

ASHLEY FURE

Bound to the Bow

for Orchestra and Electronics

(2016)

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EDITION PETERS

LEIPZIG • LONDON • NEW YORK

2 Flutes, each doubling Piccolo

2 Oboes

2 Clarinets in Bb

1 Bass Clarinet

1 Soprano Saxophone

1 Alto Saxophone

2 Bassoons

1 Contrabassoon

4 Horns

2 Trumpets

2 Trombones

1 Tuba

3 Percussionists

2 Harps

1 Piano

Violin I

Violin II

Viola

Cello

Double Bass

Commissioned by the Interlochen Arts Academy for the 2016 New York Philharmonic Biennial

Score is in C while parts are transposed.

Dynamics in quotation marks ("mf", "f") indicate the intensity of a physical gesture and do not necessarily correlate to heard volume.

Arrows indicate gradual processes of transition. Between pitches, thus, they indicate glissandi; between score expressions they indicate gradual transitions from one timbral state to the next.

Strings

▲ △ Triangle noteheads indicate stopped pitches of indefinite pitch in the highest region of each string. Place fingers as high up the string as possible so that the bow is squeezed between the stopped finger and the bridge.

■ □ Square noteheads are used to indicate sounds of indefinite pitch performed on open strings.

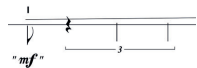


A clef indicating the region between the bridge and the tuning pegs. Bow placement should be interpreted graphically in relation to these two extremes.



A clef indicating the region between the bridge and the start of the fingerboard. Bow placement should be interpreted graphically in relation to these two extremes.

Pizz Fluido



Hold the bow vertically against the string so the screw rests lightly on the string. Pizz with the left hand and slowly slide the bow up or down the string following the indicated graphic. A bent, dreamy pizzicato should emerge, like a slide guitar.

⊕ With the left hand, stop all four strings at their highest positions, so the bow is squished between the fingers and the bridge.

⊕ Lightly dampen open strings with the palm of the left hand while executing indicated action.

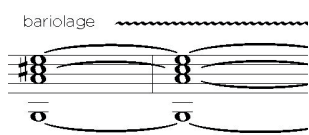


Throw bow against the string and let it naturally bounce until it settles into a steady bow.



Harmonic Vamp: Randomly flutter harmonics (with multiple fingers) on the indicated string to produce a smear of high partials.

⋯ Ricochet: Only attack points are indicated. Player should let the ricochet naturally decay.



Bariolage: While fingering the given chord, bow with light pressure back and forth across all four strings. Change bow pattern erratically but fluidly throughout.



Swish the bow vertically up and down the indicated string in fast, short movements, the expanse of which follows the indicated graphic.



Vertical tremolo between fingers: This technique is used on the cello and double bass. Near the end of the fingerboard, stop the indicated strings in two positions with the thumb on one side and the first and second fingers on the other (the thumb stops two strings; each finger stops one). Place the bow between the thumb and fingers, and perform an aggressive vertical tremolo that bounces back and forth between the fingers and the thumb. The gesture should feel like a bird flapping its wings in a box; like a frantic, stuck moving thing.

⚡ Progressive slow or quicken the speed of a tremolo, following the indicated graphic.

AHT: Artificial Harmonic Trill. Trill between the stopped note and the artificial harmonic created by fingering the node a fourth above.

MSP: Molto Sul Pont. Bow directly at the bridge so that the resultant sound is a fragile mix of high partials, virtually devoid of the indicated fundamental.

MST: Molto Sul Tasto, a good quarter of the way up the fingerboard.

Harmonic Gliss (bow follows finger): Let the bow follow the finger up and down the open string while the left plays the indicated harmonic glissando.

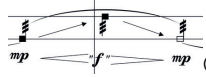
Harmonic Trill Gliss Vamp: Flutter the left hand between a harmonic and the indicated open string, glissing freely up and down the fingerboard while doing so.

Fingertip tremolo on wood: Lightly flutter fingertips against the body of the instrument.

Behind Bridge: Square noteheads indicate which open strings to pluck or strike.

Winds

<|> Tongue tremolo: rapidly slide the tongue sideways across the mouthpiece.



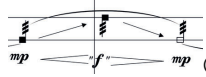
On a 2 line staff, square note heads indicate air sounds of defined register, but undefined pitch. The two lines of the staff indicate high and low registers. Changes in register can be achieved with key depression on winds, and with embouchure changes in brass. When consonants are present they should be forcefully whispered through the instrument.

Timbral Trill: Trill between two different fingers for the same pitch.

Breathy, Diffuse: A pitch that's heavily infused with air.

Fingerings for saxophone multiphonics can be found in the score and are drawn from Marcus Weiss's "The Techniques of Saxophone Playing." Audio recordings of desired multiphonics can be found at: https://www.baerenreiter.com/materialien/weiss_netzi/saxophon/seite1.html.

Brass



On a 2 line staff, square note heads indicate air sounds of defined register, but undefined pitch. The two lines of the staff indicate high and low registers. Changes in register can be achieved with key depression on winds, and with embouchure changes in brass. When consonants are present they should be forcefully whispered through the instrument.



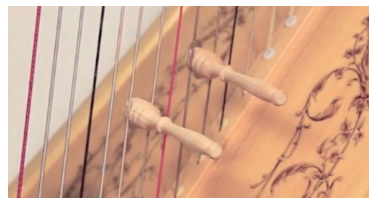
Kiss: Smack lips against mouthpiece in a loud, kissing sound.

Harp

Harpists will need 5 auxiliary objects to perform this part: 2 small wooden honey dippers (see below), one soft percussion mallet, one credit card (or similarly sized thick, plastic card) and one tuning key or metal stick for stick glissandi.



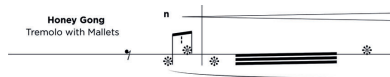
In Harp 1, D5 and G5 should be tuned one quarter-tone sharp.



Both harps should be prepared with 2 small wooden honey dippers, each placed between two low strings. More information and video demonstrations of this technique can be found at <http://sites.siba.fi/en/web/harpnotation/wooden-object-in-strings>.



Strike honey dipper with a soft mallet.



Tremolo with mallet between two dippers.



Pull and release honey dipper so it rattles in a soft ricochet against the strings.



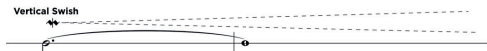
Stick Glissando: A slight bend downward in the tone produced by rubbing a metal stick (or tuning pin) down the string just after plucking.



Scrape card between tuning and hitch pins of harp.



Place the hand horizontally over the strings in the indicated region (roughly), and quickly slide the hand up or down, following the graphic. This should produce a sharp hiss of white noise, similar to a jet whistle on a flute. Keep the palm on the strings after the gesture, so as to damp the resonance.



Fast whistle slides performed with one palm up and down the strings, with distance traveled by the palm indicated by the hairpin.

Hold the pedal halfway between two positions so that, when plucked forcefully, the string vibrates against the metal of the tuning disc. More information and video examples of this technique can be viewed at: <http://sites.siba.fi/en/web/harpnotation/manual/pedal-effects/pedal-buzz>

Piano

The pianist requires five auxiliary objects to perform their part: one credit card (or similarly sized thick, plastic card), one clave, one stemless wine glass (or similarly curved glass object), and two 3-inch honey dippers.

The sustain pedal should be depressed with a wedge and remain down the entire piece.

The two honey dippers should be wedged vertically between the 4th and 5th (C1 and C#1) and 8th and 9th (E1 and F1) strings. Place them so their ridges hold the stick straight and choose a harmonic node that produces a rich, gong-like multiphonic when the key is struck.

Low Swipe



Swipe and release palm of hand vertically over the lowest octave of strings, producing a soft harmonic wisp.



Pluck string with fingernail.

Palm Hit



Slap palm of hand across a cluster of strings in the indicated region.

Dry Guero



Scrape card between the tuning and hitch pins of the highest octave of the piano.

Wet Guero



Scrape card between tuning and hitch pins in the second highest octave of the piano.

Clave



Knock clave against the metallic soundboard.

Peg Guero



Scrape card over tuning pegs. Speed follows tremolo graphic. In the example here, the speed of the scrape progresses gradually from slow to fast.

Glass Slide



A dreamy bent pizzicato, similar to a slide guitar. Place the glass over the string to be struck. After striking the key, slide the glass slowly along the string to produce a dreamy, bent pizzicato sound, similar to a slide guitar.

Percussion

Player 1:

Woodblock
Sizzle Cymbal
Tam
Small Gong
Spring Drum (7", Remo Model Number: SP0207TL)
Crotales
Plectra: Knitting Needles, Bow, Beater, Superball, Brushes, Mallets

Player 2:

Large piece of Styrofoam
Tam
Small Gong
Finger cymbal
Ocean Drum
Whip
Plectra: Bow, Superball, Mallets

Player 3:


Bass Drum (as large as possible)
Cymbal
Plectra: Bow, Superball, Mallets



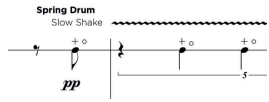
The Styrofoam should be bowed on it's corner with light pressure to produce a loud hiss of high partials.



Upbows push away from the body, downbows pull towards the body.

 Ricochet: Only attack points are indicated. Player should let the ricochet naturally decay.

 Progressively slow or quicken the speed of a tremolo, following the indicated graphic.



Plus signs and circles indicate a closing opening of the resonant chamber of the spring drum, created by placing and releasing the palm of the hand over the open end of the cylinder.

Electronics

Stereo soundfiles are triggered through Max/MSP via a midi keyboard played on stage. Speakers should be placed as near to the front of the ensemble as possible, achieving as much of a fused blend between the soundfiles and live sound as possible. Subwoofer support is essential.

Duration: circa 17'35"

♩ = 68

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in Bb-1
Clarinet in Bb-2
Bass Clarinet
Soprano Sax
Alto Sax
Bassoon 1
Bassoon 2
Contrabassoon
Horn in F (1 2)
Horn in F (3 4)
Trumpet in C 1
Trumpet in C 2
Tenor Trombone 1
Tenor Trombone 2
Tuba
Percussion 1
Percussion 2
Percussion 3
Harp 1
Harp 2
Piano
Violin I
Violin II
Viola
Cello
Double Bass
Midi

Wood Block Needles
Styrofoam Bow
Bass Drum
Card Guero
Whistle Slide (mute)
Peg Guero
Behind Bridge
Ciel Legno

mf
f
p
mp
pp
ppp
n

Jété → Arco
Jété → Arco
Jété → Tratto
Jété → Tratto

mf
f
p
pp
ppp

With very light bow pressure, producing high, white noise hiss and occasional bursts of high partials

pedal should be wedged and held down throughout the entire piece

Solo