

Not to be Changed by Place or Time

Jonathan Sokol

Instrumentation

Solo Trombone (Tenor, with F-attachment)

Prerecorded electronic accompaniment on CD

Performance Notes

Duration: 10 minutes

Note values in free, unmeasured sections are relative only to surrounding pitches in the solo part.

Measurements of time above the solo part's staff refer solely to events that occur on the electronic accompaniment; they are placed above the solo line for the player's benefit.

Notes in the accompaniment that are followed with → are held indefinitely until otherwise notated in the score.

Notes in the accompaniment that are surrounded by () are a reminder and reference to the performer of certain pitches that are still sounding.

R.S. = Right Speaker; L.S. = Left Speaker

Spacing Suggestion

Speakers on stage should be turned slightly inwards towards the performer.

The same applies to the rear speakers, if available.

Right Speaker

Left Speaker

Trombone

Stage

Audience

Rear Right Speaker (if available)

Rear Left Speaker (if available)

Program Note

Fallen angels, exile, retribution and mysticism are some of the elements that permeate the music of *Not to be Changed by Place or Time*.

Loosely based on themes and events from John Milton's *Paradise Lost*, the work narrates a hypothetical journey told from Lucifer's viewpoint, beginning with his expulsion from Heaven and continuing with his arrival at and eventual dominion of Hell. This piece, like *Paradise Lost*, sees Lucifer striving to return to Heaven; unlike Milton's work, however, he succeeds in *Not to be Changed*.

The numbers 3 and 7, both religiously significant, play large roles throughout the piece, especially in terms of form: the symmetrical arch-form is in 3 large sections with 7 movements total, divided 3-1-3. The central movement is a soliloquy for solo trombone without accompaniment. Also musically present is the so-called "devil in music", the tritone, heard most strikingly at the very end when Lucifer breaks through the glass-ceiling into Heaven.

Though the titles of the 3 large sections and 7 movements contained within are my own, the piece's title comes from the first book of Milton's epic:

"Hail horrors, hail/ Infernal world, and thou profoundest Hell/ Receive thy new
possessor: One who brings/ A mind not to be chang'd by Place or Time."

2:11 (start c. 2'15") 2:17 *deliberately* 2:26 *slowly* (c. 2'34")

f *sfz* *mp* *sfz* *ff*

screams *8va*

explosions *ff*

II. Midnight at the Gates of Eternity

2:38 2:47 *St. Mute* 2:55 3:01

sf *mf* *f* *p*

8va

Bells *sfz*

Chime

Bells *15ma*

3:03 3:06 3:12

p *f*

Bells 3 T III. I.

Organ

Low Str.

3:20 Highest partial possible Open * 3

p *mp*

Highest partial possible

Open *

3

Pizz. Str. - *8va*

Drum

Organ - *15ma*

Bells

3:27 *short falls* 3:32 3:36 3:44

mf *f* *ff* *sf*

short falls

3

3

3

5

15ma (off at 3'42")

pp

* in the same rhythm as the organ

III. Chaotic Release of the Threshold

3:51

♩ = 208

str. + org.
fff

marcato
mf sub. *ff* *mf*

VII
ff *fp* *ff* *mf* *ff* *mf*

Choir

f *mf* *f* *ff* *pointed* *f*

ff

sfz
str. w/ 8va
ff
chimes + org.

ff *fp* *ff*
str. + org.
Chime
gliss.

marcato
ff
f

fpp

molto cresc!

Refutation
Ruminations and Reflections

Hold as long as possible *deliberately* *long* (trill using F Attachment - F to F) *long*

ff *fff* *fp* *ff* *p* *f* *mp* *pp*

(w/ F.A.) *moderately* *slow gliss.*

mf *p* *mp* *fp* *p* *fp* *sf*

slow, echo-like *short* *accel.*

p *f* *mf* *f* *sf* *ff*

long *slowly*

sfz *fp* *ff* *pp* *f* *p* *pp* *ff* *p* *pp*

Redemption

V. In the Halls of Abyssal Timelessness

slow gliss.

mf *p* *3* *ffpp* *p* *mf* *p*

Drum (♩ = 48)

Str. 15mb

pp *mf* *p* *mf* *p* *f* *p*

Organ 8vb

0:19 accel. . . rit. . .

Organ 15ma

f *p* *mf* *n*

0:25 0:32 0:35 0:39

Organ 8vb w/ Phaser *

Clock 1 - medium Clock 2 - slow Clock 3 - fast

(drum) *p* Low Str. 15mb

Organ out at 0:38

0:47 0:50

Clock 4 - very fast

ff immediate decres.

Str. out at 0:42

0:57 1:02 1:05.5 1:09

Organ 15ma

gong/explosion

mp *fff*

1:14 1:17.5 1:20.5 1:26

gong overtones

whispers - R.S.

Electronic, pure

whispers - L.S.

low Str.

fpp *f* *ff* *n*

n *ppp* *sf* *sf*

1:31.5

$\text{♩} = 96$

VI. Providence Provoked

Str. *p*

Drum *p*

Organ *p*

f *ff* *f*

ff

ff

♯IV.

fff *fff*

Str. - L.S. 3

R.S. 3 L.S. 3 R.S. 3

1:59 *marcato* *f*

ff

(♩ = 192)
12/8

freely until VII

sffz *ff* *sffz*

fff *8va*

quick falls!!

fff *VII*

fff *15ma*

VII - Vision Beatific

2:16.5 2:22 2:33 dreamily and broadly

ffff *mf* *f*

Choir until end Str. + Organ Organ until end

explosion *fff* *mp* *f* *mp* *sf*

2:42 (start c. 2:48) 2:53.5

ff *pp* *f*

p *sffz* *ff*

(Organ 4 1/2 times before Chimes) *Chime (♩ = 30)

3:16

mp *mf* *mp* *n*

(Str. + Organ) *n* *n*

*The number of times the chimes are notated here do not represent the number of times the chimes occur in the electronics