the piece alternates between harmonic fingering (open diamond noteheads), half-pressure (filled diamond noteheads), and full pressure (normal noteheads). Occasionally the performer is asked to move gradually between different degrees of finger pressure as well as from note to note.

Release trills are trills between the fingered note/note (with light pressure) and the open string.



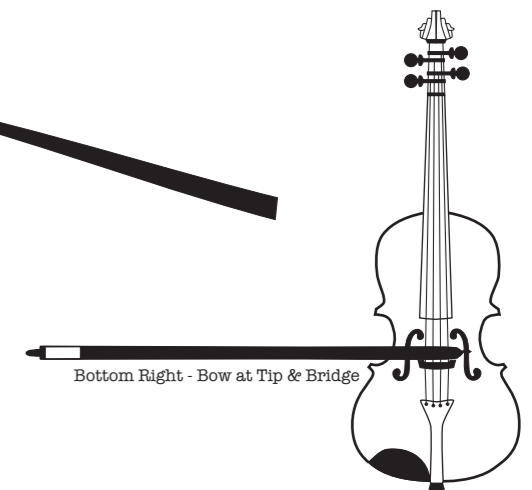
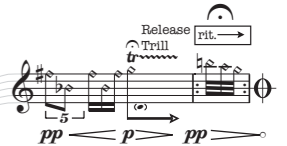
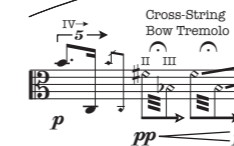
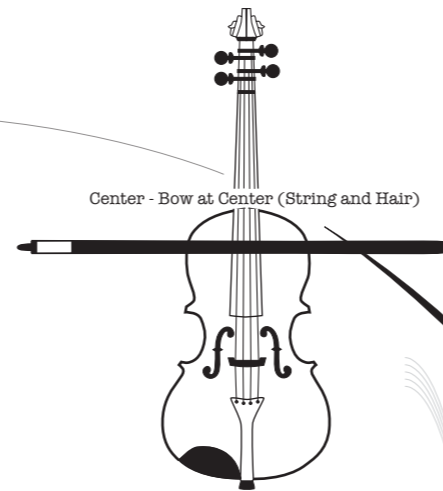
Techniques:

In order to fit in all of the material throughout the bow speed is likely to be very slow in the passages with a thick line. This is intended; the performer must not alter the bowing at all in order to make it more traditionally "natural" to perform.

As each line of material is played with one complex bowing pattern (unless it is only with the LH), the sounding result will be a combination of bow-noise, finger tapping, and pitches.

Where the line is at its thinnest the bow-pressure must be decreased, to allow the bow to 'swoop' around the notated pattern relatively quickly. Where it connects to a thick line, the pressure should be increased again.

The performer should always have the bow on the string that the LH is fingering (if at all possible). Accordingly, the bow should move back and forth, from string to string whilst at the same time following the complex patterns notated. If the pattern cannot be followed exactly, whilst playing on the notated string, the latter is more important than the former. However, a general sense of the shape should nonetheless be attempted.



Fragments...

Viola Solo

Piece Two/Five from Fragments | of Shapes | Hewn | in White | Silence

Eric Skytterholm Egan

Tynemouth, November 2015

♩ = 48-52 in Measured Sections | With Great Control and Focus
(Guideline Tempo - a faster tempo may be required in places)

The score consists of several musical fragments, each with specific performance instructions and dynamic markings. The fragments are interconnected by thick black lines that form a large, abstract shape. The fragments include:

- Fragment 1 (Top Left):** Release Trill, rit. → A Tempo, $ppp < pp < p$
- Fragment 2 (Top Middle):** Release Trill, $pp < p$
- Fragment 3 (Top Right):** Release Trill, rit. → A Tempo, $ppp < pp < p$
- Fragment 4 (Middle Left):** rit. → A Tempo, $p < pp < ppp$
- Fragment 5 (Middle Middle):** A Tempo, Gliss to Bow Trill, Release Trill, $ppp < pp < p$
- Fragment 6 (Middle Right):** rit., Release Trill, Finger OB Trill Tremolo, Gliss to Bridge, $p < ppp$
- Fragment 7 (Bottom Left):** Release Trill, $ppp < p$
- Fragment 8 (Bottom Middle):** Release Trill, Finger Tremolo, $pp < p$
- Fragment 9 (Bottom Right):** Cross-String Bow Tremolo, $pp < p < pp$
- Fragment 10 (Far Right):** Release Trill, $pp < p < pp$
- Fragment 11 (Bottom Far Right):** $ppp < pp < mp/pp$
- Fragment 12 (Bottom Middle):** Finger Tremolo, Gliss to Wide Stretch, $pp < p < ppp$
- Fragment 13 (Bottom Middle):** $pp < p < pp$
- Fragment 14 (Bottom Middle):** $pp < p < pp$
- Fragment 15 (Bottom Middle):** $pp < p < pp$
- Fragment 16 (Bottom Middle):** $pp < p < pp$
- Fragment 17 (Bottom Middle):** $pp < p < pp$
- Fragment 18 (Bottom Middle):** $pp < p < pp$
- Fragment 19 (Bottom Middle):** $pp < p < pp$
- Fragment 20 (Bottom Middle):** $pp < p < pp$
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