

Score in C

The Paradox of Stillness

For Chamber Ensemble and Electronics

By Aidan Gold

Duration: approx.15 minutes

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Instrumentation

Clarinet in Bb- in 1st movement doubles 3 crystal glasses, tuned: C, D \sharp and Eb. The glasses may be amplified if necessary.

Violin

Amplified (or Electric) Guitar

1 Percussionist: 5-octave Marimba, Vibraphone, Crotales (high octave), Thundersheet, Sizzle Cymbal, China Cymbal, Tam-tam, 2 Timpani (26" and 29"), Conga, Bass Drum, Misc. Metal/Wood/Glass/Garden Wind Chimes

Piano (strings accessible)*

Electronics (movement I only)

*The piano should be prepared with a tuning fork, which should be placed in the spot in the piano where the D3 and D2 strings overlap (if no such spot exists in the piano that is being used, the performer should prepare either the D3 or D2 string with the tuning fork). The prongs of the tuning fork should be pushed in between both of the strings all the way so that the tips of the prongs are touching the wooden base of the piano below the strings.

Performance Notes: Movement I

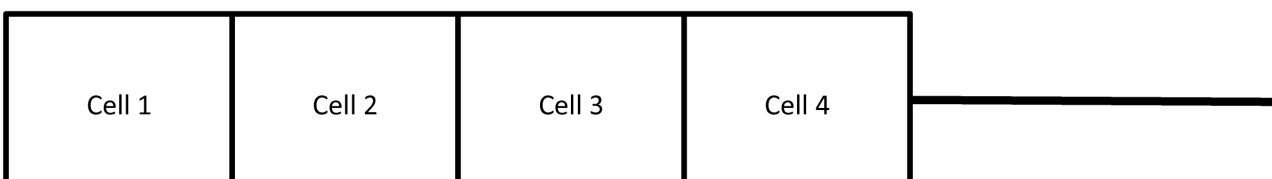
This piece should be performed with a conductor, who will control the electronics in Movement I. The electronics is a single track, which consist mainly of pitched sounds which are notated in its own separate staff in the score. The conductor will conduct and also trigger the electronics to begin at the specified point in the score. The conductor should then watch the electronics and conduct the musicians to keep them in sync with the electronics.

Performance Notes: Movement II

Movement II begins *attaca* while the tam-tam is still ringing over from Movement I, but after the electronics have stopped. This movement has brief sections of fully notated metrical material, but mostly consists of repeated cells in the various instruments. The movement is divided into five large sections, marked A, B, C, D, and E in the score.

The conductor's role in this movement is to pulse the given tempo in sections A, B, D, and E (by "pulse" I mean conduct but not in a pattern). (Section C is in free, often seconds-based time which is estimated by the performers and thus the conductor should not pulse in this section, and should only cue each dashed barline). Each section is divided further with dashed barlines. These barlines denote the entrances and exits of various instruments, which should be cued by the conductor. The score has approximate timeframes between each dashed and double barline, but the conductor and performers are free to expand and contract each section, as long as the proportions are loosely maintained. Note that sometimes these dashed barline-divided sections may span multiple systems or pages even when they are listed as having a relatively short duration. This is because all the cells that a performer will play for the whole duration of their black line are notated at the point of their entrance, as is explained below.

In each large section, when a player comes in, they will have something resembling the following (there may be as many as 15 or more cells that may span multiple systems):

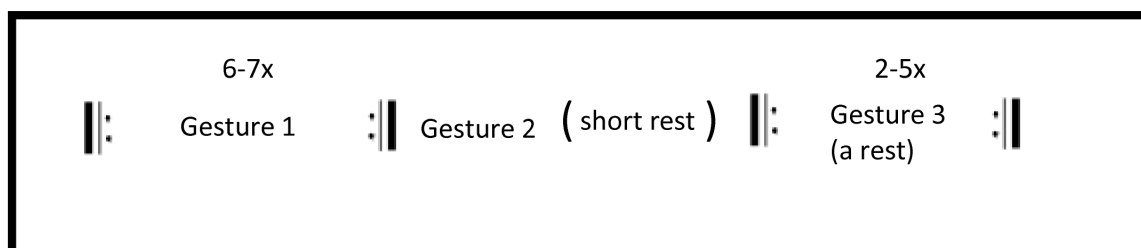


The solid line will continue either to the end of the large section (a double bar), or to a dashed barline, and may pass through any number of other dashed barlines. The performer should begin by repeating cell 1 in the tempo that the conductor is pulsing, and should attempt to stay with the conductor's beat throughout all the sections (except C, which is not conducted). After the performer has repeated cell 1 some number of times, they move on to cell 2, and so on in order (never going back to previous cells). The performer should attempt to pace themselves so that they are at the last cell by the end of their solid line, and each cell should be played at least once, but beyond this there is no restriction on the amount of times to repeat each cell.

IMPORTANT NOTE: All the performer's cells that they play for the duration of their solid line are written out at the beginning of the line. The line may continue through dashed barlines and across score systems. This does NOT mean that the performer should have played all their cells by the time they hit the first dashed barline/system break that their line passes through! (e.g. the first entrance of the percussionist in the 2nd movement: the system only lasts 5 seconds until the next dashed barline, but the 4 cells repeated by the percussionist will last until the end of their solid line, which is not until the beginning of the second section at rehearsal B. I have chosen to notate in this way to emphasize the fact that the times at which the performer switches to the next cell is entirely up to them.

In the brief sections of this movement that are notated in traditional metric notation, those who still have solid lines from their boxed cells running through this music should continue playing their cells as they did in the sections without barlines.

This is an example of what one of the cells to be repeated may contain:



When the performer plays this cell, they will repeat Gesture 1 the given number of times (6-7 in this example), then play Gesture 2. Sometimes, such as if Gesture 1 is an eighth note long and the performer repeats it an odd number of times, they may end up on an offbeat with respect to the conductor's pulse. If that is a possibility in a cell, there will be a short rest (usually an eighth rest) in parenthesis, which the performer can use to get back onto the beat with the conductor. Then, the performer will repeat Gesture 3 (often the last gesture of a cell is a rest) 2-5x, then immediately go back to the beginning of the cell and repeat.

As an example, the following cell:

The image shows a musical notation for a cell. It consists of two staves. The top staff is labeled 'Conga' and 'China Cym.'. The Conga part has a '3-9x' repeat sign and a 'slap' instruction. The China Cym. part has a '4-9x' repeat sign and a '4-12x' instruction. Below the staves, there are dynamic markings: *p* < *sf* for the Conga part and *mf* for the China Cym. part.


May be realized the following way:


The image shows two staves of musical notation illustrating the realization of the cell. The top staff is labeled 'Conga' and 'slap' and shows a sequence of notes with dynamic markings *p* and *sf*. The bottom staff is labeled 'China Cym.' and shows a sequence of notes with dynamic markings *mf* and *p*. The notation includes various rhythmic values and dynamic markings, with 'etc.' at the end of the second staff.

Any dynamics found within cells are relative to the larger dynamic motions written outside of the cells. At some points, a performer may have a dynamic marking at a dotted barline through which they have a solid line- this does not imply anything about what particular cell the performer should currently be on; it simply means that the performer should apply that dynamic marking to the cell they happen to currently be repeating.

Special Notation

All Instruments:


 = niente


 = the sharpened note lowered by a quarter tone.


 = the natural note lowered by a quarter tone.

 = the flat note lowered by a quarter tone.

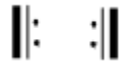
 = the flat note raised by a quarter tone.

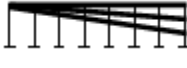
 = the natural note raised by a quarter tone.

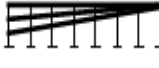
 = the sharpened note raised by a quarter tone.


 = play the rhythm of the headless notes, using the pitches given in the stemless notes in any order, with repetition (exactly those notes - not octave transpositions).

A-Bx

 Repeat the figure between the repeat signs anywhere from A to B amount of times before proceeding.

 = speed up (out of time)

 = slow down (out of time)

 = perform a glissando while still articulating the marked rhythms.

Clarinet:

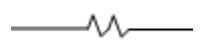


= play as high as possible (no specific pitch)

Violin:



= Bartok pizz.

 = while bowing a note, briefly “jitter” the bow to cause a quick interruption in the sustained sound.



= perform a harmonic gliss. freely on the open string with the written pitch.

Guitar:



= pluck string so that it snaps back against the fingerboard.

Percussion:

Note: to produce the quarter tones listed above on bowed vibraphone, use a hard mallet (similar to in the pitch bending technique), but instead of bowing and then bending the pitch with the mallet, have the mallet already positioned on the bar when the bowing begins so that the sounding note is approximately the quarter tone notated.

o = on the vibraphone bar notated, press the hard pitch bending mallet in the center of the bar while bowing. The note sounding should be two octaves higher.



= (on conga) slap (with the hand)

Piano:



= an octave harmonic. Produced by touching a finger to the midpoint of the bottom note's string and playing that note on the keyboard. Sounds the pitch of the diamond note head.



= strum the strings inside the piano, approximately in the register notated.

The Paradox of Stillness

Aidan Gold

Movement I

Misterioso ♩ = 60

Musical score for Movement I, measures 1-8. The score is in 4/4 time and features the following instruments and parts:

- Crystal Glasses:** Treble clef, 4/4 time. Starts with a *pp* dynamic. Measures 5 and 6 contain a whole note chord with a 'jitter bow' effect indicated by a wavy line.
- Violin:** Treble clef, 4/4 time. Features a melodic line with a *p* dynamic and a 'jitter bow' effect in measures 5 and 6.
- Guitar:** Treble clef, 4/4 time. Remains silent throughout these measures.
- Vibraphone:** Treble clef, 4/4 time. Features a melodic line with a *p* dynamic and a 'jitter bow' effect in measures 5 and 6.
- Piano:** Treble clef, 4/4 time. Remains silent throughout these measures.
- Electronics:** Treble clef, 4/4 time. Remains silent throughout these measures.



Electronics Begin

Musical score for Movement I, measures 9-12. The score is in 4/4 time and features the following instruments and parts:

- C. G. (Crystal Glasses):** Treble clef, 4/4 time. Continues the melodic line from the previous section.
- Vln. (Violin):** Treble clef, 4/4 time. Continues the melodic line with a *p* dynamic and a 'jitter bow' effect.
- Vib. (Vibraphone):** Treble clef, 4/4 time. Features a melodic line with a *mp* dynamic and a 'jitter bow' effect. A note in measure 10 is marked with a sharp sign (#).
- Elec. (Electronics):** Treble clef, 4/4 time. Features a melodic line with a *mp* dynamic. A note in measure 10 is marked with a sharp sign (#).

Instruction for Vibraphone: use hard mallet to bend pitch (attempt to match pitch of electronics)

The Paradox of Stillness

18

grad. press harder on glasses to produce buzz

C. G.

Vln.

Vib.

Pno.

Elec.

(2-octave harmonic)

roll on piano strings with yarn mallets

(senza vib.)

mp

mp

mp

ppp

pp

mf



27

Take Bb Clarinet

Bb Clarinet

C. G.

Vln.

Vib.

Pno.

Elec.

mf

f

f

f

p

mf

f

f

ff

poco vib.

36 'growl' tone

B♭ Cl.

Vln. grad. increase bow pressure *fff* scratch

Gtr. (natural harmonic) *p*

Perc. Bass Drum Misc. Metal/Wood/Glass/Garden Wind Chimes sporadically shake *pp* gently shake Thundersheet octave harmonics (played on keys)

Pno. *ff* *f* *p*

Elec. (wind) *fff*

vib. (match pitch of electronics) *pp* molto espr.



45 *pp* *pp*

Vln. *pp* 3

Gtr. *p*

Perc.

Pno.

Elec. 3

pp

53

Perc. Bass Drum Tam-tam China Cym. (sempre l.v.) Tam-tam

Pno. strum low strings slowly strum strings up and down in middle register of piano

Elec. 53

63

Vln. harm. gliss sul E

Perc. 63 China Cym. Sizzle Cym. Tam-tam l.v. into mvmt. 2

Pno. 63

Elec. 63


Movement II

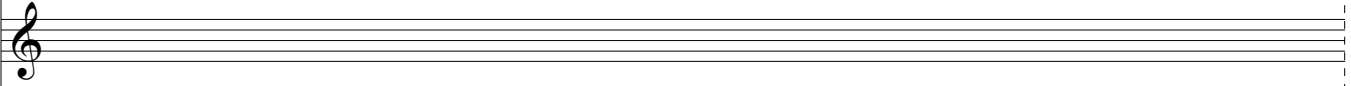
A Conductor Pulsing ♩ = 192

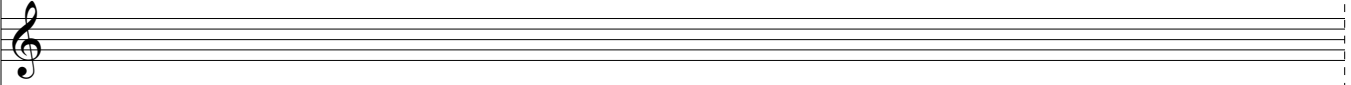
~6"

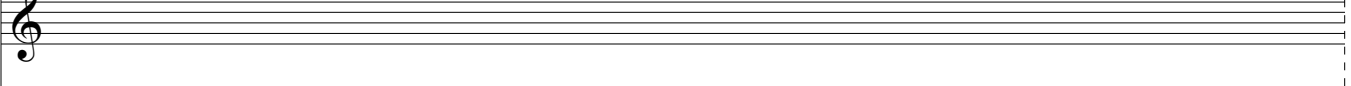
play this rhythm using the given pitches in any order.

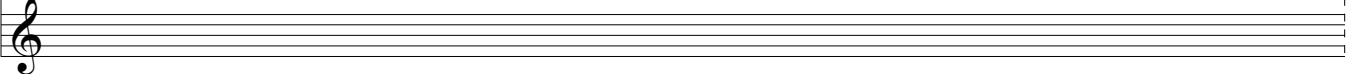
(take breaths as necessary)

B♭ Cl. 

Vln. 


Gtr. 

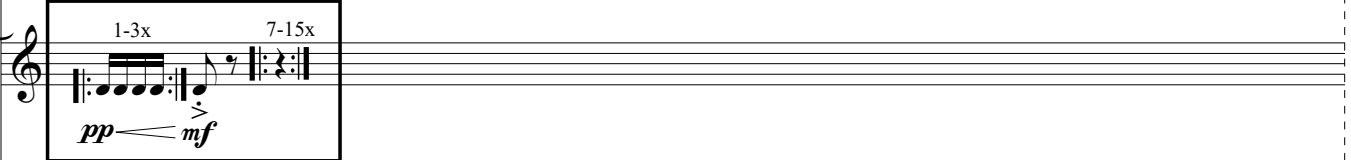
Vib. 

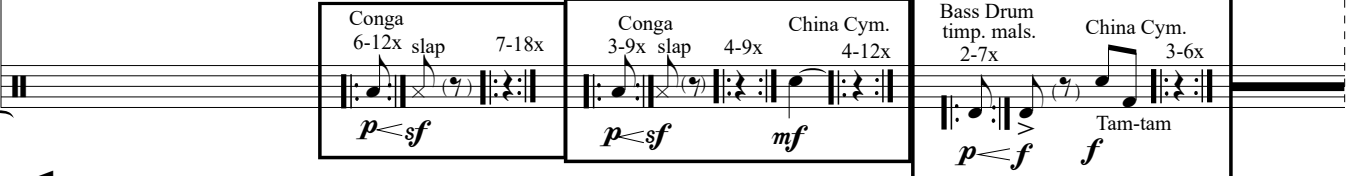
Pno. 

ppp *cresc. poco a poco*

~5"

B♭ Cl. 

Vib. 

Perc. 

cresc. poco a poco

pp *mf*


Conga 6-12x slap 7-18x *p < sf*


Conga 3-9x slap 4-9x *p < sf* China Cym. 4-12x *mf*

Bass Drum timp. mals. 2-7x *p < f* China Cym. 3-6x *f* Tam-tam

~5"

B♭ Cl. 

Gtr. 

Perc. 

cresc. poco a poco

bartok pizz. 5-11x 8-19x *p < sf*

1-3x 1-2x 3 4-6x *mp < sf*

2-7x 3-4x *mf < sf*

1-3x *fff*

~15"

B♭ Cl. *cresc. poco a poco*

Vln. *p* < > *p* *sf* *mf* *ff*

Gtr.

Perc.



~20"

~7"

B♭ Cl. *cresc. poco a poco*

Vln.

Gtr.

Perc.

Pno. (prepared with tuning fork)

8-32x *ffz* 1-8x *ff* 4-16x *8^{vb}*

B Conductor Pulsing ♩ = 192

~15"

B♭ Cl. *ff*

Crt.

Perc. *ff*

Pno. *ff*

play this rhythm using the given pitches in any order. after 3-6 repetitions, pass rhythm to Pianist

play this rhythm using the given pitches in any order. after 3-6 repetitions, pass rhythm to Percussionist

f

dim. poco a poco

continue to pass cell back and forth between Pianist and Percussionist every 3-6 repeats

ff

~15" (Until next dotted barline)

Vln. ord. pos. *sf* *sf* *p* 2-6x *p poco vib.* 2-4x *pp* sul pont 3

Crt.

Pno. *mp* *dim. poco a poco*

mp *dim. poco a poco*

continue to pass cell back and forth between Pianist and Percussionist every 3-6 repeats

Vln. *pp* *mf* *p* *f* *pp* *f espress.* 3-6x *p* *f*

Crt.

Pno.

Vln. *p* *f* 3 1-3x

Vln. *ff* *molto vib.* *f* 3

Vln.

Vln.

~15" (Until next dotted barline)

B♭ Cl. *p* *mp* *f* 5-8x

Vln.

Crt.

Pno. *p* una corda *dim. poco a poco*

Detailed description: This system contains the first system of music. The B♭ Clarinet part begins with a long note, followed by a triplet of eighth notes, and then a series of notes leading to a repeat sign with a first ending. Dynamics range from *p* to *f*. The Piano part features a series of rectangular pulses, with the first pulse marked *p* and *una corda*, and the subsequent pulses marked *dim. poco a poco*. The Violin and Cello parts are silent.

B♭ Cl. *pp* *mf* *p* *mp* *f* 2-5x

Vln.

Crt.

Pno.

Detailed description: This system contains the second system of music. The B♭ Clarinet part starts with a long note, followed by a triplet of eighth notes, and then a series of notes leading to a repeat sign with a first ending. Dynamics range from *pp* to *f*. The Piano part features a series of rectangular pulses, with the first pulse marked *pp* and the subsequent pulses marked *mf*, *p*, *mp*, and *f*. The Violin and Cello parts are silent.

B♭ Cl. flz. *ppp* *p* *mf* *p* *cresc.* *f* 3-5x 3-6x

Vln.

Crt.

Pno.

Detailed description: This system contains the third system of music. The B♭ Clarinet part begins with a *flz.* (flautissimo) section marked *ppp*, followed by a series of notes leading to a repeat sign with a first ending. Dynamics range from *ppp* to *f*. The Piano part features a series of rectangular pulses, with the first pulse marked *ppp* and the subsequent pulses marked *p*, *mf*, *p*, and *f*. The Violin and Cello parts are silent.

B♭ Cl. *mf* *f* 1-2x *ff* *f*

Vln.

Crt.

Pno.

B♭ Cl.

Vln.

Crt.

Pno.

B♭ Cl. *cresc. poco a poco*

Vln. *cresc. poco a poco*

Gr. *mp* 1-4x

Mrb. *pp* soft rubber mals. *pp* *8va*

Pno. *pp* *cresc. poco a poco*

~10" ~45" (Until next dotted barline)

after 3-6 repetitions, pass rhythm to Pianist

continue to pass cell back and forth between Pianist and Percussionist every 3-6 repeats

continue to pass cell back and forth between Pianist and Percussionist every 3-6 repeats *cresc. poco a poco*

B \flat Cl. _____

Vln. _____

Gtr. *f* 4-8x 0-2x 0-2x 0-1x

Mrb. _____

Pno. _____

~35"

B \flat Cl. *f cresc.*

Vln. *f cresc.*

Gtr. *f cresc.*

Crt. *mf* . . b . b . b . *cresc. poco a poco* >3 >3 >3 >3

Pno. *mf* >3 >3 >3 >3 *cresc. poco a poco*

after 3-6 repetitions, pass rhythm to Pianist

continue to pass cell back and forth between Pianist and Percussionist every 3-6 repeats

after 3-6 repetitions, pass rhythm to Percussionist

continue to pass cell back and forth between Pianist and Percussionist every 3-6 repeats

senza una corda
mf cresc. poco a poco

~20"

B \flat Cl. *ff* _____

Vln. *ff* _____

Gtr. *ff* _____

Crt. *ff* . . b . b . b . *ff* >3 >3 >3 >3 *ff* *fff*

Pno. *ff* >3 >3 >3 >3 *ff* *fff*

play continuously, simultaneously with Pianist

play continuously, simultaneously with Percussionist

C

♩ = 192

~8"

Senza Tempo (do not pulse)

B♭ Cl. *fff* *p*

Vln. *fff* *p*

Perc. *f*
 1-3" 1-4" 3-5"
 Tam-tam China Cym. Sizzle Cym.
dim. poco a poco

Pno. *fff* *ff* *dim. poco a poco*
 4-7"

approx. ♩ = 120, but freely,
 without a pulse from the
 conductor

~4" (Until next dotted barline)

Gtr. *p*
 4-10" 4-8" 3-7"

Perc. *p* *ppp* *p*
 2-3" 3-5" 1-3" 3-4"
 China Cym. Tam-tam Sizzle Cym.

Pno. *mp*

Gtr. 3 3-6" 3-5"

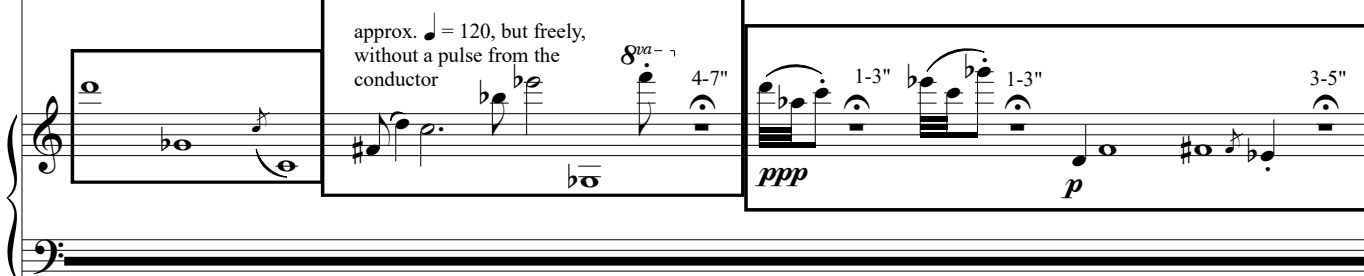
Perc.

Pno.

~7" (Until next dotted barline)

Gtr. _____

Perc. _____

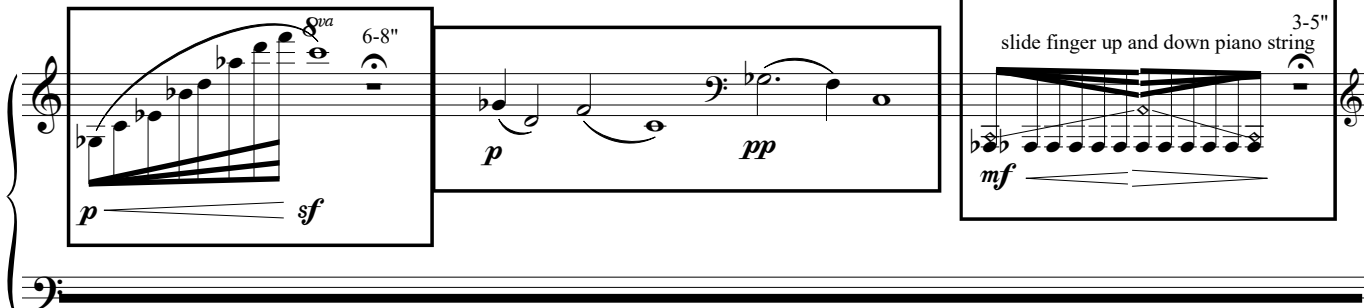
Pno. 

p



Gtr. _____

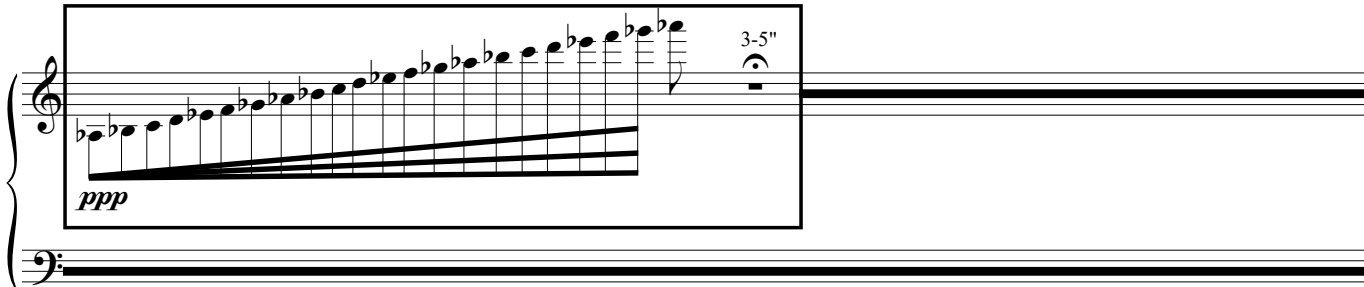
Perc. _____

Pno. 



Gtr. _____

Perc. _____

Pno. 

~50" (Until next dotted barline)

approx. ♩ = 120, but freely, without a pulse from the conductor

5-10"

5-10"

ppp < *mp* > *pp* *p* China Cym. *p* *mf* Sizzle Cym. China Cym. *mp* *pp* Tam-tam

p Tam-tam Tam-tam China Cym. Sizzle Cym. 3-5" *pp* *mp* *p* *mp*

3-5" *ppp* 3-5"

Conductor Pulsing ♩ = 192 ~10" ♩ = 192

B♭ Cl.

pppp barely a whisper
(continue playing freely; disregard conductor's pulsation)

Gtr.

(continue playing freely; disregard conductor's pulsation)

Mrb.

(continue playing freely; disregard conductor's pulsation)

Pno.

cresc. *f*

D Conductor Pulsing ♩ = 192 ~10" ♩ = 192

B♭ Cl.

(take breaths as necessary)

pp *cresc. poco a poco*

Pno.

sf *mp*

Conductor Pulsing ♩ = 192 ~5"

B♭ Cl.

Mrb.

Timp.

Perc.

Pno.

The Paradox of Stillness

~7"

B♭ Cl.

Vln. *pizz.* 5-11x 8-19x 3-15x 3,7, or 11x arco

p < *sf* *p* < *mf* *mp* < *f* *mf* < *sf* *mf*

Perc. *cresc. poco a poco*

Pno. remove tuning fork from piano strings as quietly as possible

~10"

B♭ Cl.

Vln. *cresc. poco a poco*

Gtr. 3-5x 2-4x 7-16x 3x 5

p < *sf* *mf* < *sf* *mf*

Perc.

~40"

B♭ Cl.

Vln.

Gtr.

Perc. *cresc. poco a poco*

Pno. 3,7, or 11x 3x 5

p < *mf* *f* < *sf* *f*

cresc. poco a poco

~10"

♩ = 192

B♭ Cl. *mf cresc.*

Vln. *mf cresc.*

Gtr. *f cresc. poco a poco*

Timp. *f cresc. poco a poco*

Pno. *f cresc. poco a poco*

8^{vb}

play this rhythm using the given pitches in any order.

B♭ Cl.

Vln.

Gtr. *f cresc. poco a poco*

Timp. *f cresc. poco a poco*

Pno. *f cresc. poco a poco*

8^{vb}

B \flat Cl.

Vln.

Gtr.

Timp.

Pno.



B \flat Cl.

Vln.

Gtr.

Timp.

Pno.



E ⁵ $\text{♩} = \text{♩}$ **Prestissimo** $\text{♩} = 120$

B♭ Cl. *ff con fuoco*

Vln. *ff con fuoco*

Gtr. *ff con fuoco*

Timp. *ff con fuoco*

Pno. *ff con fuoco*

8vb

B♭ Cl.

Vln.

Gtr. *very quick strums*

Timp.

Pno.

B \flat Cl.

Vln.

Gtr.

Timp.

Pno.



Conductor Pulsing $\text{♩} = 120$

~25"

B \flat Cl.

Vln.

Gtr.

Timp.

Pno.

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$\text{♩} = 120$

B \flat Cl. *molto cresc!*

Vln. *molto cresc!*

Gtr. *molto cresc!*

Timp. *molto cresc!*

Pno. *molto cresc!*

fff 3 3 3 3

fff 3 3 3 3
(strum up and down repeatedly)

fff

fff

fff

B \flat Cl. 3 3

Vln. 3 3

Gtr. 3 3

Timp.


Pno. 3 3

The first system of the musical score consists of five staves. From top to bottom, they are: B♭ Clarinet (B♭ Cl.), Violin (Vln.), Guitar (Gtr.), Timpani (Timp.), and Piano (Pno.). The B♭ Cl. and Vln. staves feature melodic lines with triplet markings (indicated by a '3' above the notes) and dynamic markings such as *mf* and *mfz*. The Gtr. staff contains a series of chords, each marked with a triplet '3' above it. The Timp. staff shows a sustained timpani roll with a fermata over the first two measures. The Pno. staff is divided into two parts: the right hand plays a series of chords, and the left hand plays a steady bass line with a triplet '3' above it.




The second system of the musical score continues with the same five staves as the first system. The B♭ Cl. and Vln. staves continue their melodic lines with triplet markings and dynamic markings. The Gtr. staff maintains its chordal texture with triplet markings. The Timp. staff continues with a sustained timpani roll and a fermata. The Pno. staff continues with its chordal accompaniment in the right hand and bass line in the left hand, both featuring triplet markings.


B♭ Cl. 

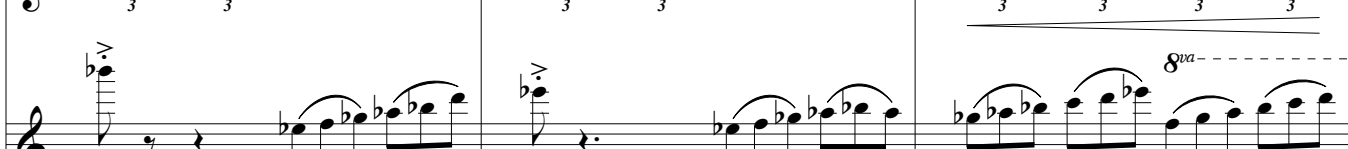
Vln. 


Gtr. 


Timp. 

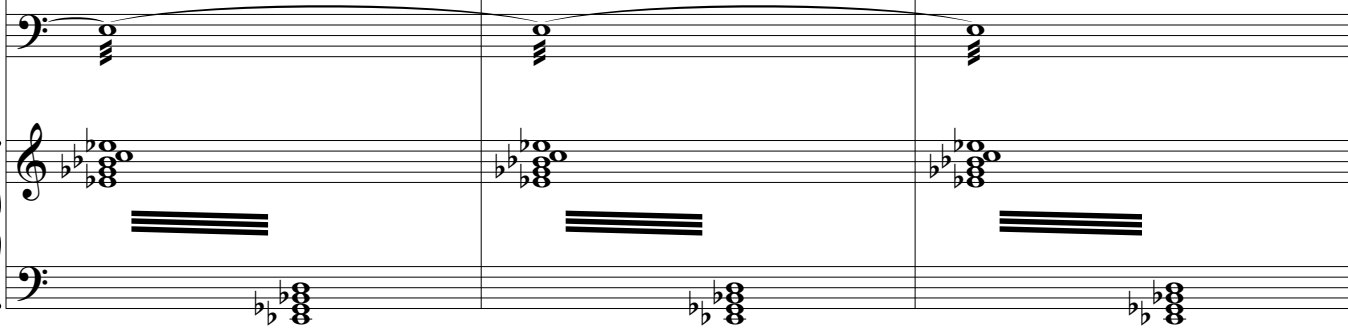
Pno. 

B♭ Cl. 

Vln. 

Gtr. 

Timp. 

Pno. 

B♭ Cl.
ffff
molto sul pont
(8^{va})

Vln.
ffff

Gtr.
ffff
slap strings, dampening

Timp.

Perc.
Sizzle Cym.
China Cym.
Tam-tam
Bass Drum (w/ timp mals)
3 3
ffff

Pno.
ffff
15^{ma} gliss. w/ palms of hands down naturals and accidentals
ffff
8^{vb}

Detailed description: This musical score page, titled 'The Paradox of Stillness', page 31, features six staves. The B♭ Clarinet and Violin parts play a sustained, low-register chord marked *ffff* (fortississimo) with the instruction 'molto sul pont' (8^{va}). The Guitar part plays a similar sustained chord, also marked *ffff*, with the instruction 'slap strings, dampening'. The Percussion part includes Sizzle Cymbal, China Cymbal, and Tam-tam, followed by a Bass Drum pattern with two triplets marked *ffff*. The Piano part features a glissando on the 15th fret, marked *ffff*, with the instruction 'gliss. w/ palms of hands down naturals and accidentals', and ends with a dynamic marking of 8^{vb} (8^{va} fortissimo).