

...of Shapes...

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

2015

for Violin Solo

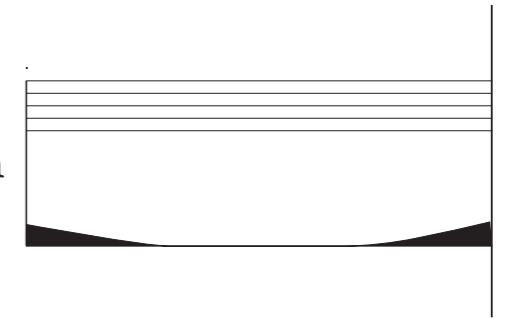
Eric Skytterholm Egan

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.

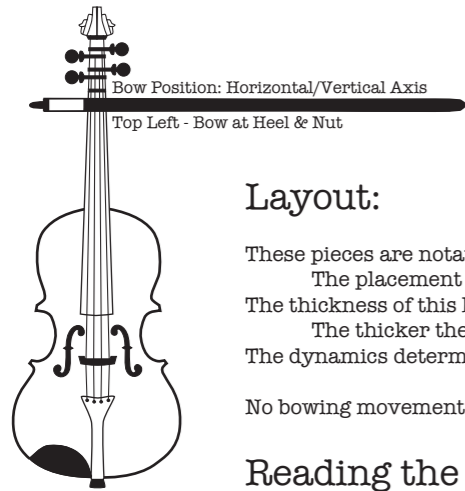
Violin



Performance Notes

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

Eric Skytterholm Egan



Layout:

These pieces are notated spatially according to the position of the bow:

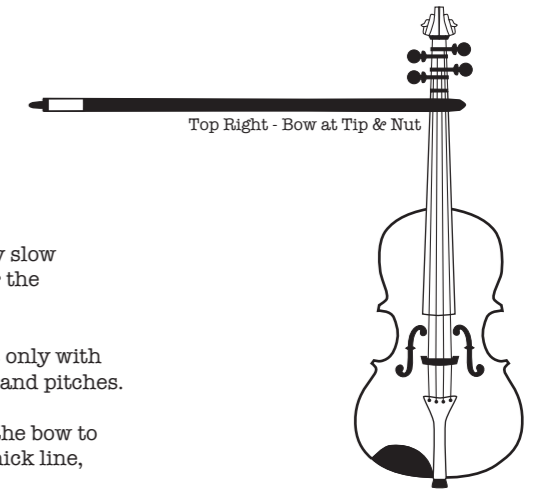
The placement of the black bow-line on the page corresponds to the desired position of the bow on the string. The thickness of this line determines the speed of the bow:

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.

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.



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.

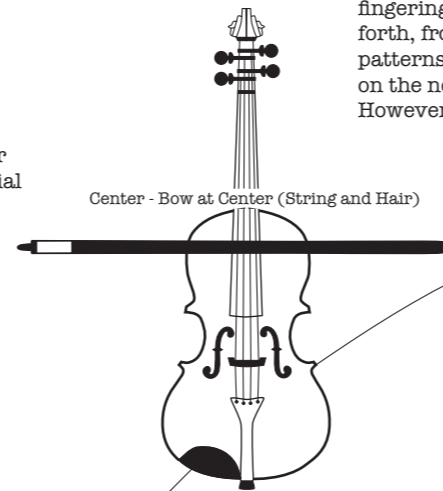
Where the line is at its thinnest the bow-pressure must be decreased, to allow the bow to 'swoop' around the notated pattern relatively quickly. Where it connects to a thick line, the pressure should be increased again.

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 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.

The left hand material in the piece exists in two forms:

- 1) Where the material takes place during a complex bowing pattern, the player must perform this material during the course of the gesture.
- 2) Where the material takes place during a fermata, the player should stop the bow completely first, then perform the material with the LH only, before moving on with the bow.

For both types of material, the players should sustain the final note or gesture with the LH until they reach the next set of material, effectively dampening the string.



Fermatas:

There are three types of fermatas in the piece:

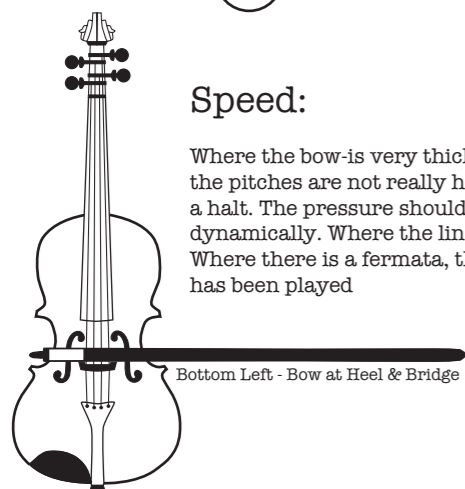
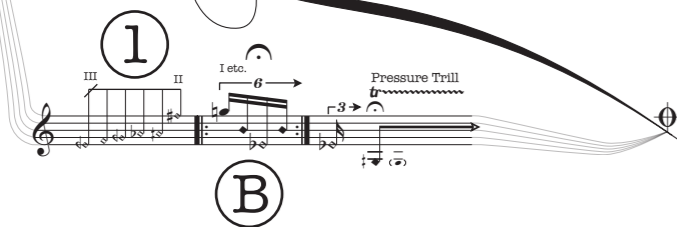
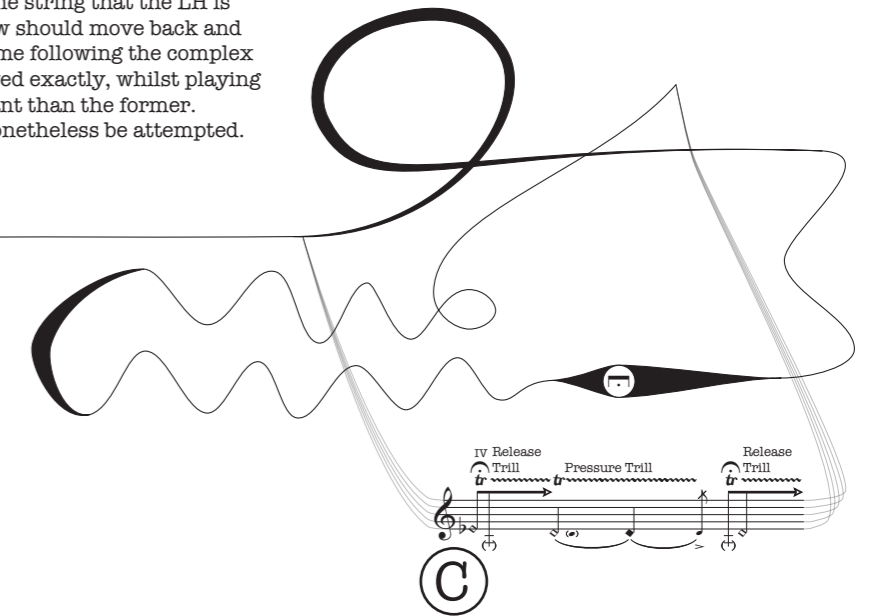
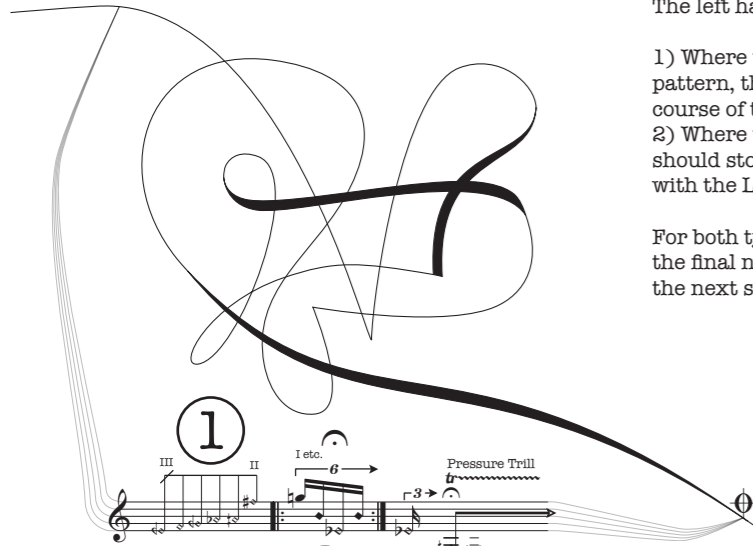
- A) Here the bow remains still until the LH material has been played
- B) Here the gesture between the repeat bars is repeated ad lib.
- C) Here the gesture is held for as long as the player wishes.

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.

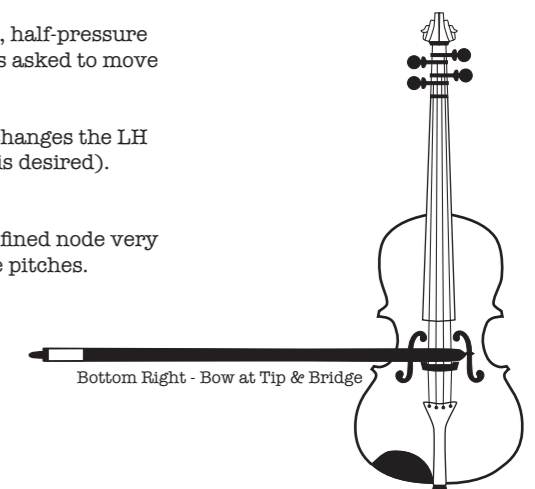
There are also two types of fingering trills in the piece: 1) Pressure trills, where the performer changes the LH pressure rapidly (if it is a trill to a full notehead, the sound of the string hitting the fingerboard is desired). 2) Release trills, or trills between the fingered node/note and the open string.

In places where the note-heads have roman numerals (I - IV) the players should finger an un-defined node very high up on that string. They should roughly follow the height of the letters for the contour of the pitches.



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. Where there is a fermata, the bow should remain still until the LH material has been played



...of Shapes...

Violin Solo

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

Eric Skytterholm Egan

Tynemouth, June 2015

♩ = 52-58 in Measured Sections | With Great Control and Focus
(Guideline Tempo - a faster tempo may be required in places)

This musical score is a violin solo titled "...of Shapes...". It is composed by Eric Skytterholm Egan and was performed in Tynemouth, June 2015. The piece is part of a collection called "Fragments" and is specifically "Piece Two/Five". It is written for a violin and is in the key of white (no sharps or flats). The tempo is marked as ♩ = 52-58 in measured sections, with a note that a faster tempo may be required in some places. The score is highly technical, featuring numerous trills and dynamic markings. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The piece is characterized by large, bold, black shapes that flow across the page, suggesting a sense of movement and form. The score includes several trills, some of which are labeled as "Release Trill(s)" or "Pressure Trill". There are also markings for "Very High Fingerings (Follow Contour)" and "Bow on I (III finger sound only)". The score is written in a single system, with the key signature of one flat (B-flat) and a common time signature (C). The piece begins with a "Start here" marking on the left side. The score is a complex work, requiring great control and focus from the performer.

Start here

Very High Fingerings (Follow Contour)

Release Trill

Pressure Trill

mp *pp* *p* *mf*

Release Trill(s)

p *mp* *p* *pp* *mp*

Pressure Trill

mp *pp* *mp/p*

p *mp/pp* *mp/pp*

p *mp* *mf* *pp* *p*

Pressure Trill

pp *p* *mp/pp* *p*

Release Trill

pp *mp* *pp*

Bow on I (III finger sound only)

Release Trill(s)

Pressure Trill

mp *pp* *mp* *p*

Pressure Trill

p *mp* *p* *mp* *pp*

Release Trill

mp *pp* *p*

Release Trill

p *mp* *p* *mp* *p* *pp*

Release Trill

pp *p* *mp/pp* *p*

Release Trill

mp *p* *mp* *pp* *mp*