SMALL BOX OF TIME

for pedal-marimba (2013)

for Pedro Carneiro

Program note:

> YOU ARE AQUEOUS SUSPENSIONS OF MOLECULES AND SO COMPRISE A TRANSIENT MEDIUM. CAUGHT IN YOUR SMALL BOX OF TIME.—Gregory Benford, *Eater*.

One way that I consider my pieces is as preexisting 'forcefields' that the notes render audible, and this is particularly true of this, my new proportion-preoccupied pedal-marimba étude, where the ebb and flow of tempo and density is almost constant. The title, SMALL BOX OF TIME, is a line spoken by an alien entity in Gregory Benford's novel *Eater*, and I liked its concise summary of the human condition, but it also describes a marimba precisely—a wooden cage which binds time in the form of linked sounds. Structurally, SBOT contains its own *doppelgänger*; that is, all the architectural elements occur *twice*, the first time in their normal marimba garb, and the second modified by both the pedal, and tidal fluxes in the forcefield.

Performance notes:

1 —This piece requires a five-octave instrument, with damper pedal. It may also be played on a standard five-octave marimba, but when doing so players must attempt to render the *secco* effect of the pedal through stick technique.

2 —Accidentals only apply to the notes they immediately precede. For reasons of space natural signs are occasionally omitted, but modifiers are always present.

3 —There are eight levels of dynamics:

pppp—ppp—pp—p—mf—f—ff—fff

4 —The A4 original score is notated, approximately, at 3 centimetres = 1 second, excepting the second half of page 15, and page 16, which are notated at 3½ cms = 1 second. For performance it will be advisable to use an enlarged copy of the score.

5 —The pedal is indicated exactly as with a vibraphone, although it has a reverse action, like the *una corda* pedal on a piano—the more depressed the pedal, the more *secco* the sound.

6 —The piece behaves *tidally*, and should flow continuously from start to finish; no extra pauses, please.

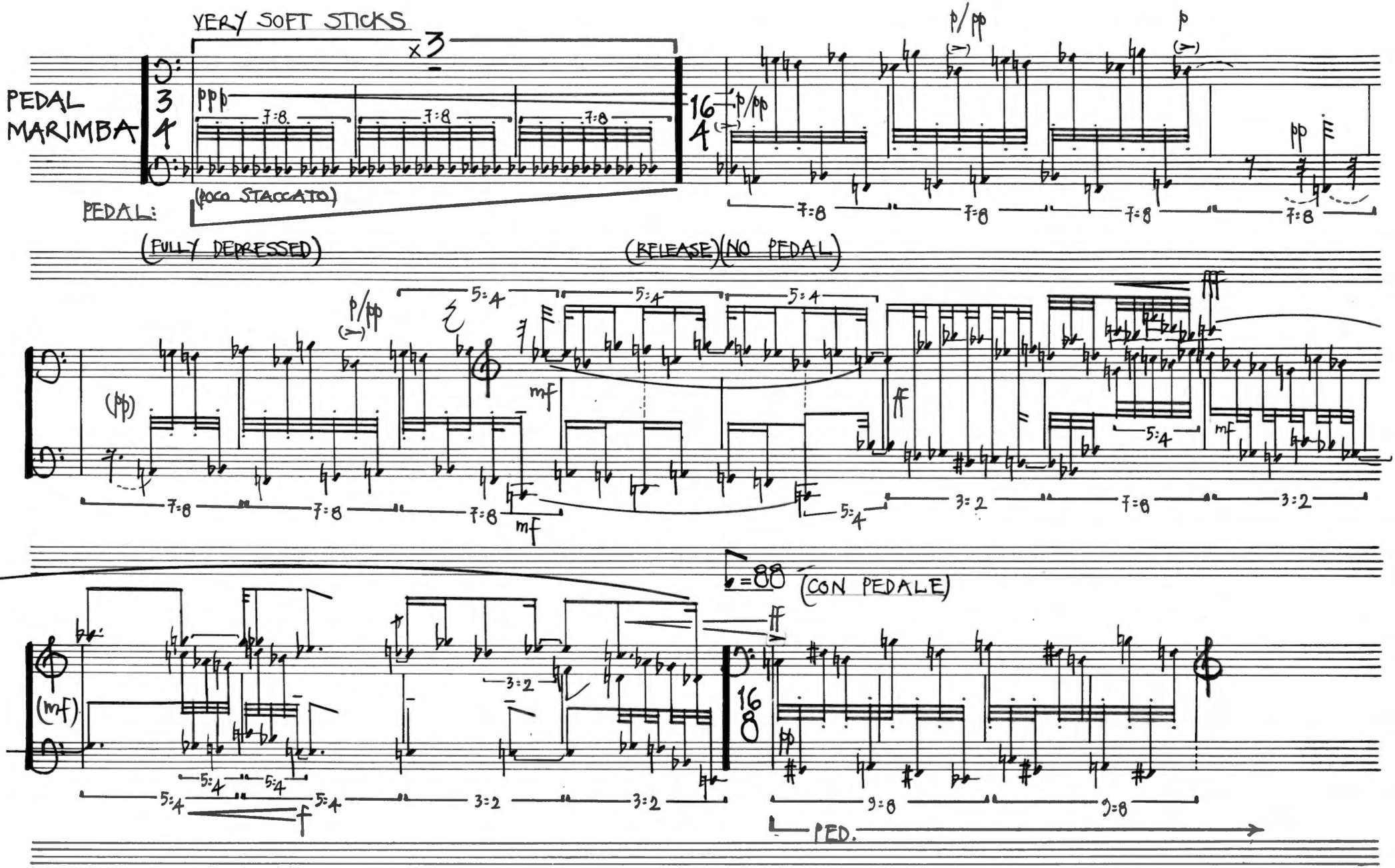
7 —While the score has been notated with some consideration to which hand will take which note, this is not mandatory, any workable solution is acceptable.

8 —Only one type of sticks is specified: very soft—meaning sticks that produce considerable lingering resonance. Players may use a wider range of sticks if desired, but stick changes must not create gaps in the flow of the music.

9 —A piano transcription of this piece appears as the sixth of the **Phase Portraits** series.

♩=56

VELOCE!



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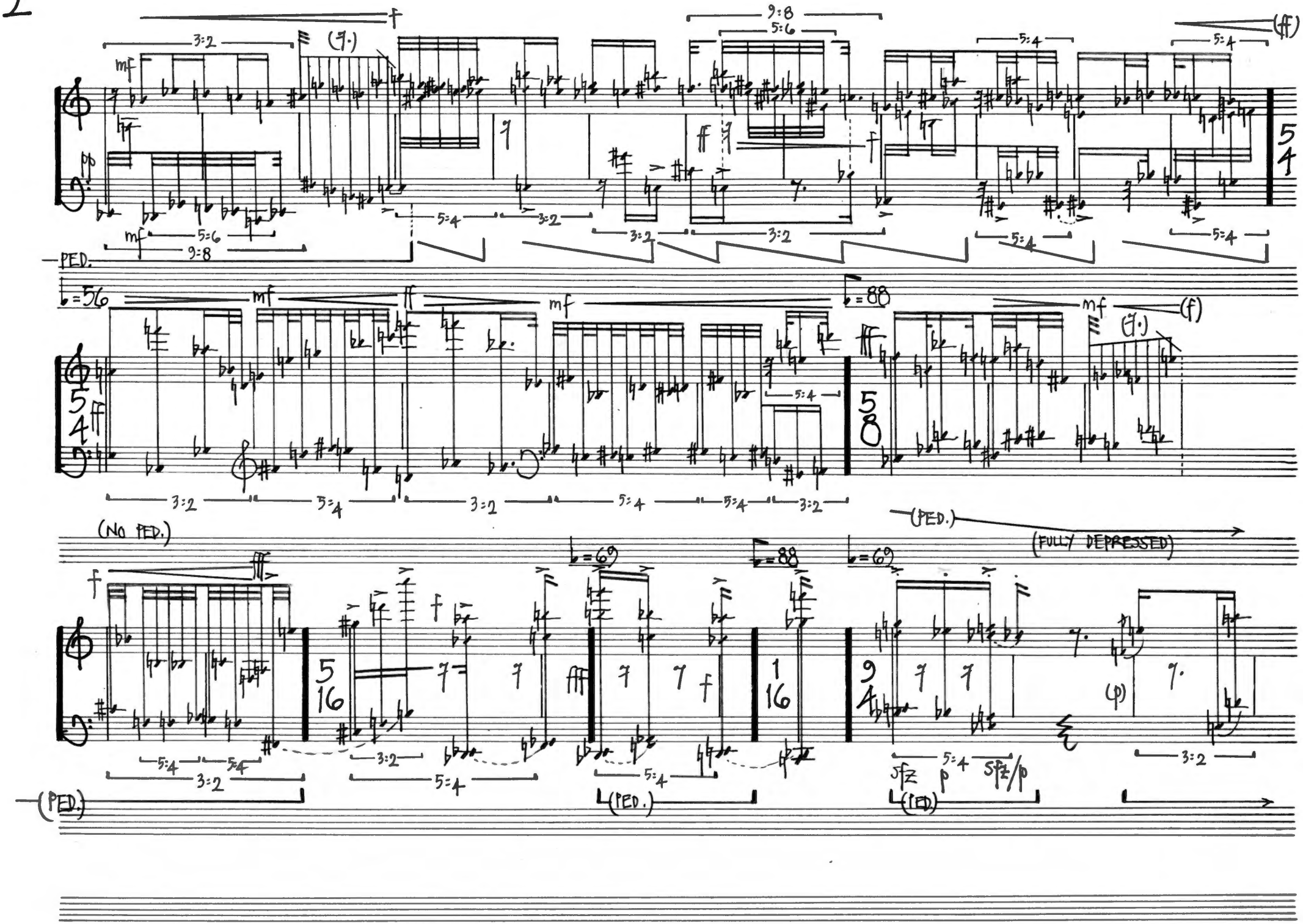
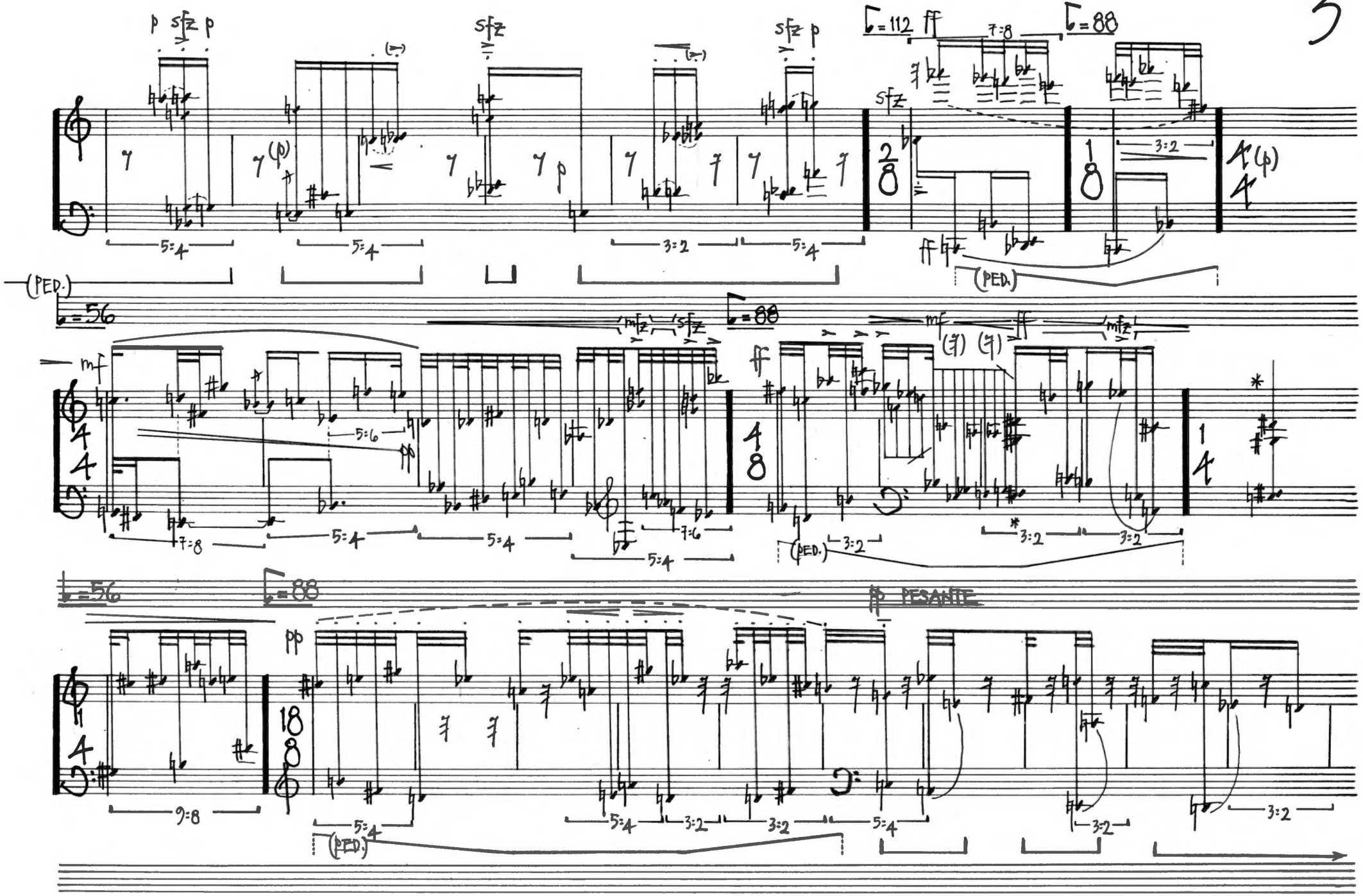
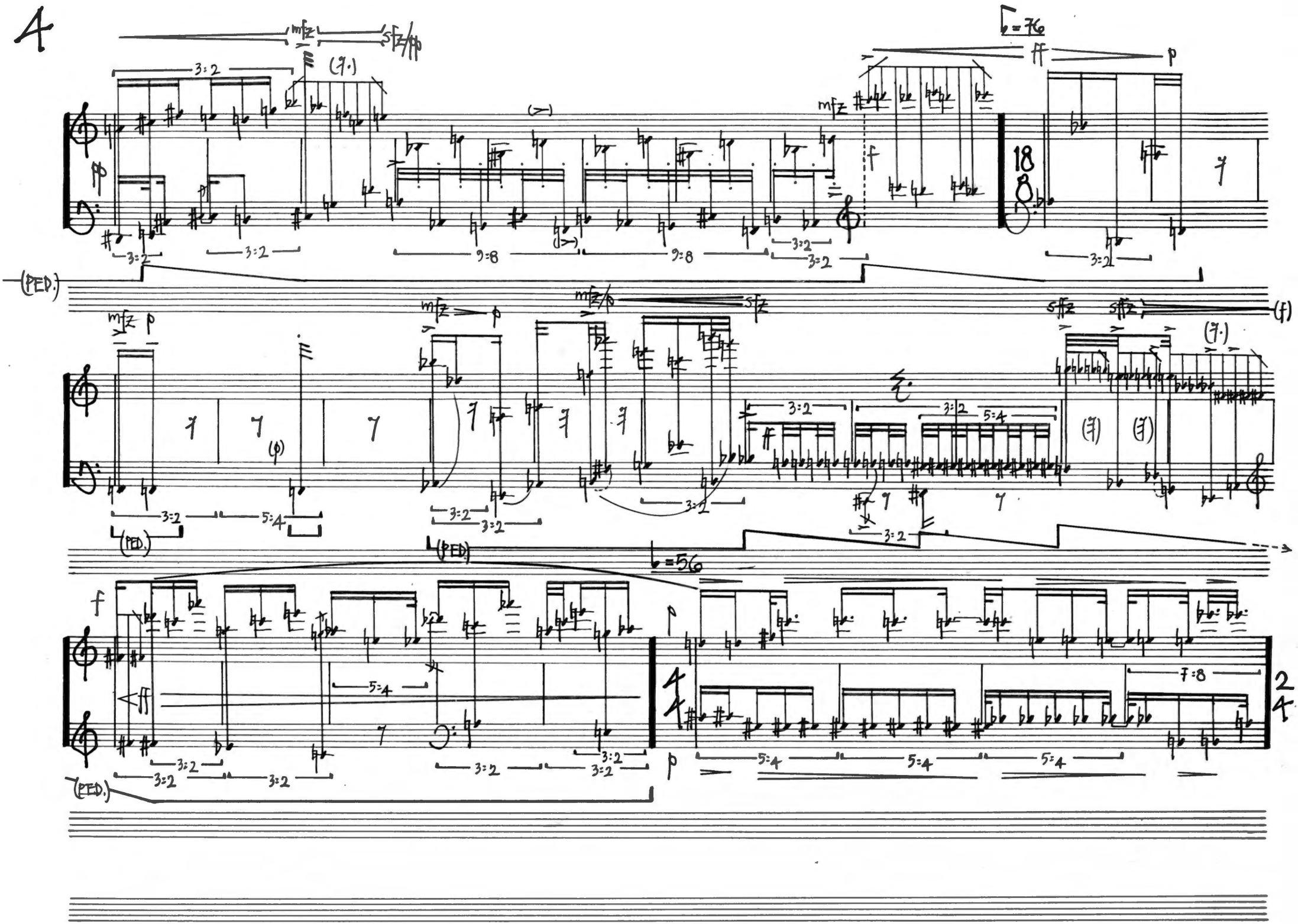
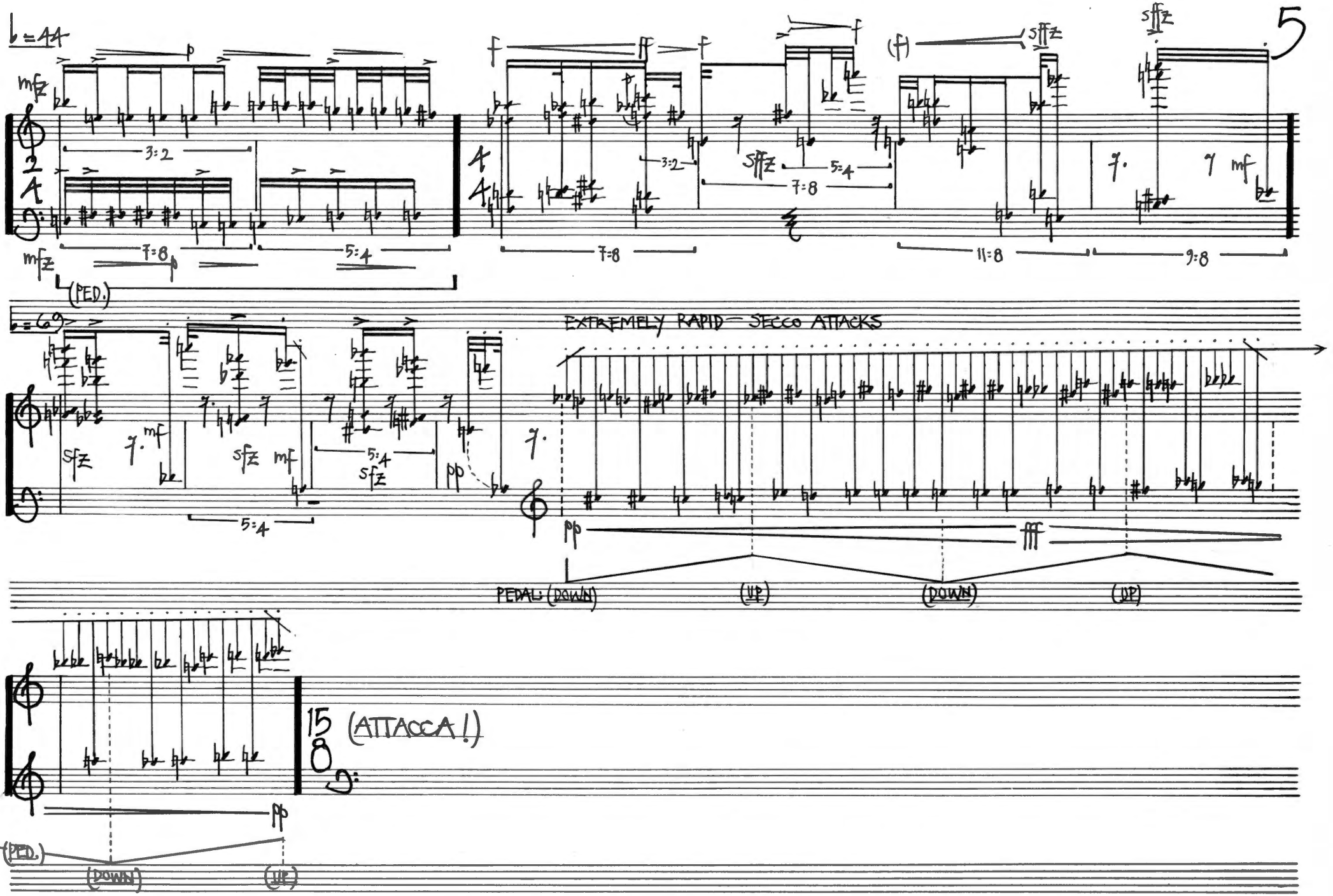
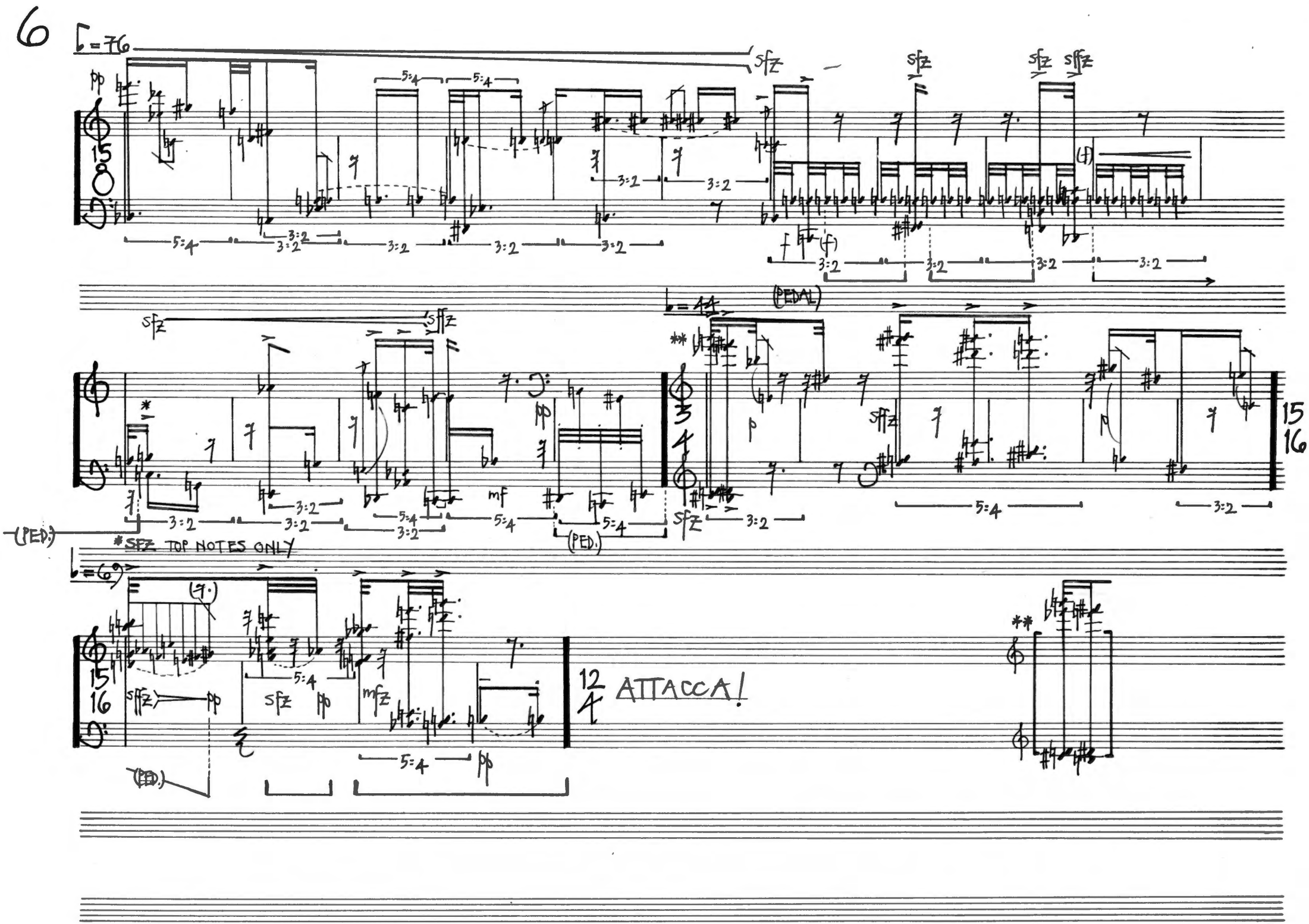
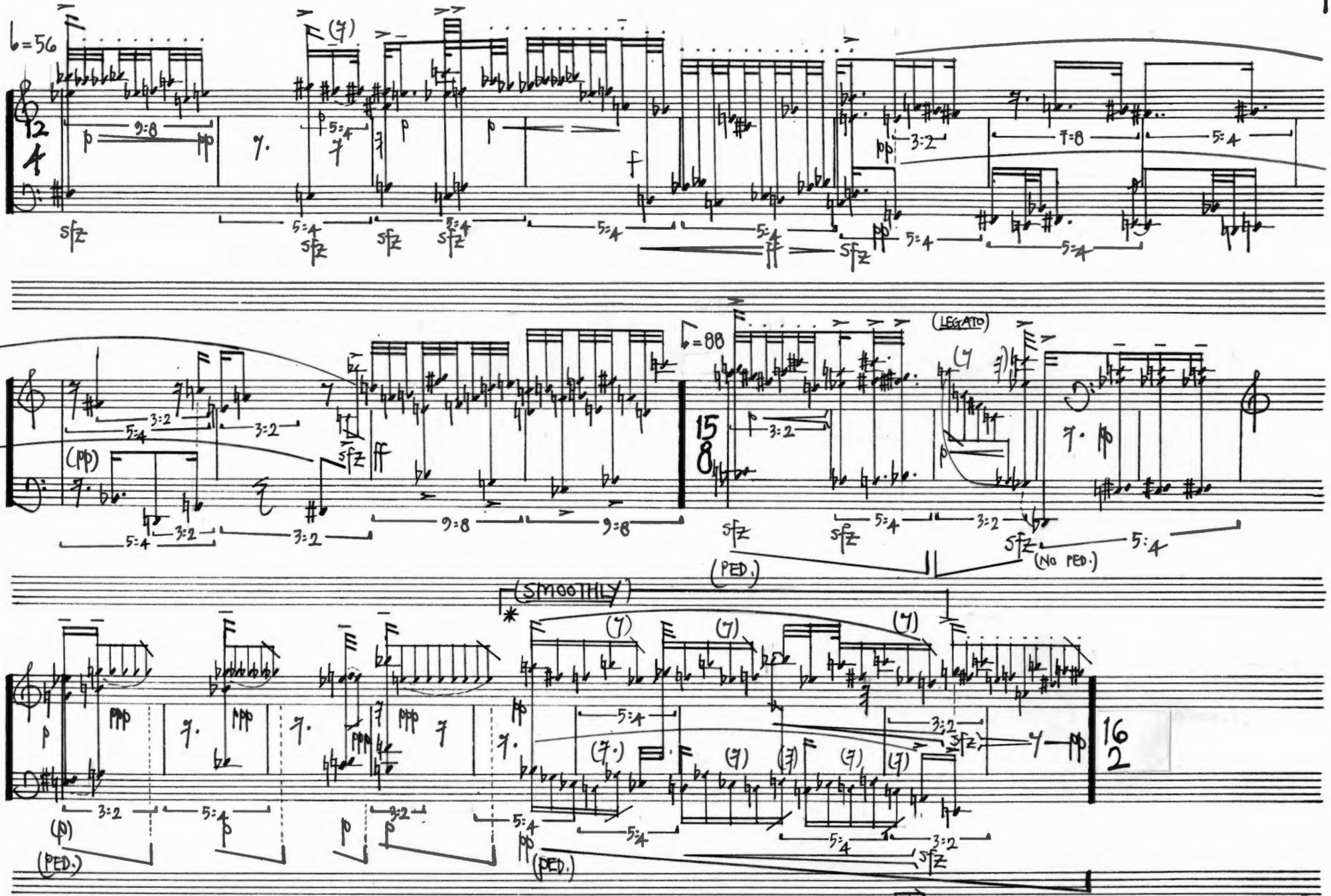

PED.
(NO PED.)
(PED.)
(FULLY DEPRESSED)
sfz
p
sfz/p


p sfz p
sfz
sfz p
♩=112 ff
7:8
♩=88
sfz
3:2
(p)
5:4
5:4
3:2
5:4
(PED.)
(PED.)
♩=56
mf
mfz
sfz
♩=88
mf
ff
mfz
5:6
pp
7:8
5:4
5:4
7:6
5:4
(PED.)
3:2
3:2
3:2
♩=56
♩=88
pp PESANTE
pp
9:8
5:4
(PED.)
5:4
3:2
3:2
5:4
3:2
3:2


4
mfz
sfz/pp
3:2
(7.)
pp
9:8
mfz
f
♭=76
ff
p
18
8
(PED.)
mfz p
mfz p
mfz/p
sfz
sffz
(f)
(p)
5:4
♭=56
f
ff
7:8
2
4

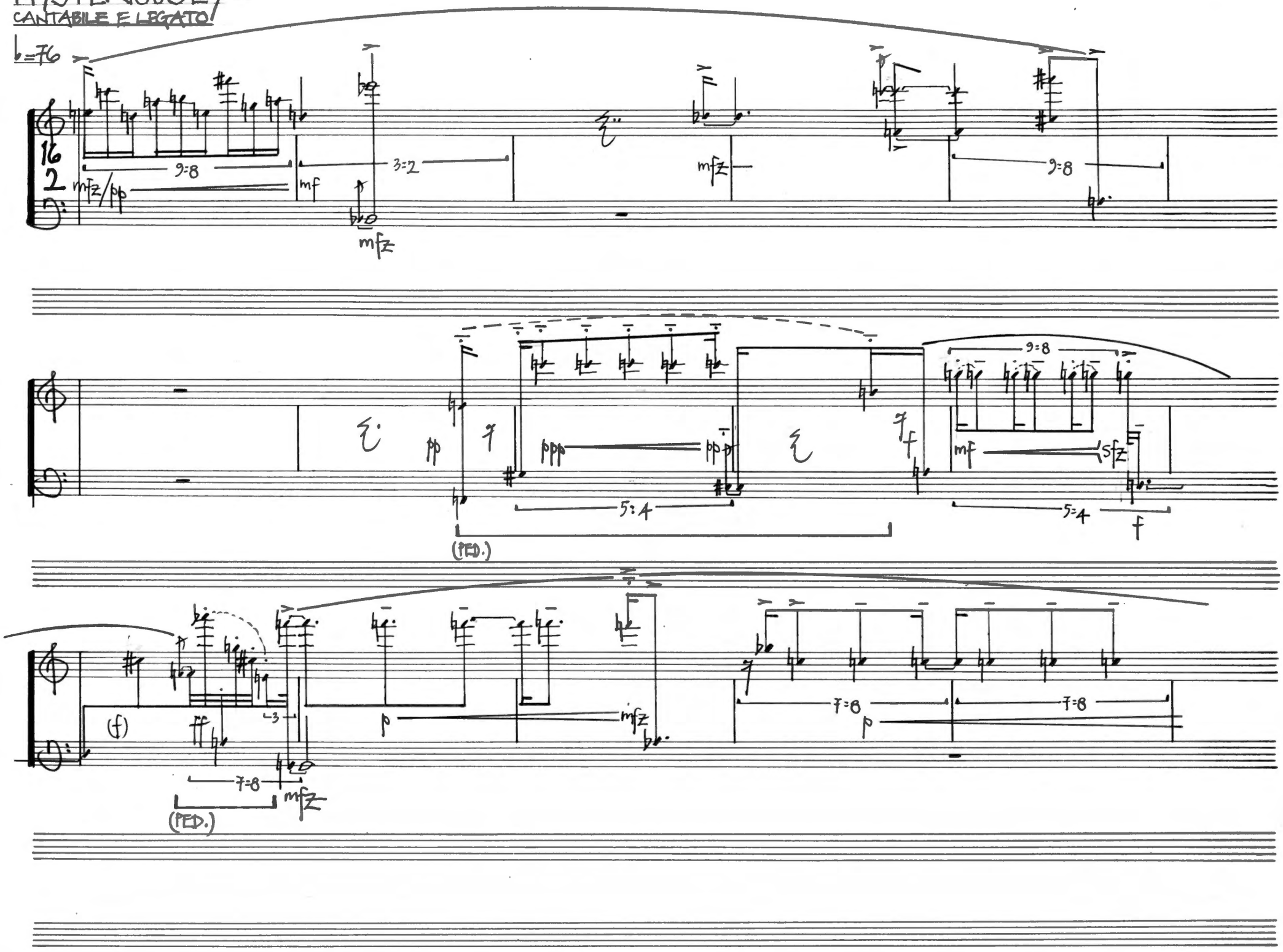

♩=44
mfz
p
3:2
7:8
5:4
(PED.)
f
ff
sffz
(f)
11:8
9:8
mf
♩=69
sfz
5:4
pp
EXTREMELY RAPID — STECCO ATTACKS
fff
PEDAL: (DOWN)
(UP)
(ATTACCA!)

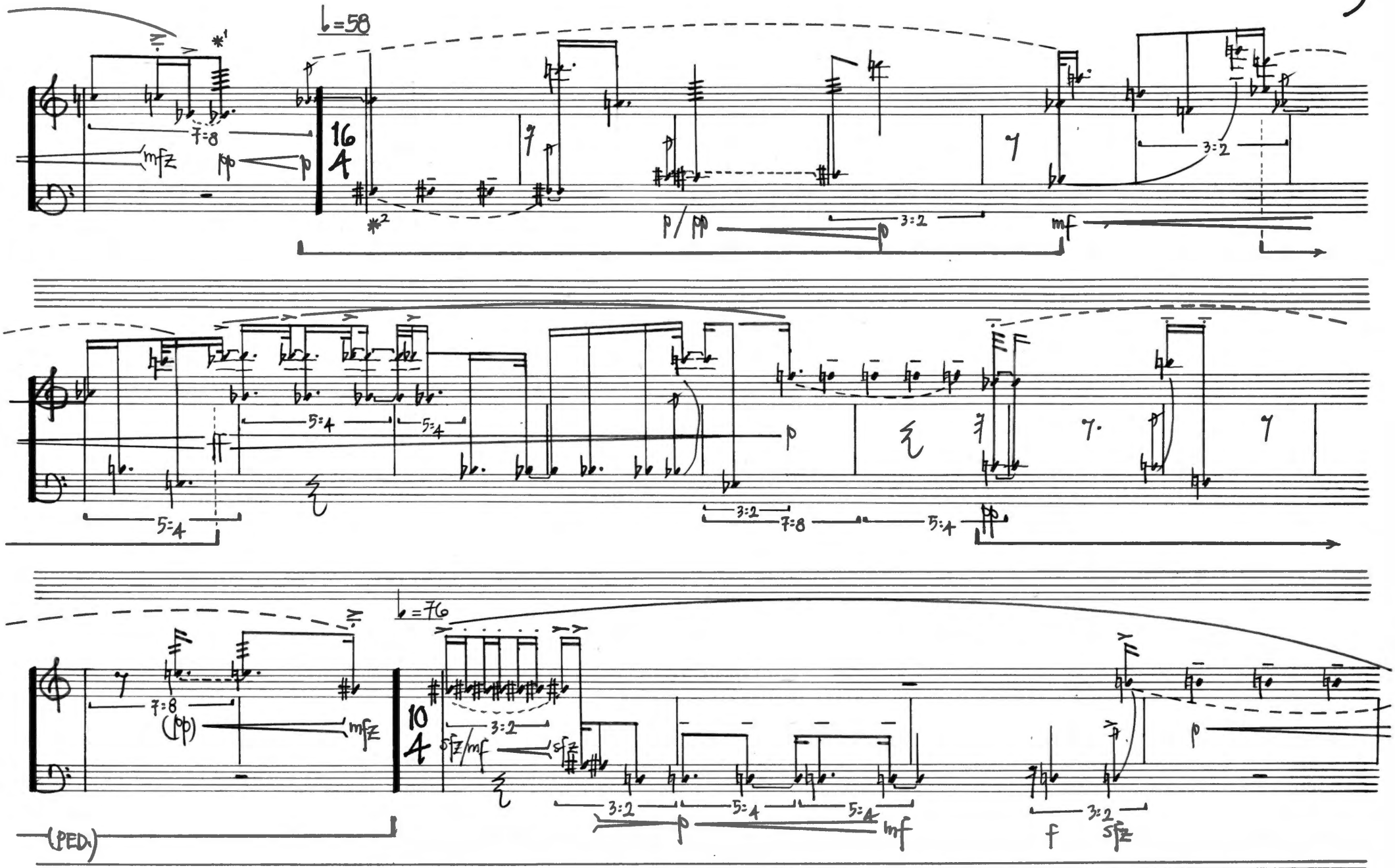

♭=76
pp
sfz
sffz
(f)
(PEDAL)
♭=44
mf
p
(PED.)
*SFZ TOP NOTES ONLY
♭=69
sffz
mfz
ATTACCA!



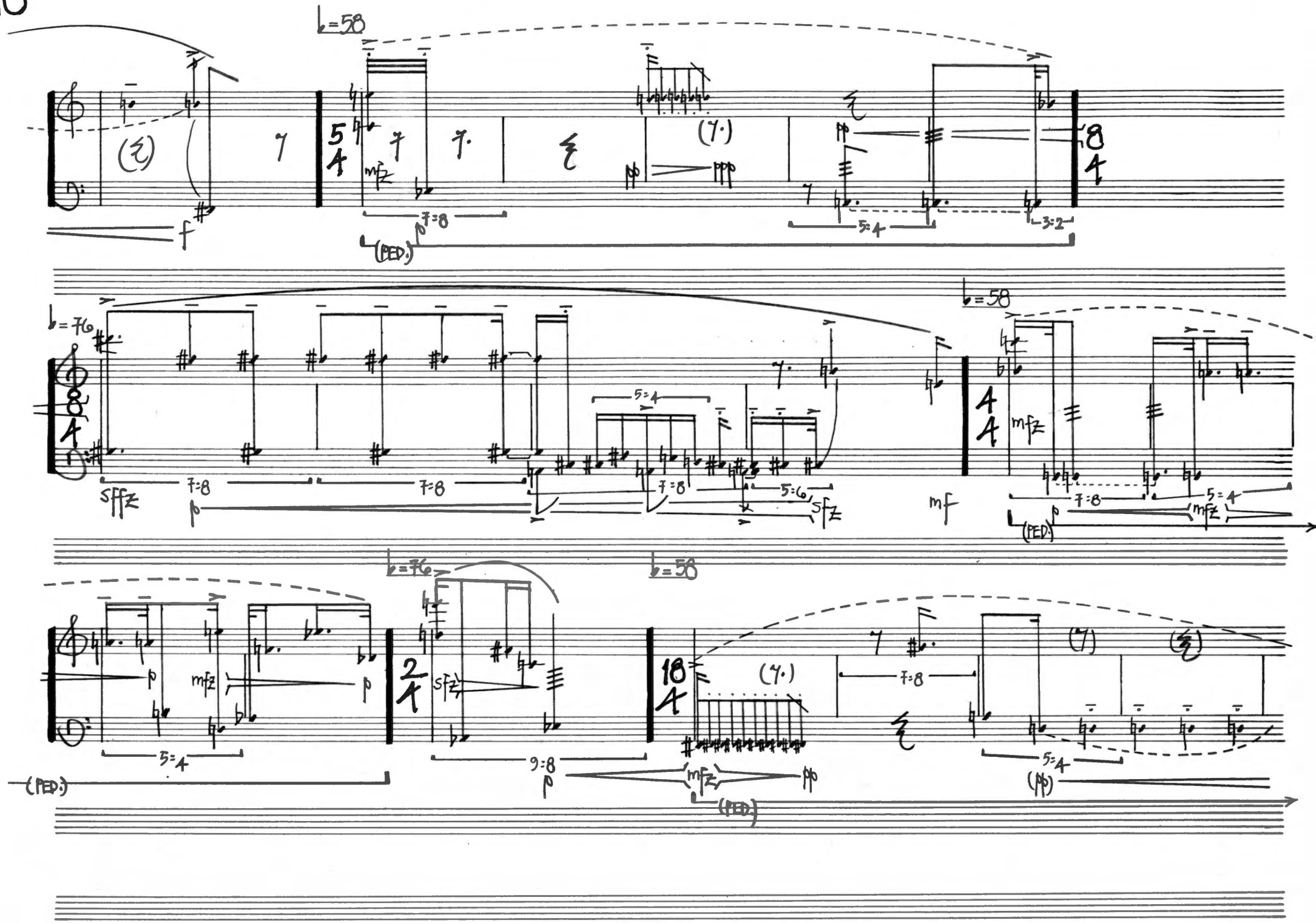
* FOR THESE 3 SECONDS RHYTHM SHOULD BE LOOSER, POCO RUBATO. THE ♪♪♪ SHOULD BE INSERTED FAIRLY EVENLY INTO THE AVAILABLE TIMESPACE.

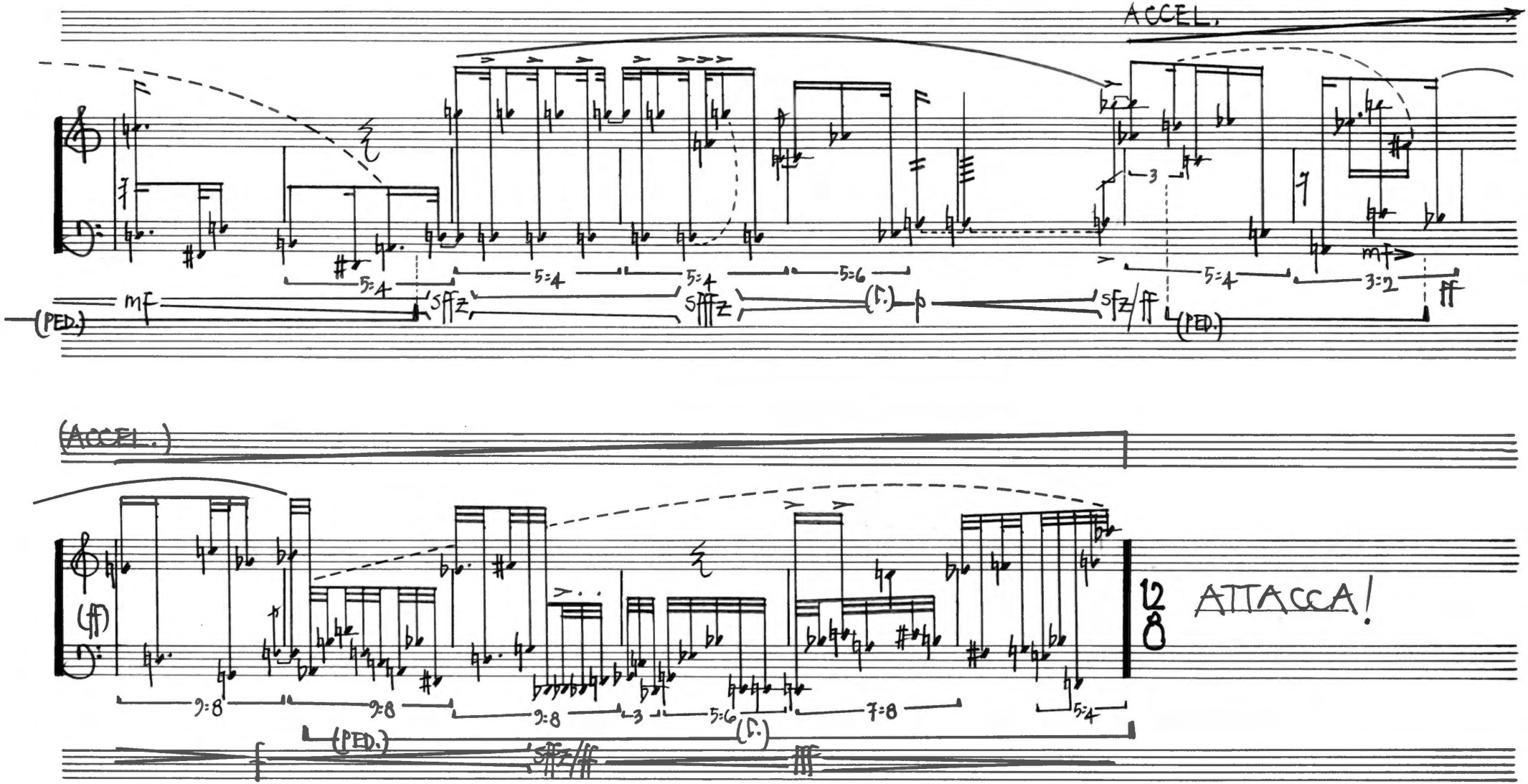
MYSTERIOUSLY—
CANTABILE E LEGATO



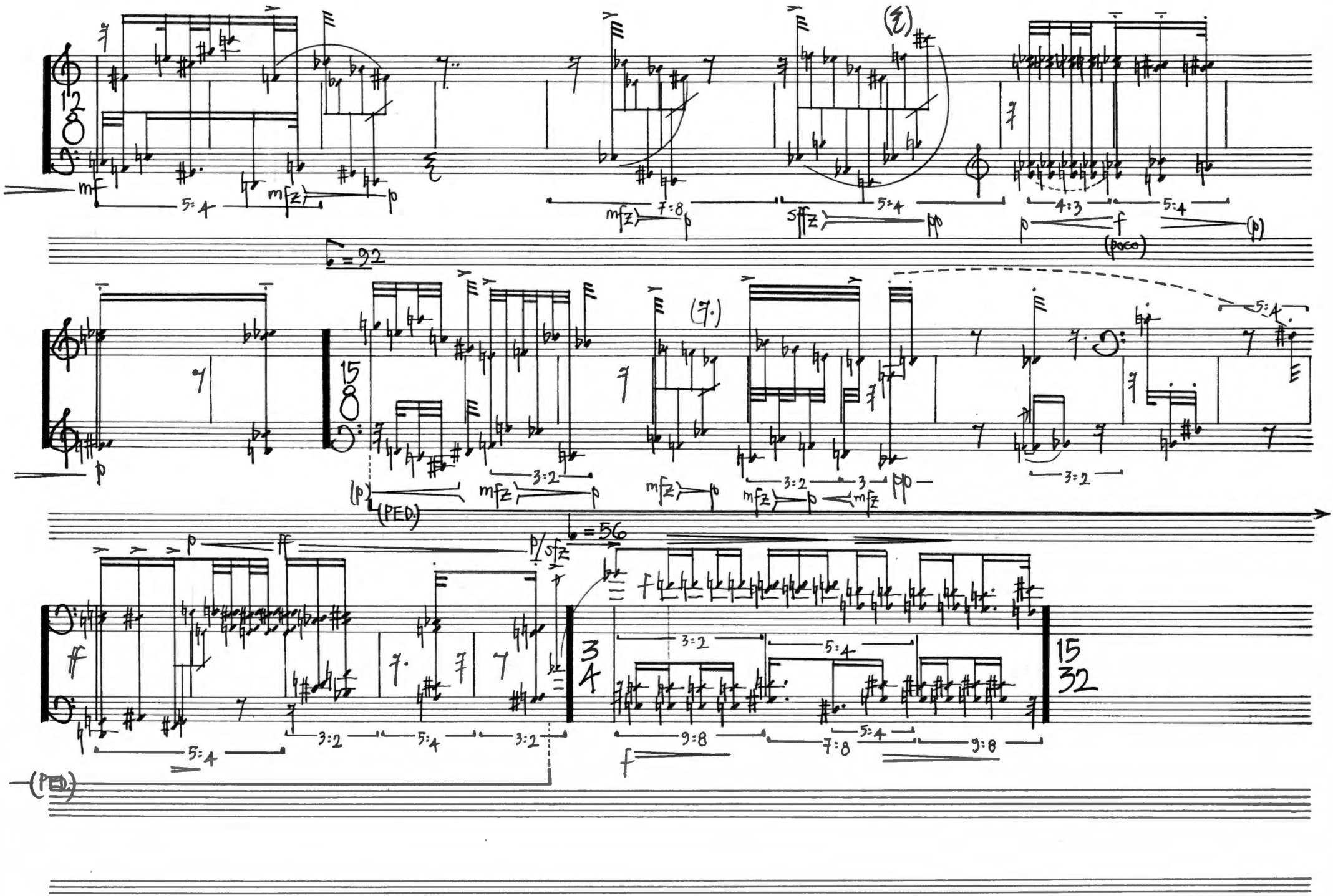


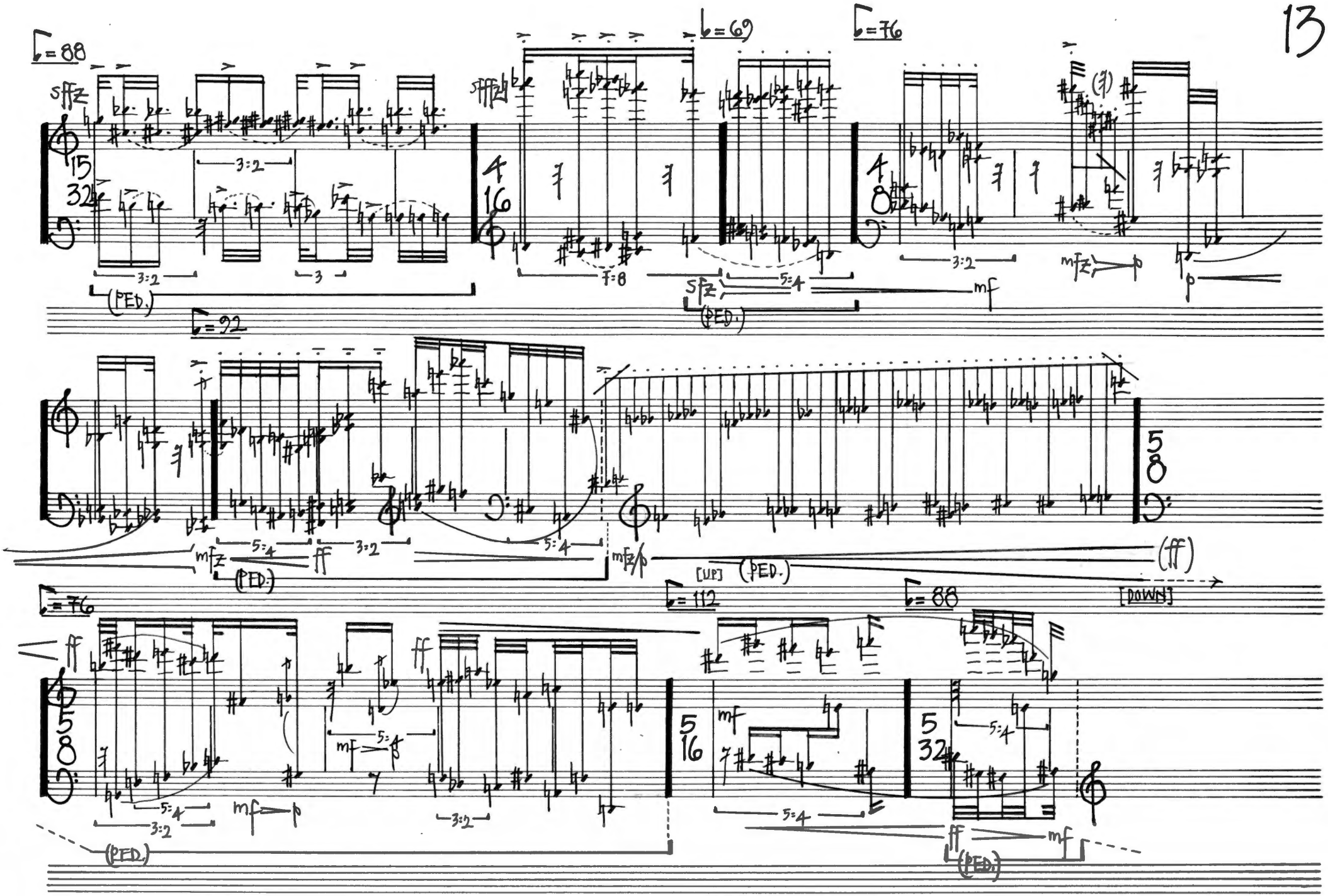
*1 ALL TREMOLANDI AS FAST AS POSSIBLE *2 FIT EVENLY-SPACED ATTACKS INTO THE AVAILABLE DURATION

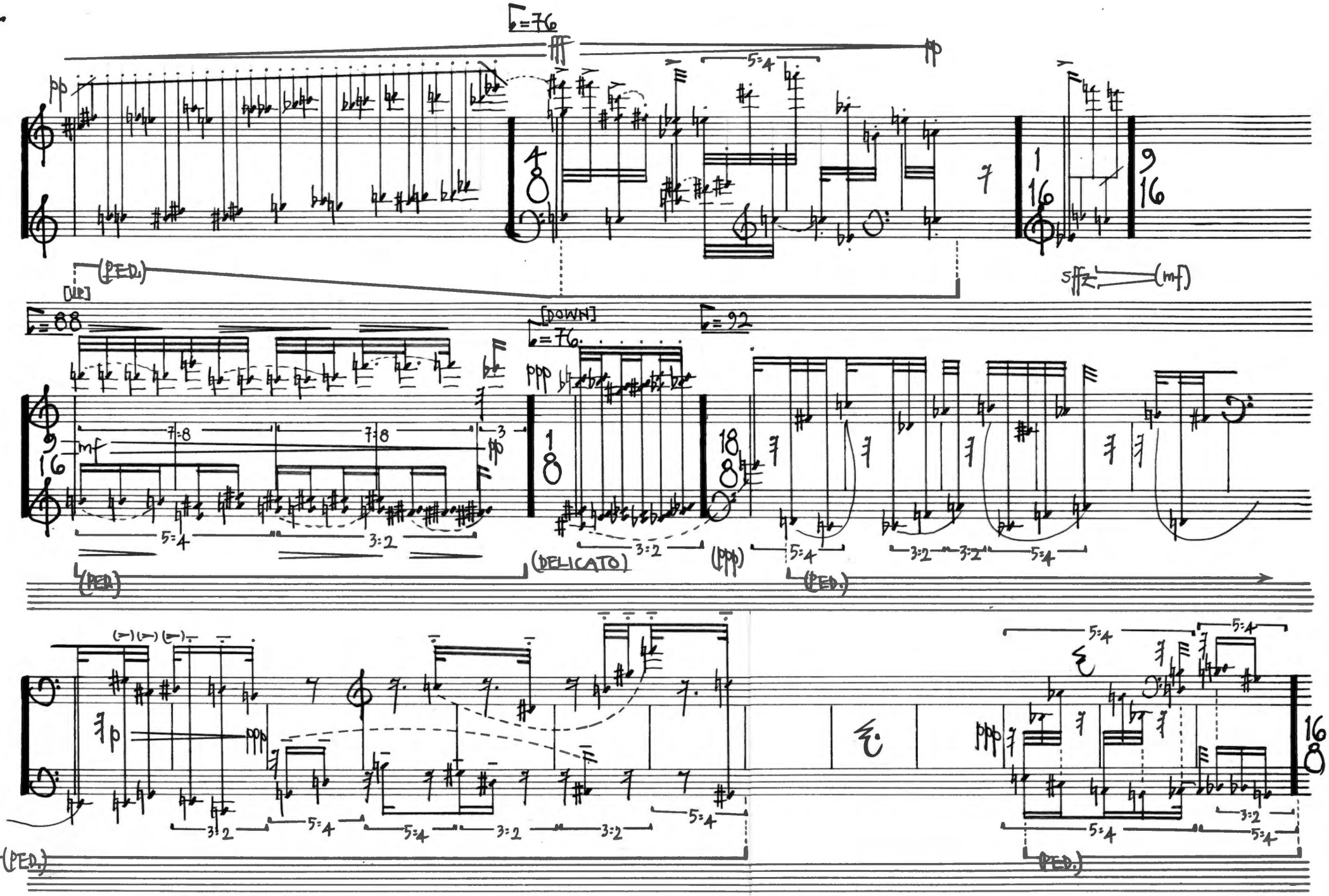

♭=58
mfz
7:8
(PED.)
5:4
3:2
♭=76
sffz
7:8
5:6
sfz
mf
mfz
(PED.)
♭=76
♭=58
mfz
sfz
9:8
(PED.)
(pp)

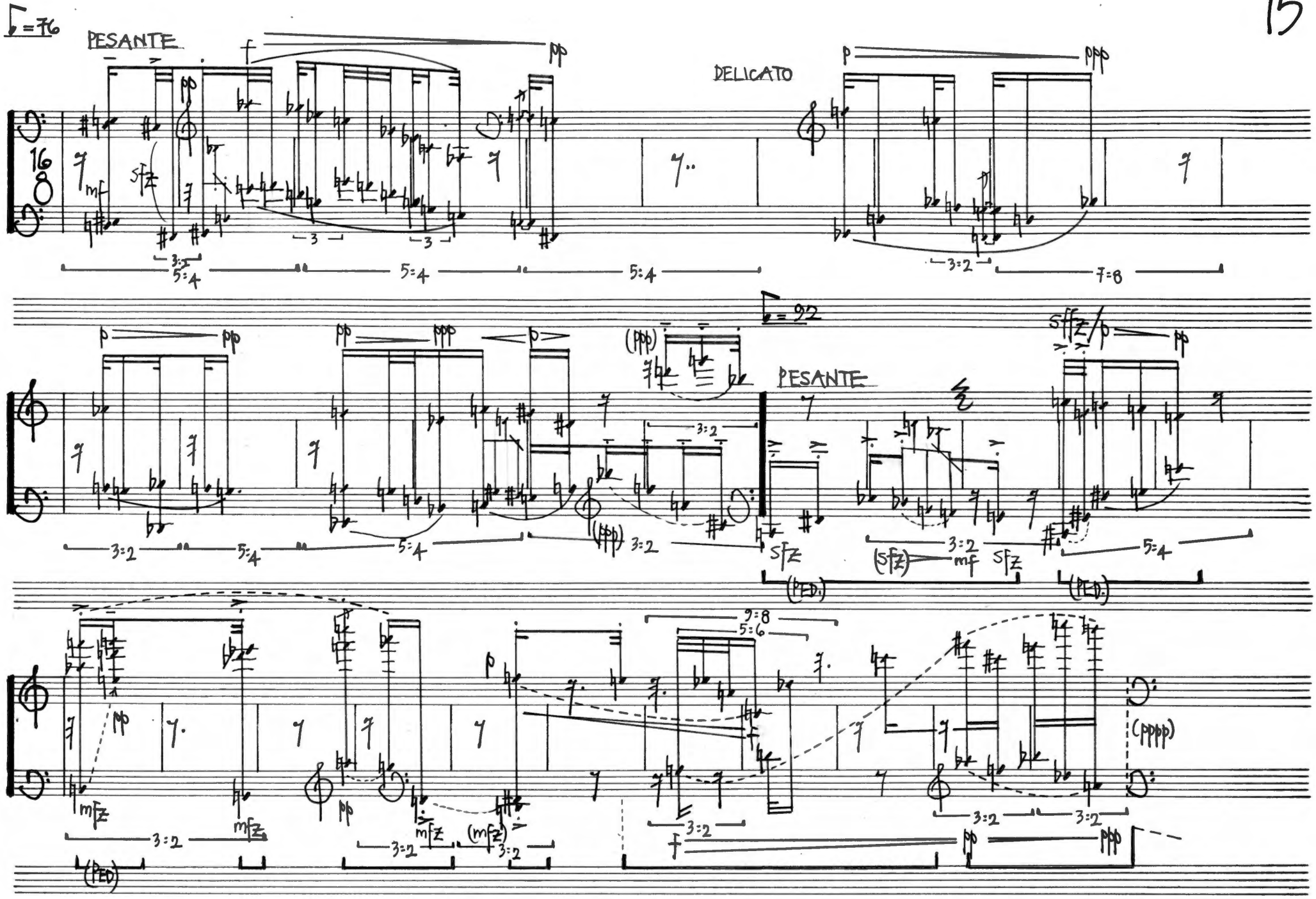

ACCEL.
mf
(PED.)
5:4
5:4
5:4
5:6
sffz
sffz
(l.)
sfz/ff
(PED.)
3
5:4
3:2
mf
ff
(ACCEL.)
(ff)
9:8
9:8
9:8
3
5:6
7:8
5:4
(PED.)
sffz/ff
(l.)
fff
12/8
ATTACCA!

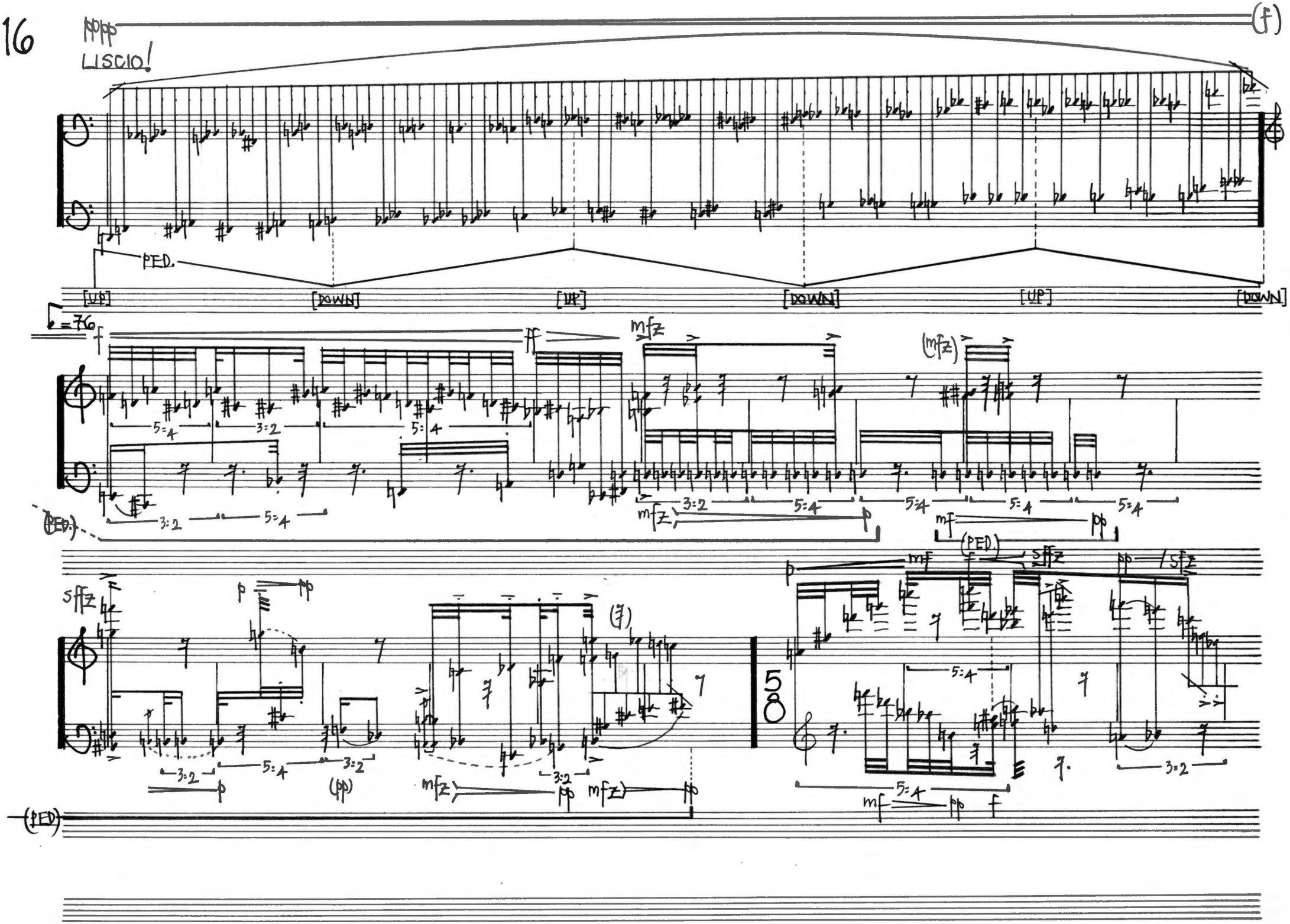
12

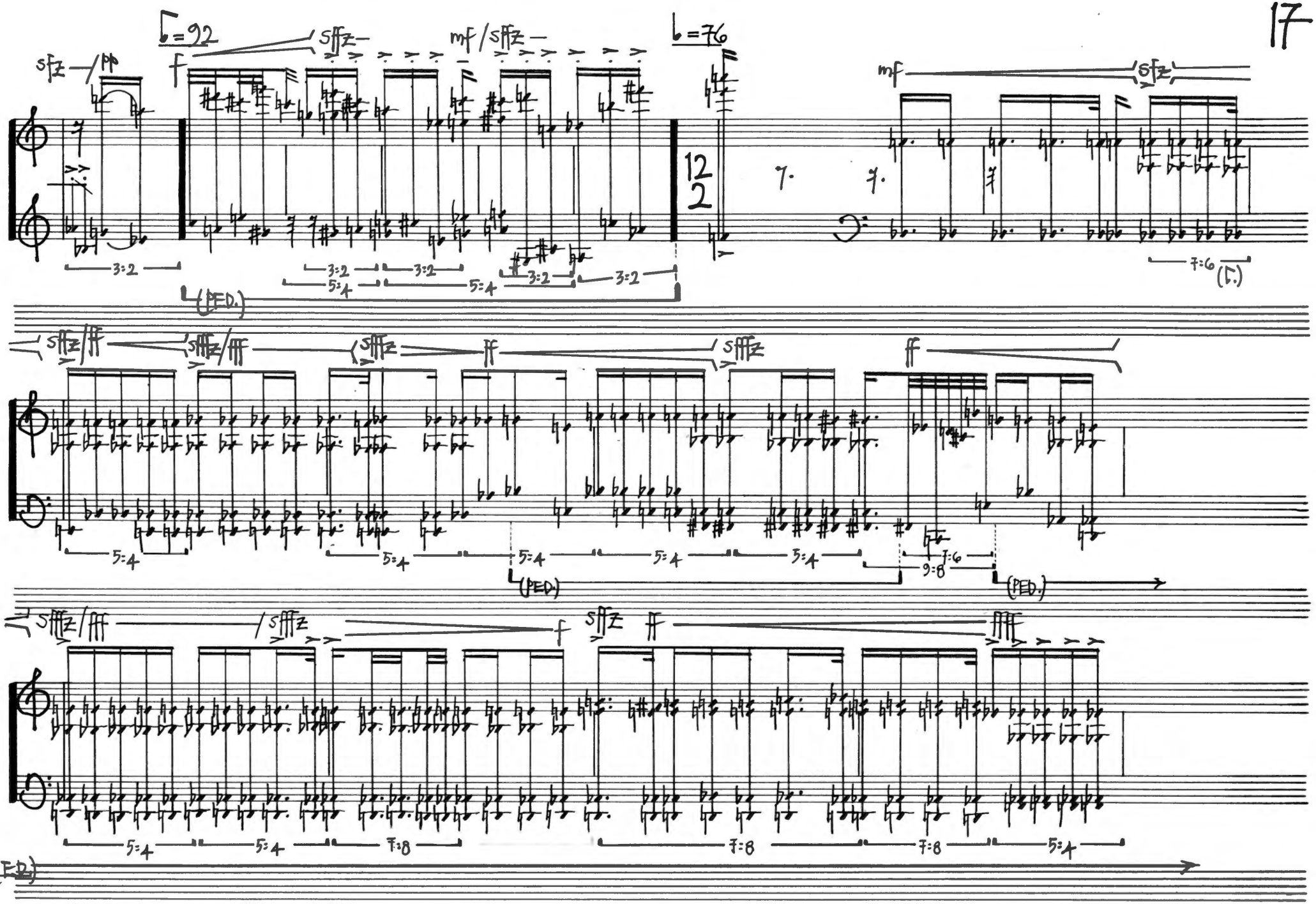


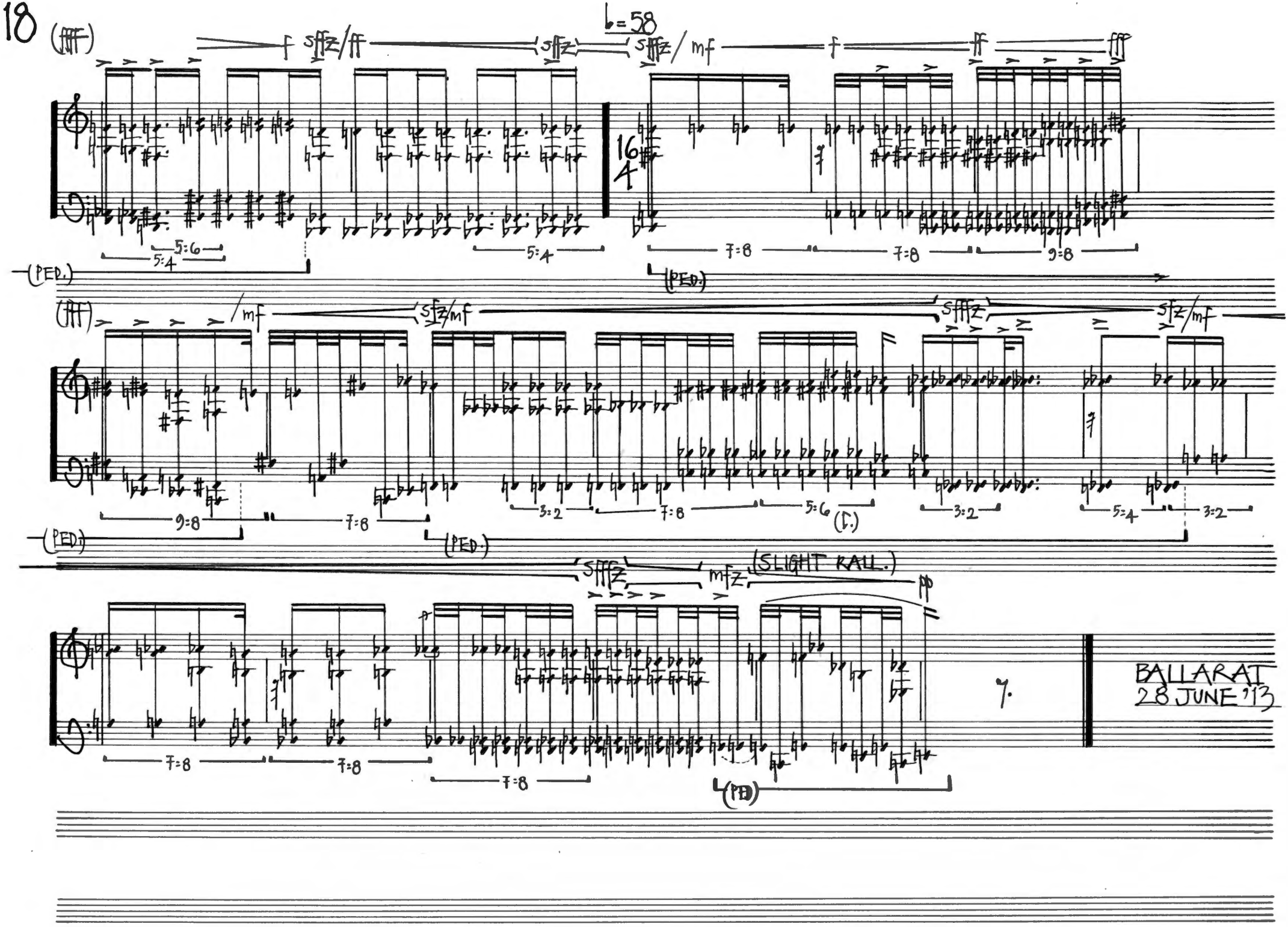

♩=88
sffz
3:2
3:2
3
(PED.)
♩=69
sffz
7:8
5:4
sfz
(PED.)
♩=76
3:2
mf
(3)
mfz
p
♩=92
5:4
3:2
mfz
(PED.)
ff
5:4
mfz
[UP]
(PED.)
(ff)
[DOWN]
♩=76
ff
5:4
3:2
(PED.)
mf
p
ff
3:2
♩=112
mf
5:4
♩=88
5:4
ff
mf
(PED.)


♩=76
fff
pp
5:4
(PED.)
[UP]
sffz
(mf)
♩=88
[DOWN]
♩=76.
♩=92
mf
7:8
7:8
3
5:4
3:2
(PED.)
ppp
(DELICATO)
3:2
(ppp)
5:4
3:2
3:2
5:4
(PED.)
(PED.)
3:2
5:4
5:4
3:2
3:2
5:4
5:4
5:4
5:4
3:2
5:4
5:4
(PED.)


♩=76
PESANTE
DELICATO
♩=92
PESANTE
(PED.)
(PED)


pppp
LISCIO!
(f)
PED.
[UP]
[DOWN]
[UP]
[DOWN]
[UP]
[DOWN]
= 76
f
ff
mfz
(mfz)
5:4
3:2
5:4
3:2
5:4
(PED.)
mfz
p
3:2
5:4
5:4
5:4
5:4
mf
pp
(PED.)
sffz
p
pp
(f)
3:2
5:4
3:2
(pp)
mfz
pp
mfz
pp
(PED)
p
mf
f
sffz
pp
sfz
5:4
5:4
mf
pp
f
3:2


♩=92
sffz
pp
f
mf/sffz
♩=76
12/2
mf
sffz
3:2
5:4
7:6
(PED.)
sffz/fff
ff
9:8
7:8


18
(fff)
♩=58
sffz/ff
sffz
sffz/mf
f
ff
fff
16/4
5:4
5:6
5:4
7:8
7:8
9:8
(PED.)
(fff)
/mf
sfz/mf
sfffz
sfz/mf
9:8
7:8
3:2
7:8
5:6
(C.)
3:2
5:4
3:2
(PED.)
(PED.)
sfffz
mfz
(SLIGHT RALL.)
7:8
7:8
7:8
(PED)
7.
BALLARAT
28 JUNE '13