

# **Timetrial II**

for medium to large ensemble

Stephen F. Lilly

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# Timetrial II

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The duration of the piece is open.

The conductor, who can be a member of the ensemble, makes only two gestures:

- One signals the beginning of the piece. No one should play within two seconds of the conductor's opening gesture.
- One signals the end of the piece. Anyone who has not yet performed (or started performing) must begin with the conductor's ending gesture.

Each performer contributes only one event to the performance. That event is shaped by the following decisions made independently of other members of the ensemble:

- Entrance: any time after the opening 2 seconds of silence. If a performer chooses a time beyond the conductor's ending cue, the performer must abandon their plan and start with the conductor's cue.
- Duration: a performer can be as brief as possible (silencing their instrument immediately after it begins to produce sound). Alternatively, a performer can choose to play a single sustained event or glissando:
  - For wind players, this is defined as a long breath without the employment of circular breathing. The breath can be natural or stretched—the latter would likely cause a wavering of tone quality.
  - For string players using their bows, this is defined as single bow stroke without changing direction. The bow speed can be anything from glacially slow to lightning fast. Bow pressure and placement are likewise left up to the performer.
  - For percussive instruments (including pianos and plucked strings), the duration of the event should be the natural decay of the instrument.
  - Tremolos or trills are not permitted.
  - If glissando is chosen, the glissando must not change direction and should be continuous (e.g., piano glissandos are not permitted, and string glissandos should not cross strings).
- Pitch: please note that for glissandos, this would include both the starting and ending pitch.
- Dynamic level: if desired, this may change over the course of the event.