

Steven Webb

A handwritten signature in black ink, appearing to read 'S Webb', with a horizontal line underneath.

What Time Is Left

(2020)

SSAATTBB
Live Electronics

Program Notes:

Created for Pro Coro Canada as part of the CLC's 2020 PIVOT Program, 'What Time Is Left' is a commentary on the dangerous and unprecedented times we live in at the beginning of the 21st century, as we battle a human-created climate crisis threatening all life on this planet. When I began writing this piece, I knew I wanted to capture some of the anger, sadness and frustration a large percentage of the world's population expressed through mass demonstrations in 2019, protesting the inaction of our leaders to effectively deal with the climate crisis.

What I did not expect was that a global pandemic and a mass movement against racism and police brutality would intersect throughout the creation process of this piece. Although the piece still thematically deals with the climate crisis, the pandemic and Black Lives Matter movement only adds to the urgency and desire among a large part of our world for change, an upending of the status quo and a desire for real change to build a better world as we head into the coming decades.

Duration: 8 minutes

Technical Setup

Equipment Required:

- 2 Stereo Speakers
- 1 Mixer
- 1 Laptop running Ableton Live 8 or above
- 1 MIDI Controller or MIDI Keyboard
- 1 External USB Sound Card

The piece should be rehearsed with the accompanying click-track to perfect timing with electronic samples. Samples should be individually triggered by a laptop operator using Ableton Live based on the conductor's score cues.

Ideal speaker placement below:



About the Composer:

Originally from South Africa, Steven Webb (b.1989) is a Toronto based performer, composer, and audio engineer. Steven has written music for a wide variety of ensembles, and his repertoire includes choral, chamber, and orchestral music.

His compositions and arrangements have been performed by: The Winnipeg Symphony Orchestra, The Toronto Symphony Orchestra, Thin Edge New Music Collective, The University of Guelph Symphonic Choir, Exultate Chamber Singers, and Prairie Voices, among many others.

As a film composer, Steven has worked on a number of noteworthy projects including 'Chopin's Heart' for The National Screen Institute, and 'Period Piece', winner of the best Canadian Short Film at the Toronto After Dark Film Festival. Steven is a member of SOCAN, an Associate Composer at the Canadian Music Centre, and a member of the Screen Composers Guild of Canada.

Steven Webb Music
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What Time Is Left

Written for Pro Coro Canada as
part of the 2020 PIVOT Program

Steven Webb (b. 1989)
Text: 'Circles' by Rae Armantrout

With a dark anger ♩=70

Panning Whisper

Soprano 1

p *f*
Ss _____ Ss t-t - t-t - t-

Detailed description: This staff shows the vocal line for Soprano 1. It begins with a series of rests in 4/4 time, with the time signature changing to 2/4 for the final two measures. The vocal line then enters with a series of notes, starting with a piano (*p*) dynamic and increasing to a forte (*f*) dynamic. The notes are marked with 'x' symbols, indicating a panning effect. The lyrics 'Ss' and 'Ss t-t - t-t - t-' are written below the notes.

Panning Whisper

Soprano 2

f
Ss t-t - t - t-

Detailed description: This staff shows the vocal line for Soprano 2. It begins with a series of rests in 4/4 time, with the time signature changing to 2/4 for the final two measures. The vocal line then enters with a series of notes, starting with a forte (*f*) dynamic. The notes are marked with 'x' symbols, indicating a panning effect. The lyrics 'Ss t-t - t - t-' are written below the notes.

Panning Whisper

Alto 1

mf
Ss t-t-

Detailed description: This staff shows the vocal line for Alto 1. It begins with a series of rests in 4/4 time, with the time signature changing to 2/4 for the final two measures. The vocal line then enters with a series of notes, starting with a mezzo-forte (*mf*) dynamic. The notes are marked with 'x' symbols, indicating a panning effect. The lyrics 'Ss t-t-' are written below the notes.

Alto 2

Detailed description: This staff shows the vocal line for Alto 2. It begins with a series of rests in 4/4 time, with the time signature changing to 2/4 for the final two measures. The vocal line then enters with a series of notes, starting with a mezzo-forte (*mf*) dynamic. The notes are marked with 'x' symbols, indicating a panning effect. The lyrics 'Ss t-t-' are written below the notes.

Tenor 1

pp *port.*
Mm _____

Detailed description: This staff shows the vocal line for Tenor 1. It begins with a series of rests in 4/4 time, with the time signature changing to 2/4 for the final two measures. The vocal line then enters with a series of notes, starting with a pianissimo (*pp*) dynamic and marked as *port.* (portamento). The notes are marked with 'x' symbols, indicating a panning effect. The lyrics 'Mm' are written below the notes.

Tenor 2

pp
Mm _____

Detailed description: This staff shows the vocal line for Tenor 2. It begins with a series of rests in 4/4 time, with the time signature changing to 2/4 for the final two measures. The vocal line then enters with a series of notes, starting with a pianissimo (*pp*) dynamic. The notes are marked with 'x' symbols, indicating a panning effect. The lyrics 'Mm' are written below the notes.

Bass 1

pp Stagger breathe
Mm _____ Mm _____

Detailed description: This staff shows the vocal line for Bass 1. It begins with a series of rests in 4/4 time, with the time signature changing to 2/4 for the final two measures. The vocal line then enters with a series of notes, starting with a pianissimo (*pp*) dynamic and marked as 'Stagger breathe'. The notes are marked with 'x' symbols, indicating a panning effect. The lyrics 'Mm' are written below the notes.

Bass 2

pp Stagger breathe
Mm _____

Detailed description: This staff shows the vocal line for Bass 2. It begins with a series of rests in 4/4 time, with the time signature changing to 2/4 for the final two measures. The vocal line then enters with a series of notes, starting with a pianissimo (*pp*) dynamic and marked as 'Stagger breathe'. The notes are marked with 'x' symbols, indicating a panning effect. The lyrics 'Mm' are written below the notes.

With a dark anger ♩=70

Sample 1 - Atmospheric

Samples

Detailed description: This staff shows the sample line for the 'Samples' section. It begins with a series of rests in 4/4 time, with the time signature changing to 2/4 for the final two measures. The sample line then enters with a series of notes, starting with a mezzo-forte (*mf*) dynamic. The notes are marked with 'x' symbols, indicating a panning effect. The lyrics 'Ss t-t-' are written below the notes.

7

S. *p* *p* *f* *p*

t Ss Ss t-t - t - t - t - t

S. *p* *mf* *p*

t-t Ss t-t - t - t - t-t

A. *p* *mf* *p*

t-t-t-t Ss-t-t-t Ss-t-t-t t-t-t-t Oo

A. *p*

Oo Oo

T. *p* *p*

Oo Oo

T. *p* *port.* *p*

Oo Oo

B. *p*

Slowly shift to 'Oo' Oo Oo

B. *p*

Slowly shift to 'Oo' Oo

Perc. Leaves Begin

pp 4

Hold for beat 1 + 2
Fall on beat 3 + 4

S. *p* *mf* *p* *f* *p* *mp* *port.*
 Oo Oo Ss Ss t-t - t-t - t-t Oo Wa

pp

Hold for beat 1 + 2
Fall on beat 3 + 4

S. *p* *mf* *mf* *p* *mp* *port.*
 Oo Oo Ss t-t - t-t - t-t Oo Wa

pp

Hold for beat 1 + 2
Fall on beat 3 + 4

A. *p* *mf* *mf* *p* *mp* *port.*
 Oo Oo Ss t-t - t-t - t-t Oo Wa

pp

Hold for beat 1 + 2
Fall on beat 3 + 4

A. *mf* *mp* *port.*
 Oo Oo Wa

pp

Hold for beat 1 + 2
Fall on beat 3 + 4

T. *mf* *mp* *port.*
 Oo Oo Wa

pp

Hold for beat 1 + 2
Fall on beat 3 + 4

T. *mf* *mp* *port.*
 Oo Oo Wa

pp

Hold for beat 1 + 2
Fall on beat 3 + 4

B. *mf* *mp* *port.*
 Oo Oo Wa

pp

Hold for beat 1 + 2
Fall on beat 3 + 4

B. *mf* *mp* *port.*
 Oo Oo Wa

Swell

Perc.

A With a mock, cheery smile
Stay in tempo
(radio out of time) Go to 'n'

B Mouth words desperately
over static - deadpan expression

S. *pp* Go to 'n' *f* Fall on beat 4

One Ha - ppy fu - ture

You should have listened, why didn't you listen?

S. *pp* Go to 'n' *f* Fall on beat 4

One Ha - ppy fu - ture

Mouth words desperately over static - deadpan expression

You should have listened, why didn't you listen?

A. *pp* Go to 'n' *f* Fall on beat 4

One Ha - ppy fu - ture

Mouth words desperately over static - deadpan expression

You should have listened, why didn't you listen?

A. *pp* Go to 'n' *f* Fall on beat 4

One Ha - ppy fu - ture

Mouth words desperately over static - deadpan expression

You should have listened, why didn't you listen?

A. *pp* Go to 'n' *f* Fall on beat 4

One Ha - ppy fu - ture

Mouth words desperately over static - deadpan expression

You should have listened, why didn't you listen?

T. *pp* Go to 'n' *f* Fall on beat 4

One Ha - ppy fu - ture

Mouth words desperately over static - deadpan expression

You should have listened, why didn't you listen?

T. *pp* Go to 'n' *f* Fall on beat 4

One Ha - ppy fu - ture

Mouth words desperately over static - deadpan expression

You should have listened, why didn't you listen?

T. *pp* Go to 'n' *f* Fall on beat 4

One Ha - ppy fu - ture

Mouth words desperately over static - deadpan expression

You should have listened, why didn't you listen?

T. *pp* Go to 'n' *f* Fall on beat 4

One Ha - ppy fu - ture

Mouth words desperately over static - deadpan expression

You should have listened, why didn't you listen?

B. *pp* Go to 'n' *f* Fall on beat 4

One Ha - ppy fu - ture

Mouth words desperately over static - deadpan expression

You should have listened, why didn't you listen?

B. *pp* Go to 'n' *f* Fall on beat 4

One Ha - ppy fu - ture

Mouth words desperately over static - deadpan expression

You should have listened, why didn't you listen?

B. *pp* Go to 'n' *f* Fall on beat 4

One Ha - ppy fu - ture

Mouth words desperately over static - deadpan expression

You should have listened, why didn't you listen?

A Sample 2 - Radio Jingle

You're gonna have
a bright new
future, future...

B Sample 3 - Static

Perc.

27

S. *p* Transition to furiously whispering You should have listened, why didn't you listen? *mp* Transition to voiced You should have listened, why didn't you listen?

S. *p* Transition to furiously whispering You should have listened, why didn't you listen? *mp* Transition to voiced You should have listened, why didn't you listen?

A. *p* Transition to furiously whispering You should have listened, why didn't you listen? *mp* Transition to voiced You should have listened, why didn't you listen?

A. *p* Transition to furiously whispering You should have listened, why didn't you listen? *mp* Transition to voiced You should have listened, why didn't you listen?

T. *p* Transition to furiously whispering You should have listened, why didn't you listen? *mp* Transition to voiced You should have listened, why didn't you listen?

T. Imitate swirling leaf sound *p* *mf* *p* Transition to voiced You should have listened, why didn't you listen?
Shhh _____

B. Imitate swirling leaf sound *p* *mf* *p* Transition to voiced You should have listened, why didn't you listen?
Shhh _____

B. *p* Transition to furiously whispering You should have listened, why didn't you listen? *mp* Transition to voiced You should have listened, why didn't you listen? *p*
Mm _____

Perc.

33

Spoken - Accusatory

Sung

S. *mf*
 You should you should you should you should you

Spoken - Accusatory

Sung

S. *mf*
 You should you should you should you

Spoken - Deadpan,
getting angrier each time

Sung

A. *mf*
 Why did-n't you lis-ten? Why did-n't you lis-ten? Why did-n't you lis - ten? Why

Sung

A. *f*
 Why did-n't you lis - ten? Why

Spoken - Deadpan,
getting angrier each time

T. *mf*
 Why did-n't you lis-ten? Why did-n't you lis-ten? Why did-n't you lis - ten? you

T. *mf*
 Mm

B. *mp* *mf*
 Mm

B. *mp* *mf*

Static Sting

Perc.

36

S. *f*
 should you should you should should you should you First first they first they told told first they told

S. *f*
 should you should you should you should First first they first they told told first they told

A. *f*
 — did-n't you lis - ten lis - ten? First first they first they told told first they told

A. *f*
 — did-n't you lis - ten lis - ten? First first they first they told told first they told

T. *fp* *f*
 should First first they first they told told first they told

T. *fp* *f*
 should First first they first they told told first they told

B. *fp* *f*
 should First first they first they told told first they told

B. *fp* *f*
 should First first they first they told told first they told

Swell

Silence

Perc.

40

Legato

S. *p* *pp* *p*
 me me first First they first they told me

Legato

S. *p* *pp* *p*
 me me first First they first they told me

Legato

A. *p* *pp* *p*
 me me first First they first they told me

Legato

A. *p* *pp* *p*
 me me first First they first they told me

Legato

T. *p* *pp* *mp*
 me me first First first they told

Legato

T. *p* *pp* *mp*
 me me first first they told

Imitate the sound of the horns in the electronics. Freely slide

B. *p* *pp*
 me me first Oo_____

B. *p* *pp*
 me me first

Sample 5 - Synth

Protest Horns Begin

Perc.

44

S. *mp*
 told me me first they told first they told me they told me they

S. *mp*
 told me me first they told first they told me they told me they

A. *mp*
 told me me first they told first they told me they told me they

A. *mp*
 told me me first they told first they told me they told me they

T. *mp*
 first they told _____ me _____ told me first they told they

T. *mp*
 _____ first they told _____ me _____ told me first they told they

B. *port.* *port.* *port.* *port.* *port.* *port.*
 _____ _____ _____ told me

B. *mp*
 first they first they told _____ first they told me

Perc.

D

Molto Legato

mp

S. *f* *Subito pp* *mp*
 told me they told me_ Mm_____ The fu - ture_____

Molto Legato

mp

S. *f* *Subito pp port.* *mp*
 told me they told me_ Mm_____ The fu- ture_____

Molto Legato

mp

A. *f* *Subito pp* *mp*
 told me they told me_ Mm_____ The fu - ture_____

Molto Legato

mp

A. *f* *Subito pp* *mp*
 told me they told me_ Mm_____ The fu- ture_____

Molto Legato

mp

T. *f* *mp*
 told me they told me_ The fu ture_____

Molto Legato

mp

T. *f* *mp*
 told me they told me_ The fu ture_____

B. *f* *mp*
 told me they told me_ The fu-ture would

B. *f* *mp*
 told me they told me_ The fu-ture would

Swell

D

Sample 6 - Cuckoo Clock

Perc.

Perc.