

Duration: ca 10 min. 30

Peter Swinnen
2009

Ilachým per Violino, Clarinetto,
Violoncello e Pianoforte

Notes for the performers

This piece is based on a polymetric system very much like that from Southern India. Each instrument follows its own independent metrics and tempo, coming only together with the other instruments at specific 'heaviness points'. These synchronization points are indicated by the full barlines, which are the only ones to have real metrical value; the dashed barlines are there merely to facilitate playing together and have no metrical meaning at all. Instead, the metrics within each instrument are indicated by the ^ accents, marking the beginning of a new 'bar' for the specific instrument. These 'bars' are moving as independent metrical phrases from and towards the different synchronization points as indicated by the size of the notes: when the notes are getting smaller they are moving away from the metrical 'heaviness point', when they are getting bigger, they are growing towards the next metrical 'heaviness point'.

In short: 'bars' are indicated by ^ and move as independent metrical phrases towards common 'heaviness points', indicated by full barlines; the dashed barlines are there only to facilitate playing together and have no metrical value at all.

Specifications

Ilachyam can be played in two different versions. The first is as an installation of 4 solo pieces (preferably in open air, as the piece is based on the sounds of wind, water, land and fire), where the musicians are placed on hearing distance from each other (the sound preferably being carried by the wind); the 4 musicians repeat independently their part as a solo piece during the duration of the installation, and the audience walks freely in between them, carried by the sound. The second is as a traditional concert quartet piece on stage.

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Ilachyam

per Violino, Clarinetto, Violoncello e Pianoforte

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Andante (♩ = 60)

Violino

mf tremolo

Clarinetto in Sib

Violoncello

Pianoforte

Vn

Cl

Vc

Pft

7

n

Cl

rc

t

10

n

Cl

rc

t

14

n

Cl

rc

t

17

Vn

Cl

Vc

Pft

20

Vn

Cl

Vc

Pft

23

Vn

Cl

Vc

Pft

tremolo m.s. e m.d.

25

n *mp simile*

Cl

C

t

29

n *p sempre simile*

Cl *mp smorando lento con molto vibrato*

C

t

33

n

Cl

C

t

36

Vn

Cl

Vc

Pft

pp sempre simile

40

Vn

Cl

Vc

Pft

45

Vn

Cl

Vc

Pft

49

n

Cl

C

t

53

n

Cl

C

t

*p smorando più vivo
con meno vibrato*

58

n

Cl

C

t

mp poco sul pont

61

Vn

Cl

Vc

Pft

64

Vn

Cl

Vc

Pft

67

Vn

Cl

Vc

Pft

70

n

cl

c

t

72

n

cl

c

t

m.s. ordinario

mp tremolo

mp ordinario

mf più sul pont

mf

74

n

cl

c

t

75

Vn

Cl

Vc

Pft

76

Vn

Cl

Vc

Pft

78

Vn

Cl

Vc

Pft

80

n

cl

c

t

8va

81

n

cl

c

t

8va

82

n

cl

c

t

84

Vn *mp* *ordinario*

Cl *mf*

Vc *poco f*

Pft *poco f*

86

Vn

Cl

Vc

Pft

87

Vn

Cl

Vc

Pft

88

n

cl

rc

t

90

n

cl

rc

t

92

n

cl

rc

t

94

Vn

Cl

Vc

Pft

95

Vn

Cl

Vc

Pft

97

Vn

Cl

Vc

Pft

poco f

ff

fancora più sul pont

poco f

99

n

cl

rc

t

100

n

cl

rc

t

101

n

cl

rc

t

103

Vn

Cl

Vc

Pft

ff molto sul pont

105

Vn

Cl

Vc

Pft

f poco sul pont

poco a poco più marcato

107

Vn

Cl

Vc

Pft

*Παχήλιαν * πα 17*

108

n

cl

rc

t

109

n

cl

rc

t

111

n

cl

rc

t

The musical score consists of four systems, each with five staves. The instruments are Flute (n), Clarinet (cl), Bassoon (rc), and Piano (t).
- Measure 108: Flute has five sixteenth-note runs with accents and fingering 5. Clarinet and Bassoon have sixteenth-note runs with fingering 7. Piano has a sixteenth-note accompaniment with fingering 7.
- Measure 109: Flute has five sixteenth-note runs with accents and fingering 5. Clarinet and Bassoon have sixteenth-note runs with fingering 7. Piano has a sixteenth-note accompaniment with fingering 7. A dynamic marking of *f* appears in the Clarinet part.
- Measure 110: Flute has five sixteenth-note runs with accents and fingering 7. Clarinet and Bassoon have sixteenth-note runs with fingering 7. Piano has a sixteenth-note accompaniment with fingering 7. A dynamic marking of *ff* appears in the Piano part.
- Measure 111: Flute has five sixteenth-note runs with accents and fingering 7. Clarinet and Bassoon have sixteenth-note runs with fingering 7. Piano has a sixteenth-note accompaniment with fingering 7. A dynamic marking of *ff* appears in the Bassoon part.
- Time signature changes: 4/4 to 2/4 at the start of measure 109, and 2/4 to 4/4 at the start of measure 111.

113

Vn *poco f pizz*

Cl *f frullato*

Vc *f ordinario*

Pft *poco f*

114

Vn

Cl

Vc

Pft

115

Vn

Cl

Vc

Pft

116

n

cl

c

t

117

n

cl

c

t

118

n

cl

c

t

119

Vn

Cl

Vc

Pft

120

Vn

Cl

Vc

Pft

121

Vn

Cl

Vc

Pft

123

n *mf* *ordinario*

cl *mf* *slap tongue*

rc *mf* *col legno battuto*

t *poco f*

Red. *Red.*

125

n

cl

rc

t

Red. *Red.*

127

n

cl

rc

t

Red. *Red.*

129

Vn

Cl

Vc

Pft

* Red.

* Red.

131

Vn

Cl

Vc

Pft

* Red.

* Red.

133

Vn

Cl

Vc

Pft

* Red.

135

n

Cl

C

t

* Red.

136

n

Cl

C

t

* Red.

* Red.

138

n

Cl

C

t

mp col legno battuto

mp staccato

mf ordinario

mf

* Red.

* Red.

* Red.

140

Vn

Cl

Vc

Pft

Red.

* Red.

142

Vn

Cl

Vc

Pft

* Red.

144

Vn

Cl

Vc

Pft

* Red.

* Red.

146

n

cl

rc

t

* Red.

148

n

cl

rc

t

* Red.

* Red.

150

n

cl

rc

t

* Red.

pp ordinario

pp air tones

pp ordinario

damping with L.H. very near to the bridge/dampers

pp 'in the key'

* Red. una corda *

153

Vn

Cl

Vc

Pft

Red. * Red. * Red. * Red. * Red. * Red. * Red.

156

Vn

Cl

Vc

Pft

* Red. * Red. * Red. * Red. *

159

Vn

Cl

Vc

Pft

Red. * Red. * Red. *

162

fl
cl
bc
p

0,5λed. * 0,5λed. * 0,5λed.* 0,5λed. *

166

fl
cl
bc
p

0,5λed. * 0,5λed. * 0,5λed. *

170

fl
cl
bc
p

con sordino

con sordino

0,5λed. * 0,5λed. * 0,25λed. *

173

Vn

Cl

Vc

Pft

0,25 λεδ. * 0,25 λεδ. * 0,25 λεδ. * 0,25 λεδ. * 0,25 λεδ. * 0,25 λεδ. * 0,25 λεδ.

176

Vn

Cl

Vc

Pft

* 0,25 λεδ. * 0,25 λεδ. * 0,25 λεδ. * 0,25 λεδ. *

179

Vn

Cl

Vc

Pft

0,25 λεδ. 0,25 λεδ.

ppp *pppp* *ppp* *pppp* *ppp* *pppp*