

- World of Beauty (b) -

2011-12

(Original) Grand Piano Version




The image shows a musical score for Piano and Violoncello. The score is written on five staves: two for the Piano (treble and bass clefs) and three for the Violoncello (treble, alto, and bass clefs). The score is partially obscured by a large, semi-transparent watermark that reads "AMB Notes" and "This music is copyright protected".

Eric Skytterholm Egan


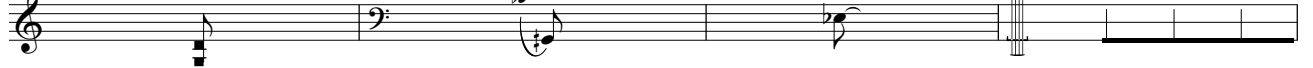


16 Minutter

Thereafter I heard Zann every night, and although he kept me awake,
I was haunted by the weirdness of his music...
Evidently Erich Zann's world of beauty lay in some far cosmos of the imagination.

H. P. Lovecraft - *The Music of Erich Zann*

①  ②


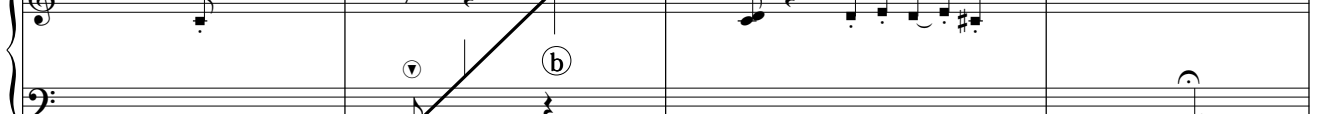


[sss] [k]

③  ④  ⑤  ⑥ 

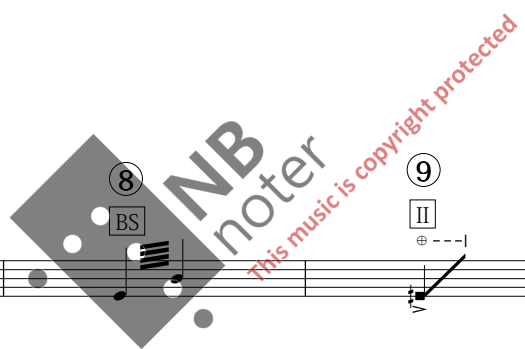
pizz. III RH v1 arco OB

⑦  ⑧  ⑨  ⑩ 

pizz. 5 BS II III pizz.

⑪  ⑫  ⑬  ⑭ 

+ A b a 5 8vb



Performance Notes:

This piece should be played calmly, with an air of confidence. Rhythmical accuracy is desired.

The piece makes use of a range of extended techniques. From bar 91 onwards, this includes breathing and spoken consonant sounds in all parts. The former **(1)** should sound like a brass player taking a deep breath through the nose before a long passage of music - it must be clearly audible yet should not be exaggerated for theatrical effect. The consonants, in [square brackets] **(2)**, should be uttered as if they were an extension of the instruments - precisely, with no theatrical effect.

Strings:

3: The strings are lightly dampened in the left hand, at the very top of the fingerboard, near the nut.

The pitch of the open string should be clearly audible, with a slightly matted timbre.

4: The grace-note is plucked in the right hand (with a different finger to the one holding the pitch) shortly before it is released to let the main note ring (this is held down in the left hand as normal).

5: A pizzicato that is sounded by pressing the pad of the index finger of the right hand against the string and releasing it at the notated point, thus engaging it. This must be prepared around a beat in advance. The result should be similar to a normal pizz. but quieter, with much softer attack.

6: The fingerboard clef covers the entire length of the string – the thick line shows where the bow should be positioned on it. In this piece, it is only used in places where the player is asked to bow on the bridge. This will produce unpitched noise. The notes above the staff indicate the length of the gesture.

7: Pull-off. The player should engage the second note as part of removing their finger from the first.

8: Between Strings. The player should insert a finger between the strings indicated and rapidly oscillate it horizontally, back and forth between them. As this takes a certain amount of force to produce this sound, the dynamics indicate the pressure required, rather than the sounding result, which will be quieter.

9: The circle with a plus sign in it, means that the note should be hammered down in the left hand rather than plucked. The dotted line indicates the duration of the gesture.

10: The first pitch should be hammered down and the glissando executed. The pizzicati are played on the same string, first below (bridge-end), then behind (scroll-end) the left hand. The result will be of two pizzicato glissandi. The sustain of the gesture will last much shorter in the violin than in the cello.

Piano:

The piano part for this piece employs all three pedals of a grand piano. These are notated using conventional sustain pedal marking, U.C/T.C for the una corda pedal, and III for the third pedal.

The latter is only used once; it sustains four pitches from bar 147 to the end of the piece.

11: The plus sign and square note head indicate that the string should be dampened by placing a finger near the nut. This will produce a lightly muted sound, similar to that of a pizz. on string instruments. The finger dampening the string should be removed immediately after it has been engaged by the hammer.

12: The player should run the pads of fingers **(a)** or back of nails **(b)** along the white keys in the direction indicated. They can employ the full range of the instrument to execute these gestures.

13: This symbol indicates that the last note played on the staff in question should be manually dampened (it will be held by the sustain pedal) by touching the string between the nut and the damper. This may result in some residual noise, which is acceptable, if not desired.

14: The performer should play a harmonic on the string indicated; in this case the bottom A string.

Although the octave harmonic is indicated throughout, the player is free to choose any harmonic on the notated string. This may vary every time it is played.

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Score

Eric Skytterholm Egan

♩=56 Peaceful and Confident - yet Emotive Throughout

First system of musical notation. It includes staves for Violin (Vln.), Viola (Vc.), and Piano. The Vln. staff is mostly silent with a 'TACET' box. The Vc. staff begins with a 'pizz.' (pizzicato) instruction and a dynamic of *p*. It features a 5-measure phrase followed by a 3-measure phrase. Dynamics include *mp* and *p*. A 'TACET' box is also present in the Vc. staff. The Piano part is silent with a 'TACET' box.

Second system of musical notation, starting at measure 5. The Vln. staff is silent. The Vc. staff has a dynamic of *mp* and includes a glissando instruction: 'III (gliss.)' with a dynamic change to *mf* and then *pp*. It also features a 3-measure phrase and a 5-measure phrase ending with a 'Pull-off [PO] (Left Hand)' instruction and a dynamic of *mf*. The Piano part is silent.

Third system of musical notation, starting at measure 9. The Vln. staff is silent with a 'TACET' box. The Vc. staff is also silent with a 'TACET' box, then begins with a 'pizz.' instruction and a dynamic of *mp*. It includes a 'Lightly dampen at nut (audible pitch)' instruction and dynamics of *mf* and *mp*. The Piano part is silent with a 'TACET' box. The system concludes with a 3/4 time signature.

②

13

Vln.

Vc.

III RH

f

mp

mf

mp

Vertical pull-off with pad of index finger - Right Hand

III vi

17

Vln.

Vc.

(pizz.)

II

mf

arco

pizz.

p

mp

TACET

TACET

TACET

21

Vln.

Vc.

arco

Play on the Bridge [OB]

p

V

mp

f-pp

mf

mp

25

Vln. 1

Vc.

TACET

TACET

mp *p* *f* → *pp* *mp* *mf* *mp*

(IV)

29

Vln. 1

Vc.

arco

OB

mf

p

arco

pizz.

mp *p* *mp* 3

33

Vln.

Vc.

pizz.

arco

IV

pizz.

arco

III

mf *mp* *mf* *mp*

mp *mf* *mp*

mf *mp* *p* *mf*

p poss.

una corda (U.C.) →

37

Vln. *f*

Vc. *mf* *mp* *p* *mp* *mf*

arco

5

41

Vln. *mf*

Vc. *f* *mp* *p* *mp* *f*

pizz. III RH Pull off arco

3

45

Vln. *mp* *mf* *mp*

Vc. *mf* *mp* *p* *mf* *mp* *mf* *p*

arco pizz. arco pizz.

3

49

Vln. **TACET** *gliss.* **mp** **f** **mf** **pizz.**

Vc. **TACET** **pp** **mp** **3** **5**

TACET **Dampen with left hand at nut.** **mp** **p**

tre corde (T.C.) →

53

Vln. **mf** **5** **f** **p** **5** **mf** **pizz.** **+**

Vc. **arco** **OB** **mf** **pizz.** **3** **mp**

Play on the Bridge (OB)

mp **p**

U.C. →

57

Vln. **arco** **OB** **mp** **pizz.** **mf**

Vc. **arco** **OB** **mp** **pizz.** **mf**

With Pad of Finger. **mf**

Run fingers along white keys.

6

61

Vln. arco OB *mf* TACET arco *p*

Vc. *mf* *mp* TACET *mf* *mp* *f* → *pp* *mf*

TACET

mp

65

Vln. pizz. arco *mf* → *mf* →

Vc. *mp* *mp* arco *f*

TACET

U.C. → T.C. → *mp*

69

Vln. *mf* *p* *mf* *mp* TACET pizz. *f* *mf*

Vc. pizz. *mf* *mp* *mf* TACET

mf *mf* TACET *f* *mf* *mp*

8th *p*

73

arco

Vln. *mf* *mf* *mp*

Vc. *mf* *mp*

mp *mf* *mf* *mp*

U.C. →

77

pizz. *mf* *f*

TACET

arco (*gliss.*) *mf*

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

Vc. *f* *mf* *f* *mf* *mp* *f*

TACET

TACET

With back of nails.

Run fingers along white keys.

mf

81

pizz. *p*

arco *mf*

Vln. *f* *p*

Vc. *mp* *mf* *mp* *mf*

mp *mf*

T.C. →

Red.

85

Vln. *mf* *mp* *arco* *mp* *p*

Vc. *ff* *pp* *f*

Tremolo with fingers between the strings [BS]

pizz.

Dampen last note played with finger.

89

Vln. *pizz.* *arco* *pizz.* *arco* *pp* *f*

Vc. *mf* *f*

Breathe in through nose.

93

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

Vc. *mf* *f* *mf mp* *mf*

IV PO

mf *p* *mf*

mp *8^{vb}*

Red.

97

Vln. arco pizz. II 3 f mf mp

Vc. arco pizz. III 3 5 mp mf

mf f mp mf

Red.

101

Vln. TACET (arco) pizz. 5 mp mf

Vc. 3 5 TACET arco trill pizz. mp mf mp

mf TACET 5 f

Red. U.C.→ T.C.→

105

Vln. arco OB pizz. 3 arco f mf mf mp mp

Vc. pizz. II sfz mf f mf

mf mf f

p *mp* *f*

109

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

Vc. *f* *mf*

BS

pizz. 3 3 5 3

arco

IV

U.C. → T.C. →

113

Vln. *mf* *mf* *p*

Vc. *mf* *mp* *mf* *mp* *f* *mp*

arco

pizz.

5 3 5

mf

Red.

117

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

Vc. *mf* *f* *mf* *sfz* *mf* *mp*

arco

pizz.

arco OB

II

5 3

f *mf* *f* *mf*

Red.

121

Vln. *mf* *mp* *f* *arco* *mf*

Vc. *mf* *mf* *mf* *ff* *BS*

Harmonic on A string (Free choice) *mp* 8th

U.C. → *mp*

T.C. →

125

Vln. *mf* *p* *mf* *pizz.*

Vc. *mf* *mp* *mf* *mf*

III *pizz. below LH*

pizz. behind LH

Breathe in through nose.

129

Vln. *f* *mf* *mp* *arco*

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

3 *f* *mf*

Breathe in through nose.

Red.

133

Vln. *pizz.* *arco* *tr* *pizz.*

Vc. *f* *mf* *f* *ff* *mf*

8^{va} *mp* *mf* *f* *mf*

U.C.→ *Red.* T.C.→ U.C.→

137

Vln. *arco* *OB* *f* *mf* *p sub.* *mp*

Vc. *arco* *p* *pizz.* *f* *IV*

mf *mf* *mp* *mf*

f *mf* *8^{va} f*

Red.

141

Vln. *pizz.* *arco* *pizz.* *arco* *IV*

Vc. *PO* *arco*

mp *f* *pp* *mp* *f* *mf*

mf *f* *mf* *mp*

mp *mf* *mp* *mf*

Red.

145

Vln. *pp mp*

Vc. *mf mp*

pizz. *5* *3*

mf *mp*

pp mp

T.C. → *P* III → (Sustain Until End)

149

Vln. *f* *mf*

Vc. *f* *mf*

pizz. III *pizz. below LH* *arco*

pizz. behind LH *arco* *pizz.*

mf *mf*

sfz *mf* *f*

RH

153

Vln. *mp* *p* *p* *mf* *p*

Vc. *f* *mf* *mp*

arco

mf *mp* *mf*

mf *8vb* *mf*

157

Vln. arco OB mf pizz. arco pizz.

Vc. arco mp f pizz. mf

Piano f mf p mf

8

161

Vln. mp mf arco mf

Vc. mp f 5 mp mf

Piano sfz mp mf p mp

Red. p

165

Vln. arco pizz. mf f

Vc. arco mp

Piano mf mp mf mf sfz

169

Vln. *mf* *arco* *pizz.* *f* *mf* *arco* *mf*

Vc. *f* *mf* *mf*

mf

Red.

173

Vln. *f* *mf* *mf* *TACET*

Vc. *mp* *f* *mp* *TACET*

mf *TACET*

177

Vln. *mf* *mp* *mf* *ff*

Vc. *f* *mp* *mf* *p* *ff*

mf *mp* *f* *mp*

8^{va}

181

Vln. arco p pp mp pizz. mf mp

Vc. mf mp < mf 5 mp mf f sfz p

mp < mf 5 f 5 mp

Red. _____

185

Vln. arco p mp p mf

Vc. mf 3 f mf arco OB pizz. mf mf

mf mf

Red. _____

189

Vln. pizz. mf f mf arco

Vc. BS ff mp mf f mf III pizz. III pizz.

mf f sfz mf

Red. _____ 8^{va}

193 V

Vln. *p* *mf* *mp* *arco* *mf* *p*

Vc. *mf* [k] *mf* [t]

Piano *mp* *mf*

Red.

197

Vln. *mf* *f* *mf* *mf* *pizz.* *mf* *pizz.* *mf* *pizz.* *arco*

Vc. *arco* *mp* [sss] *mf* *mp* *arco*

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

Red.

201

Vln. *mp* *f* *mf* *mp* *arco* *mp* *mf* *mp*

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

Piano *mp* *f* *mf* *mp* *mp*

Red.

205

Vln. **IV** **pizz.** **arco** *f* *mf* *p* *mp* *mf* *p* *pp*

Vc. *mf* **III** **pizz.** **BS** *f* *mf* *f* *mf* *p* *mf*

Piano *f* *mf* *mf* *mf*

209

Vln. *p* *pp* *mp* **pizz.** *mf* *mf*

Vc. **III** **pizz.** *f* *mf* *mp* *mp* *mp* *mf*

Piano *p* *mp* *f* *mf* *p*

213

Vln. **pizz.** *mp* *f* *p* **arco** *pp* *mf* **OB**

Vc. *p* *mp* *mf* *f* **PO** *mf* **[sss]**

Piano *mp* *mf* *mf*

Red.

217

Vc. **f** **mf** **mp** **p** **mf** **mp**

Vln. **mf** **mf**

Piano **mf** **mf** **mf** **mf**

221

Vln. **p** **pp** **mf** **mf** **f** **mf** **mf**

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

Piano **mf** **mf** **sfz** **mf**

225

Vln. **mf** **p** **mf** **mf**

Vc. **mf** **mp** **mf** **mf**

Piano **mf** **mf** **mf** **mf**

8^{va} III off SLUTT