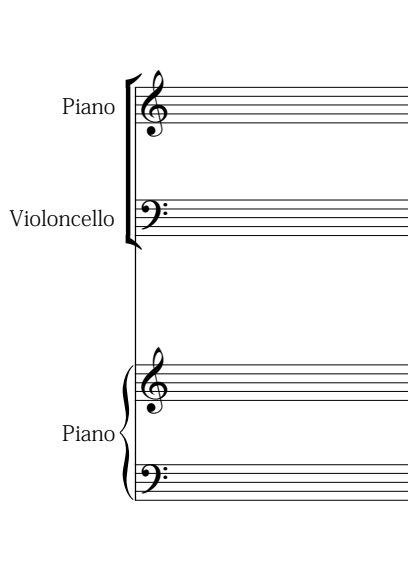


- World of Beauty (b) -

2011-12

Upright Piano Version



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

③

[sss]

[k]

a

b

④

pizz.

⑤

III RH

⑥

arco

OB

⑧

pizz.

⑨

BS

⑩

II

⑪

III

pizz.

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.

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.

3: 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.

Strings:

4: 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.

5: 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).

6: 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.

7: 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 stave indicate the length of the gesture.

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

9: 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.

10: 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.

11: 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.

- World of Beauty (b) -

Full Score

Eric Skytterholm Egan

♩=56 Peaceful and Confident - yet Emotive Throughout

Music score for Vln., Vc., and Piano (Pn.) across three systems.

System 1:

- Vln.: TACET
- Vc.: pizz. *p*, 5, 3, *mp*, *p*, TACET
- Pn.: TACET

System 2:

- Vln.: 5
- Vc.: *mp*, III (gliss.) *mf* → *pp*, *mp*, 3, *mf*, Pull-off [PO] (Left Hand), 5
- Pn.: TACET

System 3:

- Vln.: 9, TACET
- Vc.: TACET, pizz. *mp*, Lightly dampen at nut (audible pitch), *mf*, *mp*
- Pn.: TACET

Time signature: 3/4

②

13

Vln.

Vc.

III RH

f

mp

mf

mp

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

III

17

Vln.

Vc.

(pizz.)

II

mf

arco

pizz.

p

mp

TACET

TACET

TACET

21

Vln.

Vc.

arco

Play on the Bridge [OB]

p

mp

f-pp

mf

mp

I

25

Vln. 1

TACET

Vc.

TACET

mp

p

f → *pp*

mp

mf

mp

(IV)

5

29

Vln. 1

arco

OB

mf

Vc.

p

3

arco

pizz.

mp

p

mp

3

33

Vln.

pizz.

mf

3

arco

IV

mp

mf

pizz.

mp

3

arco

III

mp

Vc.

mp

mf

mp

3

mf

mp

5

p

mf

p poss.

una corda (U.C.) →

37

Vln.

Vc.

f

mf

mp

p

mp

mf

arco

5

5

41

Vln.

Vc.

mf

f

mp

p

mp

f

pizz.

III RH

Pull off

arco

3

3

45

Vln.

Vc.

mp

mf

mp

p

mf

mp

mf

p

arco

pizz.

arco

pizz.

3

49

Vln. **TACET** *gliss.* **pizz.** *mf*

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

TACET *mp* *tre corde (T.C.) →* *p*

53

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

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

Play on the Bridge (OB) *arco* *mp* *p* *U.C. →*

57

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

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

With Pad of Finger. *mf* *Run fingers along white keys.*

6

61

arco

OB

TACET

TACET

arco

5

Vln.

mf

p

Vc.

mf

mp

mf

mp

f → *pp*

mf

1

3

p

65

pizz.

arco

arco

Vln.

mf

mf

mf →

Vc.

mp

mp

f

3

3

mp

U.C. →

T.C. →

69

TACET

pizz.

TACET

TACET

Vln.

mf

p

mf

mp

f

mf

Vc.

pizz.

mf

mp

mf

f

mf

mp

5

8^{va} *p*

73

arco

5

mf

3

mf

mp

Vln.

Vc.

mf

mp

5

mp

3

mf

mf

3

p

U.C.→

77

pizz.

3

mf

f

TACET

arco

(gliss.)

mf

Vln.

Vc.

f

mf

3

f

TACET

mf

mp

f

III

TACET

With back of nails.

Run fingers along white keys.

mf

81

pizz.

f

p

3

mp

5

mf

5

mp

arco

OB

mf

Vln.

Vc.

mp

mf

mf

T.C.→

Ped.

85

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

Vc. *pizz.* *ff* *pp* *f*

mp

Tremolo with fingers between the strings [BS]

3

3

89

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

Vc. *mf* *f*

mp

Breathe in through nose.

8^{va}

mf *mp*

93

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

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

mf *mp* *p*

3

3

5

8^{va}

Red.

97

arco pizz. II 3 arco 3 9

Vln. *f* *mf* *mp*

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

mf *f* *mp* *mf*

Ped.

101

TACET (arco) pizz. 5

Vln. *mp* *mf*

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

f *mf* *mp* *mf*

TACET TACET

Ped. U.C.→ T.C.→

105

arco OB pizz. 3 arco

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

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

mf *mf* *f*

p *mp* *f*

Ped.

109

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

Vc. *f* *mf*

BS

pizz. 3 3 5 3

IV

arco

mf *f* *mf* *mp*

U.C.→ T.C.→

113

Vln. *mf* *mf* *p*

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

arco

pizz. 5 3 5

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

Red.

117

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

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

arco

pizz. 3 3 5

arco OB

II

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

Red.

121

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

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

BS

5 *mp* *p* *mf*

U.C. → *mp* T.C. →

Red.

Breathe in through nose.

125

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

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

III *pizz. below LH* *pizz. behind LH*

mf

129

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

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

3 *f* *mf*

Breathe in through nose.

Red.

133

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

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

5 *3* *BS*

8va *mp* *mf* *f* *mf*

8va *mp* *U.C.→* *Red.* *T.C.→* *U.C.→*

137

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

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

mf *mp* *mf* *mp* *mf* *mp* *15ma*

f *Red.* *p*

141

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

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

3 *5* *PO* *arco*

(15) *mp* *mf* *mp* *pp*

Red. *mf* *Red.*

145

Vln.

Vc.

mf

mp

pizz.

5

3

pp mp

III

T.C. →

III → (Sustain Until End)

3

3

149

Vln.

Vc.

mf

f

mf

pizz.

III

pizz. below LH

arco

5

pizz. behind LH

III

pizz.

arco

pizz.

mf

sfz

mf

f

RH

Red.

153

Vln.

Vc.

mf

mp

p

mp

p

3

3

3

5

15ma

3

5

mf

mp

mp

p

Red.

157

Vln. *arco* *OB* *pizz.* *arco* *pizz.*

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

mp *f* *mf* *mp*

p *f* *p* *mf*

Ped.

161

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

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

sfz *mp* *mf* *p* *mp*

Ped.

165

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

Vc. *arco* *mp*

mp *mf* *mf* *mf*

[k] *sfz*

169

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

Vc. *f* *mf* *mf*

mf

Ped.

173

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

Vc. *mp* *arco* *pizz.* *f* *mp* *TACET*

mf *f* *TACET*

177

Vln. *mf* *mp* *mf* *pizz.* *mf*

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

mf *mp* *mf* *mp*

p *mf* *mp* *[sss]*

Ped.

Ped. _____

\mathcal{P}_ℓ [k]

Ped. _____

Violin (Vln.) part: Measure 173 starts with a *p* dynamic, followed by a crescendo to *mf* in measure 174, then *mp* in measure 175, and *mf* in measure 176. The Violin plays a melodic line with a trill in measure 173 and a triplet in measure 176. The Viola (Vc.) part: Measure 173 starts with a *mf* dynamic, followed by a crescendo to *mf* in measure 174, then *mp* in measure 175, and *mf* in measure 176. The Viola plays a melodic line with a trill in measure 173 and a triplet in measure 176. The Piano part: Measure 173 starts with a *p* dynamic, followed by a crescendo to *mf* in measure 174, then *mp* in measure 175, and *mf* in measure 176. The Piano plays a melodic line with a trill in measure 173 and a triplet in measure 176.

Violin (Vln.) part: Starts with a 19-measure rest, then plays a series of notes with dynamics *mf*, *f*, and *mf*. It includes a pizzicato (pizz.) section and a section marked with a circled 'IV'.

Viola (Vc.) part: Starts with an arco section, then plays a series of notes with dynamics *mf*, *f*, and *mf*. It includes a pizzicato (pizz.) section and a section marked with a circled 'IV'.

Piano (Pno.) part: Starts with a series of notes with dynamics *f* and *mf*. It includes a section marked with a circled 'IV' and a section marked with a circled 'V'.

Violin (Vln.) part: Starts at measure 201 with a triplet of eighth notes (mp), followed by a five-measure rest (f), then a sixteenth-note triplet (mf), and a half-note rest. The second system begins with a half-note rest (mp), followed by a triplet of eighth notes (mp), and a half-note rest.

Viola (Vc.) part: Starts at measure 201 with a half-note (pizz.), followed by a five-measure rest (f), then a sixteenth-note triplet (mf), and a half-note rest. The second system begins with a half-note rest (f), followed by a half-note (mp), and a half-note rest.

Piano part: Starts at measure 201 with a triplet of eighth notes (mp), followed by a five-measure rest (f), then a sixteenth-note triplet (mf), and a half-note rest. The second system begins with a half-note rest (mp), followed by a half-note (mp), and a half-note rest.

205

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

Vc. **III** **pizz.** **BS**

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

mf **f** **mf** **f** **mf** **p** **mf**

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

f **mf** **mf** **mf**

209

Vln. **pizz.**

Vc. **III** **pizz.**

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

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

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

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

mf **p** **mf** **p**

mf **p** **mf** **p**

213

Vln. **pizz.** **arco** **OB**

Vc. **PO** **[sss]**

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

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

mp **mf** **mf** **mf** **mf**

mp **mf** **mf** **mf** **mf**

217

Vc.

III pizz.

f *mf* *mp* *p*

mf [k]

mp

IV

mp

mf [t]

mf

221

Vln.

flautando *p* *pp* *mf*

III pizz.

IV pizz.

mf *f* *mf*

Vc.

mf *f* *mf* *mf* *mf* *mf* *mf* [k]

mf [t]

mf *sfz* *p*

mf *p*

225

Vln.

III pizz.

mf *p* [sss] *mf* *arco*

Vc.

mf *mp*

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

15^{ma} [t] *mp* [k] *mp* *mp* *mf* *p*

III off

SLUTT