

ASHLEY FURE

# Therefore I was

for Cello, Percussion, and Piano

Commissioned by the Harry and Alice Eiler Foundation

as winner of the Jezek Prize in Music, 2011

for Ann

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EDITION PETERS

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Accidentals hold throughout the bar.

*f* means perform the given technique as loudly as possible. This may not result in a forte dynamic.

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Scordatura:

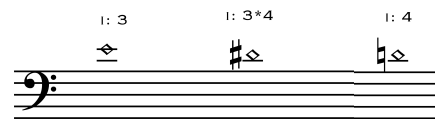


The cello is transposed in both the score and the individual part.

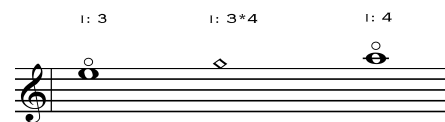
Harmonic Notation: Diamond shaped note heads indicate the fingered harmonic node. String and partial numbers are given above the note head in the following manner: II-3 reads “the third partial of the second string”.

Multiphonic Notation: This piece uses a number of multiphonics on the cello. Multiphonics are produced at specific locations between adjacent natural harmonic nodes. Though fragile, with practice these sounds can become both stable and predictable. Please note the following points:

1) When producing these multiphonics, the most relevant indicators of finger position are the adjacent natural harmonics. To avoid overly complicated microtonal notations, I have instead notated approximate finger position and marked the two relevant adjacent partials. For example, I: 3\*4 should be read as the multiphonic nestled between the 3rd and 4<sup>th</sup> partials of the first string, found near the tritone:



2) Like natural harmonics, the same multiphonic can be found at different locations on the string. For example, I: 3\*4 can be found both at the position marked above and at:



3) Bow speed and pressure greatly affect the production of multiphonics. Bow position is indicated in the score and adjustments should be made to bow pressure in order to achieve the desired dynamic. In general, a rich but fragile timbre is desired, not a scratchy or heavily distorted tone.

4) A useful reference may be found at the following website, though in general the timbre produced in these examples is much rougher than what is sought in this score. <http://www.cellomultiphonics.blogspot.com/>



This clef indicates the region between the bridge (top of graphic) and the start of the fingerboard.



Gradually increase and decrease bow pressure. This should add distortion and complexity to the tone but should not break completely into pitchless scratch tone.



Normal, horizontal bow



Circular bow



Semi-circular bow: Complete half of a circular bow and then switch directions. Down bows pull up the fingerboard and up bows push towards the bridge.



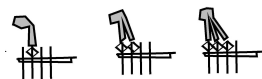
Vertical Bow: Pull the bow vertically up the indicated string towards the finger pegs. Follow indicated bow pressure.



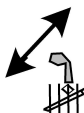
Diagonal Bow: Bow is pulled both horizontally and vertically, shifting bow position according to the indicated graphic. Down bows pull up the fingerboard and down bows push towards the bridge.



Double Mute: Press two fingers harmonic pressure on the indicated string. Place the bow in the space between the fingers and bow with very light pressure. This produces a mixture of hiss and high, unstable harmonics.



Bow Behind: Press with harmonic pressure on the indicated strings. The bow is placed just behind the fingers, between the tuning pegs and the left hand. The bow follows the movement of the fingers so that notated glissandi imply shifts in bow position as well.



Bow Behind with Diagonal Bow (m. 167): The tip of the bow is angled towards the body so that up bows push towards the tuning pegs and down bows pull towards the bridge.



Bow at Fingers: Bow just in front of the fingers; notated pitches thus determine exact position of the bow.



Dig: A short, heavy vertical push at the frog of the bow.



Fast, tight circular bows around the indicated bow position. When combined with crescendos and decrescendos (see m. 124), this movement should increase and decrease in speed and pressure according to the indicated graphics.



Frenetic, light, spiccato bow movements. Switch randomly between vertical and horizontal bowing with wild, unruly arm movement.



Dampen/mute strings with palm of left hand.

Flutter: Trill between the indicated harmonic and the open string.

Grain Stutter: Bow at the frog extremely slowly, activating the string in disconnected grains.

Harmonic distortion: Erratically gliss the finger with harmonic pressure over the indicated string.

MSP: Molto Sul Pont should occur directly at the bridge and contain virtually no fundamental.

## Percussion

### Instrumentation:

Waterphone

Whip

Spring Drum (7", Remo Model Number: SP0207TL)

Kick Drum (heavily dampened to produce a dead thud when struck)

Bass Drum (as large as possible)

Tam-Tam (small to medium in size)

1 Cymbal (small), placed upside down on a Tom (medium). Several paper clips should be taped to the cymbal to produce a light metallic buzz when struck.

3 Crotales:



1 Thick Glass Tile (2"x2")

1 Small Metal Box (with thin, sharp edges)

1 Large Cardboard Box

Bow, Brushes, Superball, Metal Beaters, and Soft Mallets

### Spring Drum:

Zip: Hold the drum with the left hand and pinch the spring with the thumb and forefinger of the right hand. With a fast and light movement, slide the two fingers down the spring to produce a sharp, metallic wisp.

Nail Zip: Scrape the fingernails along the spring while performing a zip. A grittier, louder sound is produced.

Choke: Abruptly clench the spring at the end of a zip.

Sutter: Pinch the spring tightly between the thumb and forefinger. Pull the fingers down the spring in short, single bursts.

Thud: Pull the spring taut with the thumb and middle finger of the right hand and flick it strongly with the forefinger.

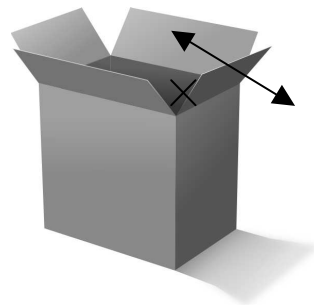
Metal on Glass:

Slow Scrape: Slowly rub the open face of the metal box against the glass tile, producing fragile, fluctuating metallic partials.

: Frenetically swirl the open face of the metal box against the glass tile. Speed and pressure should follow dynamic markings. This produces a mixture of piercing harmonics and denser metallic screeches.

Cardboard

The cardboard box is always played with a bow. The bow must be heavily rosined. Bow the smaller flap of the opened box as pictured below. Hold the side of the flap with the left hand while bowing with the right.



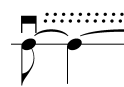
Bow perpendicular to the flap. Up bows naturally achieve a louder screech than down bows.



Circular bow: Starting on the side of the flap, push a strong up bow in a large semi-circle to the right. The circle is completed with a down bow from the right side of the flap to the left, often incorporating rosin stutters.



Frenetic, light, spiccato bow movements. Switch randomly between vertical and circular bowing with wild, unruly arm movement.



Rosin Stutters: These ricochet like grain-stutters occur naturally when pulling a down bow and holding the cardboard flap closer towards the base of the box so that it moves slightly when bowed.

Waterphone:

Water: Only a small amount of water should be placed inside the drum, so that distortion and pitch alteration are subtle.

Notation: Individual sustained pitches are notated in the score. These are not meant to sound as clean, stable, uniform sounds. The player should find the tonal rod with a fundamental closest to the notated pitch. The rod should be bowed with heavy pressure, slow bow speed, and a bow position shifting continually up and down the top 2/3rds of the rod. A strained, rich, unpredictable harmonic pattern inside the notated harmonic series should result.

Table Mute: Place the waterphone on the edge of a table so that half of the base is on the surface and half hangs off. This stills the motion of the water inside and dampens the resultant tone significantly.

Cluster Gliss: A fast, short gliss up and down a cluster surrounding the notated pitch. Rock the base violently.

Cymbal on Tom:



Brush attacks moving wildly between the tom and the cymbal. This should produce a frenetic, messy white noise texture.

Tam-Tam:

Metal Scrape: Slowly scrape the metal box near the rim of the slightly dampened tam, producing light, fragile harmonics.

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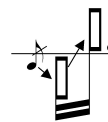
**Piano**

Plectra:

- One large, heavy roll of duct tape
- Two credit cards
- One thin plastic Jewel (CD) Case

Marked regions (Low, Low-high, Mid-low and Mid) indicate the general area inside the piano relevant to the indicated action. Symbol placement on the single-line staff has been chosen for visual clarity alone and does not affect region of play.

Duct Tape:



Hit crossbars with duct tape (symbols indicate the lowest and second lowest beams, respectively). The grace note here indicates a fast drag across the low strings on the way to low crossbar.



Slam (and hold down) duct tape against lowest region of strings producing a loud thud.



**Harmonic Flick:** Start with the duct tape resting on the strings, and then flick it away from the body with a short, quick motion. This emits a light, breathy harmonic cluster.



**Harmonic Push:** Place the duct tape in the mid region of the strings, as far away from the hammers as possible (with arm extended). Push the duct tape slowly towards the hitch pins. With the pedal depressed this should produce a short burst of piercing harmonics.



In the low-high region, rub the duct tape against the strings with heavy pressure away and towards the body (depending on the arrow). This should produce a wheezing sound, like raspy breath.

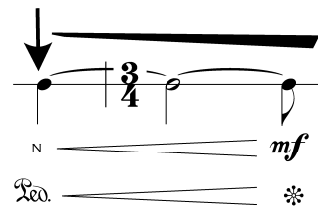
Card:



Hold the long, thin edge of the card perpendicular to the piano strings and swipe in large semi-circular arcs across the indicated region. Notated rhythms indicate slight accents arising from changes in direction. A full arc should be achieved with each notated duration, thus the duration of the note affects the speed and violence of the movement. When performed with no pedal or depressed keys this produces a tense wisp of white noise. Over depressed keys this activates a tone or cord with no attack.



A chaotic, violent swirl over the indicated region of strings. Though this is a continuous movement (i.e. the card never lifts off the strings), rhythms are meant to indicate slight articulations arising from jagged shifts of directions.



A vertical pull toward the body down the strings of the indicated region. Pressure and pedal markings affect the density of the screech produced. Soft pressure and no pedal should produce a light screech with an audible glissando. Heavier pressure with the pedal depressed should produce a dense, harsh screech.



Pull the card with heavy pressure in a diagonal motion, high to low (right to left).

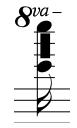
Sweep accent: In the low region, angle the card almost flat against the strings and swipe high to low (right to left).

Peg Guiro: Swipe the card quickly across the tuning pegs to create a loud granular accent.

Key Guiro: Swipe the fingers quickly across the keys to create a soft, granular accent.

Double High Guiro: Swipe two cards (in opposite directions) past the treble bridge in the highest two regions of the piano. This produces a loud, brittle, granular accent.

String Guiro: Swipe the corner of the card across the strings of the indicated region.



Double palm cluster: chromatic cluster covering the highest octave of the piano. Right hand hits the white keys; left hand hits the black.

Jewel Case: Rub the binding of the case (left side when viewing from front) across the low region extremely slowly and with heavy pressure. This should produce a soft, whale-like multiphonic screech, not an audible pizz glissando.



# Therefore I Was

for Cello, Piano, and Percussion

by Ashley Fure (2012)

The score is divided into two systems. The first system is in 4/4 time with a tempo of ♩ = 60. The Cello part begins with a dynamic of *f*, followed by *p*, *ppp*, *f*, *p*, *ppp*, *ff*, and *mp*. Percussion includes effects like 'SPRING', 'ZIP CHOKE', and 'METAL ON GLASS SLOW SCRAPE'. Piano features a 'CARD MID RANGE' effect and dynamics of *f*, *ppp*, *mf*, *ppp*, and *f*. The second system features complex rhythmic patterns with time signatures 7/16, 2/4, 3/16, 5/8, 3/16, and 2/4. Cello dynamics range from *ff* to *mp*. Percussion dynamics include *mp* and *mf*. Piano dynamics include *mf*, *f*, *p*, and *f*. Various performance techniques like 'MID-LOW RANGE' and 'CARD' are indicated throughout.