

...hewn...

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

2015

for Cello 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.

Cello

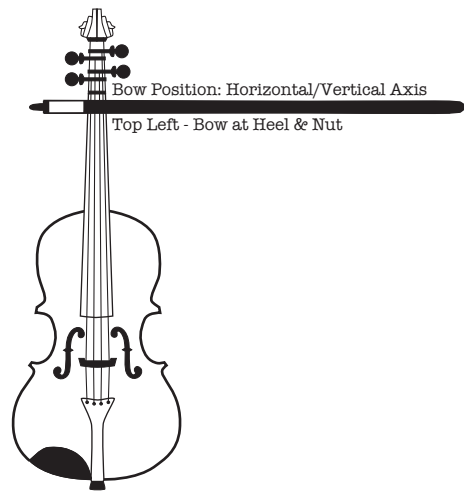


written for Seth Woods

Performance Notes

Fragments | of Shapes | **...hewn...** | in White | Silence

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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.

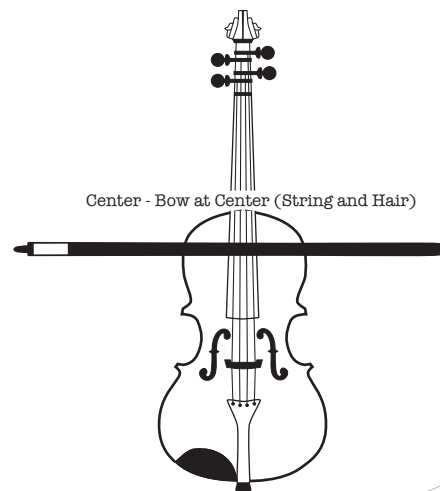
The thickness of this line determines the speed, and to an extent the pressure, of the bow:

The thicker the line is, the slower the bow speed. Therefore, all movement with a thin line in the piece is very fast and light. 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. An exception can be made for the arpeggios, where the player may wish to move the bow back and forth slightly so that it remains static on the left/right axis.

Reading the Score:

When on an up-bow the player must read the score from left to right. When on a down-bow the player must read the score from right to left. Each line of notated material starts with an extremely slow bow. The speed then gradually increases until the line hits the collision point. The player should then follow the attached line quickly, with extremely light pressure, to the next line with LH material.



Speed:

In order to follow fit the material into the bow-lengths stated it may be necessary to play at a faster tempo than indicated in places. However, the player should nevertheless take care to attempt to play the passages at the given tempo.

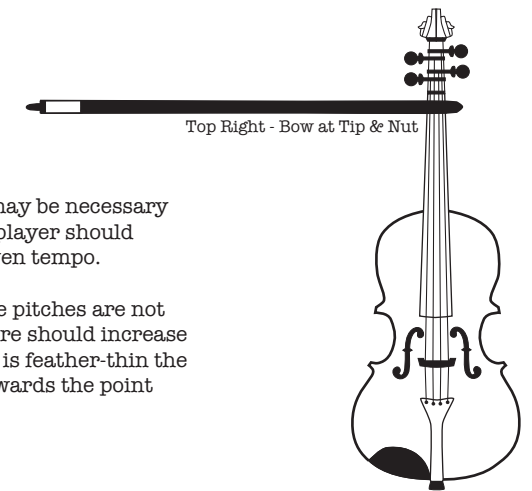
Where the bow is very thick, the speed should be so slow that the pitches are not really heard - the bow should almost judder to a halt. The pressure should increase accordingly in order to compensate dynamically. Where the line is feather-thin the speed should be very fast. Accordingly speed should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

Techniques:

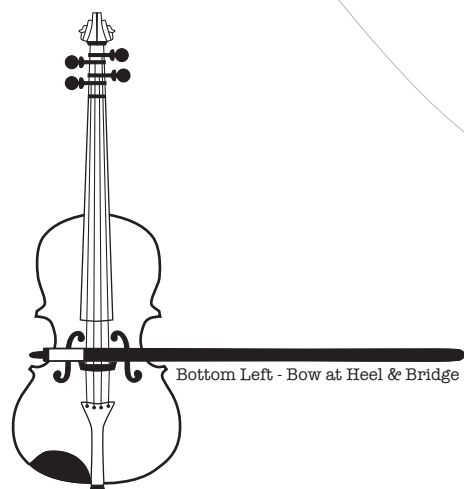
In order to fit in all of the material throughout the bow speed is likely to be very slow in the passages with a thick line. This is intended; the performer must not split the lines into several bows in order to make it more traditionally "natural" to perform.

As each line of material is played with one single (slow) bow, and there are no rests, they are naturally all played legato from beginning to end.

Where the line is at its thinnest (after it hits the centre point, and before it reaches the next thick line), the bow-pressure must be drastically decreased, to allow the bow to 'swoop' around the notated pattern very quickly. Where it connects to another thick line, the pressure should be increased again.



The score is written on a single staff with a large black bow-line graphic overlaid. The bow-line starts thick on the left, tapers to a thin line in the center, and then thickens again on the right. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include: 'I', 'II', 'III', 'IV sim.', 'Gradual LH Pressure Changes', 'Light Pressure Trill', 'Pressure + Gliss. Trill', 'Gradual LH Pressure Changes', 'Repeat Appropriately', 'mp', 'mf', 'p', 'pp', 'ppp', 'mp', 'p', 'ppp/mp', and 'Alternate 4 Fingers on A String'. The bow-line is labeled with 'I' at the top left and 'II' at the top right.



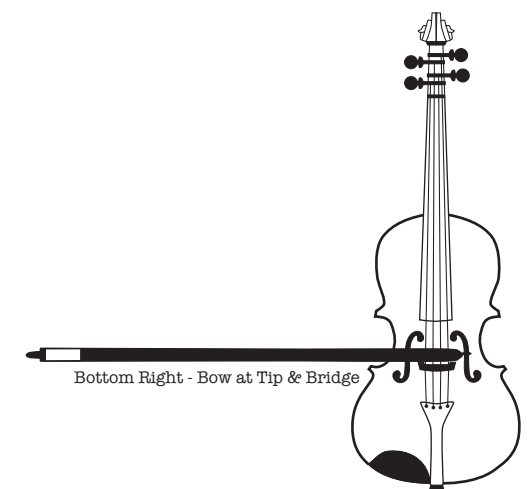
Fingerings:

Most left hand action in the piece uses harmonic fingerings (open diamond noteheads).

In places the performer alternates LH pressure between harmonic fingering, half-pressure (filled diamond noteheads), and full pressure (normal noteheads).

Occasionally the performer is asked to move between harmonic fingering and pressure during the course of a glissando. This should have the effect of gradually distorting and bending the pitch.

In places where the note-head has a number (2-5), the player should hold the index (2) - little (5) finger above the string, as close together as possible. The number indicates which finger should be placed on the string, using harmonic pressure.



...Hewn...

Cello Solo

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

Eric Skytterholm Egan

Tynemouth, May 2015

♩ = 58-63 in Measured Sections | With Great Control and Focus
(Guideline Tempo - a faster tempo may be required in places)