

# Hidden Name

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

2013

Eric Skytterholm Egan





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1st Canvas: to be performed on its own,  
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Musical score for the piece "Hidden Name". The score is written for a full orchestra and includes staves for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Piano, and Contrabass. The score is currently blank, showing only the instrument names and their respective staves.

Eric Skytterholm Egan

9 Minutter

If played with "a thing Glimpsed"

**FREE DURATION**

If played on its own

If played with "a thing Glimpsed":

- Hidden Name begins before and ends after the string quartet.
- Hidden Name players loosely synchronise with the quartet so that they all begin with material A, and move to materials B and C when the quartet reaches rehearsal marks B1 and C1.
- In order to aid this synchronisation a conductor may be used.

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*

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

♩ = ca. 66 Very Quiet and Ethereal, yet Decisive.

**A** Air Sound

Timbre Staff: From Thin (Top) to Rich (Bottom) - can be altered by Tongue Placement (Front of Mouth to Back of Mouth), Angle of Embouchure or any other appropriate means.

pp — ppp p — pp — ppp — pp — p — pp

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 embellish 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.

Air Sound Alternate Fingerings (AF) Air Sound

pp — p

pizz. pp

pizz. p

ppp

**B** Whistle Tone

ppp — pp — ppp — p — pp — ppp

As Much Residual Air as Possible Tongue Ram

pp — p

p

pp

p — ppp — p

**C** Whistle Tone with some Fundamental

Harmonics Clef: Attempt to Follow the Curved Line for Height of Harmonics.

ppp — p — ppp — pp — ppp

# Hidden Name

Oboe 1st Canvas Eric Skytterholm Egan

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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 Ethereal, yet Decisive.

**A** **Air Sound** No reed.  
Timbre Staff for Air Sounds: From Thin (Top) to Rich (Bottom) - can be altered with Tongue Placement (Front of Mouth to Back of Mouth), and/or Degree of Mouth Opening.

ppp — pp — ppp — p — ppp — pp

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 embellish 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.

**Air Sound** No reed. **Slap** Tongue Slap Against Rim No Reed. **Air Sound** No reed. **Slap** No Reed. **pp**

**B** **Air Sound and heavy Key Clicks** No reed.

pp — p — ppp — pp — p — pp — ppp — pp

**Muted** With reed. **Whistle Tone\*** No reed. Attempt to Follow the Curved Line for Height of Harmonics. \* Breathe Gently Inwards with a Thin Timbre to Find the Overtones. **Muted** With reed. **Slap** With Reed. **p**

**C** **Muted** With reed.

pp — p — ppp — pp — p — pp

# Hidden Name

Clarinet

1st Canvas

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The first of the material in the clarinet part is to be performed with a lot of **residual air**. For the air sounds, 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 Ethereal, yet Decisive.

**Air Sound**

Timbre Staff: From Thin (Top) to Rich (Bottom) - can be altered by Tongue Placement (Front of Mouth to Back of Mouth), or with the Embouchure or any other appropriate means.

Musical notation for section A. The top staff is a timbre staff showing a wavy line representing air sound. The bottom staff is a bass clef staff with notes and rests. Dynamics include *ppp*, *p*, *pp*, and *ppp*. Articulations include *tr* (trills) and slurs. Fingerings like 3, 5, and 3 are indicated.

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**Air Sound**

**Air Sound**

**Air Sound**

Three musical examples. Each has a timbre staff and a bass clef staff. Dynamics include *pp*, *p*, and *ppp*. Fingerings like 5 and 3 are shown.

**B Air Sound**

Musical notation for section B. The top staff is a timbre staff. The bottom staff is a treble clef staff. Dynamics include *ppp*, *p*, and *pp*. A time signature change from 4/4 to 2/4 is shown.

**Muted**

**Slap**

**Muted**

**Muted**

**Air Sound or Muted**

**Squeak**

Squeak as quietly as possible.

Detailed musical notation for sections C and D. Section C is in treble clef with dynamics *pp* and *p*. Section D includes a timbre staff and a bass clef staff with dynamics *p*, *pp*, and *ppp*. Articulations include *tr*, *6* (sixteenth notes), *Slap*, and *Squeak*.

# Hidden Name

Bassoon

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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).

♩ = ca. 112 Very Quiet and Ethereal, yet Decisive.

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

A

pp mp p p pp

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 embellish 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.

**Tongue Slap** Soft Tongue Slaps without the Reed.

p mp

**Key Clicks** From Full Keys to Open, Gradually Slowing Down.

pp poss. mp ppp

♩ = ca. 56 (Half Tempo)

B Identify 4 separate rattle sounds on the instrument, from light rattle (I) to heavy rattle (IV).

p pp p ppp pp p pp p

Play with reed and muted bell.

pp mp pp

pp poss.

**Squeak**

Squeak as quietly as possible.

p

♩ = ca. 112 Tempo Primo

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

C

pp poss.

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Horn 1st Canvas Eric Skytterholm Egan

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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 Ethereal, yet Decisive.

**A** Air Sound

Timbre Staff for Air Sounds: From Thin (Top) to Rich (Bottom) - can be altered with Tongue Placement, producing different vowel sounds, and/or Degree of Lip Opening.

At the Beginning of the Piece this Passage should be Played with Air Sound; however, later in the Piece it May also be Played with a Mute.

*ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *p* *pp* *ppp*

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 embellish 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.

Air Sound

*p* *pp*

Air Sound

*p* *ppp* *pp*

Air Sound

*pp* *ppp* *pp*

**B** Air Sound and Heavy Key Clicks

*ppp* *p* *pp* *p* *p* *ppp*

Muted

*p*

Muted

*pp*

Muted

*pp*

Muted

*pp*

Muted

*p* *ppp*

Muted

*pp*

Muted

*pp*

Muted

*p* *pp*

**C** Muted Practice Mute

*pp* *p* *ppp* *p* *pp* *p* *pp* *ppp*



Written for Tenor Trombone. If performed on a different instrument, the material should be transposed to fit the bottom set of positions.

# Hidden Name

Trombone

1st Canvas

Eric Skytterholm Egan

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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 Ethereal, yet Decisive.

**A** **Air Sound**

Timbre Staff for Air Sounds: From Thin (Top) to Rich (Bottom) - can be altered with Tongue Placement, producing different vowel sounds, and/or Degree of Lip Opening.

At the Beginning of the Piece this Passage should be Played with Air Sound; however, later in the Piece it May also be Played with a Mute.

PPP — PP — PPP — PP — PPP — p — PP

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 embellish 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.

**Air Sound** **Muted** **Air Sound**

Heavily Double-Tongued

pp — p — pp — pp — pp — p — pp

**B** **Air Sound or Muted** Practice Mute

If Playing With Air Sound, the Timbre Staff Should be Followed. However, the Player must still Move the Slide According to the Stated Pitches.  
If muted, the timbre staff should be followed in a more Abstract Interpretation.

pp — PPP — p — pp — p ~ PPP — p — PPP

**Air Sound or Muted** **Air Sound or Muted** **Air Sound or Muted**

PPP — p — pp — pp — pp — p

**Muted**

pp — PPP — pp

**C** **Muted**

PPP — pp — PPP — pp — p — pp

Written for Tenor Trombone. If performed on a different instrument, the material should be transposed to fit the bottom set of positions.

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Trombone

1st Canvas

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The passages on this page are to be considered as material for improvisation. The performer is free to embellish 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 choose 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 choose 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.

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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 Ethereal, yet Decisive.

**A** **Air Sound**

Timbre Staff for Air Sounds: From Thin (Top) to Rich (Bottom) - can be altered with Tongue Placement, producing different vowel sounds, and/or Degree of Lip Opening.

At the Beginning of the Piece this Passage should be Played with Air Sound; however, later in the Piece it May also be Played with a Mute.

ppp — pp — ppp — pp — ppp — p — pp

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 embellish 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.

**Air Sound** **Muted** **Air Sound**

Heavily Double-Tongued

pp — p — ppp — pp — pp — p — pp

**B** **Air Sound or Muted** Practice Mute

If Playing With Air Sound, the Timbre Staff Should be Followed. However, the Player must still Move the Slide According to the Stated Pitches.  
If muted, the timbre staff should be followed in a more Abstract Interpretation.

pp — ppp — p — pp — p-ppp — p — ppp

**Air Sound or Muted** **Air Sound or Muted** **Air Sound or Muted**

ppp — p — pp — pp — p

**Muted**

pp — ppp — pp — p — pp

# Hidden Name

Piano

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Eric Skytterholm Egan

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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 Ethereal, yet Decisive.

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

Section A musical notation showing dynamics (pp, p, mp) and fingerings (3, 5). Includes a diagram of the piano keyboard with circled notes and a pedal staff with 'Down' and 'Up' markings.

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**Knock**  
mp  
Beat your hand or a soft beater against a resonant part of the body of the instrument. 3rd pedal can be used instead of sustain.

**Between Keys**  
pp smpz  
Place fingers between the black keys and oscillate back and forth without depressing the keys. This should produce a rattling sound.

Sustain Manually or With 3rd Pedal.  
(niente)

Key Staff: draw the back of a nail against the white keys of the keyboard, producing a fast clicking sound.

Section B musical notation showing dynamics (pp, mp, p) and a key staff diagram.

15me  
p

**Between Keys**  
pp p pp

1/2: engage key before depressing it. Do this by pressing it down half way so it lifts the hammer without striking the string. Then depress it.

Section C musical notation showing dynamics (pp) and a 1/2 marking.

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Newcastle 29/10-13

# Hidden Name

Double Bass

1st Canvas

Eric Skytterholm Egan

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The double bass part consists of three main techniques: bowing vertically with the **bow held vertically** 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 Ethereal, yet Decisive.

Hold the bow at an angle where it is almost parallel to the string (60 - 80° Twist Away from the Normal Angle), and bow 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 choose to stop (freeze) between two or more of these.

**A** III + IV (roughly; not strictly both strings at all times)

End of Body  
Bridge

*pp* *p* *pp* *p* *pp*

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Bounce Bow Behind Bridge **Bounce** IV *mp*

Bounce Bow On String **Bounce** IV *p*

Bounce Bow Up Strings (Holding Bow Vertically) *p*

Circular Bowing: Bow in a Clockwise Motion (Dampened String) *p*

**B** Col Legno Tratto

Flick Bow Up Past the Nut. *mp pp*

Flick Bow Down Past the Bridge. *pp mp*

Bow Vertically Up and Down the string with the wood of the bow. The string should be dampened apart from when it is "Flicked".

Artificial harmonic glissandi. **pizz.** III *p*

Strum pizz. *p*

**pizz.** IV I *p*

Col Legno Tratto + Hair

Circular Bowing on the side of the bow (wood with a hint of hair. Only on the stated string.)

IV III *pp p pp*

**pizz.** III 4 II 6 III 6 II 7 I 7 IV 7 II 7 III 7 *pp p*

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