

**Simon Emmerson**

**TIME PAST IV**

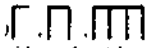

**1984**

**for soprano and tape**

for Jane Manning

SIMON EMMERSON : TIME PAST IV (1984) : (soprano and tape)

1. Timing : the score is notated proportionally. 2.5cm = 2s (30s per line). Time elapsed indications are given above the staff. The duration of any note is given by the length of the horizontal line starting at the note head, except for those notes given stems and beams eg.

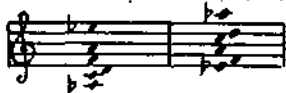
(a)  : melismatic note groups: not 'as fast as possible', but merely 'quite fast' given clear articulation. These note groups are outside the proportional notation and are not to be interpreted from their spatial presentation. Generally, the duration of these groups is taken from time before the note to which they are attached (ie. the attack points of the main melodic notes are to be adhered to as far as possible). (b)  : as (a) but 'as fast as possible' (only used at one point).

2. The text : The words are from Shakespeare's Sonnet XXX. The older English past participle '-ed' is not used except in the word 'fore-bemoaned' at 10.38. The indication [v.gl.] (for 'vowel gliss') refers to diphthong vowels which are to be 'spread' over the held note indicated: 'I' becomes 'uh-i-ee', 'sweet' becomes 's-oo-ee-t' etc. with all intermediate vowel positions.

3. Coordination with tape : the tape operator gives a signal either (a) cued from the audio track of the PCM digital via an ear piece or (b) as the length of specified coloured leader or magnetic tape (see specific tape box for details) crosses the replay head. At this point the singer starts her stopwatch (this might, of course, be remotely controlled by the tape or operator. There is a silence of 10" before the first sounds: the tape and singer begin simultaneously at 0.10, allowing the starting noises to have faded from memory. The tape and voice parts are not highly interactive : coordination should be possible through accurate stopwatches coordinated with tape start. However, assistance cues marked '↓' (placed between the voice and tape staves give some aural pointers for the singer's benefit at points where accurate coordination is desirable.

4. Notation of the tape part : the tape part is summarised on a double staff beneath that for the singer. The notation indicates general pitch and timing information only: the staves are not associated with 'left/right' or 'up/down' and are laid out for convenience of following only.

5. Performance notes : the work is based primarily on one hexachord in two transpositions:



On the tape, each of these is 'retuned' to lie on the harmonic series of two low pitches: B flat (harmonics 7,9,10,12,15,21) and F a fifth higher (harmonics 7,8,10,12,13,19). The singer should attempt to retune to these, as they occur frequently on the tape, but should not be unduly worried at any resulting slight mismatches in intonation (especially in section 1(q)). Accidentals apply only to the notes they immediately precede (though some 'reminders' are given).

Section 1 (0.00-6.10) : a slow steady build up of tension. Break indications ('?') are given at those points where a sharp break must be made. Any point between phrases may be used for a breath whenever necessary.

Section 2 (6.10-9.00) : the voice, as indicated, moves freely between 'full tone', 'breath tone' and 'stage whisper' (very roughly pitched and highly enunciated), against a dense echo texture on the tape. Presentation not to be too theatrical, but projection to be at a maximum.

Section 3 (9.00-11.02) : a 'naive' melancholy, the melodies simple and understated, the tape subdued in accompaniment.

Section 4 (11.02-12.30) : carries on in spirit from Section 3 but 'resolving' (F to B flat) to some sort of repose.

6. Diffusion : the work has been designed to be performed with the singer unamplified, but in some large halls, sound reinforcement (ie. no close mics!) may be used.

The dynamic range on tape is set such that the high points (conclusion of Section 1 through Section 2) should be very dominant with the voice struggling to be perceived. The quietest sounds on tape should be barely audible accompanying the singer. The sound director must judge these extremes for the hall and follow from score the necessary changes which he has worked out in rehearsal. The singer must be positioned equidistant between the two loudspeaker groups.

Programme Note

Time Past IV, for soprano and tape, was written between January and June 1984 in response to a commission from Jane Manning with funds made available by the Arts Council of Great Britain. It won first prize at the Bourges Electroacoustic Awards 1985.

Short vowels and consonants were recorded and fed into a Fairlight Computer Music Instrument. These were manipulated, using the computer, into echoes, drones and textures. The work was assembled in the analog studio with a small amount of additional treatment.

The text is from Shakespeare's Sonnet XXX :

When to the sessions of sweet silent thought  
I summon up remembrance of things past,  
I sigh the lack of many a thing I sought,  
And with old woes new wail my dear times' waste.  
Then can I drown an eye unus'd to flow,  
For precious friends hid in death's dateless night,  
And weep afresh love's long since cancell'd woe,  
And moan the expense of many a vanish'd sight.  
Then can I grieve at grievances foregone,  
And heavily from woe to woe tell o'er  
The sad account of fore-bemoaned moan,  
Which I new pay as if not paid before.  
But if the while I think on thee, dear friend,  
All losses are restored and sorrows end.

The work is in the form of a melancholic reverie, and is based on two transpositions of a single hexachord each retuned (on the tape) to lie on the harmonic series of low fundamentals of B flat and F. The overall structure follows a 'natural' cadence (B flat - F - B flat) during the 12'30" of the work.

Time Past IV is dedicated to Jane Manning in great admiration. The tape was realised in the Electroacoustic Music Studio at City University, London.

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(Score edited July 1988 with the assistance of Jane Manning.)

Simon Emmerson

Time Past IV

0.00 0.10 0.20

V

Clock start  
Tape Start

*p*

Si- -le- -nt' though- -t Si- -le- -nt' though- -t Re-

T

'WAVES AND ECHOES'

0.30 0.40 0.50

V

*mp (dolce)* *p*

-me- -embra- -nce Si- -le- -nt' though- -t Re- -me- - (e)-m- -brance my- dear- times- waste Si-

T

1.00 1.10 1.20

V

*mp* *p* *mp*

-(i)- -le -nt' though- -t Re- -me- -embra- -nce I- saugh- -t my dear times waste Si- -le-

T

1,30 1,40 1,50

V *mf* *quasi 3* *mp*

- (e) - nt' though - t Re - me - (e) m - brance O - f ma - ny a thi - ng I sough - t my dear ti - mes waste O -

T

2,00 2,10 2,20

V *mp* *mf* *quasi 3*

- (o) f sw - ee - t Si - (i) - le - nt' though t' Re - me - (e) m - brance O - f ma - ny a thi ng I sough - t my dear times wa -

T

2,30 2,40 2,50

V *mp* *mf* *quasi 3*

- (a) - ste O - f sw - ee - t Si - le - nt' though - t Re - mem - (m) - brance O - f ma - ny a thi - ng I sough - t new wai -

T

3.00 3.10 3.20

(with increasing intensity of expression)

*mf* *quasi 3*

V (ai)-l my dear ti-mes wa-ste O-f swee-t Si- -lent though- -t I su- -mmon u- -p Re- -me- -m-brance O- -f ma-ny a thi- -ng I

T 'DRONES': (pp)

3.30 3.40 3.50

V (I) sough- -t new wai- -l my dear ti- mes wa- ste whe- n to the se- -ssions O- -f swee- -t Si- -lent though- -t I su- mmon u- -p Re-

T *crescendo poco a poco*

4.00 4.10 4.20

V -me-m- -brance O- -f ma-ny a thing I sough- -t new wai- -l my dear wa- -ste whe- n to the se- -ssions O- -f swee- -t Si- (i) -lent though- -t I

T *crescendo poco a poco*

4.30 | | | | | | | | | | | | | | | | | | | | | |

4.40 | | | | | | | | | | | | | | | | | | | | | |

4.50 | | | | | | | | | | | | | | | | | | | | | |

V (V) su - mmon u - p Re - me - mbrane O - f ma - nya thing I sought - and with old woes new wai - l my dear times wa - ste When to the se - sions O - f

T *crescendo poco a poco*

5.00 | | | | | | | | | | | | | | | | | | | | | |

5.10 | | | | | | | | | | | | | | | | | | | | | |

5.20 | | | | | | | | | | | | | | | | | | | | | |

V swee - t Si - lent though - t I su - mmon u - p Re - me - mbrane I sigh - the lack O - f many a thi - ng I sought and with old woes new wai - l my dear

T *crescendo poco a poco*

5.30 | | | | | | | | | | | | | | | | | | | | | |

5.40 | | | | | | | | | | | | | | | | | | | | | |

5.50 | | | | | | | | | | | | | | | | | | | | | |

V times waste When to the se - sions O - f swee - t Si - lent though - t I su - mmon u - p Re - me - mbrane O - f things pa - st I sigh the lack O - f many a thing I sought and with

T *crescendo poco a poco*

6.00 6.10 6.20

V *fff* *fff* (Breath tone) (stage whisper) *ff* (full voice)

old woe-s new wai- -t my dert- -dimes wa- -ste The- -n ca- -n I draw- -n I draw- -n 'an eye

T *crescendo poco a poco* *at fff* *ppp* *crescendo poco a poco* *BREATH:* *DRONES* *diminuendo poco a poco* + *echo* [consonants]

6.30 6.40 6.50

V steady transition ---> (breath tone) ---> (stage whisper) *ff* (full voice) steady transition ---> (stage whisper) (dolce) *mf* (full voice)

ca- -n 'I draw- -n 'a- -n 'eye Un-u- -sed 'to flow I draw- -n For pre- -cious frie-

T *crescendo poco a poco* *diminuendo poco a poco* [consonants]

7.00 7.10 7.20

V *pp* (echo: senza vib.) *f* (full tone) *mp* (molto dolce e legato) *f*

-nds A- n eye u- n-used 'to flow for pre- cious frie- nds, Hi- -d 'i- n dea- -ths da- -te-less nigh- -t For pre- cious friends hid in nigh-

T *crescendo poco a poco* *diminuendo poco a poco* [consonants]

7.30 | 7.40 | 7.50

*f* *p* *mf* (*full tone: sostenuto*) *pp* (*echo: senza vib.*)

Steady transition --> (breath tone) -----> (stage whisper)

(-igh)- -t And weep a-fresh for pre-cious friends I drown i-n deaths da-tel-ess nigh-t Love's lo- -ng si- -nce ca- -nce--led woe For pre-

*crescendo poco a poco al f*  
*diminuendo poco a poco ..... al niente*

[Consonants]

8.00 | 8.10 | 8.20

*f* (*full tone*) *mf* (*stage whisper*) *f* (*full tone*)

-cious friends I drown and weep a-fresh and moan the expense And weep a fresh love's long woe long since cancell'd woe o-f many a va-nish'd sight

[Glissando]

Accelerando + Echo (poco a poco)

[Consonants]

8.30 | 8.40 | 8.50

(without overt theatrical gesture) *f* *ff* *pp*

[v.gl.] woe [v.gl.] I [v.gl.] draw-

ECHOES' END | BASS DRONE' END

[Consonants]



9.00 | | | | | 9.10 | | | | | 9.20 | | | | |

V *p* — *mf* — *f* — *mf* — *f* — *mf* — *p* *f* (but without strain)

(m) (m) — (ah) — (m) — (ah) — (m) (m) [breathe when necessary]

[steady transitions]

T *diminuendo poco a poco* *al niente*

9.30 | | | | | 9.40 | | | | | 9.50 | | | | |

V *p* — *mf* *mp* (sostenuto, senza vibr.)

(m) (m) The- -n ca- -n I grie- -ve

T

10.00 | | | | | 10.10 | | | | | 10.20 | | | | |

V (dolce ma dolente) *mf*

at grie- van- ce s fore- - go- - ne And heav-ily from woe to woe te-ll o'er the

T

10.30 10.40 10.50

V sa - - d a - ccou - nt O - ffore - be - ma - ned moa - n *mp* Whi - ch I rew pay *p* (without feeling) A - s i - f ro - t paid be -

T

11.00 11.10 11.20

V [FREEZE!] - fore

T GLISSANDO

Preview File Only

11.30 11.40 11.50

V *mp* (with lyrical intensity and full projection) (dolce) And if the whi - le I think on you dear frie - nd ALL to - sses are

T (NON GLISSANDO)

12.00

12.10

12.20

12.30

(senza diminuendo) [FREEZE!]

V

re - stor - ed      a - - nd so - - row - s      e - - n - d

T

Preview File Only