

Enemy: Time

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

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



THALES DEL COMUNE

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 individual metronomes is recommended.

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

Page 12 – The second and third bars in this page are 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 (♩=60)

0" 15"

♩=80

Bassoon *p* *mp*

Piano *p* (Not a new melodic line)

:60

Detailed description: This block shows the first system of the score. The Bassoon part begins at 15 seconds with a tempo of 80 beats per minute. It starts with a piano (*p*) dynamic and gradually increases to mezzo-piano (*mp*). The Piano part starts at 0 seconds with a tempo of 60 beats per minute, marked piano (*p*). A note indicates that the piano part is not a new melodic line.

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.



30" 45"

♩=120

Flute *mp* *f* *mp* *f*

Bsn. *mp* *f* *mp* *f*

Cello *mp* *f* *mp* *sf* *f*

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

4/4

Detailed description: This block shows the second system of the score. The Flute part begins at 45 seconds with a tempo of 120 beats per minute, marked mezzo-piano (*mp*), and features dynamic markings of *f*, *mp*, and *f*. The Bassoon part starts at 30 seconds, marked mezzo-piano (*mp*), with dynamics of *f*, *mp*, and *f*. The Cello part starts at 30 seconds, marked mezzo-piano (*mp*), with dynamics of *f*, *mp*, *sf*, and *f*. The Piano part continues from the first system, marked mezzo-piano (*mp*), with dynamics of *f*, *mp*, *f*, and *molto cresc.*. The score is in 4/4 time.

1 Tutti ♩=60

Fl. *fff* *mf* *f* *mf*

Bsn. *fff* *mf* *f* *mf*

Vi. *fff* *mf* *f* *mf*

Vc. *fff* *mf* *f* *mf* *marcato*

Pno. *fff* *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 carrer, 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.

1 - 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)

Fl. *f* \rightarrow *fff* *ppp* *sfz* (When you finish, play backwards) 3

Bsn. Random plops *f* \rightarrow *fff* *ppp* *lento* *sempre cresc.* *sempre accel.* *molto cresc.*

VI. *f* \rightarrow *fff* *ppp* *lento* *alla punta d'arco* *sul pont.* \rightarrow *nat.* *sempre accel.* *ff* *rit.* *p*

Vc. Col legno hits *f* \rightarrow *fff* *ppp* *lento* *sempre cresc.* *sempre accel.* *molto cresc.*

Pno. *f* *lento* *ppp* *una corda* *p* *accel.* \rightarrow *(presto)* *rall.* \rightarrow *(lento)*
 cluster (White keys)

Sometimes it may seem that I am losing the point, so why do I still want to be a composer?
 Repeating the same steps won't make me feel accomplished, 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 thoughts. It seems like this is a real chance!

4

2

mp *poco o senza vibrato* 15" *ad. libitum* ♩=60 Metronome off

M-S. Time Ti - me Once a speechless companion, now, an un-in-

Fl. *p* *senza cresc.* *p*

Bsn. *senza cresc.* *p*

VI. nat. *p* *molto cresc.* *p*

Vc. *p* *molto cresc.* *p* *p*

Pno. *p* *lascia morire*

Red.

The score is for a vocal piece with instrumental accompaniment. The vocal line (M-S.) starts with a half note 'Time' in 5/4 time, followed by a 15-second rest, then the lyrics 'Ti - me' in 5/4 time, and 'Once a speechless companion, now, an un-in-' in 4/4 time. The instrumental parts include Flute (Fl.), Bassoon (Bsn.), Violin (VI.), Viola (Vc.), and Piano (Pno.). The Flute and Bassoon parts are marked *p* and *senza cresc.*. The Violin and Viola parts are marked *p* and *molto cresc.*. The Piano part is marked *p* and *lascia morire*. The score includes a metronome marking of ♩=60 and a 'Metronome off' instruction. The key signature has one sharp (F#).

"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.*

3 ♩=75

M-S. *vit - ed__ friend.*

Fl. *p*

Bsn. *p mp*

Vl. *mp*

Vc. *mp*

Fl. *p mf f*

Bsn. *p*

Vl. *mf p*

Vc. *mf p*

♩=75

p

M-S. *This dis-creet pres - ence*

Fl. *poco meno* *f* *pp* *sfz* *sfz* *sfz* *p*

Bsn. *f* *pp* *arco* *p* *p*

Vi. *mf* *f* *pp* *sfz* *sfz* *sfz* *p*

Vc. *f* *pp* *arco* *sfz* *sfz* *sfz* *p*

Pno. *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. *mp* brings _____ to me

Fl. *p* *f* *mp*

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

Vi. *fp* *f* *tr* *mp*

Vc. *p* *sf* *nat.* *f* *mp* *marcato*

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

M-S. fright and de - spair
frull.

Fl. *fp* *molto cresc.*

Bsn. *fp* *molto cresc.*

Vl. *fp* *molto cresc.* *mp* *f*

Vc. *fp* *molto cresc.* *f*

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 *ff*

Fl. *mf* *ff*

Bsn. *f* *ff*

Vl. *p* *f*

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

Pno. *p* *f* *ff*

Detailed description: This is a page of a musical score for a symphony orchestra and a soloist. The score is in 5/4 time and consists of six staves. The top staff is for the Soloist (M-S.), with lyrics 'Be wel-come an - oth - er day'. The Soloist part begins with a rest, followed by a half note 'Be' (marked *f*), a quarter note 'wel-' (marked *f*), and a dotted quarter note 'come' (marked *f*). The final phrase 'an - oth - er day' is marked *ff*. The Flute (Fl.) part has a rest for the first two measures, then a half note (marked *mf*) and a half note (marked *ff*). The Bassoon (Bsn.) part has a rest for the first two measures, then a series of eighth notes (marked *f*) and a final half note (marked *ff*). The Violin (Vl.) part starts with a piano (*p*) section of eighth notes, then a forte (*f*) section of eighth notes. The Viola (Vc.) part starts with a piano (*p*) section of eighth notes, then a forte (*f*) section of eighth notes, followed by a sforzando (*sfz*) section of eighth notes, and ends with a half note (marked *f*) and a half note (marked *ff*). The Piano (Pno.) part consists of chords in the left hand and a bass line in the right hand, with dynamics *p*, *f*, and *ff*.

molto rall. . Lento (senza misura)

♩=60 A tempo

Metronome on

M-S. *senza vibrato*
Now please go a - way

Fl. *senza vibrato*
mp subito

Bsn. *mp subito*

VI. *ff* *senza vibrato* *mp subito* *vibrato lento* *f* *fp fp fp* *pp* sul pont.

Vc. *mp* *senza vibrato* *f* *vibrato lento* *fp fp fp fp*

Pno. *mp subito*

molto rall. .

♩=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 ancòra;

Fl. *sf sf sf sf fpfpfpfp simile*
p

Bsn. *fpfpfpfp simile*
p

nat.
VI. *sf sf sf sf fpfpfpfp simile*
p

Vc. *fpfpfpfp simile*
p

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

6

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

Molto accel.

Molto rall.

Like a chromatic scale, as legato as possible

The musical score consists of five staves: Flute (Fl.), Bassoon (Bsn.), Violin (Vl.), Viola (Vc.), and Piano (Pno.).

- Flute (Fl.):** Starts with a chromatic scale. Dynamics: *p* (soft), *fff* (fortissimo), *p* (soft). Performance instruction: *Like a chromatic scale, as legato as possible*.
- Bassoon (Bsn.):** Plays a single note. Dynamics: *p*, *fff*, *p*. Performance instructions: *normal* (dashed line), *keep repeating until it gets very fast and loud*, *full.* (dashed line), *repeat until it gets ♩ = 60 and soft*, *normal* (dashed line).
- Violin (Vl.):** Plays triplets. Dynamics: *p*, *fff*, *p*. Performance instructions: *keep repeating until it gets very fast and loud as it gets faster, articulate each note*, *repeat until it gets ♩ = 60 and soft*.
- Viola (Vc.):** Plays triplets. Dynamics: *p*, *fff*, *p*. Performance instructions: *keep repeating until it gets very fast and loud*, *repeat until it gets ♩ = 60 and soft*.
- Piano (Pno.):** Plays arpeggios. Dynamics: *p*, *fff*, *p*. Performance instructions: *keep repeating until it gets very fast and loud*, *repeat until it gets ♩ = 60 and soft*, *random arpeggios, from slow to fast*.

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 ♩=140

13

The musical score consists of the following parts:

- M-S. (Vocal):** Lyrics include "It ticks! Tick! It clicks and ticks and knock, knock Think... quick It ticks! Tickling and sticking Sick! Cuckoo, cuckoo (like the bird) Bitch! Shit! Itches! Such a stupid thing".
- Fl. (Flute):** *senza misura*, *pp* to *f*, *accel.*, *molto cresc.*
- Bsn. (Bassoon):** *senza misura*, *pp* to *f*, *molto cresc.*
- VI. (Violin):** *senza misura*, *pp*, *3*, *sul pont.*, *accel.*, *nat.*, *molto cresc.*
- Vc. (Violoncello):** *senza misura*, *pp*, *3*, *sul pont.*, *nat.*, *accel.*, *rall.*, *sul pont.*, *accel.*, *nat.*, *molto cresc.*
- Pno. (Piano):** *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.

*ad libitum (Singing or speaking)*Turn metronome on ($\text{♩}=140$)

M-S.

And as it fades
I pretend it is ok
But then... it starts all over again.

Fl. *marcato*
ff sfz sfz

Bsn. *marcato*
ff sfz sfz

VI. *marcato* *ad libitum* *molto cresc.*
ff sfz sfz *p subito*

Vc. *marcato* *ad libitum* *molto cresc.*
ff sfz sfz *p subito*

Pno. *marcato* *lascia morire*
ff sfz sfz

For 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"

♩=120

Fl. *fff* *ff*

Bsn. *fff* *ff*

VI. *fff* *ff*

Vc. *fff* *ff*

Pno. *ff* *ff*

c. III

trb

Cluster
(black and white keys)

No shame, just indifference.

Sade, Bataille and Nin.

rall. ♩=60

Musical score for measures 16-19, featuring M-S., Fl., Bsn., VI., Vc., and Pno. parts. The score includes dynamic markings such as *p subito*, *mp*, and *lunga*, as well as performance instructions like *gliss.* and *6*.

M-S. (Mandolin/Sitar): Rests throughout the measures.

Fl. (Flute): Measure 16: Rest. Measure 17: *lunga* (long note), *p subito*. Measure 18: Rest. Measure 19: *mp* (medium piano), melodic line.

Bsn. (Bassoon): Measure 16: Rest. Measure 17: *lunga*, *p subito*. Measure 18: *mp*, melodic line. Measure 19: *mp*, melodic line.

VI. (Violin): Measure 16: Rest. Measure 17: *lunga*, *p subito*. Measure 18: Rest. Measure 19: *mp*, melodic line.

Vc. (Violoncello): Measure 16: Rest. Measure 17: *lunga*, *p subito*. Measure 18: Rest. Measure 19: *mp*, melodic line.

Pno. (Piano): Measure 16: *6* (sixteenth notes), *6* (sixteenth notes). Measure 17: *gliss.* (glissando), *lunga*, *p subito*. Measure 18: *mp*, chords. Measure 19: *mp*, chords.

accel. ♩=85

M-S. *mp*

Fl. *vibrato accel.* *pp* *p* *dolce* *mp* Then I re - mind

Bsn. *vibrato accel.* *pp* *dolce*

Vl. *vibrato accel.* *pp* *c. III* *mp colla voce*

Vc. *vibrato accel.* *pp* *mp*

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

Bsn. *mp* *f* *molto cresc.*

Vl. *mp* *f* *molto cresc.*

Vc. *mp* *f* *molto cresc.*

Pno. *f*

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 ended a good relief.
Now, the next in line.*