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.

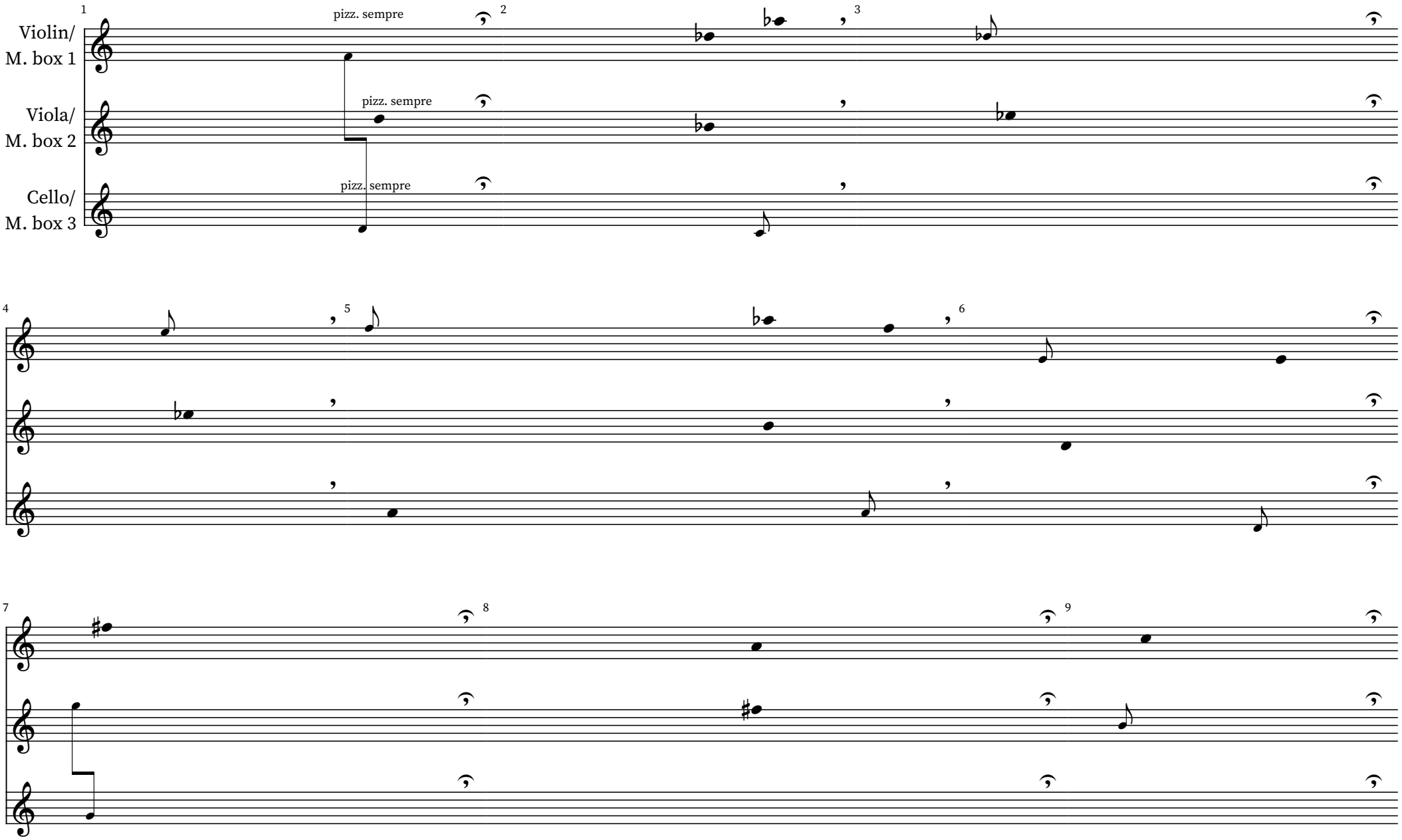
The conductor (music box 3 player) indicates the beginning and the end of the piece. Also, they, the same way as the rest of the musicians, start and stop playing at arbitrarily chosen points. However, during their performance, the conductor plays their part with the slightest *accelerando*, thus becoming 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.

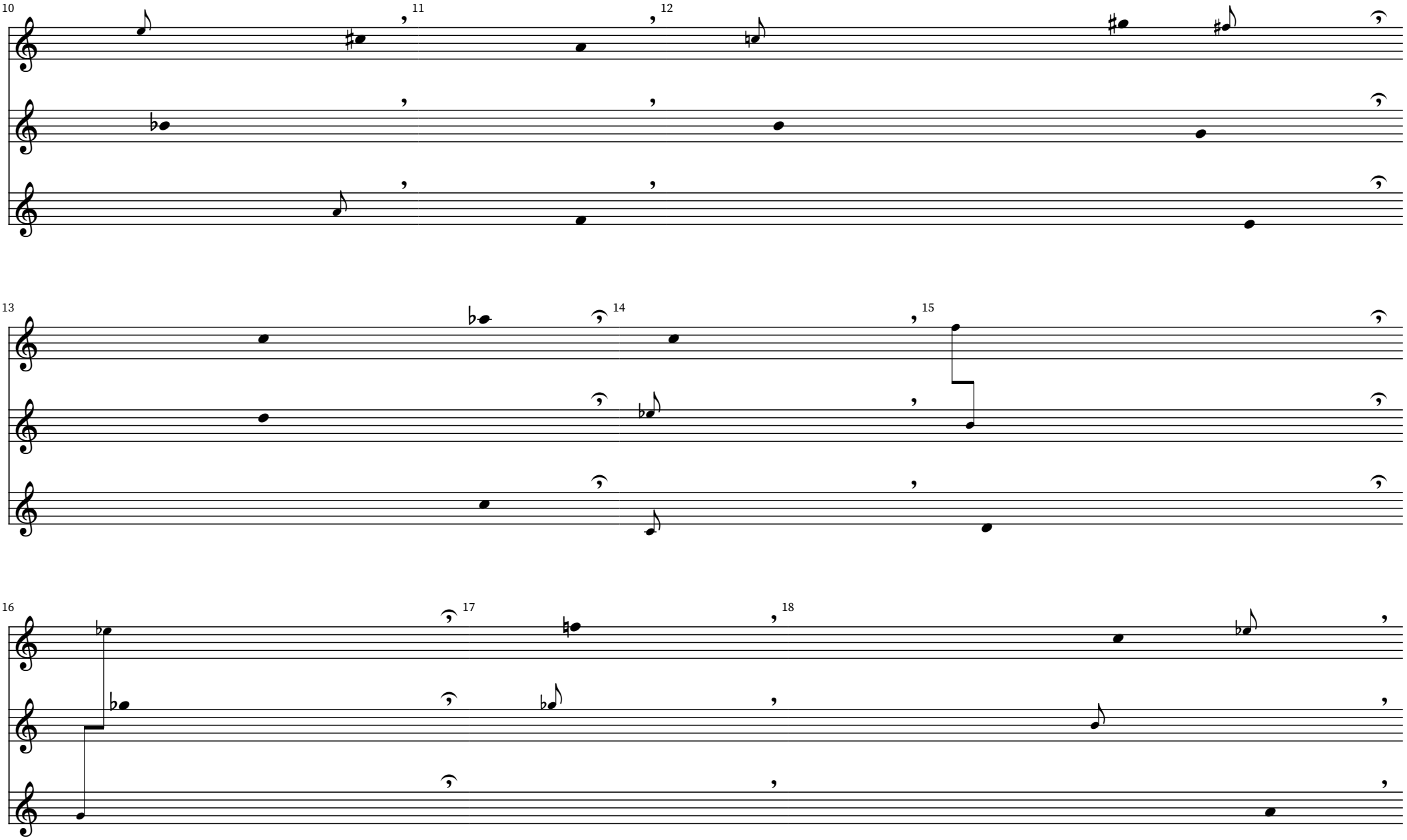
The main goal of the performance is to find the common feeling of the flux of time. Hence the sounds become a tool for expressing the individual feeling of time and help to harmonize it with the others'. The main process goes on in a collective reading of the score, and the sparse sonic events become 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
pizz. sempre
pizz. sempre
pizz. sempre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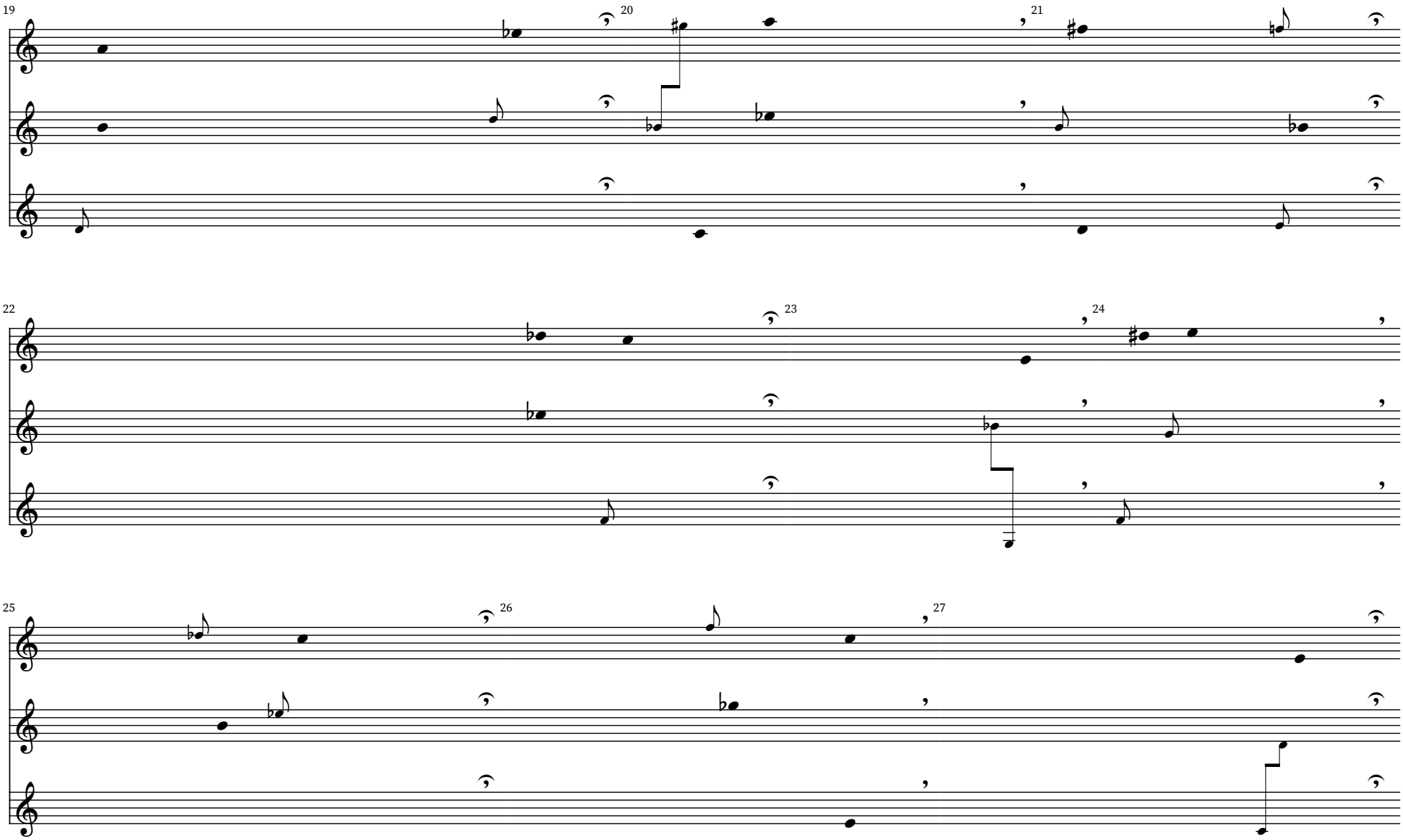
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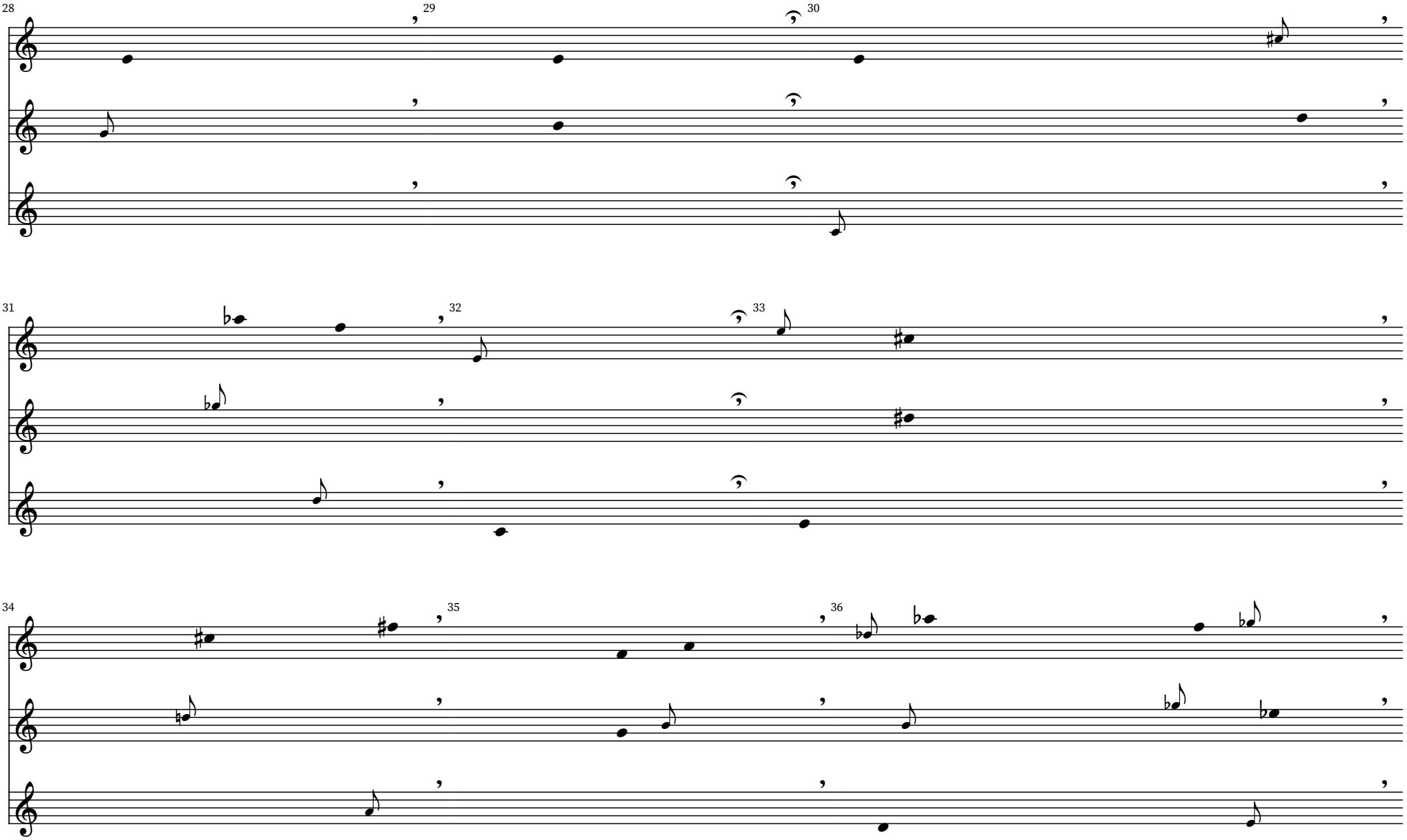
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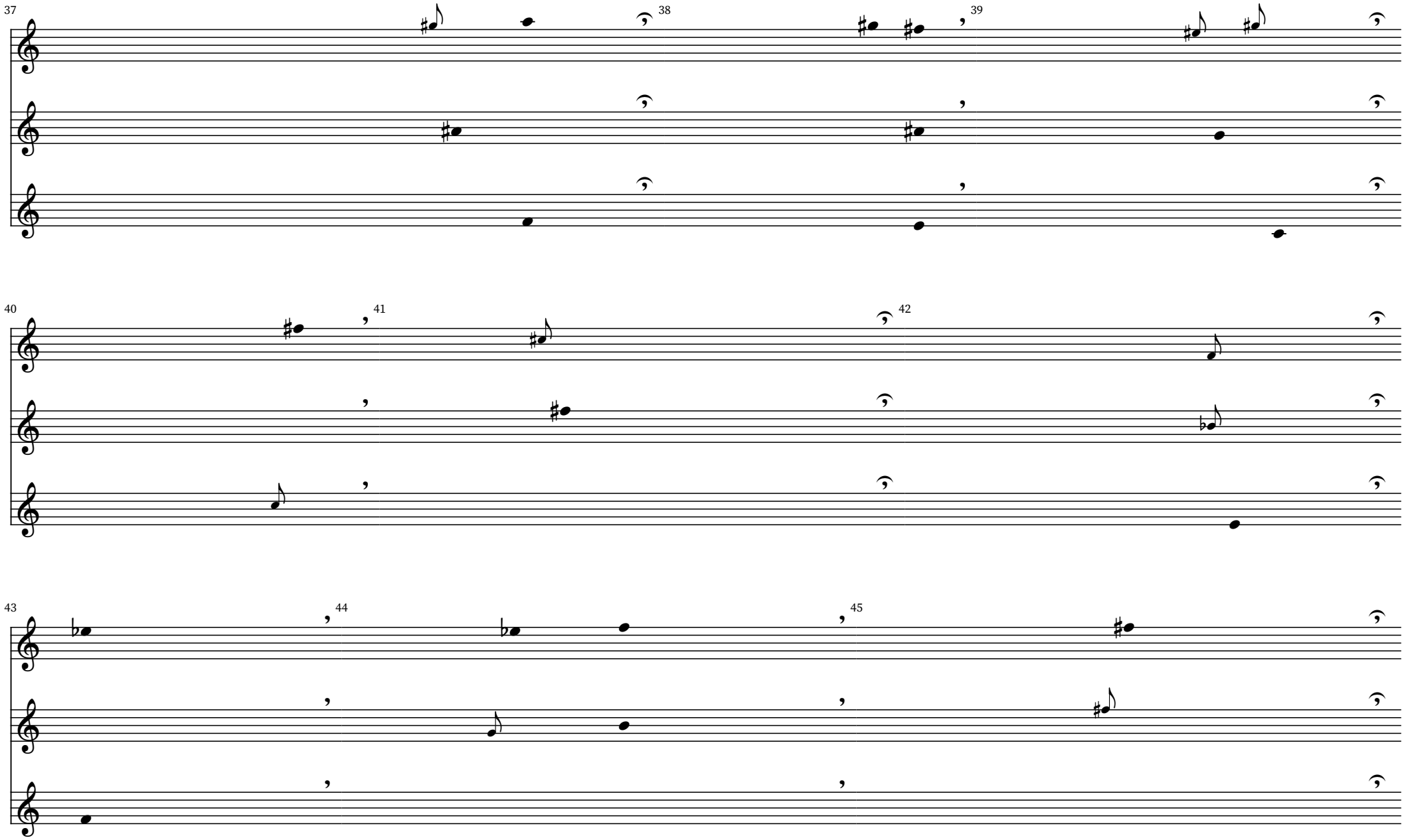
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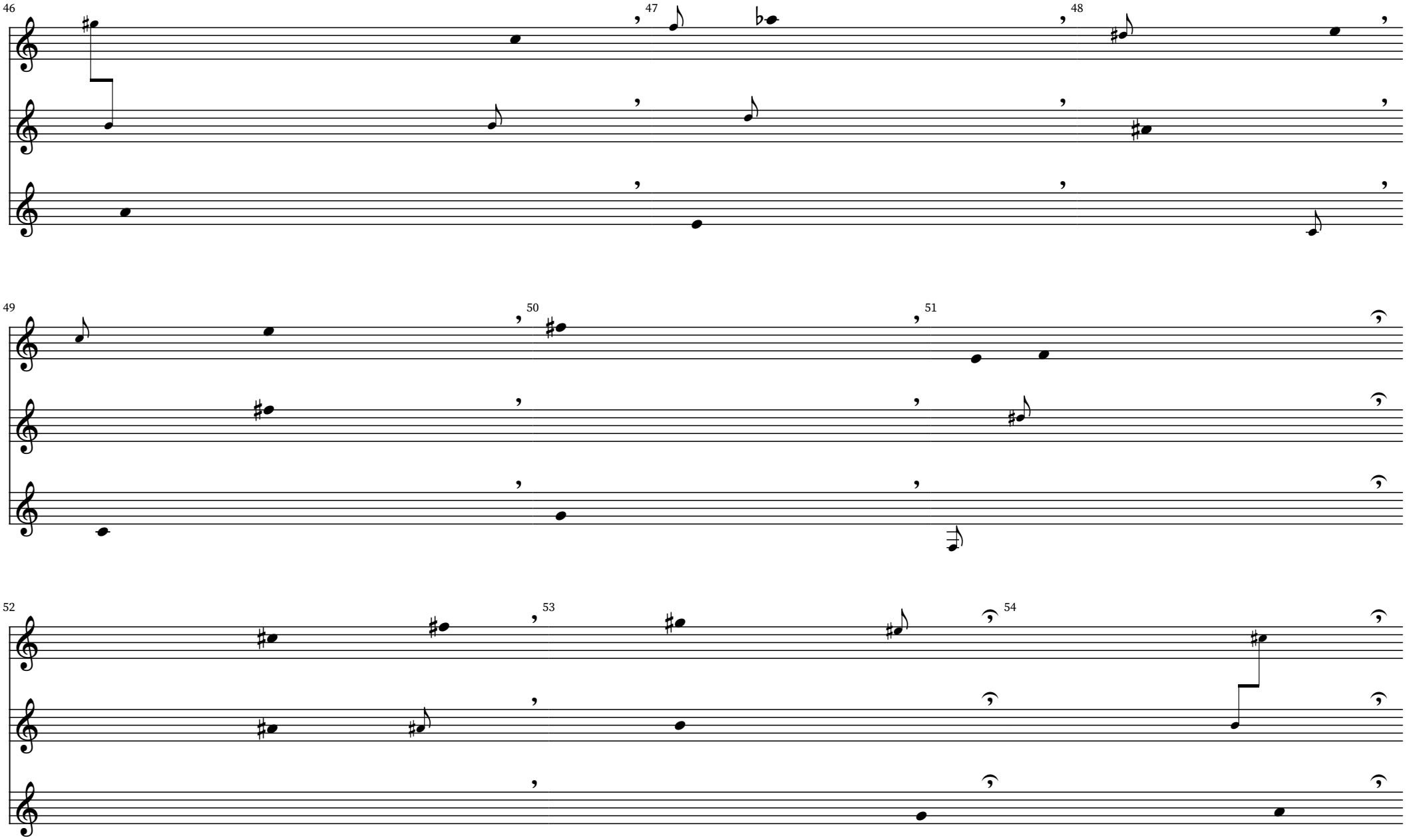
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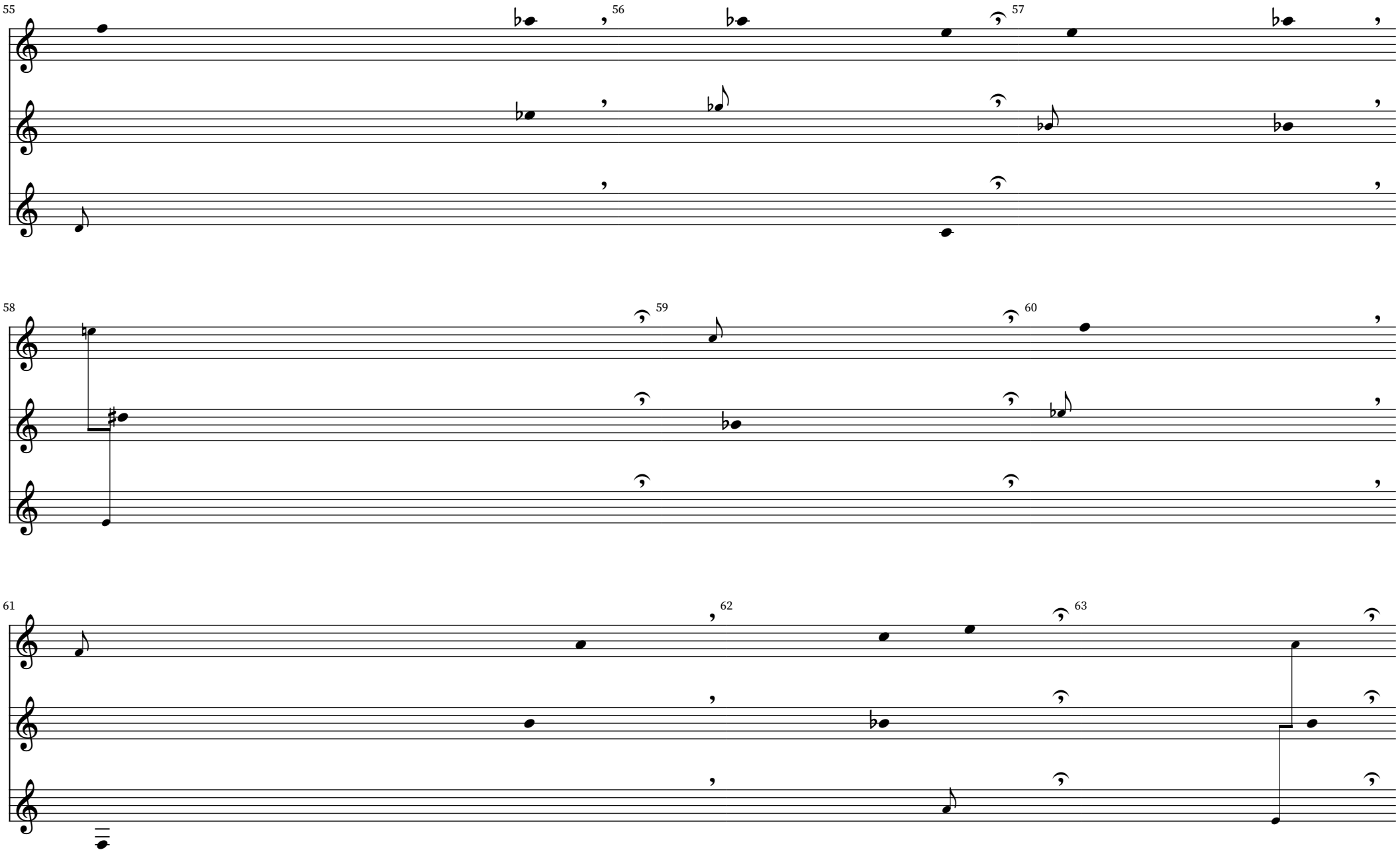
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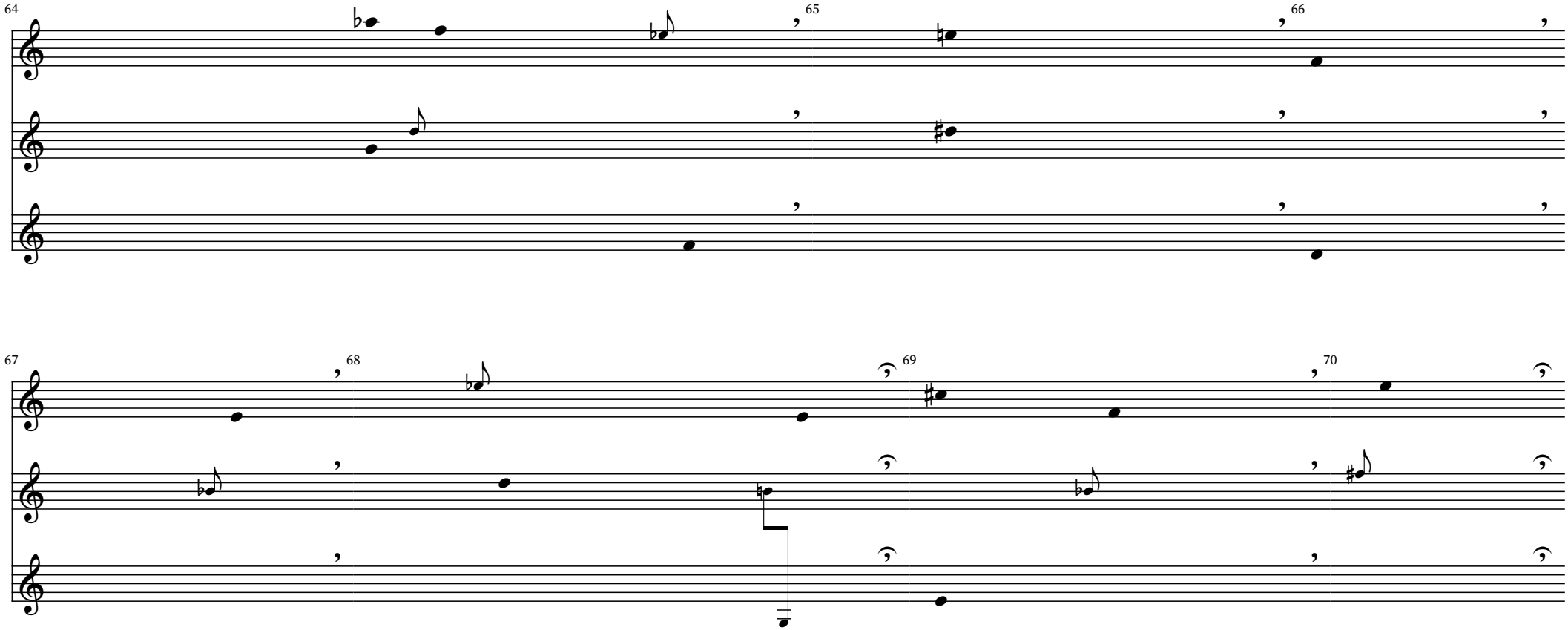
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