Kelvin Thomson

shards of TiME

for flute and cello

2010

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shards of TiME was composed for a composition workshop at
Royal Holloway, University of London.

The first performance was given by
Rowland Sutherland (flute, piccolo, alto flute), and Clare O' Connell (cello) at
Royal Holloway, University of London on 25th October, 2010.

Duration: c. 7 minutes

Performance materials available from the composer

Instrumentation

Flute (piccolo and alto flute)
Violoncello

This is a transposed score

Performance instructions

Flute: a low B key is required.

Cello: the pitched notes in bars 62 to 71 are to be played as a funky ‘slap-bass’ guitar, while the unpitched ‘hand slaps’ are to be thought of as snare drum hits on beats 2 and 4.

Repeat bars have been included for flute player’s instrument changes and on the occasion when the cellist needs to dispense with the bow.

Programme note

Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
If all time is eternally present
All time is unredeemable.
What might have been is an abstraction
Remaining a perpetual possibility
Only in a world of speculation.

From T.S. Eliot *Four Quartets*

shards of TiME was initially inspired by Burnt Norton, the first poem in Eliot's *Four Quartets* which deals with the peculiar cyclical, interconnected and intangible nature of time. The proximity of The Shard (a ninety-storey tower under construction at London Bridge) and Southwark Cathedral gives an opportunity for a meditation on time. The Shard – its history still to be made, will dwarf the cathedral with its 1000-year history. But the design of the Shard seems to be a grotesque enlargement of the cathedral's tower, as if the Shard is a spire of an enormous underground cathedral.

shards of TiME is a fusion and layering of a number of sources, references and allusions including: the *Goldberg Variation*s structural model of theme, contemporary dance movement, virtuosic section and canon; a Hebridean folk-song 'The sea-god of the land under waves'; Mahler's Piano Quartet; Cullinane's Diamond theorem and 24 permutations.

KT

for Angus

shards of TiME

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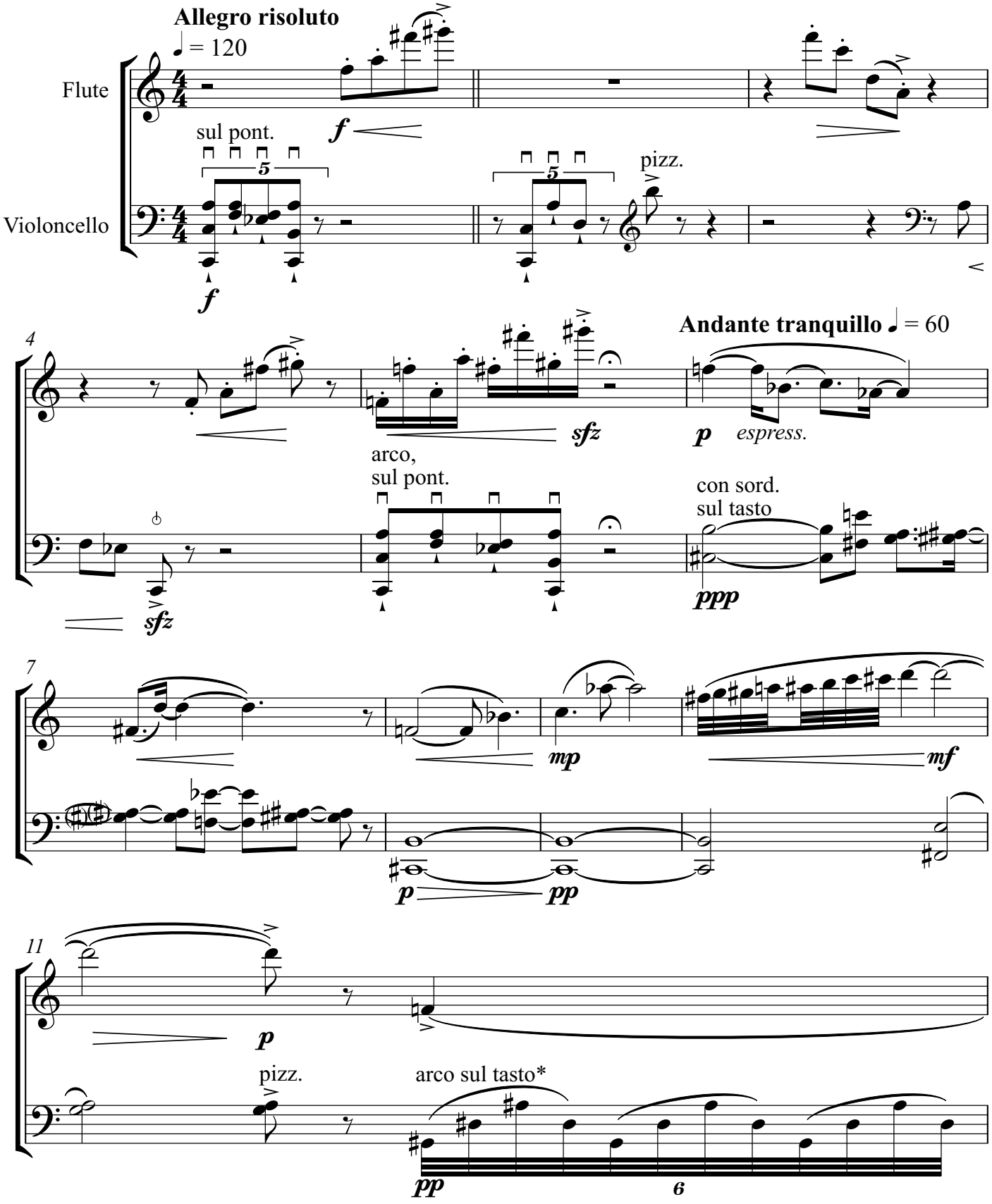

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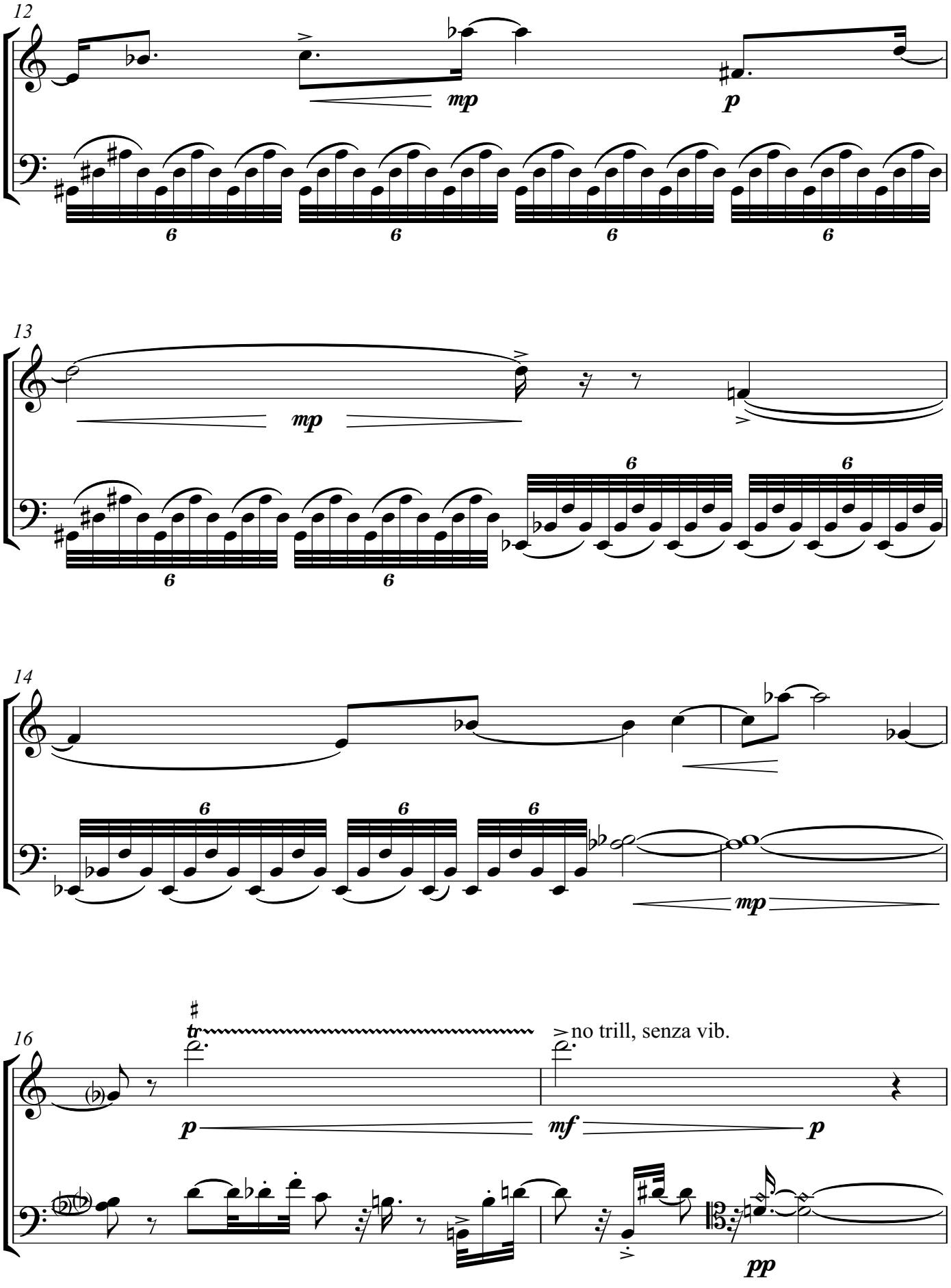
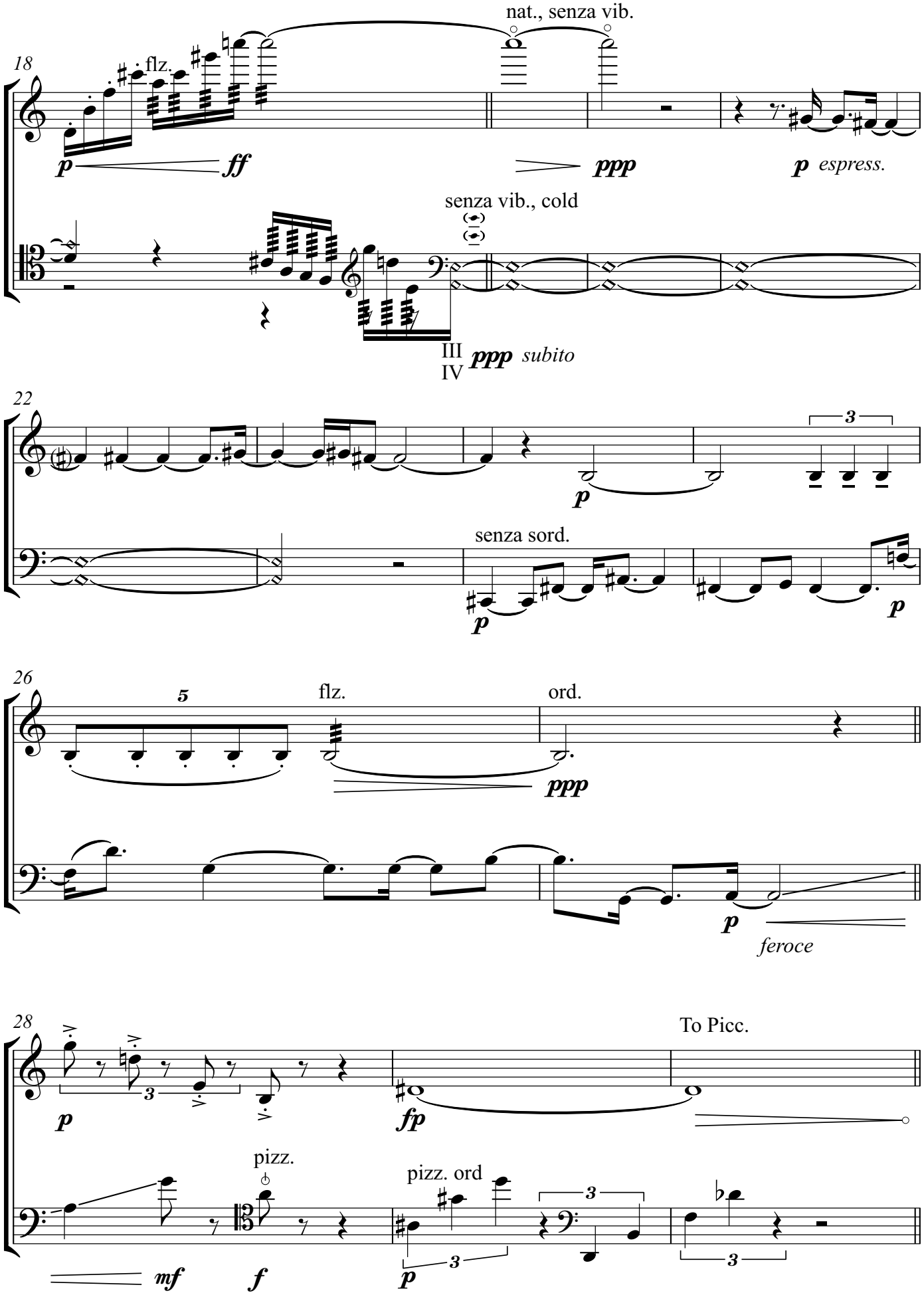
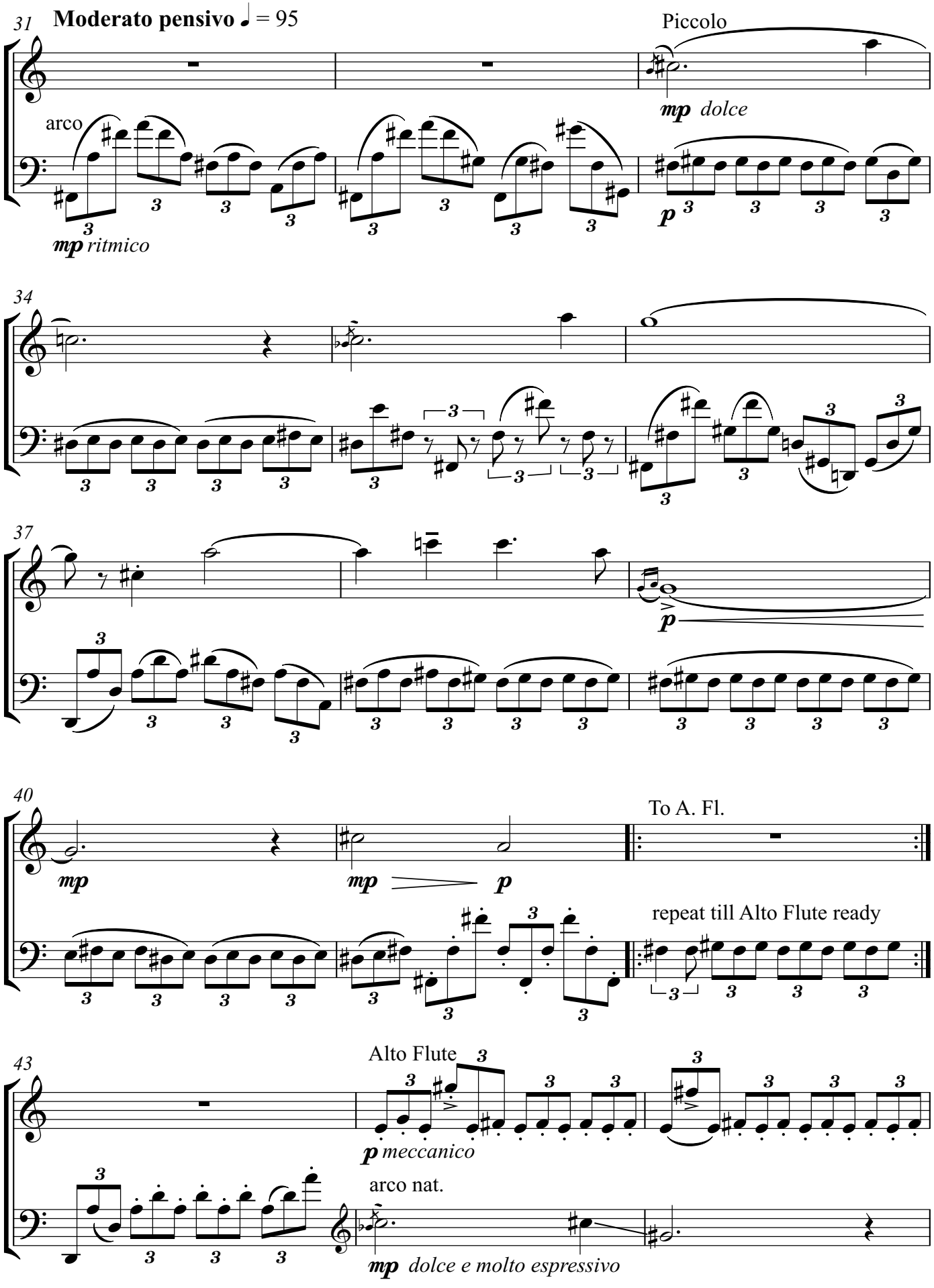
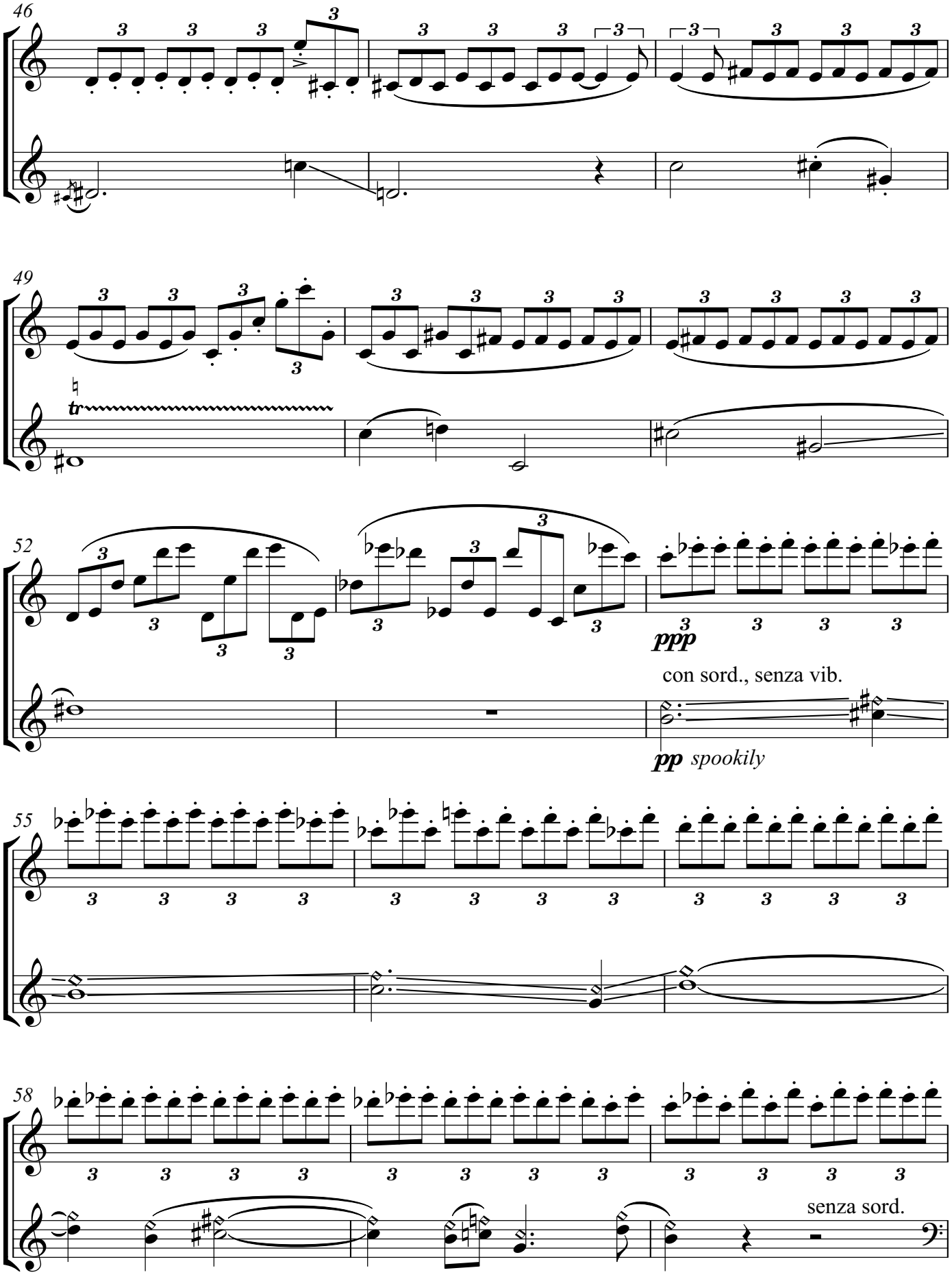


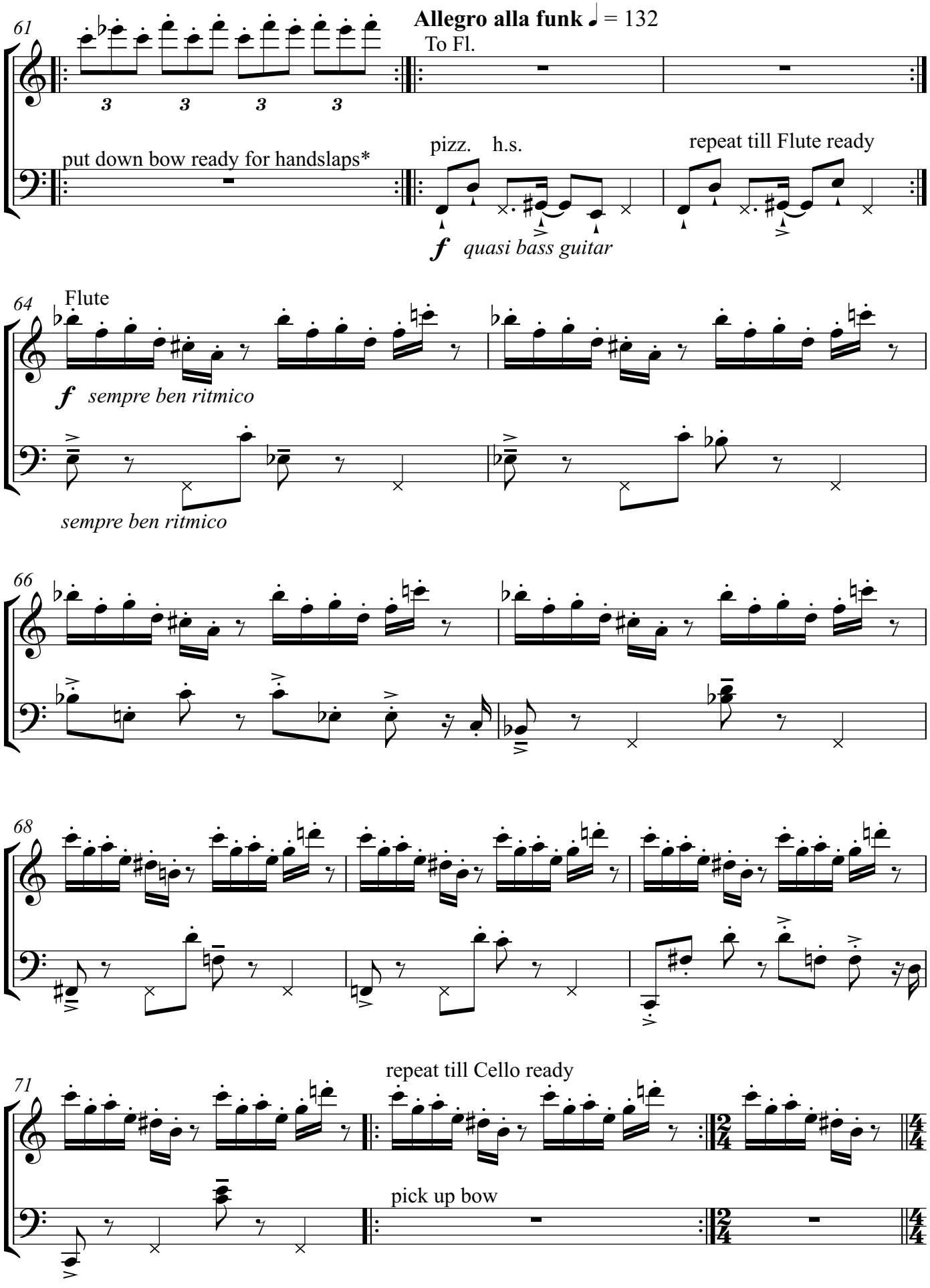
* as thin a sound as possible like a sustained chord

Andante pensivo ♩ = 72

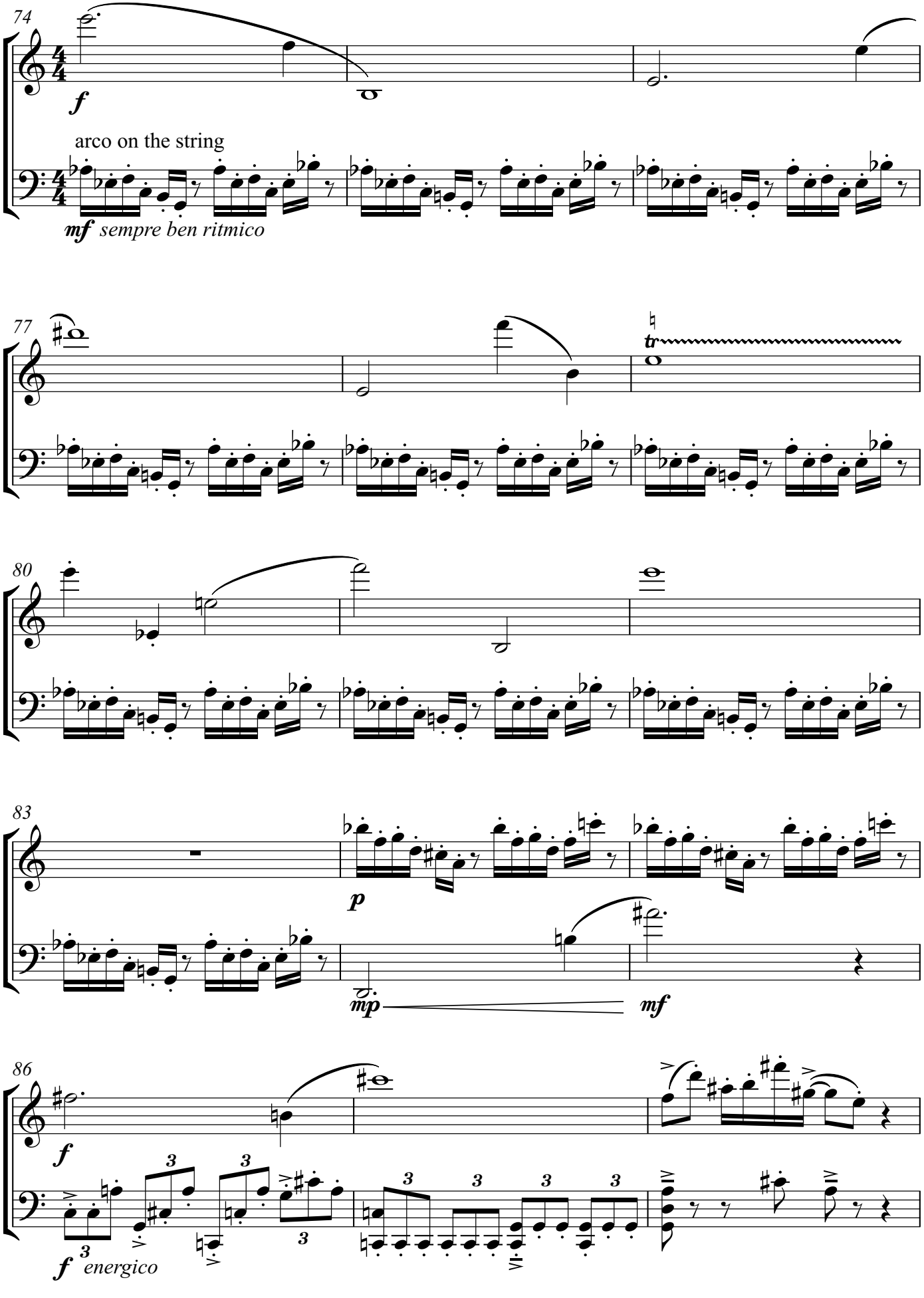


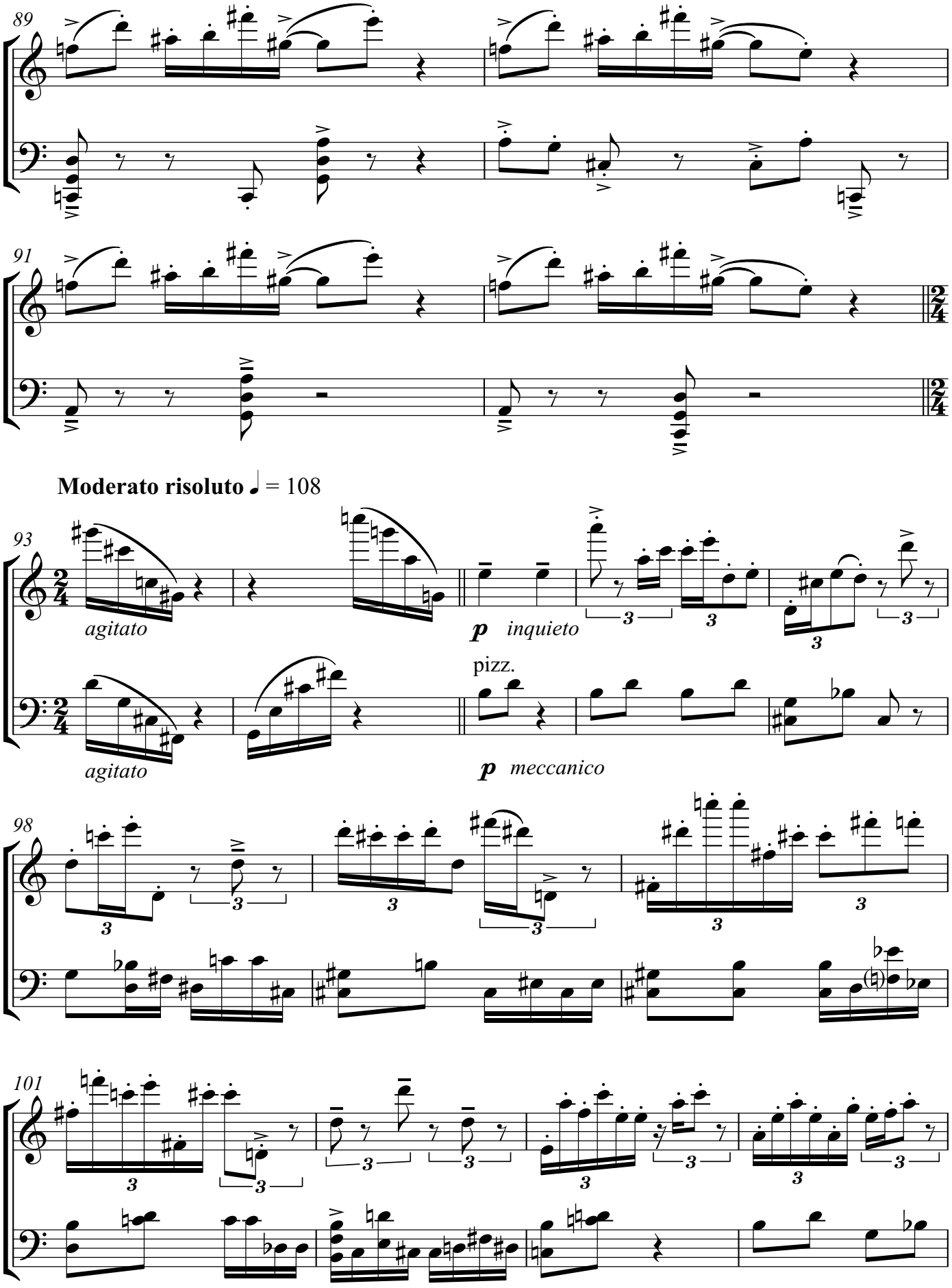

31
Moderato pensivo ♩ = 95
Piccolo
mp dolce
arco
mp ritmico
p
34
37
p
40
mp
mp
p
To A. Fl.
repeat till Alto Flute ready
43
Alto Flute
p meccanico
arco nat.
mp dolce e molto espressivo

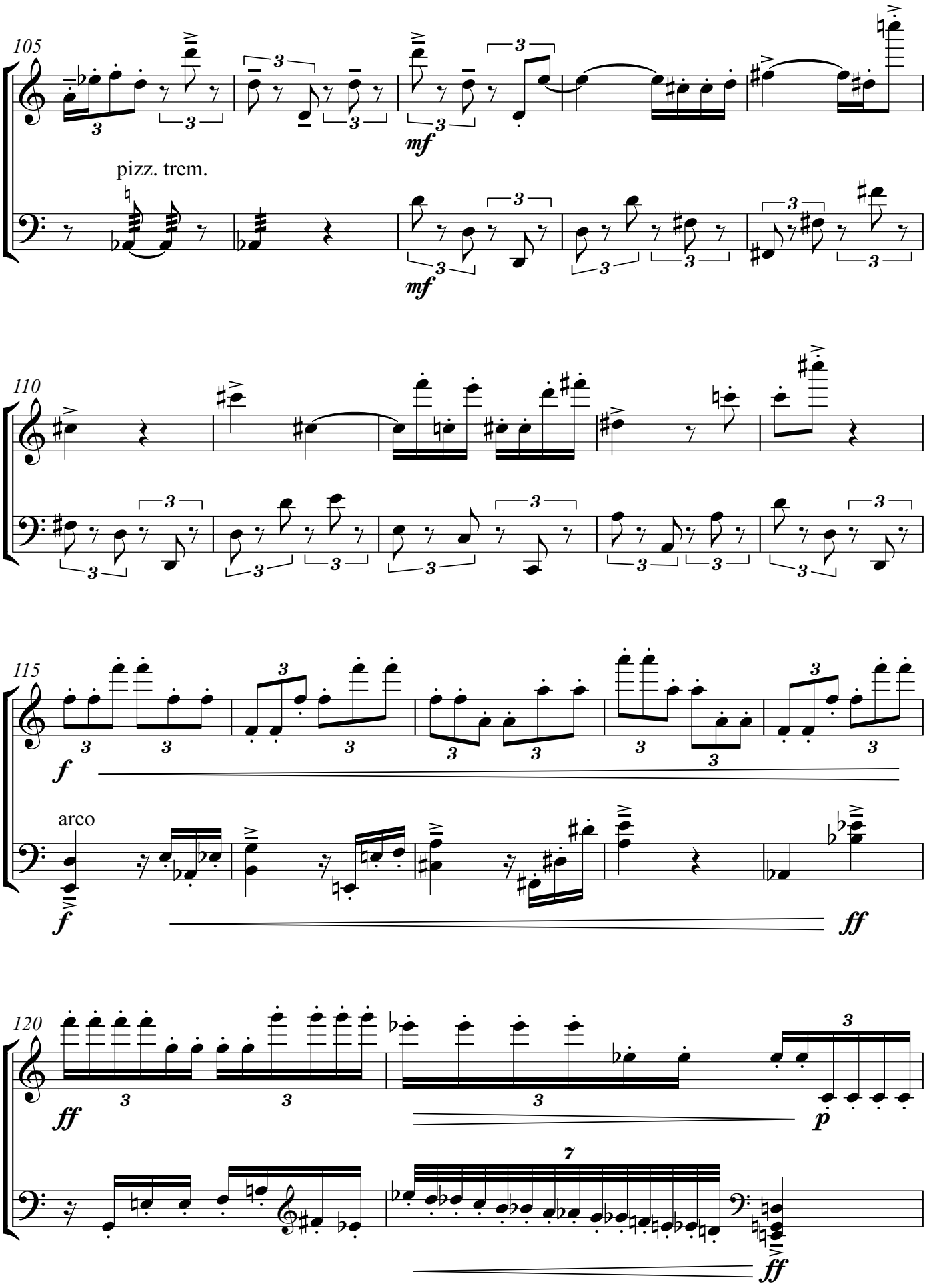

46
49
tr
52
ppp
con sord., senza vib.
pp spookily
55
58
senza sord.

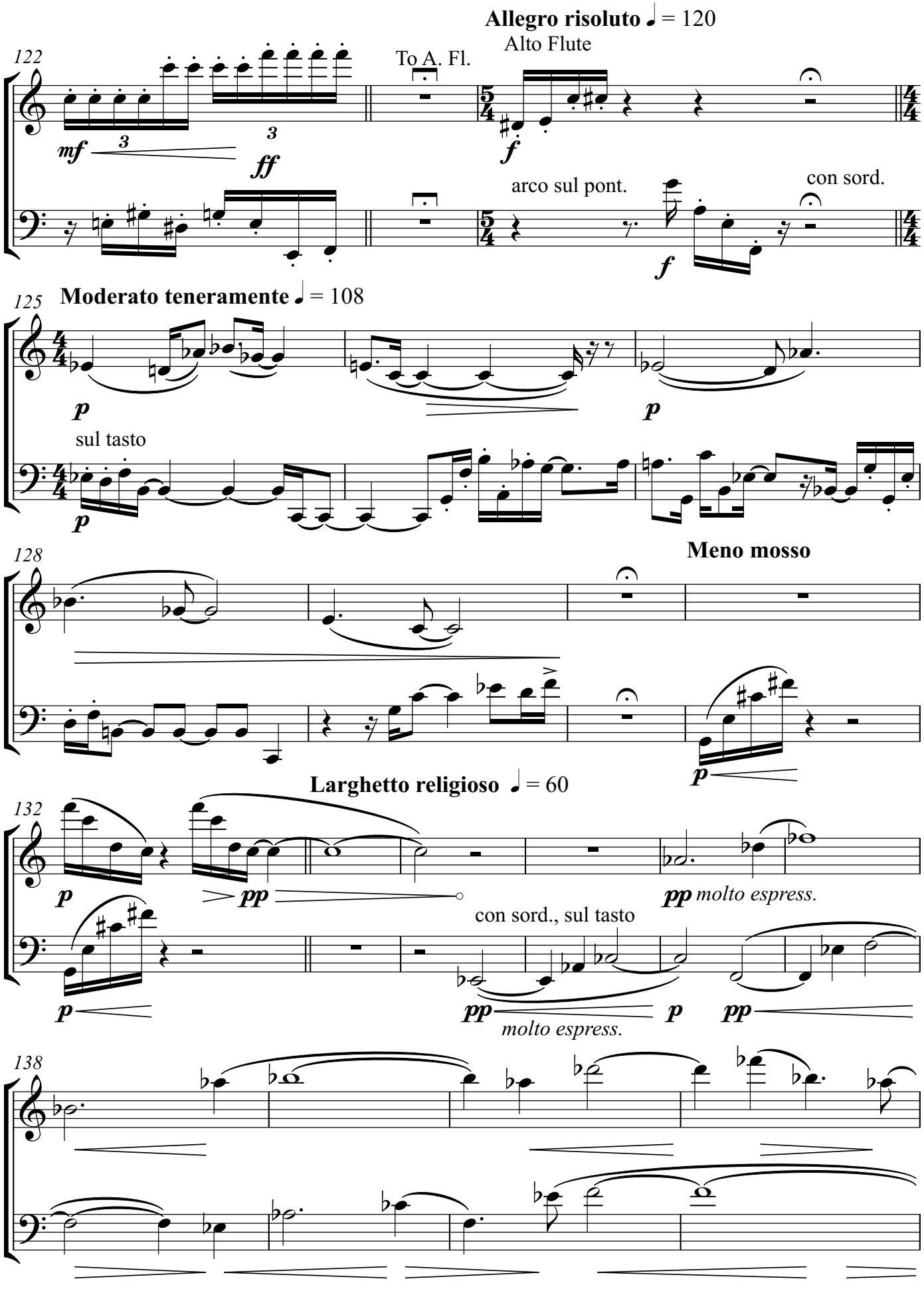


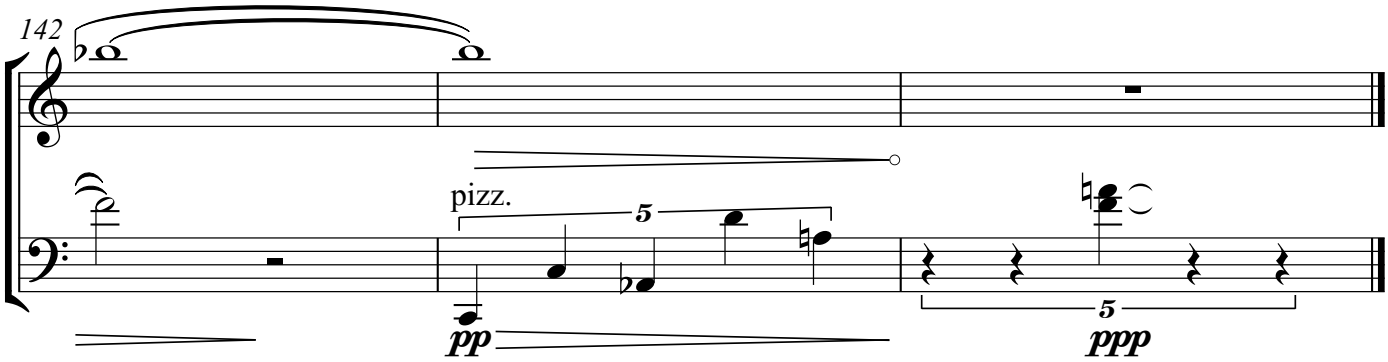
* crossed notehead (h.s) = slap strings with open palm


74
f
arco on the string
mf sempre ben ritmico
77
tr
80
83
p
mp
mf
86
f
f energico


89
91
Moderato risoluto ♩ = 108
93
agitato
p inquieto
pizz.
agitato
p meccanico
98
101


105
pizz. trem.
mf
110
115
arco
f
ff
120
p
7


Allegro risoluto ♩ = 120
Alto Flute
122
To A. Fl.
mf
ff
f
arco sul pont.
con sord.
125
Moderato teneramente ♩ = 108
p
sul tasto
128
Meno mosso
Larghetto religioso ♩ = 60
132
pp
molto espress.
con sord., sul tasto
138


142
pizz.
5
pp
5
ppp