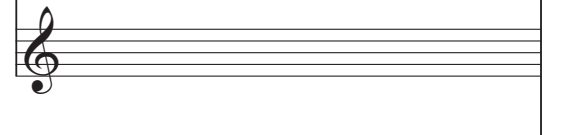


Flute



Eyes so Dimmed

for Flute Solo

2012-13

Eric Skytterholm Egan

14 Minutter

Seen from above at such close quarters in that radiance so cold and faint
with eyes so dimmed by ... what had passed...
piercing beauty is a little

Samuel Beckett - Words and Music

Directions:

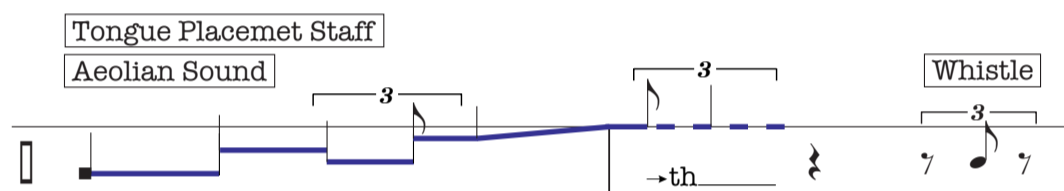
The score is intended as a set of instructions only, not as accurate representations of the sound. There are certain technical issues that are impossible to resolve. Nevertheless, the written instructions should be aimed at religiously throughout. This is essential; the intended musical result relies upon it.

If played in sequence, the performer should walk on stage with his/her flute intact, remove the head-joint, and place both parts on a stand in front of them.

Performance notes:

I This movement is played without the flute.

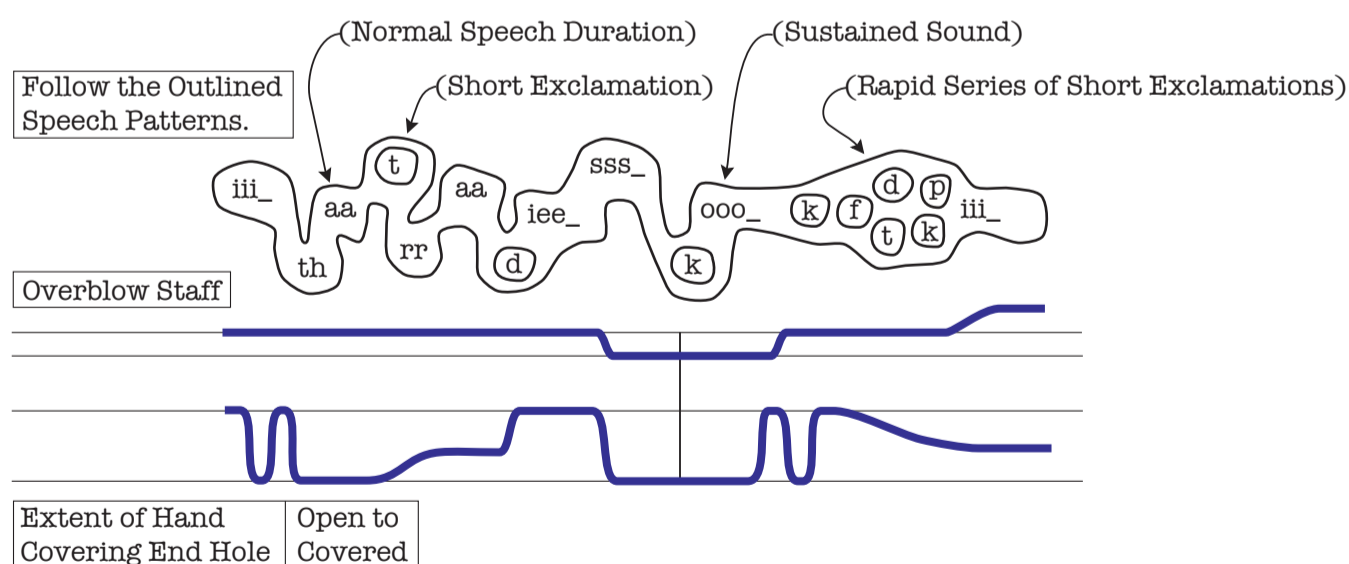
- Rehearse the movement as written. The result should be as accurate as possible.
- A few days before the first performance, rehearse the movement without the flute.
- For the performance, hold the hands at your side throughout, without moving them. The sound and music should come from your breath and embouchure movements alone.



- The Tongue Placement Staff indicates where the tongue should be placed in the mouth in the passages played with Aeolian Sound. Where the line approaches the bottom of the staff, the tongue should be placed near the back of the mouth (producing a deep 'o' vowel). The more the line moves up the staff, the more the tongue should come forward in the mouth, towards the teeth (producing a high 'i' vowel).
- The dotted line indicates that the tongue should be placed against the teeth (producing a 'th' sound).
- "Whistle" indicates that the player should whistle normally, at any pitch.

II This movement uses the head-joint only.

- The musical instructions should be followed as accurately as possible. The movement is written in 4/4, meaning that each bar should last for approximately 4 seconds.

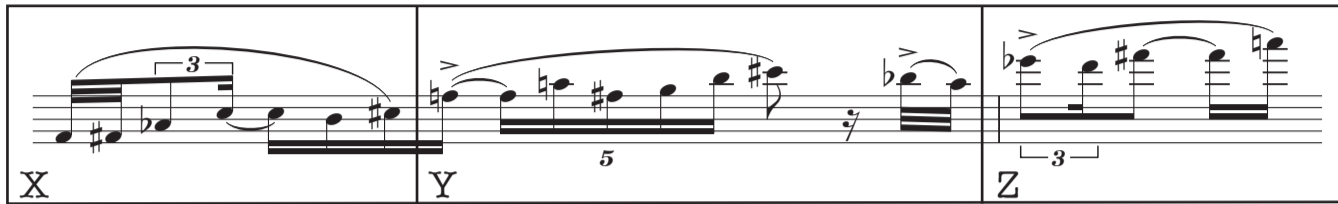


- The bottom staff indicates the extent to which the performer should cover the end hole of the mouthpiece; top line (open), bottom line (closed). Gradual changes should result in pitch glissandi. Covering the hole fully will result in a pitch leap.
- The central staff indicates whether the player should play the fundamental (bottom line), overblow (top line), or overblow as much as possible (above top line).
- The top section of the system indicates speech patterns that the performer should announce while playing the passages indicated on the lower two systems. The phonemes or sustained sounds are written in four different ways, explained above. Although complete accuracy is not expected, the performer should attempt to follow the spatial duration on the page.

III

This movement is played with the body of the flute only (no head-joint).

- The instrument is held vertically and the performer blows across the hole, as if playing a bottle.

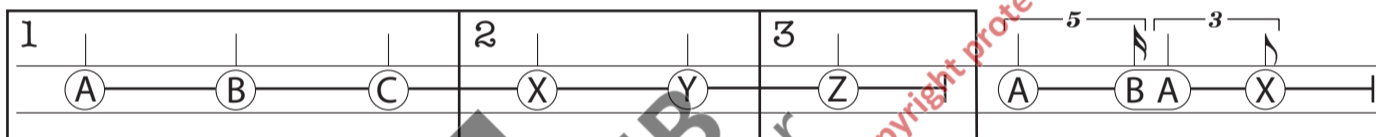


- At the lower octave (X), the pitches may vary a little from those notated. This is fine.
- To reach the octave above (Y), the performer must overblow the fundamental octave. However, unlike standard playing technique, it is very difficult to do this accurately.
- It is very nearly impossible to reach the highest octaves (Z). However, the player should nonetheless aim to do so. The effect of strenuously attempting to reach the higher pitches is essential to the concept of the movement!

IV

This movement uses key-clicks only.

- At the beginning of the piece, the performer should hold the flute in front of him/her (although not with straight elbows) as if presenting it to the audience. Think of the way items are presented at an auction.
- From bar 14 onwards the player performs similar material but this time with the flute in playing position, as if playing Aeolian Sounds. Very little air should be used; the mouth is employed primarily as a sounding chamber. However, the player should add some air at the changes, in order to add emphasis and a sense of movement.

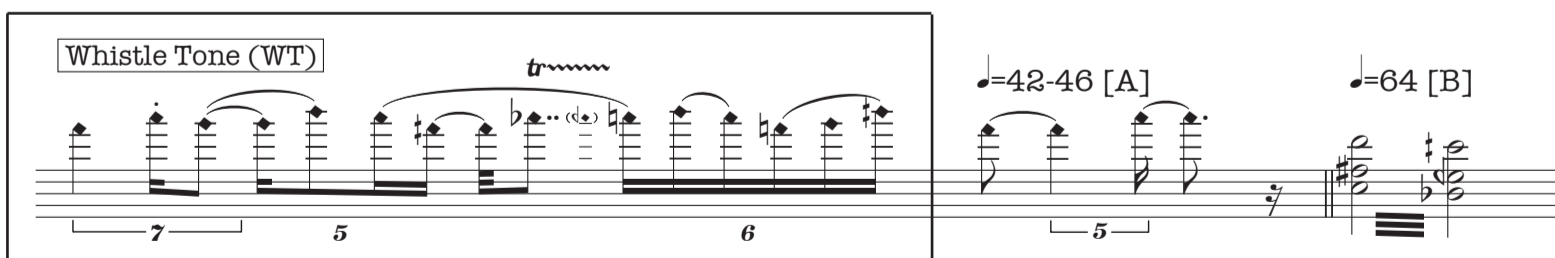


- Before rehearsing this movement, the player must find the material that correspond to the letters A, B, C, X, Y, Z in the score. These represent different types of 'rattles', such as noisy key-clicks and/or movements of the mechanics of the instrument. Although modern flutes are not very 'noisy', there are certain gestures that still produce residual noise on the instrument. The performer should isolate three distinctly different 'rattles' that produce some noise (1), two that produce a moderate amount of noise (2), and one that makes a lot of noise (3).
- The 'rattle' material should be played for the stated durations, changing from one 'rattle' to another according to the indicated rhythm.
- The movement alternates between Simplified Fingerings (Simp.) and Normal Fingerings (Norm.). For the the Simplified Fingerings sections, the player should use only the named key (see bar 7).
- The Tongue Placement Staff Functions the same way as in Movement I.

V

This movement consists mostly of whistle tones.

- Many of the Whistle Tone passages in this movement are almost impossible to play. However, complete accuracy is still the aim. The intended musical result is that of the performer struggling to reach the notated pitches and rhythms. The desired aesthetic is that of the fragile beauty of the human side of musical performance.



- The Movement jumps between two different musical characters. The Whistle Tone passages can be played with a touch of rubato. The tempo here is somewhat flexible due to the great technical difficulty. The passages at ♩= 64 are to be played strictly in the written tempo. These passages are also very difficult to play, as jumping between the techniques impaires accuracy of pitch. This is part of the concept; the player should not dwell on these passages for longer than indicated.

- Eyes so Dimmed -

Flute Solo

I

Eric Skytterholm Egan

Without the Flute

♩=54-60 Very Articulated and Animated.

Tongue Placemet Staff
Aeolian Sound

Tongue Ram (TR)

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

4 **To Whistle (any pitch)** **pizz.** *mf* *mp* *mf* *p* *mp* *mf* *mp* *mf* *mp*

7 **Norm. Tongue Position (TP)** **Whistle** *mp* **Whistle** *mf* **pizz.**

10 **Calmly** **Whistle** **TR** **Calmly** **Whistle** *p* *mp* *mf* *mp* *mf* *p* *mf*

13 **Norm. TP** **Whistle** *mf* **Whistle** *mp* *mf* *p* *f* *mp*

16 **pizz.** **Norm. TP** *fp* *mf* *mp* **Whistle Tone (WT)** *f* *mf* *f* *mp* *f* *mp* *p* *mp*

19

Whistle

p

Double Tongued, Lots of Residual Air

f

mp *f*

f

22

Ord.

Double Tongued, Lots of Residual Air

mf *f*

mp *f*

mf *p*

f

WT

pizz.

TR

25

mp *f*

mf *f*

mf *f*

mp

p *mp*

WT

28

pizz.

pp *mp*

pp *mp* *f*

mf *5*

WT

Ord.

Aeolian Sound

f *mp* *p* *mf*

mp *mf*

p *mf*

TR

34

to Norm ->

WT

Double Tongued, Lots of Residual Air

mp *p* *mp* *f*

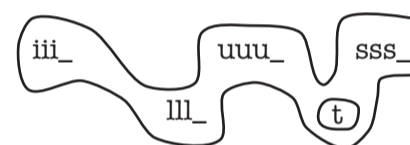
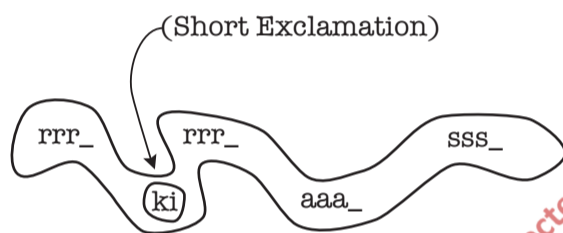
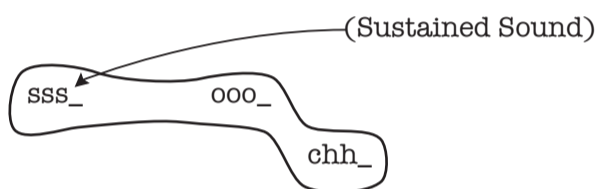
f

II

Head Joint Only

(♩=60) Very Controlled - With Lots of Pathos.

Follow the outlined speech patterns.



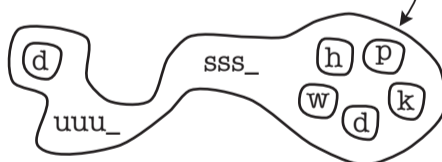
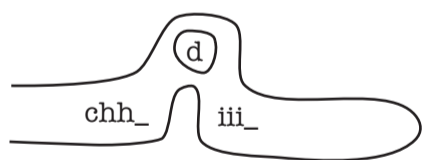
Maximally Overblown
Octave Overblown
Fundamental

(- TACET -)

$\frac{4}{4}$ <i>mf</i> ————— <i>ff</i>	<i>mf</i> ————— <i>ff</i> <i>mp</i>	<i>mp</i> ————— <i>f</i>
$\frac{4}{4}$		

Extent of Hand Covering End Hole	Open to Covered
-------------------------------------	--------------------

(Rapid Series of Short Exclamations)



5

<i>mp</i>	<i>mp</i> ————— <i>fp</i>	<i>mf</i> ————— <i>f</i>

9

mee_ koo_ iii_ (d) (m) wee_ rrr_ eee_ (d) iii_ (n) thh_ aaa_ t (d) rrr_ iii_ aaa_ (n) (k) (s) ooo_

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

13

(Normal Speech Duration)

iii_ aa (t) aa iee_ sss_ ooo_ (k) (f) (d) (p) (t) (k) iii_ aaa_ iss_

pizz. *mp* Ord. *f* *mf* *f* *mp* pizz. TR *mf* Ord.

17

ooo_ (d) iii_ (d) (m) (b) wh (t) haa_ (d) (p) aaa_ sss_ (d)

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

III

Key Clicks and Rattles (No Head Joint)

♩=60 Lightly and Delicately but with a Clear Sense of Purpose

With Flute in Front of You

Rattle Staff

Musical staff showing notes A and B. Dynamics: *pp*, *pp*, *p*. Rattle marks (zig-zag lines) are placed above the staff.

Musical staff showing notes B, A, B, A, C. Dynamics: *pp*, *p*, *pp*, *p*, *pp*, *p*. Includes a triplet of notes A, B, A.

Heavy Key Clicks

Simplified Fingering (Simp.) - B, A, G, F, E, D Keys Only

Musical staff showing notes X, A, B. Dynamics: *p*, *mp*, *pp*, *mp*, *pp*, *p*. Includes a triplet of notes A, B, A and a box labeled 'sim.' with a diagram of fingerings.

Musical staff showing notes X, A, B, A, X, A, C. Dynamics: *p*, *mp*, *p*, *mp*, *pp*, *p*, *pp*, *mp*. Includes a triplet of notes A, B, A and a box labeled 'sim.' with a diagram of fingerings.

Tongue Placemet Staff (Covering Joint Hole)

Very Little Air (Acting Mostly as Amplification)

Move Flute to Mouth

Musical staff showing notes A. Dynamics: *p*, *pp*, *p*, *pp*, *p*, *pp*. Includes a box labeled 'Move Flute to Mouth' with an arrow pointing to the staff.

Musical staff showing notes Y, X. Dynamics: *mf*, *p*, *mf*, *mp*. Includes a box labeled 'Trill to No Keys Unless Otherwise Stated' with a trill symbol.

Musical staff showing notes A, Y. Dynamics: *pp*, *mf*, *p*, *mf*. Includes a box labeled 'sim.' with a diagram of fingerings.

22

Normal Fingering

Simp.

Norm.

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

Trill to Alternate Notes

25

Simp.

Norm.

Simp.

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

28

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

31

f *mp*

33

mf *p* *mp* *mf*

36

Norm.

ff

38

7 5 10 11 5

IV

Body Only - Played Vertically (Like a Bottle)

♩=76-84 Enthusiastically Striving towards an Accurate Result - With Great Intensity Throughout

Musical score for 'IV Body Only - Played Vertically (Like a Bottle)'. The score is written in 4/4 time and consists of 18 measures. It features a complex melodic line with numerous triplets, sextuplets, and septuplets. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various articulations such as accents and slurs. A large watermark 'IMB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

Measures 1-18:
1: *f*
3: *f*
5: *ff*, *pp*, *mp*, *p*
7: *mf*, *pp*, *mp*, *f*
9: *pp*, *mf*, *p*, *pp*, *f*
11: *p*, *mf*
13: *ff*, *mp*, *f*
15: *p*, *pp*, *f*
17: *ff*, *mp*, *f*, *pp*

19 ^①
6 3 3 5 3 5
mp *pp* *p*

21
7 3 5 3 5
mf *f*

23
3 5 3 5 6
mf *p* *pp* *mp*

25
3 5 3 3
f *ff* *mf*

27
6 7 5 3 3 3
f *mf* *ff* *mf*

29
5 3 3 3
f

31
3 5 3 3 3 5
pp *mp* *mf* *f* *mf* *f*

33
3 3 3 5
mf *f* *ff*

35
3 3 3 5
f *ff* *f* *ff* *f*

38 **Double Tongued**
3 6 7 3 5
ff

40 ^①
5 6 3 3 5 3
pp *p* *pp* *ppp*

V

Whistle Tones

♩=42-46 Very Lightly and Calmly - Distantly, with some Rubato [A]

Whistle Tone (WT)

pp p pp mp pp sub. mp pp sub. p subito niente

mf Hard Key Clicks → normale

TACET

mp pp mp p

♩=64 More Movement, Precise Tempo [B]

♩=42-46 [A] (like the opening)

Norm. WT

mp pp p mp p pp mf p mp p mf

♩=64 [B]

♩=42-46 [A]

Norm. WT

p mp pp p pp pp p subito niente

♩=64 [B]

♩=42-46 [A]

Diaphragm Push (DP) (with some base pitch)

♩=64 [B]

Norm. WT

pp p mp mf pp p pp p pp p mp

♩=42-46 [A]

♩=64 [B]

♩=42-46 [A]

Pizz. WT Norm. non vib. poco vib. WT non vib.

p p pp mp p subito niente p pp mp

19 $\text{♩} = 64$ [B] $\text{♩} = 42-46$ [A]

Norm. WT

p mp p mp p mf pp mp p mf

22 $\text{♩} = 64$ [B] $\text{♩} = 42-46$ [A]

Norm. non vib. WT non vib.

mp pp p mp > p pp p mp pp

25 $\text{♩} = 64$ [B] $\text{♩} = 42-46$ [A] $\text{♩} = 64$ [B] $\text{♩} = 42-46$ [A]

DP Norm. non vib. poco vib. WT non vib. WT

p p mp p pp mp pp p mf mp > p mp

28 $\text{♩} = 64$ [B] $\text{♩} = 42-46$ [A]

Norm. poco vib. non vib. Pizz. WT non vib.

mf p pp p mp p mp p

31 $\text{♩} = 64$ [B]

Norm. non vib.

mp p mf pp p subito niente p

34 $\text{♩} = 42-46$ [A]

WT non vib.

mp pp p mp p pp poss.

$\text{♩} = 80$ Unassuming and quiet (As an Afterthought) *

Double Tongued, Lots of Residual Air

37 *ppp* *ppp* SLUTT

* The final two bars are optional - it is up to the performer whether to play them or not.