

# Foxglove

for soprano & ensemble (2013)

Kim B Ashton

**INSTRUMENTATION:**

Flute (doubling Piccolo)

Oboe

Clarinet in Bb (doubling Clarinet in Eb)

Bassoon

Percussion (1 player): crotales, vibraphone, xylophone, snare drum,  
cymbals (3: high, medium, low), tomtoms (4)

Harp

Soprano

Violin


Viola

Cello

Double Bass

**Performance notes**

If marked with a downwards arrow, grace notes are to be performed *on* the beat.  
Otherwise, their performance is before the beat as usual.

Wind:  unmeasured bisbigliando, not too fast

**Duration: c. 6'****SCORE in C** (accidentals last for the whole bar)**Foxglove (*Digitalis purpurea*)  
Beech hanger, Longstone Hill**

"glistening with excitement"

I eat up your

delight

in the consummate mathematics of  
this many-flowered raceme*purgeth the body both  
upwards & down*

invaginated by

"soft felt-like hairs"

trigger  
pin-drop pollenfall &  
dazzling cryptographs  
of ultra-violet

explode

the pyriform

leaving that trace  
of digitoxin

palebuff

micro-  
crystalline

Elisabeth Bletsoe: from **Pharmacopoeia**. Used with kind permission of the author.

# Foxglove

to E almost a year later; written for Ensemble Intercontemporain and Valerie Philippin

Elisabeth Bletsoe

Kim B Ashton

Flowing, excited (♩ = 66-69)

The musical score is for the piece "Foxglove" by Elisabeth Bletsoe, arranged for Ensemble Intercontemporain and Valerie Philippin. The score is in 4/4 time and features a tempo of 66-69 beats per minute. The instrumentation includes Piccolo, Oboe, Clarinet in Eb, Percussion, Harp, Soprano, Violin, Viola, Violoncello, and Double Bass. The score is divided into four measures. The Piccolo part starts with a *pp* dynamic and features a quintuplet. The Oboe part begins with a *pp* dynamic and includes a sextuplet. The Clarinet in Eb part starts with a *p* dynamic and features a septuplet. The Percussion part includes Crotales and Cymbals, with dynamics ranging from *pp* to *mf*. The Harp part begins with a *pp* dynamic and includes a sextuplet. The Soprano part starts with a *pp* dynamic and includes the lyrics "gli gli ss gli gli sten gli sten with". The Violin part begins with a *mp* dynamic and includes markings for *arco*, *pizz.*, and *c.l.b.*. The Viola part starts with a *pp* dynamic and includes a triplet. The Violoncello part begins with a *pp* dynamic and includes a triplet. The Double Bass part starts with a *p* dynamic and includes a triplet. The score is marked with various dynamics such as *pp*, *mp*, *mf*, *p*, and *f*, and includes numerous articulation marks and performance instructions.



11 **A** **B** 5

Fl. (trill with both D and D# trill keys) *mp* *pp* *mp*

Ob. *mp dolce* *p* *mp* *pp*

Cl. *mp dolce* *p* *mp* *pp* *mp* *mf*

Bsn. *mp dolce* *p* *mp* *pp*

Perc. Cymbals *pp* *mp* *p* Vibraphone (c. 20% vib) *mp*

Hp. *p* *mf* *spp* *mp dolce* *p* *mf* *mp* *mf*

S. *p* excited, a little breathy *mp* *mf* bright *mp* *mp*

I eat up your de-light your de-light your de-light

Vln. **A** **B** *p* *mp warm* *p* *mp* *pp* *pos nat* *mp*

Vla. *p* *mp warm* *p* *mp* *pp* *pos nat* *mp*

Vc. *mf* *p* *mp warm* *p* *mp* *pp* *pos nat* *mp* *mp*

Db. *pizz.* *p* *mf*



22

Fl. *f* *p* *ppp* *p*

Ob. *mf*

Cl. *mf* *mp* *mf* *p* *ppp* *p* *mp*

Bsn. *mf* *f warm* *p* *mp*

Perc. *mp* *mf* *pp* *mp* *p* *mp* *f*

Hp. *mf* *f marcato* *pp* *mp*

S. *mf esuberante* *mp* *mf* *mp* *p*  
 ma - the - ma - tics of this ma - ny flow - ered - ra - ceme

Vln. *pizz.* *mf* *p* *mp* *p* *mp* *p* *mp*

Vla. *p* *mp* *p* *mf* *pp delicato* *mp* *f* *c.l.b.*

Vc. *mf* *pp delicato* *p* *mp*

Db. *mp* *f* *mf* *pp*

Snare Drum  rub with wire brush

**C**

**C**

*arco* *p* *mp* *p* *mp*

*tr* *pp* *mp*

*tr* *pp* *mp*

*tr* *pp* *mp*

*pizz.* *pp*

27

Fl. *mf* *f* *ff* *fff*

Ob. *mf* *più* *f* *ff*

Cl. *mf* *più* *f* *rinf.* *ff*

Bsn. *mf* *f pesante* *ff*

Perc. *mf* *f* *sempre cresc.* *ff* *poco meno*

Tom-toms

Hp. *mf* *f con forza* *pesante* *ff*

S. *ff*  
 pur - geth the bo - dy up - wards and down

Vln. *mf* *f* *sempre cresc.* *ff*

Vla. *f* *mf* *f* *sempre cresc.* *ff*

Vc. *mf* *f pesante* *ff*

Db. *f* *ff* *f* *pesante, rinf.* *ff*

8<sup>va</sup>



D

31

Fl. *pp* *poco* *pp* *ppp* *ppp* *pp* *mp* senza vib

Ob. *f*

Cl. *fff* *f* *ppp* *pp* *ppp* *pp* *mp*

Bsn. *fff* *f* *ppp*

Perc. *ff* *pp* mais en dehors *ppp* *pp* *ppp* *pp* Tom-toms rub with wire brush

Hp. *fff* *ppp* *pp* mais en dehors *warm* *pp*

Vln. *fff* *f* *ppp* *poco pont.* *ppp* *pp* *pos nat.*

Vla. *fff* *f* *pp* *p* *pp* *pp* *pp* *pizz.* *pp*

Vc. *fff* *f* *pp* *mp* *p* *ppp* *arco*

Db. *fff* *pp* *warm* *ppp* *pp*

Vibraphone (c. 10% vib) *pp* *pp* *pp*

**E**

37

Fl. *mp* *ppp* *pp* *p*

Cl. *mf* *pp* *p* *pp*

Bsn. *p* *mp* *p* *mp* *mf* *pp* *mp* *pp*

Perc. *p* *mp* *p* *p* *mf* *p* Cymbals *p*

Hp. *mp* *warm* *p*

S. *mp* *in* *vag.*

Vln. *pizz.* *p* *arco* *p* *mp* *mp* *pizz.* *mp* *saltando* *c.l.b.* *c.l.b.*

Vla. *arco* *p* *pp* *sul pont.* *mp* *pos nat.* *mp* *saltando* *p*

Vc. *pizz.* *p* *arco* *pp* *mp* *pp* *saltando* *p*

Db. *mp*

41

**F**

Fl. *p* *pp < p* *pp* *p* *mf* *pp* *mf pp* *ppp mp > pp mp*

Ob. *mf* *pp* *dolce*

Cl. *pp* *ppp* *mf* *pp* *ppp*

Bsn. *mf* *pp*

Perc. *pp* *delicato* *p* *pp* *mp* *pp < > p<sup>3</sup>*

Hp. *pp delicato (poco en dehors)* *f* *mp* *p* *mp*

S. *pp delicato* *p* *dolce* *più flessibile 7:8* *mp*  
 in - vag - in - a - ted by soft soft

**F**

Vln. *arco poco sul pont pp delicato* *p* *pos nat mf* *poco sul pont p dolce pp* *pizz. mf* *arco pos nat p*

Vla. *poco sul pont pp delicato* *c.l.b. mp* *ord. (poco pont) pos nat p* *pp dolce* *pizz. p* *arco sul tasto pp* *pos nat mp*

Vc. *poco sul pont pp delicato* *p* *pizz. arco pos nat p* *pp dolce* *p*

Db. *pp dolce* *f* *pp dolce* *p*





59

Fl. *mf* 5 *più* *f*

Ob. *mf* 3 *più* *f*

Cl. *mf* 9 3 *più* *f* 5 5

Bsn. *mf* *più* 5 *f*

Perc. Cymbals l.v. *f* 3 *f* 7 *Vibraphone motor off*

Hp. *più* 3 *f* *più*

S. *f* (spoken) *f* (breathy) (full voice) *più*  
 tri-gger pin drop pol-len fall dazz-ling, dazz-

Vln. *mf* 6 5 *più* *f* 3

Vla. *più* *più* *f* 3 6 *pizz.* *più* 3

Vc. *pizz.* *f* *arco* *rinf.* *pizz.* *più*

Db. *pizz.* *f* *arco* 3 *f con forza* 3 *pizz.*

**H**



68

Picc. *ff* *fff*

Ob. *fff*

Cl. *To Eb Cl.*

Bsn.

Perc. *5* *5* *5* *3* *3* *fff* *8va* *Crotales* *l.v.*

Hp.

S. *- o - - - let* *poco f* *a little breathy* *ex -* *pizz.*

Vln. *c.l.b.* *arco saltando* *trem ord.* *saltando* *5* *ff*

Vla. *pizz* *5* *3* *6* *arco saltando* *3* *c.l.b.* *ff*

Vc. *pizz.* *6* *3* *arco saltando* *pizz* *arco*

Db. *saltando* *pizz.* *arco* *3* *6*



72 **J** *poco f molto staccato* *mf* *ppp*

Picc. *To Fl.* *Flute*

Ob.

Clarinet in Eb

Eb Cl. *poco f molto staccato* *mf*

Perc. *Tom-toms (l.v.)* *Cymbals (\*)* *poco f* *mp* *ppp* *pp*

Hp. *poco f* *mf* *mp* *p* *pp dolce*

S. *mp* *mf warm* *mp* *p* *pp*

- plode the py-ri-form leav-ing that trace that trace of di-

Vln. **J** *c.l.b.* *f* *pizz.* *c.l.b.* *arco saltando* *poco f* *mf* *c.l.b.* *mf* *mp*

Vla. *c.l.b.* *f* *arco saltando* *pizz.* *arco saltando* *poco f* *mf* *c.l.b.* *mf* *pp dolce*

Vc. *pizz.* *poco f* *c.l.b.* *f* *poco f* *mf* *pizz.* *mf* *mp* *pp dolce*

Db. *pizz.* *poco f* *mf* *pp dolce*

(\*) If move is impractical, omit and move to vibraphone



**L** Tempo 1 (♩ = 66 - 69)

Fl. *ppp* *pp* *p* *sonoro* *pp* *ppp*

Ob. *ppp* *pp* *p* *sonoro* *pp* *ppp*

E♭ Cl. *ppp* *pp* *p* *sonoro* *poco p* *pp* *ppp*

Bsn. *p* *sonoro* *poco p* *pp*

Perc. *pp* *Ec.*

Vibraphone (c. 25% vib)

Hp. *pp dolce* *p* *sonoro* *pp*

S.

**L** Tempo 1 (♩ = 66 - 69)

Vln. *ppp* *leggiero* *pp* *p* *pp* *p*

Vla. *ppp* *leggiero* *pp* *poco p* *pp* *pizz.* *mp*

Vc. *pizz.* *pp* *ppp* *leggiero* *< pp* *pp* *pizz.* *arco*

Db. *ppp* *< pp* *pp* *pizz.* *pp* *ringing* *p*

