

...in the stream...

2011

Trumpet in C

Violin I

Violin II

Viola

Violoncello

The image shows five empty musical staves for different instruments: Trumpet in C, Violin I, Violin II, Viola, and Violoncello. The staves are arranged vertically and are currently blank.

Eric Skytterholm Egan

7.30 Minutter

- It's always flowing in a stream, never the same, which in the stream of life we trace.
- If the waters could speak as they flow!

James Joyce - *Ulysses* and *Finnegans Wake*

Performance Notes:

An arrow [>] after a dynamic marking indicates that the passage should not be 'phrased off' but should continue in the same dynamic and end abruptly (*subito niente*).

Trumpet:

- The Trumpet Player should de-tune the 2nd valve by 1.2 cm. and the 3rd valve by 2.4 cm. throughout.
 - The performer must attempt not to 'correct' the pitch with his/her embouchure.
- Fingerings are notated above the notes - where no fingering is notated, the standard fingering must be used.
 - Immediately repeated notes have the same fingering unless otherwise stated.
 - The player must use a Straight Mute throughout.

Strings:

- In pizzicato sections, notes are not sustained unless they have a l.v. sign [~], individual non-sustained notes are marked with a staccato symbol.
 - Damping all strings is indicated with the following symbol [♠]
- Bar 172 - [Rub I + II]: the player should rub the open strings, I and II, backwards and forwards around the central point of the string, at the tempo indicated (one quaver up the string and one down). The distance covered should decrease from approx. 10 cm. at the beginning (*forte*), to 2 cm. at the end (*piano*).

...in the stream...

Full Score

Eric Skytterholm Egan

♩=76 Flowing - from Cautious to Excited and Back Again.

Vla. $\frac{13}{8}$ $\frac{3}{4}$ *fmp* *f* *mp* *p* *mf* *f*

Vla. ⑤ *mf* *p* *mf* *f* *fp* *mf* TACET *mf* *f*

Vla. ⑩ *p* *mf* *f* *mp* *mf* *f*

Vla. ⑭ *mp* *mp* *f*

Vla. ⑰ *f* *fp* *sfz* *mp* *mf* *mf*

Vla. ⑳ *ff* *mp* *mf* *f*

Vln. I *f* pizz

Vln. II *f* pizz

Vla. $\frac{13}{8}$ $\frac{3}{4}$ *sfz* *sfz* *p* *fp* *ff poss.* pizz

Vc. $\frac{3}{4}$ *f* pizz

2

A Assertive and confident.

28 Straight Mute

C Tpt. *ffp* *f* *mf*

Vln. I *f*

Vln. II *f*

Vla. *pizz.* *mf* *arco* *f*

Vc. *f* *arco* *sfz* *7:6* *sfz* *mf*

32

C Tpt. *f* *mf* *mf* *mf*

Vln. I *mp* *mf* *mf*

Vln. II *mf* *f* *arco* *mf*

Vla. *pizz.* *mf* *f* *arco* *mf*

Vc. *f* *mf* *pizz.* *mf* *mf*

36 123 2 123 2 123 2 123 2 123 3 0 (0) 3 12 3 13 2

C Tpt.

Vln. I (pizz.) f mf f mf

Vln. II (arco) mf 3 mf

Vla. (arco) mf 3 mf

Vc. pizz. mp f

40 (2) 13 2 123 13 123 12 123 12 123 12

C Tpt. f 3 mp f-> 7:4

Vln. I sfz mf mp <- mf->

Vln. II pizz. mp <- mf IV mp <- mf->

Vla. pizz. mp III f

Vc. sfz mf

43 123

C Tpt. *ff* (0) 3 0

Vln. I *mp* *mf* *f* *ff*

Vln. II *mp* *mf* *f* *ff* [IV]

Vla. *f* *sfz* *sfz* *sfz* [arco] 7:6

Vc. *ffmp* *sfz* *sfz* *sfz* [arco] 7:6

46 3 0 123 3 0 13 0 2 0 12 3

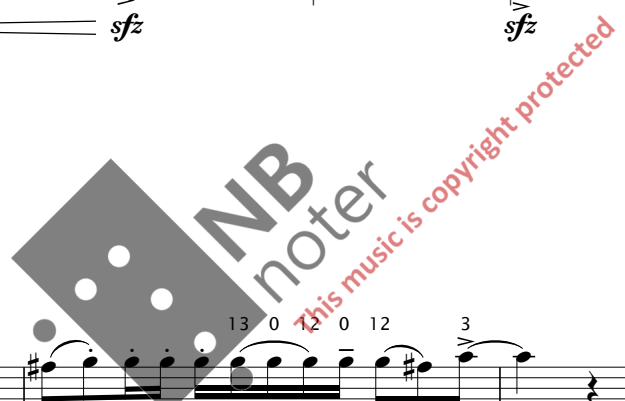
C Tpt. TACET TACET

Vln. I TACET TACET

Vln. II TACET TACET

Vla. TACET TACET

Vc. TACET TACET



B1 Carefully - like Walking on Eggshells.

51

C Tpt. *mp*

Vln. I *mf* *mp*

Vln. II *mf* *mp* *f* *mf* *p*

Vla. *mf* *mp* *mf* *f* *mf*

Vc. *mf* *mp* *sfz*

arco

pizz.

3

55

C Tpt. *mf*

Vln. I *mf* *f*

Vln. II *f* *mf* *mp*

Vla. *mf* *f*

Vc. *mp*

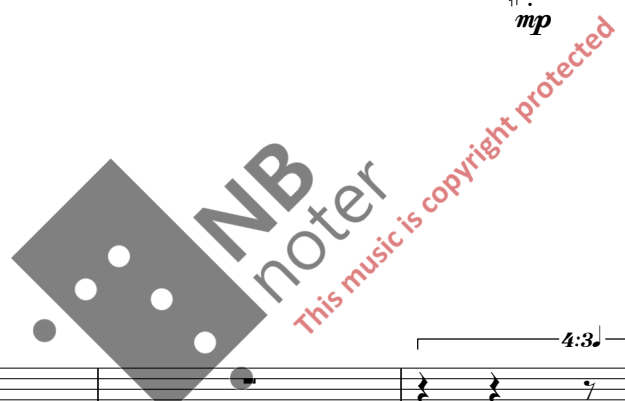
arco

pizz.

3

4:3

7:6



59

C Tpt. *mp* *mp* TACET

Vln. I *mp* *mf* TACET

Vln. II *mf* TACET

Vla. *mp* TACET

Vc. *mp* TACET

13

pizz.

3

5:4

B2 With Growing Confidence and Momentum.

63

C Tpt. *mf* TACET

Vln. I *mf* TACET *sfz*

Vln. II *mp* *mf* TACET *f*

Vla. *mf* TACET *f* *mf*

Vc. *mf* *mf* *sfz*

arco

pizz.

arco

3

3

67

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

f

fp

f

sfz

p

f

f

mp

f

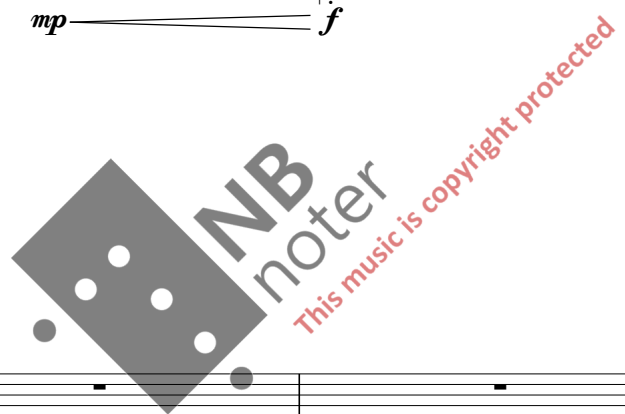
p

arco

mp

f

pizz.



71

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

f

mf

f

mp

mf

arco

3

13

3

3

5:4

3

5:4

B3 With More Urgency - but Being Held Back.

75

C Tpt. *f* **TACET**

Vln. I *f* **TACET** arco

Vln. II *f* **TACET** arco *mp* *f* *mp*

Vla. *f* **TACET** *p* *mf* *mp* **III** pizz.

Vc. *f* **TACET** *mf* 7:6 pizz. 5:4

79

C Tpt. *mf* (1) 3 123

Vln. I *mp* *mf* *mp* *mf* **III** 3

Vln. II *f* *fp* *sfz* *mp* **III** 3

Vla. *f* *mf* **IV** (pizz.) 5:4

Vc. *mp* *mf* arco

83

TACET

123

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

mf

mp

pizz.

mf *f*

f

f

C Declamatory - but a bit Skittish.

88

12 123 12 123

(2) 123 12 123 12 13

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

mf

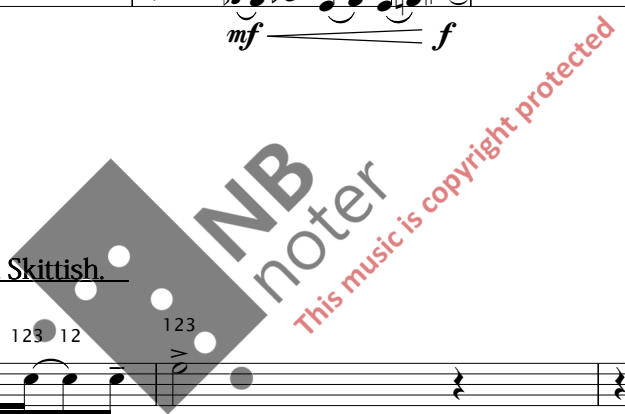
pizz.

mp

mf

mp

f



C Tpt. 91 *ff* *mp* *fp* *f* *mp* *p*

C Tpt. 95 *ff* *mp* *p* *ffp* *f*

C Tpt. 99 *mp* *ff* *ffmf*

C Tpt. 102 *f* *ffp* *f* *ff* *ff*

C Tpt. 106 *f* *mf* *p*

D Gaining Momentum - Excited.

C Tpt. 110 *mf*

Vln. I *sfz* *f* *pizz.*

Vln. II *sfz* *mp* *f* *f* *pizz.*

Vla. *f* *mp* *f* *pizz.* III

Vc. *mf* *f*

113

C Tpt. *f* *mp* *f*

Vln. I *mf* *f* *mf* *f*

Vln. II *mf* *arco* *pizz.* *arco* *mf*

Vla. *mf* *mf* *mf* *f*

Vc. *mp* *mf* *mf*

123 (1) (2) 3 3

4:3 5:4 5:4

117

C Tpt. *mf* *f*

Vln. I *f*

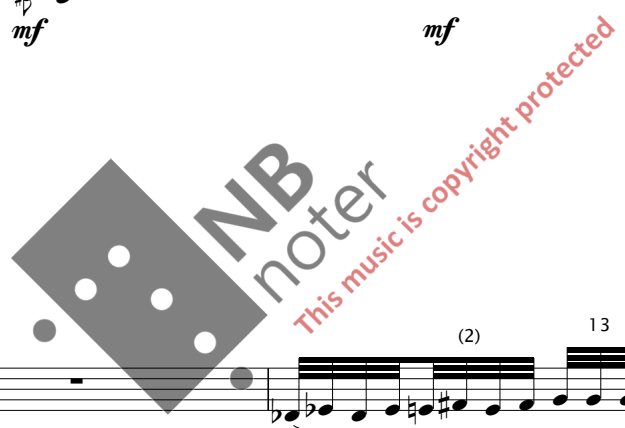
Vln. II *mp* *mf*

Vla. *mf*

Vc. *mf*

(2) 13 13 0 12 (2)

5:4



120

C Tpt. *fp* *f* *mf* *ff*

Vln. I *f* *f*

Vln. II *pizz.* *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* *f*

E1 Flowing in a Stream - Lightly, with Forward Momentum.

123

C Tpt.

Vln. I *f* *sfz*

Vln. II *arco* *mf* *pizz.* *sfz*

Vla. *mf* *f*

Vc. *mf* *f*

Lively - with Purpose.

126

C Tpt. *f* 13 4:3

Vln. I

Vln. II *pizz.* *mp* *f* *mf* IV

Vla. *mf* *f*

Vc. *mf* *f*

129

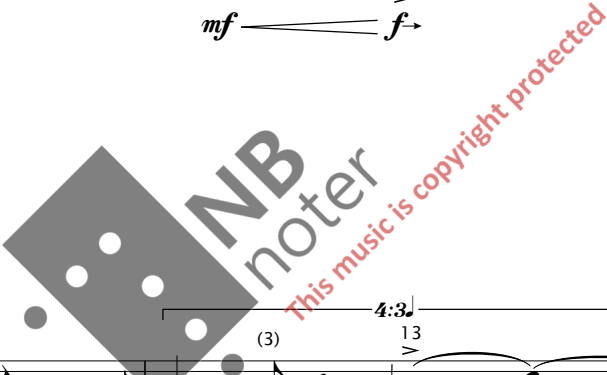
C Tpt. *f* (3) 13 4:3 4:3

Vln. I *mf*

Vln. II *arco* 5:4 *mp* *pizz.* *mf*

Vla. *mf* *f* III III *mf* *f*

Vc. *mf* 5:4



132

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

4:3

4:3

13

mp

f

IV

f

pizz.

mf

arco

5:4

mp

3

mf

f

pizz.

f

sfz

sfz



135

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

4:3

mp

mf

IV

arco

5:4

mp

mf

f

pizz.

f

III

III

5:4

mf

f

5:4

mf

138

4:3

C Tpt.

mf *f*

Vln. I

5:4 *sfz* *sfz* *sfz*

Vln. II

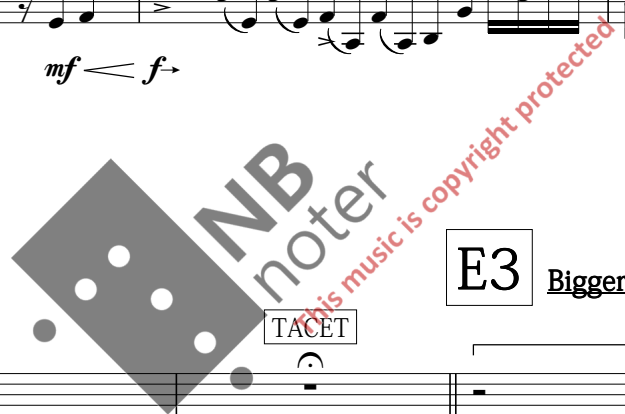
IV III *sfz* *sfz*

Vla.

5:4 *sfz* *mf* *f* III III

Vc.

mf *f* III IV *sfz*



E3 Bigger - with More Urgency.

141

4:3

C Tpt.

f

Vln. I

sfz *sfz* *sfz* TACET *sfz* *f*

Vln. II

5:4 *sfz* *sfz* *sfz* TACET *sfz* *f*

Vla.

TACET *sfz*

Vc.

sfz *mf* *f* TACET *f* III III

144

4:3

C Tpt.

fp

Vln. I

IV

f *mf* *f* *sfz* *f*

Vln. II

f

Vla.

f *f*

Vc.

f *sfz* *sfz* *f*

147

4:3

C Tpt.

f *mf* *fp*

Vln. I

sfz *sfz* *f* *sfz* *sfz* *sfz*

Vln. II

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

Vla.

III III

extra momentum →

Vc.

f *sfz* *f* *sfz*

Proudly, Resolutely and Calmly

156

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

4:3

5:4

ff

f

ff

III

III

159

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

4:3

5:4

fff

sfz

f

ff

fff

sfz

sfz

sfz

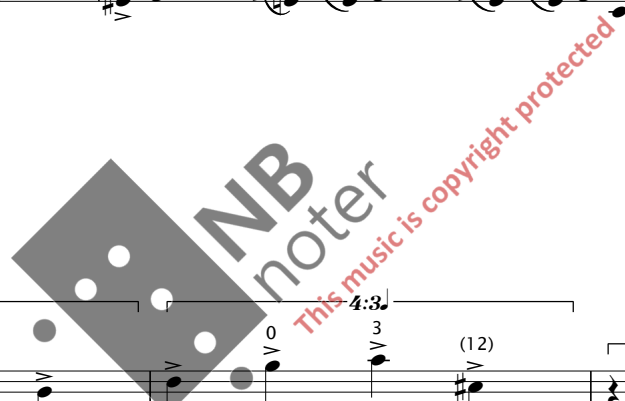
sfz

III

III

III

III



162

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

13 4:3 1 4:3 13 4:3

5:4 5:4

sfz *sfz* *ff* *sfz*

III III

IV

165

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

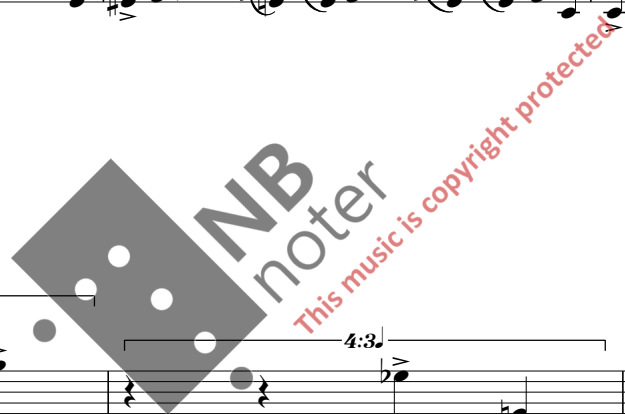
2 4:3 4:3 4:3

5:4

ff *ff* *ff*

III III III III

IV



168 4:3 4:3 4:3

C Tpt. 23 13

Vln. I III

Vln. II IV IV

Vla.

Vc. III II

171 4:3 4:3 4:3

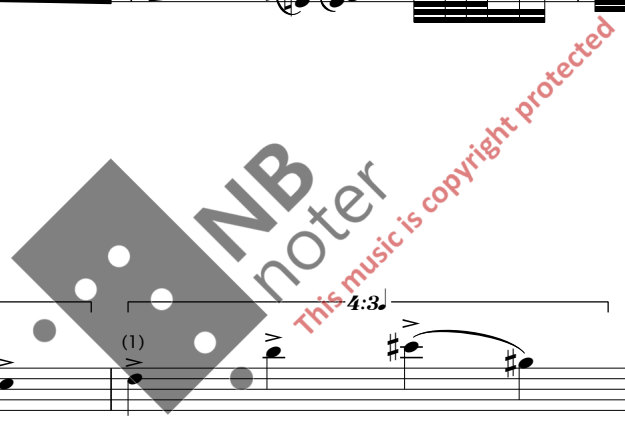
C Tpt.

Vln. I III

Vln. II IV

Vla.

Vc. III III III III



174

4:3

4:3

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

176

molto rit.

Rub I + II

Rub II + III

Rub III + IV

Rub III + IV

sfz

f

p

C Tpt.

Vln. I

Vln. II

Vla.

Vc.