The arrow of time

for Yarn | Wire

Piano 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.

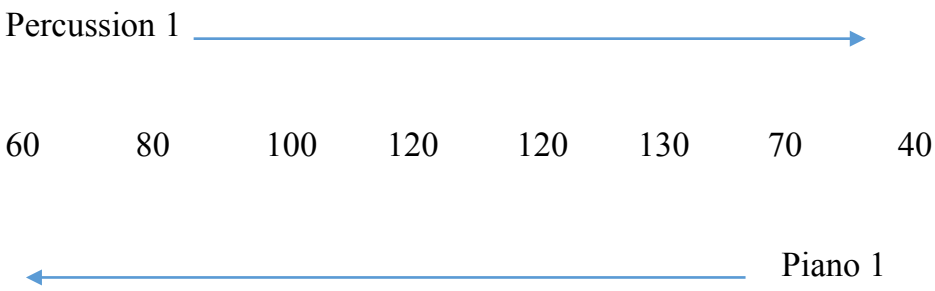
Dynamics for each part are indicated ***mf*** *matching the ensemble*. The ***mf*** will fluctuate as each player attempts to match the general dynamics. In this sense, the ensemble dynamics are flexible, although generally ***mf***, while individual dynamics must always match those of the ensemble.

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.

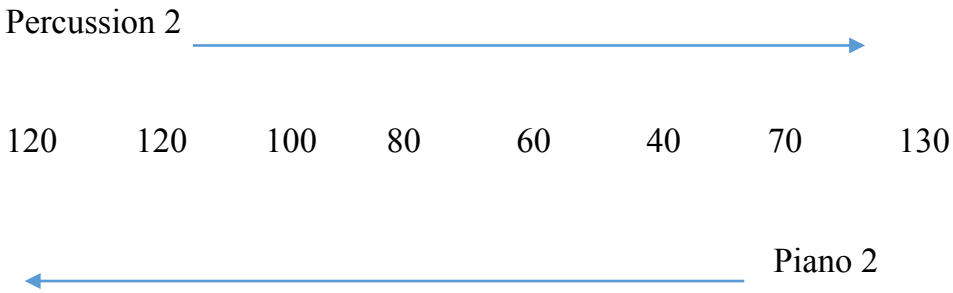
Cycles and poli-tempi

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).

Piano 2

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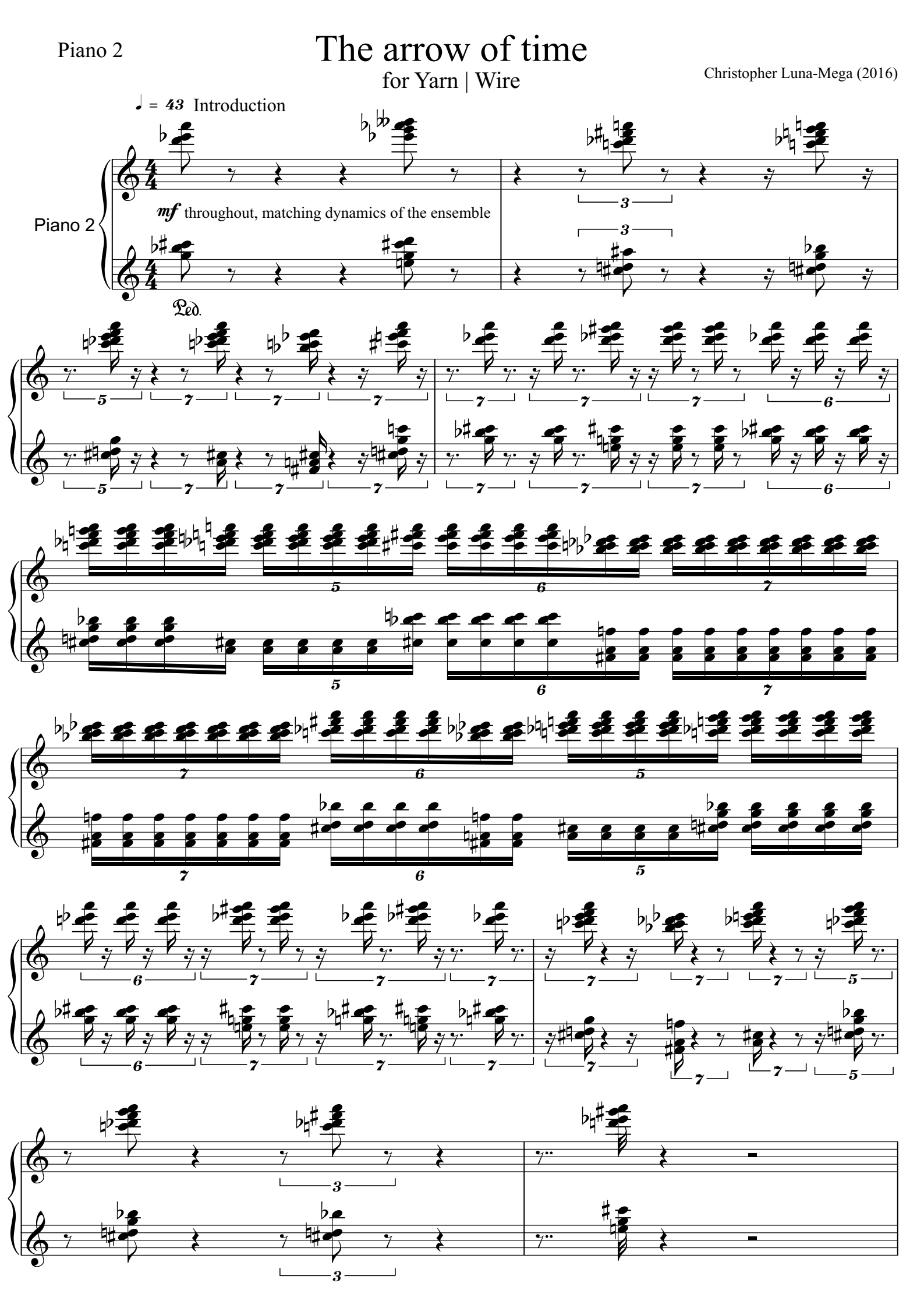
♩ = 43 Introduction

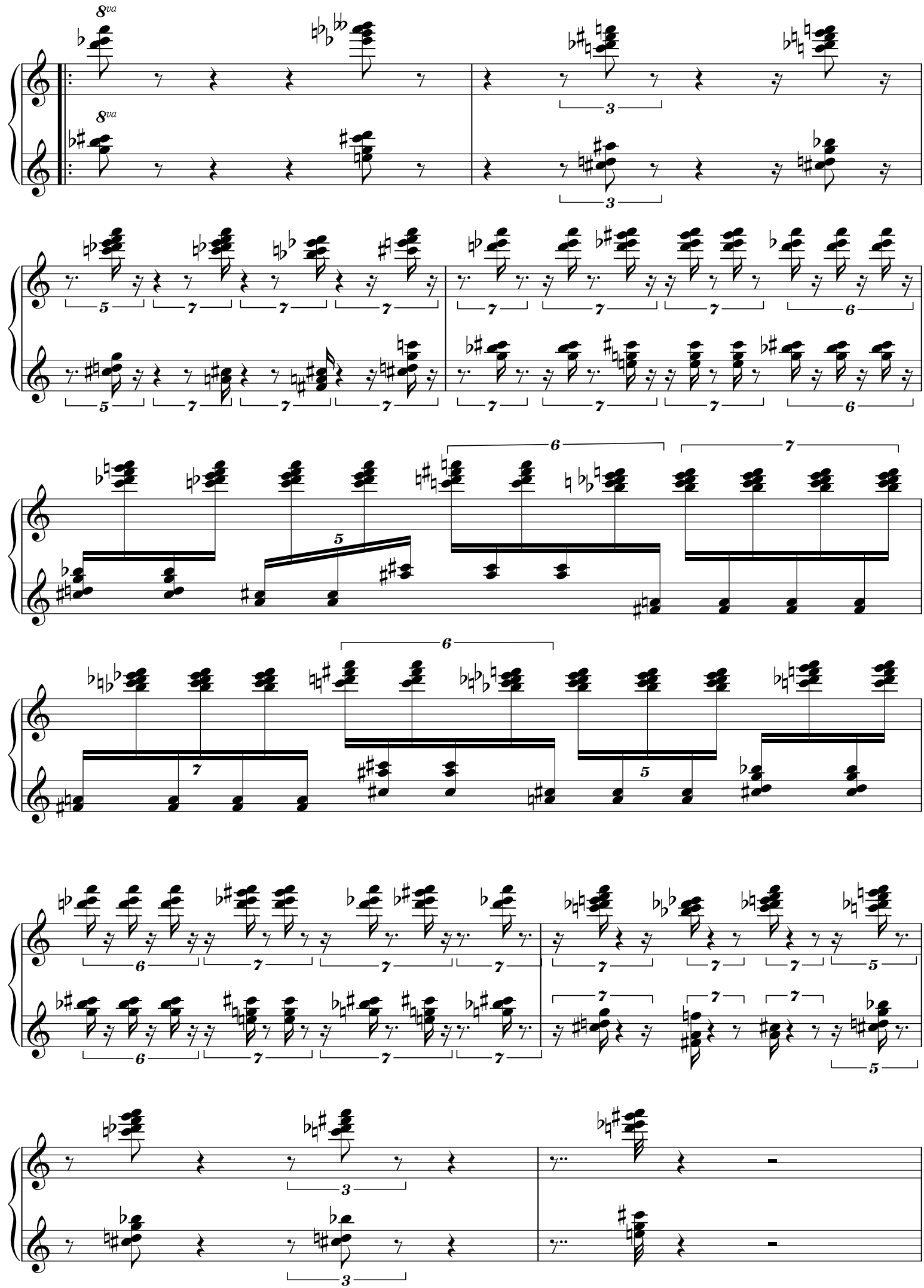
Piano 2

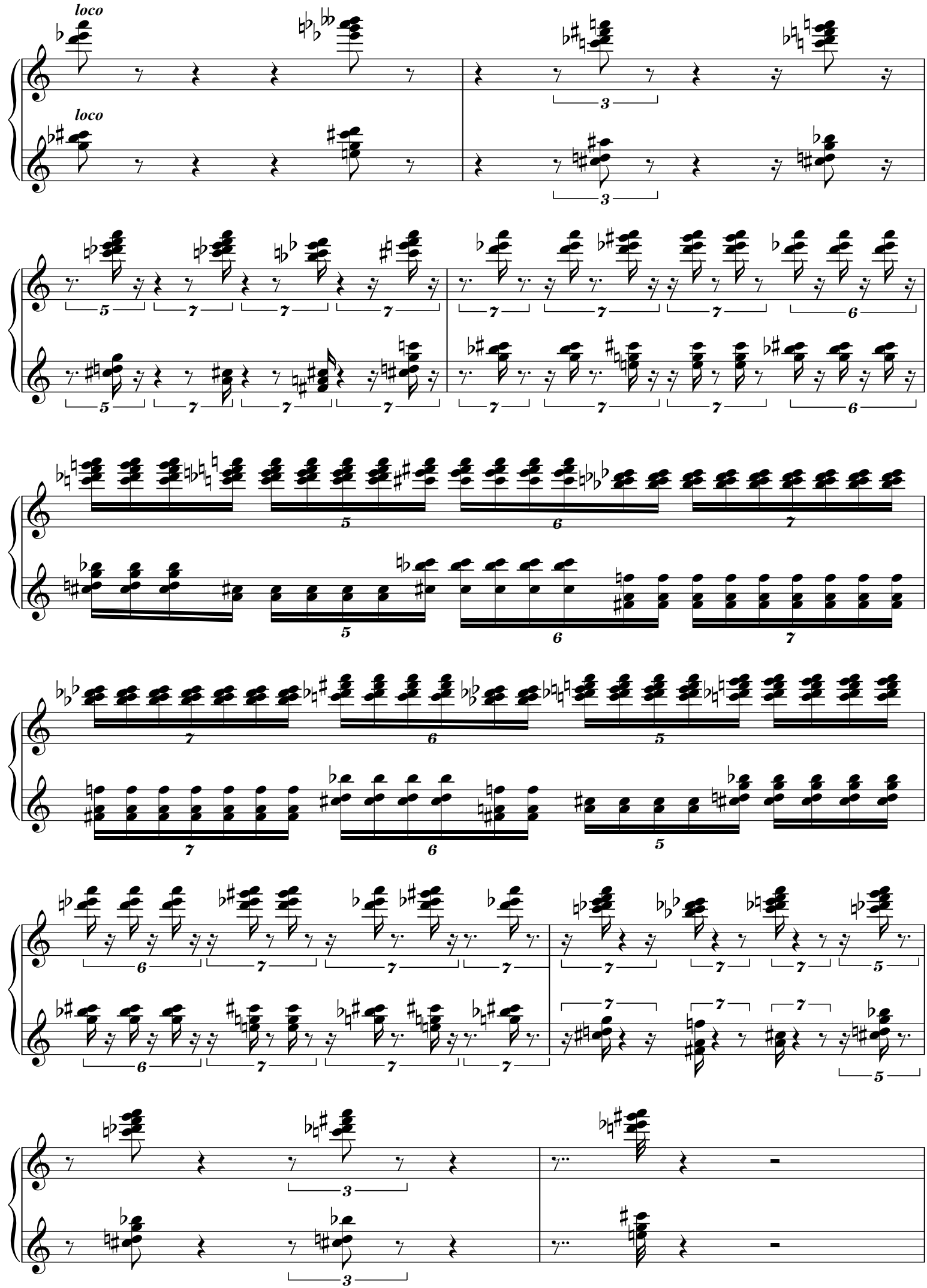
mf throughout, matching dynamics of the ensemble

Ped.

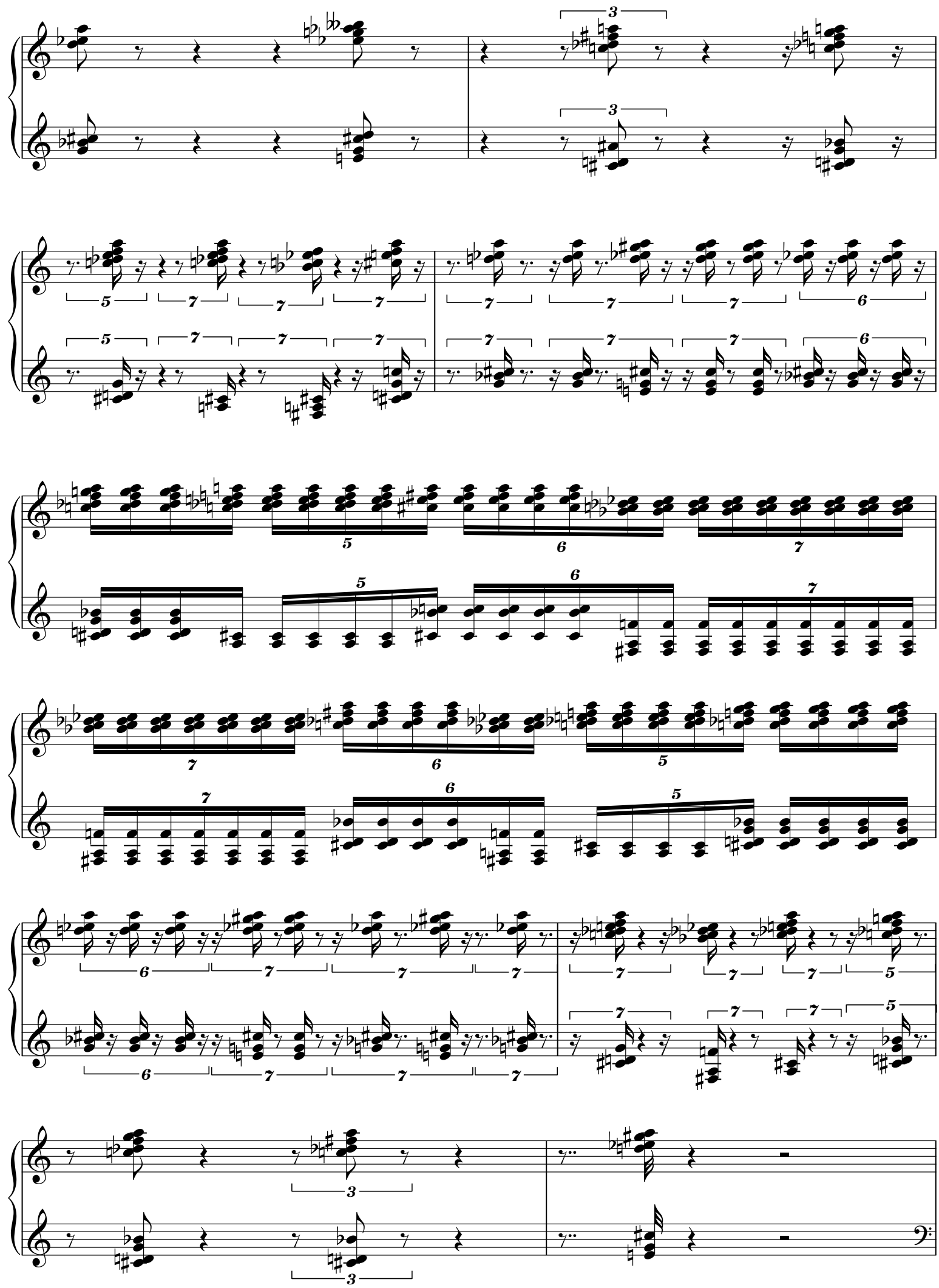


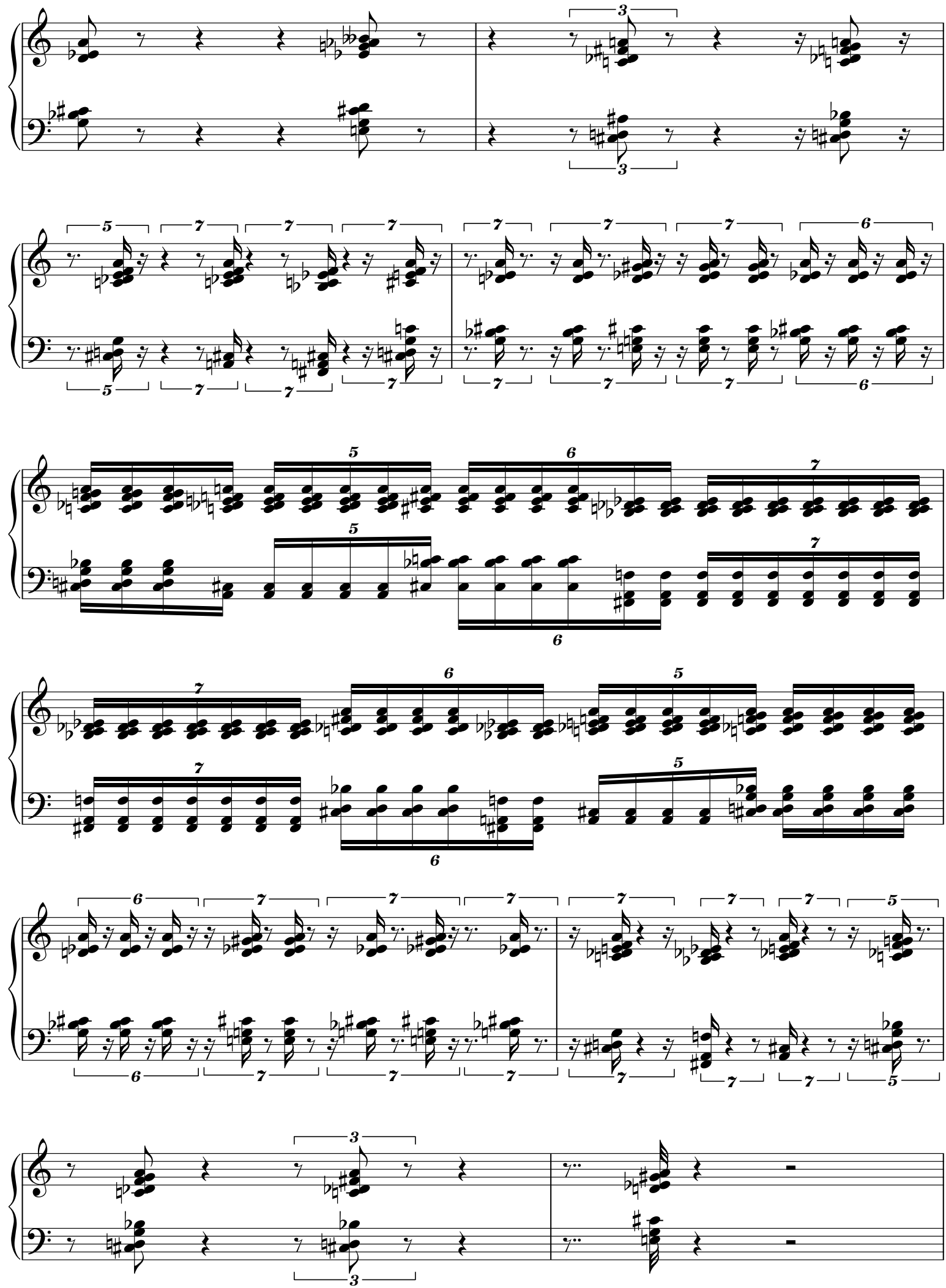
1. ♩ = 130



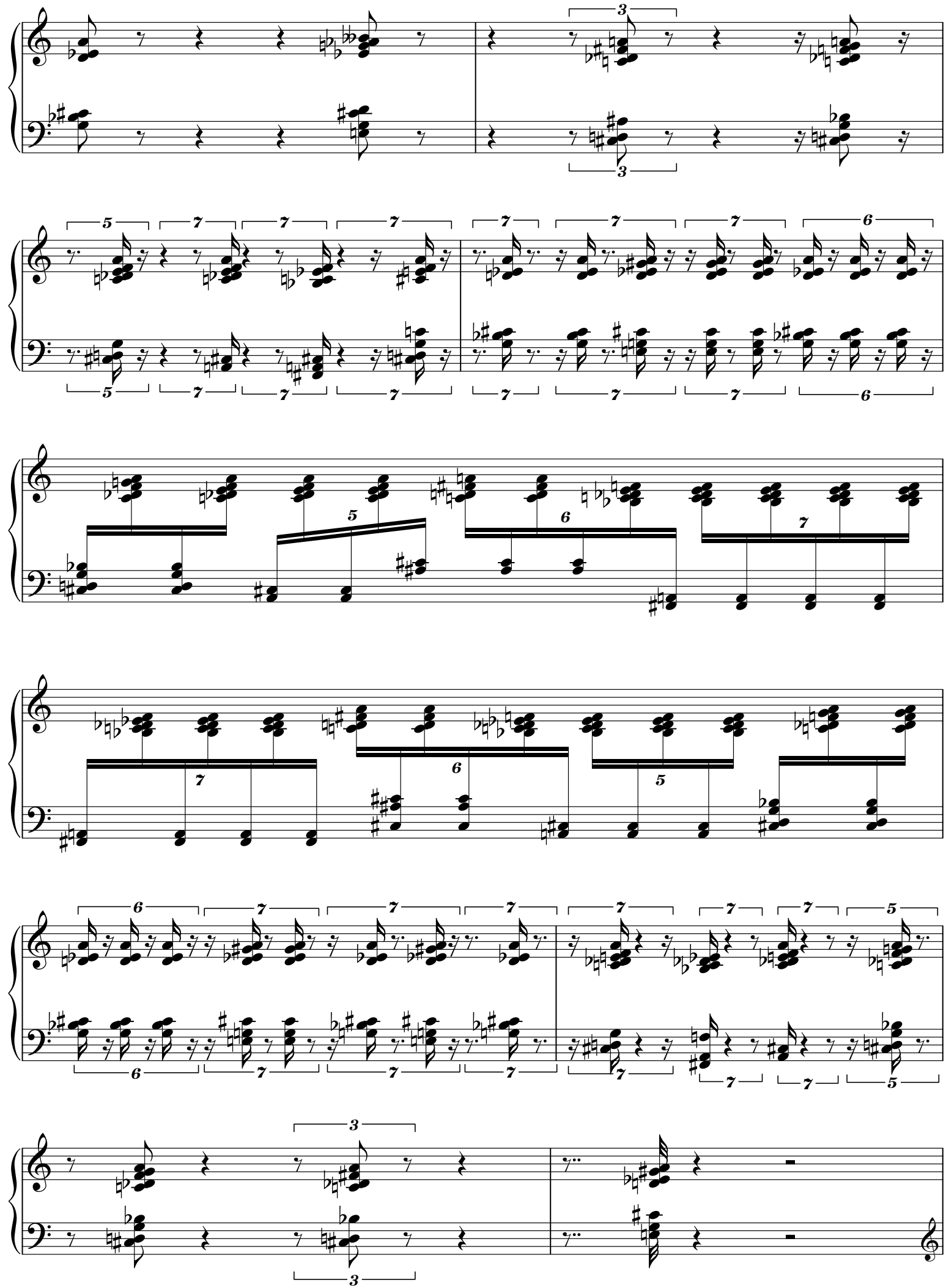

loco
loco

3. ♩ = 40

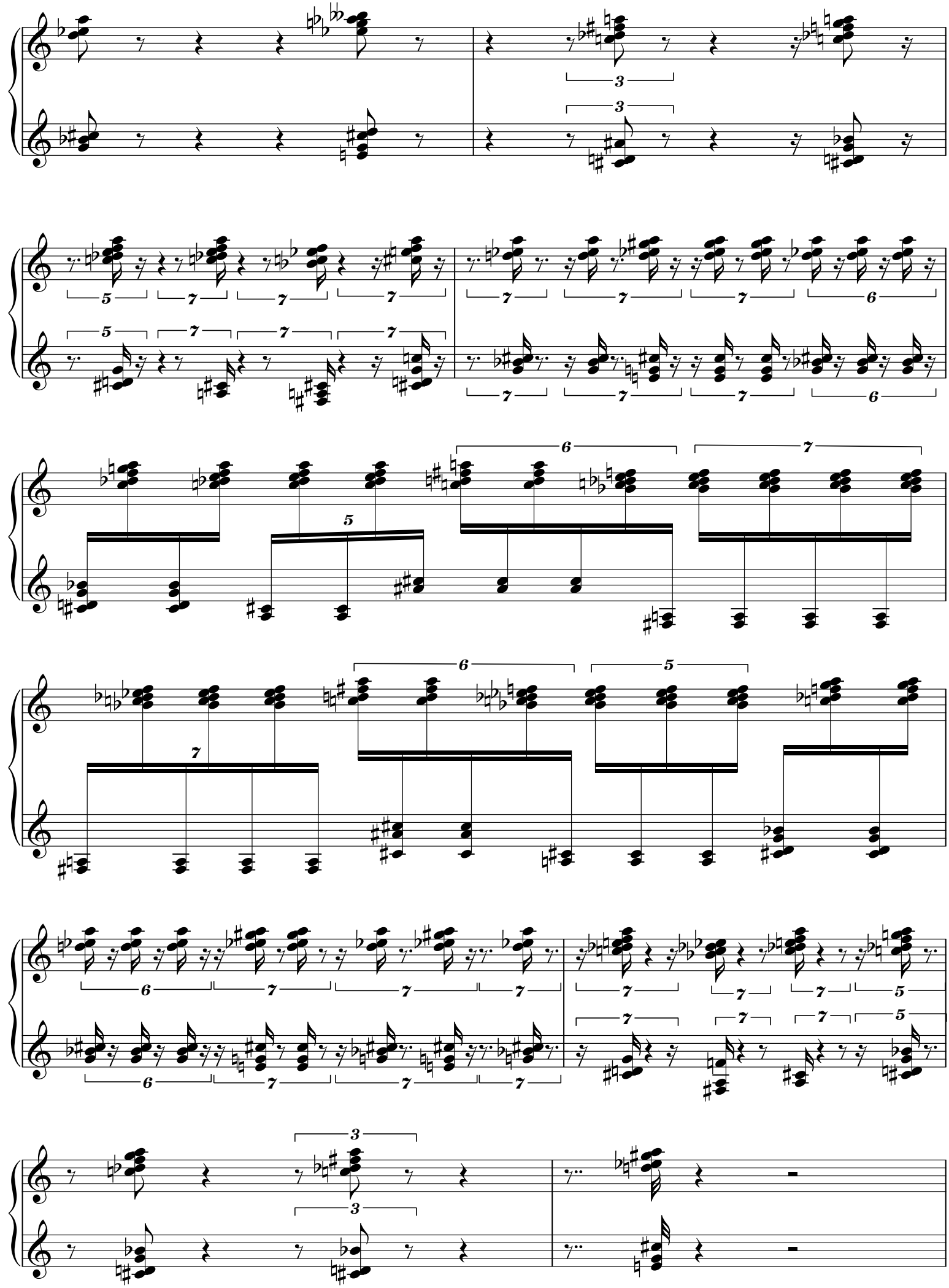




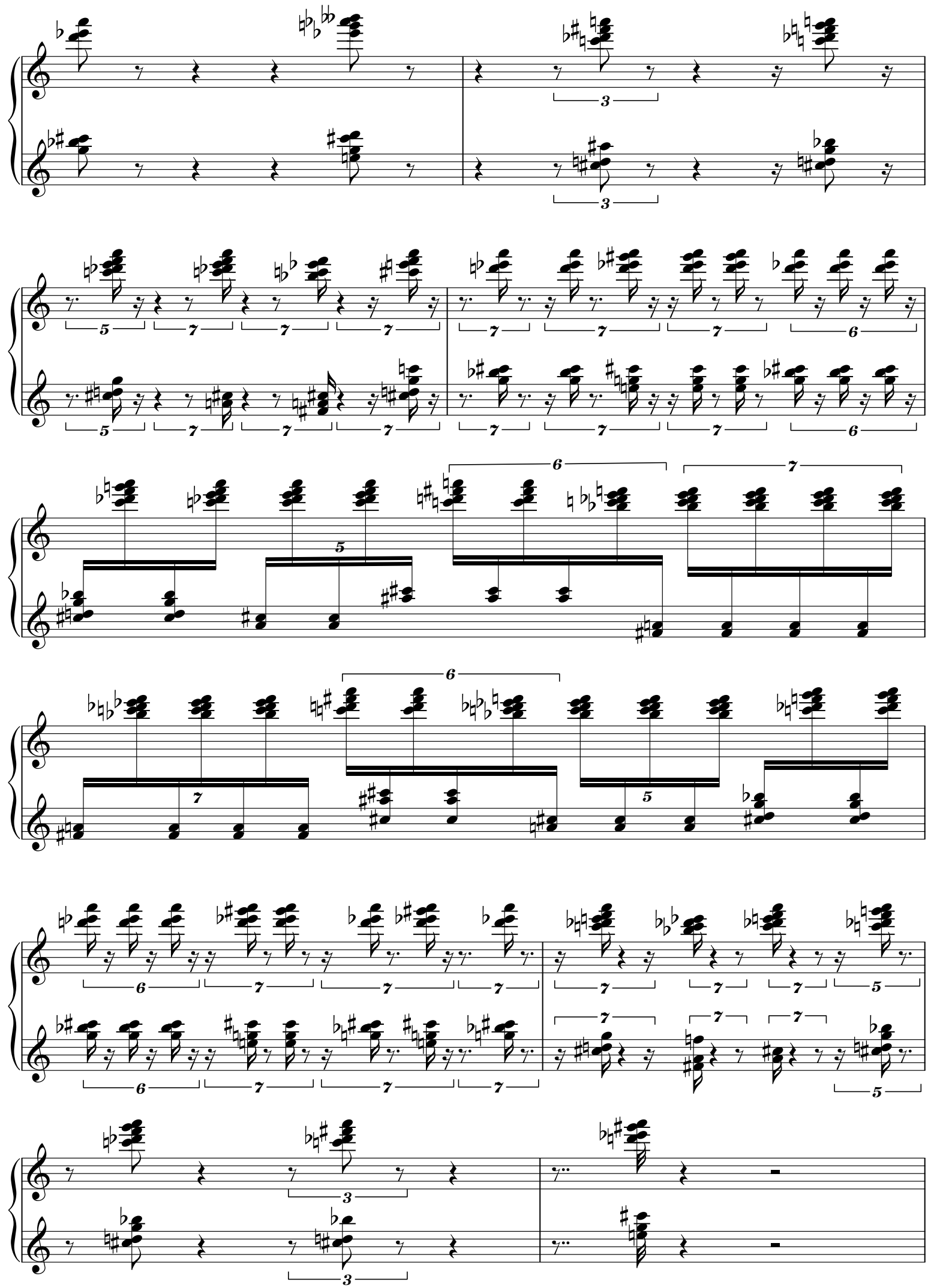
5. ♩ = 80

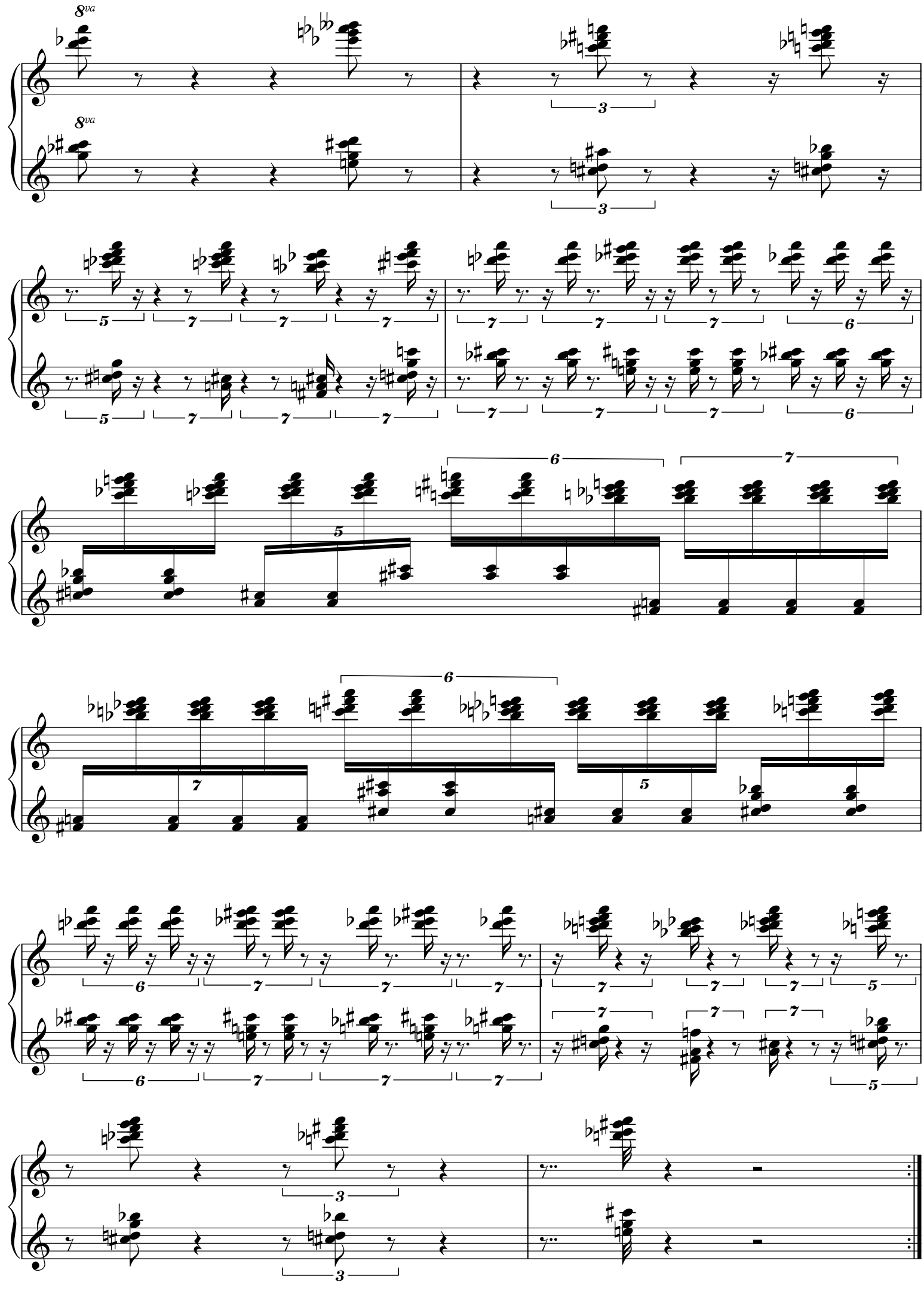


6. ♩ = 100



7. ♩ = 120




8va
8va

♩ = 44.5 Conclusion

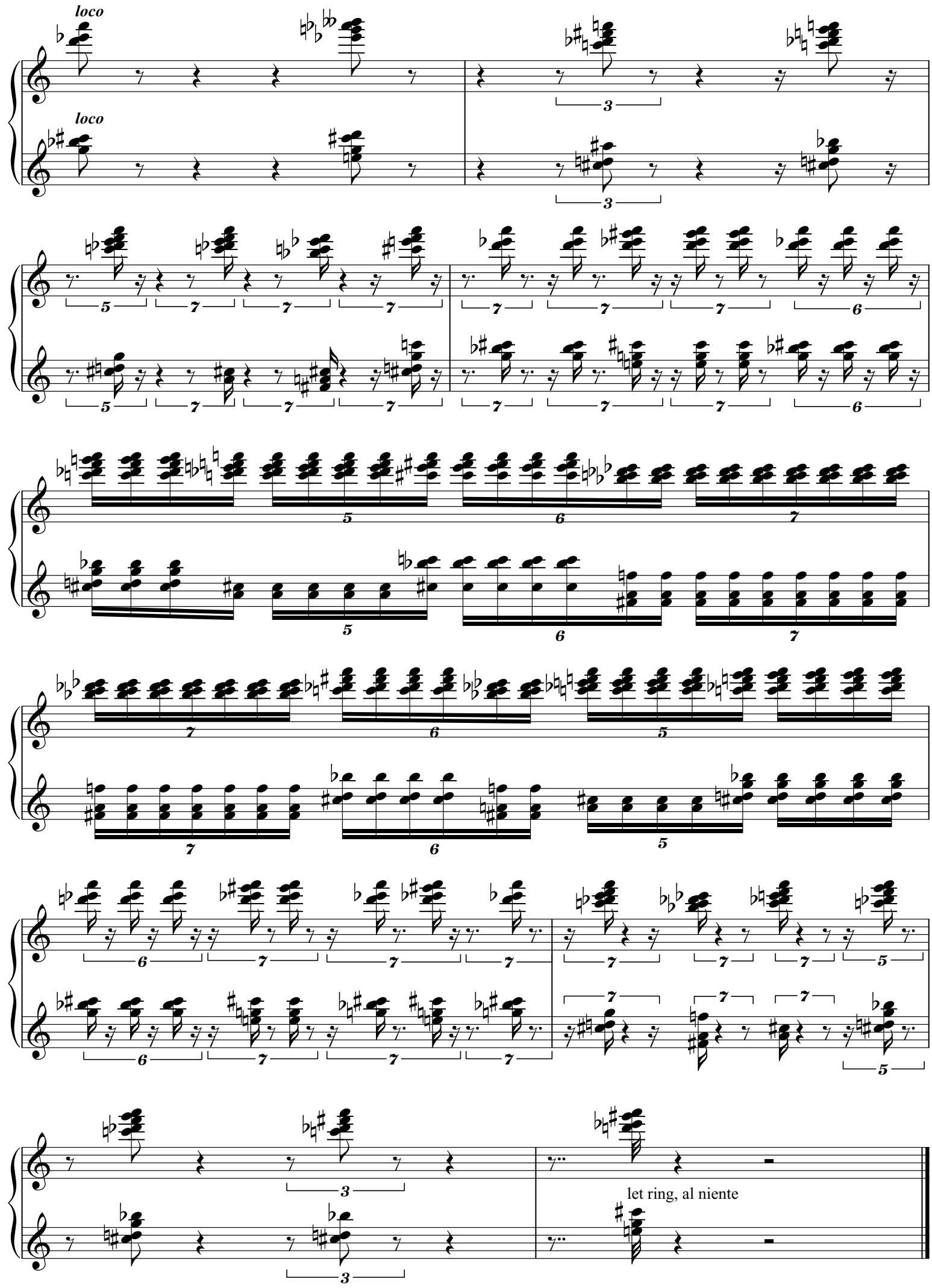


Table of time, sections, tempi and registers

Percussion 1	Section	bpm	Octave	Percussion 2	Section	bpm	Octave	Piano 1	Section	bpm	Octave	Piano 2	Section	bpm	Octave
0:00	**Introduction**	43	7	0:00	**Introduction**	43	6	0:00	**Introduction**	43	6 7	0:00	**Introduction**	43	5 6
0:56	**Section 1** (start)	**60**	7	**0:56**	**Section 1** (start)	**120**	7	**0:56**	**Section 1** (start)	**40**	6 7	**0:56**	**Section 1** (start)	**130**	6 7
1:14	bar 5, beat 3		7	1:14	bar 10, beat 1		7	1:14	bar 4, beat 1		6 7	1:14	**Section 2** (idem)	**70**	5 6
			7	1:16	**Section 2** (idem)	**120**	6				6 7				5 6
1:36	**Section 2** (idem)	**80**	6	1:36	**Section 3**	**100**	5	1:36	bar 7, beat 3		6 7	1:36	bar 7, beat 3		5 6
			6	1:48	bar 6, beat 1		5				6 7	1:48	**Section 3**	**40**	4 5
1:56	bar 7, beat 3		6	1:56	bar 9, beat 2		5	1:56	**Section 2** (idem)	**70**	5 6	1:56	bar 2, beat 2		4 5
			6	2:00	**Section 4**	**80**	3 4	2:00			5 6				4 5
2:06	**Section 3**	**100**	5	2:06	bar 3, beat 1		3 4	2:06	bar 3, beat 4		5 6	2:06	bar 3, beat 4		4 5
2:30	**Section 4**	**120**	3 4	2:30	**Section 5**	**60**	3 4	2:30	**Section 3**	**130**	4 5	2:30	bar 7, beat 4		4 5
2:48	bar 10, beat 1		3 4	2:48	bar 5, beat 3		3 4	2:48	**Section 4**	**120**	3 4	2:48	**Section 4**	**60**	3 4
2:50	**Section 5**	**120**	3 4				3 4	2:50	bar 1, beat 2		3 4	2:50	bar 1, beat 2		3 4
3:09	bar 10, beat 4		3 4				3 4	3:09	**Section 5**	**120**	3 4	3:09	bar 6, beat 1		3 4
3:10	**Section 6**	**130**	5	3:10	**Section 6**	**40**	5	3:10	bar 1, beat 3		3 4				3 4
3:28	**Section 7**	**70**	6	3:28	bar 3, beat 4		5	3:28	bar 10, beat 3		3 4	3:28	**Section 5**	**80**	3 4
3:29	bar 1, beat 2		6				5	3:29	**Section 6**	**100**	4 5				3 4
3:53	bar 8, beat 1		6	3:53	bar 8, beat 2		5	3:53	**Section 7**	**80**	5 6	3:53	bar 9, beat 1		3 4
			6	3:58	bar 9, beat 1		5				5 6	3:58	**Section 6**	**100**	4 5
4:03	**Section 8**	**40**	7	4:03	bar 9, beat 4		5	4:03	bar 4, beat 3		5 6	4:03	bar 2, beat 4		4 5
			7	4:10	**Section 7**	**70**	6				5 6				4 5
4:23	bar 4, beat 2		7	4:23	bar 4, beat 4		6	4:23	**Section 8**	**60**	6 7	4:23	**Section 7**	**120**	5 6
			7	4:42	bar 10, beat 2		6				6 7	4:42	**Section 8**	**120**	6 7
			7	4:44	**Section 8**	**130**	7				6 7				6 7
5:03	**Section 1**	**60**	7	**5:03**	**Section 1**	**120**	7	**5:03**	**Section 1**	**40**	6 7	**5:03**	**Section 1**	**130**	6 7
5:21	bar 5, beat 3		7	5:21	bar 10, beat 1		7	5:21	bar 4, beat 1		6 7	5:21	**Section 2** (idem)	**70**	5 6
			7	5:23	**Section 2** (idem)	**120**	5 6				6 7	5:23			5 6
5:43	**Section 2** (idem)	**80**	6	5:43	**Section 3**	**100**	4 5	5:43	bar 7, beat 3		6 7		bar 7, beat 3		5 6
			6	5:55	bar 6, beat 1		4 5				6 7	5:55	**Section 3**	**40**	4 5
6:03	bar 7, beat 3		6	6:03	bar 9, beat 2		4 5	6:03	**Section 2** (idem)	**70**	5 6	6:03	bar 2, beat 2		4 5
			6	6:07	**Section 4**	**80**	3 4				5 6				4 5
6:13	**Section 3**	**100**	5	6:13	bar 3, beat 1		3 4	6:13	bar 3, beat 4		5 6	6:13	bar 3, beat 4		4 5
6:37	**Section 4**	**120**	3 4	6:37	**Section 5**	**60**	3 4	6:37	**Section 3**	**130**	4 5	6:37	bar 7, beat 4		4 5
6:55	bar 10, beat 1		3 4	6:55	bar 5, beat 3		3 4	6:55	**Section 4**	**120**	3 4	6:55	**Section 4**	**60**	3 4
6:57	**Section 5**	**120**	3 4				3 4	6:57	bar 1, beat 2		3 4	6:57	bar 1, beat 2		3 4
7:15	bar 10, beat 4		3 4				3 4	7:15	**Section 5**	**120**	3 4	7:15	bar 6, beat 1		3 4
7:17	**Section 6**	**130**	5	7:17	**Section 6**	**40**	5	7:17	bar 1, beat 3		3 4				3 4
7:35	**Section 7**	**70**	6	7:35	bar 3, beat 4		5				3 4				3 4
7:35	bar 1, beat 2		6				5	7:36	**Section 6**	**100**	4 5	7:36	**Section 5**	**80**	3 4
7:59	bar 8, beat 1		6	7:59	bar 8, beat 2		5	7:59	**Section 7**	**80**	5 6	7:59	bar 9, beat 1		3 4
			6	8:05	bar 9, beat 1		5				5 6	8:05	**Section 6**	**100**	4 5
8:10	**Section 8**	**40**	7	8:10	bar 9, beat 4		5	8:10	bar 4, beat 3		5 6	8:10	bar 2, beat 4		4 5
			7	8:17	**Section 7**	**70**	6				5 6				4 5
8:29	bar 4, beat 2		7	8:29	bar 4, beat 4		6	8:29	**Section 8**	**60**	6 7	8:29	**Section 7**	**120**	5 6
			7	8:49	bar 10, beat 2		6				6 7	8:49	**Section 8**	**120**	6 7
			7	8:51	**Section 8**	**130**	7				6 7				6 7
9:10	**Conclusion**	**43**	7	**9:10**	**Conclusion**	**43.5**	7	**9:10**	**Conclusion**	**44**	6 7	**9:10**	**Conclusion**	**44.5**	6 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