

The arrow of time

for Yarn | Wire

Percussion 2

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.

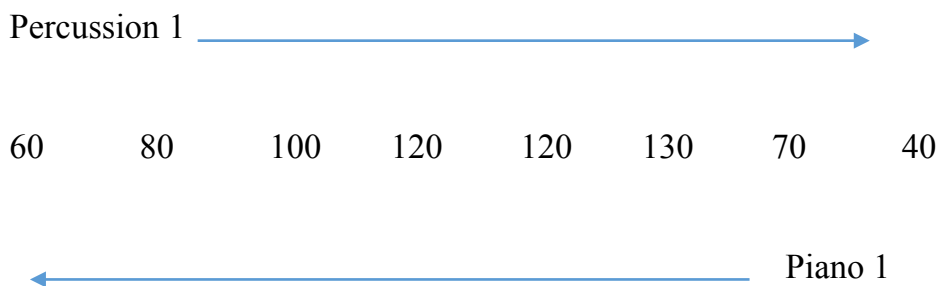
Dynamics for each part are indicated *mf matching the ensemble*. The *mf* will fluctuate as each player attempts to match the general dynamics. In this sense, the ensemble dynamics are flexible, although generally *mf*, while individual dynamics must always match those of the ensemble.

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.

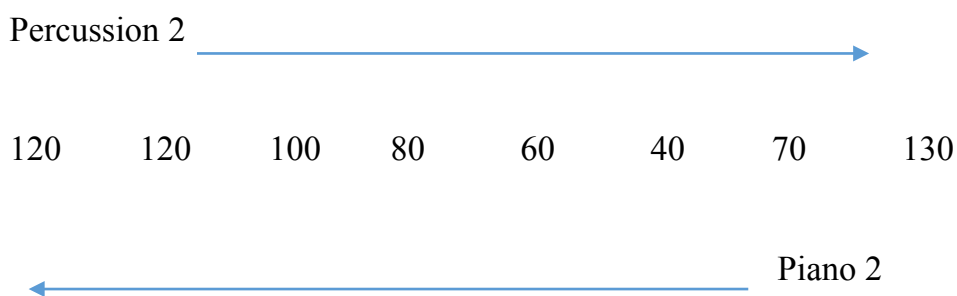
Cycles and poli-tempi

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 2

The arrow of time

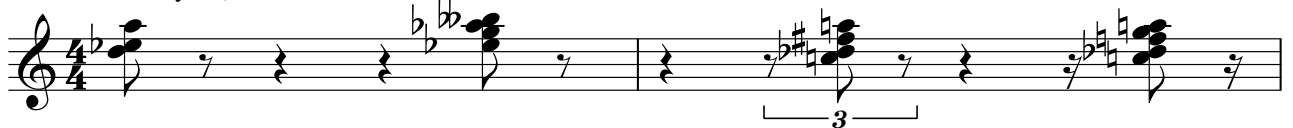
for Yarn | Wire

♩ = 43 Introduction


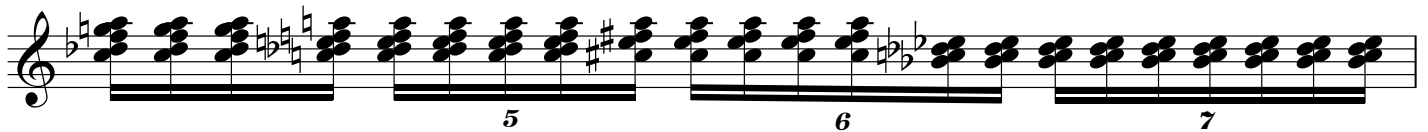
Christopher Luna-Mega (2016)

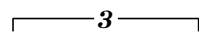
 yarn, hard

Vibraphone



mf throughout, matching dynamics of the ensemble



 3

To Glock.



Glockenspiel



First staff of music. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a quarter note chord of G4 and B-flat4. The second measure is a whole rest. The third measure contains a quarter note chord of B-flat4 and D5. The fourth measure is a whole rest. The fifth measure contains a quarter note chord of D5 and F5, with a bracket underneath labeled '3'. The sixth measure is a whole rest. The seventh measure contains a quarter note chord of F5 and A5. The eighth measure is a whole rest.

Second staff of music. It continues with the same key signature. The first measure contains a quarter note chord of A5 and C6, with a bracket underneath labeled '5'. The second measure contains a quarter note chord of C6 and D6, with a bracket underneath labeled '7'. The third measure contains a quarter note chord of D6 and E6, with a bracket underneath labeled '7'. The fourth measure contains a quarter note chord of E6 and F6, with a bracket underneath labeled '7'. The fifth measure contains a quarter note chord of F6 and G6, with a bracket underneath labeled '7'. The sixth measure contains a quarter note chord of G6 and A6, with a bracket underneath labeled '7'. The seventh measure contains a quarter note chord of A6 and B6, with a bracket underneath labeled '7'. The eighth measure contains a quarter note chord of B6 and C7, with a bracket underneath labeled '6'.

Third staff of music. It continues with the same key signature. The first measure contains a quarter note chord of C7 and D7, with a bracket underneath labeled '5'. The second measure contains a quarter note chord of D7 and E7, with a bracket underneath labeled '6'. The third measure contains a quarter note chord of E7 and F7, with a bracket underneath labeled '7'. The fourth measure contains a quarter note chord of F7 and G7, with a bracket underneath labeled '7'. The fifth measure contains a quarter note chord of G7 and A7, with a bracket underneath labeled '7'. The sixth measure contains a quarter note chord of A7 and B7, with a bracket underneath labeled '7'. The seventh measure contains a quarter note chord of B7 and C8, with a bracket underneath labeled '7'. The eighth measure contains a quarter note chord of C8 and D8, with a bracket underneath labeled '7'.

Fourth staff of music. It continues with the same key signature. The first measure contains a quarter note chord of D8 and E8, with a bracket underneath labeled '7'. The second measure contains a quarter note chord of E8 and F8, with a bracket underneath labeled '6'. The third measure contains a quarter note chord of F8 and G8, with a bracket underneath labeled '6'. The fourth measure contains a quarter note chord of G8 and A8, with a bracket underneath labeled '5'. The fifth measure contains a quarter note chord of A8 and B8, with a bracket underneath labeled '5'. The sixth measure contains a quarter note chord of B8 and C9, with a bracket underneath labeled '5'. The seventh measure contains a quarter note chord of C9 and D9, with a bracket underneath labeled '5'. The eighth measure contains a quarter note chord of D9 and E9, with a bracket underneath labeled '5'.

Fifth staff of music. It continues with the same key signature. The first measure contains a quarter note chord of E9 and F9, with a bracket underneath labeled '6'. The second measure contains a quarter note chord of F9 and G9, with a bracket underneath labeled '7'. The third measure contains a quarter note chord of G9 and A9, with a bracket underneath labeled '7'. The fourth measure contains a quarter note chord of A9 and B9, with a bracket underneath labeled '7'. The fifth measure contains a quarter note chord of B9 and C10, with a bracket underneath labeled '7'. The sixth measure contains a quarter note chord of C10 and D10, with a bracket underneath labeled '7'. The seventh measure contains a quarter note chord of D10 and E10, with a bracket underneath labeled '7'. The eighth measure contains a quarter note chord of E10 and F10, with a bracket underneath labeled '5'.

* To Vib.

Sixth staff of music. It continues with the same key signature. The first measure contains a quarter note chord of F10 and G10. The second measure is a whole rest. The third measure contains a quarter note chord of G10 and A10, with a bracket underneath labeled '3'. The fourth measure is a whole rest. The fifth measure contains a quarter note chord of A10 and B10. The sixth measure is a whole rest. The seventh measure contains a quarter note chord of B10 and C11. The eighth measure is a whole rest.

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

Vibraphone

To Mar.

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

Musical staff 1: Treble clef, 4/4 time signature. It contains two measures of music. The first measure has a quarter rest followed by a dotted quarter note chord. The second measure has a quarter rest followed by a triplet of eighth notes, with a '3' above the notes.

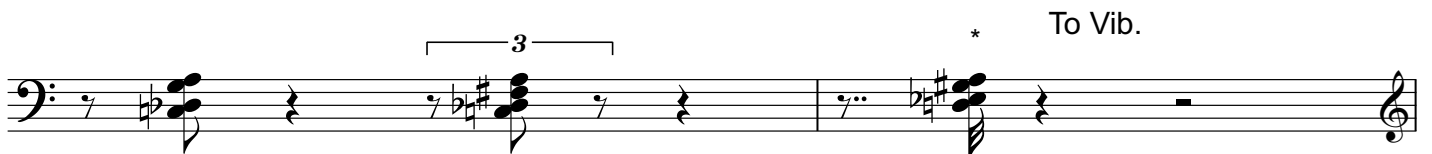
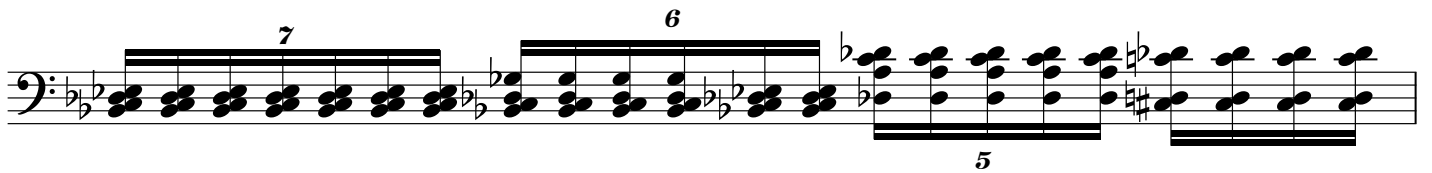
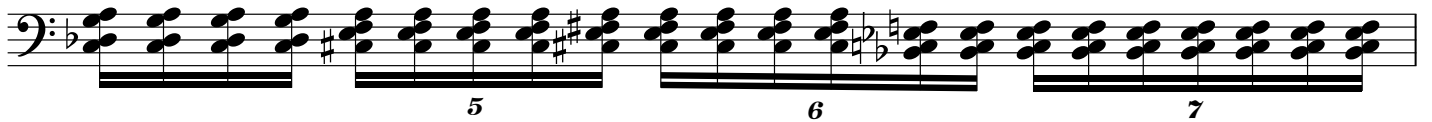
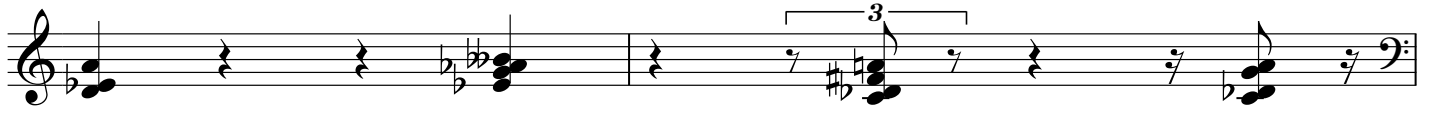
Musical staff 2: Bass clef, 4/4 time signature. It contains two measures of music. The first measure has a quarter rest followed by a dotted quarter note chord. The second measure has a quarter rest followed by a dotted quarter note chord. Below the staff are fingering numbers: 5, 7, 7, 7, 7, 7, 7, 7, 6.

Musical staff 3: Bass clef, 4/4 time signature. It contains two measures of music. The first measure has a quarter rest followed by a dotted quarter note chord. The second measure has a quarter rest followed by a dotted quarter note chord. Below the staff are fingering numbers: 5, 6, 7.

Musical staff 4: Bass clef, 4/4 time signature. It contains two measures of music. The first measure has a quarter rest followed by a dotted quarter note chord. The second measure has a quarter rest followed by a dotted quarter note chord. Below the staff are fingering numbers: 7, 6, 5.

Musical staff 5: Bass clef, 4/4 time signature. It contains two measures of music. The first measure has a quarter rest followed by a dotted quarter note chord. The second measure has a quarter rest followed by a dotted quarter note chord. Below the staff are fingering numbers: 6, 7, 7, 7, 7, 7, 7, 7, 5.

Musical staff 6: Bass clef, 4/4 time signature. It contains two measures of music. The first measure has a quarter rest followed by a dotted quarter note chord. The second measure has a quarter rest followed by a dotted quarter note chord. Below the staff are fingering numbers: 3.



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

Vibraphone

Musical staff 1: Treble clef, key signature of two flats. It starts with a whole note chord, followed by a quarter rest, then a dotted quarter note chord with a flat. The second measure contains a quarter rest, a quarter note triplet with a sharp, a quarter rest, and a quarter note chord with a flat. The word "Ped." is written below the first measure.

Musical staff 2: Treble clef, key signature of two flats. It features a sequence of eighth notes with various chords. The notes are grouped with brackets and numbers: 5, 7, 7, 7, 7, 7, 7, 7, 6.

Musical staff 3: Treble clef, key signature of two flats. It consists of a series of eighth notes with chords. The notes are grouped with brackets and numbers: 5, 6, 7.

Musical staff 4: Treble clef, key signature of two flats. It features a series of eighth notes with chords. The notes are grouped with brackets and numbers: 7, 6, 5.

Musical staff 5: Treble clef, key signature of two flats. It features a sequence of eighth notes with chords. The notes are grouped with brackets and numbers: 6, 7, 7, 7, 7, 7, 5.

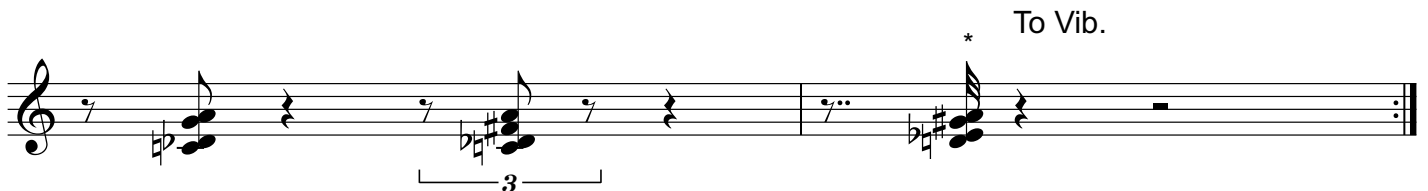
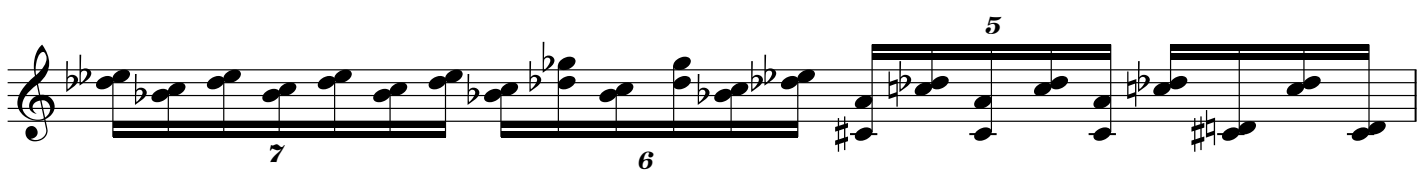
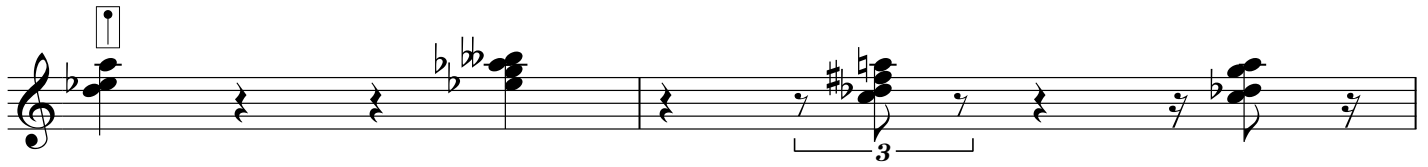
Musical staff 6: Treble clef, key signature of two flats. It starts with a quarter note chord with a sharp, followed by a quarter rest, then a dotted quarter note chord with a sharp and a flat. The second measure contains a quarter rest, a quarter note triplet with a sharp, and a quarter rest.

Vibraphone

To Glock.

*

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



To Vib.

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

Vibraphone Conclusion



Table of time, sections, tempi and registers

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

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