

Matthew Peterson

Bound and Unbound

for piano solo

instructions

dynamics above staff

indicates overall dynamic range for both hands during the "waves" section (mm. 43-149), allowing for swells within the dynamic guidelines (also shown above staff are large-scale cresc.'s and dim.'s)

fermatas

a square fermata means a note or rest held to twice the value or greater (a normal fermata is approx. one and a half times the value)

like bells

where indicated (mm. 1-9, 188-197), notes should be struck and quickly released with a weighty finger, resulting in a bell-like tone (the stroke is slightly longer and heavier than a *staccato*)

pedaling

the damper pedal is held and never fully released until the end of the piece - pedal changes are indicated with ^ (the performer may choose to pedal sections differently but is asked to follow indicated pedalings in mm. 43-149)

pedal sforzando

a very violent and loud pedal change, where the pedal is allowed to rebound sharply against the lyre before immediately being pressed down again (when this resonant and percussive effect is too subtle, as it may be on some instruments, stomp the pedal instead), see m. 43 as a notational example

waves

the waves technique (mm. 43-149) - pioneered by Per Nørgård in *Waves* (1969) - is a gradual displacement of stress from one note in a repeated pattern to another, so that the listener experiences a multivalent pulse where the "beat" is constantly changing

program note

Bound and Unbound was composed entirely using an important theme from my chamber opera *The Binding of Isaac* (2005-06). This opera was premiered in 2006 at St. Olaf College, Northfield, MN.

The Binding of Isaac is based on the story of the Biblical Abraham and his family. The theme used in *Bound and Unbound* is a seven note ostinato from the opera. It is the motive for Abraham's wife, Sarai, and forms a broken minor scale. But when the ostinato begins on its third note, forming a broken major scale, it represents Abraham's mistress Hagar.

The title *Bound and Unbound* is not a clever play on the name of the opera. It is a poetic description of how the characters Sarai and Hagar are bound to one another through ties of love and family. Abraham's infidelity leads Sarai to exile - unbind - Hagar. Representing this conflict, Sarai and Hagar's seven-note themes are "bound and unbound" throughout the work through various contrapuntal and canonic techniques.

acknowledgements

Bound and Unbound is dedicated to and written for pianist Jon Jensen of St. Olaf College, with thanks for his generous spirit, sincere friendship, and devoted musicality.

contact

Matthew Peterson, composer

matthewkennethpeterson@gmail.com

<http://www.matthew-peterson.com>

duration circa 9 minutes

Bound and Unbound

Matthew Peterson (2011)

for piano solo

written for and dedicated to Jon Jensen

$\text{♩} = 50$
like bells

Piano

f *p* *f* *p* *f* *p* *f* *p*

8va 8va 8va 8va

8vb 8vb 8vb 8vb

Ped. →

7

$\text{♩} = 100$

p *legato sempre*

10

16

17

23

mf

24

28

f

29

34

f

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Bound and Unbound

3/4

Musical notation for measures 35-39. The piece is in 3/4 time. Measure 35 starts with a piano dynamic and a half note rest in the bass line. The melody in the treble clef consists of eighth notes. Measure 39 ends with a half note rest in the bass line.

Musical notation for measures 40-44. Measure 40 is marked *ff*. Measure 41 has a 3/4 time signature. Measure 42 has a 12/8 time signature and is marked *p sub.* with the instruction "waves". Measure 43 has a 12/8 time signature and is marked *sfz*. Measure 44 has a 12/8 time signature and is marked *sfz*. The bass line features triplet markings (1, 2, 3) in measures 42-44.

Musical notation for measures 45-48. Measure 45 has a 13/8 time signature. Measure 46 has a 13/8 time signature. Measure 47 has a 12/8 time signature and is marked *cresc. poco a poco*. Measure 48 has a 12/8 time signature and is marked *cresc. poco a poco*. The bass line features triplet markings (1, 2, 3) in measures 45-48.

Musical notation for measures 49-52. Measure 49 has a 13/8 time signature and is marked *cresc. poco a poco*. Measure 50 has a 13/8 time signature. Measure 51 has a 12/8 time signature and is marked *cresc. poco a poco*. Measure 52 has a 12/8 time signature and is marked *cresc. poco a poco*. The bass line features triplet markings (1, 2, 3) in measures 49-52.

Musical notation for measures 53-56. Measure 53 has a 13/8 time signature and is marked *cresc. poco a poco*. Measure 54 has a 13/8 time signature. Measure 55 has a 12/8 time signature and is marked *cresc. poco a poco*. Measure 56 has a 12/8 time signature and is marked *cresc. poco a poco*. The bass line features triplet markings (1, 2, 3) in measures 53-56.

Musical notation for measures 57-60. Measure 57 has a 13/8 time signature and is marked *cresc. poco a poco*. Measure 58 has a 13/8 time signature. Measure 59 has a 12/8 time signature and is marked *cresc. poco a poco*. Measure 60 has a 12/8 time signature and is marked *cresc. poco a poco*. The bass line features triplet markings (1, 2, 3) in measures 57-60.

Bound and Unbound

61 (cresc. poco a poco)

13/8 12/8

3 2 1 3

^

65 (cresc. poco a poco)

13/8 12/8 *f*

3 2 1 3

^

69

13/8 12/8 *dim. poco a poco*

3 2 1 3

^

73 (dim. poco a poco)

13/8 12/8 *sfz*

3 2 1 3

^

77 (dim. poco a poco)

13/8 12/8 *p*

3 2 1 3

^

81

13/8 12/8 *crescendo*

3 2 1 3

^

Bound and Unbound

85 (crescendo) $\frac{8}{8}$ $\frac{13}{8}$ $\frac{12}{8}$ *mf*

(3) 2 (1) 3

Λ

89 $\frac{13}{8}$ $\frac{12}{8}$

(3) 2 (1) 3

Λ

93 $\frac{13}{8}$ $\frac{12}{8}$ *p* $\frac{11}{8}$ l.v. $\frac{9}{8}$

(3) 2 (1) 3

Λ

98 $\frac{9}{8}$ *f* $\frac{10}{8}$ $\frac{9}{8}$ *dim. poco a poco*

1 3 2 (1) 3

Λ

103 *(dim. poco a poco)* $\frac{10}{8}$ $\frac{9}{8}$

(3) 2 (1) 3

Λ

108 *(dim. poco a poco)* $\frac{10}{8}$ $\frac{9}{8}$ *p* $\frac{10}{8}$

(3) 2 (1) 3

Λ

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113 $\frac{10}{8}$ $\frac{9}{8}$ *cresc. poco a poco* $\frac{10}{8}$ $\frac{9}{8}$

\wedge \wedge

118 $\frac{9}{8}$ *(cresc. poco a poco)* $\frac{10}{8}$ $\frac{9}{8}$ *f*

\wedge

124 $\frac{6}{8}$ *pp subito* $\frac{7}{8}$ $\frac{6}{8}$ *cresc. poco a poco*

\wedge Ped. *sfz* \wedge Ped. *sfz*

130 *(cresc. poco a poco)* $\frac{7}{8}$ $\frac{6}{8}$ *p* $\frac{7}{8}$ $\frac{6}{8}$

\wedge Ped. *sfz*

137 $\frac{6}{8}$ *(cresc. poco a poco)* $\frac{7}{8}$ $\frac{6}{8}$ *mf* $\frac{7}{8}$

\wedge Ped. *sfz* \wedge Ped. *sfz*

144 $\frac{7}{8}$ *(cresc. poco a poco)* $\frac{6}{8}$ *f* $\frac{7}{8}$ $\frac{12}{8}$ *ff* simile

\wedge Ped. *sfz* \wedge Ped. *sfz*

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150 (simile) (l.v.) **4/4**

154 **4/4**

156 **rubato** **rit.** $\text{♩} = 50$

163 **accel.**

168 $\text{♩} = 100$

172 **ff**

Bound and Unbound

178

Musical score for measures 178-183. The piece is in B-flat major and features a complex rhythmic pattern with alternating 7/8 and 4/4 time signatures. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamic markings include accents (^) and hairpins (>).

184

Musical score for measures 184-187. The time signature changes to 4/4. The right hand continues with eighth notes, and the left hand has a simple bass line. The dynamic marking is *fff molto marcato*. A *rall.* marking is present above the staff.

♩ = 50
like bells

188

Musical score for measures 188-193. The time signature is 4/4. The right hand features a series of chords, some marked *sffz* and others *p*. The left hand has a simple bass line. There are *8va* and *8vb* markings with dashed lines and accents (^).

Matthew Peterson
Grand Forks, North Dakota
8-1-2011