

time quivers

paul newland

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PAUL NEWLAND

for Simon Holt on his fiftieth birthday

This piece was commissioned by Radius with funds provided by Ian Vine

Each player has a stopwatch, these are started simultaneously and silently at the start of the piece. Perform each bar moving to the next bar at the time indicated. Choose pitches from those indicated in the bar (see further information below). Each note may be between 3 and 13 seconds in duration. Begin each note from no sound slowly increasing the dynamic level until reaching the chosen dynamic halfway through the duration of the note and then slowly fade back to no sound - continue with a new pitch until it's time to move to the next bar.

On moving to the next bar: i) if the pitch you are currently playing is also given in the new bar then continue with that note until the chosen duration is completed ii) if the pitch you are currently playing is not given in the new bar then gently finish that note and begin a new note choosing from those indicated in the new bar. The opening of the piece should very slowly fade in from silence and the end of the piece (last bar) should very slowly fade to silence. The highest dynamic level of any note may range between *pp* and *mp*.

Pitch - perform any of the notes given in the bar in any order. Players may play any note within a given interval (including any subdivisions of a semitone e.g. any quarter tones etc.), they may gliss. slowly between any of these pitches or play pitches slightly sharp or flat by altering fingering or embouchure. Do not play sharper than highest note or flatter than lowest pitch of the given interval. Players should listen for and play with the beating which occurs between pitches as notes move out of unison with each other. Single notes in a bar (i.e. those not written as part of an interval) may not be altered in pitch.

alt. fl. 0:00" 0:20" 0:40" 1:00" 1:20" 1:40"
cl. Slowly gliss. away from Eb
perc.
pn. (pp — mp)
vn. always cresc. from nothing
vc always dim. to nothing

1:40" 2:00" 2:20" 2:40" 3:00" 3:20"

The score consists of two staves of music. The first staff is for the Alto Flute and Clarinet, with time markers at 0:00", 0:20", 0:40", 1:00", 1:20", and 1:40". The second staff is for the Piano, with time markers at 1:40", 2:00", 2:20", 2:40", 3:00", and 3:20". The music is written in a single treble clef with a key signature of one flat (Bb). The piano part features a continuous, rapidly repeated Eb note, with dynamic markings of *pp* and *mp* indicated by brackets.

Alto Flute and Clarinet may perform with flutter-tongue (either throat or tongue) occasionally but not on every note. Sometimes shortly after beginning a note players should also sing the note being played. They may sometimes bend the played note away from the sung note or bend the sung note away from the played note. Players should not sing on every note - this should be intermittent. Singing and flutter-tonguing may be combined sometimes. Players should not use vibrato.

Violin and Cello may explore and slowly alter the timbre of each note by sometimes playing *sul pont.* or sometimes *sul tasto*. Vibrato should never be used. Players may occasionally employ very gentle, fast, controlled tremolo. Instruments are muted throughout. Players may sometimes hum the note they are playing. Occasionally as they hum a played note they may slowly sharpen or flatten the played note. Octave transpositions are not permitted and so male performers may need to sing falsetto.

Piano should attempt to make a continuous sound by rapidly repeating the Eb using both hands making a cresc. and dim. in a similar manner to the strings and woodwind.

The player may add an additional one or two notes to the right hand where indicated in a bar (see below). Eb flat should be performed throughout the piece except where B natural may be played sometimes as an alternative. As the performer is playing very rapidly and quietly some of the notes will not speak this is acceptable and intended. The pianist may occasionally hum or very softly sing "ah" in unison with the played note. Sustaining pedal is held down throughout the piece. The player may occasionally use the *una corde* pedal.


R L R L etc. R L R L

pp *mp*

The piano part is shown in a single treble clef with a key signature of one flat (Bb). It features a continuous, rapidly repeated Eb note. Above the staff, fingerings are indicated as 'R L R L' and 'etc.' followed by 'R L R L'. Below the staff, dynamic markings of *pp* and *mp* are indicated by brackets.


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Gongs

perc. 

Percussion should ideally perform on gongs tuned to the above pitches. Given pitches should be played trem. to create a continuous sound these sounds being shaped dynamically as described above. A maximum of two pitches may be played at any one time where permitted.

R L R L etc. R L R L




The player may occasionally, shortly after beginning a note, very quietly hum or sing ("ah") to one of the pitches being played. (No octave transpositions so male performers may need to sing falsetto).

In the absence of gongs it is acceptable for the percussionist to perform on vibraphone with soft sticks and the motor off (pedal down throughout the piece). In this case a maximum of four pitches may be played at any one time where permitted (two sticks in each hand).

Alto Flute - transposed part for Alto Flute


0:00" 0:20" 0:40" 1:00" 1:20" 1:40"

Slowly gliss. away from Eb

Alt. Fl. 

(pp — mp)
always cresc. from nothing
always dim. to nothing


1:40" 2:00" 2:20" 2:40" 3:00" 3:20"



Clarinet in Bb - transposed part for Bb clarinet


0:00" 0:20" 0:40" 1:00" 1:20" 1:40"

Slowly gliss. away from Eb

Clar.(Bb) 

(pp — mp)
always cresc. from nothing
always dim. to nothing

1:40" 2:00" 2:20" 2:40" 3:00" 3:20"



Programme Note

I recently read the liner notes to a CD of Jonathan Harvey's music. One line quoted from the composer stood out "Sound - the quivering of time." It reminded me of a line from the book "Confronting Silence" of Toru Takemitsu, "The sensing of timbre is none other than the perception of the succession of movement within sound... timbre arises during the time one is listening to the shifting of sound." Through my music I explore the physical qualities, the colour and timbre of sound in time. This piece was commissioned by Ian Vine for Radius to celebrate the fiftieth birthday of Simon Holt and this piece is dedicated to him as a composer and friend. "Happy Birthday Simon!".
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