

# LUV Time

3 movements for chamber ensemble

by

Evan Ziporyn

- 1) Between the Jaws
- 2) Ramrods
- 3) Instep

## Instrumentation:

Bass clarinet with low C extension  
Baritone saxophone  
Trombone  
Piano  
Balinese kempli or kajar

"Between the Jaws" and "Instep" are dedicated to Boo Elmer; "Ramrods" is dedicated to Steve Lacy

The first performance of LUV Time took place at Hertz Hall, Berkeley, California, in November 1984. The performers were:

Boo Elmer, trombone  
Dan Plonsey, saxophone  
Jennifer Rycenga, piano  
Michael Tenzer, kempli  
Evan Ziporyn, bass clarinet

## Performance instructions:

First movement: Tempo indications are relative guideposts only. Measures 1-28 should be crisp, precise, almost militaristic, with short, clipped attacks in the wind instruments. There should be an abrupt change in feel at m. 29 - from here to the end the mood is rhapsodic, albeit rowdy and loud: wind attacks from here to the end of the piece are smooth (see wind notes below). Mm. 98-118 call for reverent rowdiness. Mm. 119 to the end should be dreamlike but quotidian. The final fermata is short.

Second movement: The final chord is strictly in time, as indicated.

Third movement: The tempo here should be just under out-of-control, and it should be maintained strictly until indicated toward the end of the movement. The three final fermatas (mm. 103, 105, 108) should go from long (maybe 2-4 seconds) to longer (3-5 seconds) to extremely excessive (10-30 seconds). The first two should be brooding and ominous. The final one begins soft and gradually builds to whatever extreme is attainable. The instructions at m. 108 should be observed: wind players hold the fundamental, but build screaming multiphonics above it. They can breathe as needed. Piano continues to rock impassively on low Fs; kempli is silent. Final cut off should be together.

# LUV Time

## 1) Between the Jaws

Evan Ziporyn

♩ = 88-96

(rh 15va throughout movement)

Piano

*f*

Measures 1-4 of the piano score. The right hand is marked with a 15va (15th octave) and the music is in 4/4 time. The left hand plays a steady accompaniment. The dynamic is *f*.



BC

*f* sempre slap tongue simile

BS

*f* sempre slap tongue simile

Tbn

*f* simile

Pno

Kpl

*mf* (see instructions)

Measures 5-14 of the score for BC, BS, Tbn, Pno, and Kpl. BC, BS, and Tbn parts feature triplets and accents, with dynamics *f* and *mf*. Pno has sustained chords and triplets. Kpl has a simple rhythmic pattern. The dynamic for Kpl is *mf* (see instructions).

8

BC

BS

Tbn

Pno

Kpl



11

BC

BS

Tbn

Pno

Kpl

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*