

**Daniil Pilchen**

**Up to eleven songs**

for violin, viola, cello and three music boxes

## Performance

The score is written in unmeasured notation, so the time interval from one sound to another is expressed through the distance between the notes. The piece is played from the beginning to the end, but each musician starts and stops playing at arbitrarily chosen points. Everybody can only play once during the piece and must not tell others when it is going to happen.

The tempo (except for the time when the conductor is playing—see below) is based on the way the music boxes are played and it should be slow enough for the music box players to never be able to maintain the constant speed of rotating the lever, hence not being able to play the rhythm precisely. Each rotation cycle should consist of a lot of short movements with “stuttering” between them.

The conductor (music box 3 player) indicates the beginning and the end of the piece. Also, they, the same way as the rest of the musicians, start and stop playing at arbitrarily chosen points. However, during their performance, the conductor plays their part with the slightest *accelerando*, thus becoming the leader of the ensemble, so the other musicians accelerate after them. As soon as the conductor stops playing, the rest of the ensemble needs to return to the same tempo as was before the conductor’s entry.

The main goal of the performance is to find the common feeling of the flux of time. Hence the sounds become a tool for expressing the individual feeling of time and help to harmonize it with the others’. The main process goes on in a collective reading of the score, and the sparse sonic events become a peculiar kind of signals, which help the musicians to stay together in their mutual movement.

,— a shorter pause

— a longer pause

Grace notes should be performed as fast as possible.

Violin/  
M. box 1

Viola/  
M. box 2

Cello/  
M. box 3

4

7

A musical score for three staves, spanning three systems. The staves are in treble clef and common time. The key signature changes between systems: System 1 (Measures 10-12) has one sharp; System 2 (Measures 13-15) has one flat; System 3 (Measures 16-18) has one flat. Measure 10: The top staff has a quarter note. The middle staff has a half note. The bottom staff has a half note. Measure 11: The top staff has a half note. The middle staff has a half note. The bottom staff has a half note. Measure 12: The top staff has a half note. The middle staff has a half note. The bottom staff has a half note. Measure 13: The top staff has a half note. The middle staff has a half note. The bottom staff has a half note. Measure 14: The top staff has a half note. The middle staff has a half note. The bottom staff has a half note. Measure 15: The top staff has a half note. The middle staff has a half note. The bottom staff has a half note. Measure 16: The top staff has a half note. The middle staff has a half note. The bottom staff has a half note. Measure 17: The top staff has a half note. The middle staff has a half note. The bottom staff has a half note. Measure 18: The top staff has a half note. The middle staff has a half note. The bottom staff has a half note.

19

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41

42

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45

This image shows three staves of musical notation for a treble clef instrument. The notation consists of vertical stems with small horizontal dashes, some with small vertical strokes. Measure numbers 37 through 45 are indicated above the staves. The music is in common time, with a key signature of one sharp (F#). The stems generally point downwards, with some exceptions, particularly in measures 41 and 45.

A musical score for three staves, likely for a three-part setting (e.g., SATB). The score consists of three systems of music, each with a treble clef and a key signature of one sharp (F#). The first system (measures 46-48) features a dynamic range from piano to forte. The second system (measures 49-51) includes a bass clef staff. The third system (measures 52-54) concludes with a dynamic decrescendo. Measure numbers 46, 47, 48, 49, 50, 51, 52, 53, and 54 are indicated above the staves.

46

47

48

49

50

51

52

53

54

55

*b*• , <sup>56</sup> *b*• , <sup>57</sup> , *b*• ,

*b*• , *b*• , *b*• ,

*b*• , , ,

58

*b*• , <sup>59</sup> , <sup>60</sup> ,

*b*• , *b*• , ,

*b*• , , ,

61

, <sup>62</sup> , <sup>63</sup> ,

, *b*• , ,

, , ,

*b*• , , ,

64

65

66

67

68

69

70