

# **Being for Time Now**

**(on the transgressions of events)**

**Commissioned by the Lost Dog New Music Ensemble**

**Joseph DiPonio**

**Instrumentation:**

Flute

Clarinet

Piano

Violin

Cello

# Being-For-Time-Now

Score in C

Joseph Di Ponio

**Flute**  
♩ = 60

**Bass Clarinet**  
N *fff* N *fff*

**Piano**  
♩ = 60  
*fff*

**Violin**  
♩ = 60  
Cello *sffp* N *sffp* N

**Fl.**

**B. Cl.**  
N *ff* 5

**Pno.**  
*sff*

**Vln.**

**Vc.**  
ord. *sp* ord. *sffppp* *fff* *stiss.* *sp* N

2  
14

Fl. *ppp* < *ff* *ppp* *fff*

B. Cl. *fff* *fff* N N

Pno. *fff* w/guitar pick *fff* *8vb* *Red.* \*

Vln. *fff* *st* N *fff* N

Vc. *ff* *fff* *ord.* *noise* N *fff* (possible)

19

Fl. N N *mp* N

B. Cl. *fff* N N

Pno. *mf* Scrape string with guitar pick down the length of the string. *pp* *fff* *pp* w/guitar pick *Red. 8vb* l.v.

Vln. *ff* *pp* *sp* *III* *p* *ppp*

Vc. *ff* *jeté* *sp* N *pp* N

23

Fl. *pp* *f*

B. Cl. *ff* *N* *ff*

Pno. *w/guitar pick* *L.v.* *Red. 8vb*

Vln. *sp* *N* *f* *N* *ord.* *pp* *ff*

Vc. *noise* *mp* *ff*

27

Fl. *ppp* *ppp* *ff*

B. Cl. *split tone* *fff* *split tone* *fff*

Pno. *fff* *w/guitar pick* *L.v.* *Red. 8vb* *fff* *w/guitar pick* *Red. 8vb*

Vln. *fff* *ppp* *fff*

Vc. *fff* *ppp* *fff*

*Tone Color Trill*

30

Fl. *ppp* *fff* *ppp*

B. Cl. *fff* split tone

Pno. *ppp* *fff* w/guitar pick

Vln. *ppp* *fff* ord. → noise 8<sup>vb</sup> \* ord. → noise

Vc. *ppp* *fff* ord. → noise

34

Fl. *ppp* *p* *ppp*

B. Cl.

Pno. *ff*

Vln. *fff* pizz. *sp* *ppp*

Vc. *pppp* *pp* N

41 *senza vibrato*

Fl. *N* *p* *N*

B. Cl. *slap tongue*

Pno. *mp*

*pp*

*Leg.* \*Hold triangle beater loosely between thumb and forefinger. Strike string allowing the beater to ricochet off the string until it stops.

*Leg.* \*\* Place beater across strings. Allow it to vibrate when the key is struck. \*

41 *p* *N* *pizz.* *sf* *senza vibrato*

Vln. *3*

Vc. *N* *N* *fp*

45 *pp* *p* *pp*

Fl. *pp* *p* *pp*

B. Cl. *N* *3* *mp*

45 *mf*

Pno. *mf*

Pulse pitch 1/4 tone sharp following the rhythm indicated.

45 *sp* *3* *senza vibrato* *ord.*

Vln. *pp* *p* *pp* *mp* *3*

Vc. *ord.* *sp*

*N*

*N* *p* *N*

50

Fl. *p* *ppp*

B. Cl. *N* *pp* *N*

Pno. *sf sf* *sf*

Vln. *N* *N* *p* *N* *sp* *N*

Vc. *N* *p*

*Lead* \*

Pulse pitch 1/4 tone sharp following the rhythm indicated.

55

Fl. *ppp* *ff* *ppp* *fff* *p*

B. Cl. *ppp* *ff* *ppp* *fff* *p*

Pno. *f* *3* *3*

Vln. *p* *ppp* *ff* *ppp* *fff* *p* *ord.*

Vc. *sp* *ord.* *p* *p*

58

Fl.

B. Cl.

Pno.

Vln.

Vc.

*N* *f* *fff*

*loco* *N* *f* *fff*

*fff* *ff*

*N* *f* *fff*

*N* *f* *fff*

7

62

Fl.

B. Cl.

Pno.

Vln.

Vc.

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

*ppp* *p* *N* *N* *p* *N*

*ff*

*ppp* *p* *N* *N*

*ppp* *p* *N* *p*

68

Fl. *ppp* < *p* > *ppp*      *ppp* < *p* > *ppp*      *ppp* < *p* >

B. Cl. *N* < *p* > *N*      *N* < *p* > *N*      *N* < *p* >

Pno. *p*

Vln. *p* > *N*      *N* < *p* > *N*      *N* < *p* > *N*

Vc. > *N*      *N* < *p* > *N*      *N* < *p* > *N*      *N* < *p* >

*ped.*      \*

73

Fl. *ppp*      *ppp* < *p* >      *ppp* < *p* >

B. Cl. *N*      *cold and without expression*      *pp*      *To Bb Clarinet*

Pno. *pp*

Vln. *N* < *p* >      *N* < *p* >      *N*

Vc. < *p*      *N* < *p* >      *N*

*ped.* (hold pedal until indicated. Sound should blur.)



88

Fl. *pp* *p* *ppp* *ppp*

B. Cl. *pp* *p* *ppp* *ppp*

Pno. *ppp*

Detailed description: This system contains the first two staves of the page. The Flute part (top) begins at measure 88 with a five-measure rest, followed by a melodic line with dynamics *pp*, *p*, and *ppp*. The Bass Clarinet part (middle) also starts with a five-measure rest, then plays a melodic line with dynamics *pp*, *p*, and *ppp*. The Piano part (bottom) is mostly silent, with a few notes in the right hand and rests in the left hand.

88

Vln. *mp* *N*

Vc. *pp* *mp* *N*

*pizz.* *arco espressivo*

Detailed description: This system contains the Violin and Viola parts. The Violin part (top) starts at measure 88 with a three-measure rest, then plays a melodic line with dynamics *mp* and *N*. The Viola part (bottom) starts with a *pizz.* (pizzicato) instruction, then switches to *arco espressivo* (arco with expressive). It has a three-measure rest, then plays a melodic line with dynamics *pp*, *mp*, and *N*.

91

Fl. *mp* *N* *p* *pp* *p*

B. Cl. *mp* *pp* *p* *pp*

Pno. *pp*

*\* Leo.*

Detailed description: This system contains the next two staves. The Flute part (top) starts at measure 91 with a melodic line, dynamics *mp*, *N*, *p*, *pp*, and *p*. The Bass Clarinet part (middle) starts with a melodic line, dynamics *mp*, *pp*, *p*, and *pp*. The Piano part (bottom) has a few notes in the right hand and rests in the left hand, with a *pp* dynamic. A *\* Leo.* (Lento) marking is present at the end of the system.

91

Vln. *pp* *mp* *pp* *N* *pp*

Vc. *pp* *mp* *pp* *N* *pp*

Detailed description: This system contains the Violin and Viola parts. The Violin part (top) starts at measure 91 with a melodic line, dynamics *pp*, *mp*, *pp*, *N*, and *pp*. The Viola part (bottom) starts with a melodic line, dynamics *pp*, *mp*, *pp*, *N*, and *pp*.

95

Fl.

B. Cl.

Pno.

Vln.

Vc.

*ppp* *p* *ppp*

*N* *N* *pp*

*N* *N* *pp* *N*

100

Fl.

B. Cl.

Pno.

Vln.

Vc.

*pp* *N* *pp*

*pp* *N*

*ppp* *p* *ppp* *pp*

*N* *N* *pp*

105

Fl. *N* *pp* *ppp*

B. Cl.

Pno. *ppp* Rub across the strings indicated with a soft 4" wide paint brush to create a delicate wash of sound. AVOID ACCENTS!

*Leg.*

Vln. *pizz.* *pp*

Vc.

109

Fl. *pp* *pp* *pp* ◆ = exhale ◇ = inhale

B. Cl. *pp*

Pno.

Vln. *flautando*

Vc. *pp* *ord.* *gliss.* *p* *N*

114

Fl.

B. Cl.

Pno.

Vln.

Vc.

*pp*

*pp*

*p*

*p*

arco

*pp* — *f*

*pp* — *f*

119

Fl.

B. Cl.

Pno.

Vln.

Vc.

*pp* < *p* > *ppp*

*pp* < *f*

*pp* < *f*

*pp* < *f*

*pp* < *f*

*pp* < *f*

*pp* < *f*

14  
124

Fl. to C Flute

B. Cl. to Bass Clarinet

Pno.

Vln.

Vc.

*pp*  $\triangleleft$  *f*

*p*

*pp*  $\triangleleft$  *f*

*pp*  $\triangleleft$  *f*

*pp*  $\triangleleft$  *f*

129

Fl. C Flute

B. Cl. Bass Clarinet

Pno.

Vln.

Vc.

*p*  $\triangleleft$  *f*  $\triangleright$  *pp*

*p*  $\triangleright$

*p*  $\triangleleft$  *ff*  $\triangleright$  *p*

*ppp*  $\triangleleft$  *p*  $\triangleright$

*p*  $\triangleleft$  *f*

*p*  $\triangleright$

*p*  $\triangleleft$  *ff*  $\triangleright$  *p*

*sp*

*N*

*pp*

*N*

*p*  $\triangleleft$  *f*

*p*  $\triangleright$

*p*  $\triangleleft$  *ff*  $\triangleright$  *p*

*N*

133

Fl. *ppp* *pp* *3* whistle tone

B. Cl.

Pno. *p* *N*

Vln. *ord.* *st*

Vc. *ord.* *st*

*pp*

138

Fl. *fff* *N*

B. Cl. *fff* *N*

Pno. *pp* *fff*

Vln. *gliss.* *fff* *(ord.)*

Vc. *gliss.* *fff*

*fff*

Scrape down the length of the string with a guitar pick

Scrape down the length of the strings with a CD case following the direction of the arrow. Chromatic cluster governed by the width of the CD case.

16  
142

Fl.

B. Cl.

Pno.

Vln.

Vc.

*ffff*

*pp*

*ffff*

w/guitar pick

*sp*

*ord.*

*gliss.*

*mf*

*f*

149

Fl.

B. Cl.

Pno.

Vln.

Vc.

*ffff*

*ffff*

Increase the rate of the rhythm.

*N*

*pp*

153

Fl. *whistle tone* *sim.*

B. Cl. *pp*

153

Pno. *fff* *pp*

Vln. *l.v.* *sed.*

Vc.

161

Fl.

B. Cl.

161

Pno.

161

Vln. *p* *pizz.*

Vc. *ppp*