

HUCK HODGE

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Time is the substance I am made of

*for large mixed chorus  
and electronics*

SCORE

# Time is the substance I am made of

in memoriam Jonathan Harvey

commissioned by the National Concert Hall of Taiwan  
for the Taipei Chamber Singers

## Libretto

### Complete text used in the piece:

All language is successive by nature. It is not effective for reasoning the eternal, the intemporal.

[excerpts from Berkeley, see below]

I deny the successive. I deny the contemporaneous.

I deny → deny → da → ta → Time

Time is the substance I am made of.

### Texts for mm. 4-11:

- 1 Some truths there are so near and obvious to the mind, that a man need only open his eyes to see them.
- 2 Such I take this important one to be, to wit, that all the choir of heaven and furniture of the earth, in a word all those bodies which compose the mighty frame of the world, have not any substance without a mind, that their being is to be perceived or known.
- 3 That consequently so long as they are not actually perceived by me, or do not exist in any mind or that of any other created spirit, they must either have no existence at all, or else subsist in the mind of some eternal spirit.

—George Berkeley, *A Treatise Concerning the Principles of Human Knowledge* (1710)

## Performance Notes

**fast muttering "flshwbrlstgl" (mm. 12-28):** mutter a string of nonsense syllables as rapidly as possible. Use mainly "noisy" consonants (f, sh, k, t, th, etc.).

**note on divisi:** the piece was written for a chorus of 32 singers. In the case of a larger or smaller number of singers, the divisi in section 1 (pp. 1-4) should be adjusted to allow for similar ratios between parts.

**note on amplification:** the chorus should be amplified to ensure a good blend between the live part and the computer part. If necessary, a small amount of reverb may be used to enhance the blend.

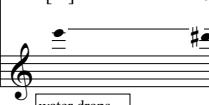
**notes on computer part:** the piece should be performed with a MAX/MSP patch, which is available from the composer. The sounds are triggered using a QWERTY keyboard. A performance part with more detailed instructions is available from the composer.

c. 15"

c. 10"

*Slowly gliss. between the indicated pitches, holding each briefly. Each singer should improvise melodies around the given pitches, emphasizing each equally. Change the order of pitches frequently.*

(stagger breathing)

**ppp**Melismas  
(3 Singers)

Computer

water drops  
bell resonance**pp** (sempre)

(in any order)

(take breaths as necessary)

*totally out of time  
freely, but not dramatic*

Solo

3

**mf**

All lang-age is suc-ces-sive by nat-ure. It is not ef-fect-ive for rea-son-ing the e - ter-nal, the in-tem - po - ral —

Melismas  
(3 Singers)

Comp.

*in tempo* [♩ = 60]4  
4

Solo

6  
44  
4**p** — **mf** — **p**

*Recite texts 1-3 on preceding page as rapidly as possible on the given pitch. Do not recite the same text as your neighbors.*

Texts  
(4 Singers  
per pitch)**p** — **mf** — **p**

*Recite texts 1-3 on preceding page as rapidly as possible on the given pitch. Do not recite the same text as your neighbors.*

**p** — **mf** — **p**

*Recite texts 1-3 on preceding page as rapidly as possible on the given pitch. Do not recite the same text as your neighbors.*

Melismas  
(3 Singers)

Comp.



4  
4  
4  
4

8 **p**, **f** **p**

**p** **f** **p**

**p** **f** **p**

Texts  
(4 Singers  
per pitch)

*As before, but with these pitches. Begin to accelerate gradually.*

Melismas  
(3 Singers)

Comp.

4  
4  
4  
4

12 **p** **ff** **p**

**p** **ff** **p**

**p** **ff** **p**

Texts  
(4 Singers  
per pitch)

*fast muttering: "flshwbrlstgl"* *fast muttering: "flshwbrlstgl"*

*fast muttering: "flshwbrlstgl"* *fast muttering: "flshwbrlstgl"* *fast muttering: "flshwbrlstgl"*

Melismas  
(3 Singers)

Comp.

*Melismas become more florid and virtuosic/Accel. continues*

**p** **a**

**p** *as in measure 2* **a**

*Melismas  
(3 Singers)*

16

Texts  
(4 Singers per pitch)

Melismas  
(6 Singers)

Comp.

*ff* *p* *ff* *p* *ff* *p* *ff* *p*

*fast muttering: "flshwbrlstgl"* *fast muttering: "flshwbrlstgl"* *fast muttering: "flshwbrlstgl"*

*mp* *mp*

*Melismas become more florid and virtuosic/Accel. continues*

*in tempo*

c. 20"

4 4 *\*\* Repeat text as rapidly as possible. Then, slow down gradually and dramatically.  
Always sustain the given pitch!*

19

Texts  
(3-4 Singers per pitch)\*

*ff* *pp* *mp* *ff* *pp* *mp* *ff* *pp* *pp*

*mf* *\*\*[I deny the successive/I deny the contemporaneous]* *\*\*[I deny the successive/I deny the contemporaneous]* *\*\*[I deny the successive/I deny the contemporaneous]* *ppp*

\*Beginning in m. 20, each new pitch should be sung by 3 singers to allow for 2 singers on each of the Glisses.

*Florid and virtuosic melismas:  
Move rapidly up, down and around pitches.*

*Glisses (2 Singers each)*

*p* *p* *p* *p* *p* *p*

*molto rit.* *ff* *mf* *p* *ff* *mf* *p* *ff* *mf* *p*

*Florid and virtuosic melismas:  
Move rapidly up, down and around pitches.*

Melismas  
(6 Singers)

Comp.



*Text becomes very slow...*

24

***ppp***

(o)

***p******ppp***

(6 Singers)

***p***

*Each singer sustains the pitch while  
erratically rearticulating it with the text.  
Stagger articulations to create a dynamic texture.*

Texts

8

[de - ny...]

*Text becomes very slow...*

***ppp***

(o)

8

***pppp******pppp***Glisses  
(6 Singers)

(o)

(o)

(o)

*(molto rit.)**[as in m. 2, but repeat in order]**Singers stop one by one****ppp***

a

*Singers stop one by one*Melismas  
(6 Singers)*(molto rit.)**[as in m. 2, but repeat in order]*

a

a

***ppp***

Comp.

(o)



*Click track begins here:  
Two 4/4 measures at  $\text{♩} = 82$*

29

***ppp***Texts  
(6 Singers)

(o)

(o)

(o)

8 [de - ny...]

Comp.

(o)

*in strict tempo*

$\frac{4}{4}$  [♩ = 82]

30

Alto 1: **ppp** ————— **p** —————  $\emptyset$   
a \_\_\_\_\_ da da da da da da da \_\_\_\_\_

Alto 2: **ppp** ————— **p** —————  $\emptyset$   
a \_\_\_\_\_ da da da da da da da \_\_\_\_\_

Tenor 1: **ppp**  
8 a \_\_\_\_\_

Tenor 2: **ppp**  
8 a.

(Texts): **ppp** singers drop out one by one  
8 [de - ny...]

Comp.: **Bells/Feedback**

34

Alto 1: **ppp** < **p** ————— **ppp**  
a \_\_\_\_\_ da da da da da da da \_\_\_\_\_

Alto 2: ————— **ppp** —————  
a \_\_\_\_\_

Tenor 1: **pp** ————— **ppp** ————— **mp**  
8 a \_\_\_\_\_ da da da da da da da \_\_\_\_\_

Tenor 2: **ppp** < **p** ————— **mp** ————— **pp**  
8 a \_\_\_\_\_ da da da da da da da \_\_\_\_\_

Bass 1: **ppp** ————— **p** ————— **mp** ————— **pp**  
a \_\_\_\_\_ da da da da da da da da \_\_\_\_\_

Comp.

38

*3* *4*      *2* *4*      *4*

*ppp* ————— *p* ————— Ø

Alto 1: ————— ————— ————— ————— ————— ————— ————— —————

Alto 2: ————— Ø ————— *pp* ————— *mp* ————— *mf* —————

Tenor 1: ————— Ø ————— ————— ————— ————— ————— ————— —————

8 ————— ————— ————— ————— ————— ————— ————— —————

Tenor 2: ————— Ø ————— ————— ————— ————— ————— ————— —————

8 ————— ————— ————— ————— ————— ————— ————— —————

Bass 1: ————— Ø ————— ————— ————— ————— ————— ————— —————

Comp.: ————— ————— ————— ————— ————— ————— ————— —————



42

*2* *4*      *4*

Alto 2: ————— *ppp* ————— ————— ————— ————— ————— ————— ————— —————

Tenor 1: ————— *ppp* ————— ————— ————— ————— ————— ————— ————— —————

8 da ————— a ————— ————— ————— ————— ————— ————— ————— —————

Tenor 2: ————— ————— ————— *ppp* ————— *mf* ————— *p* ————— ————— —————

8 a ————— da da da da da da da da da ————— ————— ————— —————

Comp.: ————— ————— ————— ————— ————— ————— ————— ————— —————

3  
4      2  
4      3  
4

**46**

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Comp.

Detailed description: The musical score consists of nine staves, each representing a different vocal part. The parts are: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2, and Comp. (accompaniment). The score is set in 3/4 time for most of the piece, indicated by a '3' above the staff and a '4' below it. There is a section in 2/4 time, indicated by a '2' above the staff and a '4' below it. The vocal parts sing various notes and rhythms, often using sustained notes or eighth-note patterns. Dynamic markings include **p** (piano), **pp** (pianissimo), **mf** (mezzo-forte), and **sfz** (sforzando). Articulations include staccato dots and slurs. The vocalizations used include 'da', 'a', and 'ta'. Measure 46 begins with a sustained note from Soprano 1. Soprano 2 enters with a sustained note followed by a rhythmic pattern of eighth notes. Alto 1 and Alto 2 enter with eighth-note patterns. Tenor 1 and Tenor 2 enter with sustained notes. Bass 1 and Bass 2 provide harmonic support with sustained notes. The Comp. part provides harmonic support with eighth-note chords.

50

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Comp.

*sfz* ————— *mp* ————— *f* —————

*mp* ————— *f* —————

*mp* ————— *f* —————

*f* —————

*mp* ————— *f* ————— *p* —————

*mp* ————— *f* ————— *p* —————

*mf* ————— *f* —————

*mp* ————— *f* —————

*f* —————

4  
42  
4

53

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Comp.

pp      **p**      **mf**

**sfz**      **p**      **mf**

**pp**      **sfz** >

**pp**      **p**      **mf**      **p**

**mf**      **p**      **mf**

**p**      **mf**      **p**

**pp**      **sfz** >

**pp**

4  
43  
42  
4

56

Soprano 1      *f*      *p*      *mf*  
                   a      da da da da da da

Soprano 2      *f*      *mf*  
                   da da da da da da da da da

Alto 1      *f*      *mf*  
                   da da da da da da da da da

Alto 2      *mf*  
                   da da da da da da da da da

Tenor 1      *f*      *p*      *mf*  
                   8      da da da da da da da da da

Tenor 2      *mf*      *p*      *sfp*  
                   8      da      Ta

Bass 1      *f*  
                   -

Bass 2      *sfp*  
                   -      Ta

Comp.      *#*

4  
42  
43  
45  
8

59

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Comp.

12

4

4

7

8

63

*ff*

Soprano 1

*ff*

Soprano 2

*ff*

Alto 1

*ff*

Alto 2

*ff*

Tenor 1

*mf*

Tenor 2

*mf*

Bass 1

*mf*

Bass 2

*sfz*

Comp.

Measure 63 details: The vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2) sing sustained notes or short patterns. The composition part (Comp.) provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes. Measure 64 begins with a dynamic ff. The vocal parts sing sustained notes or short patterns, while the composition part provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes. Measure 65 begins with a dynamic ff. The vocal parts sing sustained notes or short patterns, while the composition part provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes. Measure 66 begins with a dynamic ff. The vocal parts sing sustained notes or short patterns, while the composition part provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes. Measure 67 begins with a dynamic ff. The vocal parts sing sustained notes or short patterns, while the composition part provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes. Measure 68 begins with a dynamic ff. The vocal parts sing sustained notes or short patterns, while the composition part provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes. Measure 69 begins with a dynamic ff. The vocal parts sing sustained notes or short patterns, while the composition part provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes. Measure 70 begins with a dynamic ff. The vocal parts sing sustained notes or short patterns, while the composition part provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes. Measure 71 begins with a dynamic ff. The vocal parts sing sustained notes or short patterns, while the composition part provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes. Measure 72 begins with a dynamic ff. The vocal parts sing sustained notes or short patterns, while the composition part provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes. Measure 73 begins with a dynamic ff. The vocal parts sing sustained notes or short patterns, while the composition part provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes. Measure 74 begins with a dynamic ff. The vocal parts sing sustained notes or short patterns, while the composition part provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes. Measure 75 begins with a dynamic ff. The vocal parts sing sustained notes or short patterns, while the composition part provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes. Measure 76 begins with a dynamic ff. The vocal parts sing sustained notes or short patterns, while the composition part provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes. Measure 77 begins with a dynamic ff. The vocal parts sing sustained notes or short patterns, while the composition part provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes. Measure 78 begins with a dynamic ff. The vocal parts sing sustained notes or short patterns, while the composition part provides harmonic support. Dynamics include ff, mf, sfz, and various slurs and grace notes.

4  
42  
4

66

Soprano 1 *ff*

Soprano 2 *ff*

Alto 1 *f*

Alto 2 *ff*

Tenor 1 *ff*

Tenor 2 *ff*

Bass 1 *f*

Bass 2 *sfz*

Comp.

The musical score consists of eight staves, each representing a different voice part: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The first two measures are in common time (4/4). The key signature changes to 2/4 for the third measure. The dynamics are primarily *ff* (fortissimo), with some *mf* (mezzo-forte) and *sfz* (soft forte). The vocal parts perform sustained notes or rhythmic patterns with slurs and grace notes. The Comp. (Composer) staff at the bottom shows various note heads and rests, indicating harmonic or structural information. Measure numbers 1, 2, and 3 are indicated above the staves.

14

4  
42  
4

click track ends

69

Soprano 1 *ff*

Soprano 2 *ff*

Alto 1 *ff*

Alto 2 *ff*

Tenor 1 *ff*

Tenor 2 *ff*

Bass 1 *mf*

Bass 2 *sfz*

Comp.

Click track ends

Sop. 1/2 sing mm. 73-74 individually. Starting in m. 74, each singer enters one by one. The rate of entries should accelerate. Singers should begin on Ab but may sing the remaining pitches in any order — not necessarily the order given.

Improvise florid and virtuosic melismas up and down the given pitches. Emphasize each pitch equally.

**73**

*solo f*

(durations are approximate!)

*a \_\_\_\_\_ T'a \_\_\_\_\_ T'a \_\_\_\_\_ T'a \_\_\_\_\_*

*(durations are approximate!)*

*solo mf*

*a*

*3*

*Each singer in Alto section enters one by one.  
The rate of entries should accelerate (see directions for Sop 1/2).*

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Comp.

c. 10"

(continue)

75

*p*

3  
4

4  
4

Soprano 1

(continue)

Soprano 2

(continue)

Alto 1

(continue)

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Comp.

This musical score page contains eight staves of music. The top four staves are vocal parts: Soprano 1, Soprano 2, Alto 1, and Alto 2. Each of these has a small box above it containing a melodic line labeled '(continue)' and the measure number '75'. Below each box is a short line of music with a dynamic marking of *p*. The bottom four staves are instrumental: Tenor 1, Tenor 2, Bass 1, and Bass 2. These staves show rhythmic patterns with dynamics *sfp*, *mf*, and *ff*. The bassoon part (Comp.) is at the bottom, featuring a sustained note and a harmonic series below it. Measure numbers '3' and '4' are positioned above the vocal staves, and '4' is above the instrumental staves. A time signature of '4/4' is indicated above the instrumental section. The page is numbered '16' at the top left.

3  
4

4  
4

79

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Comp.

*sffz*      *mf*      *ff*

*sffz*      *mf*      *ff*

*sffz*      *mf*      *ff*

*sffz*      *mf*      *ff*

Ta

Ta

Ta

Comp.

500 2 5 8 2 4 4

82 Soprano 1 Time

Soprano 2 Time

Alto 1 Time

Alto 2 Time

Tenor 1  $\frac{8}{8}$  Ta Time

Tenor 2  $\frac{8}{8}$  Ta Time

Bass 1 Ta Time

Bass 2 Ta Time

Comp.

2 4 3 4 4 3 4 (short pause) very slow dim.  
until breath expires (tutti)

88 Soprano 1 Time \_\_\_\_\_

Soprano 2 Time \_\_\_\_\_

Alto 1 Time \_\_\_\_\_

Alto 2 Time \_\_\_\_\_

Tenor 1 Time \_\_\_\_\_

Tenor 2 Time \_\_\_\_\_

Bass 1 Time \_\_\_\_\_

Bass 2 Time \_\_\_\_\_

Comp. Time \_\_\_\_\_

c. 20"

96 Comp. p bells to water ppp

**All singers:** non vibrato (through m. 105)

on cue

97

**Solo**

Time is the sub-stance I am made of

c. 10"

**Comp.**

*Each fragment should be sung by duos dispersed throughout the chorus. Fragments that share staves should not necessarily be sung by the same people*

*Each duo may conduct itself internally, but the entries must be simultaneous where indicated.*

on cue

99

**Solo**

Time is the sub-stance I am made of

**Solo**

*Arrows indicate simultaneous onsets*

**Solo**

**Solo**

**Solo**

**Solo**

**Solo**

**Solo**

**Comp.**

**Comp.**



$\text{♩} = 128$

Solo

*pp* ————— *mf* > *pp*

Time is the sub-stance I am made of

Solo

*pp* ————— *mf* > *pp*

$\text{♩} = 120$

Solo

*f* ————— *mf*

Time is the substance I am made of

Solo

*f* ————— *mf*

100



on cue

$\text{♩} = 96$

*mp* ————— *f*

Solo

Time is the sub-stance I am made of

Solo

*mp* ————— *f*

$\text{♩} = 144$

Solo

*pp* ————— *mp* > *pp*

Time is the sub-stance I am made of

Solo

*pp* ————— *mp* > *pp*

$\text{♩} = 128$

Solo

*pp* ————— *mp* > *pp*

Time is the sub-stance I am made of

Solo

*pp* ————— *mp* > *pp*

Comp.

$\text{♩} = 7"$

*c.*

Comp.

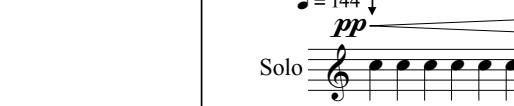
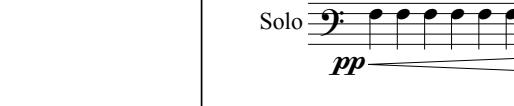
—————

**102**

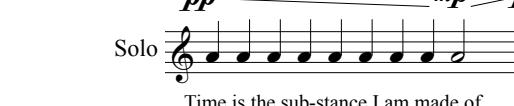
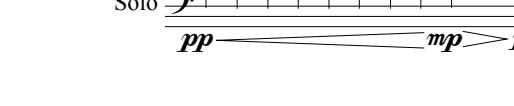
**[on cue]**

**Solo**  **Solo** 

Time is the sub-stance I am made of

**Solo**  **Solo** 

Time is the sub-stance I am made of

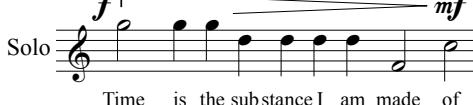
**Solo**  **Solo** 

Time is the sub-stance I am made of

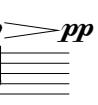
**Solo**  **Comp.** 

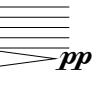
**Solo**  Time is the sub-stance I am made of

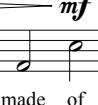
**Solo**  Time is the sub-stance I am made of

**Solo**  Time is the sub-stance I am made of

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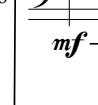
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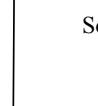
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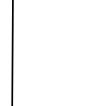
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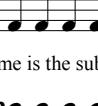
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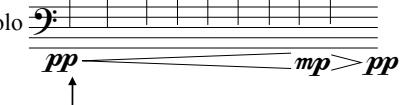
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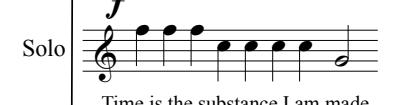
**Solo**  Time is the sub-stance I am made of

**Solo**  Time is the sub-stance I am made of

**Solo**  Time is the sub-stance I am made of

**Solo**  Time is the sub-stance I am made of

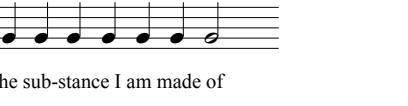
**Solo**  Time is the sub-stance I am made of

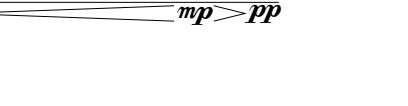
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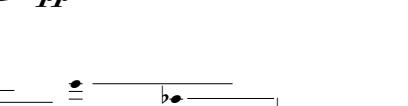
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**(attacca)**

c. 60" (until m. 105)

103  
(Solo) of  
(Solo)

*Full chorus splits into 4 groups, each with 2 sub groups (A & B). The four groups begin simultaneously in 4 different tempi:  $\text{♩} = 96/120/128/144$*

**A (pp)**

Time is the sub-stance I am made of

**B (pp)**

*[2nd time only]*

Time is the sub-stance I am made of

Time is the sub-stance I am made of

Time is the sub-stance I am made of

Comp.

**pp ————— f ————— pppp**

Comp.



Comp.

106



c. 15"

on cue

Singers should gliss smoothly between pitches, holding each briefly.  
Each singer should sing all the pitches in each measure, but should NOT  
be precisely coordinated with the other singers on the same line.

Each singer should perform each  
glissando at slightly different speeds  
to create a polyphonic texture.

on cue

(stagger breaths as necessary)

108

Bass 1 & 2  
(divide evenly)

(stagger breaths as necessary)

108

Comp.

*in tempo*

$\frac{4}{4}$  [♩ = 60]

109

Tenor 2

Bass 1

(a)

Bass 2

(a)

Comp.

$\frac{3}{4}$

*div.* **p**

**p** **mf**

**mf** **p** **mf**

vib ± 1/4 ton  
(vary speed)

**p**

II2

Sop. 1

Alto 1

*div.* **p**

**p** **mf**

Alto 2

*div.* **p** **mf**

Tenor 1

*div.* **p** **mf** **p** **mf**

Tenor 2

**mf** **p** **mf**

Bass 1

**p** **mf**

Bass 2

**p** **mf** **p**

Comp.

115 *(etc.)* ***mf*** ***p***

Sop. 1

Sop. 2 *div.* ***p*** *a.*

Alto 1 ***mf*** ***p*** *a.*

Alto 2 ***p*** ***mf*** *a.*

Tenor 1 ***p***

Tenor 2 ***p***

Bass 1 ***p*** ***p*** ***mf*** *a.*

Bass 2 ***p*** ***mf*** *a.*

Comp.

118

Sop. 1

*mp*

*div.*

Sop. 2

Alto 1

*f*

Alto 2

*mp*

*f*

Tenor 1

*mp*

*a*

Tenor 2

Bass 1

*f*

*mp*

*stagger glisses to create a continuous/polyphonic texture*

Bass 2

*mp*

*stagger glisses to create a continuous/polyphonic texture*

*a*

Comp.

c. 7"

120 **f** stagger glisses to create a continuous/polyphonic texture

Sop. 1

**f** stagger glisses to create a continuous/polyphonic texture

Sop. 2

**f** stagger glisses to create a continuous/polyphonic texture

Alto 1 **mf** accel. **ff**

**mf** accel. **ff**

Alto 2 stagger glisses to create a continuous/polyphonic texture **mf** accel. **ff**

Tenor 1 stagger glisses to create a continuous/polyphonic texture **f**

Tenor 2 stagger glisses to create a continuous/polyphonic texture **mf** accel. **ff**

Bass 1 stagger glisses to create a continuous/polyphonic texture **ff**

Bass 2 stagger glisses to create a continuous/polyphonic texture **ff**

Comp.

122

Note to conductor:  
follow cues in computer part for timings

Sop. (tutti)

on cue ***mf***

Alto (tutti)

on cue ***mf***

Tenor (tutti)

8 on cue ***mf*** glisses accel. & cresc.

Bass (tutti)

a on cue ***mf*** glisses accel. & cresc. as glisses accel., begin on increasingly higher pitches

Comp.

123

as glisses accel., begin on increasingly higher pitches

Sop. (tutti)

glisses accel. & cresc. ***f*** ff

Alto (tutti)

as glisses accel., begin on increasingly higher pitches ***f*** ff

Tenor (tutti)

8 as glisses accel., begin on increasingly higher pitches ***ff***

Bass (tutti)

***ff***

Comp.

wild vibrato ***p*** c. 5"

c. 15"

c. 3"

128

Comp.

c. 15"

fff

c. 1 min.

Tutti: *Recite text rapidly on the given pitches.*

*As text slows down, begin singing one note per syllable in the given patterns*

*patterns gradually thin out*

130 *ff div.* *molto rit.*

Sop. (tutti)

[Time is the substance I am made of]

Alto (tutti) *ff div.* *molto rit.*

[Time is the substance I am made of]

Tenor (tutti) *ff div.* *molto rit.*

[Time is the substance I am made of]

Bass (tutti) *ff div.* *molto rit.*

[Time is the substance I am made of]

Comp. *rit.* *fff* *(etc.)*

the bells of Winchester Cathedral

131

Comp.

ppp

8vb

# Time is the substance I am made of

in memoriam Jonathan Harvey

## Program Note

*Time is the substance I am made of.*

*Time is a river that carries me away, but I am the river.*

*It is a tiger that annihilates me, but I am the tiger.*

*It is a fire that consumes me, but I am the fire.*

— Jorge Luis Borges, *A New Refutation of Time*

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Mahayana Buddhism teaches that suffering is caused by the false belief that things exist in and of themselves, that the things that I desire are objects independent of myself and that there is even an “I” that desires. This notion, that all things possess distinct, inherent being, that truth is stable and permanent, is not easily dismissed. And yet, impermanence is a fundamental aspect of the cosmos; one need only remember that all the seemingly absolute, immutable things of existence are dependent on an ever changing, expanding and accelerating universe.

Similarly, we tend to view time as an ordering process externally imposed on distinct and separate objects. Yet if there are no inherent objects, if I am not a thing, but a kinetic state of continuous transformation, one can begin to understand what Borges means when he writes, “Time is the substance I am made of.” The ostensible ravages of time inhere in the essential nature of all things — “it is a fire that consumes me, but I am the fire.”

Music embodies this question in its own enigmatic way; does musical material exist outside of time or is time itself the substance of music? This piece explores the inherent temporality of musical material and technique, calling into question the notion of permanence often ascribed to musical structure and the work-concept itself. The musical narrative unfolds through temporal ambiguity and conflict, while navigating the underlying unity of seemingly incongruous objects from the world of experience — bells, water, fire ... and human voices. The harmonic signature of the great bell of Winchester Cathedral, which is central to Harvey's *Mortuous Plango, Vivos Voco*, plays a role in this work as it melds with and disintegrates into a variety of harmonic and inharmonic timbres and harmonies.