

# The arrow of time

for Yarn | Wire

Percussion 1

Christopher Luna-Mega (2016)

## Performance notes

Score and Parts are complementary.

- The score presents the general position in time, tempo, register and rhythmic density for all the instruments.
- The parts contain specific information regarding pitch, dynamics, rhythm and register.

Click tracks. An audio file for each instrument is included with the score and parts submitted electronically. As reference, each click track transposes the four beats that precede a change of tempo throughout the piece.

For individual practice, using the click track provided instead of a metronome is suggested. Please refer to the *Table of time, sections, tempi and registers* in order to see the time cues and instrument cues of the section of the piece to be practiced.

For rehearsal and performance, it is necessary to load each instrument's click track to a Digital Audio Workstation (Reaper, Logic, etc.) in separate channels. Each headphone runs from each channel individually.

Accidentals are re-stated within the bar every time there is a change of chord, affecting all the succeeding notes until there is a new harmony.

Dynamics for each part are indicated *mf matching the ensemble*. The *mf* will fluctuate as each player attempts to match the general dynamics. In this sense, the ensemble dynamics are flexible, although generally *mf*, while individual dynamics must always match those of the ensemble.

A Table of time, sections, tempi and registers of all instruments is included in each part for reference of the relative position in time of each instrument and the points of coincidence. It contains the same information as the full score, but condensed in a single page for instant reference in rehearsal and/or performance.

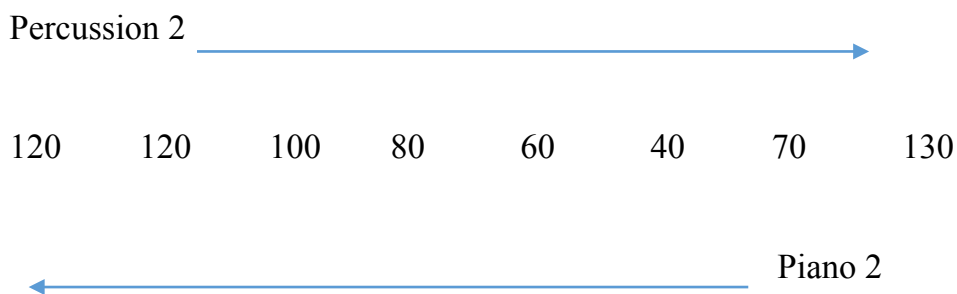
## Cycles and poli-tempi

Each performer plays cycles of eight sections with varying tempi. Groups of two players share the same tempo series, moving through it from left to right and from right to left. At the end of the eight section cycle, all players coincide in beat one of section one. Besides this point of coincidence, there are other points within the cycle in which groups of two or three instruments coincide on the opening of the same section or different sections (see *Table of time, sections, tempi and registers* for the general cyclical relationships between instruments).

### Tempo series for Percussion 1 and Piano 1



### Tempo series for Percussion 2 and Piano 2



The idea of palindrome is central to the piece. It is present in various parameters of sound: tempo (slow/fast/slow; fast/slow/fast), density, register and instrumentation (in the percussion).

Percussion 1

# The arrow of time

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♩ = 43 Introduction

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Glockenspiel

Musical staff 1: Glockenspiel introduction, 4/4 time signature, *mf* dynamics, includes a triplet of eighth notes.

*mf* throughout, matching dynamics of the ensemble

Musical staff 2: Continuation of the introduction with various rhythmic patterns and rests.

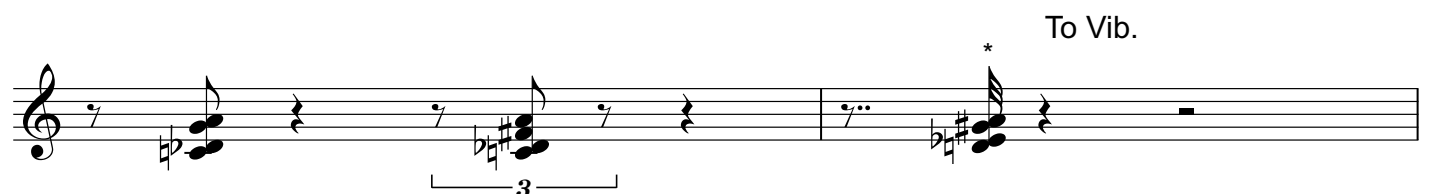
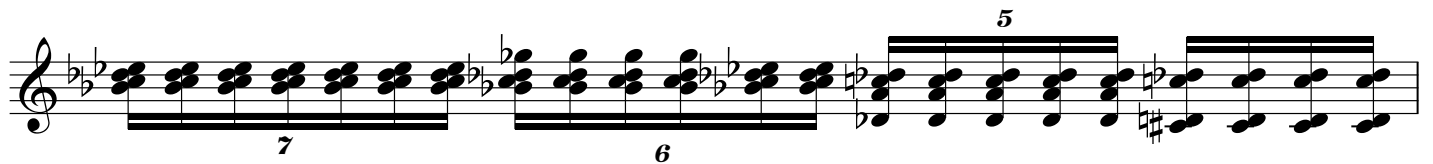
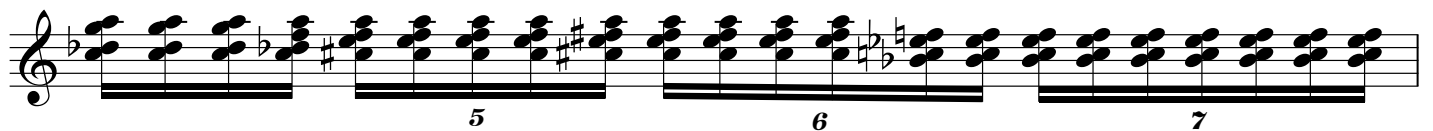
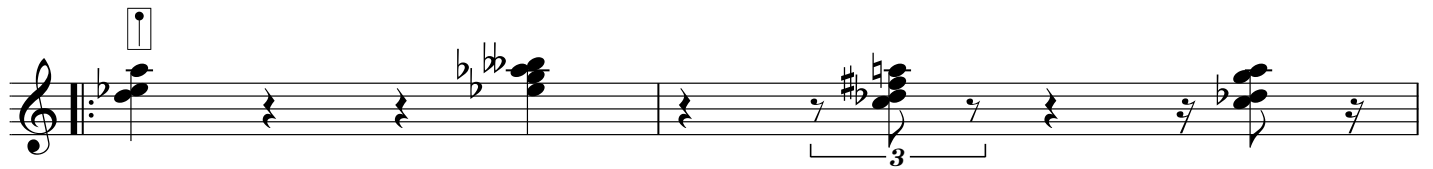
Musical staff 3: Continuation of the introduction with various rhythmic patterns and rests.

Musical staff 4: Continuation of the introduction with various rhythmic patterns and rests.

Musical staff 5: Continuation of the introduction with various rhythmic patterns and rests.

Musical staff 6: Final line of the introduction, ending with a triplet of eighth notes.

### Glockenspiel



To Vib.

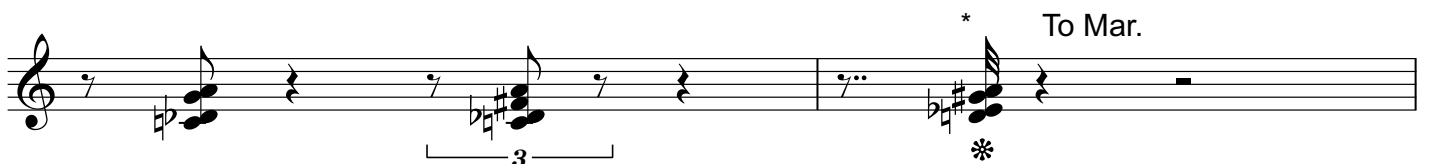
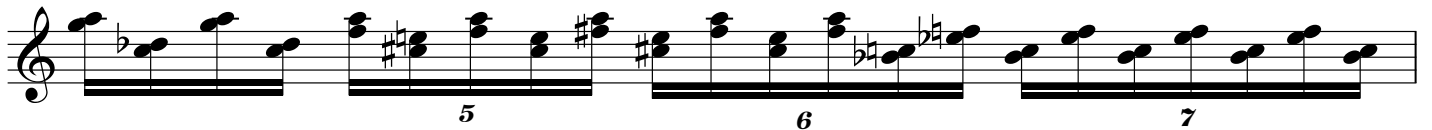
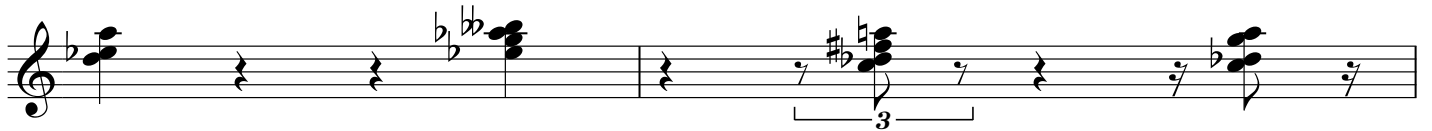
\* Omit this sound if more time is needed for instrument change

Vibraphone

✳ yarn, hard

*Red.*

Vibraphone



\* Omit this sound if more time is needed for instrument change

Musical staff 1: Treble clef, key signature of two flats. The staff begins with a triplet of eighth notes (G4, F4, E4) followed by a quarter rest, then a quarter note (D4), and another quarter rest. The piece concludes with a quarter note (C4).

Musical staff 2: Bass clef, key signature of two flats. This staff contains a sequence of chords with the following fingerings: 5, 7, 7, 7, 7, 7, 7, 6.

Musical staff 3: Bass clef, key signature of two flats. This staff contains a sequence of chords with the following fingerings: 5, 6, 7.

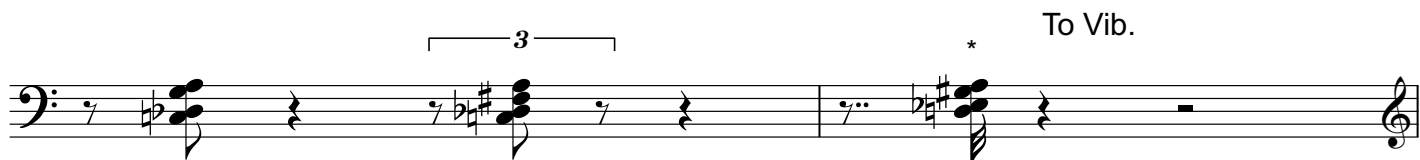
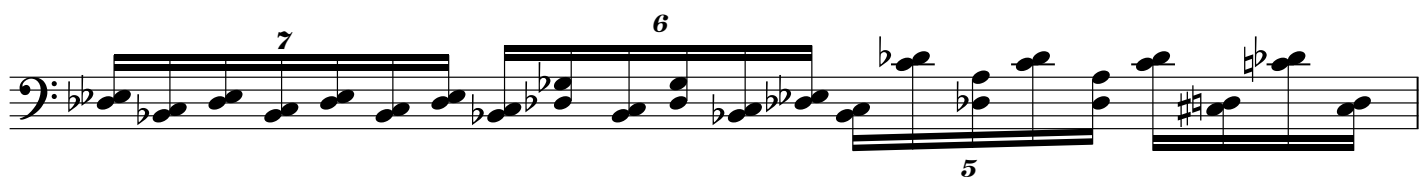
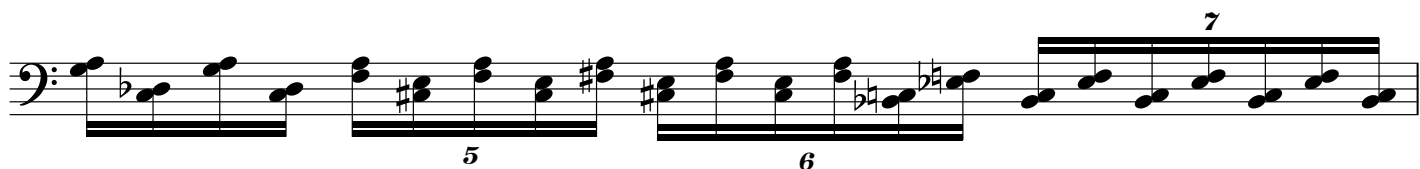
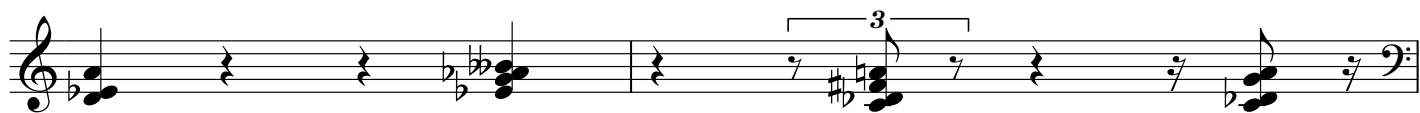
Musical staff 4: Bass clef, key signature of two flats. This staff contains a sequence of chords with the following fingerings: 7, 6, 5.

Musical staff 5: Bass clef, key signature of two flats. This staff contains a sequence of chords with the following fingerings: 6, 7, 7, 7, 7, 7, 7, 5.

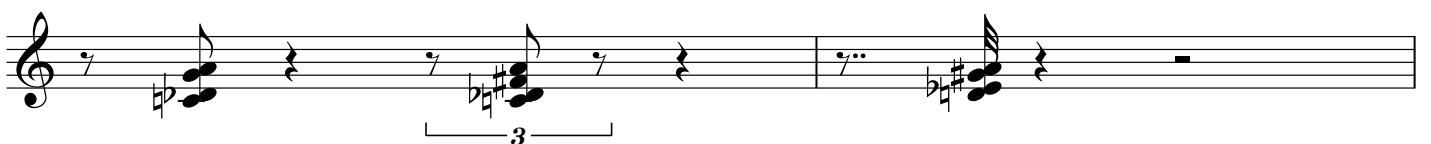
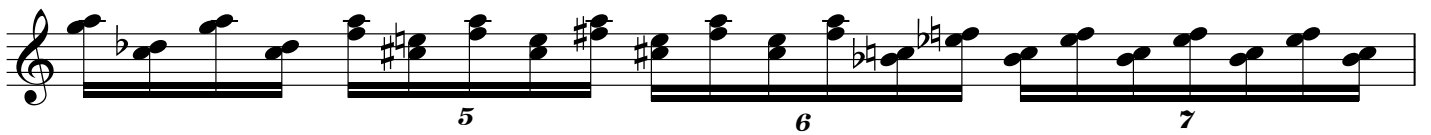
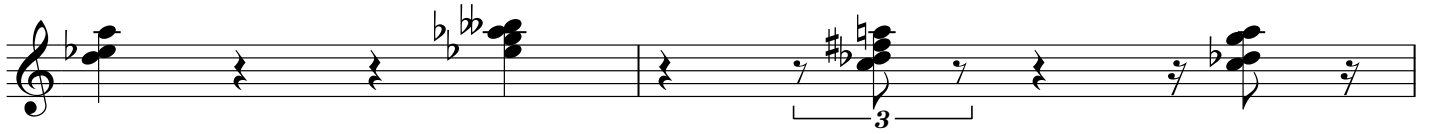
Musical staff 6: Bass clef, key signature of two flats. This staff begins with a triplet of eighth notes (G4, F4, E4) followed by a quarter rest, then a quarter note (D4), and another quarter rest. The piece concludes with a quarter note (C4).



## Marimba



Vibraphone



Vibraphone

First musical staff featuring a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a chord with a flat below it and is marked "Ped.". The second measure has a sharp above the staff. The third measure has a flat below the staff and a triplet bracket over three eighth notes. The fourth measure has a flat below the staff and a triplet bracket over three eighth notes.

Second musical staff with a treble clef and key signature of one sharp. It contains eight measures of music. The first four measures have a sharp above the staff and are bracketed with numbers 5, 7, 7, and 7 respectively. The last four measures have a flat below the staff and are bracketed with numbers 7, 7, 7, and 6 respectively.

Third musical staff with a treble clef and key signature of one flat. It contains a series of chords, with brackets underneath indicating groupings of 5, 6, and 7 notes.

Fourth musical staff with a treble clef and key signature of two flats. It contains a series of chords, with brackets underneath indicating groupings of 7, 6, and 5 notes.

Fifth musical staff with a treble clef and key signature of two flats. It contains a series of chords, with brackets underneath indicating groupings of 6, 7, 7, 7, 7, 7, 7, and 5 notes.

Sixth musical staff with a treble clef and key signature of one sharp. It contains two measures. The first measure has a triplet bracket over three eighth notes. The second measure has a sharp above the staff and an asterisk above it. The text "To Glock." is written above the staff. An asterisk is also written below the staff.

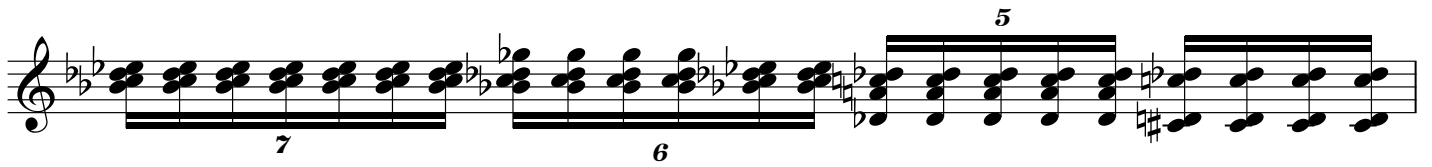
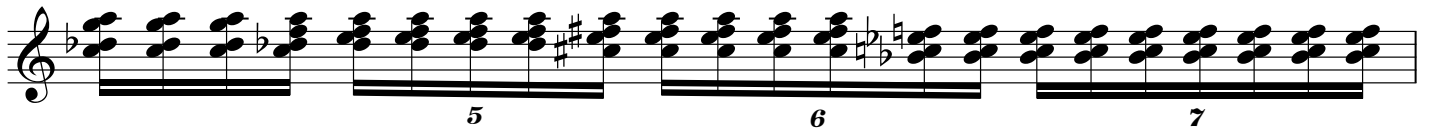
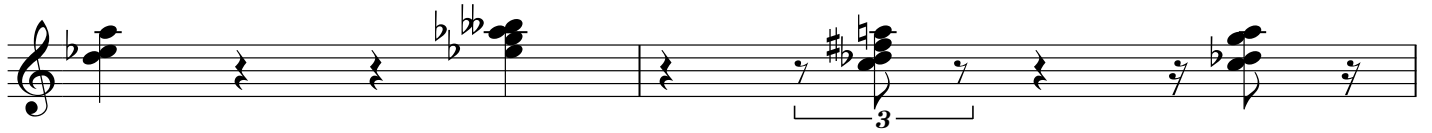
\* Omit this sound if more time is needed for instrument change

8. ♩ = 40

Glockenspiel



Glockenspiel Conclusion



let ring, al niente



Table of time, sections, tempi and registers

Percussion 1					Percussion 2					Piano 1					Piano 2				
Time	Section	Tempo	Octave	Register	Time	Section	Tempo	Octave	Register	Time	Section	Tempo	Octave	Register	Time	Section	Tempo	Octave	Register
0:00	Introduction		43	7	0:00	Introduction		43	6	0:00	Introduction		43	6	0:00	Introduction		43	6
0:56	Section 1 (start)		60	7	0:56	Section 1 (start)		120	7	0:56	Section 1 (start)		40	6	0:56	Section 1 (start)		130	6
1:14	bar 5, beat 3			7	1:14	bar 10, beat 1			7	1:14	bar 4, beat 1			6	1:14	Section 2 (idem)		70	6
1:36	Section 2 (idem)		80	6	1:36	Section 3		100	5	1:36	bar 7, beat 3			6	1:36	bar 7, beat 3		40	6
1:56	bar 7, beat 3			6	1:48	bar 6, beat 1			5	1:56	Section 2 (idem)		70	5	1:56	bar 2, beat 2		40	5
2:06	Section 3		100	6	2:00	Section 4		80	3	2:00	Section 2 (idem)			5	1:56	bar 2, beat 2		40	5
2:30	Section 4		120	5	2:06	bar 3, beat 1			3	2:06	bar 3, beat 4			5	2:06	bar 3, beat 4		60	5
2:48	bar 10, beat 1			3	2:30	Section 5		60	3	2:30	Section 3		130	4	2:30	bar 7, beat 4		60	4
2:50	Section 5		120	3	2:48	bar 5, beat 3			3	2:48	Section 4		120	4	2:48	bar 7, beat 4		60	4
3:09	bar 10, beat 4			3	3:10	Section 6		40	4	2:50	bar 1, beat 2			3	2:50	bar 1, beat 2		80	3
3:10	Section 6		130	5	3:28	bar 3, beat 4			5	3:10	Section 5		120	3	3:09	bar 6, beat 1		80	3
3:28	Section 7		70	6	3:28	bar 10, beat 4			5	3:28	bar 1, beat 3			3	3:28	Section 5		80	3
3:29	bar 1, beat 2			6	3:53	bar 8, beat 2			5	3:29	bar 10, beat 3			4	3:53	bar 9, beat 1		80	4
3:53	bar 8, beat 1			6	3:58	bar 9, beat 1			5	3:53	Section 6		100	5	3:58	Section 3		100	5
4:03	Section 8		40	6	4:03	bar 9, beat 4			5	4:03	Section 7		80	5	4:03	bar 7, beat 1		100	5
4:23	bar 4, beat 2			7	4:10	Section 7		70	6	4:03	bar 4, beat 3			6	4:03	bar 2, beat 4		100	6
				7	4:23	bar 4, beat 4			6	4:23	Section 8		60	6	4:23	bar 2, beat 4		120	6
				7	4:42	bar 10, beat 2			6	4:42	Section 7		120	6	4:23	Section 7		120	6
				7	4:44	Section 8		130	7	4:44	Section 8		130	7	4:42	Section 8		120	7
5:03	Section 1		60	7	5:03	Section 1		120	7	5:03	Section 1		40	7	5:03	Section 1		130	7
5:21	bar 5, beat 3			7	5:21	bar 10, beat 1			7	5:21	bar 4, beat 1			6	5:21	Section 2 (idem)		70	6
				7	5:23	Section 2 (idem)		120	5	5:21	Section 2 (idem)			7	5:23	Section 2 (idem)		70	7
5:43	Section 2 (idem)		80	6	5:43	Section 3		100	4	5:43	bar 7, beat 3			6	5:43	bar 7, beat 3		70	6
6:03	bar 7, beat 3			6	5:55	bar 6, beat 1			5	6:03	Section 2 (idem)		70	5	5:55	Section 3		40	5
6:13	Section 3		100	6	6:03	bar 9, beat 2			4	6:03	Section 2 (idem)			6	6:03	bar 2, beat 2		40	6
6:37	Section 4		120	5	6:07	Section 4		80	3	6:13	bar 3, beat 4			5	6:13	bar 2, beat 2		40	5
6:55	bar 10, beat 1			3	6:13	bar 3, beat 1		60	3	6:13	bar 3, beat 4			5	6:13	bar 3, beat 4		60	5
6:57	Section 5		120	3	6:37	Section 5		60	3	6:37	Section 3		130	4	6:37	bar 3, beat 4		60	4
7:15	bar 10, beat 4			3	6:55	bar 5, beat 3			3	6:55	Section 4		60	4	6:55	bar 7, beat 4		60	4
7:17	Section 6		130	3	7:15	bar 1, beat 2			4	7:15	bar 1, beat 2			3	6:57	bar 1, beat 2		60	3
7:35	Section 7		70	4	7:17	bar 1, beat 3			3	7:17	bar 1, beat 3			4	7:15	bar 6, beat 1		60	4
7:35	bar 1, beat 2			6	7:35	Section 6		40	5	7:36	Section 6		100	4	7:36	bar 1, beat 3		60	4
7:59	bar 8, beat 1			6	7:36	bar 3, beat 4			5	7:59	Section 7		80	4	7:36	Section 6		80	4
8:10	Section 8		40	6	7:59	bar 8, beat 2			5	8:10	Section 7		80	5	7:59	bar 9, beat 1		80	5
8:29	bar 4, beat 2			7	8:05	bar 9, beat 1			5	8:10	bar 4, beat 3			6	8:05	Section 6		100	6
				7	8:10	bar 9, beat 1			5	8:10	bar 4, beat 3			6	8:10	bar 2, beat 4		100	6
				7	8:17	Section 7		70	6	8:17	Section 7			6	8:10	bar 2, beat 4		100	6
				7	8:29	bar 4, beat 4			6	8:29	Section 8		60	5	8:10	bar 2, beat 4		100	6
				7	8:49	bar 10, beat 2			6	8:29	Section 8		60	6	8:29	Section 7		120	6
				7	8:51	bar 10, beat 2			6	8:49	Section 8		130	7	8:49	Section 7		120	6
9:10	Conclusion		43	7	9:10	Conclusion		43.5	7	9:10	Conclusion		44	6	9:10	Conclusion		44.5	6
				7	9:10	Conclusion		43.5	7	9:10	Conclusion		44	7	9:10	Conclusion		44.5	7

synchronicities

piano: octave 6-7; glockenspiel: octave 7  
 piano: octave 5-6; vibraphone: octave 6  
 piano: octave 4-5; vibraphone: octave 5  
 piano: octave 3-4; marimba: octave 3-4