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

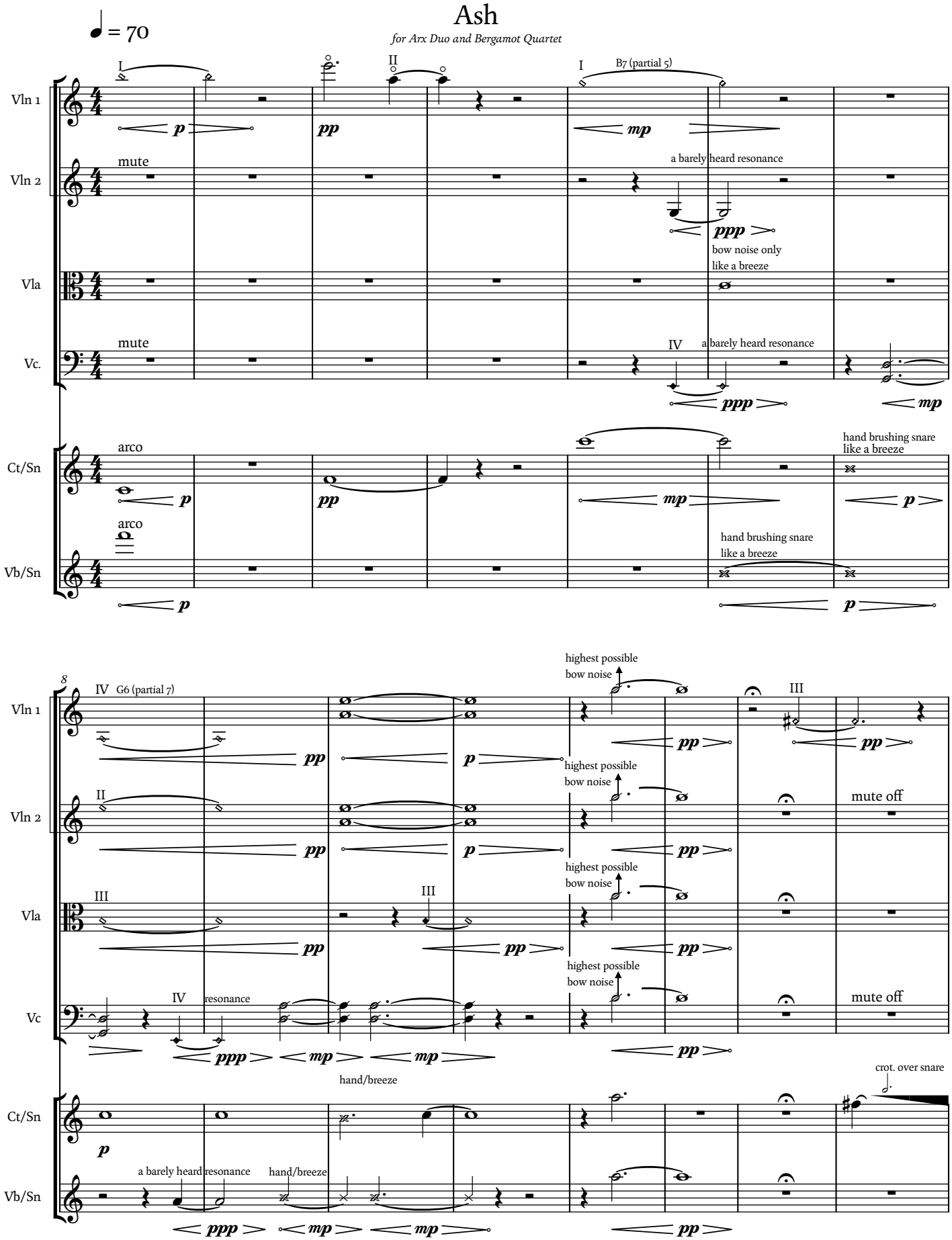
player 1: F# and G crotale (either octave), 2 octave crotales, upside down snare, bow, crotale mallet
player 2: E, F#, and G crotale (either octave), vibraphone, upside down snare, bow, crotale mallet
wedges: strike crotale and hold over snare to create noise. X note at end indicated to touch to snare
rub: rub hand on snare to create noise. If accented, strike as you begin
struck: hit snare with hand

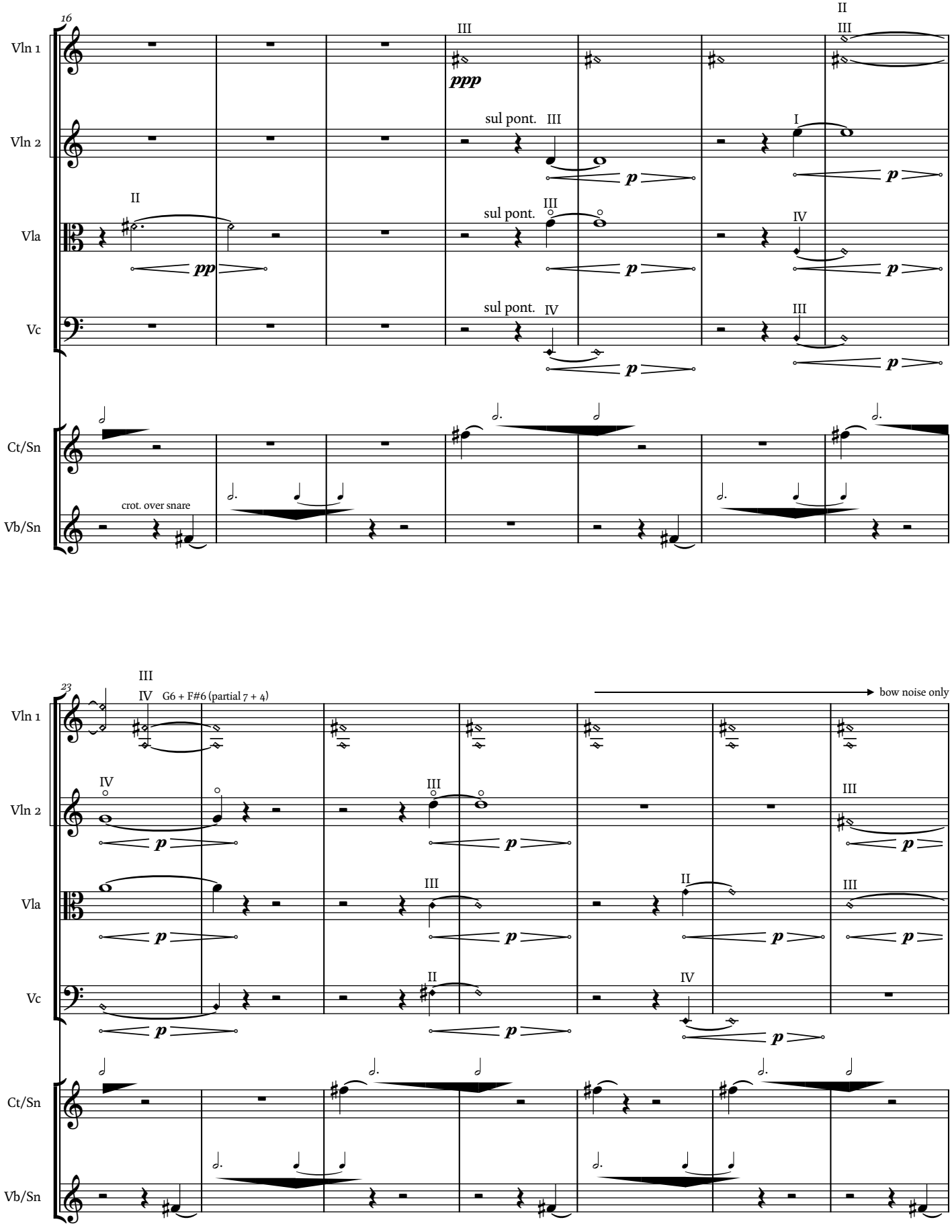
STAGING

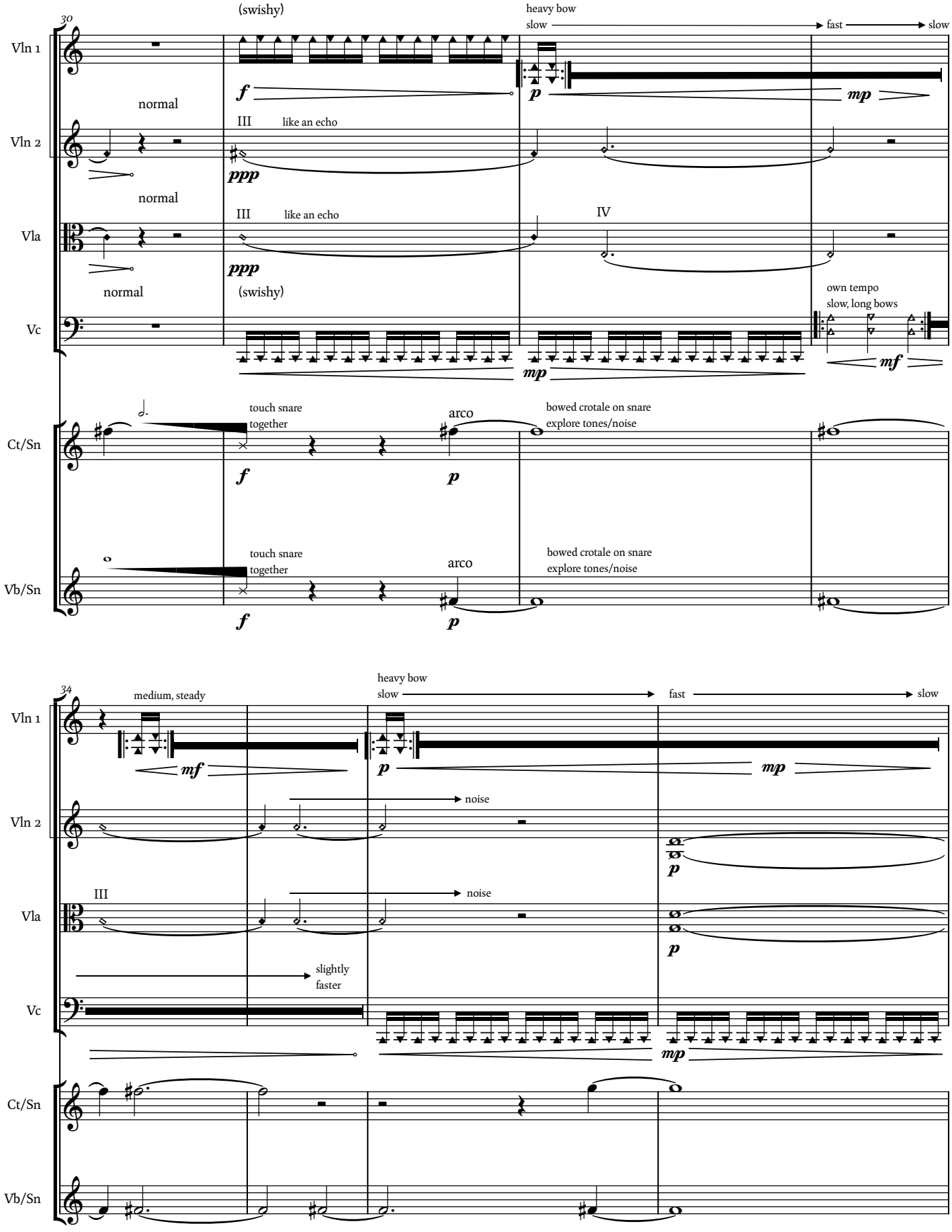
the percussionists should be on opposite sides of the string quartet with
player 1 on the left and player 2 on the right to create stereo separation.

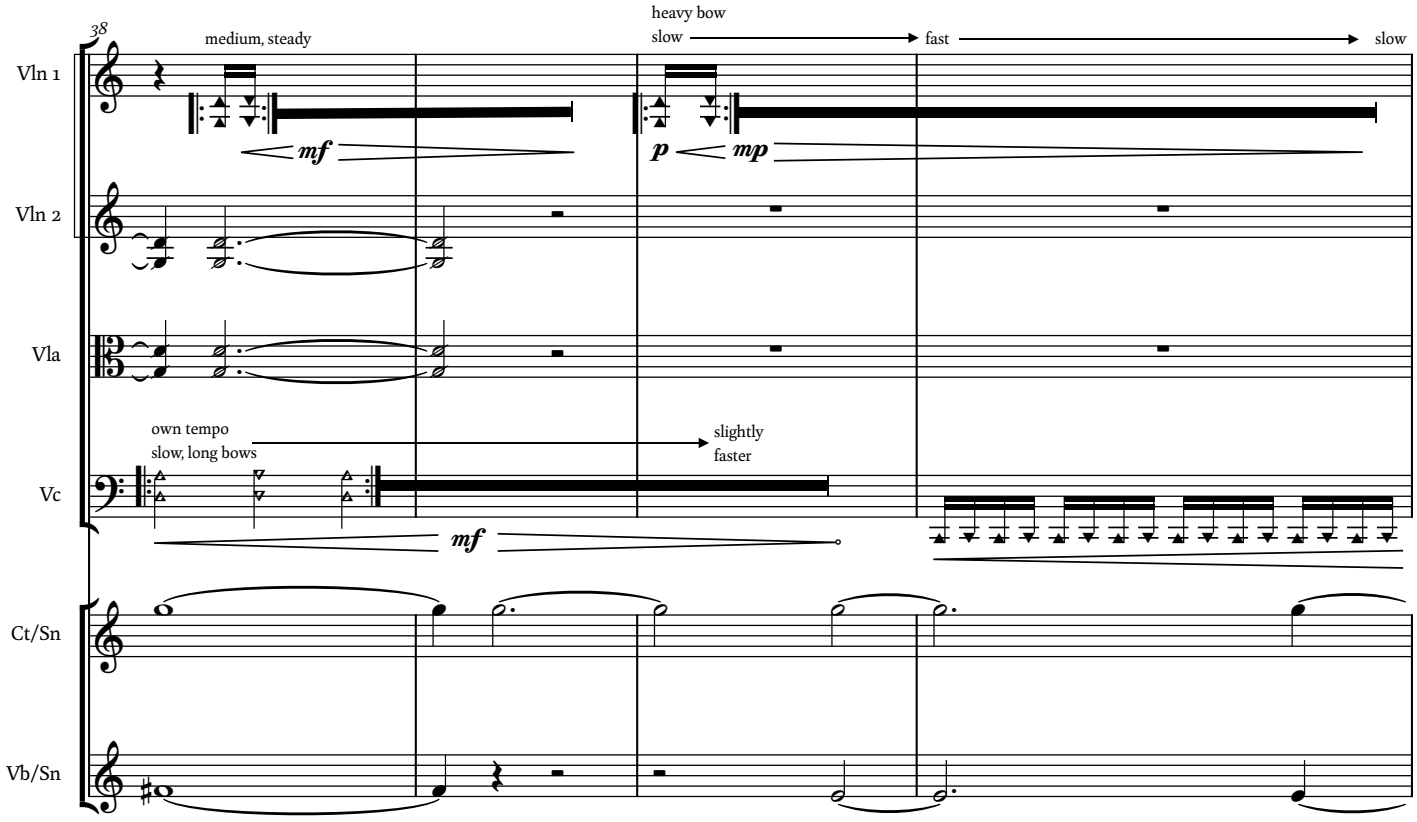
Ash

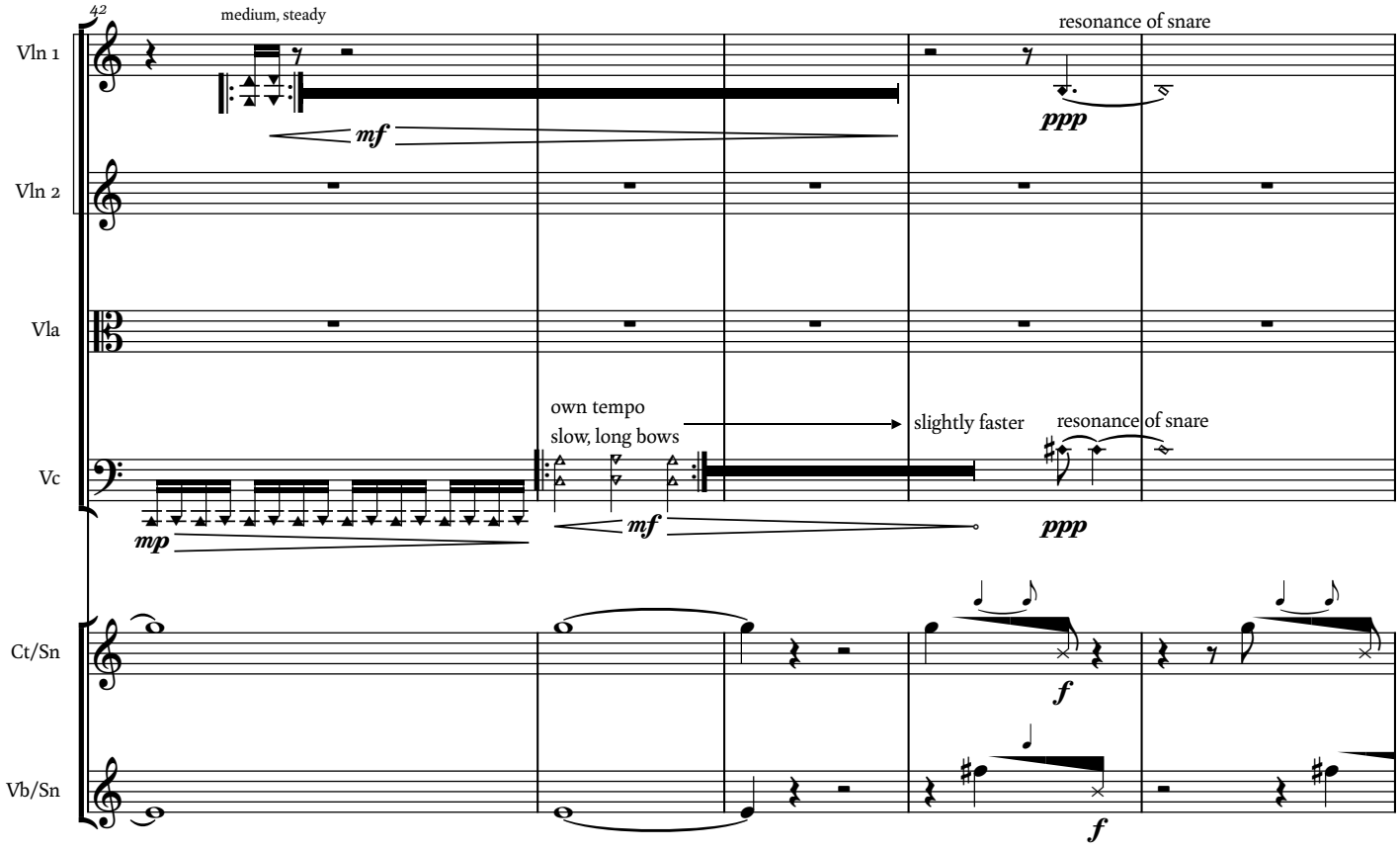
for Arx Duo and Bergamot Quartet

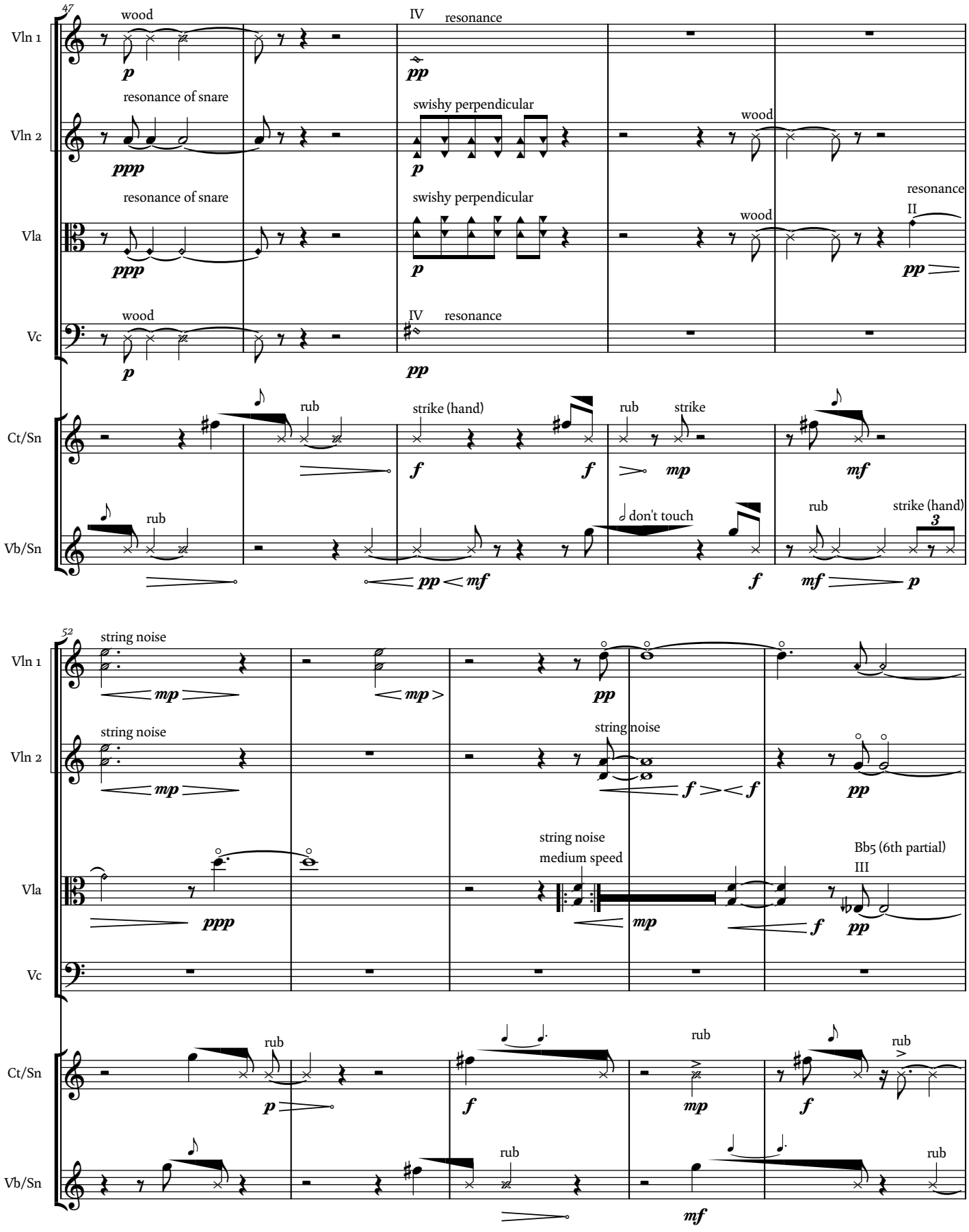


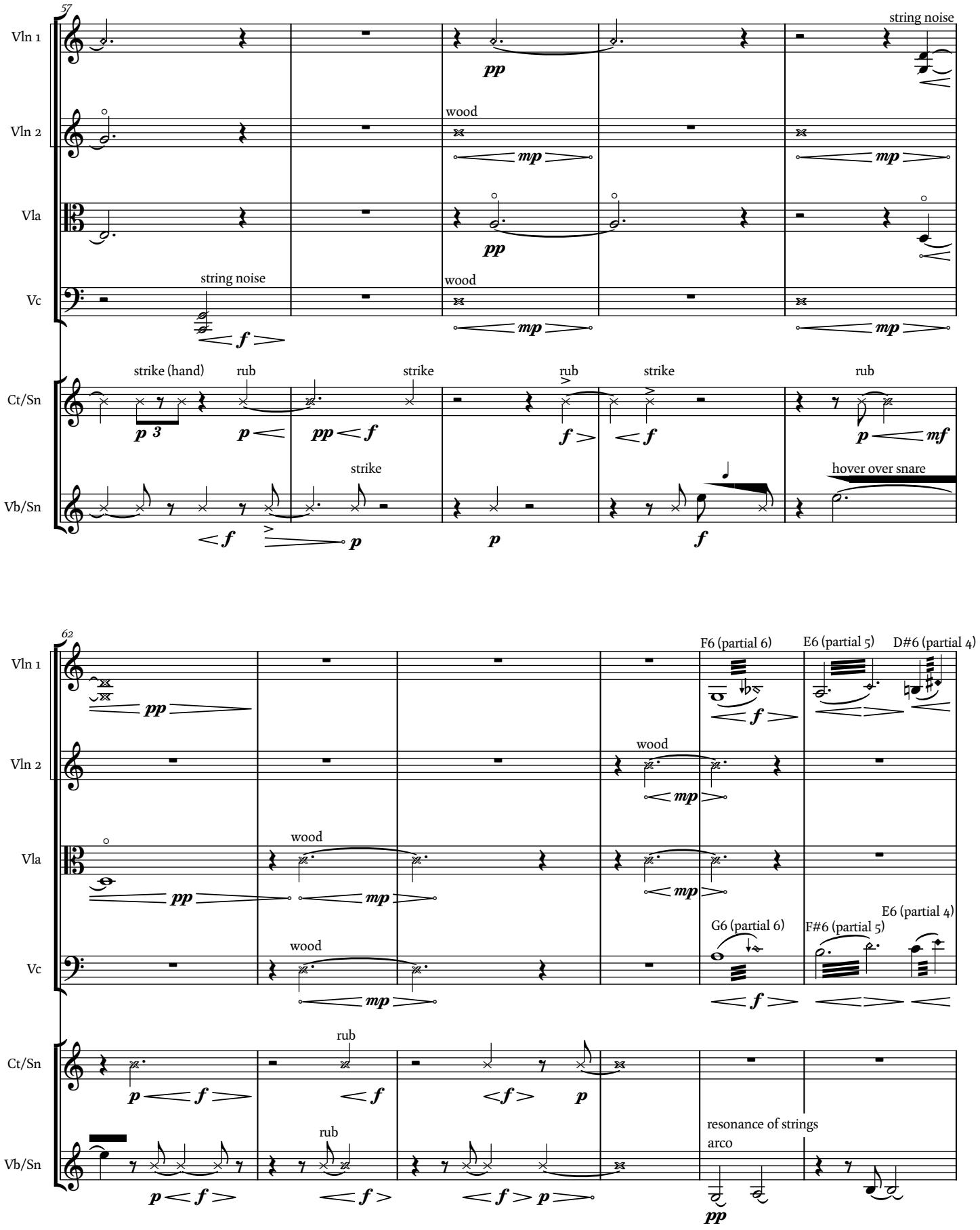

16
Vln 1
Vln 2
Vla
Vc
Ct/Sn
Vb/Sn
III
II
III
ppp
sul pont.
III
I
p
II
pp
sul pont.
III
IV
p
sul pont.
IV
III
p
crot. over snare
23
III
IV
G6 + F#6 (partial 7 + 4)
bow noise only
IV
III
III
p
III
II
III
p
II
IV
p

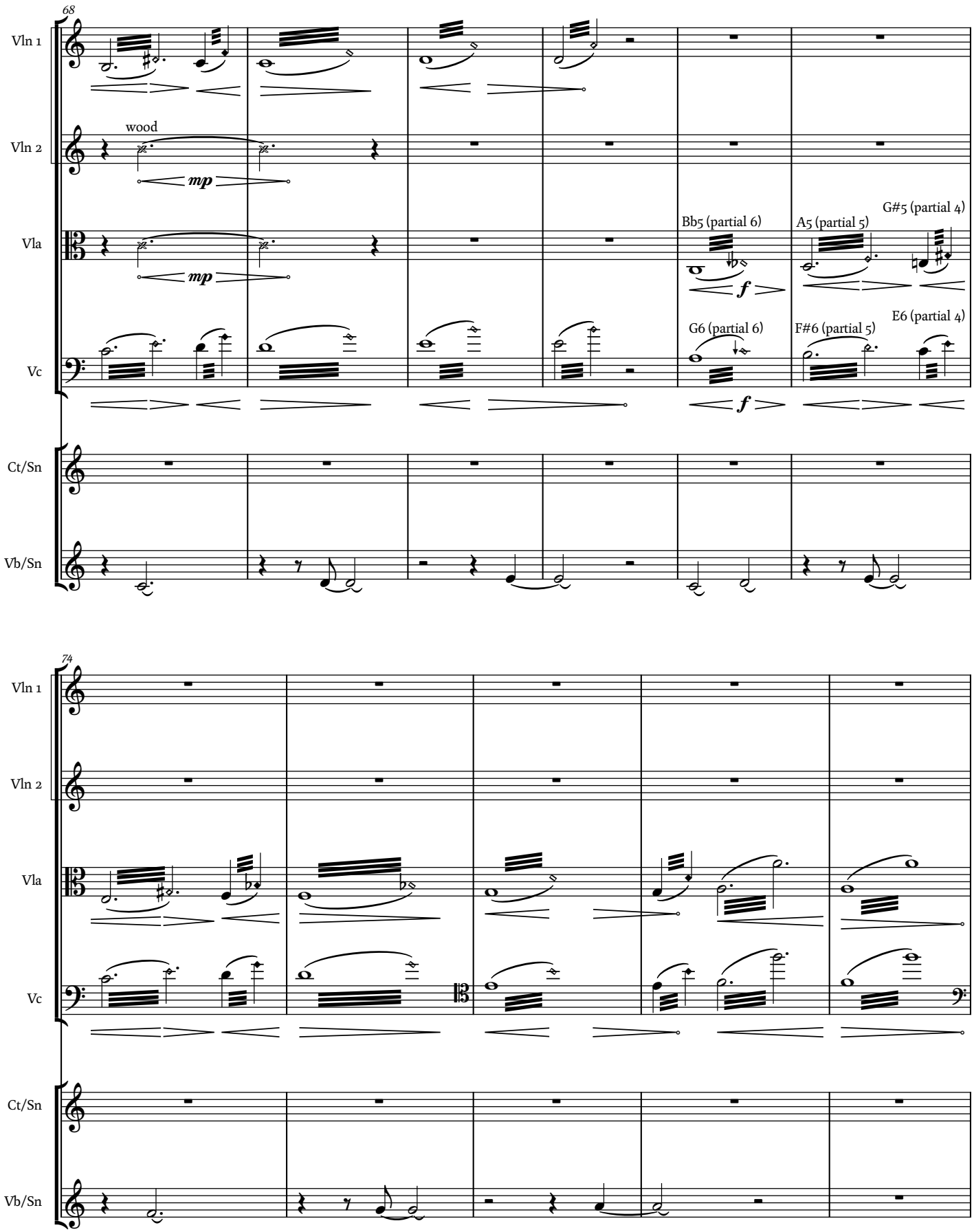

30
Vln 1
Vln 2
Vla
Vc
Ct/Sn
Vb/Sn
(swishy)
heavy bow
slow
fast
slow
normal
III
like an echo
IV
own tempo
slow, long bows
touch snare
together
arco
bowed crotale on snare
explore tones/noise
34
medium, steady
noise
slightly
faster

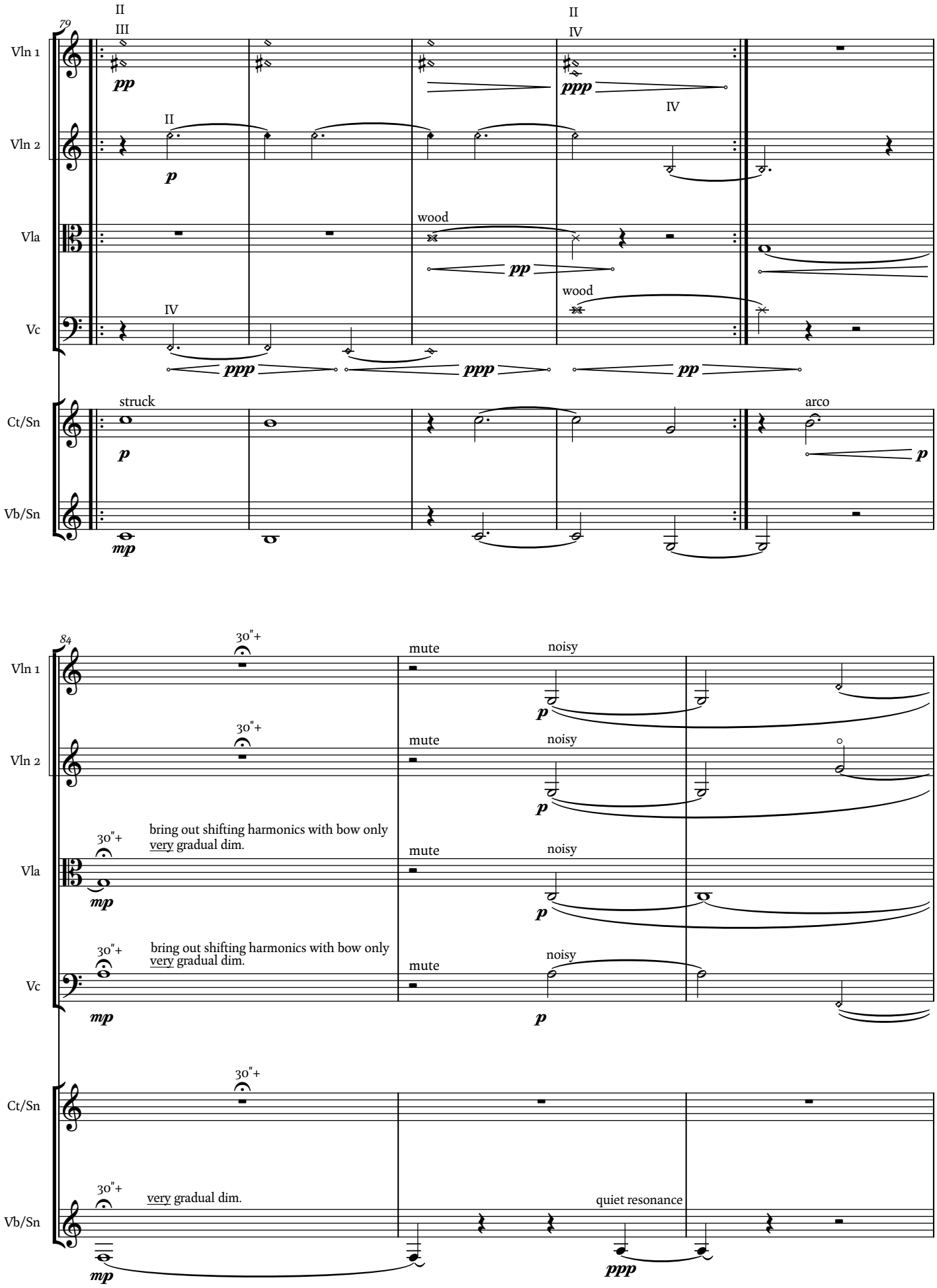

38
medium, steady
heavy bow
slow
fast
slow
Vln 1
Vln 2
Vla
own tempo
slow, long bows
slightly
faster
Vc
Ct/Sn
Vb/Sn

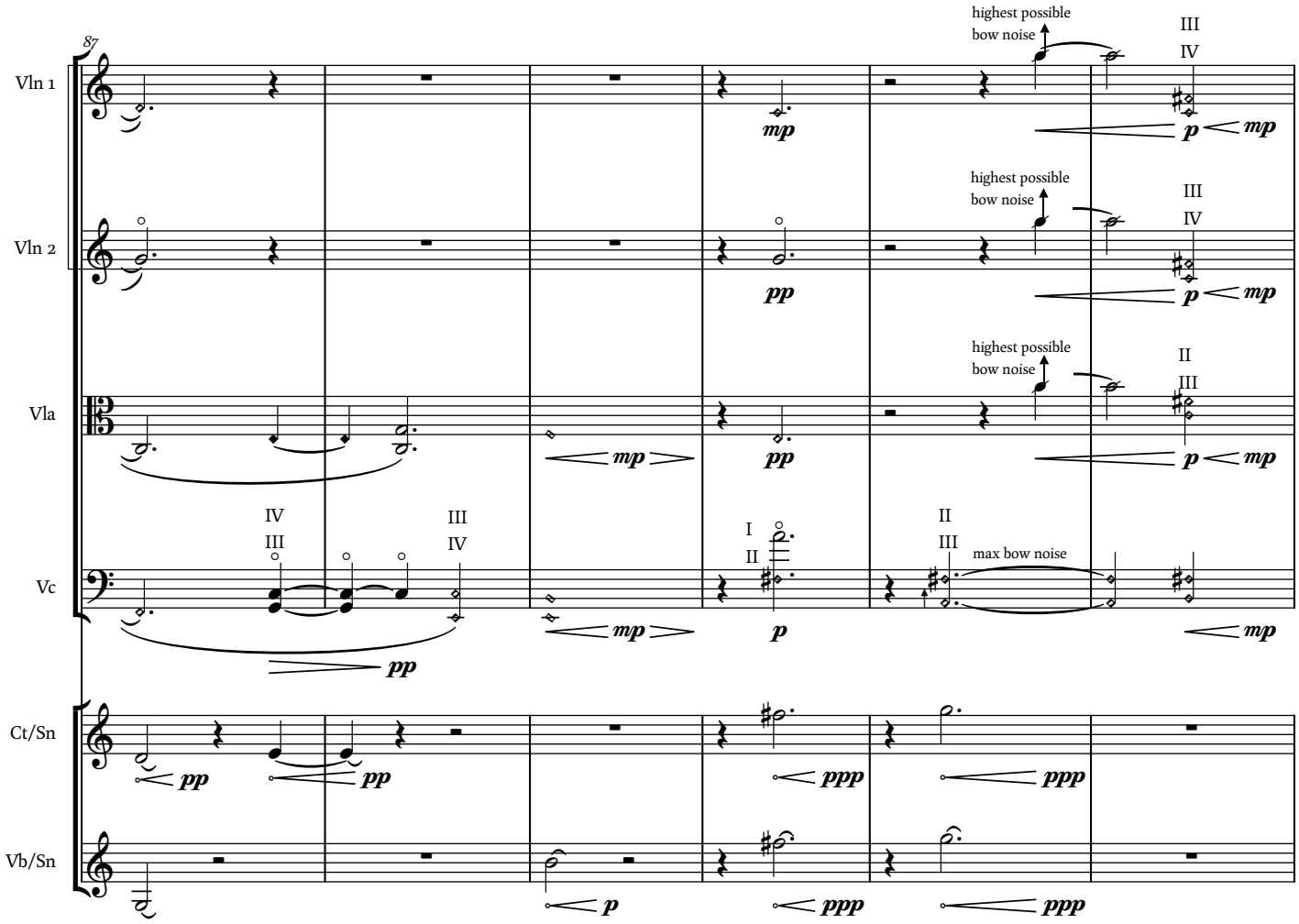

42
medium, steady
resonance of snare
Vln 1
Vln 2
Vla
own tempo
slow, long bows
slightly faster
resonance of snare
Vc
Ct/Sn
Vb/Sn

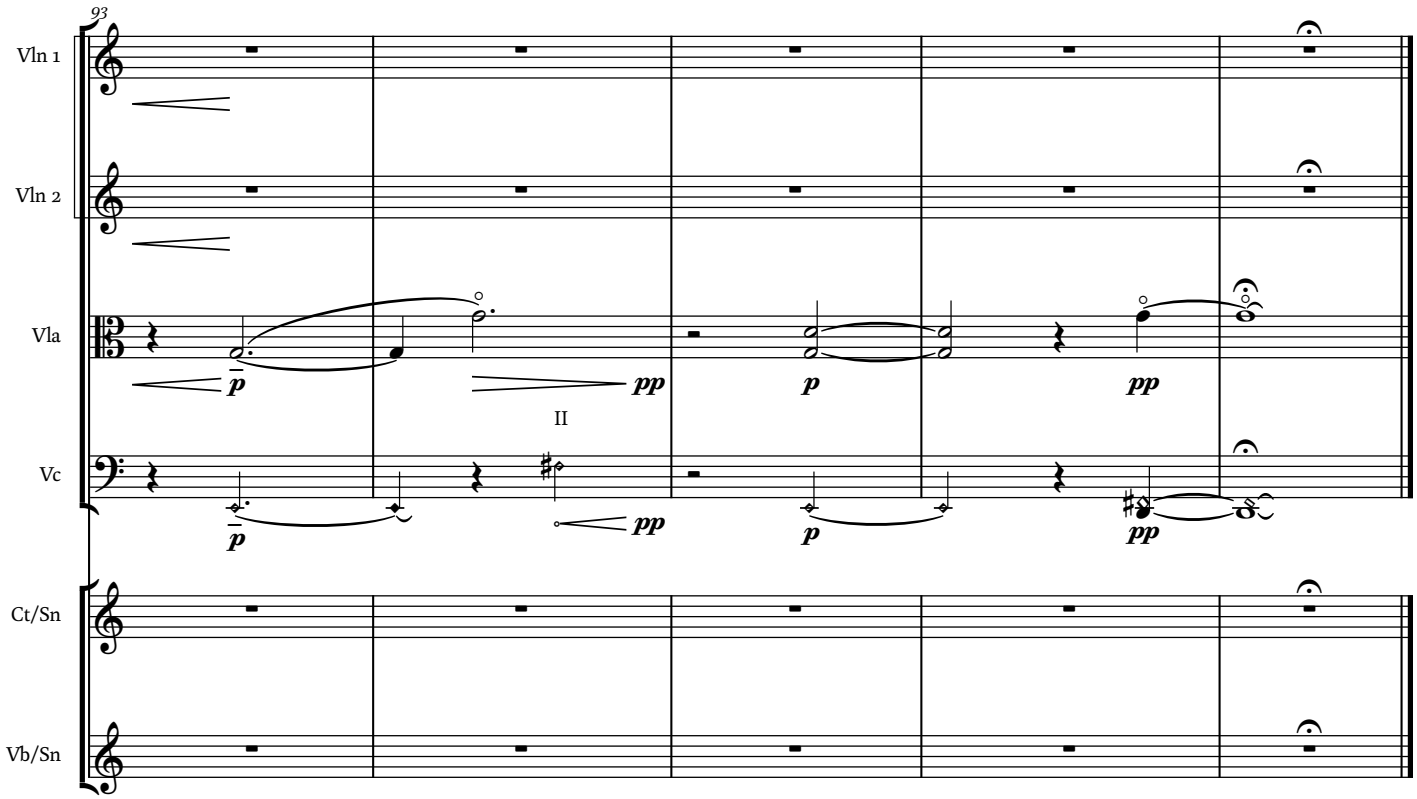

47
Vln 1
wood
p
IV
resonance
pp
Vln 2
resonance of snare
ppp
swishy perpendicular
p
wood
Vla
resonance of snare
ppp
swishy perpendicular
p
wood
resonance
II
pp
Vc
wood
p
IV
resonance
pp
Ct/Sn
rub
f
strike (hand)
f
rub
strike
mp
mf
Vb/Sn
rub
pp
mf
don't touch
f
rub
strike (hand)
3
mf
p
52
Vln 1
string noise
mp
mp
pp
Vln 2
string noise
mp
string noise
f
f
pp
Vla
ppp
string noise
medium speed
mp
f
Bb5 (6th partial)
III
pp
Vc
Ct/Sn
rub
p
f
rub
mp
rub
f
Vb/Sn
rub
mf
rub


57
Vln 1
Vln 2
Vla
Vc
Ct/Sn
Vb/Sn
string noise
wood
strike (hand)
rub
strike
hover over snare
62
F6 (partial 6)
E6 (partial 5)
D#6 (partial 4)
G6 (partial 6)
F#6 (partial 5)
E6 (partial 4)
resonance of strings
arco


68
Vln 1
Vln 2
wood
mp
Vla
mp
Bb5 (partial 6)
A5 (partial 5)
G#5 (partial 4)
f
Vc
G6 (partial 6)
F#6 (partial 5)
E6 (partial 4)
f
Ct/Sn
Vb/Sn
74
Vln 1
Vln 2
Vla
Vc
Ct/Sn
Vb/Sn


79
Vln 1
Vln 2
Vla
Vc
Ct/Sn
Vb/Sn
II
III
pp
II
p
wood
pp
IV
ppp
II
IV
ppp
wood
pp
IV
ppp
ppp
pp
struck
p
mp
arco
p
84
30"+
mute
noisy
p
bring out shifting harmonics with bow only
very gradual dim.
mp
mp
p
quiet resonance
ppp


87
Vln 1
Vln 2
Vla
Vc
Ct/Sn
Vb/Sn
highest possible bow noise
max bow noise
mp
p
pp
ppp


93
Vln 1
Vln 2
Vla
Vc
Ct/Sn
Vb/Sn
p
pp