

## Program Notes

*Time Pieces* was commissioned by Capriccio Vocal Ensemble of Victoria, B.C. It consists of four settings of texts or sounds relating to the idea of time. Both the music and the diverse secular texts echo various styles, aesthetics, and emotions, chronologically spanning many centuries. These temporal “snapshots” are developed through an assortment of classic compositional techniques, such as canonic imitation, alternating meters, inversion, and *ostinati*. The contrapuntal, spiritual, and dramatic qualities of *Tempus* (Auctoritates Aristotelis) contrast the light-hearted, bittersweet tone of *Come, My Celia* (Jonson), composed in a quasi-Renaissance syllabic style. Although three of the songs are unaccompanied, the added violin double stops in *I Saw Eternity* (Vaughan) create an austere sense of open space, simplicity, and extended time. The culminating “time piece,” *Clocks*, is inspired by the composer’s antique grandfather clock. It is a textual and musical glossary of clock sounds, consisting of mostly soft, delicate, repetitive “tick-tock” (etc.) motives and the occasional “cuckoo” or low, loud Westminster chime sounds (“dong” and “bong”).

### Stephen Chatman

Stephen Chatman (b. 1950) is a graduate of the Oberlin Conservatory (B.M.) and the University of Michigan (D.M.A.). He is the recipient of numerous awards in composition including a Fulbright Grant, three BMI Prizes, an M. B. Rockefeller Fund grant, and the Charles Ives Scholarship from the U.S. National Institute of Arts and Letters. He has received many commissions through the Canada Council and the CBC, including works for the Toronto, Edmonton, and Vancouver symphonies, CBC Radio Orchestra, Montreal’s SMCQ, Vancouver New Music, Verdehr Trio, pianists Jane Coop and Marc--André Hamelin, contralto Maureen Forrester, the Eckhardt-Gramatté Competition, Vancouver Chamber Choir, Vancouver Cantata Singers, Vancouver Phoenix Chamber Choir, Calgary Kantorei Choir, Karen Jamieson Dance Company, Association of Canadian Choral Conductors, and the Banff Centre School of Fine Arts. Selections of his music are recorded on CRI, Centredisc, and CBC Records. Mr. Chatman’s more than fifty published choral works are widely performed and his orchestral compositions have been performed recently by the BBC Symphony Orchestra, Berlin Radio Orchestra, Seoul, Sydney, San Francisco, Winnipeg, St. Louis, Calgary, Detroit, Dallas, and New World symphonies. Currently, he is Professor of Composition at the University of British Columbia School of Music in Vancouver, Canada.

Commissioned by Capriccio Vocal Ensemble, Victoria, B.C.,  
Michael Gormley, Director

# Time Pieces

## 4. Clocks

for SATB Chorus unaccompanied

Stephen Chatman

Fast, with precision

$\text{♩} = 112-116$

Soprano *p* boo bee boo bee boo bee

Alto *p* tick tock tick tock tick tock tick tock tick tock tick tock

Tenor

Bass

Fast, with precision

$\text{♩} = 112-116$

Keyboard (for rehearsal only)

4

boo bee boo bee boo

tick tock tick tock tick tock tick tock tick tock

*mp* tick-i-tick-i-tock tick-i-tick-i-tock tick-i-tick-i-tick-i-tick-i-tock

*mp* tick-i-tick-i-tock tick-i-tick-i-tock tick-i-tick-i-tock tick-i-tick-i-tock

6

bee boo bee— boo bee

tick tock tick tock tick tock tick tock

tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tock tick-i-tick-i-tock tick-i-tick-i-tock

tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tock tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tock

8 *cresc.* *mf*

boo bee— boo bong(ng) bong— bong—

tick tock tick tock tick tock tick tock

tick-i-tick i-tock tick-i-tici-i tock tick i-tick-i-tick i-tick-i-tick-i-tick-i-tick-i tick-i-

tick-i-tick i-tick-i-tick i-tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tick-i

10

— bong bong bong(ng)

*(cresc.)* *mf*

tick tock tick tock cuck - oo cuck - oo cuck - oo

*(cresc.)* *mf*

tick - i - tick - i - tick - i - tick - i - tick - i - tick - i - tick - i - tick - i - tick - i bong(ng)

*(cresc.)* *mf mp*

tick - i - tick - i - tick - i - tick - i - tick - i - tick - i - tick - i - tick - i tick tock tick tock

12

*mp* tick-i-tick-i-tock tick i-tick-i

*mp* cuck-oo cuck-oo cuck - oo tick-i-tick-i-tock tick-i-tick-i-tock

*p* boo bee\_ boo bee boo bee\_ boo bee

*p* tick tock tick tock tick tock tick tock tick tock tick tock





23

*mp* cuck - oo

*p* chā - kā cha - sim.

*p sub.* chā - kā cha - ka cha - ka cha - ka cha - ka

*p sub. sim.* sing sing sing sing sing sing sing sing sing sing sing sing sing sing

25

cuck - oo cuck - oo cuck - oo cuck - oo cuck - oo cuck -

ka cha - ka cha - ka cha - ka cha - ka cha - ka

*stagger breathing*

8 sing sing sing sing sing sing sing sing sing sing sing sing sing sing

sing dong(ng) dong

*f*

27

oo cuck - oo cuck - oo cuck - oo cuck - oo cuck - oo

cha - ka cha - ka cha - ka cha - ka cha - ka

8 sing sing sing sing sing sing sing sing sing sing sing sing sing

dong dong dong

This block contains the musical notation for measures 27 and 28. It features four vocal staves and a piano accompaniment. The first vocal staff has lyrics 'oo cuck - oo cuck - oo cuck - oo cuck - oo cuck - oo'. The second vocal staff has lyrics 'cha - ka cha - ka cha - ka cha - ka cha - ka'. The third vocal staff has lyrics 'sing sing sing sing sing sing sing sing sing sing sing sing sing'. The fourth vocal staff has lyrics 'dong dong dong'. The piano accompaniment consists of two staves with rhythmic patterns.

29

cuck - oo cuck - oo cuck - oo cuck - oo cuck - oo

*div.* cuck cuck - oo cuck - oo cuck - oo cuck - oo cuck - oo

cha - ka cha - ka cha - ka cha - ka cha - ka

8 sing sing sing sing sing sing sing sing sing sing sing sing sing

dong dong dong

This block contains the musical notation for measures 29 and 30. It features four vocal staves and a piano accompaniment. The first vocal staff has lyrics 'cuck - oo cuck - oo cuck - oo cuck - oo cuck - oo' and includes the instruction '*div.*'. The second vocal staff has lyrics 'cuck cuck - oo cuck - oo cuck - oo cuck - oo cuck - oo'. The third vocal staff has lyrics 'cha - ka cha - ka cha - ka cha - ka cha - ka'. The fourth vocal staff has lyrics 'sing sing sing sing sing sing sing sing sing sing sing sing sing'. The fifth vocal staff has lyrics 'dong dong dong'. The piano accompaniment consists of two staves with rhythmic patterns.



31 *unis. p*

thug - a - thug thug - a - thug thug - a - thug thug - a - thug thug - a - thug

ting ting ting ting ting ting ting ting ting ting ting ting

cha - ka cha - ka cha - ka cha - ka cha - ka cha -

*ff*

bong(ng) bong bong

33

thug-a-thug thug-a-thug thug-a-thug tick-i-tick-i-tick-i tick-i-tick-i-tick-i

ting tingtingting tingtingting ting tick tick-i-tick-i-tick-i tick-i-tick-i

ka cha-ka cha-ka

bong

35

tick tock tick tock tick tock tick tock tick tock tick

tick-i tick-i-tick-i-tick-i tick-i-tick-i tick tock tick tock tick tock

tick-i-tick-i-tick-i tick-i-tick-i-tick-i tick-i tick-i-tick-i tick-i-tick-i-tick-i

tick-i-tick-i-tick-i tick-i-tick-i-tick-i tick tick tick tick tick tick tick tick

tick tock tick tock tick tock tick tock tick tock tick tock

tick tock ticktock tick tock tick tock tick tock

tick-i-tick-i-tick-i tick-i-tick-i-tick-i tick-i-tick-i-tick-i tick-i-tick-i-tick-i

tick tick tick tick tick tick tick tick tick tick tick tick tick tick tick

37

tock tick tock tick tock tick tock tick tock tick tock tick tock

tick tock ticktock tick tock tick tock tick tock

tick-i-tick-i-tick-i tick-i-tick-i-tick-i tick-i-tick-i-tick-i tick-i-tick-i-tick-i

tick tick tick tick tick tick tick tick tick tick tick tick tick tick tick

39

tick tock tick tock tick tock tick tock tick tock tick tock

tick tock tick tock tick tock tick tock tick tock tick

tick-i-tick-i-tick-i tick-i-tick-i-tick-i tick-i-tick-i-tick-i tick-i-tick-i-tick-i

tick tick tick tick tick tick tick tick tick tick tick tick tick tick

41

tick tock tick tock tick tock tick tock tick tock tick tock

tock tick tock tick tock tick tock tick tock tick tock tick tock

tick-i-tick-i-tick-i tick-i-tick-i-tick-i tick tock tick tock tick tock tick tock

tick tick tick tick tick tick tick tick

*mp*

43

tick boo bee boo

tick tock tick tock tick tock tick tock

tick tick tock tick tock tick tick tock tick tock

tick tock tick tock tick tick tock tick tock tick tock

tick tock tick tock tick tick tock tick tock tick tock

45

bee boo bee boo bee

tick tock tick tock tick tock tick tock

tick tick tock tick tock tick - i - tick - i tock tick - i - tick - i

tick tock tick tock tick tick - i - tick - i tock tick - i - tick - i tock

47

boo bee boo bee boo bee

tick tock tick tock tick tock tick tock

tock tick-i-tick-i-tick-i-tick-i-tock tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tock

tick-i-tick-i tock tick-i-tick-i tock tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tock

49

*cresc.*

— boo bee boo bee boo

tick tock tick tock tick tock tick tock

tick-i-tick-i-tock tick-i-tick-i-tock tick-i-tick-i-tock tick-i-tick-i-tock

tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tock tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tick-i



53

bong(ng)

*mf*  
cuck - oo cuck - oo cuck - oo cuck - oo cuck - oo cuck - oo

*mf* *p*  
bong(ng) boo bee\_ boo bee boo bee

*mp* *p*  
tick tock tick tock tick tock tick tock tick tock tick tock

56

*mp*  
tick-i-tick-i-tock tick-i-tick-i-tock tick-i-tick-i-tick-i-tick-i-tock

*mp*  
tick-i-tick-i-tock tick-i-tick-i-tock tick-i-tick-i-tock tick-i-tick-i-tock

*mp*  
— boo bee boo bee\_ boo

tick tock tick tock tick tock tick tock

58

*cresc.*  
tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tock tick-i-tick-i-tock tick-i-tick-i-tock

*cresc.*  
tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tock tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tock

*cresc.*  
bee boo bee boo bee

*cresc.*  
tick tock tick tock tick tock tick tock

60

*(cresc.)* *mf*  
tick-i-tick-i-tock tick-i-tick-i-tock tick-i-tick-i tick-i-tick-i tick-i-tick-i-tick-i-tick-i

*(cresc.)* *mf*  
tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tick-i-tick-i

*(cresc.)* *mf*  
boo bee boo bong(ng) bong bong

*(cresc.)* *mf*  
tick tock tick tock bong(ng) bong bong







71 *div.* cuck - oo cuck - oo cuck - oo cuck - oo cuck - oo  
cuck cuck - oo cuck - oo cuck - oo cuck - oo cuck - oo  
cha - ka cha - ka cha - ka cha - ka cha - ka  
sing sing sing sing sing sing sing sing sing sing sing sing sing  
dong dong dong

Musical score for measures 71-72. The vocal line consists of five staves. The first staff has lyrics 'cuck - oo' repeated five times with a 'div.' marking. The second staff has 'cuck cuck - oo' repeated five times. The third staff has 'cha - ka' repeated five times. The fourth staff has 'sing' repeated fifteen times. The fifth staff has 'dong' repeated three times. The piano accompaniment is in the bottom two staves, with a treble and bass clef.

73 *unis. p* thug-a-thug thug-a-thug thug-a - thug thug-a-thug thug-a-thug  
ting ting ting ting ting ting ting ting ting ting ting ting ting ting  
cha - ka cha - ka cha - ka cha - ka cha - ka cha -  
*ff* bong(ng) bong bong

Musical score for measures 73-74. The vocal line consists of five staves. The first staff has lyrics 'thug-a-thug' repeated five times with a 'unis. p' marking. The second staff has 'ting' repeated ten times. The third staff has 'cha - ka' repeated six times. The fourth staff has 'bong(ng)' repeated three times with a 'ff' marking. The piano accompaniment is in the bottom two staves, with a treble and bass clef.

75

thug-a-thug thug-a-thug thug-a-thug thug-a-thug thug-a-thug thug-a-

ting ting ting ting ting ting ting ting ting ting ting ting ting ting ting

*mp*  
ka cha - ka cha - ka cuck - oo cuck - oo cuck -

bong bong bong

77

thug thug-a-thug thug-a-thug

ting ting ting ting ting ting ting ting ting ting ting ting ting ting

oo cuck - oo cuck - oo cuck - oo cuck - oo cuck - oo

bong bong

79 *P*

ting ting

ting

cuck - oo cuck - oo cuck - oo

bong(ng)

81

ting

*P*

ting ting

cuck - oo