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# Temporal Waves

for variable instrumentation quartet

Jordan Nobles

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# Temporal Waves

version for open score quartet

Jordan Nobles

## PERFORMANCE NOTES

### INSTRUMENTS

*Temporal Waves* was originally written for guitar quartet but this version has been arranged for a variable instrumentation quartet. It can be played by 4 pianos, harps, guitars, vibraphones, marimbas or any combination as long as there are four performers.

All players read from the full score, there are no parts.

### CELLS

In *Temporal Waves* each performer has a number of repeating cells to play; fading in and out completely before pausing and starting the next one. When exactly each performer stops and starts varies slightly with each performance, but it must line up homophonically with the other players. The duration of the piece can be anywhere from 6 to 10 minutes depending on how quickly the performers move through the cells.

Each cell should be approx. 15 seconds long (5 seconds fading in from *ppp* to *mf*; repeat at *mf* for 5 seconds; then fade out again for 5 seconds to *ppp*). Then each player takes a short break (5 seconds or so) to listen and acquire the new tempo and then play their next cell.

For example, the first cell...

...should be played as such:

The diagram illustrates the structure of a cell for Part 1. On the left, a musical staff shows a treble clef, a repeat sign, and a melodic line consisting of a quarter note followed by two eighth notes. Below this staff, a dynamic marking *ppp* is connected to *mf* by a wedge-shaped line, indicating a crescendo. A horizontal arrow points from this staff to the right, ending in a vertical bar. To the right of this bar is a horizontal line with a dash, representing a pause. Further right, another musical staff shows a sequence of quarter notes. Above this staff, four brackets, each labeled "5 sec. approx.", indicate the duration of four distinct phases: a 5-second fade-in from *ppp* to *mf*, a 5-second sustain at *mf*, a 5-second fade-out from *mf* to *ppp*, and a 5-second pause at *ppp*. Below the staff, dynamic markings *ppp*, *mf*, and *ppp* are connected by wedge-shaped lines to show the volume changes.

Players take their cue to start new cells from following the others. (i.e. when player 1 has completed their crescendo then player 2 begins)

Players can play the cells in the octave written or one octave above or below (guitarists should play as written which of course transposes down an octave).

### METRIC MODULATIONS

*Temporal Waves* utilizes metric modulations to frequently change pulse proportionally.

Tempos are given...

- when a new pulse enters, such as when one performer starts playing quarter notes while other were playing eighths. For example: (♩ = 135)  
This is not necessary of course but is convenient during practice when starting the piece in the middle.

- in Bold when a metric modulation occurs. For example: ♩. = ♩ (= 270)

After a new pulse is introduced all following players must line up homophonically with it.

All notes should be allowed to ring out as much as possible.



2

**B**

Musical score for section B, consisting of four staves. The notation includes treble clefs, stems, beams, and notes. Annotations include:
 

- Staff 1: A box containing the letter 'B' at the top right.
- Staff 2: An annotation  $\text{♩} = \text{♩} (= 81)$  above the first measure.
- Staff 3: An annotation  $(\text{♩} = 324)$  above the third measure.
- Staff 4: An annotation  $(\text{♩} = 162)$  above the second measure.

 The score is divided into measures by vertical bar lines, with horizontal arrows indicating the flow of the music.



**C**

Musical score for section C, consisting of four staves. The notation includes treble clefs, stems, beams, and notes. Annotations include:
 

- Staff 2: An annotation  $(\text{♩} = 108)$  above the first measure.
- Staff 4: An annotation  $\text{♩} = \text{♩} (= 108)$  above the second measure.

 The score is divided into measures by vertical bar lines, with horizontal arrows indicating the flow of the music.

**D**

Musical score for section D, measures 1-4. The score consists of four staves. Staff 1 starts with a treble clef and a tempo marking of  $(\text{♩} = 72)$ . It contains a sequence of notes:  $\text{Bb}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{Bb}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ . Staff 2 contains notes:  $\text{Bb}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{Bb}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ . Staff 3 contains notes:  $\text{Bb}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{Bb}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ . Staff 4 contains notes:  $\text{Bb}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{Bb}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ . The score includes various rhythmic values and rests, with a final measure in each staff containing a complex rhythmic pattern.



$(\text{♩} = 432)$

**E**

Musical score for section E, measures 5-8. The score consists of four staves. Staff 1 starts with a treble clef and a tempo marking of  $(\text{♩} = 432)$ . It contains notes:  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ . Staff 2 contains notes:  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ . Staff 3 contains notes:  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ . Staff 4 contains notes:  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ . The score includes various rhythmic values and rests, with a final measure in each staff containing a complex rhythmic pattern.

4

1 **F**

2 (♩ = 115)

3

4 (♩ = 344) (♩ = 115)

11

1 (♩ = 230) **G**

2

3

4 (♩ = 77)

1  $\text{♩} = \text{♩} (=77)$  **H**

2

3  $(\text{♩} = 308)$   $\text{♩} = \text{♩} (=60)$

4

**I**  $\text{♩} = \text{♩} (=180)$

1 *fine*

2  $\text{♩} = \text{♩} (=180)$  *fine*

3 *fine*

4 *fine*

*ppp*  $\text{f}$  *ppp*