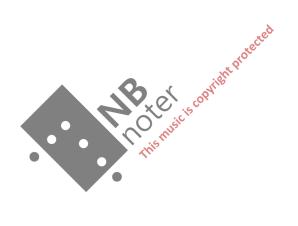
1st Canvas: to be performed on its own, or simultaniously with "a thing Glimpsed"

2013





1st Canvas: to be performed on its own, or simultaniously with "a thing Glimpsed"

2013



He has hidden his own name, as a painter of old Italy set his face in a dark corner of his canvas.

James Joyce - *Ulysses*

1st Canvas

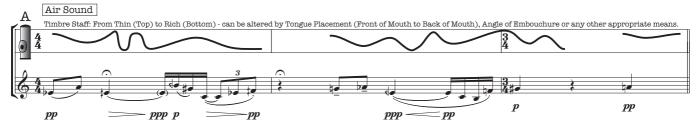
Flute Eric Skytterholm Egan

The passages on this page are to be considered as material for improvisation. The performer is free to embelish or subtract from them in any way they see fit. The player should consider him/herself a modest soloist within a larger texture; they should not follow the other players rhythmically. The general sentiment should be to play sparsely; only to play when it feels right to do so. The performer may chose to take both longer and/or shorter breaks at any point throughout. A performance of the piece should move loosely from the top of the page, to the bottom. The performer may chose to blend the material from the different sections together, as long as the overall structure is maintained. The work should be very quiet for the duration.

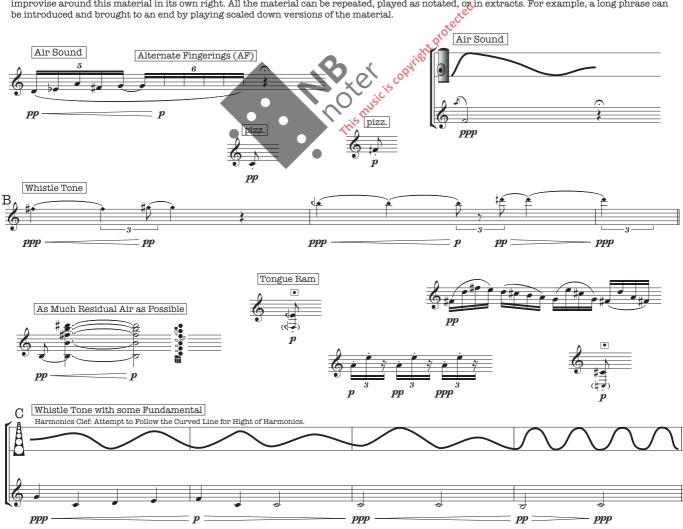
He has hidden his own name, as a painter of old Italy set his face in a dark corner of his canvas. - James Joyce, "Ulysses"

The flute part consists of two main techniques; the use of a lot of **residual air** and **Whistle Tones**. For the air sunds, the player should use almost no tone, but may occasionally use a slightly fuller tone (no more than 1/2) for variation.

J= ca. 66 Very Quiet and Etherial, yet Decisive.



The performer can choose to insert the external cells of material at any point during phrases A, B, and C; either at the same time as this material (i.e. as an amalgam or combination of the two), or inserted as a wedge at some point between the gestures. Alternatively, they can embelish upon/improvise around this material in its own right. All the material can be repeated, played as notated, og in extracts. For example, a long phrase can be introduced and brought to an analysis called days required of the material.



1st Canvas

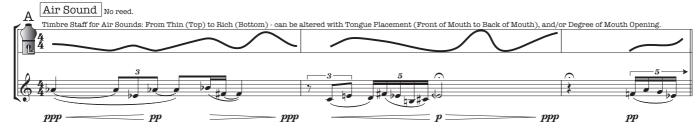
Oboe Eric Skytterholm Egan

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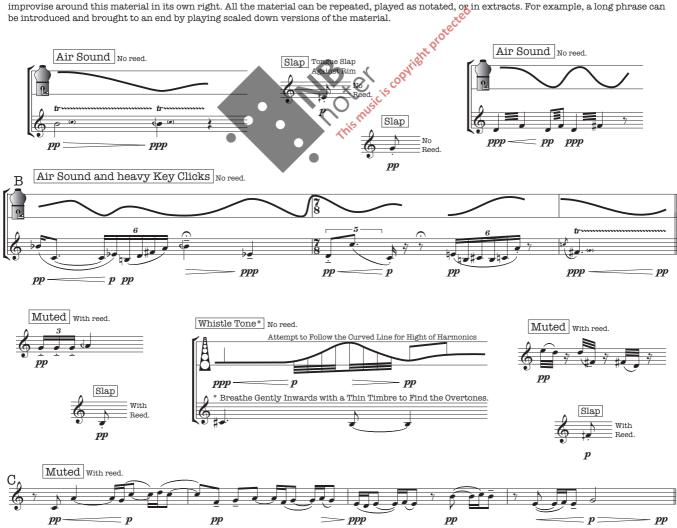
He has hidden his own name, as a painter of old Italy set his face in a dark corner of his canvas. - James Joyce, "Ulysses"

The oboe part should be played without the reed in the first two sections, using **air sounds** only. The final section should be played very quietly; the instrument should be **muted** as heavily as possible.

= ca. 72 Very Quiet and Etherial, yet Decisive.



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1st Canvas

Clarinet

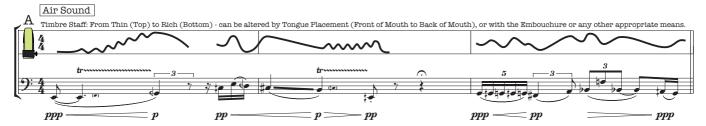
Eric Skytterholm Egan

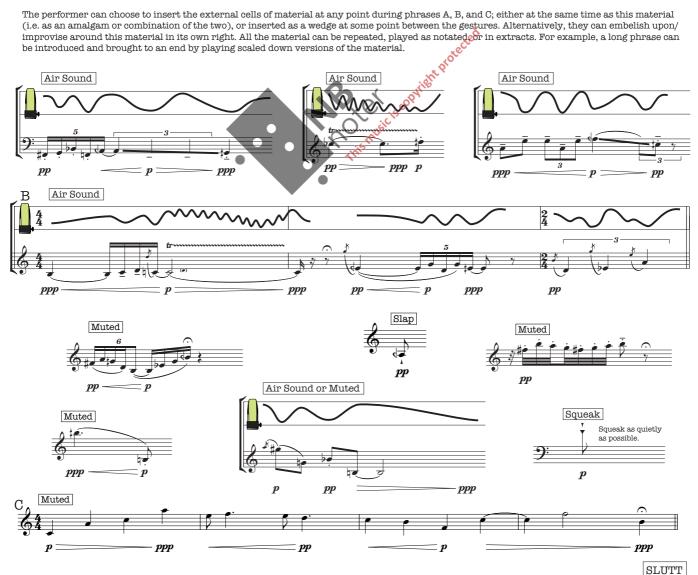
The passages on this page are to be considered as material for improvisation. The performer is free to embelish or subtract from them in any way they see fit. The player should consider him/herself a modest soloist within a larger texture; they should not follow the other players rhythmically. The general sentiment should be to play sparsely; only to play when it feels right to do so. The performer may chose to take both longer and/or shorter breaks at any point throughout. A performance of the piece should move loosely from the top of the page, to the bottom. The performer may chose to blend the material from the different sections together, as long as the overall structure is maintained. The work should be very quiet for the duration.

He has hidden his own name, as a painter of old Italy set his face in a dark corner of his canvas. - James Joyce, "Ulysses"

The first of the material in the clarinet part is to be performed with a lot of **residual air**. For the air sunds, the player should use almost no tone, but may occasionally use a slightly fuller tone (no more than 1/2) for variation. For the final set of material the instrument should be heavily **muted** - as much as possible.

= ca. 80 Very Quiet and Etherial, yet Decisive.





1st Canvas

Bassoon

Eric Skytterholm Egan

The passages on this page are to be considered as material for improvisation. The performer is free to embelish or subtract from them in any way they see fit. The player should consider him/herself a modest soloist within a larger texture; they should not follow the other players rhythmically. The general sentiment should be to play sparsely; only to play when it feels right to do so. The performer may chose to take both longer and/or shorter breaks at any point throughout. A performance of the piece should move loosely from the top of the page, to the bottom. The performer may chose to blend the material from the different sections together, as long as the overall structure is maintained. The work should be very quiet for the duration.

He has hidden his own name, as a painter of old Italy set his face in a dark corner of his canvas. - James Joyce, "Ulysses"

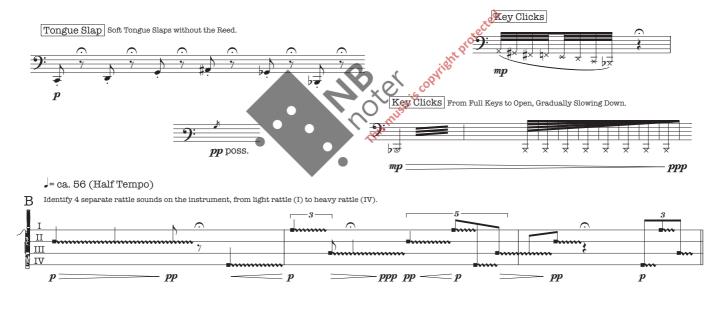
The bassoon part consists of three main techniques: standard key clicks with some little air (no reed), tongue slaps against the crook (no reed) and quiet pitches played with a piece of card in the bell (with the reed).

J= ca. 112 Very Quiet and Etherial, yet Decisive.

Key Clicks Played with some air to reinforce the sound. No reed



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Play with reed and muted bell. This should contain at least piece of card (to acheive the low A), and should also be further muted if at all possible



SLUTT

1st Canvas

Horn

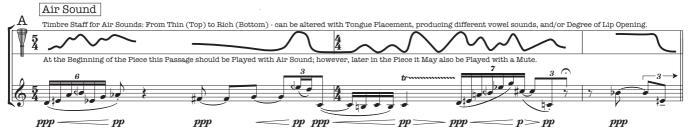
Eric Skytterholm Egan

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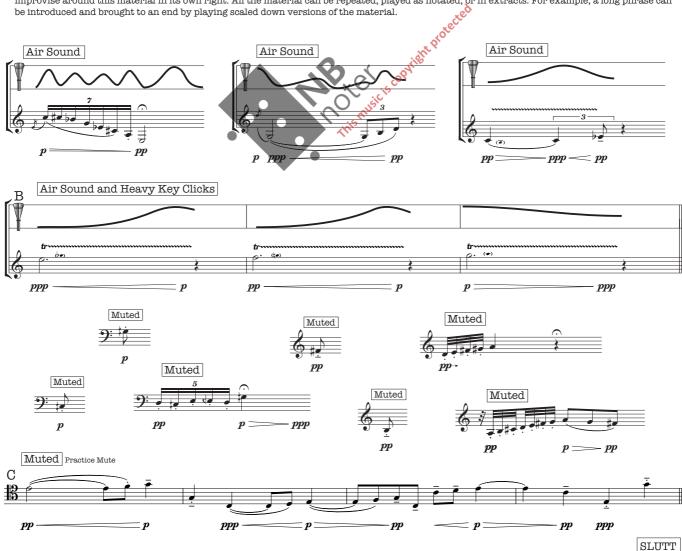
He has hidden his own name, as a painter of old Italy set his face in a dark corner of his canvas. - James Joyce, "Ulysses"

The horn part largely consists of two techniques; using **air sounds** only (without engaging the embouchure) with changing timbre, and playing **heavily muted** (practice mute is preferable).

= ca. 48 Very Quiet and Etherial, yet Decisive.



The performer can choose to insert the external cells of material at any point during phrases A, B, and C; either at the same time as this material (i.e. as an amalgam or combination of the two), or inserted as a wedge at some point between the gestures. Alternatively, they can embelish upon/improvise around this material in its own right. All the material can be repeated, played as notated, or in extracts. For example, a long phrase can be introduced and brought to an end by playing scaled down versions of the material



1st Canvas

Trombone

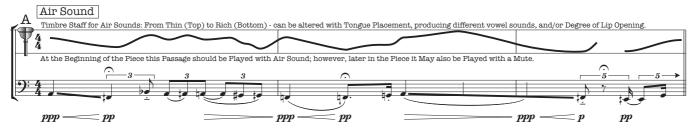
Eric Skytterholm Egan

The passages on this page are to be considered as material for improvisation. The performer is free to embelish or subtract from them in any way they see fit. The player should consider him/herself a modest soloist within a larger texture; they should not follow the other players rhythmically. The general sentiment should be to play sparsely; only to play when it feels right to do so. The performer may chose to take both longer and/or shorter breaks at any point throughout. A performance of the piece should move loosely from the top of the page, to the bottom. The performer may chose to blend the material from the different sections together, as long as the overall structure is maintained. The work should be very quiet for the duration.

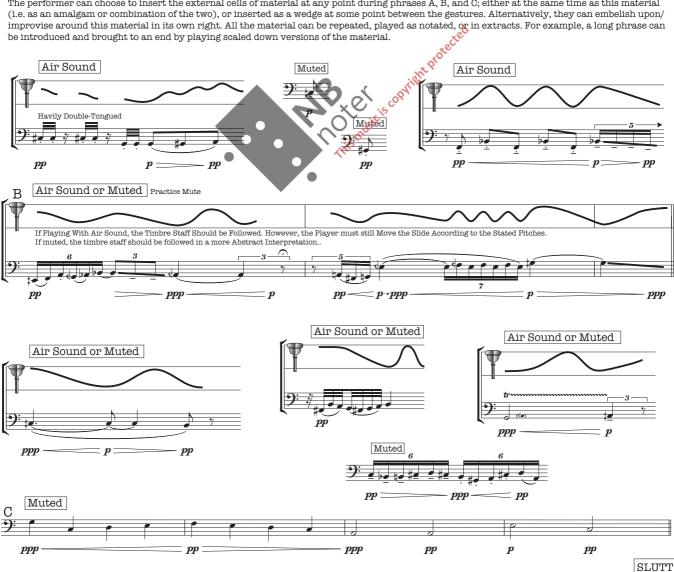
He has hidden his own name, as a painter of old Italy set his face in a dark corner of his canvas. - James Joyce, "Ulysses"

The trombone part largely consists of two techniques; using air sounds only (without engaging the embouchure) with changing timbre, and playing heavily muted (practice mute is preferable).

= ca. 76 Very Quiet and Etherial, yet Decisive.



The performer can choose to insert the external cells of material at any point during phrases A, B, and C; either at the same time as this material



1st Canvas

Trombone

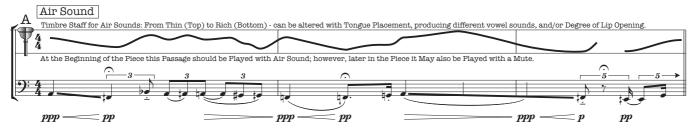
Eric Skytterholm Egan

The passages on this page are to be considered as material for improvisation. The performer is free to embelish or subtract from them in any way they see fit. The player should consider him/herself a modest soloist within a larger texture; they should not follow the other players rhythmically. The general sentiment should be to play sparsely; only to play when it feels right to do so. The performer may chose to take both longer and/or shorter breaks at any point throughout. A performance of the piece should move loosely from the top of the page, to the bottom. The performer may chose to blend the material from the different sections together, as long as the overall structure is maintained. The work should be very quiet for the duration.

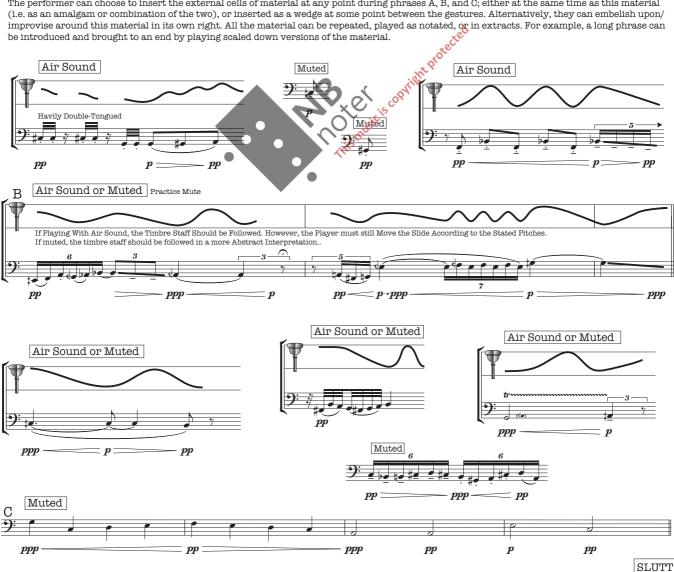
He has hidden his own name, as a painter of old Italy set his face in a dark corner of his canvas. - James Joyce, "Ulysses"

The trombone part largely consists of two techniques; using air sounds only (without engaging the embouchure) with changing timbre, and playing heavily muted (practice mute is preferable).

= ca. 76 Very Quiet and Etherial, yet Decisive.



The performer can choose to insert the external cells of material at any point during phrases A, B, and C; either at the same time as this material



1st Canvas

Piano Eric Skytterholm Egan

The passages on this page are to be considered as material for improvisation. The performer is free to embelish or subtract from them in any way they see fit. The player should consider him/herself a modest soloist within a larger texture; they should not follow the other players rhythmically. The general sentiment should be to play sparsely; only to play when it feels right to do so. The performer may chose to take both longer and/or shorter breaks at any point throughout. A performance of the piece should move loosely from the top of the page, to the bottom. The performer may chose to blend the material from the different sections together, as long as the overall structure is maintained. The work should be very quiet for the duration.

He has hidden his own name, as a painter of old Italy set his face in a dark corner of his canvas. - James Joyce, "Ulysses"

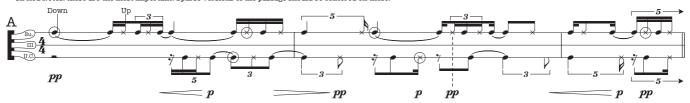
The piano part consists of three main techniques: playing on the **pedals** alone, drawing the back of the nails **against the keys** and/or oscillating the fingers between them, and playing material on **1/2 engaged** keys.

= ca. 56 Very Quiet and Etherial, yet Decisive.

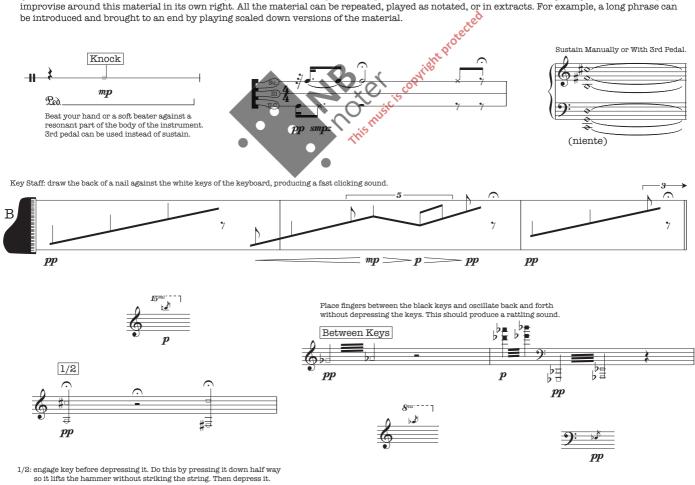
1/2

pp-

Pedal Staff: depress and release the pedals normally, following the notated rhytms and dynamics. Circled Notes: these are the most important. Sparse versions of the passage should be centered on these



The performer can choose to insert the external cells of material at any point during phrases A, B, and C; either at the same time as this material (i.e. as an amalgam or combination of the two), or inserted as a wedge at some point between the gestures. Alternatively, they can embelish upon/improvise around this material in its own right. All the material can be repeated, played as notated, or in extracts. For example, a long phrase can be introduced and brought to an end by playing scaled down versions of the material.



SLUTT

1st Canvas

Double Bass

Eric Skytterholm Egan

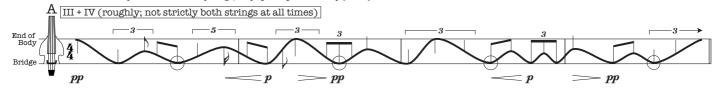
The passages on this page are to be considered as material for improvisation. The performer is free to embelish or subtract from them in any way they see fit. The player should consider him/herself a modest soloist within a larger texture; they should not follow the other players rhythmically. The general sentiment should be to play sparsely; only to play when it feels right to do so. The performer may chose to take both longer and/or shorter breaks at any point throughout. A performance of the piece should move loosely from the top of the page, to the bottom. The performer may chose to blend the material from the different sections together, as long as the overall structure is maintained. The work should be very quiet for the duration.

He has hidden his own name, as a painter of old Italy set his face in a dark corner of his canvas. - James Joyce, "Ulysses"

The double bass part consists of three main techniques: bowing vertically with the **bow held verticaly** against the strings, playing fast **vertical col legno** with the bow held normally, and playing normal **pizzicati** with harmonic fingerings.

= ca. 60 Very Quiet and Etherial, yet Decisive.

Hold the bow at an angle where it is almost parallell to the string (60 - 80 Twist Away from the Normal Angle), and bow 1 up and down, rather than across them (a little sideways movement is fine). This should create a wispy, scraping sound. Circled Notes: In sparse versions of the passage, the player may chose to stop (freeze) between two or more of these.



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