

canti informi

for Vocal Quintet

2018 -

Eric Skytterholm Egan

"E il cielo si ritirò come un libro che si ravvolge"...

...le asperità dei boschi.

Una tastiera... fatata di canti rinfusi ed informi...

...di rondini...

Un sorriso di mare tra le labbra delle perle...

Una ridente fiorita di stelle...

O voi, che lo avete serrato alla gola, mentre egli nella gola celava il vostro canto più nuovo...

...immerso nelle tenebre, mentre egli era per gridare... un ammasso di sangue...

Sollevate...

...il provvido pugnale fedele... immerso nel petto... di questo dolce fanciullo...

...una croce, lombrici obliqui e striscianti...

...da attaccare sul vostro petto di schifosissimi mostri... eroi...

Virgilia D'Andrea | Tormento

Performance Notes

Equipment: * For rehearsal, the performers must have Mp3 players (or phones), which can list each of the 15 audio tracks in order. * If possible, the piece should be performed with a sine tone at 7.83hz, sent through a wide-membrane speaker placed behind the audience, and directed at the performers.

All **itches** in this piece are harmonics of a Schumann Resonance, the set of global extremely low frequency (ELF) electro-magnetic waves that employ the space between the ionosphere and the Earth as a resonant cavity. The fundamental frequency peaks between 7.55hz - 7.95hz, depending on atmospheric activity; for this piece I have decided to choose a fundamental of 7.83.

Each of the pitches used, are prime-number harmonics of a 7.83hz fundamental. They are listed, with their frequencies and harmonic numbers, as well as cent deviations from an equal-tempered quarter-tone scale (A=440) below. In the piece, some of them are occasionally enharmonically respelled, in order to allow for a clearer succession of intervals.

Cent:	+14c	+11c	+9c	-4c	+14c	-2c	+15c	-6c	-3c	-25c	-10c	+3c	+6c	+5c	-8c
Freq:	1025.73	994.41	884.79	853.47	837.81	806.49	790.83	759.51	696.87	649.89	618.57	571.59	555.93	524.61	477.63

Harm: 131° 127° 113° 109° 107° 103° 101° 97° 89° 83° 79° 73° 71° 67° 61°

	-16c	0	-9c	-15c	+3c	-25c	+20c	+4c	+1c	+20c	-24c	+13c	-7c	-6c
	461.97	414.99	368.01	336.89	321.03	289.71	242.73	227.07	180.09	148.77	133.11	101.79	86.13	54.81

59° 53° 47° 43° 41° 37° 31° 29° 23° 19° 17° 13° 11° 7°

The performers should familiarise themselves with the scale above. **Accuracy** is important for the passages with long sustained notes and **audio tracks** with sine tones can be provided for initial rehearsal purposes, In the faster passages, precision of pitch is less crucial; the cent deviations have not been included in these sections, as it would result in a cluttered score. The performers should still, if possible, aim to follow the scale outlined above. However, the pitches on page 14, for example, can be sung as written (to the nearest quarter tone, without the cent deviations). The audio tracks only provide occasional pitches for the faster sections (such as starting pitches and important pitches to aim for).

Structurally, the piece contains 15 short fragments, with pauses of varying lengths between them. Before each sections, the performers should simultaneously press play on the next track (noted at the top of each page). While precision in the timing of this is less important for the first 14 sections, it is crucial for the last, as the track for this section gives all the pitches as well as timings of the notes. Here the performers must follow pitches as well timings from the audio track. For the rest of the piece, the **acing** should be coordinated by the performers, or by a conductor, if available.

Each of the 15 sections of the piece has a specific **character** indication. It is important that these are interpreted with conviction. The piece contains instances of word painting which can be emphasised, in the manner of renaissance madrigals, however it is more important that the character of each section is emphasised, and, where relevant, the contrast between them!

Vibrato is, to begin with, indicated behind the line showing the sustained pitches, with an opaque red shape. The wider the shape, the more vibrato (from little to rich, though not exaggerated). Where not indicated, vibrato should be interpreted in line with the character of each section.

canti informi

Eric Skytterholm Egan

Tynemouth | December 2018

1. un libro ravvolge

♩ = 72 (roughly) in measured sections.

Relative-pitch Staff.
(pitch range of ca.
a 5th on either side
of the central line)

Suddenly | Focused and Pure yet Cosmically Distant.
With a Bell-like Attack.

Notated in Space Time
Staggered Breathing

Full page = c. 20 seconds
in these sections.

ca. 14"

Track 1

Very
Long
TACET

Soprano

Little Vibrato +3c (571.59hz) *mp* *mf* *mp* Secco

Mezzo

Little Vibrato +6c (555.93hz) *mp* *mf* *mp*

Alto

Little Vibrato +5c (524.61hz) *mp* *mf* *mp*

"E il cielo si ritirò come un libro che si ravvolge"
And the Sky



Track 2

TACET

(comfortable silence before moing on)

Very Contrasting | Fast Paced, with Anxious Tension - as if Trying to Cry Out.

With the Energy of a Much Louder Dynamic

Full page = c. 8 seconds
in these faster sections.

ca. 8"

M

p5 ————— *p3* *p5* ————— *p2* *p5* ————— *p3* *p5* ————— *p2* *p5* ————— *p3*

o voi che lo av - et - e ser - ra - to al - la go - la

A

p5 ————— *p3* *p5* ————— *p3* *p5* ————— *p3* *p5* ————— *p2* *p5* ————— *p3*

o voi che lo av - et - e ser - ra - to al-la go - la

T

p5 ————— *p3* *p5* ————— *p2* *p4* < *p5* ————— *p2* *p5* ————— *p3*

o voi che o av-et - e ser - ra - to al - la go - la

- p*
- p2* = *pp*
- p3* = *ppp*
- p4* = *pppp*
- p5* = *ppppp*
- p6* = *pppppp*

"O voi, che lo avete serrato alla gola, mentre egli nella gola celava il vostro canto più nuovo"
Or you, who clenched it in your throat



Suddenly | With Stunning Clarity - yet Starting to Shift Slightly from Foot to Foot.

ca. 14"

The score shows four vocal parts: Soprano (S), Mezzo (M), Alto (A), and Tenor (T). Each part has a relative-pitch staff with a red shaded area indicating pitch movement. The Soprano part starts at -10c (618.57hz) with *mp*, moves to *mf*, then *mp* with a glissando, and ends at +3c (571.59hz). The Mezzo part starts at +6c (555.93hz) with *mp*, moves to *mf*, then *mp*, and ends with *mf*. The Alto part starts at +5c (524.61hz) with *mp*, moves to *mf*, then *mp*. The Tenor part has a *Secco P* marking and a glissando off a note.

Relative-pitch Staff. Where this appears out of pitch-context, choose the middle of your comfortable range. (pitch range of ca. a 5th on either side of the central line)

"E il cielo si ritirò come un libro che si ravvolge"
withdrew



Track 4

TACET

(short silence before moing on)

Very Contrasting | Fast Paced, with Anxious Tension and added Frustration.
With the Energy of a Much Louder Dynamic

ca. 6"

A *p4* *p2* *p5* *p2* *p5* *p2* *p4* *p3*
 men-tre eg - li nel - la go - la ce-la-va il vos - tro can - to più no - vo

T *p5* *p2* *p5* *p3* *p5* *p3* *p5* *p3*
 men - tre eg - li nel - la go - la ce - la-va il _____ vos - tro can-to più no - vo

B *p5* *p2* *p5* *p3* *p4* *p2* *p5* *p2*
 men - tre eg - li nel - la go - la ce-la-va il _____ vos-tro can-to più no - vo

"O voi, che lo avete serrato alla gola, mentre egli nella gola celava il vostro canto più nuovo"
while your throat hid your newest song

Pure and Focused, though Beginning to Find a Sense of Movement.

ca. 20"

The image shows a musical score for five vocal parts: Soprano (S), Mezzo (M), Alto (A), Tenor (T), and Bass (B). Each part has a pitch contour graph above it, showing frequency in cents (c) and Hertz (hz). The lyrics are written below the staves. The score is marked with dynamics (mf, mp, p) and includes a 'gliss.' (glissando) instruction. The tempo is marked 'ca. 20\".

Soprano (S): +14c (1025.73hz) *mf* -bro - gliss. -10c (618.57hz) *mp* che

Mezzo (M): +6c (555.93hz) *mp* - *mf* - *mp* - *mf* Secco si

Alto (A): +5c (524.61hz) *mp* - *mf* - *mp* - *mf* - *mp* Secco *mp p* vol-ge

Tenor (T): +1c (227.07hz) *mp* - *mf* - gliss. -4c (227.07hz) *mp* Secco *mp* rav-

Bass (B): -7c (86.13hz) *mp* - *mf* - gliss. +13c (101.79hz) *mp* un

"E il cielo si ritirò come un libro che si ravvolge"
like a book wrapped up



Track 6



TACET

Fast Paced, Anxious - though Starting to Subdue towards the End.

ca. 8"

M *p4* ————— *p2 p4* < *p3* ————— *p* > *p3* < *p2* > *p3*
 im-mer-so nel - le te-ne - bre men - tre eg - li er - a per gri-da - re

A *p4* ————— *p2 p4* ————— *p* *p4* ————— *p2* > *p3*
 im-mer - so nel - le te-ne - bre men - tre eg - li er - a per gri-da - re

T *p4* ————— *p2 p4* ————— *p* *p4* ————— *p2 p3* < *p2* > *p3*
 im-mer-so nel - le te-ne - bre men-tre eg - li er - a per gri-da - re

B *p4* ————— *p2 p4* < *p3* *p4* ————— *p2 p3* ————— *p* > *p3*
 im-mer - sonel - le te-ne - bre men-tre eg - li er - a per gri-da - re

“immerso nelle tenebre, mentre egli era per gridare”
into darkness, while he was to cry out



Still with Great Clarity, though Now Aslo a Hint of Anticipation.

ca. 18"

S *Secco p*
 bos-chi
 M *+3c (321.03hz) mf p*
 de i bos-chi
 A *+20c (242.73hz) mp mf p gliss. mp*
 a-spe-ri- bos-chi
 T *+4c (227.07hz) mp mf p gliss. mp*
 le-spe-ri- bos-chi
 B *-24c (133.11hz) mf mp gliss. +1c (180.09hz) gliss. mp -17c (86.13hz) mp*
 -ta de i bos-chi

“le asperità dei boschi”
 the roughness of the woods



Track 8



TACET

Anxiously, Slower Paced - Towards a Gradual Sense of Resignation.

ca. 6"

S
il pro-vi - do pu-gna - le fe-de - le

M
il pro-vi-do pu-gna-le fe-de - le

A
il pro-vi-do pu-gna - le fe-de - le

T
il pro-vi - do pu-gna-le fe-de - le

B
il pro-vi - do pug-na - le fe-de - le

p3 *p* *p2* *p* *p2*

p3 *p* *p2* *p* *p2*

p3 *p* *p2* *p*

p3 *p* *p2* *p* *p2*

p3 *p* *p2* *p* *p2*

“il provvido pugnale fedele”
the provident fateful dagger

Still Clear and Pure but Movinng towards Moments of Common Consciousness.

ca. 20"

The musical score is organized into three sections separated by vertical lines labeled "TACET".

- Section 1 (Left):**
 - Soprano (S):** Starts with a pitch contour labeled $+14c$ (837.81hz). Dynamics range from *mf* to *p*. Lyric: "-na".
 - Mezzo (M):** Starts with a pitch contour labeled $+6c$ (655.93hz). Dynamics range from *mf* to *p*. Lyric: "-na".
 - Alto (A):** Starts with a pitch contour labeled $+3c$ (321.03hz). Dynamics range from *mp* to *mf* to *mp*. Lyric: "u- (a) tas-tie-ra".
 - Tenor (T):** Starts with a pitch contour labeled $+1c$ (180.09hz). Dynamics range from *mp* to *mf* to *mp*. Lyric: "u- (a) tas-tie-ra".
 - Bass (B):** Starts with a pitch contour labeled $+13c$ (101.79hz). Dynamics range from *mf* to *p*. Lyric: "-na".
- Section 2 (Middle):**
 - Soprano (S):** Dynamics: *mp*. Lyric: "fa - ta - ta".
 - Mezzo (M):** Dynamics: *mp*. Lyric: "fa - ta - ta".
 - Alto (A):** Dynamics: *mp*. Lyric: "fa - ta - ta".
 - Tenor (T):** Dynamics: *mp*. Lyric: "fa - ta - ta".
 - Bass (B):** Dynamics: *mp*. Lyric: "fa - ta - ta".
- Section 3 (Right):**
 - Soprano (S):** Starts with a pitch contour labeled $+14c$ (1025.73hz). Dynamics range from *mf* to *p*. Lyric: "-ti e".
 - Mezzo (M):** Dynamics: *mf* to *p*. Lyric: "di e".
 - Alto (A):** Starts with a pitch contour labeled $-16c$ (461.97hz). Dynamics range from *mf* to *p*. Lyric: "can- e".
 - Tenor (T):** Dynamics: *mf*. Lyric: "ri - fu - si".
 - Tenor (T):** Dynamics: *mf*. Lyric: "in-for - mi".
 - Bass (B):** Dynamics: *mp*. Lyric: "fa - ta - ta".

“Una tastiera fatata di canti rinfusi ed informi”
 an enchanted keyboard of soft and informal songs

Towards a Sad Acceptance, though Maintaining Tension in the Voice.

ca. 14"

TACET

		Unison→
S	 <p>im - mer - so nel pet - to</p>	 <p>di ques - to dol - ce fan - ciul - lo</p>
M	 <p>im - mer - so nel pet - to</p>	 <p>di ques - to dol - ce fan - ciul - lo</p>
A	 <p>im - mer - so nel pet - to</p>	 <p>di ques - to dol - ce fan - ciul - lo → u</p>
T	 <p>im - mer - so nel pet - to</p>	 <p>di ques - to dol - ce fan - ciul - lo</p>
B	 <p>im - mer - so nel pet - to</p>	 <p>di ques - to dol - ce fan - ciul - lo</p>

“immerso nel petto__ di questo dolce fanciullo!”
 immersed in the chest of this sweet child!



Track 11

Coalescing around an Almost Merry Madrigal-like Character.

ca. 6"

S
mp *mf* *f* *mf* *p*
un - a vo - la - ta di ron - di - ni

M
f *mf* *mp*
- la - ta di ron -

A
mp *mf* *f* *mf* *mp*
un - a vo - la - ta di ron - di -

T
f *mf* *mp*
la - ta di

B
mp *mf* *f* *mf* *p*
un - a vo - la - ta di ron - di - ni

“una volata di rondini”
a rush of swallows

Mournfully | Contemplatively yet not Fully at Ease.

ca. 15"

The musical score is arranged in five staves, each representing a different voice part. The lyrics are written below the notes, and dynamic markings (p2, p3) are placed above the notes. The lyrics are: "una croce lombrici obliqui e striscianti" (a cross, worms, oblique and creeping worms). The score includes various musical notations such as slurs, accents, and dynamic markings.

S *p3*, *p2* *p2*
cro - ce lom - bri e - i

M *p3 < p2 > p3* *p3 < p2 > p3*
lom - bri - ci stri - scian - ti

A *p2* *p3*, *p2*, *p3 < p2 > p3*, *p2*
un - a cro - ce lom - bri - ci ob - li - qui e stri

T *p2*
ob - li - qui e

B *p2*
o

“una croce, lombrici obliqui e striscianti”
a cross, oblique and creeping worms

Moving from Fleeting Joy to (almost Smug) Pathos.

ca. 15''

TACET

S *mp* *f* *mp*


 Un ³sor-ri-so di ma-re


M *mp* *f* *mp*

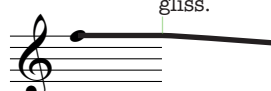
 Un ³sor-ri-so di ma-re

A *mp* *f* *mp*

 ri-so di ma-re

T *f* *mp*

 ma-re

B *f* *mp*

 ma-re

mp gliss.

 la_____

M *mp* *mp* gliss.


 tra le bra_____

A *mp* *mf*

 tra le lab-bra del-le per-le

T *mp* *mf*

 del-le per-le

mf gliss.

 le_____

“Un sorriso di mare tra le labbra delle perle”
 A smile of the sea between the lips of pearls



Track 14



TACET

Joyful, Gleeful, Spritely - Almost Parodic, yet Assuredly Convincing.

with Utmost Contentment and Purity.

ca. 12"

S *p²* *mp* , *p* *mf* , *mp* *f*

-na ri-den-te flo-ri - ta -na ri-den-te flo-ri - ta ri-den-te flo-ri-ta

M *p²* *mp* , *p* *mf* , *mp* *f* *mp*

-na ri-den-te flo-ri-ta -na ri - den - te flo - ri - ta ri-den - te flo-ri-ta di stel - le

A *p²* *mp* , *p* *mf* , *mp* *f*

-na ri-den-te flo-ri-ta -na ri - den - te flo - ri-ta -na ri-den-te flo - ri-ta

T *p* *p* *mf* , *mp* *f*

U → a ri-den-te flo-ri - ta -na ri-den - te flo-ri-ta

B *p²* *mp* , *mp* *f*

-na ri-den-te flo - ri - ta -na ri - den-te flo - ri - ta di

“Una ridente fiorita di stelle”
A laughing flowering of stars



Track 15

TACET

Follow Audio Cues Throughout

Sad, Abject, Destitute...

ca. 16"

The musical score consists of three staves. The top staff, labeled 'M', is a vocal line in treble clef with a key signature of one flat. It features a series of glissandi (gliss.) and a dynamic marking of *p* (piano). The lyrics are: da at - tac - ca - re vo - stro. The middle staff, labeled 'S', is a vocal line in treble clef with a key signature of one flat. It features a dynamic marking of *p poss.* (piano possible). The lyrics are: -re sul pet - to. The bottom staff, labeled 'A', is a vocal line in treble clef with a key signature of one flat. It features dynamic markings of *p* and *p2*. The lyrics are: da at - tac - ca - re - stro pe. Vertical lines connect the lyrics across the staves to show alignment.

“da attaccare sul vostro petto di schifosissimi mostri, o eroi”
to attach on your chest

ca. 20"

Musical score for Soprano (M), Alto (A), Tenor (T), and Bass (B). The score includes lyrics and performance markings such as *p*, *p²*, and *gliss.*. The lyrics are: "di schi - fo - sis - si mi schi - fo - sis - si mi schi - fo - sis - si mi".

M (Soprano): *p* → *gliss.* di schi - fo - sis - si *gliss.*

A (Alto): *p* *gliss.* schi - fo-

T (Tenor): *p* di *p* → -sis - si - mi *p²* *gliss.* fo - si-

B (Bass): *p* → schi - fo - sis - si - mi

“da attaccare sul vostro petto di schifosissimi mostri, o eroi”
of disgusting

...then a Brief and Transient Flutter of Anticipation.

ca. 3"

S

mp p
er - oi

M

mp p
mos - tri

T

p p3
o -> i

Very
Long
TACET

SLUTT

B

“da attaccare sul vostro petto di schifosissimi mostri, o eroi”
monsters, or heroes