

Ash

Liam Elliot

Ash explores the noise of strings and the pure tones of percussion. Like most of my music, this piece is inspired by nature. I've been thinking of the interplay of light and shadow during the long sunsets of fall and winter. The overall structure is:

soft edges / colour

shadows lengthen / edges define

world of shadow and light / textures disappear

last light / fire

blue / shadows disappear

textures disappear / dissolve into shadows

PERFORMANCE NOTES

always let ring

always bow as needed except during slurred note changes

STRINGS

slashed noteheads: bow on indicated strings playing only bow noise with no pitch

triangle noteheads: bow perpendicular to strings to produce noise (swishy)

X noteheads: bow wood of instrument

use open strings and natural harmonics whenever possible. The nodes indicated are suggestions
arrows on accidentals indicate the direction of nodes not exactly at the indicated pitch

PERCUSSION

player 1: F# and G crotale (either octave), 2 octave crotales, upside down snare, bow, crotale mallet

player 2: E, F#, and G crotale (either octave), vibraphone, upside down snare, bow, crotale mallet

wedges: strike crotale and hold over snare to create noise. X note at end indicated to touch to snare

rub: rub hand on snare to create noise. If accented, strike as you begin

struck: hit snare with hand

STAGING

the percussionists should be on opposite sides of the string quartet with
player 1 on the left and player 2 on the right to create stereo separation.

♩ = 70

Ash

for Arx Duo and Bergamot Quartet

Musical score for measures 1-7. The score is for a string quartet (Vln 1, Vln 2, Vla, Vc), a cymbal/snare (Ct/Sn), and a vibraphone/snare (Vb/Sn). The tempo is 70 bpm. The key signature has one flat (B-flat major). The time signature is 4/4. The score includes various dynamics (p, pp, mp, ppp) and performance instructions such as 'mute', 'arco', 'hand brushing snare like a breeze', and 'a barely heard resonance'. Fingerings I, II, and III are indicated for the strings. A B7 chord (partial 5) is marked above the first violin staff.

Musical score for measures 8-11. The score continues from the previous page. It includes performance instructions such as 'highest possible bow noise', 'mute off', 'hand/breeze', and 'crot. over snare'. Dynamics range from p to ppp. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 16-22. The score includes staves for Vln 1, Vln 2, Vla, Vc, Ct/Sn, and Vb/Sn. Measure 16 starts with a dynamic of *ppp*. Vln 1 has a fermata on a sharp sign (#s) in measures 19-22. Vln 2 and Vla have *p* dynamics. Vc has *p* dynamics. Ct/Sn and Vb/Sn have a *crot. over snare* marking. Fingerings III, II, III, IV, and III are indicated for various notes.

Musical score for measures 23-29. The score includes staves for Vln 1, Vln 2, Vla, Vc, Ct/Sn, and Vb/Sn. Measure 23 starts with a dynamic of *p*. Vln 1 has a fermata on a sharp sign (#s) in measures 23-29. Vln 2 has *p* dynamics. Vla has *p* dynamics. Vc has *p* dynamics. Ct/Sn and Vb/Sn have a *crot. over snare* marking. A *bow noise only* marking is present above the Vln 1 staff in measures 23-29. Fingerings III, IV, III, III, III, and IV are indicated for various notes.

30

(swishy)

heavy bow
slow → fast → slow

Vln 1
normal
f → *p* → *mp*

Vln 2
normal
III like an echo
ppp

Vla
normal
III like an echo
ppp
IV

Vc
normal
(swishy)
mp → *mf*
own tempo
slow, long bows

Ct/Sn
touch snare together
f → *p*
arco
bowed crotale on snare
explore tones/noise

Vb/Sn
touch snare together
f → *p*
arco
bowed crotale on snare
explore tones/noise

34

medium, steady

heavy bow
slow → fast → slow

Vln 1
mf → *p* → *mp*

Vln 2
noise

Vla
III
noise
p

Vc
slightly faster
mp

Ct/Sn

Vb/Sn

38

medium, steady

heavy bow
slow → fast → slow

mf *p* *mp*

own tempo
slow, long bows

slightly faster

Vln 1

Vln 2

Vla

Vc

Ct/Sn

Vb/Sn

42

medium, steady

resonance of snare

mf *ppp*

own tempo
slow, long bows

slightly faster

resonance of snare

mp *mf* *ppp* *f*

Vln 1

Vln 2

Vla

Vc

Ct/Sn

Vb/Sn

47

Vln 1 wood *p* IV resonance *pp*

Vln 2 resonance of snare *ppp* swishy perpendicular *p* wood resonance II *pp*

Vla resonance of snare *ppp* swishy perpendicular *p* wood *pp*

Vc wood *p* IV resonance *pp*

Ct/Sn rub strike (hand) *f* rub strike *mp* *mf*

Vb/Sn rub *pp* < *mf* don't touch *f* rub strike (hand) *mf* *p*

52

Vln 1 string noise *mp* *pp*

Vln 2 string noise *mp* string noise *f* < *f* *pp*

Vla string noise medium speed *ppp* *mp* *f* *pp* Bb5 (6th partial) III

Vc

Ct/Sn rub *p* *f* rub *mp* *f* rub

Vb/Sn rub *mf* rub

57

Vln 1 *pp* string noise

Vln 2 wood *mp*

Vla *pp*

Vc string noise wood *mp*

Ct/Sn strike (hand) rub strike rub strike rub
p *3* *p* *pp* *f* *f* *f* *p* *mf*

Vb/Sn strike *f* *p* *p* *f* hover over snare

62

Vln 1 F6 (partial 6) E6 (partial 5) D#6 (partial 4) *pp* *f*

Vln 2 wood *mp*

Vla wood *pp* *mp* *mp*

Vc wood G6 (partial 6) F#6 (partial 5) E6 (partial 4) *mp* *f*

Ct/Sn rub *p* *f* *f* *p*

Vb/Sn rub resonance of strings arco *p* *f* *f* *p* *pp*

68

Vln 1

Vln 2

Vla

Vc

Ct/Sn

Vb/Sn

wood

mp

f

Bb5 (partial 6)

A5 (partial 5)

G#5 (partial 4)

G6 (partial 6)

F#6 (partial 5)

E6 (partial 4)

74

Vln 1

Vln 2

Vla

Vc

Ct/Sn

Vb/Sn

Musical score for measures 79-83. The score includes staves for Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), Cymbal/Trumpet (Ct/Sn), and Violoncello/Trumpet (Vb/Sn).
- Vln 1: Starts with a *pp* dynamic, marked with fingerings II, III, and IV. It features a crescendo to *ppp* and a decrescendo.
- Vln 2: Starts with a *p* dynamic, marked with fingering II.
- Vla: Includes a *pp* dynamic and a *wood* marking.
- Vc: Includes *ppp* dynamics and a *wood* marking.
- Ct/Sn: Starts with a *p* dynamic, marked "struck", and ends with a *p* dynamic, marked "arco".
- Vb/Sn: Starts with a *mp* dynamic.

Musical score for measures 84-87. The score includes staves for Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), Cymbal/Trumpet (Ct/Sn), and Violoncello/Trumpet (Vb/Sn).
- Vln 1: Starts with a *30''+* marking, followed by "mute" and "noisy" markings. It features a *p* dynamic.
- Vln 2: Starts with a *30''+* marking, followed by "mute" and "noisy" markings. It features a *p* dynamic.
- Vla: Starts with a *30''+* marking and the instruction "bring out shifting harmonics with bow only very gradual dim.", followed by "mute" and "noisy" markings. It features a *mp* dynamic and a *p* dynamic.
- Vc: Starts with a *30''+* marking and the instruction "bring out shifting harmonics with bow only very gradual dim.", followed by "mute" and "noisy" markings. It features a *mp* dynamic and a *p* dynamic.
- Ct/Sn: Starts with a *30''+* marking.
- Vb/Sn: Starts with a *30''+* marking and the instruction "very gradual dim.", followed by "quiet resonance" and a *ppp* dynamic.

Musical score for measures 87-92. The score includes staves for Vln 1, Vln 2, Vla, Vc, Ct/Sn, and Vb/Sn. Vln 1 and Vln 2 have dynamic markings *mp* and *pp* respectively, with notes marked with fingerings III and IV. Vla has dynamic markings *mp* and *pp*. Vc has dynamic markings *pp* and *p*, with notes marked with fingerings IV, III, IV, I, II, II, III, and a "max bow noise" instruction. Ct/Sn and Vb/Sn have dynamic markings *pp* and *ppp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Musical score for measures 93-98. The score includes staves for Vln 1, Vln 2, Vla, Vc, Ct/Sn, and Vb/Sn. Vln 1 and Vln 2 have dynamic markings *pp*. Vla has dynamic markings *p* and *pp*. Vc has dynamic markings *p* and *pp*, with notes marked with fingering II. Ct/Sn and Vb/Sn have dynamic markings *ppp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.