

In den finsternen Zeiten

For vocalist, flute, saxophone, percussion, violin, and piano

Inga Chinilina

Duration 8'30''

Program Notes

In this piece, I seek to capture the inevitable passing of time during periods of distress as the impartiality, even brutality, of metronomes, time slips through our fingers like grains of sand in the hands of the percussionist. Time freezes, life stops and shatters into pieces, as do words of a poem separated into phonemes. These phonemes are all true constituents of the whole, yet taken together they don't form a complete whole. In times of trouble, nothing is the same anymore, the flute and saxophone play multiple notes at once instead of melodies, and violin notes slide as if not able to sustain themselves. Even the sound of the piano is defamiliarized and evokes an uncanniness of the moment. The act of conducting brings the fractured pieces together.

Instrumentation:

Voice (range: C4-A5)

Flute (alto, bass)

Tenor Saxophone

Percussion

bass drum

woodblocks (high and low)

4 vessels

grains

3 metronomes

Violin

Piano

Lyrics:

Bertolt Brech (1939)

Motto der Svendborger Gedichte

Text	Translation	Pronunciation (IPA):
In den finsternen Zeiten Wird da auch gesungen werden? Da wird auch gesungen werden Von den finsternen Zeiten.	In the sinister times Will there also be singing? There also will be singing From/about the sinister times.	'ɪn 'de:n 'fɪnstərən 'tsaɪtən 'vɪrt 'da: 'aʊx gə'zøŋən 've:ɣ.dŋ 'da: 'vɪrt 'aʊx gə'zøŋən 've:ɣ.dŋ 'fɔn 'de:n 'fɪnstərən 'tsaɪtən

Microtones: all microtones should be in tune with saxophone

Voice:

Singing is often divided into vowels/consonants. Letters in [] parentheses are for informative purposes only (to know what is the word), sing only vowels there.

Strobass - “The vocal folds vibrate at 30–90 Hz with low subglottal pressure, a flaccid but thick vibrating margin and tight cordal adduction.[...] The acoustic result is a low, soft growl”¹.

Audio example can be found at Baerenreiter website under “multimedia” <https://www.baerenreiter.com/en/shop/product/details/BVK1861/>

Diphonic singing - use “high tongue position and a low position of the palate”, it will filter most of the sound through the nose and will make it possible to isolate harmonics². Works best with no vibrato and with minimal loudness. Harmonics are marked with Arabic numerals and apostrophe sign, they likely can vary. The current harmonics are taken from Stockhausen’s *Stimmung* Vowel circle with corresponding harmonics. This technique also was done in Scelsi’s *Canti del Capricorno*

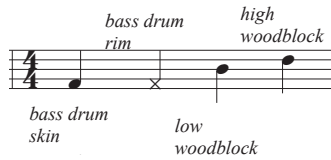
Audio example can be found at Baerenreiter website under “multimedia” <https://www.baerenreiter.com/en/shop/product/details/BVK1861/>

¹ Thomas Baer: Observation of Vocal Fold Vibration: Measurement of Excised Larynges, in: Vocal Fold Physiology, Tokyo 1981.

Cited in Isherwood, Nicholas. *The Techniques of Singing: = Die Techniken Des Gesangs*. Bärenreiter, 2013 (p.74)

²Isherwood, Nicholas. *The Techniques of Singing: = Die Techniken Des Gesangs*. Bärenreiter, 2013 (p.70)

Percussion:



Pouring grains:

Initial vessel/bottle with grains and three vessels (ideally glass) of different sizes

Vessel 1 - small

Vessel 2- medium

Vessel 3 - large



First you fill the three vessels (from the smallest to the largest) and then empty these vessels on the bass drum (in reverse order)

Grains: rice, buckshot, lentils (any of these sizes works)

Metronomes:

Violinist, Flutist, Pianist, and Saxophonist at some points start or stop metronome(s). If needed/ more convenient these roles could be changed.

Speaking for non vocalists:

You will need to pronounce "gesungen werden" it is part of the phrases

"Wird da auch gesungen werden/Wird da auch gesungen werden?"

There also will be singing/Will there also be singing?

Gesungen is past participle of verb singen means "to sing"

Werden used in its auxiliary meaning here to form grammatical construction (similarly as verb to be acts in English) meaning of "werden" per se is "to become/will"

finstern [fɪnstərən] from "finster" meaning dark, somber, sinister, glowering

When you utter (loud whisper), concentrate only on consonants and omit vowels as much as possible (vocalist sings the vowels).

Piano preparation:

Objects on the strings should alter strings' sound, but still leave some audible pitch. Books or similar objects could be used.

Prepare notes D4, F4, E5 with wire/bow hair.

Tech:**Visual:**

Portable projector, screen for shadows.

Metronomes and grains should be placed on a stand as a visual centerpiece with a projector in front so that moving shadow from them can be seen on the back wall (or screen if needed)

Amplification:

Everyone except for pianist need to be amplified (depending on the hall amplification needs can vary)

5 microphones

Violinist, Saxophones, and Flutist need amplification for speaking/whispering

Percussionist for pouring grains

Vocalist for strohbass

In den finsternen Zeiten

Score

inga chinilina

$\text{♩} = 108$

15sec

mf

Voice

i [n] i [n]

Tenor Sax

p *f*

Alto Flute

n

Percussion

pour grains in the vessel 1

mp

Piano

Ped.

add objects on strings

Violin

p *mf*

diphonic singing w/vowels (harmonic changes when vowel changes)

15^{ma}

10'

7'

loco.

ε

5

Vc.

5

12

T. Sx.

n

p *mf*

A. Fl.

mf *p*

5

Perc.

5

Pno.

5

Vln.

p *mf*

2 (15^{ma})

Vc. *pp* *mf*

T. Sx.

A. Fl.

Perc.

Pno.

Vln. *f*

Vc. *pp* *p* *mf* *pp* *p* *mf*

T. Sx.

A. Fl.

Perc.

Pno. *mf*

Vln. *p* *f* *n*

Tempo: ♩ = 84

Vc. *p* *p* *mf* *p*
 n fin ste re n

T. Sx.

A. Fl. *p* *mf* *p* *p* *f*

Perc. *pour grains in the vessel 2*

Pno. *mf*

Vln. *pp* *mf* *p*

Tempo: ♩ = 108

Vc. *ad lib rit.* *lower pitch slightly (1/8-1/4 tone) with each consecutive note* 15sec *p*
 z[eit] z z z z z z z z z z z z Ze i[ten]

T. Sx. *p*

A. Fl. *p*

Perc. *metronomes a3*

Pno. *mf*

Vln. *start all three metronomes (metronomes bpm = 168)* *stop metronomes*

31

Vc.

T. Sx.

A. Fl.

Perc.

Pno.

Vln.

35

Vc.

T. Sx.

A. Fl.

Perc.

Pno.

Vln.

41

Vc.

T. Sx. *slap pitched*

A. Fl. *mp*

Perc. *pp*

Pno. *mp*

Vln.

45

Vc.

T. Sx. *slap pitched*

A. Fl. *p*

Perc.

Pno. *mp* *mf*

Vln.

49 *'moaning'*
mp *mf* *p* *p*

Vc. n n

T. Sx. 49 *ord.* 122 *p* *mf* *p*

A. Fl. *bass flute* *p*

Perc. 49

Pno. 49 *f* *mp*

Vln. 49

54 *mf* *p* *mp* *mf* *pp*

Vc. a *T* Wi i - i - i i ird

T. Sx. 54 *p* *mf* *p*

A. Fl. 54 *mf* *p*

Perc. 54

Pno. 54 *mf* *mf*

Vln. 54 *arco s.t.* *Leg.* *p*

in the following passage
some breathing likely needed,
please find the least noticeable spot for it

62

61 5' 15^{ma} 2'

Vc. loco. *mp* *p*
diphonic singing (d)a a - u - - - u - - -

T. Sx. voice *mp* with air speak in the mouth piece 3
Ge Su NGe N Wer De N

A. Fl. *p* *mf*

Perc. *mf* voice
Ge Su NGe N Wer De N

Pno. ord.

Vln. *mf* *p* *p*

66 *mp*

Vc. loud exhale ch sounds like [h] → smooth transition preferable → *mp* *p* *mf*
strohbass (lowest vocal fry, pitched) gradually → speak without instrument

T. Sx. *mp* *p* *mf*

A. Fl. *p* *mf*

Perc. *mf*

Pno. *mf* *mf* *mf*

Vln. *mp* *p*

72

Vc. *mf* loud exhale (release)

T. Sx. *p*

A. Fl. *p*

Perc. *p* *mf*

Pno. *mp* *mf* *p* *mf*

Vln. *mp*

Vc. *mp* *p* *mf* *p* *mf* *mp*

T. Sx. $\frac{3}{4}$

A. Fl. *p* *mf*

Perc. $\frac{3}{4}$

Pno. *mp* *p*

Vln. *p*

Da Da Da da da

8 sec

p *mf* *pp*

Vc. 79
da

T. Sx. 79 75
p *mp*

A. Fl. *p*

Perc. 79
pour grains
in the vessel 3

Pno. 79
mf *mp*

Vln. 79

p *mp*

Vc. 87
diphonic singing
da loco. (d)a 15^{ma} 2'

T. Sx. 87
pp *p*

A. Fl. 87

Perc. 87

Pno. 87
mp *p* 8^{va}

Vln. 87
p *mf*

10 (15^{ma})

Vc. *pp* *mp* *pp*

T. Sx. *mf* *p*

A. Fl.

Perc.

Pno. *mf*

Vln. *p*

a wi rd

95 *mp* *pp*

Vc. a - uch

T. Sx. 125 *pp* *p*

A. Fl.

Perc.

Pno. *p* *mf*

Vln.

(8^{va})

99 *p* *mf*

Vc. Ge - sun - gen

T. Sx. *pp*

A. Fl.

Perc.

Pno. *mp*

Vln.

103 *n* *mp* *mf*

Vc. Wer - - - -

T. Sx.

A. Fl.

Perc.

Pno. *mf*

Vln.

106 *p* *mf* *p* *mf*

Vc.

T. Sx.
den Von den - Fi

A. Fl.

Perc.
106 *percussion*

Pno.
106 *p* *mf*

Vln.

111 *p* *mf* *p*

Vc.

T. Sx.
111 *p* *mf* 12

A. Fl.
111 *p* *alto flute*

Perc.

Pno.

Vln.

116

Vc.

T. Sx.

A. Fl.

Perc.

Pno.

Vln.

121

Vc.

T. Sx.

A. Fl.

Perc.

Pno.

Vln.

Fin - - - ste ren - - - Zei - - -

mf *n* *p* *mf* *mf* *Ped.* *p* *mf* *p* *mf* *p*

Detailed description: This is a page of a musical score for measures 116 to 121. The score is arranged in a standard orchestral layout with staves for Violin (Vc.), Trombone (T. Sx.), Alto Flute (A. Fl.), Percussion (Perc.), Piano (Pno.), and Violin (Vln.).
- Measures 116-120: The Vc. part has a long note with a crescendo hairpin. The T. Sx. part has a long note with a crescendo hairpin and a dynamic marking of *n*. The A. Fl. part has a long note with a dynamic marking of *mf* and a crescendo hairpin. The Perc. part has a rhythmic pattern of eighth notes with a dynamic marking of *p* and a crescendo hairpin. The Pno. part has a complex texture with chords and moving lines, with a dynamic marking of *mf* and a *Ped.* marking. The Vln. part has a long note with a dynamic marking of *p* and a crescendo hairpin.
- Measure 121: The Vc. part has a long note with a dynamic marking of *mf* and a crescendo hairpin. The T. Sx. and A. Fl. parts are silent. The Perc. part has a single eighth note. The Pno. part has a complex texture with chords and moving lines. The Vln. part has a long note with a dynamic marking of *p* and a crescendo hairpin.
- Lyrics: The Vc. part has the lyrics "Fin - - - ste ren - - - Zei - - -" written below the staff.

126

Vc. *ten* *p*

T. Sx. *mf* *mp*

A. Fl. *p*

Perc. 126

Pno. 126

Vln. *p* *mp* *p*

136

p *mp*

Vc. *p* *mp*

T. Sx. *p* *voice* *p*

A. Fl. *mf* *p* *voice* *p*

Perc. 131 *pour grains on the bass drum from the vessel 3*

Pno. 131 *p* *mf* *voice*

Vln. 131 *voice* *p*

'fins - tæ - æ - æ -

finstere

finstere

finstere

finstere

finstere

diphonic singing

8^{va}

137 4' \times 10'

Vc. loco. ə - i - ə - i - ə

T. Sx. \times st S

A. Fl. \times n S

Perc. \times *make grains sound (gradually)* S

Pno. *remove objects from strings*

Vln. st S *n* *pp*

144 *with breath* *mf* *synchronise rhythm with metronomes*

Vc. Z[eiɐn] ts[ɑɪtən] ts ts ts ts ts ts

T. Sx. *n* *slap unpitched (wood)* *mp*

A. Fl. *pp* *mf*

Perc. *1 metronome bpm = 108* *mf*

Pno. *start metronome 1*

Vln. *mf* *p*

147 *ord.*

Vc. *ts ts Zei - ten*

T. Sx. *slap pitched ord.*

A. Fl. *p p*

Perc. *a2*

Pno. *start metronome 2*

Vln. *mf p*

153 *mp*

Vc. *Da - a - a wird a uch*

T. Sx. *pp go to the piano*

A. Fl. *mf p p start metronome 3*

Perc. *a3*

Pno. *bow with wire mp*

Vln. *p*

160

♩ = 54

stop metronomes

stroh bass
(lowest vocal fry, pitched)

loud exhale
(release)

Vc.

T. Sx. *160 bow piano with wire*

p mp

Perc. *160*

mf
intentionally shuffle the grains on the bass drum with your hand

Pno. *160*
F is bowed by saxophonist

Vln. *160*

mf p mf

Vc. *165*
mf p
 ge - sun gen wer den e -

T. Sx. *165*

A. Fl. *165*

p
 gesungen
 voice repeat only consonants comfortably fast

Perc. *165*

Pno. *165*
mf
pour grains on the bass drum from the vessel 2

p

diphonic singing

mp

p

mf

170 4' x 3' x

Vc. *mp* *p* *mf*

T. Sx.

A. Fl. *p* *mf*

Perc. SN

Pno. *mf*

Vln. *voice* repeat only consonants comfortably fast
gesungen gradually change SN

175

Vc. *p*

T. Sx. *p*

A. Fl. *p*

Perc. *p*
pour grains on the bass drum from the vessel 1

Pno.

Vln. *p*
gradually change S