

Cameron Biles-Liddell

Crystallised Time

For
Solo Harp

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Programme Note:

Crystallised Time is a work that explores the decay of time through the relationship between pulsation and static sound. The piece exploits how naturally a semiquaver ostinato pattern can gradually morph into different shapes and form intricate, crystal-like sound worlds. This allowed me to create resonance through the use of the rich chords over a wide range of the instrument. This led to the realisation of my title, *Crystallised Time*, as the textures and trajectory of work creates the impression of a frozen crystalline imagine whilst the resonance slowly decays into silence, much like the pulsation found at the opening.

Performance Notes:

Notes required to be resonate are indicated with a *laissez vibrer* ties, whilst those to be dampened are without the tie. Any ambiguous passages are have *l.v* or *dry* for clarification.

Box Notation and any passages labelled *freely* is to played like a cadenza and not in strict time, however the *bisbigliandi* should be played as fast as possible.

Stemless note heads in box notation should be played in any order however *must* be performed in the notated register.

The lowest C should be tuned to C-Sharp, and lowest D to D-Flat.

**This piece was premiered by Olivia Jageurs in March,
2021.**

Duration: 8'

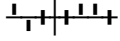
Crystallised Time

for
Solo Harp

Cameron Biles-Liddell (1997-)

Revised Feb. 2021

Gentle and flowing ♩ = 52



Harp

pp delicate

mf ring out

D \sharp

3

p

D \flat

5

f bell like

p

f

p

G \sharp

7

f

p

p

mf



9

D# *pp*

mf *express.*

11

f C# *dim.*

pp

13

mf

f

15

C# *p* *calmer* D#

17

pp

p 8va

I.v.

19 (8)

pp F#4 *mysteriously* *pp*

mf *p*

21 (8)

pp

subito f *p*

23 (8)

F#4 *f* D#4

singing *loco*

building in tension

25

mf *very expressive*

accel.

26

cresc.