

UCLA

Contemporary Music Score Collection

Title

Circles of Time

Permalink

<https://escholarship.org/uc/item/7gv9z1hf>

Author

Cohen, Shai

Publication Date

2020

Circles of time – 8 Images For String Quartet and Trumpet

מעגלי הזמן – יצירה לחצוצרה ורביעיית כלי קשת

Shai Cohen

PERFORMANCE NOTES:

- 1) The score is notated in concert pitch.
- 2) In senza misura sections accidentals apply to the note they immediately precede, and to any immediately repeated or tied notes.
- 3) Fermata duration and metronome indications are approximate.
- 4) The performers are encouraged to give maximum importance to active listening and response within the ensemble, therefore it is recommended to read from the full score.

ABBREVIATIONS AND SYMBOLS:

n.v. = without vibrato

l.v. = let vibrate

s.p. = sul ponticello

s.t. = sul tasto

p.o = position ordinary

 = improvisation or repeat frame.

▲ = highest possible note

TTTTTTTT = fastest possible tempo or appoggiatura

Circle Time

"The symbolism of circles is ageless. A circle can represent wholeness, continuity, universality, unity, inclusion, equality and protection. As with sunlight, the power within circles radiates out to all." (Circle Time for Emotional Literacy, Sue Roffey)

Circle Time is a structured framework for group interaction, like the string quartet group. The circle is completed with the audience appearance.

"Circles of Time" is a music composition for a string quartet with 8 images (circles):

1. **Relaxation circle** – Ultimate expansion following ultimate contraction due to exhaustion.
2. **Attention span circle** - the amount of time a person can concentrate on a task without becoming distracted.
3. **Sensory circle** - the process of acquiring and interpreting sensory information.
4. **Experiences circle** - a reality based on one's interaction with one's environment.
5. **Socialization circle** - the process of learning one's culture and how to live within it.
6. **Mechanical circle** - aspect of a larger process or mechanical device, or combination of parts designed to perform a particular function.
7. **Distancing circle** - the process of establishing a subject's individuality and identity.
8. **Free choice circle** - raises the question whether, and in what sense, rational agents exercise control over their actions, decisions and choices.

Circles of time

8 Images For String Quartet And Trumpet

Shai Cohen

like the blink of an eye

TRUMPET IN C

VIOLIN I

VIOLIN II

VIOLA

CELLO

ppp *cresc.* *etc, sim.* *fff* *molto*

Parlando indifferente *espr. frull.*

f *intenso*

pp *(senza dim.)*

1. Relaxation circle

dolcissimo, lirico (rubato) *pp* *cresc.* *più f (tram. sempre)* *sul pont.* *ord.*

CTPT.

VLN. I

VLN. II

VLA.

VC.

dolce, espressivo *pp* *(sotto voce sempre)* *(DO NOT COUNT)* *Parlando indifferente* *intenso*

throw bow! *f* *sonoro* *p* *7* *3* *sul pont.* *cresc.* *ord.* *f* *cresc. molto* *fff*

dolcissimo, lirico *pp* *più f* *cresc.* *più f (tram. sempre)* *sul pont.* *dim.*

tr *mp* *pp* *(falling in pitch)* *al niente*

2. Attention span circle

CTPT. *ppp* *(5)* *con sordino!* *legato* *staccato* *mp* *subito* *poco* *pp* *oscillating effect*

VLN. I *pp* *(F)* *p* *cresc.* *f* *oscillating effect* *sempre dim al niente*

VLN. II *mf* *f* *al niente*

VLA. *pp* *cresc.* *più f*

VC. *mp* *mf* *mp* *Più animato*

CTPT. *senza sord.* *trium* *(mm) frull.* *(falling in pitch)* *quasi tremolo* *(off approx.)* *al niente* *molto* *f/tp* *p sempre*

VLN. I *flautando* *3fp* *mf* *ord.* *sul pont.* *poco a poco al modo ordinario*

VLN. II *sul pont.* *ord.* *flautando* *3fp* *f* *sub. pp* *mf*

VLA. *(F)* *(slow gliss.)* *mf* *(pizz. trem.)* *p* *mf*

VC. *pizz.* *arco sul pont.* *sfz* *pizz.* *arco sul pont.* *sfz* *pizz.* *(pizz. sempre)* *sfz* *tp* *mf*

3. Sensory circle

dolce, espressivo

mp *poco cresc.* *più f* *dim.* *p* *pp*

(whispered) *gliss.*

Parlando indifferente *ca 5" -*

poco a poco dim e rall. al... niente

espr. *mp Parlando* *3fp* *3fp* *(slow gliss.)*

VC. *pp* *mp Parlando* *simile* *tranquillo (on repeat)* *p indifferente*

poco p *mp* *più f*

VC. *POCO A POCO COL L.B. (STRING SHOULD STRIKE THE FINGERBOARD)*

VLN. I *intenso*

VLN. II *intenso*

VLA. *Più animato* *ord.* *intenso*

cresc. - - - - - f *intenso*

5

4. Experiences circle

C TPT. *mp* *(senza dim.)*

VLN. I *(2)* *p* *(senza dim.)*

VLN. II *(5)* *p* *(senza dim.)*

VLA. *aspr.* *più f* *sf* *pp sub.* *ord.* *tr* *ord.* *al niente* *(2)* *sf* *p* *ord.* *tr* *ord.* *al niente* *(2)*

VC. *più f (tram. sempre)* *(senza dim.)* *p*

Parlando indifferente

C TPT. *cresc.* *PPP*

VLN. I *throw bow!* *f* *7* *pp* *sf* *al niente*

VLA. *tr¹* *tr²* *mp* *pp* *espr.* *3* *(rubato)* *al niente* *ord.* *tr* *ord.* *al niente* *(5)*

VC. *pp* *più f* *mp dolcissimo, lirico* *cresc.* *più f (tram. sempre)* *al niente*

5. Socialization circle

C TPT.

con sordino! *tramu* *frull.* *(falling in pitch)*

p *sempre* *molto* *f* *fp*

VLW. I *simile* *mp*

VLW. II *simile* *mp*

VLA. *slowly, equal* *(slow gliss.)*

VC. *(slow gliss.)* *(slow gliss.)*

C TPT.

senza sord.

ppp *delicatis.* *pp* *delicatis.*

VLW. I *ppp* *(whispered)* *oscillating effect*

VLW. II *ppp* *(whispered)* *oscillating effect*

VLA. *ppp*

VC. *pp*

6. Mechanical circle

♩ = 90-100

5

VLN. I

f marcato

VLN. II

f 3

VLA.

f

VC.

3

5

7

5



VLN. I

VLN. II

VLA.

VC.

3

5

5

ca 5" -

7. Distancing circle

Adagio Molto

The first system of the score features five staves: C. TPT., VLW. I, VLW. II, VLA., and VC. The C. TPT. staff begins with a *pp* dynamic and contains a melodic line with triplets and a *mf* dynamic. The VLW. I and VLW. II staves play sustained chords, with VLW. II marked *pp*. The VLA. staff has a *pp* dynamic and includes the instruction *dolce, espressivo*. The VC. staff starts with a *pp* dynamic and includes a *V* marking. The system concludes with a *pp* dynamic and a fermata.

The second system continues with the same five staves. The C. TPT. staff includes the instruction *pppp sempre static, without nuance* and a *whisper!* marking. It features a *p* dynamic section labeled *Calmo* and a *Parlando* section. The VLW. I staff has a *p* dynamic. The VLW. II and VLA. staves have *p* dynamics. The VC. staff has a *p* dynamic. The system ends with a *pp* dynamic and a *2^a* marking.

8. Free choice circle

Violin I (VLN. I): *Più animato*, *mf*, *legato, espr.*, *sul pont.*, *l.h. pizz. (ft.)*, *marcato*, *Glissando*, *accel e cresc. poco a poco*, *al niente*.

Violin II (VLN. II): *mp*, *accel e cresc. poco a poco*, *Glissando*, *al niente*.

Viola (VLA.): *p*, *tr*, *rall.*, *tr*, *accel.*, *pp*, *tr*, *rall.*, *tr*, *accel.*, *pp*.

Violoncello (VC.): *p*, *sfz*, *pp*, *sfz*.

Violin I (VLN. I) - Second System: *gliss.*, *mf*, *gliss.*, *mf*, *gliss.*, *mf*, *gliss.*, *mf*, *gliss.*, *mf*, *gliss.*, *mf*, *Moderato*, *p*.

Violin II (VLN. II) - Second System: *mp*, *accel e cresc. poco a poco*, *Glissando*.

Viola (VLA.) - Second System: *tr*, *rall.*, *tr*, *accel.*, *pp*, *tr*, *rall.*, *tr*, *accel.*, *pp*.

Violoncello (VC.) - Second System: *sfz*, *pp*, *sfz*.

C TPT. dolce, espressivo
 VLN. I sub. pp (sotto voce sempre)
 VLN. II sub. pp (sotto voce sempre)
 VLA. sub. pp (sotto voce sempre)
 VC. sub. pp (sotto voce sempre)

mp *più f* *dim.* *sfz*

slow, wide vibrato Fig. poco a poco ord.

C TPT. *ppp* LONG AS POSSIBLE (CHANGE MUTES) →

GRAVE POSSIBILE *s.tasto* *pp sostenuto* SIMILE

GRAVE POSSIBILE *s.tasto* *pp sostenuto* SIMILE

con sordino!

mp

subito p

legato

staccato

pp

GRAVE POSSIBILE *s.tasto*

pp sostenuto

SIMILE

GRAVE POSSIBILE

pp sostenuto *s.tasto*

SIMILE

al niente

al niente

al niente

al niente

C.TPT.

VLW. I

VLA.

VC.