HUCK HODGE

Time is the substance I am made of

for large mixed chorus
and electronics
Complete text used in the piece:

All language is successive by nature. It is not effective for reasoning the eternal, the intemporal.

[excerpts from Berkeley, see below]

I deny the successive. I deny the contemporaneous.

I deny —— deny —— da —— ta —— Time

Time is the substance I am made of.

Texts for mm. 4-11:

1 Some truths there are so near and obvious to the mind, that a man need only open his eyes to see them.

Such I take this important one to be, to wit, that all the choir of heaven and furniture of the earth, in a word all those bodies which compose the mighty frame of the world, have not any substance without a mind, that their being is to be perceived or known.

That consequently so long as they are not actually perceived by me, or do not exist in any mind or that of any other created spirit, they must either have no existence at all, or else subsist in the mind of some eternal spirit.

—George Berkeley, A Treatise Concerning the Principles of Human Knowledge (1710)

Performance Notes

fast muttering "flshwbrlstgl" (mm. 12-28): mutter a string of nonsense syllables as rapidly as possible. Use mainly "noisy" consonants (f, sh, k, t, th, etc.).

note on divisi: the piece was written for a chorus of 32 singers. In the case of a larger or smaller number of singers, the divisi in section 1 (pp. 1-4) should be adjusted to allow for similar ratios between parts.

note on amplification: the chorus should be amplified to ensure a good blend between the live part and the computer part. If necessary, a small amount of reverb may be used to enhance the blend.

notes on computer part: the piece should be performed with a MAX/MSP patch, which is available from the composer. The sounds are triggered using a QWERTY keyboard. A performance part with more detailed instructions is available from the composer.
Slowly gliss. between the indicated pitches, holding each briefly. Each singer should improvise melodies around the given pitches, emphasizing each equally. **Change the order of pitches frequently.**

(stagger breathing)  

**pp** (sempre)  

(take breaths as necessary)

---

f>4<

All language is successive by nature. It is not effective for reasoning the eternal, the temporal.

**in tempo**  

Recite texts 1-3 on preceding page as rapidly as possible on the given pitch. Do not recite the same text as your neighbors.

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All rights reserved.
As before, but with these pitches. Begin to accelerate gradually.

Melismas become more florid and virtuosic/Accel. continues
Melismas become more florid and virtuosic/Accel. continues
fast muttering: “flshwbrlstgl”

Florid and virtuosic melismas:
Move rapidly up, down and around pitches.

Florid and virtuosic melismas:
Move rapidly up, down and around pitches.

*Beginning in m. 20, each new pitch should be sung by 3 singers to allow for 2 singers on each of the Glisses.

** Repeat text as rapidly as possible. Then, slow down gradually and dramatically. Always sustain the given pitch!

**[I deny the successive/I deny the contemporaneous]
Text becomes very slow...

Each singer sustains the pitch while erratically rearticulating it with the text. Stagger articulations to create a dynamic texture.

Singers stop one by one

Click track begins here:
Two 4/4 measures at $q = 82$

Text becomes very slow...

Click track begins here:
Two 4/4 measures at $q = 82$

Text becomes very slow...

Click track begins here:
Two 4/4 measures at $q = 82$
in strict tempo
\( \frac{3}{4} \) $q = 82$

Alto 1

Alto 2

Tenor 1

Tenor 2

(Texts)

Comp.

singers drop out one by one
Sop. 1/2 sing mm. 73-74 individually. Starting in m. 74, each singer enters one by one. The rate of entries should accelerate. Singers should begin on Ab but may sing the remaining pitches in any order — not necessarily the order given.

Improvis florid and virtuosic melismas up and down the given pitches. Emphasize each pitch equally.

(durations are approximate!)

Each singer in Alto section enters one by one. The rate of entries should accelerate (see directions for Sop 1/2).
very slow dim.
until breath expires (tutti)

(short pause)
Time is the substance I am made of

Solo

Each fragment should be sung by duos dispersed throughout the chorus. Fragments that share staves should not necessarily be sung by the same people. Each duo may conduct itself internally, but the entries must be simultaneous where indicated.

Solo

Arrows indicate simultaneous onsets

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S
Time is the substance I am made of
Time is the substance I am made of.
Full chorus splits into 4 groups, each with 2 sub groups (A & B). The four groups begin simultaneously in 4 different tempi:

\[
\text{\( q = 96/120/128/144 \)}
\]

Full chorus sings 2x through in various tempos, performing a dynamic swell from beginning to end:

\[
\text{\textit{pp} \textit{f} \textit{pppp}}
\]

\textit{Time is the substance I am made of}
Each singer should perform each glissando at slightly different speeds to create a polyphonic texture.

Singers should gliss smoothly between pitches, holding each briefly. Each singer should sing all the pitches in each measure, but should NOT be precisely coordinated with the other singers on the same line.

(stagger breaths as necessary)
Sop. 1

Alto 1

Tenor 1

Bass 1

Sop. 2

Alto 2

Tenor 2

Bass 2

Comp.

\( \text{etc.} \)

\( mf \)

\( p \)

\( div. \)

\( \text{div.} \)

\( p \)

\( a \)

\( p \)

\( a \)

\( p \)

\( a \)
stagger glisses to create a continuous/polyphonic texture

1. Soprano 1
2. Soprano 2
3. Alto 1
4. Alto 2
5. Tenor 1
6. Tenor 2
7. Bass 1
8. Bass 2

**Composed by**: [Signature or Composer's Name]

**First performed by**: [Performance Details]

**Publisher**: [Publisher Name]

**Duration**: [Duration]

**Instruments**: [List of Instruments]
stagger glisses to create a continuous/polyphonic texture

accel.

stagger glisses to create a continuous/polyphonic texture

accel.

stagger glisses to create a continuous/polyphonic texture

accel.

stagger glisses to create a continuous/polyphonic texture

accel.

(etc.)

(etc.)

(etc.)

(etc.)

(etc.)

(etc.)

(etc.)
Note to conductor:
follow cues in computer part for timings
Recite text rapidly on the given pitches. As text slows down, begin singing one note per syllable in the given patterns. Patterns gradually thin out.

Divisi notation is used to indicate separate parts for different vocal sections. The dynamic markings (ff, f, mf, mp) are used to indicate the loudness of each section. The tempo marking is molto rit., which means to play very slowly.

The text is in English and reads: "Time is the substance I am made of." The pianist is asked to play the bells of Winchester Cathedral.

The piece ends with a pianissimo (ppp) dynamic marking, indicating a very soft end to the piece.
Time is the substance I am made of
in memoriam Jonathan Harvey

Program Note

Time is the substance I am made of.
Time is a river that carries me away, but I am the river.
It is a tiger that annihilates me, but I am the tiger.
It is a fire that consumes me, but I am the fire.

— Jorge Luis Borges, A New Refutation of Time

Mahayana Buddhism teaches that suffering is caused by the false belief that things exist in and of themselves, that the things that I desire are objects independent of myself and that there is even an “I” that desires. This notion, that all things possess distinct, inherent being, that truth is stable and permanent, is not easily dismissed. And yet, impermanence is a fundamental aspect of the cosmos; one need only remember that all the seemingly absolute, immutable things of existence are dependent on an ever changing, expanding and accelerating universe.

Similarly, we tend to view time as an ordering process externally imposed on distinct and separate objects. Yet if there are no inherent objects, if I am not a thing, but a kinetic state of continuous transformation, one can begin to understand what Borges means when he writes, “Time is the substance I am made of.” The ostensible ravages of time inhere in the essential nature of all things — “it is a fire that consumes me, but I am the fire.”

Music embodies this question in its own enigmatic way; does musical material exist outside of time or is time itself the substance of music? This piece explores the inherent temporality of musical material and technique, calling into question the notion of permanence often ascribed to musical structure and the work-concept itself. The musical narrative unfolds through temporal ambiguity and conflict, while navigating the underlying unity of seemingly incongruous objects from the world of experience — bells, water, fire ... and human voices. The harmonic signature of the great bell of Winchester Cathedral, which is central to Harvey’s Mortuus Plango, Vivos Voco, plays a role in this work as it melds with and disintegrates into a variety of harmonic and inharmonic timbres and harmonies.

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