

HANG TIME ON JONES STREET

For Any Instrument, Color Video, and Digital Sound

Reynold Weidenaar

B-flat Version, Full Score

INTRODUCTION

This piece may be performed by any solo instrument. It is a note-oriented part without idiomatic writing for any particular instrument. This part is scored in B-flat. Performance parts with minimal cues for specific instruments are available.

NOTES ON PERFORMANCE

RANGE

The written range is too wide for some instruments. It extends from D below middle C to A above the treble clef. The performer may transpose octaves wherever necessary. Or, if desired, a pitch transposer may be used to generate the written pitches.

RAPID NOTES

There are some arpeggios and other figures that may be too rapid for certain instruments. The performer may freely delete notes where necessary to make these sections playable.

TIME LINE

The music is scored proportionally on a time line. The performer may wish to use a stopwatch to assist in following the tape part. Do NOT start the stopwatch when the video picture starts. Start the stopwatch when the audio starts (5 1/3 seconds into the video). That is the 0:00 start point in the score. The notes in the score are placed very accurately on the time line; any unevenness in spacing is quite intentional and should be reproduced in performance as faithfully as possible (except in section 14, which is metered and should be played evenly). **Stopwatch advice:** Get a cheap plastic stopwatch with a large display at a sports store or discount store. This is perfectly accurate for a 10-minute duration. Put it on a second music stand.

VISUAL CUES

There are no visual cues. The accompaniment is recorded on the soundtrack of the video. It is not necessary to watch the video for cues. However, scene changes may aid synchronization and are indicated in the score.

ACCIDENTALS

Accidentals apply only to the pitch where they occur, not to octave transpositions. They apply to the end of the staff. In section 14, which has a meter and bar lines, accidentals apply within the measure only.

ABBREVIATIONS

Bg. = background, Gl. = glissando, Perc. = percussion, S/h = sample and hold, Snd. = sound.

DESCRIPTIONS OF SOUNDS

There are numerous descriptors in the tape part: motoric, stair steps, bird scratches, cymbal, baby crying, fire crackling, soft bird call, whirl drum, brushes, pigeons. These are not the actual sounds, but similarities that may aid in recognizing sounds and cues. Male and female voice sounds, however, are authentic.

MIDI SOLO DEMO

A MIDI solo demo recording is available to assist the performer in learning the part. The solo part was performed on a keyboard using a violin/cello sound, and mixed with the tape accompaniment. The MIDI tone-generator sound is somewhat mechanical. However, it is an accurate guide to pitches and rhythms.

AMPLIFICATION

Amplifying the soloist to provide suitable volume and balance with the tape part is recommended, but in some cases (such as a small hall with excellent acoustics) it may not be necessary.

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Part A, Sec. 1

Scene 1, -0:05 1/3

Scene 2, 0:04



Clar. in Bb

Tape in C

f *mf* *mp*

Percussion sounds

Fat percussion sounds (semi-pitched)

Faster

0 1 2 3 4 5 6 7 8 9

I.

T.

mp *mf* *f* *mf*

Giggly conversation, voice sounds

Squeal voice sound

Boyband

Very fast

10 11 12 13 14 15 16 17 18 19

Scene 3, 0:24 5/6



I.

T.

pp *mf*

diat. gl.

Hollow sound

Muddy background sound

Motoric sound - accel.

Tentative

20 21 22 23 24 25 26 27 28 29

Confident

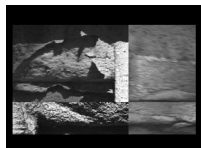
I. *Confident*

T. *gl.* *f* *mf* *mp*

Motoric snd. Gate shut

30 31 32 33 34 35 36 37 38 39

Scene 4, 0:41 2/3



3

Uneven, slightly lurching

I. *mf* *f* *mf* *f*

T. Female voice Boyband

"eh-hew" "eh"

Chattering

40 41 42 43 44 45 46 47 48 49

Scene 5, 0:53 3/4



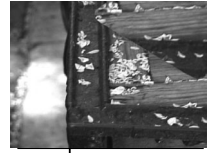
I. *mf*

T. Voice

(Chattering)

Motoric snd. - accel.

50 51 52 53 54 55 56 57 58 59



4

Tenacious

mf

Fast stairsteps Fat perc.

1:00 1 2 3 4 5 6 7 8 9

Detailed description: This musical score block covers measures 1 through 9. It features a vocal line (I.) and a piano accompaniment (T.). The vocal line begins with a whole note chord of D major (F#4, A4, C#5) marked *mf*. The piano accompaniment starts with a series of sixteenth-note 'stairsteps' in the bass register, followed by a 'Fat perc.' section with a rhythmic pattern of eighth notes. The tempo and dynamics are consistent throughout this section.

5

mp *mf* *f* *ff*

D major *diat. gl.*

Female voices *Fluttery*

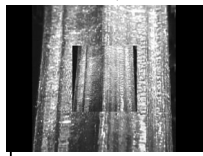
"ehhahh-----ahh-----eww-----err-----"

Rumble Scrape Grinding rumble

1:10 11 12 13 14 15 16 17 18 19

Detailed description: This block covers measures 11 through 19. The vocal line (I.) features a melodic line starting on D5, marked *mp*, which then rises and becomes more active, marked *mf* and *f*, ending on a *ff* chord. The piano accompaniment (T.) includes vocalizations: "ehhahh-----ahh-----eww-----err-----". Below the piano part, there are three shaded regions representing sound effects: "Rumble" (measures 11-12), "Scrape" (measures 12-13), and "Grinding rumble" (measures 16-19). The piano part also includes the instruction "Fluttery".

Scene 7, 1:21 1/2



f

(Female voices)

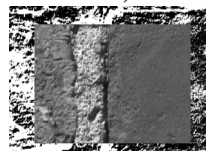
ehh-----ehh-----ahh-----ehh?"

(Grinding rumble)

1:20 21 22 23 24 25 26 27 28 29

Detailed description: This block covers measures 21 through 29. The vocal line (I.) consists of a series of eighth notes, marked *f*. The piano accompaniment (T.) includes vocalizations: "ehh-----ehh-----ahh-----ehh?". Below the piano part, there is a shaded region representing a "Grinding rumble" that spans from measure 21 to 26.

6
Scene 8, 1:34



I. *mf* *f* *s*

Dissolve to soft, grinding sound

Exuberant

Muddy boyband

Fast stairsteps

1:30 31 32 33 34 35 36 37 38 39

7

I. *ff* *s*

Soft squeals

Female conversation

T. Fat perc. "hoo"

1:40 41 42 43 44 45 46 47 48 49

2-second line

I.

T.

1:50 51

10-second line

Hesitant

Confident

I. *mf* *f* *mf* *gl.* *b* *“hoo hoo”*

T. (Female conversation) *“ahhh...ee...ii”* Woody

1:52 53 54 55 56 57 58 59 2:00 1

Scene 9, 2:06 2/3



I. *mf* (Match tape) *gl.*

T. Muddy Female voice *gl.* Male voice, tongue tremolo *gl.*

2:02 3 4 5 6 7 8 9 2:10 11

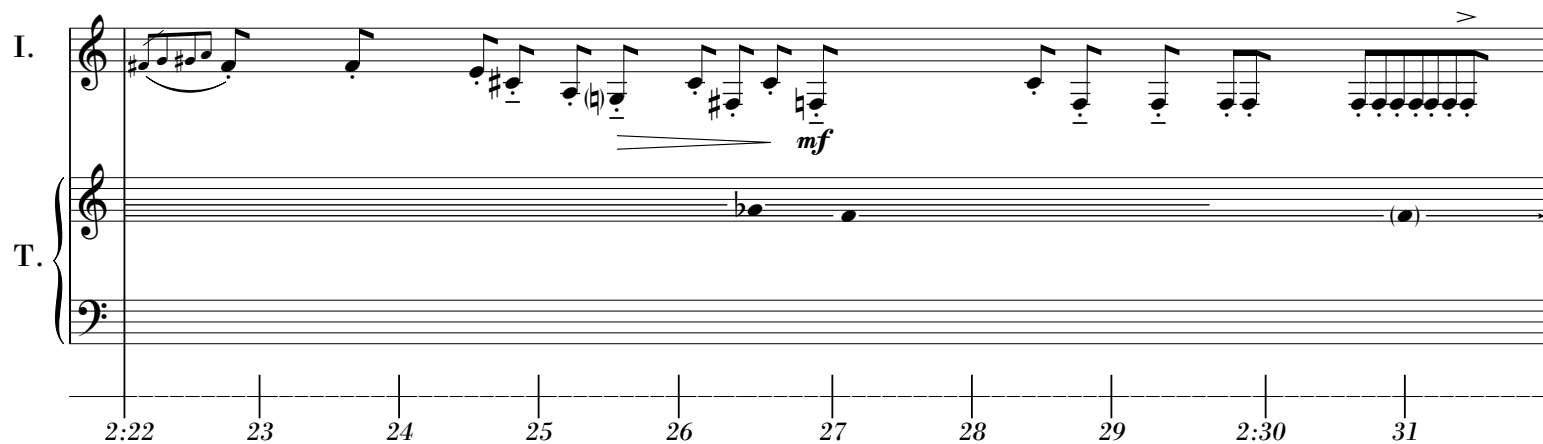
Scene 10, 2:18 1/4

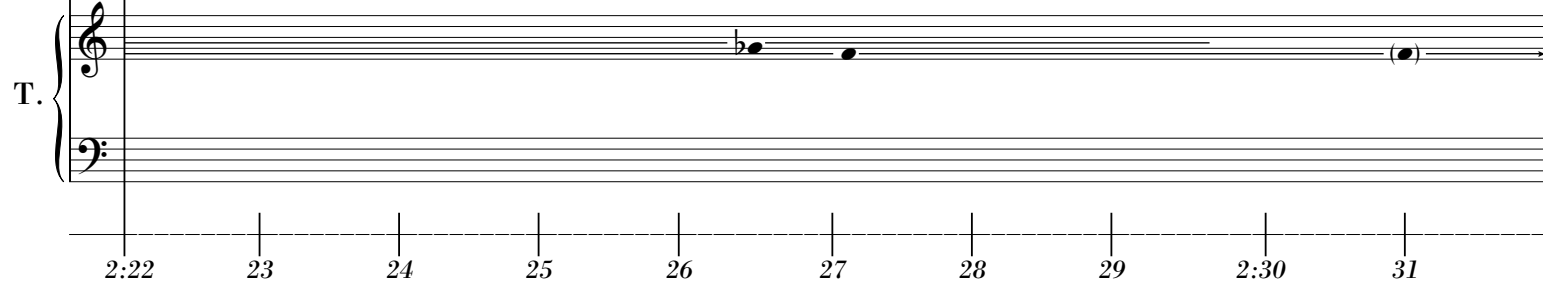


I. *p* *mf* *mf* *f*

T. Whir Bird scratches Female voice whirring

2:12 13 14 15 16 17 18 19 2:20 21

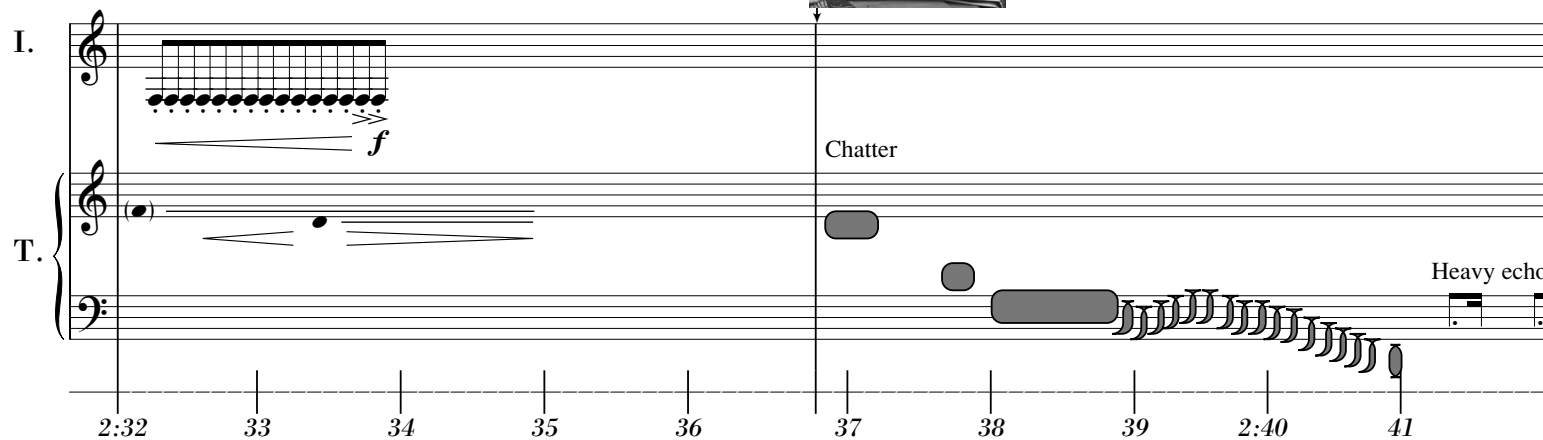
I.  Musical notation for I. part, measures 2:22-2:31. The staff shows a melodic line with various notes and rests, including a dynamic marking of *mf* around measure 27. The piano part (T.) is mostly silent with a few notes.

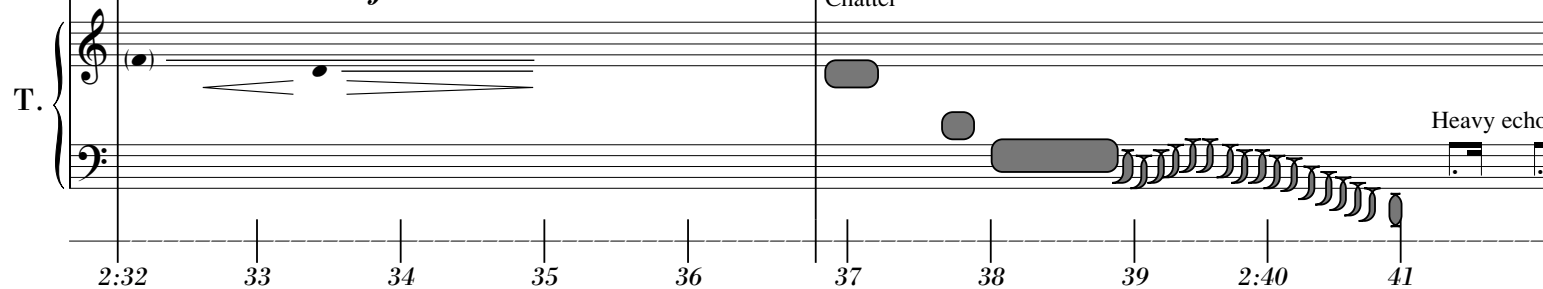
T.  Musical notation for T. part, measures 2:22-2:31. The piano part is mostly silent with a few notes.

2:22 23 24 25 26 27 28 29 2:30 31

Part B, Sec. 8
Scene 11, 2:36 5/6



I.  Musical notation for I. part, measures 2:32-2:41. The staff shows a melodic line with a dynamic marking of *f* around measure 34. The piano part (T.) has some notes and rests.

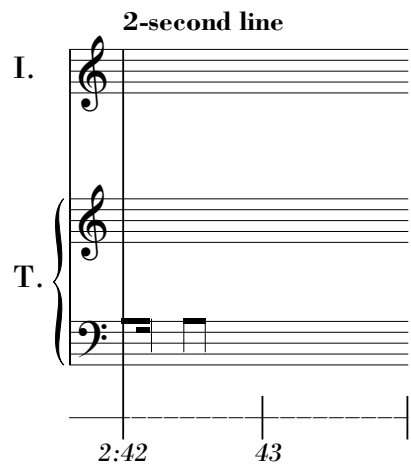
T.  Musical notation for T. part, measures 2:32-2:41. The piano part has some notes and rests.

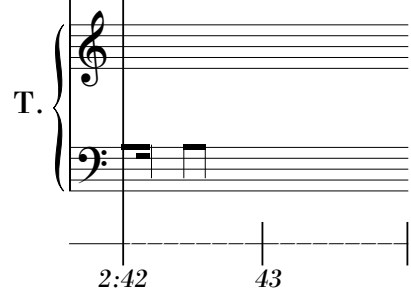
2:32 33 34 35 36 37 38 39 2:40 41

Chatter

Heavy echo

2-second line

I.  Musical notation for I. part, measures 2:42-2:43. The staff is mostly empty.

T.  Musical notation for T. part, measures 2:42-2:43. The piano part has a few notes.

2:42 43

10-second line

I. *mf* *f* *mf* *tr* *D major diat. gl.*

T. Warble ↑ ↓ ↑ Male voice *p* "hoo"
(b) (b)

2:44 45 46 47 48 49 2:50 51 52 53

I. *f* *mf* *f* *mf*

T. *n*

2:54 55 56 57 58 59 3:00 1 2 3

9

I. *mp* *mf*

T. Hollow Cymbal Baby crying "ahh"
Male voice "come tome"
Background: rustling

3:04 5 6 7 8 9 3:10 11 12 13

6-second line

I. *mp* *s*

T. *Bend* *Low rattle*

3:14 15 16 17 18 19

Scene 12, 3:23



10-second line

10

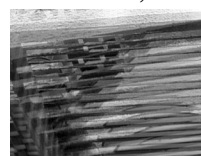
I. *mf* *f* *mf*

T. *Female voice* *Thin rattle* *Soft whistle* *Pitched rattle* *Fire crackling*

“ahchew” “ah”

3:20 21 22 23 24 25 26 27 28 29

Scene 13, 3:37



I. *f* *tr* *mp*

T. *Female voice* *Boyband - chatter* *“eh”* *“eh” pp* *(Fire crackling)*

3:30 31 32 33 34 35 36 37 38 39

I. *mf* *f* *mf* *f*

T. Sample and hold sound Bg: chatter Resonance

3:40 41 42 43 44 45 46 47 48 49

I. *mf*

T. Soft chatter/chugging *n* Female voice Thin rattle

3:50 51 52 53 54 55 56 57 58 59

11

Scene 14, 4:08 1/3



I. *mp* *mf* *f*

T. Low rattle Thin rattle Fat Thin

4:00 1 2 3 4 5 6 7 8 9

I. *mf* *f* Thin rattle

T. Edgy

4:10 11 12 13 14 15 16 17 18 19

Scene 15, 4:24



I. *mf* *p* *f* *mf*

T. Chatter, burble Drum Low chatter

4:20 21 22 23 24 25 26 27 28 29

12

I. *mp* *n*

T. Soft bird call Low chatter *p* Rattle

4:30 31 32 33 34 35 36 37 38 39

I. *mf* *s* *f*

T. Female voice Slight phasing and s/h Female voice Thin percussion

Whir drum Slow rattle "ch" Rumble

4:40 41 42 43 44 45 46 47 48 49

Scene 16, 4:52 3/4



I. *s* *s*

T. (Female voice) Thin percussion Processed voice

Soft rumble n "ah" n

4:50 51 52 53 54 55 56 57 58 59

13

I. *mf* *f* *ff*

T. Soft, pure resonances in windy, diffuse background Slight phasing Distorted Phasing Bubby background

5:00 1 2 3 4 5 6 7 8 9

I. *f*

T. (Resonances)

High chatter Thin percussion

5:10 11 12 13 14 15 16 17 18 19

I. *mf* *ff* *f* *mp*

T. Thin percussion *n* High percussion Chug *f* Pure resonance

Match tape pulse

5:20 21 22 23 24 25 26 27 28 29

I. *mf* *mp* *p*

T. *pp* High, thin Ring modulation *mf* Thin, ringy Thin Thin, ringy Tiny *pp* Soft resonances *n*

5:30 31 32 33 34 35 36 37 38 39

Part C, Sec. 14
Scene 17, 5:41 1/3



I. *Leggiero*
f

T. *f*
High whir

5:40 41 42 43 44 45 46 47 48 49

Musical score for Scene 17, measures 41-49. The vocal line (I.) is in a 6/8 time signature and features a *Leggiero* marking and a dynamic of *f*. The piano accompaniment (T.) includes a 'High whir' effect in the right hand and a dynamic of *f*. The time signature is 6/8.

I. *mf*

T.

5:50 51 52 53 54 55 56 57 58 59

Musical score for Scene 17, measures 50-59. The vocal line (I.) has a dynamic of *mf*. The piano accompaniment (T.) continues the accompaniment for the scene.

Scene 18, 6:01



I. *f*

T.

6:00 1 2 3 4 5 6 7 8 9

Musical score for Scene 18, measures 0-9. The vocal line (I.) has a dynamic of *f*. The piano accompaniment (T.) continues the accompaniment for the scene.

Scene 19, 6:42 3/4



8-second line

I. *Heavy*
ff

T. Pigeons
Rattle
Chirps ^ ^ ^ ^

6:40 41 42 43 44 45 46 47

10-second line

I. *Jazzy*
f *Plaintive*
mf *Jocular*

T. Soft motor
Soft rattle

6:48 49 50 51 52 53 54 55 56 57

16

Scene 20, 7:07 1/3



I. *Resigned*
mp *Placid*

T. (Soft rattle)
p *n*

6:58 59 7:00 1 2 3 4 5 6 7

I. *Uneven, lurching*

f

Whir

T.

7:08 9 10 11 12 13 14 15 16 17

I. *mf*

High white noise

T. Soft motor

7:18 19 20 21 22 23 24 25 26 27

6-second line
Even

I.

Mellow clang

T. Windy background

Contralto gl.

7:28 29 30 31 32 33

I. *10-second line* *tr* *ff* *Uneven*

T. *Transposed voice* *Heavy echo*

7:34 35 36 37 38 39 40 41 42 43

Scene 21, 7:46



I. *Even* *Deliberate*

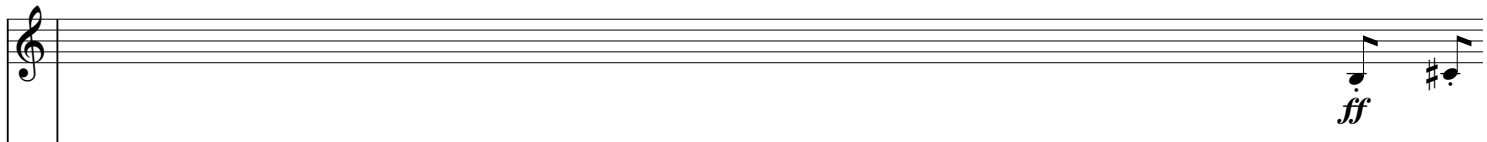
T. *Windy, vague* *Soft motors*

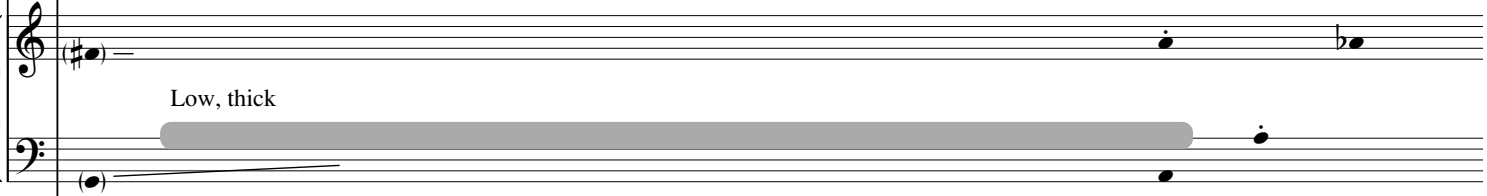
7:44 45 46 47 48 49 50 51 52 53

I. *tr* *mp*


T. *Many sine resonances*

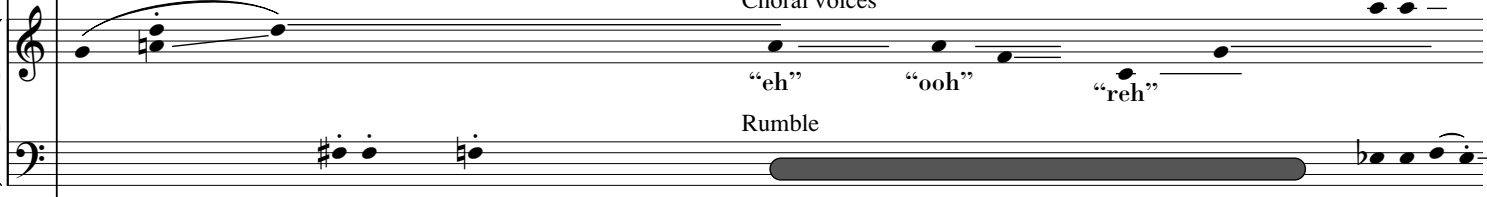
7:54 55 56 57 58 59 8:00 1 2 3

I. 

T. 

8:34 35 36 37 38 39 40 41 42 43

I. 

T. 

8:44 45 46 47 48 49 50 51 52 53

Choral voices
"eh" "ooh" "reh"
Shriek
Rumble

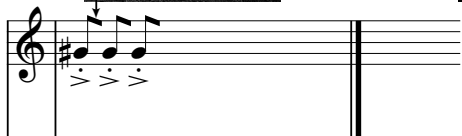
Scene 23, 8:54 1/3

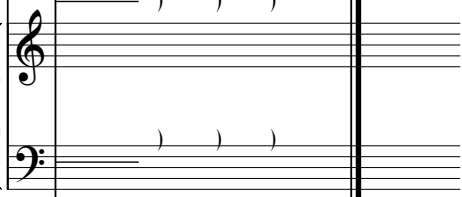


Scene 24, 8:57



End credits duration 0:55
End of video 9:52

I. 

T. 

8:54 55 56

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20 Jane St., New York, N.Y.