

Enemy: Time

"Time is a waste of money." - Oscar Wilde

FOR MEZZO SOPRANO, FLUTE, BASSOON, VIOLIN, CELLO AND PIANO (2016)



The composition

"La vita fugge et non s'arresta una hora". Taking this sonnet of Petrarch as a reference, *Enemy: Time* was musically born from my anguishes in relation to the very act of composing and with the conveniences established in the contemporary musical scene.

The work exists in two parts, a musical one that deals with random, polymetric, lagging and looping processes, and another one that is written in the score, working as a diary of composition and reflection on essential and immoral feelings, revering the works of Marquis de Sade, Georges Bataille and Anaïs Nin.

Performance notes

The singer will take care of a metronome. It is up to the singer to walk on the stage.
Durations in the score are self-explanatory.

Page 1 – Each voice has a different metronomic mark, the use of a click or individuals metronomes is recommended.

Page 3 – Here the metronome symbolizes a clock and the instrument are the gears. Each musician repeat their own pattern in total discordance with each other.

Page 12 – The second and third bars in this page are a looping and the number of repetitions is undetermined. Pay attention to increase speed and dynamics as well to decrease and get back at 60 bpm before following the next bar.

Page 13 – That page represents some sort of schizophrenia. The instruments sustain their figures in the square and occasionally play the notes out of the line, in the right sequence. The singer randomly speaks the words and phrases.

Page 15 – The musicians hit their notes before, after or together with the conductor gestures.

Enemy: Time

Thales Del Comune

Metronome starts ($\text{♩}=60$)



So, I finally got something to work on.

I can't remember how it started, but it feels so good to develop an old project!

For now, everything is flowing and I know where it is going.

0'' → 15'' →

Bassoon: $\text{♩}=80$, dynamic p . The bassoon plays a melodic line starting at p .

Piano: Dynamics p and mp . The piano plays a harmonic line consisting of chords and single notes. A bracket indicates "Not a new melodic line".

30'' → 45'' →

Flute: $\text{♩}=120$, dynamics mp and f . The flute plays a melodic line with grace notes and slurs.

Bsn.: Dynamics mp and f . The bassoon provides harmonic support.

Cello: $\text{♩}=94$, dynamics mp and sf . The cello plays a melodic line with slurs and grace notes.

Pno.: Dynamics mp and f . The piano provides harmonic support.

Final dynamic: f *molto cresc.*

1 Tutti ♩=60

Fl. Bsn. Vl. Vc. Pno.

fff *mf* *f* *mf* *fff* *mf* *mf* *fff* *mf* *mf*

mf *f* *f* *mf* *mf* *mf*

f *marcato* *f* *mf* *mf*

mf *f marcato* *mf*

mp *6* *6* *6*

This music took so long to start cause there was no reason to write, so I kept delaying and making excuses. I could relax and pretend I'm in charge of my career, but I already know where it leads, to a bunch of failures and uncompleted desires. For now, as I am composing again, this is not a problem anymore.

I - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15 - 16 - 17 - 18 - 19 - 20 - 21 - 22 - 23 - 24 - 25 ...

Play this system in less than 20"
 (Wait a little to start)

F. f — fff

Bsn. Random plops
ppp lento

Molto vibrato
alla punta d'arco
ppp lento

Vc. Col legno hits
ppp lento

Pno. *f*
lento
ppp una corda
cluster
(White keys)

sfz

(When you finish, play backwards)

sempre cresc. *sempre accel.*

sul pont. -----> *nat.* *sul pont.* -----> *nat.*

sempre accel. *ff* *p*

rit.

molto cresc.

Sometimes it may seem that I am loosing the point, so why do I still want to be a composer?

*Repeating the same steps won't make me feel acomplished, but on the other hand, time is passing and I must continue.
 This time I found a music score to represent more than sound, but also my convictions and toughts. It seem like this is a real chance!*

mp *poco o senza vibrato*

M-S. Time 15" Ti - me , *ad. libtum* Once a speechless now, an un-in-

F1. *p*

Bsn. *senza cresc.*

Vl. nat. *p* *molto cresc.*

Vc. *p* *molto cresc.*

Pno. *p* *lascia morire*

"*Lascia morire*"

That's a phrase I love. Thanks to Marquis de Sade, now I can recognize, feel and live immorality as much indifferent as it is possible. What is best in life? Watch as time passes by, be slowly or not, and how it doesn't give a shit to no one.

$\text{♩} = 60$ Metronome off

3

3

5

M-S. *vit - ed friend.*

F1. *p*

Bsn. *p* *mp*

Vl. *mp*

Vc. *mp*

==

This section of the musical score consists of five staves. The first staff (Mezzo-Soprano) has a treble clef and starts with a melodic line. The second staff (Flute) has a treble clef and includes dynamic markings *p* and *mp*. The third staff (Bassoon) has a bass clef and includes dynamic markings *p* and *mp*. The fourth staff (Violin) has a treble clef and includes dynamic marking *mp*. The fifth staff (Cello) has a bass clef and includes dynamic marking *mp*. The vocal line "vit - ed friend." is written above the first staff. Measures 3 and 4 end with a repeat sign. Measure 5 begins with a change in instrumentation: Bassoon and Violin play, followed by Cello. Measure 5 ends with a double bar line and repeat dots.

F1. *p* *mf*

Bsn. *p*

Vl. *mf*

Vc. *mf*

This section of the musical score consists of four staves. The first staff (Flute) has a treble clef and includes dynamic markings *p* and *mf*. The second staff (Bassoon) has a bass clef and includes dynamic marking *p*. The third staff (Violin) has a treble clef and includes dynamic marking *mf*. The fourth staff (Cello) has a bass clef and includes dynamic marking *mf*. The instrumentation remains the same as the previous section, with Flute, Bassoon, Violin, and Cello providing harmonic support. Measure 6 ends with a double bar line and repeat dots, leading into measure 7.

M-S.

F1.

Bsn.

Vl.

Vc.

Pno.

poco meno *f* *pp*

pp *pizz.*

pizz.

arco

arco

p

In music It's funny how tradition keeps coming when there are so many desperate attempts to avoid it...

Who cares?! It's all a matter of time, very, very soon the name won't survive the closest relatives and it will be just a quote on something nobody cares.

M-S.

Fl. *p*

Bsn. *f* *p* *ff* *mp*

Vl. *fp* *f* *tr* *mp*

Vc. *sul pont.* *sf* *nat.* *3* *f* *marcato* *mp*

Pno. *marcato* *f* *mp* *sfz sfz*

brings _____ *to me*

M-S. fright and de - spair

Fl. *full.*

Bsn. *fp* *molto cresc.*

VI. *fp* *molto cresc.* *mp* *f*

Vc. *fp* *molto cresc.*

Pno. *molto cresc.* *mp* *f*

*Hundreds of books, years of practice and no money in my pockets.
Time will prove that I know very well what I am doing.*

Deadlines
*The only reason to hurry is to get it away of my sight.
It has to be finished, there is no time to loose.*

M-S. *f* Be wel-come an - oth - er day **5**

Fl. *mf* **ff**

Bsn. *f* **ff**

Vi. *p* **f**

Vc. *p* **f** *sfz* **ff**

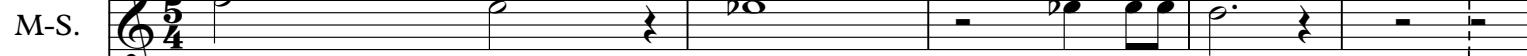
Pno. *p* **f** **ff**

This musical score page contains six staves. The vocal part (M-S.) starts with a rest, followed by the lyrics 'Be welcome another day' with dynamic markings *f*, *ff*, and **5**. The flute (Fl.) has a sustained note with *mf* and **ff**. The bassoon (Bsn.) plays eighth-note patterns with *f* and **ff**. The violin (Vi.) and cello (Vc.) play sixteenth-note patterns with *p* and **f**. The cello also includes a dynamic *sfz*. The piano (Pno.) provides harmonic support with sustained notes and chords, starting with *p*, followed by **f** and **ff**.

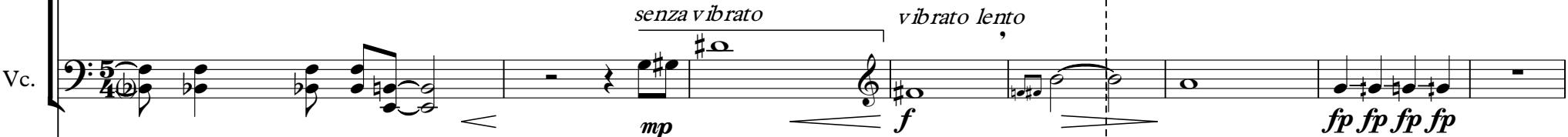
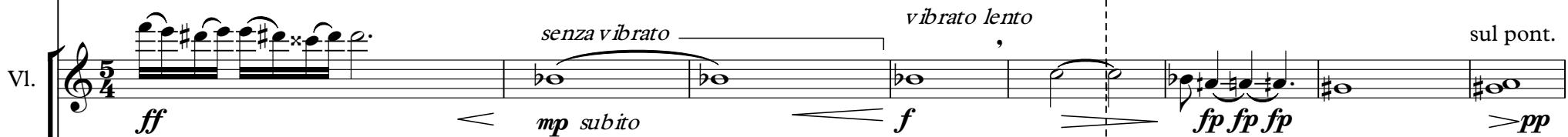
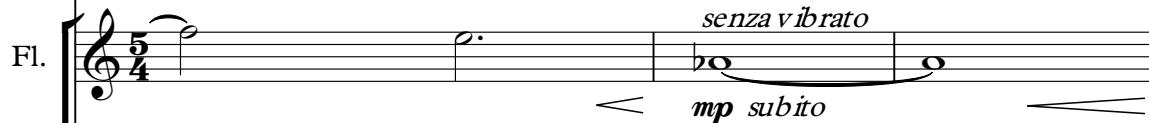
molto rall. Lento (senza misura)

=60 A tempo

Metronome on



Now please go a - way



=60 A tempo

Petrarca - Soneto CCLXXII

La vita fugge, e non s'arresta un'ora,
 e la morte vien dietro a gran giornate,
 e le cose presenti e le passate
 mi danno guerra, e le future ancora;

F1. *sf sf sf sf fp fp fp fp simile*
p

Bsn.

nat.

VI. *sf sf sf sf fp fp fp fp simile*
p

Vc. *fp fp fp fp simile*

Pno. *mp* *p*

John Milton - On Time

Fly envious Time, till thou run out thy race,
Call on the lazy leaden-stepping hours...

Mário Quintana - O Tempo

Se me fosse dado um dia, outra oportunidade,
eu nem olhava o relógio.
Seguiria sempre em frente e iria jogando pelo
caminho a casca dourada e inútil das horas...

Walt Whitman - As The Time Draws Nigh

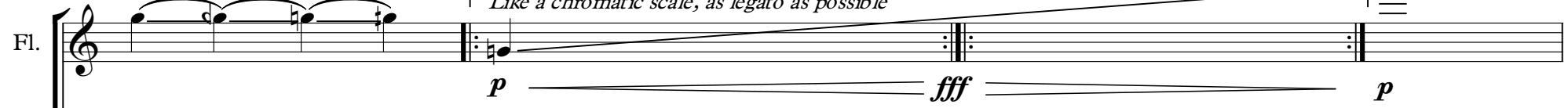
"As the time draws nigh, glooming, a cloud, A
dread beyond, of I know not what, darkens me."

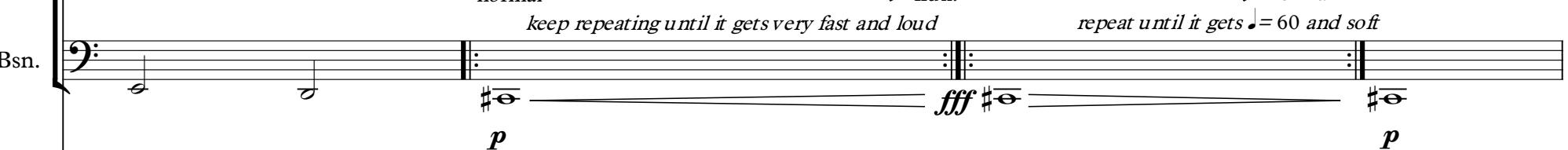
LOOPING

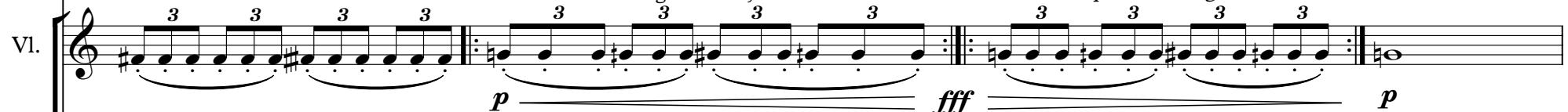
Conductor:
6 When you reach this bar,
follow the metronome.

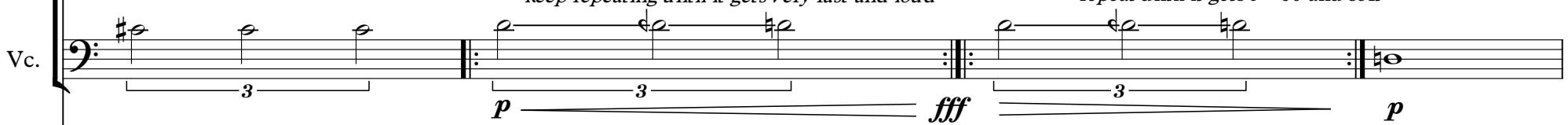
Molto accel.

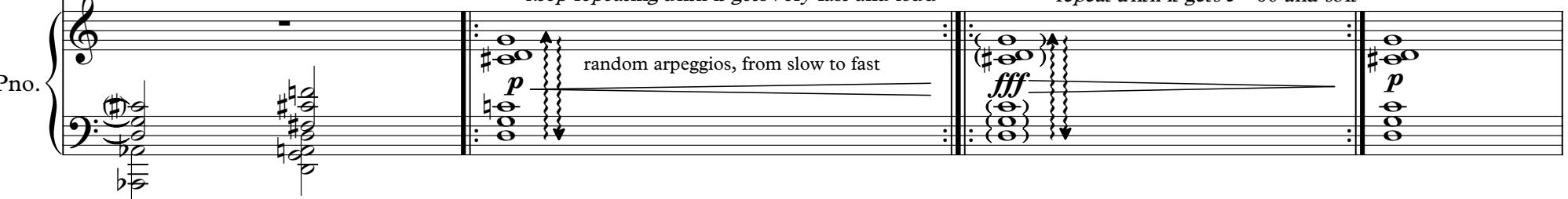
Like a chromatic scale, as legato as possible

Fl. 

Bsn. 

Vl. 

Vc. 

Pno. 

As it passes, it becomes more and more difficult. It sucks to get stuck, so I decide to take some shortcuts and finish what has to be done... wait, haven't I done it since the beginning? Damn!

Play this system in 35"

metronome off - set to $\text{♩}=140$

13

M-S.

Tick!
knock, knock
Think... quick
It ticks!
Clock
Tickling and sticking
Sick!
Cuckoo, cuckoo
(like the bird)
Bitch!
Itches!
Such a stupid thing

F1.

senza misura

pp

f *f* *f*

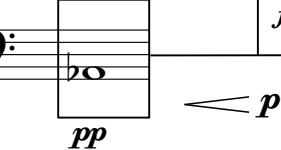
accel.

f

f

accel.
f
molto cresc.

Bsn.

senza misura

pp

f *f*

f

f *f*

molto cresc.

Vl.

senza misura

pp

f

sul pont.

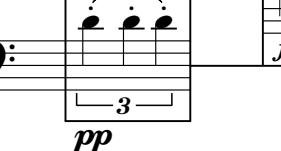
f

f

f

molto cresc.

Vc.

senza misura

pp

f

f

f

f

molto cresc.

Pno.

Improvise - *una corda*.
Always as soft as possible and short figures. Never take the attention of the listener.
molto cresc.

"The survival of the name is what matters." I keep repeating those thoughts every night.

I am always desperate, if it doesn't drive me insane, it shall lead me somewhere. I see that as a kind of hope... but for what really matters, it's all a stupid thing.

M-S.

ad libitum (Singing or speaking)

Turn metronome on ($\text{♩}=140$)

Fl.

marcato

ff *sfp* *sfp*

Bsn.

marcato

ff *sfp* *sfp*

Vl.

marcato

ff *sfp* *sfp*

ad libitum

p subito

Vc.

marcato

ff *sfp* *sfp*

p subito

molto cresc.

Pno.

marcato

ff *sfp* *sfp*

lascia morire

molto cresc.

Fot those I'm able to recall, it is time to pay my respects:

Luca Francesconi, Mário Ficarelli, Alban Berg, Luciano Berio, Andre Matos, Béla Bartók and Satie.

Those names, helped me to write this music, the ones in the following page need a special mention.

7 (Conductor gestures)

metronome off

Play in no more than 20"

Musical score for orchestra and piano. The score includes parts for Flute (Fl.), Bassoon (Bsn.), Violin (Vl.), Cello (Vc.), and Piano (Pno.). The piano part is grouped under a brace. The score features conductor gestures indicated by 'v' and 'y' symbols above the staves. Dynamic markings include **fff**, **ff**, and **c. III**. The tempo is $\text{♩} = 120$. The score is divided into sections by vertical dashed lines. A note at the bottom left reads: *Cluster
(black and white keys)*.

No shame, just indifference.

Sade, Bataille and Nin.

rall.

lunga

♩ = 60

M-S.

F1.

Bsn.

Vl.

Vc.

Pno.

p subito

lunga

p subito

lunga

p subito

lunga

p subito

lunga

p subito

mp

mp

mp

mp

6

gliss.

accel.

$\text{♩} = 85$

M-S.

Fl.

Bsn.

Vl.

Vc.

Pno.

vibrato accel.

dolce

Then I
re - mind

vibrato accel.

dolce

c. III

mp colla vocce

vibrato accel.

p

mp

p

mp

*It feels better when the end is at hand. So many things to do, let me bury
this one and welcome what is next to come.*

poco rall.

Lento

M-S. I can't re - wind. My only ex-cuse: Time

Fl.

Bsn.

Vl.

Vc.

Pno.

One of the most important things learned is that comedy makes it all much, much easier, maybe because I am a funny person. But I had to push this dramatic work forward and discover what it would bring.

At first it was too slow, but now I'm sure it found it's time... Funny, I just realise that at the very last moment. For something so serious, the end is indeed a good relief. Now, the next in line.