

Seven Songs

for flute, cello, vibraphone & piano

For Perusal Only

Brian Simalchik

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Seven Songs (2013 rev. 2015)

written for the I/O Ensemble

Premiered on January 11, 2013 in Williamstown, MA.

Instrumentation

Flute

Cello

Vibraphone (with motor) & suspended cymbal

Piano & suspended cymbal

Duration

Approximately 17 minutes.

Performance Notes

Individual movements may not be performed separately.

There are no movement titles and the program should not list movements separately.

The amount of time between each movement should be as short as possible.

The piece should not be conducted.

Let everything ring.

Feel free to contact the composer at brian.simalchik@gmail.com with questions or concerns.

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Seven Songs

i. ♩ = 132 reverberant and spacious, like distant ringing bells

Brian Simalchik

Vibraphone

mp always l.v.

Piano

mp always l.v.

Vib.

Pno.

Vib.

Pno.

34

Vib.

Pno.

42

Vib.

Pno.

54

Vib.

Pno.

ii. ♩ = 96 taut and tense, with sudden, forceful interruptions

Flute

Vibraphone

Piano

Cello

non vibrato normale — moving to — sul ponticello — moving to — normale — moving to — sul ponticello

ppp — *p* — *pp* — *p* — *ff* — *p*

change bows when necessary, as discreetly and smoothly as possible

Fl.

whistle tone

p — *p*

Vib.

ppp l.v.

ppp l.v.

playing position center of bar — moving to

ppp decrescendo poco a poco l.v. all tones

Pno.

l.v.

Vlc.

moving to — normale — moving to — sul ponticello — moving to

ppp — *p*

22

Fl.

22

Vib.

22

Pno.

22

Vlc.

31

Fl.

31

Vib.

31

Pno.

31

Vlc.

node

n

ff

pp l.v.

ff

pp l.v.

ff

l.v.

normale moving to sul ponticello moving to

pp *p* *ff* *p*

whistle tone

p *p*

playing position center of bar

ppp descrescendo poco a poco l.v. all tones

moving to

normale moving to sul ponticello moving to normale

pp *p* *pp*

40

Fl.

p

Vib.

node

n

ff

pp l.v.

ff

pp l.v.

Pno.

ff

pp l.v.

Vlc.

moving to sul ponticello moving to normale

p *pp* *p* *ff* *p*

tension dissipates; expressively, singingly; blooming and opening up onto a wide expanse

49

Fl.

sub p *mf* *p < mf p* *mf*

Vib.

mp - mf

Pno.

mp - mf

Vlc.

molto sul ponticello (completely over the bridge, so that pitch is obscured)

normale

pp *p < mf p* *mf* *p < mf p*

57

Fl.

p < *mf p* *mf* *p* < *mf p*

Vib.

Pno.

Vlc.

mf *p* < *mf p* *mf*

64

Fl.

mf

Vib.

Pno.

Vlc.

iii. ♩ = 80 freely and smoothly, like distant whirring sounds

Flute

Vibraphone

Piano

Cello

Begin in time but then ignore the other players and play your line with expressive, though not excessive, rubato. Follow your own swells and remain uncoordinated from the other players for the entire movement.

n ————— *pp* ————— *p*

pedal depressed for entire movement

pp ————— *p* ————— *pp* ————— *p* ————— *pp* ————— *p* ————— *pp* ————— *p* ————— *pp* ————— *p* ————— *pp* sim.

pedal depressed for entire movement

7:6 7:6 7:6 7:6 7:6 7:6

Fl.

Vib.

Pno.

Vlc.

Begin in time but then ignore the other players and play your line with expressive, though not excessive, rubato. Follow your own swells and remain uncoordinated from the other players for the entire movement.

n ————— *pp* ————— *p* ————— *pp* ————— *p*

pp ————— *p* ————— *pp* ————— *p* ————— *pp* ————— *p* ————— *pp* sim.

3 3 3 3 3 3 3 3

7:6 7:6 7:6 7:6 7:6 7:6

7

Fl. *pp* *p* *pp* *p* *pp* sim.

Vib.

Pno.

Vlc. *n* *pp* *p* *pp* *p*

Begin in time but then ignore the other players and play your line with expressive, though not excessive, rubato. Follow your own swells and remain uncoordinated from the other players for the entire movement.

10

Fl.

Vib.

Pno. *mp-mf* 7:6 7:6

Vlc. *pp* *p* *pp* *p* *pp* sim.

13

Fl.

Vib.

Pno.

Vlc.

give all grace notes a slight accent

This block contains the first system of music, measures 13 to 15. It features four staves: Flute (Fl.), Vibraphone (Vib.), Piano (Pno.), and Violin (Vlc.). The Flute part consists of six groups of triplet eighth notes, each group spanning two measures. The Vibraphone part features six groups of eighth notes with grace notes, each group spanning two measures. The Piano part has six groups of eighth notes with grace notes, each group spanning two measures, with '7:6' markings below. The Violin part has six groups of eighth notes with grace notes, each group spanning two measures. A large watermark 'For Personal Use Only' is overlaid diagonally across the page.

16

Fl.

Vib.

Pno.

Vlc.

This block contains the second system of music, measures 16 to 18. It continues the four staves from the first system: Flute (Fl.), Vibraphone (Vib.), Piano (Pno.), and Violin (Vlc.). The Flute part continues with six groups of triplet eighth notes. The Vibraphone part continues with six groups of eighth notes with grace notes. The Piano part continues with six groups of eighth notes with grace notes, with '7:6' markings below. The Violin part continues with six groups of eighth notes with grace notes. A large watermark 'For Personal Use Only' is overlaid diagonally across the page.

19

Fl.

Vib.

Pno.

Vlc.

7:6

7:6

7:6

7:6

7:6

7:6

decrecendo poco a poco

22

Fl.

Vib.

Pno.

Vlc.

7:6

7:6

7:6

7:6

7:6

7:6

mf

7:6

7:6

7:6

7:6

7:6

7:6

slight rit.

25

Fl.

Vib.

Pno.

Vlc.

n

slight rit.

28

Fl.

Vib.

Pno.

Vlc.

n

decrecendo poco a poco

31

Fl.

Vib.

Pno.

Vlc.

p

7.6 7.6

slight rit. *n*

34

Fl.

Vib.

Pno.

Vlc.

slight rit.

iv. ♩ = 92 gently; almost rocking

Lip pizz.
match the piano's sound

Flute

mp

Motor On
Motor Speed

slowest setting — moving towards — fastest setting — moving towards — slowest setting — moving towards — fastest setting — moving towards — slowest setting

Vibraphone

mp

pedal depressed for
entire movement

Dampen strings with fingers

Piano

mp no pedal

Cello

pp — *mp* — *ppp* *pp* — *mp* — *ppp* *pp* *pp*

Fl.

sim. — fastest setting — slowest setting — fastest setting

Vib.

Pno.

Vlc.

— *mp* — *ppp* *pp* *sim.* *pp* —

9

Fl.

Vib.

Pno.

Vlc.

slowest setting

fastest setting

slowest setting

slowest setting

> pp mp pp ppp pp

13

Fl.

Vib.

Pno.

Vlc.

fastest setting

slowest setting

fastest setting

slowest setting

fastest setting

< p > ppp pp < p > ppp p >>> pp

18

Fl.

18

Vib.

slowest setting

fastest setting

l.v. until all sound fades

18

Pno.

18

Vlc.

The musical score for measures 18-21 is as follows:

- Flute (Fl.):** Four measures of whole rests.
- Vibraphone (Vib.):** Four measures of eighth-note chords. The first measure is marked "slowest setting" and the fourth "fastest setting". A dynamic marking "l.v. until all sound fades" is placed below the final measure.
- Piano (Pno.):** Four measures of whole rests.
- Violin (Vlc.):** Four measures. The first measure begins with a fermata over a half note, followed by a hairpin crescendo over the next three measures.

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V. ♩ = 144 - 148 brittle, aggressive and always pushing forward; like waves rising and receding

Piano

pedal depressed for entire movement

Pno.

Pno.

Pno.

Pno.

Pno.

47

Pno.

p *ff* *p <*

52

Pno.

57

Pno.

fff *p*

62

Pno.

fff *p <*

67

Pno.

fff

72

Pno.

p

77

Pno.

< fff *p*

vi. and vii.

Instructions

Movements 7 follows movement 6 *attaca*. Movement 7 begins when the vibraphone enters.

Flute and cello are uncoordinated from all other players, including each other, for both movements 6 and 7. Vibraphone and piano are uncoordinated in movement 6 but play together in time in movement 7.

Movement 6 begins when the cello begins playing. The flute enters 4-5 seconds after the cello, the percussionist enters 5-10 seconds after the cello and the pianist enters 10-15 seconds after the cello.

Once the vibraphone enters movement 7 has begun. The piano and vibraphone proceed through movement 7 while the flute and cello continue playing their figures. When the flute and cello reach the end of their material, they repeat the final repeated section continuously until the vibraphone and piano have reached the end of movement 7.

The flute and cello must cut off immediately when the piano plays its final note (high g) in mm. 47 of movement 7, allowing the final piano and vibraphone notes to ring and decay to silence.

vi. and vii. sweet, fluid and nimble; sounding very free; expressively

Cello Instructions

You are uncoordinated from all other players until the end of the piece.

1. Movement 6 begins when you start playing.
2. Movement 7 begins when the vibraphone enters. Continue playing unchanged.
3. When the piano reaches its final note in movement 7 (high g in mm. 47), cut off immediately.

$\text{♩} \sim 60$ ————— *accel. steadily to* ————— $\text{♩} \sim 120$ ————— *deaccel. steadily to* ————— $\text{♩} \sim 60$

1 $\text{♩} \sim 60$ ————— $\text{♩} \sim 120$ ————— $\text{♩} \sim 60$ ————— $\text{♩} \sim 120$ ————— $\text{♩} \sim 60$

2 $\text{♩} \sim 60$ ————— $\text{♩} \sim 120$ ————— $\text{♩} \sim 60$ ————— $\text{♩} \sim 120$ ————— $\text{♩} \sim 60$

4 $\text{♩} \sim 60$ ————— $\text{♩} \sim 120$ ————— $\text{♩} \sim 60$ ————— $\text{♩} \sim 120$ ————— $\text{♩} \sim 60$

6 $\text{♩} \sim 60$ ————— $\text{♩} \sim 120$ ————— $\text{♩} \sim 60$ ————— $\text{♩} \sim 120$ ————— $\text{♩} \sim 60$

8 $\text{♩} \sim 60$ ————— $\text{♩} \sim 120$ ————— $\text{♩} \sim 60$ ————— $\text{♩} \sim 120$ ————— $\text{♩} \sim 60$

9 $\text{♩} \sim 60$ ————— $\text{♩} \sim 120$ ————— $\text{♩} \sim 60$ ————— $\text{♩} \sim 120$ ————— $\text{♩} \sim 60$

11 $\text{♩} \sim 60$ ————— $\text{♩} \sim 120$ ————— $\text{♩} \sim 60$ ————— $\text{♩} \sim 120$ ————— $\text{♩} \sim 60$

pp ————— *mp* ————— *pp* ————— *mp* ————— *pp* ————— *mp* ————— *pp* ————— *mp* ————— *pp*

sim. ————— *sim.*

13 $\text{♩} \sim 120$ $\text{♩} \sim 60$ $\text{♩} \sim 120$ $\text{♩} \sim 60$
 mp pp mp pp

15 $\text{♩} \sim 120$ $\text{♩} \sim 60$
 mp pp

16 $\text{♩} \sim 120$ $\text{♩} \sim 60$ $\text{♩} \sim 120$
 mp pp mp

18 $\text{♩} \sim 60$ $\text{♩} \sim 120$ $\text{♩} \sim 60$ $\text{♩} \sim 120$
 pp mp pp mp

20 $\text{♩} \sim 60$ $\text{♩} \sim 120$ $\text{♩} \sim 60$ $\text{♩} \sim 120$ $\text{♩} \sim 60$
 pp mp pp mp pp

22 $\text{♩} \sim 120$ $\text{♩} \sim 60$ $\text{♩} \sim 120$ $\text{♩} \sim 60$ $\text{♩} \sim 120$
 mp pp mp pp mp

25 $\text{♩} \sim 60$ $\text{♩} \sim 120$ $\text{♩} \sim 60$ $\text{♩} \sim 120$ $\text{♩} \sim 60$
 pp mp pp mp pp

27 $\text{♩} \sim 120$ $\text{♩} \sim 60$ $\text{♩} \sim 120$ $\text{♩} \sim 60$ $\text{♩} \sim 120$ $\text{♩} \sim 60$
 mp pp mp pp mp pp

This musical score consists of nine staves, numbered 30 through 39. Each staff contains a melodic line with sixteenth-note runs, often marked with a '6' indicating a sixteenth-note group. The music is written in treble clef with a key signature of one flat (B-flat). The tempo markings are 120 and 60, with a 'd' symbol indicating a dotted quarter note. Dynamic markings include *mp* (mezzo-piano) and *pp* (pianissimo), with hairpins indicating crescendos and decrescendos. The time signature changes from 5/2 to 3/2, then to 4/2, and finally to 3/2. A large, semi-transparent watermark reading 'For Personal Use Only' is overlaid diagonally across the page.

41 $\text{♩} \sim 120$ $\text{♩} \sim 60$ $\text{♩} \sim 120$ $\text{♩} \sim 60$

mp *pp* *mp* *pp*

43 $\text{♩} \sim 120$ $\text{♩} \sim 60$ $\text{♩} \sim 120$ $\text{♩} \sim 60$

mp *pp* *mp* *pp*

45 $\text{♩} \sim 120$ $\text{♩} \sim 60$ $\text{♩} \sim 120$ $\text{♩} \sim 60$

mp *pp* *mp* *pp*

47 $\text{♩} \sim 120$

mp

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vi. and vii. sweet, fluid and nimble; sounding very free; expressively

Flute Instructions

You are uncoordinated from all other players until the end of the piece.

1. Movement 6 begins when the cello enters. Wait for 4-5 seconds after the cello begins playing, then enter.
2. Movement 7 begins when the vibraphone enters. Continue playing unchanged.
3. When the piano reaches its final note in movement 7 (high g in mm. 47), cut off immediately.

$\text{♩} \sim 60$ ————— *accel. steadily to* ————— $\text{♩} \sim 120$ ————— *deaccel. steadily to* ————— $\text{♩} \sim 60$

$\text{♩} \sim 120$ ————— *sim.* ————— $\text{♩} \sim 60$

$\text{♩} \sim 120$ ————— $\text{♩} \sim 60$

$\text{♩} \sim 120$ ————— $\text{♩} \sim 60$

$\text{♩} \sim 120$ ————— $\text{♩} \sim 60$

$\text{♩} \sim 120$ ————— $\text{♩} \sim 60$

$\text{♩} \sim 60$ ————— $\text{♩} \sim 120$ ————— $\text{♩} \sim 60$ ————— $\text{♩} \sim 120$

9 $\text{d} \sim 60$ $\text{d} \sim 120$ $\text{d} \sim 60$ $\text{d} \sim 120$ $\text{d} \sim 60$
pp *mp* *pp* *mp* *pp*

11 $\text{d} \sim 120$ $\text{d} \sim 60$ $\text{d} \sim 120$ $\text{d} \sim 60$
mp *pp* *mp* *pp*

13 $\text{d} \sim 120$ $\text{d} \sim 60$ $\text{d} \sim 120$
mp *pp* *mp*

15 $\text{d} \sim 60$ $\text{d} \sim 120$ $\text{d} \sim 60$ $\text{d} \sim 120$ $\text{d} \sim 60$
pp *mp* *pp* *mp* *pp*

17 $\text{d} \sim 120$ $\text{d} \sim 60$ $\text{d} \sim 120$ $\text{d} \sim 60$
mp *pp* *mp* *pp*

19 $\text{d} \sim 120$ $\text{d} \sim 60$ $\text{d} \sim 120$
mp *pp* *mp*

21 $\text{d} \sim 60$ $\text{d} \sim 120$ $\text{d} \sim 60$
pp *mp* *pp*

22 $\text{d} \sim 120$ $\text{d} \sim 60$ $\text{d} \sim 120$ $\text{d} \sim 60$
mp *pp* *mp* *pp*

This musical score consists of six systems, each containing two staves of music. The first staff of each system shows a sequence of tempo markings: 120, 60, 120, 60, 120, 60. The second staff shows a continuous sixteenth-note pattern with a '6' (finger number) under each note. Dynamic markings (*mp*, *pp*) are placed below the notes, often with slanted lines indicating crescendos or decrescendos. The systems are numbered 24, 26, 28, 30, 32, 34, 36, and 38. The music is written in treble clef with various time signatures including 3/2, 4/2, 3/4, 2/2, 5/2, and 3/8. A large, semi-transparent watermark reading 'FOR PUPILS ONLY' is oriented diagonally across the page.

40 *mp* *pp* *mp* *pp*

42 *mp* *pp* *mp* *pp*

44 *mp* *pp* *mp* *pp*

46 *mp* *pp* *mp* *pp*

48 *mp* *pp*

49 *mp*

50 *pp* *mp* *pp*

51 *mp* *pp*

repeat final 4 measures until piano reaches final note

vi. ♩ = 72

Vibraphone Instructions

You are uncoordinated from all other players until the end of the movement 6.

1. Movement 6 begins when the cello enters. Wait for 5-10 seconds after the cello begins playing, then enter.
2. When you have played the repeated figure twice, move on the movement 7. The piano will follow you.

Playing position:
edge

Susp. Cymbal

5 - 10"

pp
soft yarn mallets

Play twice, then move on to movement 7

edge ——— moving towards ——— bell ——— moving towards

p ——— *mp-mf*

l.v.

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vi. ♩ = 72

Piano Instructions

You are uncoordinated from all other players until the end of the movement 6.

1. Movement 6 begins when the cello enters. Wait for 10-15 seconds after the cello begins playing, then enter.
2. When the vibraphone begins movement 7 (by playing the vibraphone), immediately move to movement 7.

Playing position:
edge

Susp. Cymbal

10 - 15"

pp
soft yarn mallets

Repeat until vibraphone enters, then immediately move to movement 7

edge ——— moving towards ——— bell ——— moving towards

p ——— *mp-mf*

l.v.

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Vii. ♩ = 96 quietly, distantly, mysteriously; as if waiting for something unknown

Vibraphone

p mp pedal depressed until end
Susp. Cymbal (edge) bell

Piano

p mp-mf

Vib.

6 - edge bell

Pno.

< *p mp-mf*

Vib.

11 edge bell

Pno.

> *p mp-mf*

Vib.

16 edge bell

p mp l.v. crystalline

pedal depressed until end

21

Vib.

Pno.

5

5

5

5

5

5

25

Vib.

Pno.

5

5

5

5

5

5

29

Vib.

Pno.

5

5

5

5

5

5

33

Vib.

Pno.

mp
unmeasured tremolos,
used expressively

continue to
always l.v.

5

5

5

36

Vib.

Pno.

39

Vib.

Pno.

42

Vib.

Pno.

45

Vib.

Pno.