2002

Seven infinitely short periods of (winter) time

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Piano, Bb clarinet and violin. [ca. 12'00]
Premiered by the Left Coast Chamber Ensemble: Phyllis Kamrin (violin), Bruce Foster (clarinet), Eric Zivian (piano), Mill Valley, October 25, 2007.
Winner of the Left Coast Chamber Ensemble Composition Contest 2007.
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seven infinitely short periods of (winter) time

(2002)

piano, violin and Bb clarinet
1) Accidents are valid for an entire measure. However, many cautionary accidents are used in the score in order to make it easier to read.

2) Fermatas - short, medium, long, respectively:

3) Piano - G-Clef octave-up and F-Clef octave-down are used in some movements:

4) Piano - release Pedal half way up and quickly press it again (keeping some of previous resonances):

5) Piano - dampen the corresponding string with one or more fingers and then play the note on the keyboard with the other hand:

6) Piano and Clarinet (2nd piece) - progressive rallentando; attempt to make a smooth connection with the next bar containing standard-measured rhythms:

7) Piano - the following notes or range of notes should have their strings "taped" inside the piano before the performance: use a strong adhesive tape to dampen the strings near the place where the hammers hit. These notes will remain "taped" during all the piece. If necessary, lower G may be taped together with F# and F natural (which are actually never used at all).

8) Piano clusters - play as many notes as possible approximately in the region where the cluster sign appears:

9) Violin techniques -
   a) "écrasé" means to play the string with exaggerated force (overpressure), producing a very noisy, strident sound of no precise tone;
   b) the sign \( \varphi \) means Bartók pizzicato, or "snap" pizzicato;
   c) "play behind the bridge": play between the bridge and the tailpiece alternating strings randomly, resulting in several non-harmonic sounds.
I.

\[ q = 40 \]

Violin

Clarinet in Bb

Piano

\[ \text{\textbf{Pp}} \]

\[ \text{\textit{sempre legato}} \]

\( \text{\textit{con sord.}} \)

\( \text{\textbullet\textbullet\textbullet\textbullet\textbullet} \)

\( \text{\textit{little vibrato}} \)

\( \text{\textbullet\textbullet\textbullet\textbullet\textbullet} \)

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II.

\[ q = 60 \]

Violin

\[ q = 60 \]

Clarinet in Bb

\[ q = 60 \]

Piano

\[ q = 60 \]

\( \text{(ped. simile)} \)
poco a poco sul pont.
sul pont.

\( p \)

\( \textit{mf mp espress.} \)

\( ppp \)

\( \textit{al niente} \)

\( ppp \)

\( \text{old tune} \)
III.

Fast $\mathcal{J} = 100$

Violin

Piano

[Osia - if piano lacks B7 and C8]

3 (écrasé) play behind the bridge on any strings

(*) "taped" note - see instructions
IV.

\[ j = 70 \]

\( \text{Violin} \)

\( \text{Clarinet in Bb} \)

\( \text{Piano} \)

\( j = 70 \)

sul tasto

\( mf \)

\( mp \)

al niente

quasi al niente
\[ \begin{align*} \text{(Pa)} \end{align*} \]
Vivo $\downarrow = 150-160$

Violin

Clarinet in Bb

Piano

Vivo $\downarrow = 150-160$
VII.

\[ q = 50 \]

\[ \text{poco rit.} \]

\[ \text{sul pont.} \]

\[ \text{ff} \]

(First cluster played with r.h. only, but taking as many keys as possible; use both hands for the others. Lower limit for these clusters is G\# 6, the first "taped" note)

\[ \text{mf} \]

\[ \text{A tempo} \]

\[ \text{quasi} f \]
\[ q = 60 \]

3 nat.

\[ f \quad 3 \quad p \]

\[ mf \]

\[ mp \]

\[ f \]

\[ \text{(dampen string with fingers (right hand) and play the note with left hand)} \]
Tempo primo $\frac{4}{4} = 50$

(always with pedal)