

Full score

Time Windows

for Flute, Cello, and 2 Percussion

by Aidan Gold

Duration: 6–8 min.

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Instrumentation

Flute (with low B – if low B not available, play 8va)

Cello

Percussion 1:

Chimes (Tubular Bells), Crotales (only low octave), 1 Timpani (only 29" tuned to A2), 1 Tom, Bass Drum, Ocean Drum, Bell Plate (large, any pitch), Triangle, 2 Wood Slats, 2 Woodblocks, Wooden Wind Chimes (e.g. bamboo)

additional items: bow

Percussion 2:

Marimba (4.3 oct.), Vibraphone, Snare Drum, Rainstick, Tam-tam, Wind Gong, Suspended Cymbal, Singing Bowl (any pitch), Guiro, 2 Metals (unpitched, harsh metallic sounds such as Brake Drums or Anvils)

additional items: superball, rubber honey dipper (or a similarly hard small rubber object, for rubbing on the snare drum head)

Program Note

You are standing in a room with a large row of windows, each looking outside. Out the first window, you see an empty patch of soil, so you decide to plant a tree. Then you look out the second window to see a similar patch of soil, but with a seedling sprouting out. Turning to the third window, you see a young tree, already dozens of feet high. In the next window, a much older tree towers over your room, shading you from the sun with its branches. When you look at the final window, you see a dead snag, all the greenery gone. These are windows into time – snapshots of a linear narrative that we can construct in our heads of the tree's life and what happened to it chronologically. However, these are windows in physical space: we can look through them in any order. We might understand the "correct" linear order through time, but on top of this we can superimpose a new, non-linear narrative: the order in which we view the events tells a story of its own.

This piece attempts to engage with this idea of a non-linear narrative by presenting the ensemble with the building blocks of a musical story: 5 loops, that the performers can shift between at any point. The 5 loops played "in order" present 5 windows into a musical process through time, in which amorphous air sounds coalesce into pointillistic clouds, then fragments of accumulating melody and harmony, and finally into driving rhythms. As the ensemble moves freely between the loops, they look through windows onto various parts of this process, but in doing so create their own unique non-linear narrative on top of it.

Performance Instructions

This score consists of **5** sections (known as "**Loops**"), each with 16 measures, the same time signatures, and the same tempo. To perform this piece, the ensemble should construct a *non-linear musical narrative* out of these **Loops**, using the following rules:

First half of the piece (4 loops):

The ensemble can begin at the start of any of the **5 Loops** (every musician must start on the same loop).

At any point (after finishing a loop, or in the middle of a loop, or even in the middle of a measure), the ensemble may choose to shift to a different loop. However, they must maintain their relative position within the loop (for example, if the ensemble begins on **Loop 3** and wants to shift to **Loop 1** after finishing m. 7 of **Loop 3**, they must begin at the start of m. 8 of **Loop 1**). For the first half of the piece, all musicians must switch loops at the same time and always be playing the same loop as each other.

Second half of the piece (4–6 loops):

After playing 4 loops worth of music (*meaning 4 times through the 16-bar loop, so even if the ensemble changed which loop they were playing in bar 8, that still only counts as one loop*), each individual ensemble member may now shift independently to their own loop at any point. As above, the relative position within each loop must always be the same across the whole ensemble (e.g., all musicians must be playing bar 8 in sync, even if Flute is on bar 8 in **Loop 2** and Cello is on bar 8 in **Loop 4**, etc.)

The piece ends at the end of a loop (*after 8–10 16-bar loops in total*). Throughout the piece, the performers may repeat the same loop multiple times. The only additional requirement is that each player must have played a part of each of the **5 Loops** at some point during the piece.

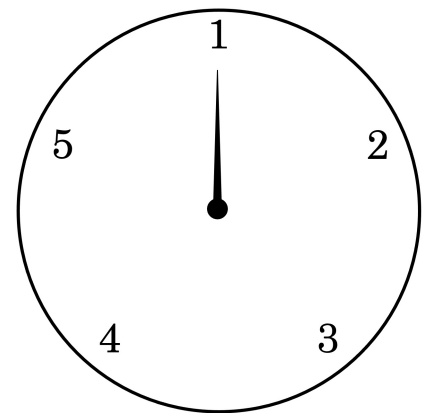
Additional Performance Ideas

The ensemble may choose whether they want to plan out all of their loop switches ahead of time or perform them in real time. If performed in real time, the piece will require a conductor to decide and signal (for the first half of the piece) which loops the ensemble should switch to, so that the ensemble all switches to the same loops for the first half of the piece. It is recommended that the ensemble try several planned versions of the piece in rehearsal before trying a real-time version if desired.

When pre-planning when and how to switch loops, the ensemble can think about what sort of musical narrative they might want to create. Each loop has a different set of musical characteristics that allow many different narrative possibilities. For example, a gradual accumulation of rhythmic and gestural intensity might mean beginning in **Loop 1** and then going to **Loop 3**, **Loop 2**, **Loop 4**, and finally **Loop 5**, and a decrease of intensity might move in the opposite direction. The ensemble might also choose to move from loops with mostly textural effects and few pitches to loops with clearer harmonic and melodic progressions. The ensemble might also choose to switch loops extremely frequently (every measure?) at the start of the piece, and gradually shift to playing entire loops without switching at the end, or they could go the opposite way. Many different stories and emotional trajectories are possible, and the ensemble is encouraged to discuss what kind of musical story they want to tell using this piece.

Optional Visual Component

If a projector and screen is available, an image similar to this clock may be displayed above the ensemble indicating to the audience which loop the ensemble is currently on. An additional performer would be needed to control and update the clock in real time. During the second part of the piece, the clock could split into four clocks, one for each performer, or there could be one clock with four different hands, each for one performer.




Notation

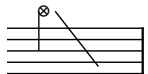
Flute

● = cover embouchure hole entirely with mouth; ○ = ord. embouchure position; ◐ = halfway between

 = mostly air; finger the written pitch;  = air + speak the written syllable into the flute

 = key click


 = random key clicks as fast as possible in the given duration.

 = jet whistle

Cello

sp = sul ponticello; msp = molto sul ponticello; st = sul tasto; ∩ = bow on bridge;

 = pitchless air sound (bow on body of instrument, tailpiece, or on bridge with muted str.)

 = tap body of instrument with fingers (# indicates which finger to use – 1 = pointer, etc.)

 = play on strings beyond the bridge (lowest space = lowest string, highest space = highest)

Percussion

Perc. 1



Ocean Drum Bell Plate (ord.)(rim) (rimshot) Wood Wind Chimes Woodblocks

Bass Drum Timpani Tom Triangle Wood Slats

Perc. 2

Rainstick Sus. Cym. (ord.)(rim)(rimshot) Guiro

Tam-tam Wind Gong Metals Snare Drum Singing Bowl

Tremolo shorthand for percussion instruments: for rhythmic clarity,  is notated as 

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Loop 1

♩ = 66

Flute: mostly air (very little pitch) →

let various high whistle tones emerge from the air sound

mumble-whisper random very fast text into the flute (remove all harsh consonants)

Flute: *pp* *cresc.*

Cello: *molto flautando* III I I (7th partials) I II

bow on body or tailpiece (air sound, no pitch)

Percussion 1: Ocean Drum

Wood Block arco (air sound)

Percussion 2: Snare Drum w/rubber honey dipper Rainstick

pp *f* *p* *mf* *f* *p*

8

Fl. *mp cresc.* detach headjoint *< sf*

Vc. *p < f > p* *ff* *f > p*

circ. bowing I sp → st → sp →

Perc. 1: Wind Gong superbball

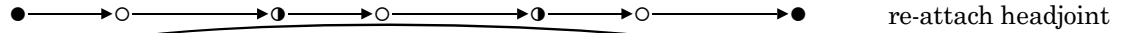
Ocean Drum

Tam-tam superbball *mf* tap drum w/finger

Perc. 2

mf *f*

headjoint only – 90% air (some random high pitches may escape)
 gradually cover and uncover your hand from the end of the headjoint
 to create the approximate contour of the air sounds



12

Fl. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* re-attach headjoint

Vc. *ff* *p* *f* *p* *mf* *pp* mute str. w/palm, bow on bridge

st → sp → st → sp → st → sp → st → sp → st

Perc. 1 *f* *p* Wood Block arco (air sound) *pp*

Bass Drum *p*

Perc. 2 Wind Gong w/mallets *mp* Snare Drum w/rubber honey dipper *pp* *p*

Loop 2

♩. = 66

Flute

key clicks (random fast key clicks)

f *p* *f* *s* *t* *f* *k* *p* *f* *f* *p*

< *sfz*

Cello

col legno tap body of inst. w/fingers col legno

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

Wood Wind Chimes (grab)

Percussion 1

sfz

Percussion 2

Marimba rub bars with rattan shaft gliss.

pp *f*



Fl.

p *f* *f* *s* *t* *p* *sfz*

Vc.

tap inst. body col legno

1 2 3 4 1 2 3 4 *f* *f* *f*

Woodblocks & Slats

pp as if muttering 3 5:4

Perc. 1

Perc. 2

Guiro

p *f*

Perc. 2

gva *p*

5

Fl. speak into flute: tkpktdsbtkwpkt... (etc.)
overly enunciate; take quick breaths as needed

Fl. *p cresc.* cont. random key clicks

Vc. pizz. *p* *cresc. poco a poco*

Perc. 1

Perc. 2

Marimba
rub high (white-note) cluster
with rattan shaft

8va

9

Fl. (key clicks)

Fl. *tf* *ffp* *pp*

Vc. tap inst. body *f* *f* col legno *f* *f*

Perc. 1 Wood Wind Chimes Wdblks. & Slts. *f*

Perc. 2 *f*

12

(key clicks)

Fl. *tf* *ffp* *pp* *ff* speak: *tkptdt...*

Vc. 1 2 3 4 col legno *f* strum strs. behind bridge *ff* pizz.

Perc. 1 Wood Wind Chimes Wdblks. & Slts. 4:6 *ff*

Perc. 2 *f* Guiro scrape freely, mix of slow & fast motion *f*

14

(key clicks)

Fl. *p* *p* *f*

Vc. tap inst. body *p* *f* 1 2 3 4 col legno *f*

Perc. 1 Wood Wind Chimes softly jingle wind chimes *f* *p*

Perc. 2 grad. slow down scrape speed *pp*

Loop 3

$\text{♩} = 66$

Flute
 air → pitch
 s t k f p t
p < *sf* *p* < *sf*
p

Cello
 pizz.
p
 col legno arco
mf *p*

Percussion 1
 Crotales
p

Percussion 2
 Sus. Cym.
 scrape w/tri beater
p
 Singing Bowl
p



4
 Fl. sing & play (sing in most comfortable octave)
p molto espr.

Vc.
 pizz.
f *p*

Perc. 1
 Triangle
p

Perc. 2
 Marimba
p

9

Fl.

Vc.

Perc. 1

Perc. 2

arco
mf espr.

Crotales on Timpani (freely gliss. timp ped)
arco *f*

13 ord. (no singing)

Fl.

Vc.

Perc. 1

Perc. 2

p

dim.

pp

Crot. on Timp. (freely gliss. Timp. ped.)

f

Sus. Cym. Wind Gong

Singing Bowl

Marimba

p

pp

Loop 4

$\text{♩} = 66$

Flute

Cello

Percussion 1

Percussion 2

Bell Plate Chimes

Tam-tam

Vibraphone

Bl. Plt. Chimes

Wind Gong

p *molto espr.* *ff* *mf* *p*

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

mf *f* *f* *f* *f*



5

Fl.

Vc.

Perc. 1

Perc. 2

ord.

mf *cresc. poco a poco*

sp *mp* *cresc. poco a poco*

Chimes

mf *cresc. poco a poco*

Vib. *mp* Sus. Cym. *p* Wind Gong Sus. Cym. Tam-tam *mf*

10

Fl. *ff*

Vc. *ff*

Perc. 1 Chimes Bl. Plt. Chimes *f*

Perc. 2 Wind Gong Vib. *f* Sus. Cym. Wind Gong *mf*

Detailed description: This system contains measures 10 and 11. The Flute part starts with a half note B-flat, followed by another half note B-flat, and then a dotted quarter note B-flat with an accent. The Violoncello part has a half note B-flat with an accent. Percussion 1 includes Chimes (quarter notes), a Bell Plate (half note), and Chimes (quarter notes). Percussion 2 includes Wind Gong (quarter notes), Vibraphone (quarter notes), Suspended Cymbal (quarter notes), and Wind Gong (quarter notes).

12

Fl. *p* 3 3 *ff* flz. ord. *p* 3 3

Vc. ord. *f*

Perc. 1 Bell Plate *f* Chim. Bell Plate Chim.

Perc. 2 Vib. Sus. Cym. Wind Gong Tam-tam Vib. *mf* *f* Sus. Cym.

Detailed description: This system contains measures 12 and 13. The Flute part features two triplet eighth notes starting with a piano (*p*) dynamic, followed by a fortissimo (*ff*) dynamic with a flageolet (*flz.*) effect, and another triplet eighth notes starting with a piano (*p*) dynamic. The Violoncello part has a half note chord with an accent and an *ord.* (order) marking. Percussion 1 includes Bell Plate (quarter notes), Chimes (quarter notes), Bell Plate (quarter notes), and Chimes (quarter notes). Percussion 2 includes Vibraphone (quarter notes), Suspended Cymbal (quarter notes), Wind Gong (quarter notes), Tam-tam (quarter notes), Vibraphone (quarter notes), and Suspended Cymbal (quarter notes).

The musical score is divided into four measures. The Flute (Fl.) part begins at measure 14 with a *fz.* dynamic and a *ord.* (ordained) marking. The Violoncello (Vc.) part starts with a *ff* dynamic and a *ord.* marking, followed by a *f espr.* dynamic. The Percussion 1 (Perc. 1) part includes *Bell Plate* and *Chim.* (Chimes) in the first two measures, and *Bell Plate* in the third measure. The Percussion 2 (Perc. 2) part includes *Wind Gong*, *Sus. Cym.* (Suspended Cymbal), and *Wind Gong* in the first two measures, and *Vib.* (Vibraphone) in the third measure. The final measure features *Chim. Bl. Plt.* (Chimes and Bell Plate) for Perc. 1 and *Tam-tam* for Perc. 2. Dynamics for the final measure are *mp* and *p* for Perc. 1, and *p* for Perc. 2. The Vc. part concludes with a *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Loop 5

♩ = 66
jet whistle

Flute: *fff*, jet whistle, *fff*

Cello: *fff*, arco, scratch, msp, *ff*, gliss., *fff*

Percussion 1: Bass Drum, *f*, Tom 3, B. Dr., Timpani, Bass Drum

Percussion 2: Mtl., Snare Drum rim, *f*, rimshot, *sff*, 2 Mtls., *f*, Sn. Dr., 3

Fl.: *ff* furiously, 3 3 3

Vc.: scratch arco, *ff*, gliss., ord., *p*, *cresc. poco a poco*

Perc. 1: B.D., Timp., Tom rimshot, *p*, *cresc. poco a poco*

Perc. 2: *sff*, Sus. Cym., *p*, Mtl.

Musical score for measures 7-9. The score is divided into four staves: Flute (Fl.), Violoncello (Vc.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2).
- **Fl.:** Treble clef, 3/8 time signature. Measures 7-9 feature triplet eighth notes with accents. Measure 7 starts with a fermata over the first measure.
- **Vc.:** Bass clef, 3/8 time signature. Measures 7-9 feature eighth notes with accents and slurs.
- **Perc. 1:** Snare drum, 3/8 time signature. Measures 7-9 feature eighth notes with accents.
- **Perc. 2:** Mtl. (Mridangam), Sus. Cym. (Sustained Cymbal), 3/8 time signature. Measure 7 features a half note with an accent. Measure 8 features a half note with an accent. Measure 9 features a half note with an accent.
- **Dynamic markings:** *mp* (mezzo-piano) at the start of measure 7, *mf* (mezzo-forte) at the start of measure 8, and *p* (piano) at the start of measure 9.

Musical score for measures 10-12. The score is divided into four staves: Flute (Fl.), Violoncello (Vc.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2).
- **Fl.:** Treble clef, 3/8 time signature. Measures 10-12 feature a melodic line with a slur and accents. Measure 10 starts with a fermata over the first measure.
- **Vc.:** Bass clef, 3/8 time signature. Measures 10-12 feature a melodic line with a slur and accents. Measure 10 includes a glissando marking.
- **Perc. 1:** Snare drum, 3/8 time signature. Measures 10-12 feature eighth notes with accents. Measure 10 includes a rim shot marking.
- **Perc. 2:** Sn. Dr. (Snare Drum), Sus. Cym. (Sustained Cymbal), 3/8 time signature. Measure 10 features a half note with an accent. Measure 11 features a half note with an accent. Measure 12 features a half note with an accent.
- **Dynamic markings:** *fff* (fortissimo) at the start of measure 10, *f* (forte) at the start of measure 10, *p* (piano) at the start of measure 11, and *f* (forte) at the start of measure 12.

12

Fl.

Vc.

Perc. 1
B.D., Timp., Tom
ff
Tam-tam

Perc. 2
p *ff*

14

jet whistle

Fl. *fff*

Vc.

Perc. 1
B.D., Timp., Tom *fff* rimshot

Perc. 2
2 Mtls. *ff* Sn. Dr. rimshot Sus. Cym. Mtl.

16

Fl.

Vc.

Perc. 1
B.D., Timp.
fff Wind Gong Tam-tam

Perc. 2
fff