Matthew Peterson

Bound and Unbound

for piano solo

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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

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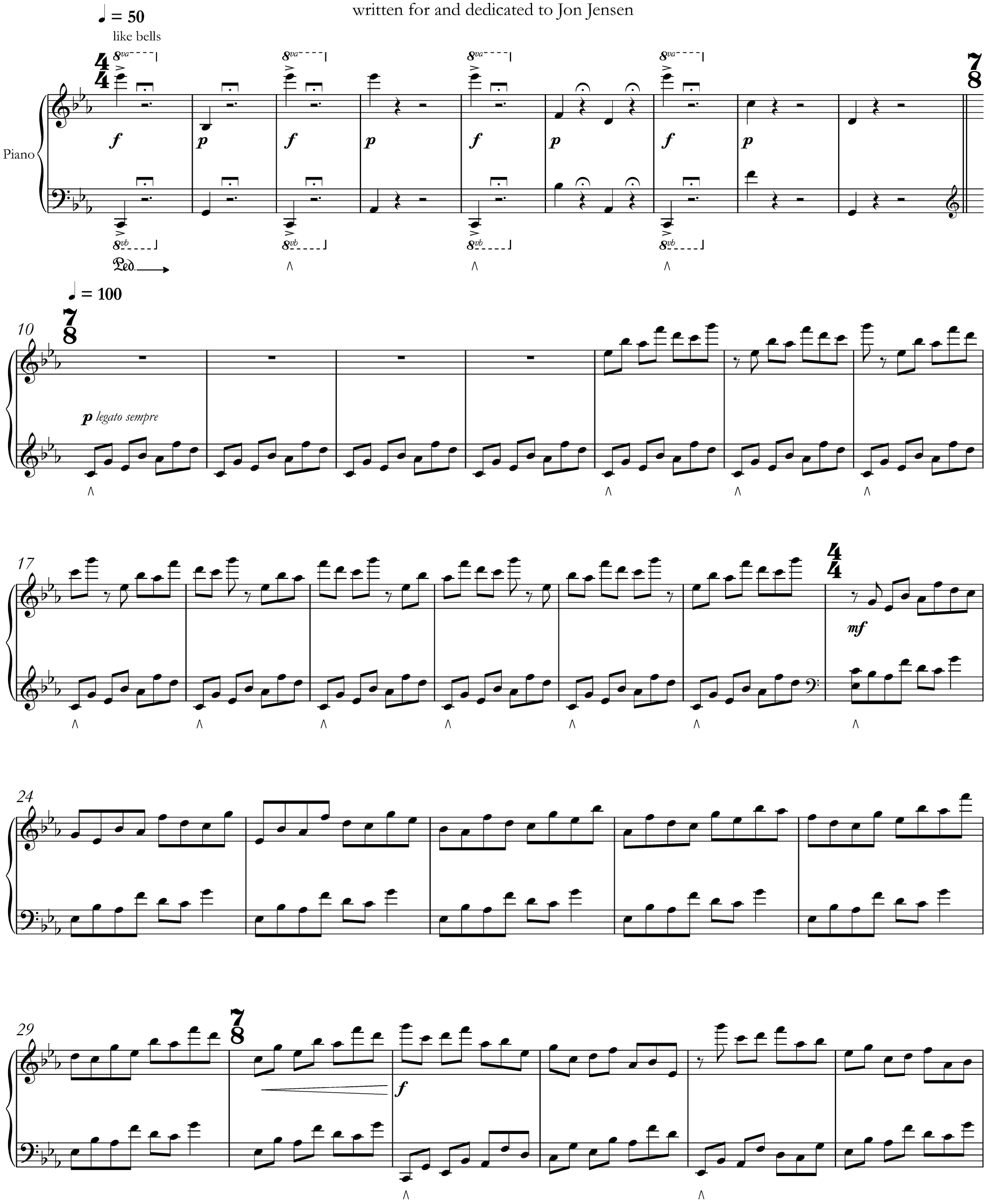
duration circa 9 minutes

Bound and Unbound

Matthew Peterson (2011)

for piano solo

written for and dedicated to Jon Jensen



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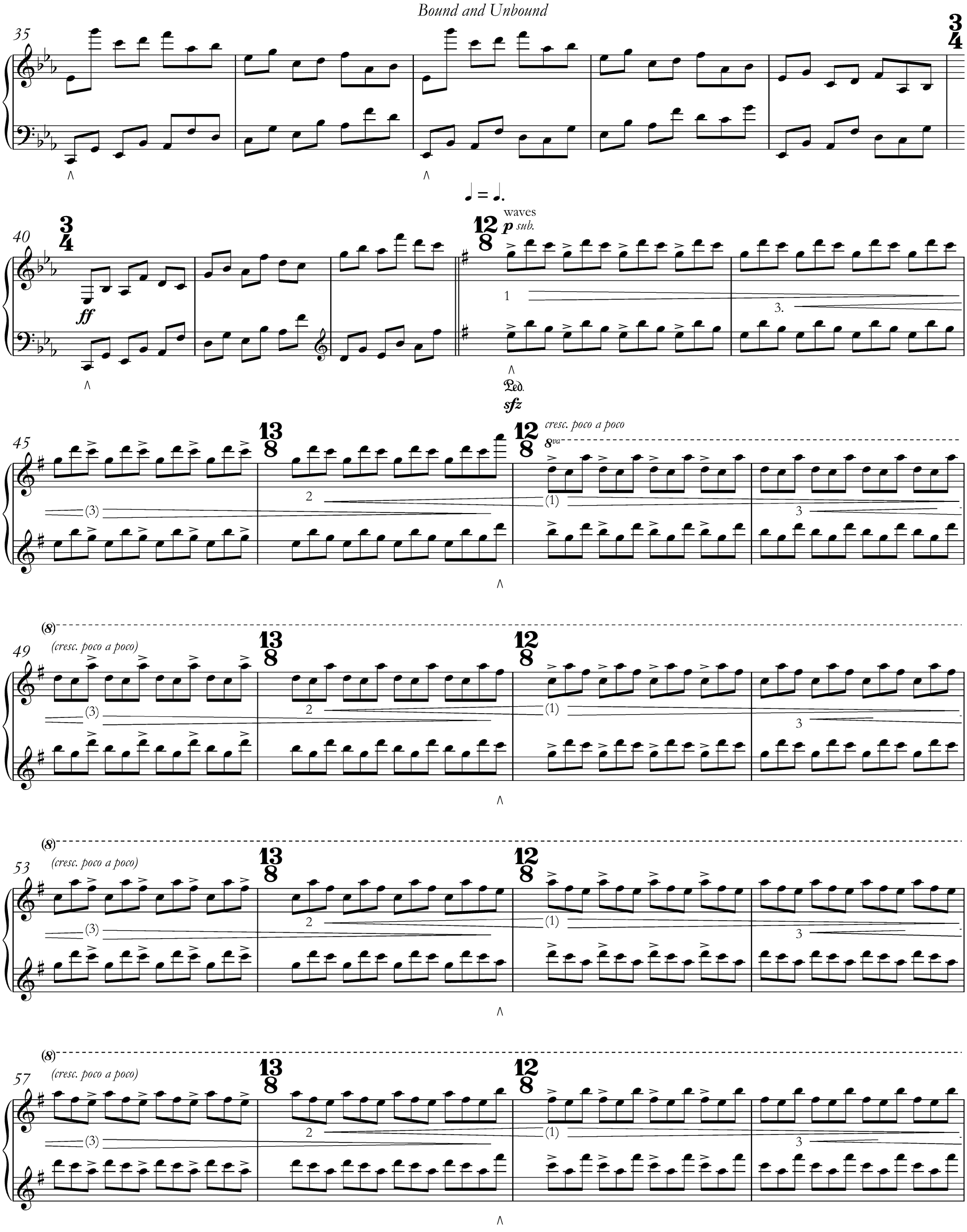

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61 (8) *(cresc. poco a poco)*

65 (8) *(cresc. poco a poco)* *f*

69 (8) *dim. poco a poco*

Ped.

73 (8) *(dim. poco a poco)* *sfz*

77 (8) *(dim. poco a poco)* *p*

81 (8) *crescendo*

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85 (8) (crescendo) 13/8 12/8 *mf*

89 13/8 12/8

93 13/8 12/8 *p* 11/8 l.v. 9/8

98 9/8 *f* 10/8 9/8 *dim. poco a poco*

Ped. *sfz*

103 (dim. poco a poco) 10/8 9/8

108 (dim. poco a poco) 10/8 9/8 *p* 10/8

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113 *cresc. poco a poco*

118 *(cresc. poco a poco)*

124 ***pp*** *subito* ***sfz*** ***sfz*** *cresc. poco a poco*

130 *(cresc. poco a poco)* ***p*** ***sfz***

137 *(cresc. poco a poco)* ***sfz*** ***mf*** ***sfz***

144 *(cresc. poco a poco)* ***f*** ***sfz*** ***ff*** simile ***sfz***

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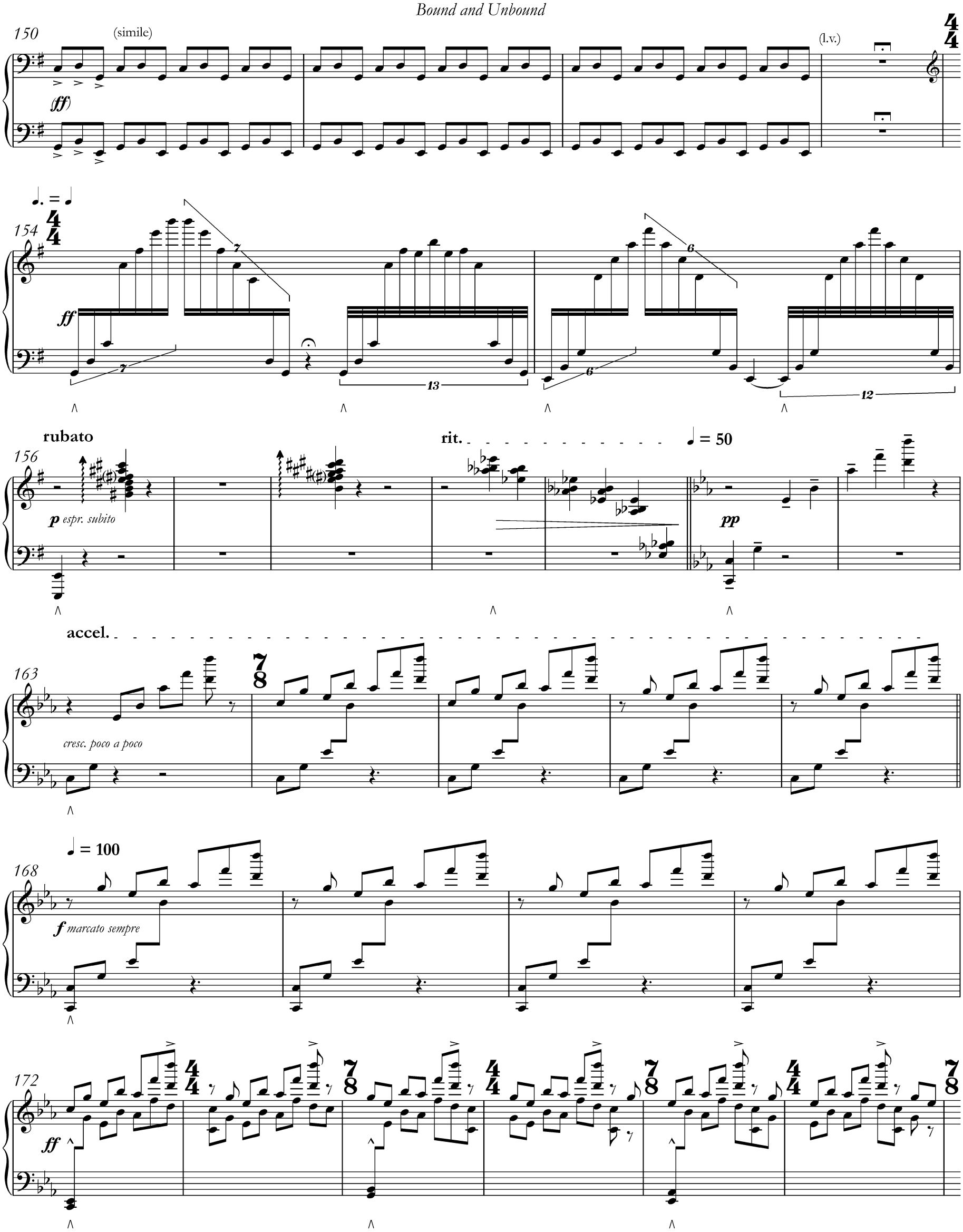

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178

184

fff molto marcato

rall.

188

♩ = 50

like bells

sffz *p* *sffz* *p* *sffz* *p* *sffz* *p* *pp*

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

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