Sid Richardson

Tide Tiding Time

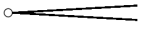
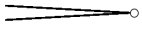
for violin solo

2015-2017

Tide Tiding Time

Performance Notes

General Notation

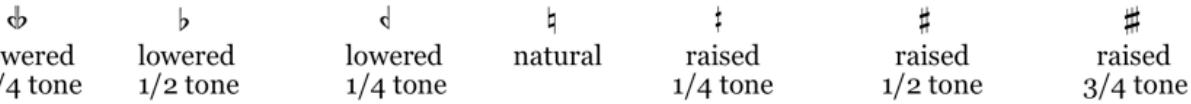
 = Crescendo dal niente  = Diminuendo al niente

ST = Sul tasto = Transition from one mode of playing to another

SP = Sul ponticello = Snap pizzicato

1/2 + 1/2 = Angle the bow sideways in order to play arco and col legno tratto simultaneously

Notation of Accidentals



Duration: 30 minutes

I. Shells and Stones

The opening movement is patchwork of related materials, similar in composition to a beach. It unfolds in five distinct sections that are separated by long cesurae. Each section is a new beginning and should be treated as no less significant than the last. Across all five sections small cells of material are recombined and varied. It is important that each recurring motive be treated with equivalent conviction throughout. An example of this is the gesture first found in m. 30, the *ricochet-ad-lib-glissando* double stop. Although the goal note of the *glissando* changes every time, the character of this gesture should consistently be that of a soft sigh. This contrasts with the *jété* bowing first found in m. 90, which should always be played with a distinct forward momentum.

The predominantly *pizzicato* middle section, rehearsal E, includes directional strumming indications. The desired effect here is a *pizzicato tremolo* produced by rapidly moving the finger back and forth across the strings. The directions indicated are arbitrary and may be changed so long as the character of this gesture is preserved.

In passages marked *col legno*, to add color the player may at times play "half and half," a combination of *arco* and *col legno,* to help bring out the pitches.

II. Flotsam/Jetsam

The second movement, in comparison to the first, should feel distinctly more rhapsodic and more rhythmically free. The music can at times push and pull, much like how debris floating on the surface of the sea is subject to its tides and currents. This is especially important in regards to the grace-note figures that develop over the course of the movement, as their increasing length may require that the player take liberties with the tempo in order to fit in all of the notes. These grace note figures take three forms: *legato,* marked with a slur, *détaché,* marked *staccato, jété,* marked *staccato* but with slur.

III. "and all motion/is a crab"

The third movement takes it's title from a line from American poet Charles Olson's poem "The Moon is the Number 18." It is a collage of different timbral colors that reflect the numerous textures found on a beach. These include rocks, sand, shells, flaura, fauna, driftwood, found objects, etc. The primary gesture that indicates formal landmarks is that of the left-hand pizzicato, which as such should be brought out as much as possible. "Overpressure crunch" indicates to dig in with the bow to produce a croaking, scratching sound with more noise than pitch. Indications for playing behind the bridge are open-ended and left up to the player to choose where exactly they fall in relation to the bridge. The midpoint of the movement, mm. 22-23, features an extended technique wherein the player fingers a G# on the E string while tapping the notes indicated in square notes heads with the screw of the bow (bow held vertically). The final gesture, mm. 40-41, indicates to firmly bow the tuning peg of the E string to produce a noticeable sound that is part noise and part pitch. The bow position for this gesture should be on the thin part of the tuning peg between the head of the peg and the pegbox. Finally, it should be noted that the intent of this movement rhythmically is to create a loose color groove.

IV. Sand & Surf

The fourth movement should be jaunty and propulsive—it is the most straightforwardly rhythmic piece in the set. Some liberties may be taken with the thirty-second notes in terms of pitch, the most important aspect of these gestures is the overall duration and forward motion towards the goal tone. Slurs over the thirty-second notes indicate phrasing rather than bowings. The character of this movement was inspired by the Surf Rock genre, specifically guitarist Dick Dale and his recordings with the Del Tones.

V. Wind + Waves

The fifth movement should be a stark change in character from the previous movement. Here, space is interjected between phrases in order to break them up and create an uneasy tension. The player should take care not to break character in the pauses, lest the audience think that the movement has abruptly ended. The primary tone of the movement is a "wind" sound produced with col legno tratto. The player may use his or her discretion with dynamics, but care should be taken to preserve the general shape indicated in the score. Generally, the effect should be soft enough to create an immediate intimacy, but loud enough so that it can be heard throughout the hall. The amount of bow hair used in "1/2 + 1/2" bowings is left to the player's discretion. The coda is a romp that recapitulates the harmonic and structural materials from the previous movements. While precise tempi are indicated, the player may choose to fluctuate freely within these general confines in order to preserve the primacy of the line and to fit in all of the notes comfortably. The character of the ending should be one of tempestuous excitement.

Program Note

Tide Tiding Time is a rumination on time and structure that was inspired by the Penobscot Bay in Maine. The tide there changes by about twelve feet between low and high tide, which makes for an ever-shifting seascape. The music of *Tide Tiding Time* was informed by activities that I engaged in on these shores growing up: swimming, skipping stones, collecting sea glass, piling together driftwood, seeking out crabs, periwinkles, and other crustaceans. Like the tides, the work follows a rigorous structure: the same proportions are applied to each movement, but they each unfold within their own characteristic sound worlds. *Shells and Stones* presents a patchwork of musical materials that reflect the heterogeneous composition of a beach. *Flotsam/Jetsam* is a rhapsody for the strange objects that wash ashore in any given tide. *"and all motion/is a crab"* derives it's name from a line in Charles Olson's poem "The Moon is the Number 18." It seeks to reflect the various physical textures of a beach through a revolving kaleidoscope of timbres. *Sand & Surf* strives to capture the exuberance of playing by the waterside. Finally, *Wind + Waves* symbolizes the meditative state that results from spending time in nature. The coda evokes a gale suddenly blowing up on Pen Bay. As a whole, *Tide Tiding Time* may be imagined as a half hour spent idling on one's favorite beach, watching the tide ebb and flow.

Revised December 9, 2023

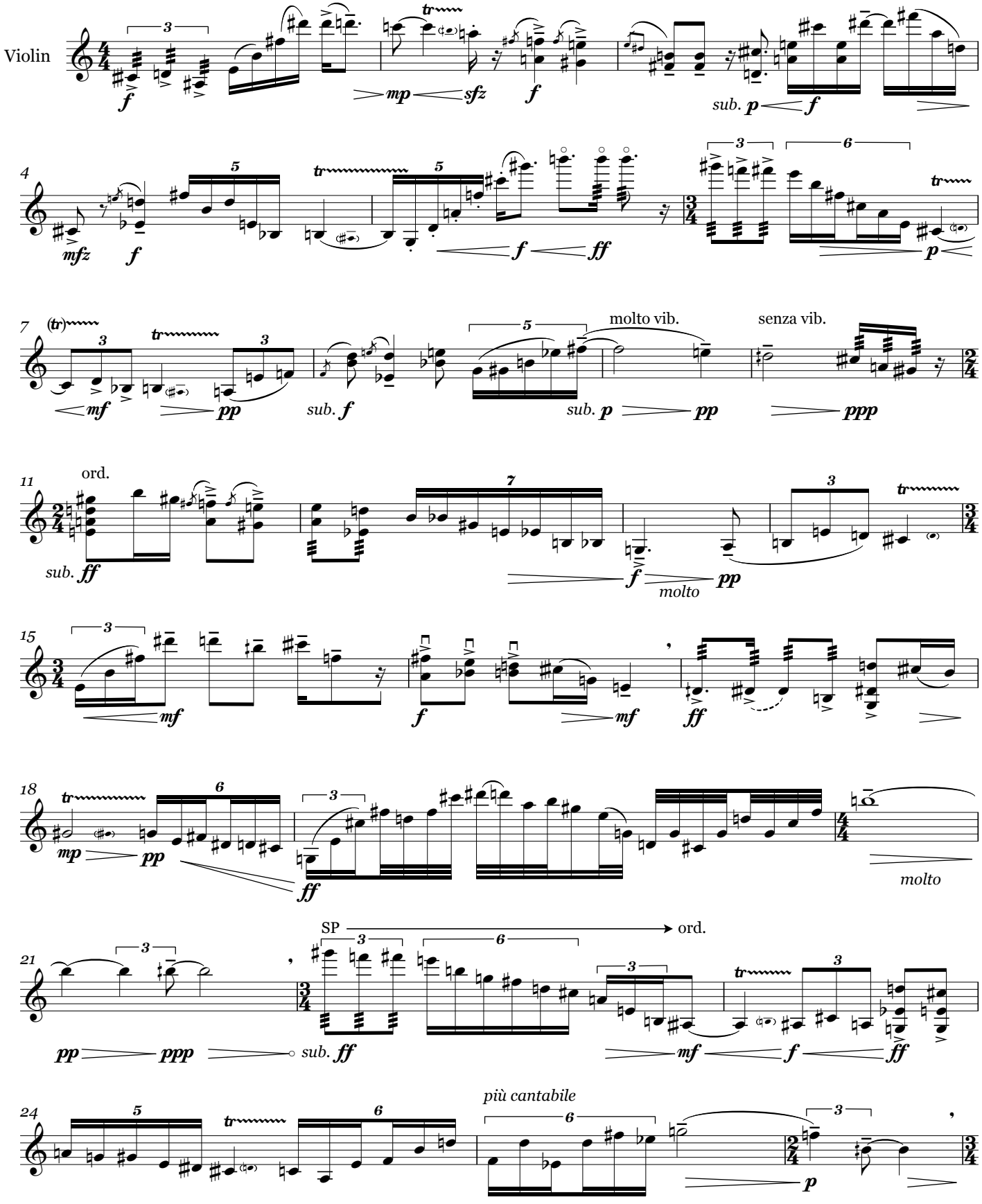
Dedicated to Sophia Szokolay

Tide Tiding Time

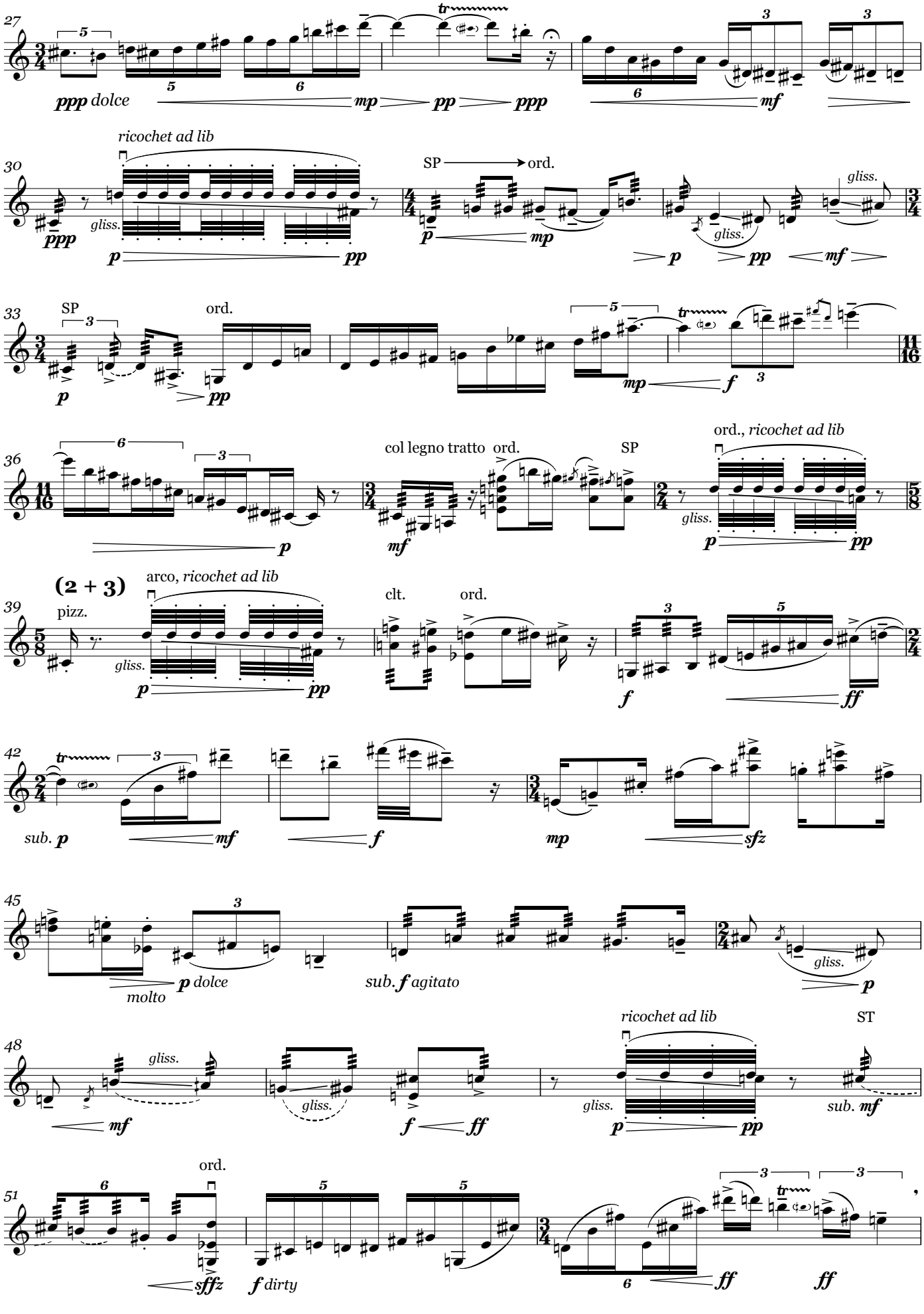
I. Shells and Stones

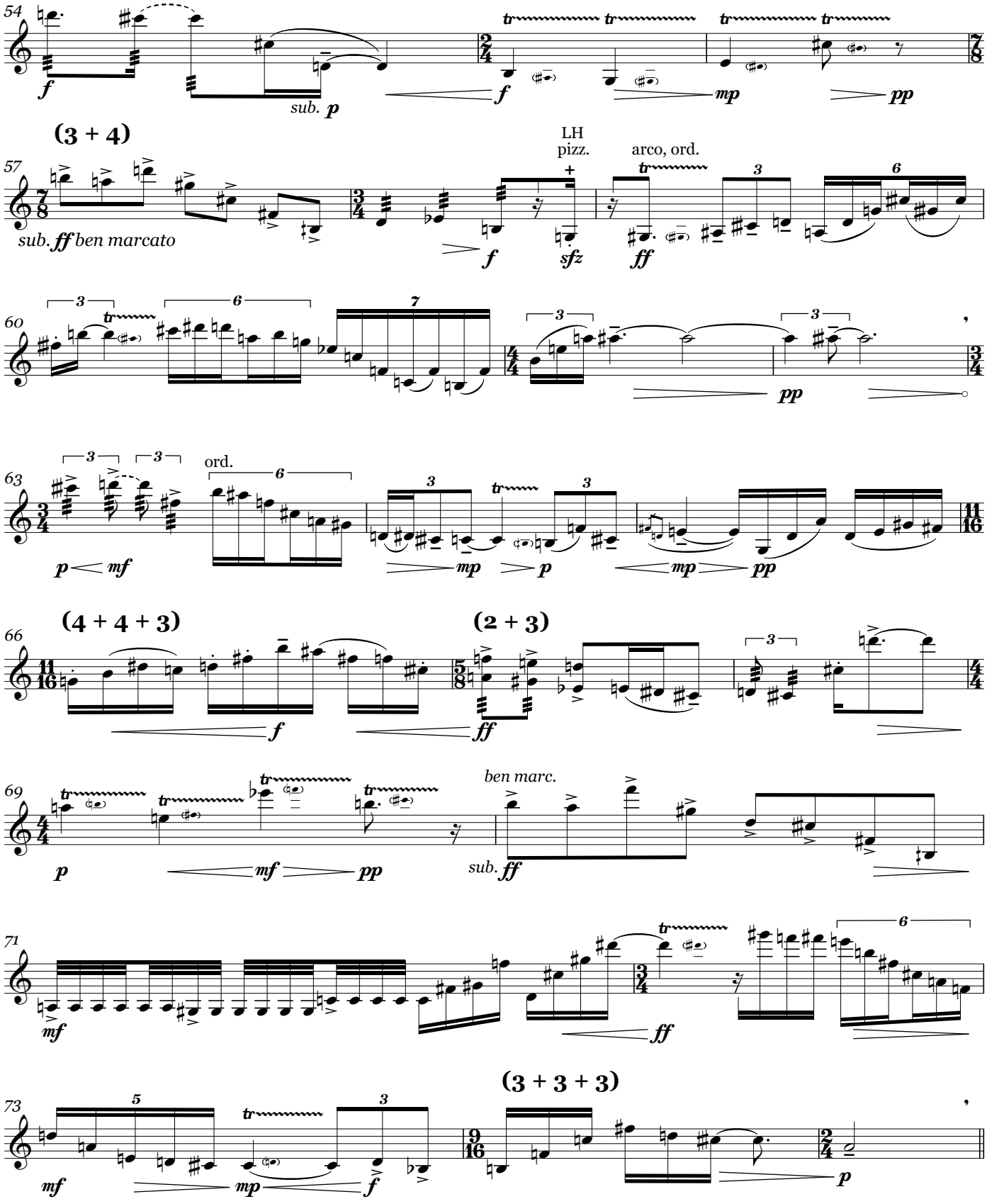
SID RICHARDSON
(b. 1987)

♩ = 80 **Con brio**

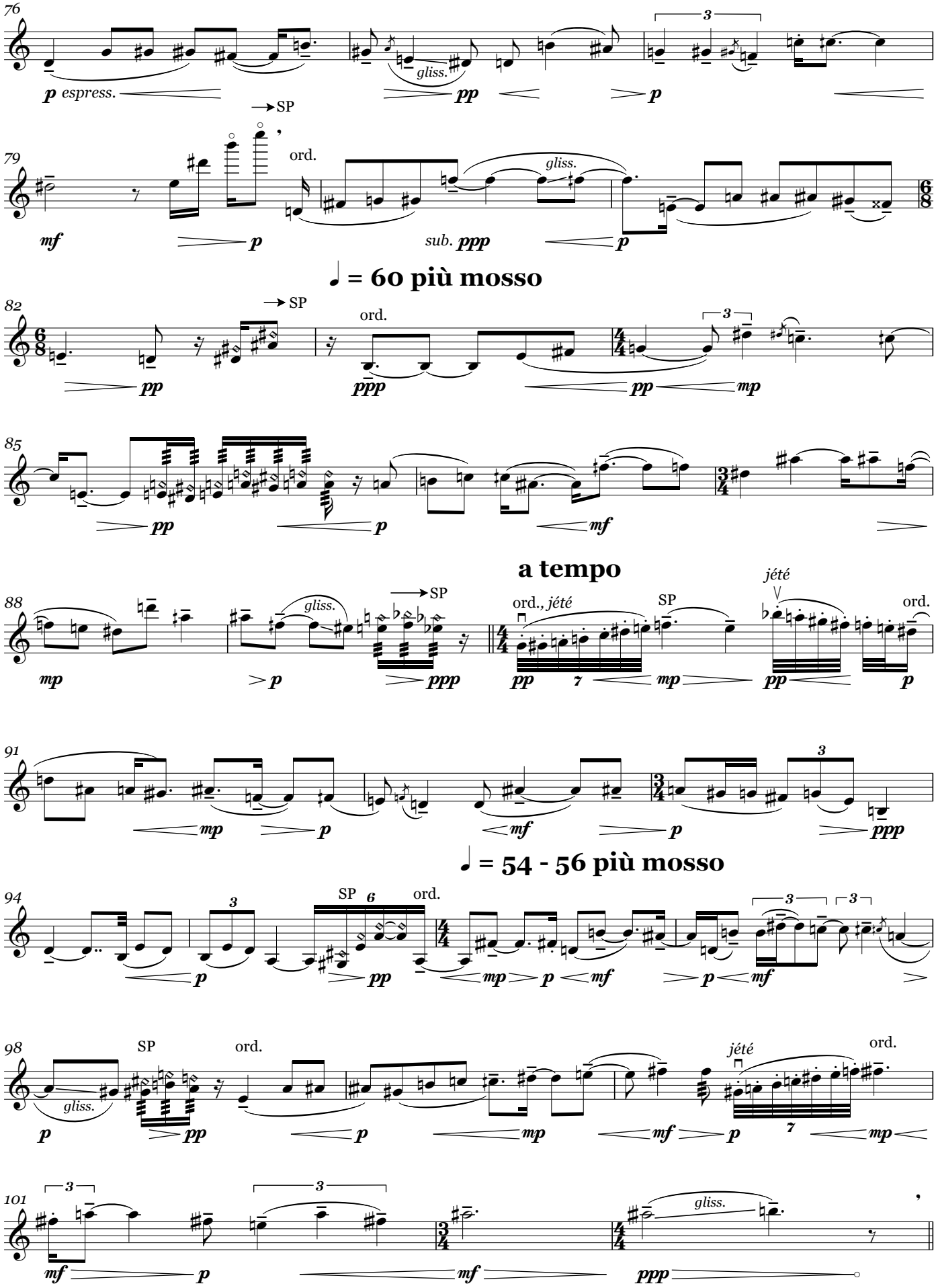


Copyright © 2017, Sid Richardson

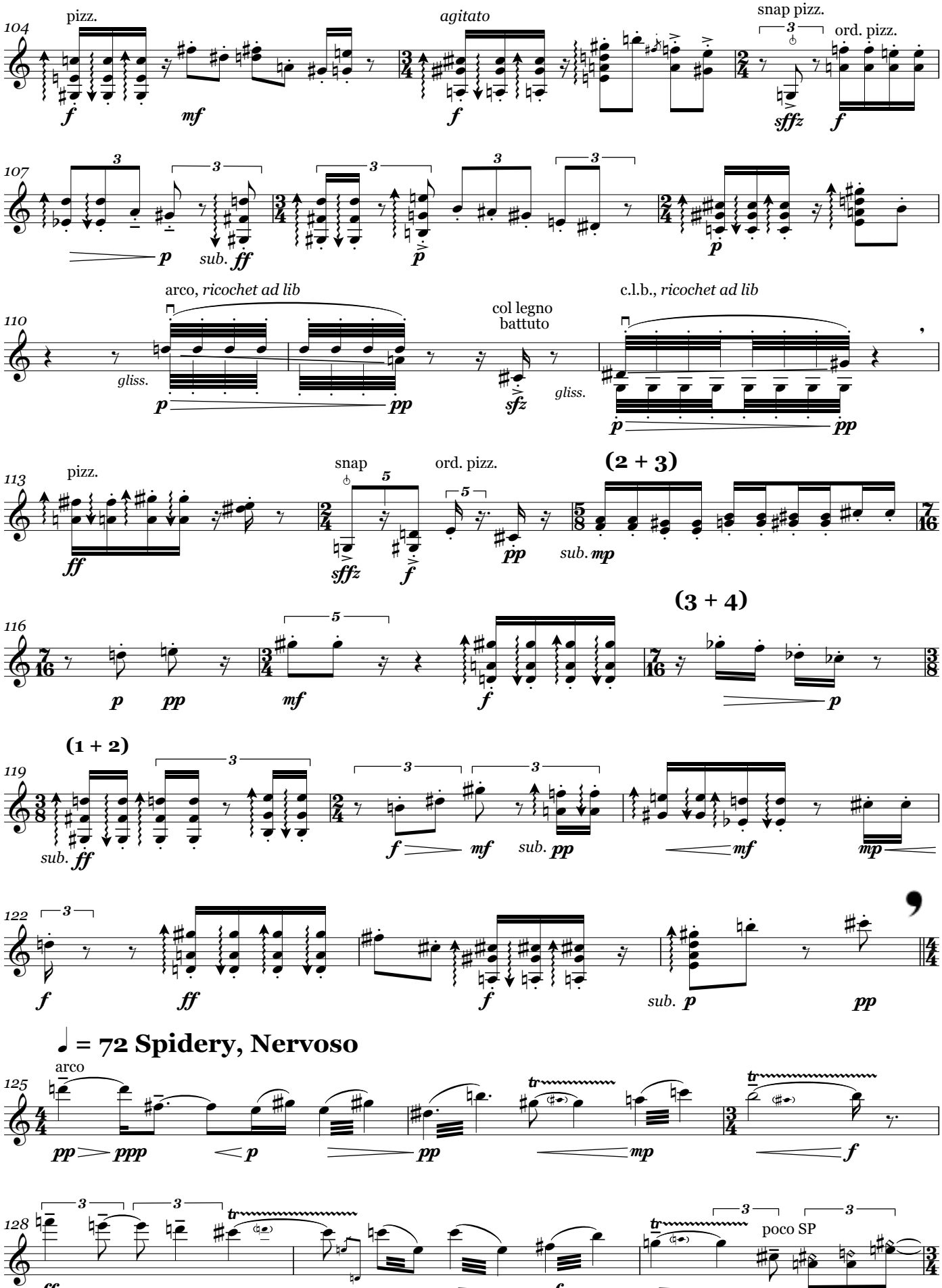

27
ppp dolce
mp
pp
ppp
mf
30
ricochet ad lib
ppp
gliss.
p
pp
SP
ord.
p
mp
gliss.
p
pp
mf
33
SP
ord.
p
pp
mp
f
36
col legno tratto
ord.
SP
ord., ricochet ad lib
p
mf
gliss.
p
pp
(2 + 3)
39
arco, ricochet ad lib
pizz.
clt.
ord.
gliss.
p
pp
f
ff
42
sub. p
mf
f
mp
sfz
45
molto
p dolce
sub. f agitato
gliss.
p
48
gliss.
mf
gliss.
f
ff
ricochet ad lib
ST
gliss.
p
pp
sub. mf
51
ord.
sffz
f dirty
ff
ff


54
sub. p
(3 + 4)
57
sub. ff ben marcato
LH pizz.
arco, ord.
60
63
ord.
(4 + 4 + 3)
(2 + 3)
66
69
ben marc.
71
(3 + 3 + 3)
73

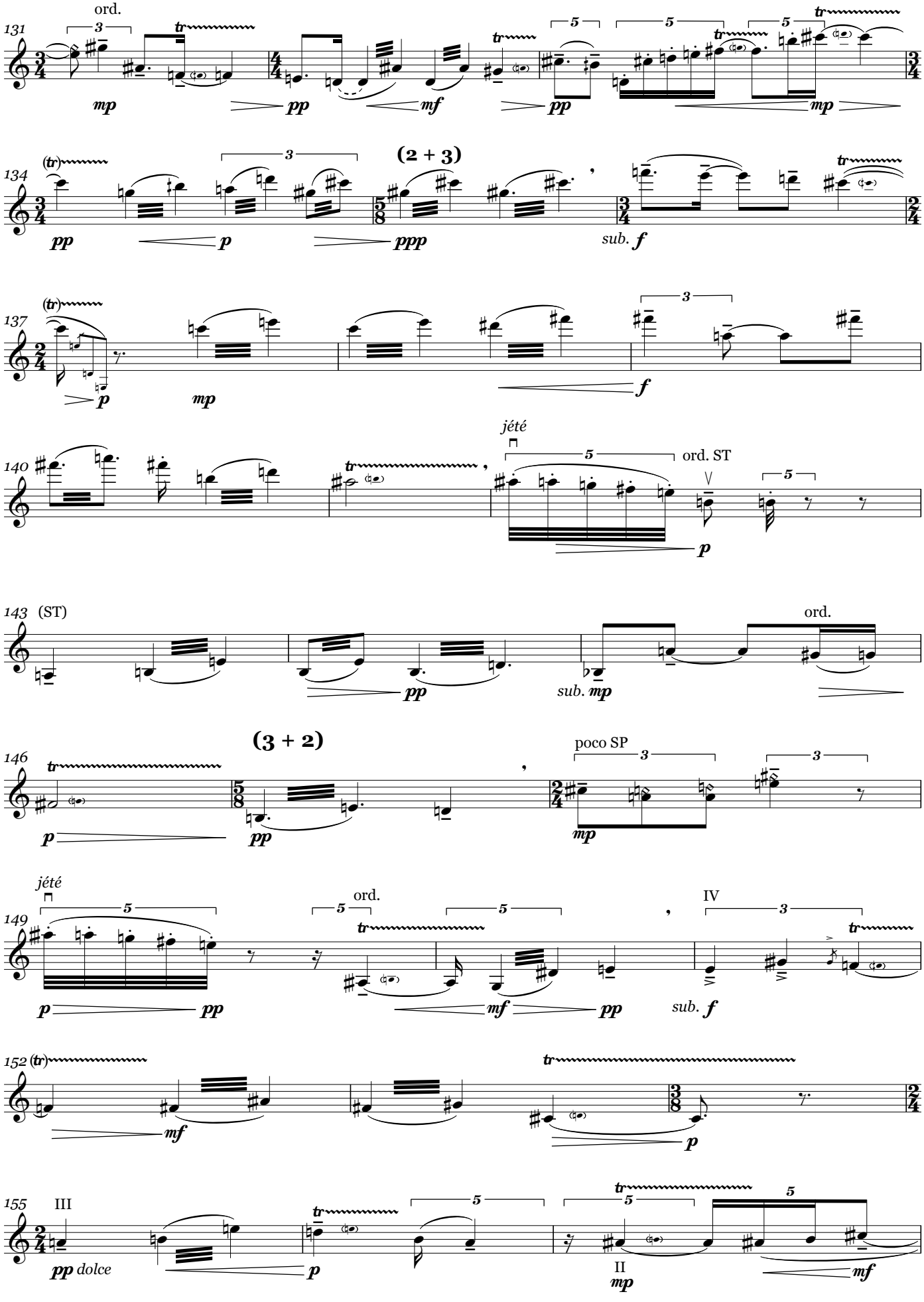
♩ = 46 - 48 Freely, Rapsodico - "Shell Gathering Song"

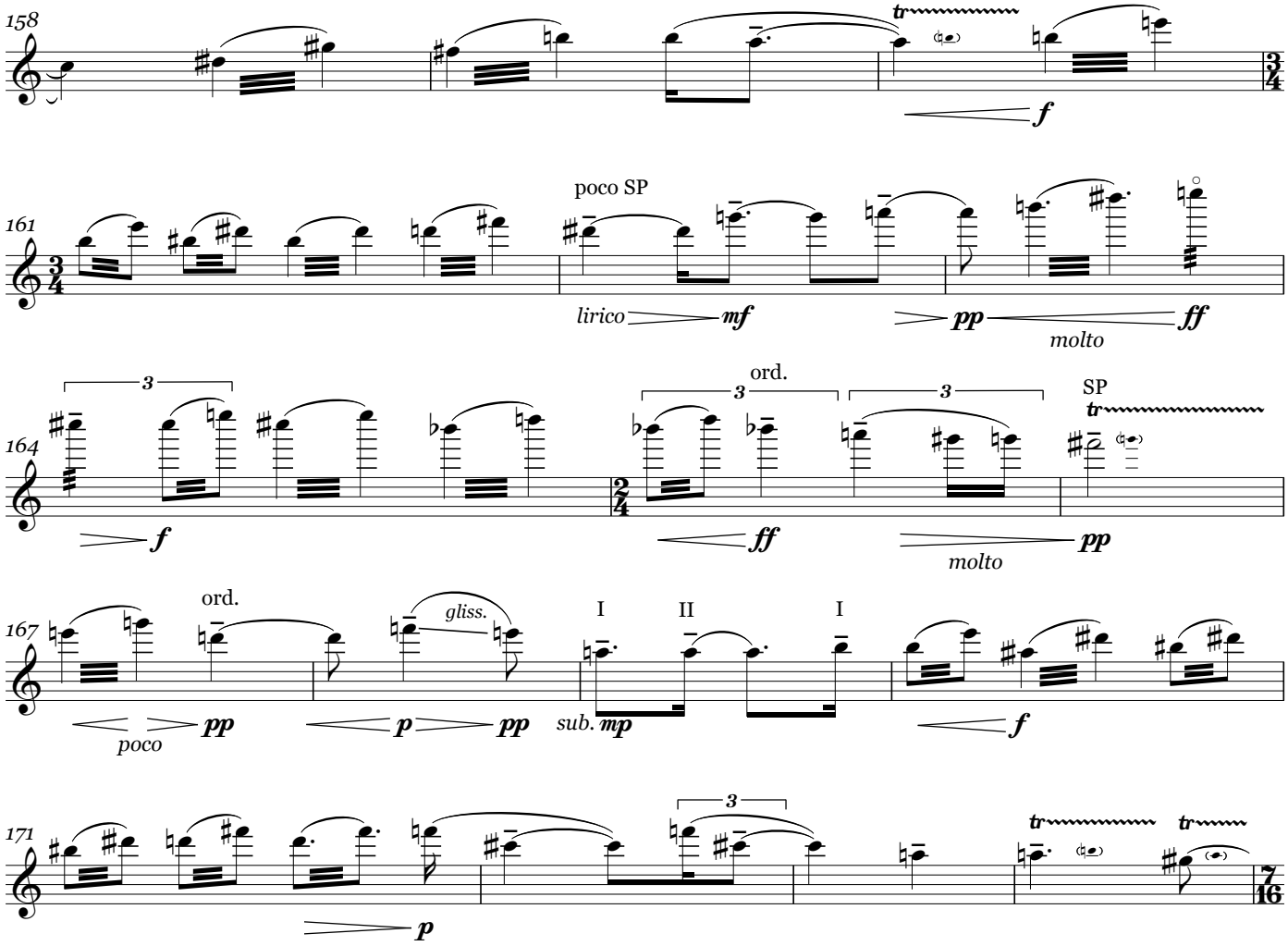


♩ = 96 Energico, Free

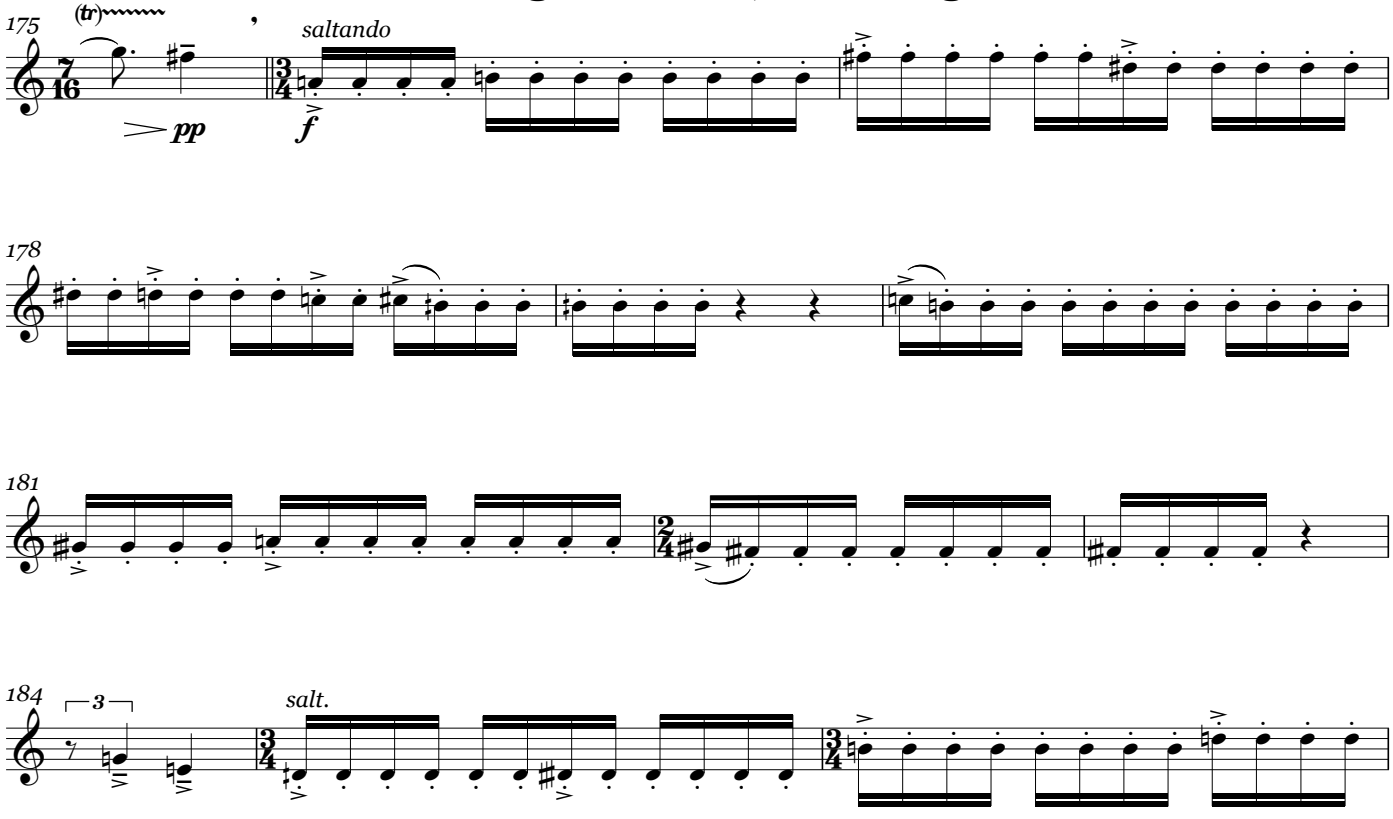


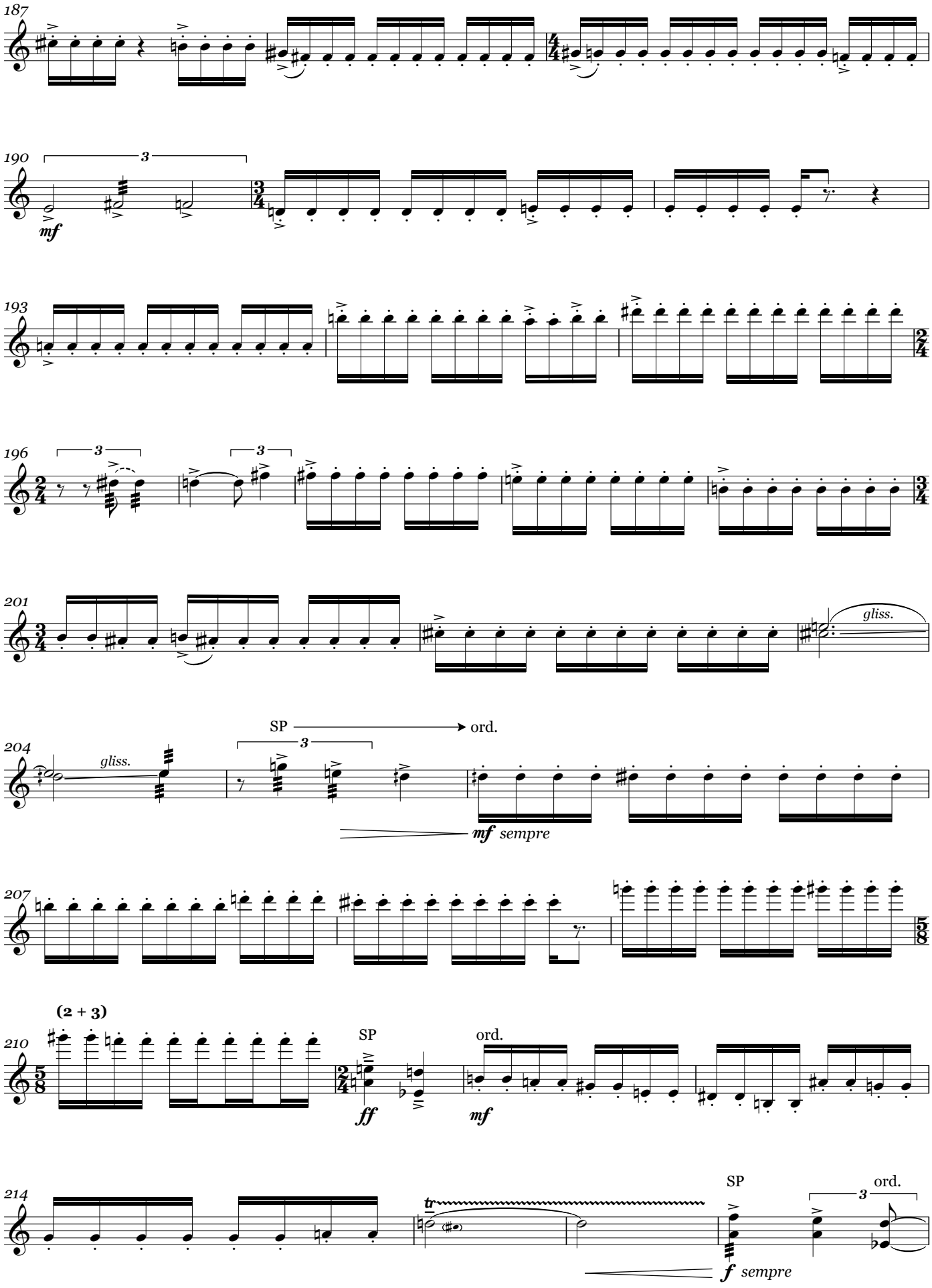
♩ = 72 Spidery, Nervoso

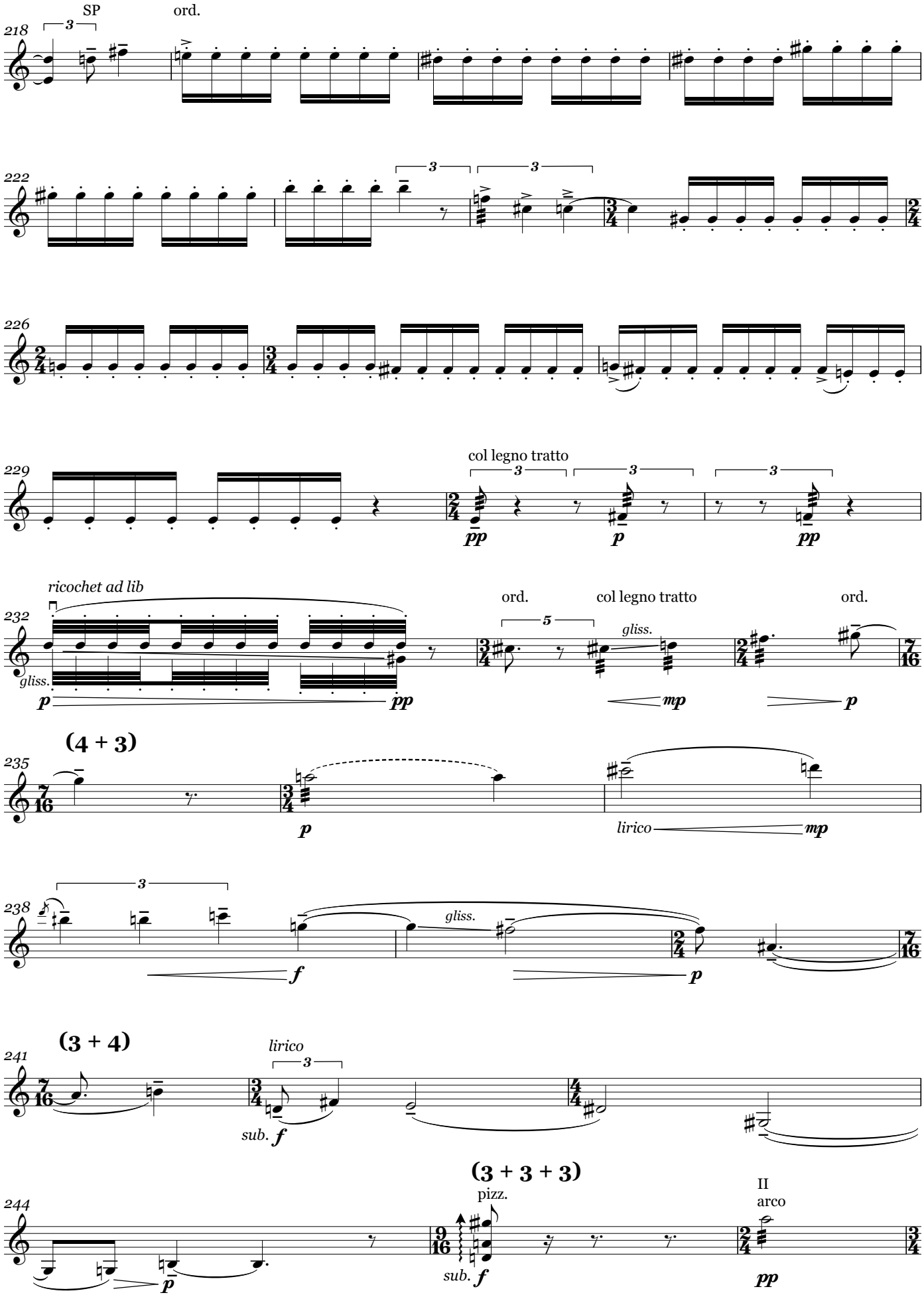

131
ord.
mp
pp
mf
pp
mp
134
(2 + 3)
pp
p
ppp
sub. f
137
p
mp
f
140
jété
ord. ST
p
143
(ST)
pp
sub. mp
ord.
146
(3 + 2)
p
pp
poco SP
mp
149
jété
p
pp
ord.
mf
pp
IV
sub. f
152
mf
p
155
III
pp dolce
p
II
mp
mf

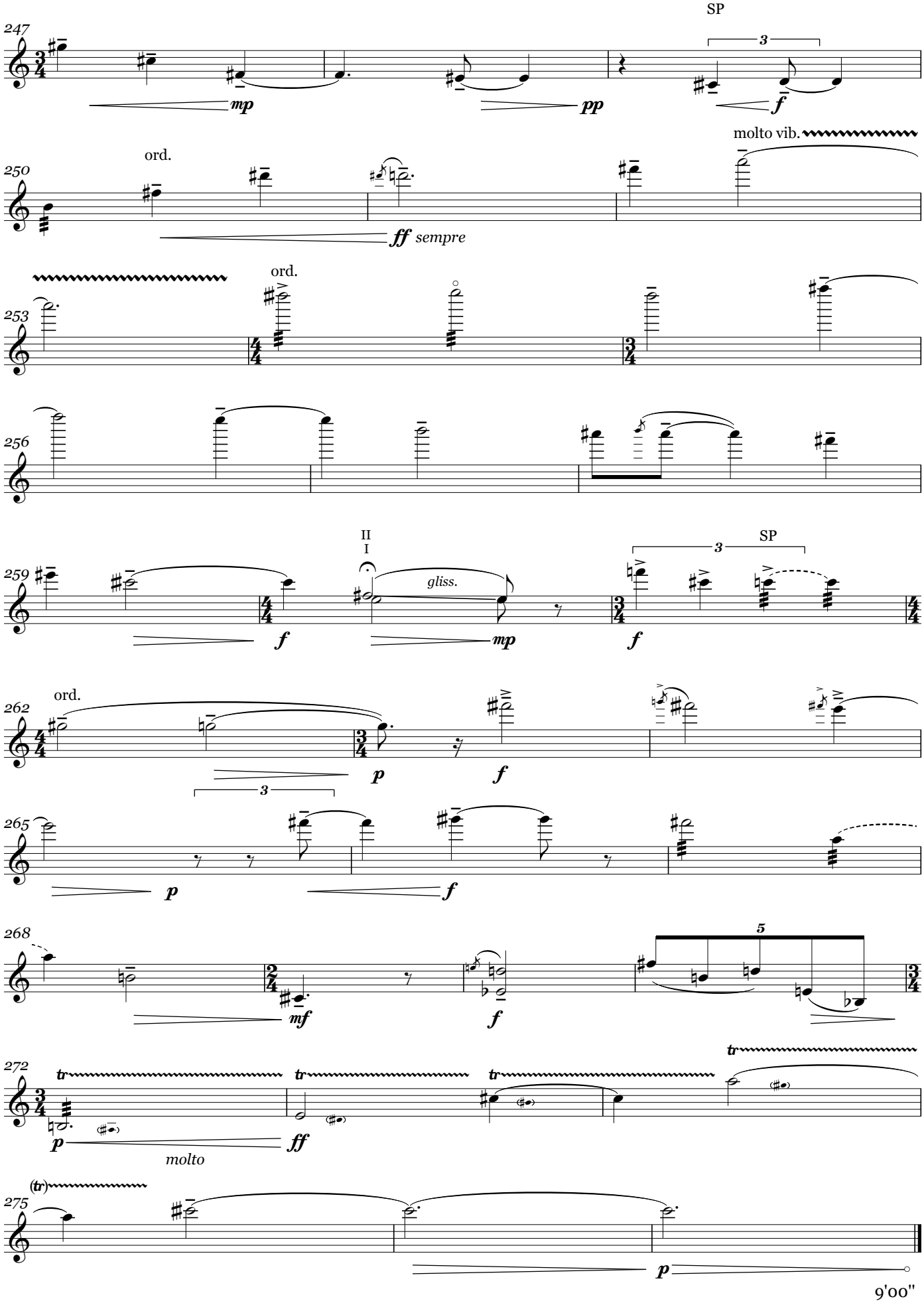


(3 + 4) **♩ = 120 Allegro Furioso, Blistering feet on hot sand**



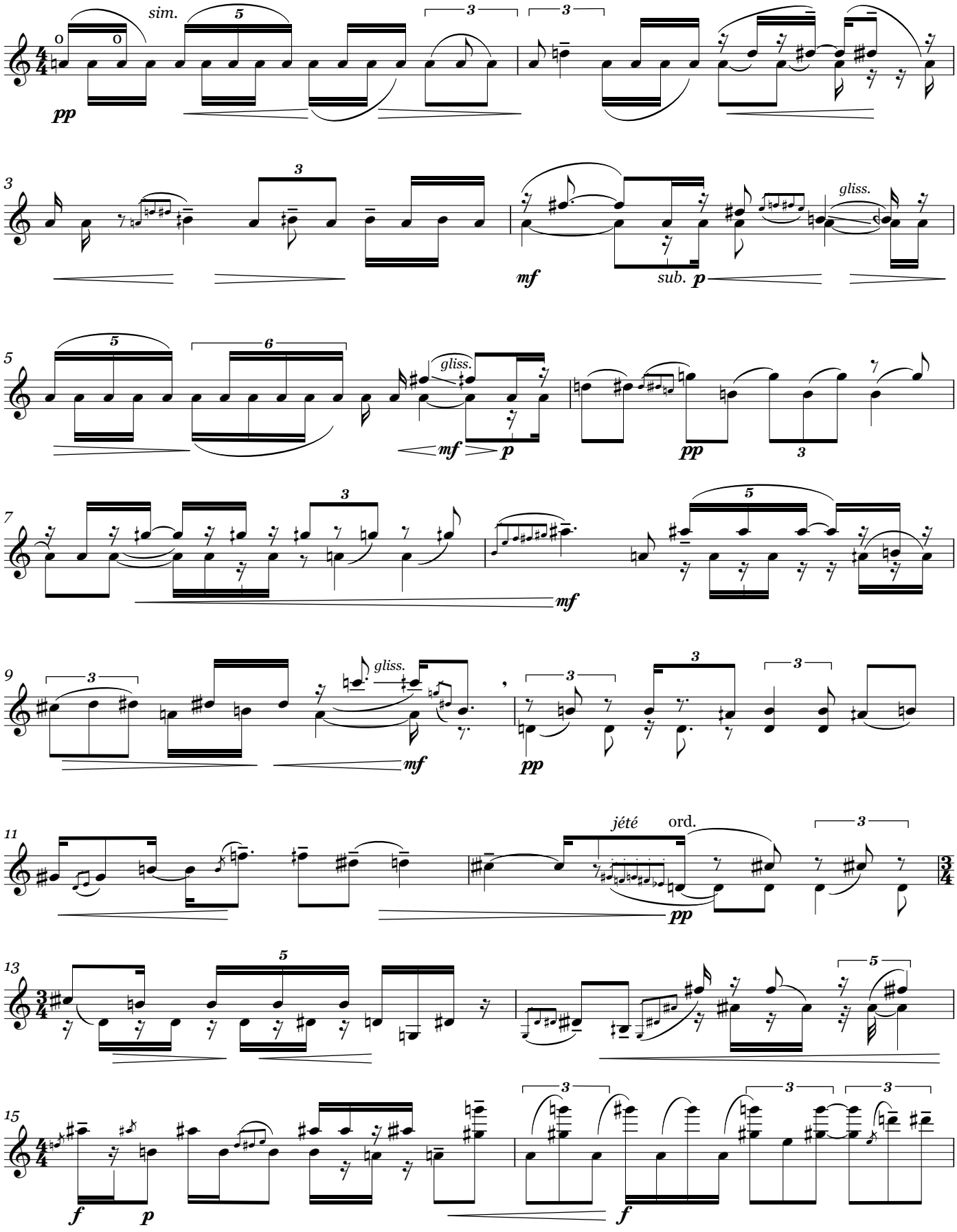

187
190
3
mf
193
196
3
3
201
gliss.
204
gliss.
SP
ord.
3
mf sempre
207
(2 + 3)
210
SP
ord.
ff
mf
214
tr
SP
ord.
3
f sempre

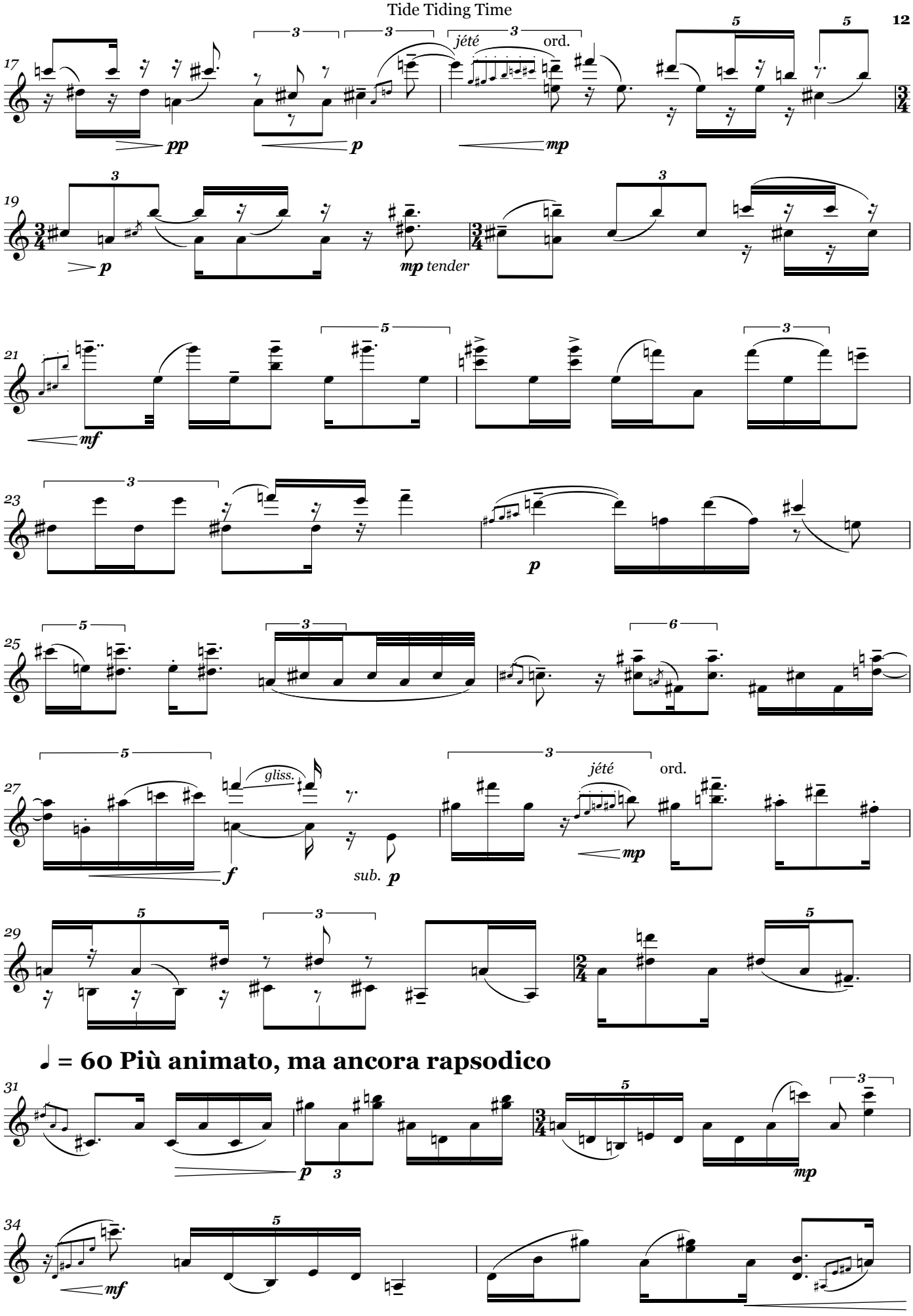

SP
ord.
218
222
226
229
col legno tratto
pp
p
pp
ricochet ad lib
232
gliss.
p
pp
ord.
col legno tratto
ord.
gliss.
mp
p
(4 + 3)
235
p
lirico
mp
238
gliss.
f
p
(3 + 4)
241
lirico
sub. f
(3 + 3 + 3)
244
pizz.
II
arco
sub. f
pp

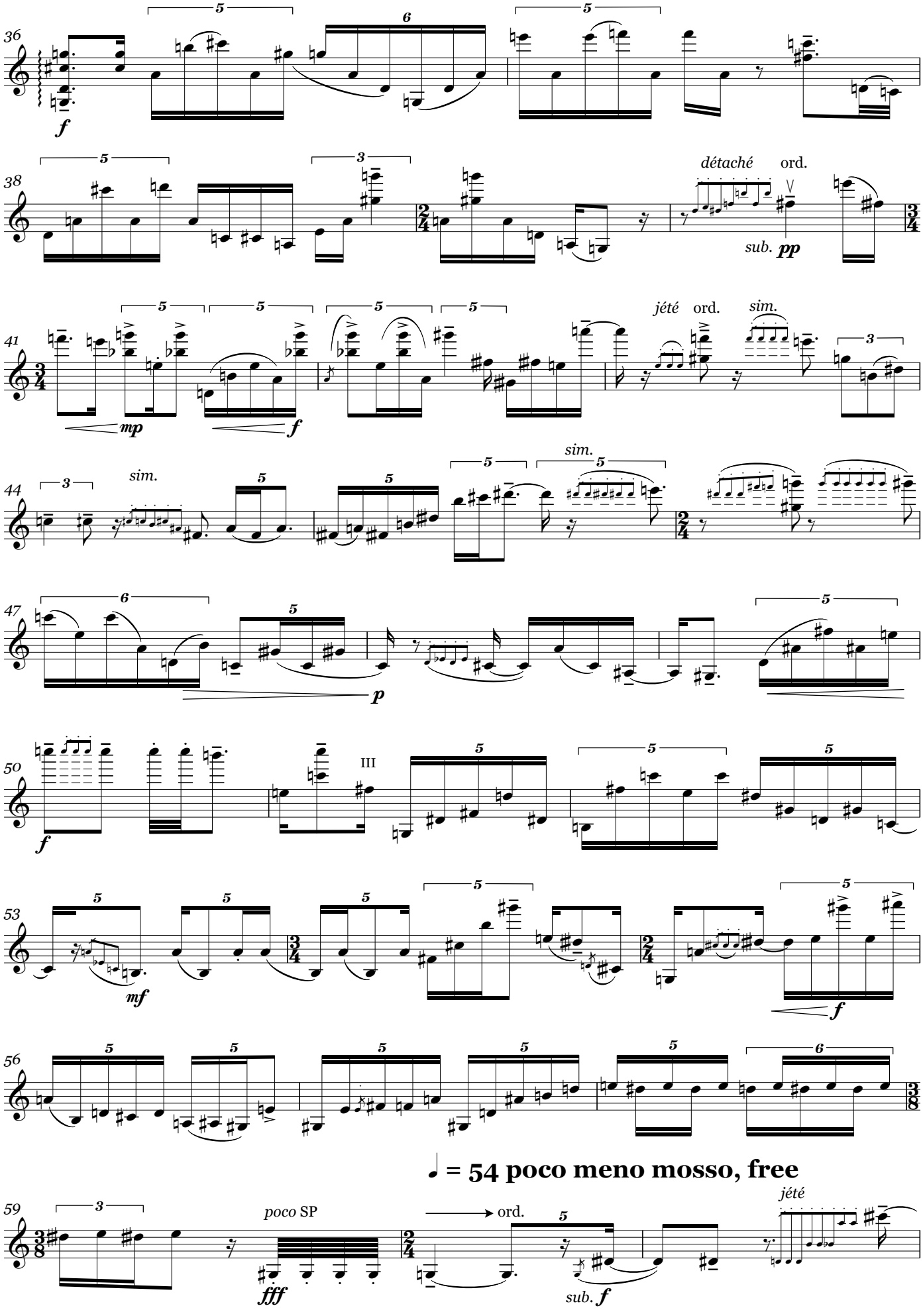

247
SP
3
mp
pp
f
250
ord.
molto vib.
ff sempre
253
ord.
256
259
II
I
gliss.
f
mp
f
3
SP
262
ord.
p
3
f
265
p
f
268
mf
f
5
272
tr
p
molto
ff
275
(tr)
p

II. Flotsam/Jetsam

♩ = 48 **Freely, Rhapsodic**




17
pp
p
jété
ord.
mp
19
p
mp tender
21
mf
23
p
25
27
f
gliss.
sub. p
jété
ord.
mp
29
♩ = 60 Più animato, ma ancora rapsodico
31
p
mp
34
mf


36
f
38
détaché
ord.
sub. pp
41
mp
f
jété
ord.
sim.
44
sim.
sim.
47
p
50
f
III
53
mf
f
56
59
poco SP
fff
ord.
sub. f
jété
♩ = 54 poco meno mosso, free