

...in White...

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

2014/15

for Double Bass Solo

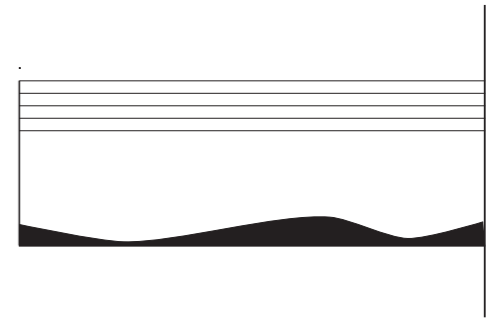
Eric Skytterholm Egan

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.

Double Bass

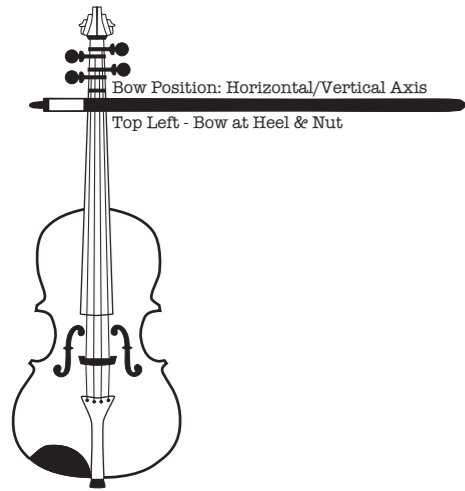


written for Dario Calderone

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.

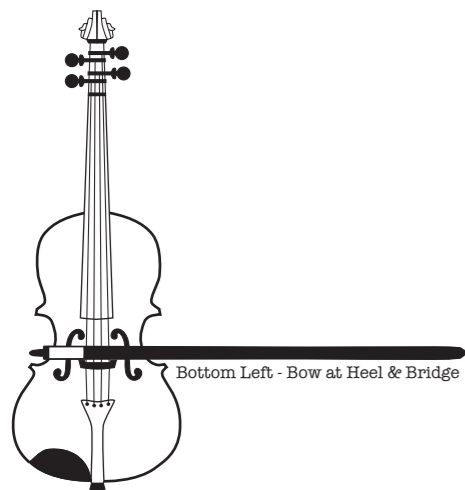
No bowing movements (up/down-bows) should be made other than

those that result from the notated movement.

Reading the Score:

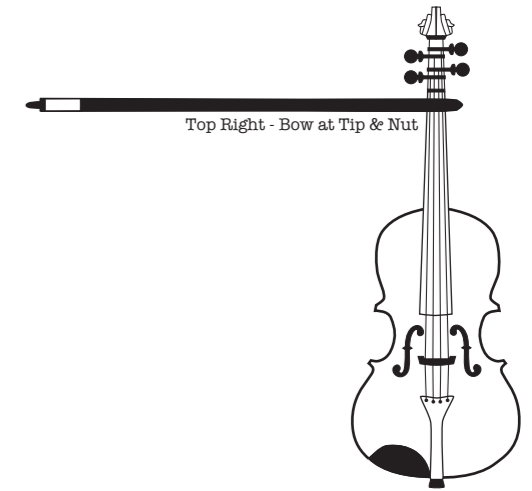
When on an up-bow the player must read the score from left to right.
When on a down-bow the player must read the score from right to left.

Where there is an up-bow written in a down-bow section, the player should not play a 'full' up-bow as such, but rather a 'static' bow, allowing it to cross all the strings of the notated arpeggio. Some movement against that which is notated on the page may be required.



Center - Bow at Center (String and Hair)

Fingerings:
Almost all left hand action in the piece uses harmonic fingering. The final note of each passage should be held in the left hand for as long as possible, releasing it only when the bow moves past it.
The only places where the performer increases the finger pressure is during the four single-note glissandi in the piece. Here, the pressure should increase throughout the first part of the glissando, to normal stopped finger pressure, and decrease during the second part (back to the starting position and finger pressure).



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. This may cause the consistency of tone to break slightly. This is fine, as long as the majority of the resulting pitches can be heard.

Where the bow-line begins to move vertically, the speed of the bow rapidly increases. The more vertical gestures should be played very quickly.

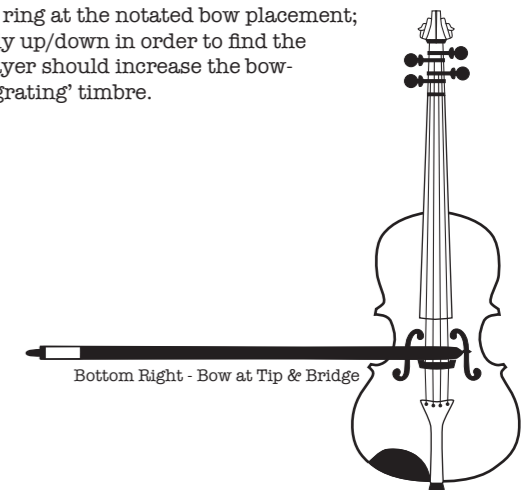
Techniques:

In order to fit in all of the material throughout the bow speed is likely to be very slow in the horizontal passages. This is intended; the performer must not split the lines into several bows in order to make it more traditionally "natural" to perform. As a result most of the harmonics/pitches will not sound properly. The intended effect is a combination between the 'grating' sound of the bow and the tapping, and releasing of the fingers

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.

At each vertical gesture the performer should move the performer moves the bow slightly sideways, and decreases the pressure dramatically, allowing it to brush feather-light and quickly up the string,. At the end of this gesture, the player increases the pressure again.

Some of the multiphonics may not ring at the notated bow placement; however, this can be moved slightly up/down in order to find the node, if possible. If it is not, the player should increase the bow-pressure and produce a complex 'grating' timbre.



...in White...

Double Bass Solo

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

Eric Skytterholm Egan

Tynemouth, October 2014

♩ = 63-72 in Measured Sections | With Great Control and Focus
(Guideline Tempo - a faster tempo may be required in places)

The score is a complex musical arrangement for double bass, consisting of multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *mp*, *mf*, *pp*, and *mf/p*. Fingerings are indicated by Roman numerals (I-IV) and letters (M, V). Performance instructions include 'lift', 'press', 'arco', 'CLB+', and 'straight into slide (no multiphonic)'. The score is heavily annotated with large, thick black lines and arrows that trace specific melodic and technical paths across the staves, highlighting the 'measured sections' mentioned in the tempo instruction. The overall layout is dense and technical, typical of a professional musical manuscript.

Stagger on until very end of bow.
Stop with end of bow on the string.