

Daniil Pilchen

Three songs. Temporum

for flute, clarinet, violin, viola, cello, and piano

Piano and strings

The parts of the piano and strings are focused on the time of the sounds' decay. The moments when the sounds decay completely are notated with grace notes. When the sounds have to start in a particular order, it is also notated with grace notes. When possible, sounds should not be dampened, but the duration of each sound should derive from the intensity and manner with which the sound was taken.

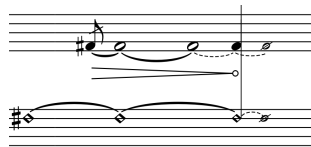
For example, to change the duration of a sound on a string instrument, you could try taking it with different dynamics, playing it on the open or closed string, or with a harmonic, adding vibrato, or changing the place where you pluck the string with your right hand. Play with those parameters when you practice your part and rehearse and see how it affects the duration of sounds.

Of course, the space where the piece will be performed will also affect the duration of each sound and, consequently, the overall duration of the piece. If the sound's decay turns out to be longer than you expected, you can dampen the sound but try to make it sound as close to the natural decay as possible.

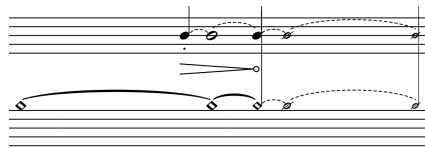
♫ – silent notes. Do not play these. Indicate them silently with your fingers on the fingerboard (strings) or keys (piano).

Piano

◊ – press the key silently. It will allow for the string to resonate with the sounds played either by yourself or other musicians in the ensemble.



– the note in the right hand resonates with the first harmonic of the note silently pressed in the left. The right-hand note is released midway (dashed slur) while the resonance stays until its full decay (decrecendo line).



– the note in the right hand is played staccato, while the resonance stays until the end of the decrescendo line.

Flute and clarinet

The part of the flute and clarinet is focused on breathing that becomes a kind of large-scale metronome for the rest of the musicians. The breathing is silent most of the time with occasional sounds that help the flute and clarinet players to synchronize with the rest of the ensemble.

⊙ – silent breathing. One line is measured by one full exhale. Change from silent notes to regular notes and back within the same breath.

All parts

The score is written in unmeasured notation. The duration of each note is described by its distance to the following one. The tempo is unspecified and should be determined during the rehearsals based on the parameters mentioned above.



– silent tie. Used to tie silent notes together, and regular notes with the silent ones.



– a shorter pause



– a longer pause



– the longest pause

I **A** **B**

Flute

B♭ Clarinet

Violin

Viola

Violoncello

Piano

pizz. sempre

pizz. sempre

pizz. sempre

C

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

* – Do not play the notes with the slashed noteheads.
Indicate them silently with your fingers on the fingerboard (strings) or keys (piano).

D

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

E

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

F

Fl.

Bb Cl.

Vln.

Vla.

Vc.

Pno.

G **H**

Fl.

Bb Cl.

Vln.

Vla.

Vc.

Pno.

I

J

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

This musical score is for a chamber ensemble consisting of Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is written for a single system with six staves. The Flute and B♭ Clarinet parts are mostly rests, with a final measure containing a half note. The Violin part features a melodic line with slurs and accents, starting in measure 4. The Viola part has a melodic line with slurs and accents, starting in measure 4. The Violoncello part has a melodic line with slurs and accents, starting in measure 4. The Piano part has a complex accompaniment with slurs and accents, starting in measure 4. The score is marked with 'I' and 'J' at the top, indicating specific measures or sections. The final measure of the score is marked with a double bar line and a repeat sign.

II **A** **B**

Flute

B \flat Clarinet

Violin

Viola

Violoncello

Piano

C **D** **E**

Fl.

B \flat Cl.

Vln.

Vla.

Vc.

Pno.

* – Breathe out silently. One line is measured by one full exhale. Silent notes change to regular notes and back within the same breath.
 ** – Very subtle crescendo and diminuendo.

F
G

Fl.

Bb Cl.

Vln.

Vla.

Vc.

Pno.

=

H

Fl.

Bb Cl.

Vln.

Vla.

Vc.

Pno.

I **J**

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

K **L** **M** **N**

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

O
P

Fl.

Bb Cl.

Vln.

Vla.

Vc.

Pno.

Q
R

Fl.

Bb Cl.

Vln.

Vla.

Vc.

Pno.

III **A** **B**

Flute

B♭ Clarinet

Violin

Viola

Violoncello

Piano

C **D** **E**

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

Fl. **F** **G** **H**

B♭ Cl.

Vln.

Vla.

Vc.

Pno.