

TIME

GHOST

Score in C

MARI ALICE CONRAD

TIME

GHOST

for six instruments

by
Mari Alice Conrad

duration: c. 9'

*Written for the Standing Wave Chamber Ensemble, Vancouver, British Columbia, Canada
October 2020*

Instrumentation:

piano

violin

violoncello

C flute & G alto flute

bass clarinet

percussion*

*percussion:
vibraphone (3 octave)
maraca (1)
tambourine (on stand)

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Program Notes:

TIME GHOST is a translation of the German word “zeitgeist” which literally means “time spirit” or “time ghost.” This concept originally came to mean the “spirit of the age” by philosophers who recognized the influence of an invisible force that characterized a certain time in world history. The years 2019/2020 to me, will always signify the coronavirus (or covid-19) outbreak. This literal “invisible force” caused a global catastrophe that propelled humanity into rigorous lock-down to reduce the spread of the deadly virus. I wanted to capture this invisible corona-force and inject a soul into its imaginary, yet very real, existence—a soul that could also echo my own experiences and observations. In my efforts to explore this “corona-soul,” I was inspired by a timely message on the news shared by Alberta’s Chief Medical Officer of Health, Dr. Deena Hinshaw. Her words excitably brought more life to my imagined covid-soul:

“Covid is out there waiting for us to be too tired to wash our hands, too distracted to notice whether we are within two metres of someone else, too busy to stay at home if we are feeling sick, or too polite to suggest we all bring our own food to a gathering.”¹

With this statement, the “corona-soul” now embodied a lurking personality with an unrelenting desire to prey on human complacency. These disturbing attributes can be sensed throughout the music; the restless, slippery, ghost-like movement of the melodic lines supplement the mischievous and stalking rhythmic figures that represent the fleeting virus anxiously pivoting toward unsuspecting victims. The composition also explores time, space, and dynamic extremes that characterize the confusion, anger, loneliness, restlessness, and frustration experienced by those fearfully avoiding its contact. Structurally, the composition hosts a nineteen-note melodic framework to honour the year 2019, in which the virus was discovered. This melodic gesture is boldly presented by the flute and piano in the first few measures and is developed in all subsequent melodic and harmonic material. In the final section, the corona-soul morphs into a larger homogenous form that begins to breathe and pulse all on its own highlighting the reality that, despite human effort, the virus continues to thrive and expand its reach. In essence, this piece captures the invisible soul of the “spirit of the age” and provides a musical voice to share its own story--a story that continues to haunt an unprecedented time in human history.

A heart-felt appreciation to the remarkable musicians in the Standing Wave Ensemble from Vancouver, British Columbia, Canada, who, with their guidance, patience, and unrelenting support, have made this composition come to life.

~Mari Alice Conrad

¹ Dr. Deena Hinshaw: *Update on Covid-19 – July 27, 2020*, Government of Alberta, accessed August 17, 2020. URL: <https://www.youtube.com/watch?v=Rs7MKCAjcts>. (Quotation timestamp: 00:07:20)

Performance Notes:

General notes: The pianist manages the tempo fluctuations for the whole ensemble, especially in a recording format, as outlined in “Recording Notes” below.

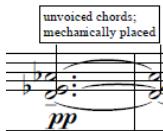
All grace notes (single or multiple groupings) are to be played slightly prior to the beat.

In measures 29-40, the 5/4 time signature is grouped into various groupings of 2+3 and 3+2. Groupings are different from instrument to instrument and from measure to measure. This is meant to create an unsettled, *senza misura*, effect and becomes essential for performers to internally feel the quarter note pulses throughout this passage.

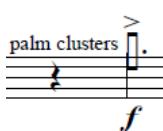
Cue notes have been written in the parts to assist with the layered recording process.

Piano:

The damper pedal is used throughout the piece. Specific effects/pedal changes are outlined in the score. The piano lid is to be extended to full peg.



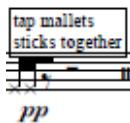
Measure 31 and onwards, chords are to be placed mechanically, unvoiced.



Measure 120 -125 palm clusters on the white keys used in the proportional location of the white boxes.

Percussion:

It is recommended to have the tambourine on a stand for easy access and less movement.



The tapping of mallet stick effect can be achieved with the vibraphone mallets or drumsticks.



The maraca roll can be fast or slow, at the performer’s discretion, like a snake rattle.

Flutes (C/G):



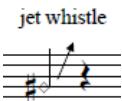
Pizzicato effect can be produced by either the lip or tongue at the performer’s discretion.



Flutter tongue technique can be performed by throat or tongue at the performer’s discretion.



Key clicks are unpitched, as a percussive effect, with air, if needed, for projection.



Jet whistle effect is to begin on the notated approximate pitch and go to a highest possible pitch by overblowing.

sfs



A “soft fall” can be achieved by a soft and gentle descent of notes to approx. a P5 below written pitch with an implied decrescendo, like a sigh.

mp

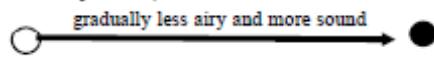


Measure 200-201, the sustained note is to have wide vibrato for the duration, as wide as the performer is able within the distance of a semitone.

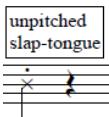
Bass Clarinet:



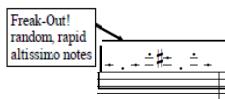
A flutter tongue effect in the lower register; to create a low growl and can be produced by the throat or tongue at the performer's discretion.



To begin with a full “airy” sound, gradually moving towards full sound without “airiness.”



Slap tongue to produce an unpitched “pop” effect at a *mezzo piano* dynamic.

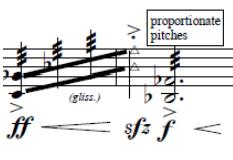


A “freak-out” effect with random, rapid altissimo notes for two beats. The effect is repeated every time the notes are boxed in this passage.

Cello:



A gradual glissando effect stretched over the beats indicated by the stem values.



The upper notes (triangular notes) of the gradual glissando are to target proportional pitches only. The performer can decide how high to extend the glissando as to create a powerful accent effect. This happens in measures 120-126.

Violin:



Tremolo's and trills have an implied rubato effect and can be slow or fast, or a combination of the two at the performer's discretion in achieving a fleeting, nervous sound.



A "soft fall" achieved by a soft and gentle descent of notes to approx. a P5 below written pitch with an implied decrescendo, like a sigh.

Recording Notes:

This piece has considered covid-19 pandemic restrictions regarding social distancing and has been designed to record in layers. The piano will need to be recorded first, with a metronome or click guide track through earphones, if possible. The piano part has cues for other instruments and is the manager of all the tempo changes. The second instrument to be recorded is percussion. From there, it is recommended in the following order:

Recording Layering Order:

1. Piano (preferably with headphone metronome, if possible)
2. Percussion
3. Cello
4. Violin
5. Flute & Alto Flute
6. Bass Clarinet

*The last four can be switched or grouped together in the recording process if needed, or if the instrumentalists are in cohorts and are able to record together.

Time Ghost

Written in 2020 for the Standing Wave Chamber Ensemble
of Vancouver, Canada

C SCORE

Energetically ($\text{♩} = 120$)

Mari Alice Conrad

8^{va} - flz.

C Flute & G Alto Flute

Bass Clarinet in Bb

Vibraphone & Percussion

Piano

Violin

Violoncello

vibrphone

8^{va} -

con pedale

mf

sfz f p

sfz ff sfz mf mp ff

ff

ord.

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

f

mp

mf

pp

Time Ghost

8va flz. ord.

17 Fl. *mf* *sfp* *mp*

B. Cl.

Vib. & Perc.

17 Pno. *mf* *sfp*

Vln. *pp*

Vc.

SWITCH TO ALTO FLUTE

22 Fl. *misterioso* guttural flz. ord. 3 *mf* *f*

B. Cl. *mf* *f* *mp* *p* *mf* *p*

Vib. & Perc.

Pno. *f*

22 Vln. *misterioso*

Vc. *ff* *p*

ALTO FLUTE *espressivo*

29

Ominous and unsettled ($\text{♩} = 78$)

(Time groupings are a varied 2+3 and 3+2 for different instruments to create an unsettled sense of metre)

A. Fl. 3

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

A. Fl. flz. ord. **SWITCH TO C FLUTE**

B. Cl. **p** **gradually less air and more sound** **p** **= pp**

Vib. & Perc. **mp** **> p**

Pno. **mf**

Vln. **sul tasto** **ord.** **espressivo** **(gliss.)** **3**

Vc. **mf** **p**

unvoiced chords; mechanically placed

simile pedale

espresso

(gliss.)

3

Time Ghost

41 Mischiefously ($\text{♩} = 78$)

C FLUTE

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

key clicks

tambourine

vibraphone

mf

mp > p

41

41

41

p

mf

p

pizz.

pp

mf

47

key clicks

Fl.

B. Cl.

Vib. & Perc.

(2) (4)

47

Pno.

p

Vln.

Vc.

pizz.

mp

(2) (4)

51

Fl.

B. Cl.

Vib. & Perc. (6) (8)

Pno. 51 { 88 88 mp

Vln.

Vc. (6) (8)

55

Fl.

B. Cl.

Vib. & Perc. (10) (12)

Pno. 55 { 88 88 pizz. (2)

Vln. p (10) (12)

Vc. 3 3 3 3

Time Ghost

59

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

(14) (16)

59

mp

59

mp

59

(4) (6)

(14) (16)

3 3 3 3

63

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

mp

mf³

p

63

(18) (20)

63

flz.

63

63

(8) (10)

(18) (20)

3 3 3 3

67

Fl. abrupt silence key clicks
B. Cl. abrupt silence *f* unpitched slap-tongue
Vib. & Perc. 67 abrupt silence tap mallets sticks together tambourine vibraphone (2)
Pno. abrupt silence *pp* *p* *mp*
Vln. abrupt silence *mp* (2)
Vc. abrupt silence *mp* (2)

71 ord.
Fl. *mf* *f*³
B. Cl.
Vib. & Perc. 71 (4) *p* *mf* (6)
Pno. 71 *mp*
Vln. 71 (4) (6)
Vc. 71 (4) (6)

Time Ghost

75

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

(8)

mf

p

mf

f

mp

(8)

f

mp

(8)

f

78

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

abrupt silence

mp

p

key clicks

quickly mute abrupt silence

maraca

LH abrupt stop and silence
keep RH ringing

pp

p

78

78

78

78

arco
sul pont.

(sul pont.)

(whispy &
gentle gliss.)

(pizz.)

pp

pp

abrupt silence

abrupt silence

mp

Time Ghost

9

82 ord.

Fl. *mp*

B. Cl.

Vib. & Perc. vibraphone (2) (4)

Pno. *p* *mp*

Vln. pizz. (2) (4)

Vc.

Fl. flz. *mf* ³

B. Cl.

Vib. & Perc. *mp* *mf* ³ (6) *f*

Pno. *f* pesante; furioso

Vln. arco *mf* *f* ⁶ *f* *p* *sforzando*

Vc. *f* ³ (6) *f* *furioso* arco *sforzando*

Time Ghost

90

Fl. *furioso* 7 7
mf 7 *f* *mf* 7 7
B. Cl. *furioso*
mf
Vib. & Perc.
Pno. 90 *mf*
Vln. 90 *mf* 10 >
Vc. 90 *mf* 10 >

92

Fl. *f* *p* guttural flutter ord.
mf 7 7 *f*
B. Cl. *p* *p* *mf*
Vib. & Perc. maraca *f* *mp*
Pno. 92 *f*
Vln. 92 *f* *p* *sfz* (gloss.)
Vc. 92 *f* *mf*

Time Ghost

11

Fl. *mf* *f* *mf* *f* *mp*

B. Cl. *f*

Vib. & Perc.

Pno.

Vln. *10* *10* *f* *p*

Vc. *f* *p*

Fl.

B. Cl.

Vib. & Perc. *vibraphone*

Pno. *<f pesante* *ff* *f* *3*

Vln.

Vc.

Time Ghost

molto pesante; with increasing anger

8^{va}-----

Fl. 102 > *sfs f* jet whistle > *sfs* *f* > *f*

B. Cl.

Vib. & Perc.

Pno. 102 > *ff* *molto pesante; with increasing anger*

Vln.

Vc.

(8^{va}) flz.

Fl. 105 >

B. Cl. > *ff*

Vib. & Perc. 105 > *ff*

Pno. 105 > *ff*

Vln. 105 > *f* > *ff*

Vc. > *f* > *ff*

108

harsh and annoyingly persistent

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

108

ff

f

mf

f

mf

f

II2

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

mf

mf

mf

mf

mp

mf

f

mf

mp

Time Ghost

accelerando

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

II6 ord. f 3 f

II6 f

II6 f

II6 ff

mf f ff mf

Agitated and chaotic ($\text{♩} = 120$)

120

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

jet whistle jet whistle jet whistle jet whistle

ff ff ff ff

Freak Out!
random, rapid
altissimo notes

palm clusters sfz ff sfz ff sfz f

f f f f f f

sfz mf sfz mf sfz mf sfz f

120 proportionate
pitches (gloss.) (gloss.)

ff ff ff ff ff ff ff

Time Ghost

15

124

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

124

ff

mf

fp

ff

ff

sfz

mf

fp

ff

sfz

ff

sfz

con fuoco et passionato

(two-handed palm - gliss. on white-keys)

RH

LH

con fuoco et passionato

ff

fp

con fuoco et passionato

ff

sfz

ff

sfz

mf

fp

con fuoco et passionato

ff

sfz

ff

(gliss.)

sfz

f

fp

ff

128 Expansive ($\text{♩} = 78$)

128

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

128

ff

mf

f

mf

molto espressivo

ff

mf

Time Ghost

133 Reminiscently ($\text{♩} = 120$)

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

ord. $\text{♩} = 120$

f

mp

p

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

ord. $\text{♩} = 140$

f

pp

pp

mp

p

p

$\text{♩} = 140$

$\text{♩} = 140$

$\text{♩} = 140$

$\text{♩} = 140$

8^{va}-

149 Fl. f > *mp* *p*

B. Cl.

Vib. & Perc.

149 Pno. 8^{va}- *mf* *mp*

Vln.

Vc.

156 Fl.

B. Cl. 3 *pp*

Vib. & Perc.

156 Pno. (8^{va}) 3 *p* *pp*

Vln.

Vc.

Time Ghost

162**Deceivingly hopeful (♩ = 78)**SWITCH TO
ALTO FLUTE

A. Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

pesante *guttural flz.* *ord.* *3*

mf *f* *mp* *p* *mf* *p*

pesante

f

ff *p*

ALTO FLUTE

*espressivo***170**SWITCH TO
C FLUTE

A. Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

mp

p *mf* *mp*

espressivo, distractingly beautiful

pp *p*

con pedale; creating a blurred effect

Vln.

Vc.

ff

Time Ghost

19

178

C FLUTE *espress.*

Fl. B. Cl. Vib. & Perc. Pno. Vln. Vc.

f *p* *p* *mf*

espressivo, with a warm, round sound and legato as possible

mp *f* *f*

mf

sub. p *mf*

183

Fl. B. Cl. Vib. & Perc. Pno. Vln. Vc.

mp *mf* *mp* *espress.*

simile *mp* *mf* *let ring*

mp *f* *f*

mp

soft fall

mp

gliss.

p *mf* *p* *espress.*

soft fall

mp

Time Ghost

188

Fl. *p* *mf* *espress.*

B. Cl. *f* *mf*

Vib. & Perc. *mf* *f* *let ring* *f* *let ring*

Pno. *mf* *p* *mf*

Vln. *mp* *mf* *mf*

Vc. *mf* *f* *mf*

193

Fl. *mp* *mf* *p*

B. Cl. *f* *3* *mp*

Vib. & Perc. *f* *mf* *2* *4*

Pno. *mf* *mf* *p*

Vln. *p* *mf* *p*

Vc. *p* *mf* *p*

Time Ghost

21

198

Fl. *f*

B. Cl.

Vib. & Perc. *f* let ring

Pno. *f*

Vln. *mf*

Vc. *mf*

p

espress. with wide vibrato

mf ³ *p*

p

p

p

202 *rallentando*

Fl.

B. Cl.

Vib. & Perc.

Pno. *pp*

Vln.

Vc.

pp

molto legato

*hold until sound disappears

Time Ghost

Written in 2020 for the Standing Wave Chamber Ensemble
of Vancouver, Canada

**TRANSPOSED
SCORE**

Energetically ($\text{♩} = 120$)

Mari Alice Conrad

8^{va} -

C Flute & G Alto Flute

Bass Clarinet in Bb

Vibraphone & Percussion

vibraphone

Piano

con pedale

Violin

Violoncello

8^{va} -

sfz f p mf

ff ff ff ff ff ff

flz.

ord.

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

9

f

mp

flute cue:

mf

pp

Time Ghost

Fl. piano cue: *8va* flz. ord.

B. Cl. *mf* *sfp* violin cue: *mp*

Vib. & Perc. 17

Pno. *mf* *sfp*

Vln. Vc. violin cue: *pp*

SWITCH TO ALTO FLUTE

Fl. b. cl. cue: 3 ALTO FLUTE *espressivo*

B. Cl. *misterioso* guttural flz. ord. 3 *mf* *f*

Vib. & Perc. 22 *mf* *f* *mp* *p* *mf* *p*

Pno. *f* *misterioso*

Vln. Vc. *ff* *p*

29

Ominous and unsettled ($\text{♩} = 78$)

(Time groupings are a varied 2+3 and 3+2 for different instruments to create an unsettled sense of metre)

A. Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

A. Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

SWITCH TO C FLUTE

flz. **ord.**

pp gradually less airy and more sound **p**

p **>** **pp**

mp **>** **p**

mf

simile pedale

b. cl. cue: **sul tasto** **ord.**

pp **p** **pp** **mp** **> p**

violin cue: **espressivo** **(gloss.)**

p

Time Ghost

41 Mischiefously ($\text{♩} = 78$) piano cue: C FLUTE piano cue: key clicks

Fl. piano cue: piano cue: piano cue: piano cue: vibraphone

B. Cl. piano cue: piano cue: piano cue: piano cue: vibraphone

Vib. & Perc. piano cue: tambourine piano cue: vibraphone

Pno. $\left\{ \begin{matrix} \text{mf} \\ \text{p} \end{matrix} \right.$

Vln. $\left\{ \begin{matrix} \text{f} \\ \text{p} \end{matrix} \right.$ pizz. $\left\{ \begin{matrix} \text{pp} \\ \text{vibe cue: } \text{vib.} \end{matrix} \right.$

Vc. $\left\{ \begin{matrix} \text{mf} \\ \text{pizz.} \end{matrix} \right.$

47 key clicks

Fl. piano cue: key clicks

B. Cl. piano cue: key clicks

Vib. & Perc. (2) (4)

Pno. $\left\{ \begin{matrix} \text{p} \\ \text{pp} \end{matrix} \right.$

Vln. pizz. (2) (4)

Vc. $\left\{ \begin{matrix} \text{mp} \\ \text{pizz.} \end{matrix} \right.$

51

Fl.

B. Cl.

Vib. & Perc. (6) (8)

Pno. 51 { 88 88 mp

Vln. piano cue: (6) (8)

Vc. 3 3 3 3

55 violin entry cue:
pizz.

Fl.

B. Cl.

Vib. & Perc. (10) (12)

Pno. 55 { 88 88 88 88

Vln. pizz. (2)

Vc. 3 (10) (12) 3

Time Ghost

59

Fl.
B. Cl.
Vib. & Perc.
Pno.
Vln.
Vc.

59 (14) (16)

59 *mp*

59 (4) (6)
(14) (16)

63

Fl.
B. Cl.
Vib. & Perc.
Pno.
Vln.
Vc.

63 *mp* *mf*³ *p*

63 (18) (20)

63 *p*

63 (8) (10)
(18) (20)

67

Fl. abrupt silence key clicks
B. Cl. abrupt silence **f**
Vib. & Perc. 67 abrupt silence tap mallets sticks together tambourine vibraphone (2)
Pno. abrupt silence **pp** **p** **mp**
Vln. abrupt silence **mp** (2)
Vc. abrupt silence **mp** (2)

71 ord.
Fl. **mf** **f**³ flute cue: **p** **mf** (6)
B. Cl. (4)
Vib. & Perc. 71 (4)
Pno. 71 **88** **88** **mp** **88** **88**
Vln. 71 (4) (6)
Vc. 71 (4) (6)

Time Ghost

75

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

(8)

mf

p

mf

mf

p

mf

f

mp

mp

f

f

78

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

abrupt silence

mp

p

key clicks

quickly mute abrupt silence

maraca

pp

p

LH abrupt stop and silence keep RH ringing

p

pp

p

78

abrupt silence

arco sul pont.

pp

(sul pont.)

(whispy & gentle gliss.)

(pizz.)

mp

82 ord.

Fl. *mp*

B. Cl.

Vib. & Perc. vibraphone (2) (4)

Pno. *p* *mp*

Vln. pizz. (2) (4)

Vc. (2) (4)

Fl. flz. *mf* ³

B. Cl.

Vib. & Perc. *mp* *mf* ³ (6) *f*

Pno. *f* pesante; furioso

Vln. arco *mf* (6) *f* *p* *sffz*

Vc. *furioso* arco *sffz*

Time Ghost

90

Fl. *furioso* 7 *mf* 7 *f* *mf*

B. Cl. *furioso* *mf*

Vib. & Perc.

Pno. 90 *mf*

Vln. 90 10 > 10 10 *f*

Vc. *mf* < *mf* *f*

Fl. *f* *p* guttural flutter ord. *mf* 7 7 *f*

B. Cl.

Vib. & Perc. maraca *mf* *f* *mp*

Pno. 92 *f*

Vln. 92 (gloss.) *f* *p* < *sfz* 10 *mf* 10 >

Vc. (gloss.) *ff* *mf*

Time Ghost

11

Fl. 7
mf 7 7
 B. Cl. 7
 Vib. & Perc.
 Pno.
 Vln. 10
 Vc.

95

f 3
 maraca
mp

95

mp

95

f *p*
f *p*

Fl.
 B. Cl.
 Vib. & Perc.
 Pno.
 Vln.
 Vc.

98

vibraphone

98

<f
pesante

98

ff
f
 3

98

Time Ghost

molto pesante; with increasing anger

8^{va} - - - - -

Fl. 102 > jet whistle
sfz f

B. Cl.

Vib. & Perc.

Pno. 102 ff *molto pesante; with increasing anger*

Vln.

Vc.

(8^{va}) flz.

Fl. 105 - - - - -

B. Cl.

Vib. & Perc. ff

Pno. 105 cello cue:

Vln. 105 f

Vc. violin cue: ff

108

harsh and annoyingly persistent

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

112

b. cl. entry cue:

Fl.

B. Cl.

vibe cue:

Vib. & Perc.

Pno.

Vln.

Vc.

Time Ghost

accelerando -

II6 ord. *f*

Fl.

B. Cl. *f*

Vib. & Perc.

II6 *f*

Pno.

Vln. *mf* *f* *ff* *mf*

Vc. *mf*

Agitated and chaotic ($\text{♩} = 120$)

120

jet whistle

Fl.

B. Cl.

Freak-Out!
random, rapid
altissimo notes

Vib. & Perc.

palm clusters

Pno. *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff*

Vln. *sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz* *ff*

Vc. *sfz* *ff* (gliss.) *sfz* *ff* (gliss.) *sfz* *ff*

Time Ghost

15

124

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

molto rit.

flz.

con fuoco et passionato

fp

ff

mf

flz.

con fuoco et passionato

fp

ff

sfz

mf

fp

ff

two-handed palm - gliss. on white-keys

RH

LH

con fuoco et passionato

sfz

ff

sfz

mf

fp

ff

sfz

f

fp

ff

128 Expansive ($\text{♩} = 78$)

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{2}{4}$

ff

mf

f

mf

molto espressivo

ff

mf

Time Ghost

133 Reminiscently ($\text{♩} = 120$)

piano cue: flute cue:

Fl. B. Cl. Vib. & Perc. Pno. Vln. Vc.

140

Fl. B. Cl. Vib. & Perc. Pno. Vln. Vc.

ord.

8va -

149 Fl. f piano cue: *mp*

B. Cl.

Vib. & Perc.

149 Pno. *mf* *mp*

Vln.

Vc.

156 Fl.

B. Cl. *pp*

Vib. & Perc.

156 Pno. *p* *pp*

Vln.

Vc. piano cue: *p* *p* *p* *p*

Time Ghost

162**Deceivingly hopeful (♩ = 78)**SWITCH TO
ALTO FLUTE

A. Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

b. cl. cue: *3*

pesante *guttural flz.* *ord.* *3*

ALTO FLUTE
espressivo

mf *f*

p *mf* *p*

pesante

f

ff *p*

170SWITCH TO
C FLUTE

A. Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

mp

piano cue: *>* *molto espressivo*

170 *espressivo, distractingly beautiful*

pp *p* *mp*

con pedale; creating a blurred effect

Vln.

Vc.

170

con pedale; creating a blurred effect

Time Ghost

19

178 b. cl. cue:

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

178 b. cl. cue:

178

178 b. cl. cue:

178

espress.

espressivo, with a warm sound and legato as possible

p

f

mf

mp

f

f

p

mf

p

mf

sub. p

mf

183

Fl.

B. Cl.

Vib. & Perc.

Pno.

Vln.

Vc.

183

183

183

183

simile

let ring

soft fall

espress.

mp

mf

f

f

mp

mf

p

(gloss.)

mf

p

mf

p

mf

sub. p

mf

Time Ghost

188

Fl. *p* *mf* *espress.*

B. Cl. *f* *mf* *let ring*

Vib. & Perc. *mf* *f* *let ring*

Pno. *mf* *p* *mf*

Vln. *mp* *mf*

Vc. *mf* *f* *mf*

193

Fl. *mp* *mf* *p*

B. Cl. *f* *3* *mp*

Vib. & Perc. *f* *mf*

Pno. *mf* *p*

Vln. *p* *mf* *p*

Vc. *p* *mf* *p*

Time Ghost

21

198

Fl. > *f* *mf*³ *p*

B. Cl. >

Vib. & Perc. *f* let ring *p* let ring

Pno. *f* *p*

198

Vln. > *mf* *p*

Vc. > *mf* *p*

198 *p*

202 *rallentando*

Fl.

B. Cl.

Vib. & Perc. piano cue: *3* let ring

Pno. *pp* *3* *molto legato*

Vln.

Vc.

*hold until sound disappears