

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 Variations* 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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Allegro risoluto ♩ = 120

Flute

Violoncello

sul pont. *f*

f

pizz.

Andante tranquillo ♩ = 60

arco, sul pont. *sfz*

p espress.

con sord. sul tasto *ppp*

mp

mf

p

pp

p

pizz.

arco sul tasto*

pp

6

12

mp p

6 6 6 6

Detailed description: This system covers measures 12 and 13. The treble clef staff begins with a half note G4 (flat), followed by a quarter note G4 (flat) with an accent (>), then a quarter note F4 (flat) with a slur, and a quarter note G4 (sharp) with a slur. The bass clef staff features a continuous sixteenth-note pattern of G4 (sharp) and F4 (sharp) notes, with a '6' marking below each group of four notes. Dynamics include *mp* and *p*.

13

mp

6 6

Detailed description: This system covers measures 13 and 14. The treble clef staff has a long slur over a half note G4 (flat) with an accent (>), followed by a quarter rest, a quarter note G4 (flat) with an accent (>), and a half note G4 (flat) with a slur. The bass clef staff continues the sixteenth-note pattern with '6' markings. Dynamics include *mp*.

14

6 6 6

mp

Detailed description: This system covers measures 14 and 15. The treble clef staff has a half note G4 (flat) with a slur, followed by a quarter note G4 (flat) with a slur, a quarter note F4 (flat) with a slur, a quarter note G4 (flat) with a slur, and a half note G4 (flat) with a slur. The bass clef staff continues the sixteenth-note pattern with '6' markings, followed by a sustained chord of G4 (flat) and F4 (flat) with a slur. Dynamics include *mp*.

16

tr. no trill, senza vib.

p mf p pp

Detailed description: This system covers measures 16 and 17. The treble clef staff starts with a quarter note G4 (flat) with a slur, followed by a quarter rest, a quarter note G4 (sharp) with a trill (tr.) and an accent (>), and a quarter note G4 (sharp) with an accent (>). The bass clef staff has a quarter note G4 (flat) with a slur, followed by a quarter note F4 (flat) with a slur, a quarter note G4 (flat) with a slur, a quarter note F4 (flat) with a slur, a quarter note G4 (flat) with a slur, a quarter note F4 (flat) with a slur, a quarter note G4 (flat) with a slur, and a half note G4 (flat) with a slur. Dynamics include *p*, *mf*, and *pp*. A performance instruction reads '> no trill, senza vib.'

* as thin a sound as possible like a sustained chord

Andante pensivo ♩ = 72

nat., senza vib.

18

p *ff* *ppp* *p espress.*

senza vib., cold

III *ppp subito*
IV

22

p

senza sord.

p *p*

26

5 flz. ord.

ppp

p *feroce*

28

p 3 *fp* To Picc.

pizz. pizz. ord.

mf *f* *p* 3 3 3

31 Moderato pensivo ♩ = 95

Piccolo

mp dolce

mp ritmico

p

34

37

p

40

mp

mp \rightrightarrows *p*

To A. Fl.

repeat till Alto Flute ready

43

Alto Flute

p meccanico

arco nat.

mp dolce e molto espressivo

46

Musical notation for measures 46-48. The right hand features a complex rhythmic pattern of triplets and sixteenth notes. The left hand has a few chords and a melodic line.

49

Musical notation for measures 49-51. The right hand continues with triplets and sixteenth notes. The left hand includes a trill in the first measure.

52

Musical notation for measures 52-54. The right hand has a dense texture of triplets. The left hand has a few chords. Performance instructions are present.

ppp
con sord., senza vib.
pp spookily

55

Musical notation for measures 55-57. The right hand has a dense texture of triplets. The left hand has a few chords.

58

Musical notation for measures 58-60. The right hand has a dense texture of triplets. The left hand has a few chords. Performance instruction is present.

senza sord.

61 **Allegro alla funk** ♩ = 132
To Fl.

put down bow ready for handslaps* pizz. h.s. repeat till Flute ready
f quasi bass guitar

64 Flute

f sempre ben ritmico
sempre ben ritmico

66

68

71 repeat till Cello ready

pick up bow

* 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.* *p meccanico*

98

101

105

mf

pizz. trem.

mf

110

mf

115

f

arco

f

ff

120

ff

p

ff

Allegro risoluto ♩ = 120

Alto Flute

To A. Fl.

122

mf 3 *ff* *f* *f* *con sord.*

arco sul pont.

125 **Moderato teneramente** ♩ = 108

p sul tasto *p* *p* *p*

Meno mosso

128

p

Larghetto religioso ♩ = 60

132

p *pp* *pp molto espress.* *pp molto espress.* *p* *pp*

con sord., sul tasto

138

142

pizz.

5

pp

5

ppp