

# Water Images

## Program notes

---

The piece was written out of an inspiration from the unique music and resonances that rings out of different movements of water, whether it is a stream, water drops, an oceanic endless feeling etc. The background story that I had in mind – of course, each one can relate to the piece differently – is about a shepherd that while having restless thoughts decides to seek refuge from the chaotic life, hears water drops from afar, and decides to walk towards this source of interest. The drops increase as he approaches the water, then he gets there. His reflection is on the face of the water, and sweat drops drop on them.

Then he makes up his mind to enter the water, to a purifying experience in a different medium than what he knew thus far. When he is already pure, he is willingly carried away and continues to the unknown.

Music-wise, the theme comprises two series of whole tones, aiming to create an open, not dense atmosphere, just like water itself. Another element in this movement is an original scale, created as a result of neighboring chromatic tones to each one of the sounds of a half-diminished chord on F: E, F $\flat$ , G, A, B $\flat$ , C, D. As the shepherd looks down to see his reflection on the water, the opposite scale appears: E, F $\sharp$ , G $\sharp$ , A $\sharp$ /B $\flat$ , C, C $\sharp$ , D $\sharp$ . The complementary scale – the rest of the notes completing to a 12-note series after leaving out the notes of the original scale – is also used.

In the theme combination, while the water drops are produced with the piano, flute and percussion, a new, expressive theme emerges, based on A, G $\sharp$ , F $\sharp$ , D, C $\sharp$ . A moan motive that is put into practice in the buildup towards a culmination, also in the piano's sporadic diamond notes.

In bar 59 I aimed to pass the notion of a water drop that creates ripples when hitting the water. I based it on a research that examined the wavelength and the spatial progression as a function of time in a given frequency. The frequency 5Hz, converted from water waves to sound waves, is C below the lowest one in the piano, so that the piano part plays the closest possible to this frequency; and the wavelength 7.3m is the length of D $\flat$ , so the woodwind's overtones reach the closest possible to it. When performed as accurate as possible, an almost divine effect is produced.<sup>1</sup>

The second movement is based on another metamorphosis on the main theme of the first movement, then on the purification from a befuddled heap of tritones and fifths to the pure harmony. To the performer's attention, the gathering around the piano by the flute, clarinet and violin is meant to produce a mixture of sounds and overtones, forcing the listener out of a stable feeling; however, this feeling must be kept by the performers.

The third movement is multi-layered, or polyrhythmic; the piano and vibraphone give the sequence, also based on the original scale, while the other instruments enter gradually and each based on a different rhythmic division that intensifies in terms of notes versus rests in an asymmetric way. The closing atmosphere should be divine, beyond sense of time, leaving the listeners in a maximum level of concentration until the last overtone fades out.

---

<sup>1</sup> All rights to the graphs in bar 59 are reserved to:

Fedorov, Melville and Rozenberg, *An experimental and numerical study of parasitic capillary waves* (California: Scripps Institution of Oceanography, 1998).

# Water Images

op. 40

for Flute, Clarinet, Violin, Cello, Piano and Percussion

to John Chan

## I. The shepherd's walk to the river, *mysterieux et contemplant* ♩ = 84

Or Yissachar (b.1991)

Musical score for the first system of "I. The shepherd's walk to the river, *mysterieux et contemplant* ♩ = 84". The score includes parts for Flute, Clarinet in B♭, Wind Chimes and triangle, Vibraphone, Violin I, Violoncello, and Piano. The Flute part is mostly silent, with some notes in the first measure. The Clarinet part features a melodic line with triplets and slurs, with performance instructions: "gasping out air", "staccato in the mouthpiece", and "breathing pitchless air in the mouthpiece". The Piano part is mostly silent, with a few notes in the final measure, including a *pp* dynamic and a *Ped.* marking. A double bar line is present after the first measure.

Musical score for the second system of "I. The shepherd's walk to the river, *mysterieux et contemplant* ♩ = 84". The score includes parts for Flute (Fl.), Clarinet (Cl.), Wind Chimes (W.Ch.), Vibraphone (Vib.), Violin I (Vln. I), Violoncello (Vc.), and Piano (Pno.). The Flute part is mostly silent. The Clarinet part features a melodic line with triplets, slurs, and dynamics: *rit...*, *mf*, *mf*, and *ppp*. The Vibraphone part has a *sul ponticello* marking. The Violin I part has a *pp* dynamic. The Piano part has a *pp* dynamic and a *Ped.* marking. A double bar line is present after the first measure.



19

Fl.

Cl.

W.Ch.

Vib.

Vln. I

Vc.

Pno.



24

Fl.

Cl.

W.Ch.

Vib.

Vln. I

Vc.

Pno.

*befuddled, though mp*

*slide on the strings on the upper middle part of the piano*

*arco*

*pp cresc.*

*pp*

*with pedal*

28

Fl.

Cl.

W.Ch.

Vib.

Vln. I

Vc.

Pno.

*molto vibrato to quarter tone above and back*

*pp*

*a tempo  
cresc. sempre*

(5)

8<sup>va</sup>

30

Fl.

Cl.

W.Ch.

Vib.

Vln. I

Vc.

Pno.

*f AP!*

*NAP*

*gliss.*

*gliss.*

*gliss.*

*molto vibrato to quarter tone above and back*

*pizz.*

*arco*

*mf*

*piu e piu molto sul ponticello*

*mix freely  
with diamond notes*

8<sup>va</sup>

suggestion / ossia:

8<sup>va</sup>

8<sup>va</sup>





**vivace subito** **tempo prima** 7

Fl. *molto rit.* *p* *mf* *a tempo*

Cl. *molto rit.* *a tempo*

W.Ch. *molto rit.* *a tempo*

Vib. *molto rit.* *a tempo* *sfz* *a tempo* *slow motor*

Vln. I *molto rit.* *a tempo* *sfz* *a tempo*

Vc. *molto rit.* *a tempo* *sfz* *a tempo*

Pno. *molto rit.* *vivace subito* *a tempo* *f* **tempo prima**

*keep pedal till next instruction, let it resonate and fade out*

**a drop of sweat falls in the water, hits then creates a long wave with capillary waves / water ripples a circumstantial counterpoint between the voices due to long wave vs. capillary waves timing: 10sec, then let fade out**

Fl. *mp* as close as possible to D8 wavelength=7.3cm

Cl. *mp* as close as possible to D8 wavelength=7.3cm

W.Ch. *sf* with pedal, start from slow motor, then for 4 seconds move gradually to fast motor, then let fade out

Vib. *sf* no pedal

Vln. I *1st second is ricochet/jeté, then 4 seconds of flageolet gliss. dim. col legno on E according to capillary waves' frequency: 5Hz (5 per second) start with an accent, then one long bow as accurate as possible, fade out*

Vc. *1st second after snap pizz., vibrate the sound, then 4 seconds of flageolette gliss. dim. col legno according to graph start with an accent, then one long bow*

Pno. **a drop of sweat falls in the water, hits then creates a long wave with capillary waves / water ripples a circumstantial counterpoint between the voices due to long wave vs. capillary waves timing: 10sec, then let fade out**

*slowly let go of pedal, half-lift it to make the felt lightly touch them as they vibrate and increase their frequency*

strike the very lowest strings with soft-end sticks to make a sound of a drop hitting the water surface. as close as possible to  $f=5\text{Hz}$ .



73 *poetic wind*

Fl. *mf* *mp* *mf*

Cl. *mf*

W.Ch.

Vib. *slow motor* *mf* *motor off*

Vln. I *f* *Red.* \*

Vc. *arco* *mp dolce* *more and more sur ponticello* *f* *on time with piano's arpeggio*

Pno. *slide on the strings on the upper middle part of the piano* *f* *15<sup>ma</sup>* *mf* *8<sup>va</sup>* *5* *5*

78

Fl.

Cl. *cadenza start right at the last moment of vib. and others' sound*

W.Ch.

Vib. *motor on*

Vln. I

Vc.

Pno. *mp* *mf* *3*

83 *piu e piu cresc e con fuoco*

Fl.

Cl. *piu e piu cresc e con fuoco*  
*mf*

W.Ch. *improvise at will between these two bars*

Vib. *mp e piu cresc e con fuoco middle-way motor, with pedal*

Vln. I *mp*  
*mf 3*  
*on-beat appog.*

Vc. *mp*  
*mf 3*

Pno. *mf 3*  
*on-beat appog.*  
*mf 3*

8<sup>ub</sup>

89

Fl.

Cl. *sf* *sf* *espressivo*

W.Ch. *no pedal*

Vib. *sf* *sf* *mf*

Vln. I *sf* *f*

Vc. *sf* *sf* *mf*

Pno. *15<sup>ma</sup>* *3* *sf* *sf* *mf*

95 *mp* *mf*

Fl.

Cl.

W.Ch.

Vib.

Vln. I

Vc.

Pno.

*mf* *espressivo*

8<sup>va</sup>

*mp* 8<sup>va</sup>

Red. \*



99

Fl.

Cl.

W.Ch.

Vib.

Vln. I

Vc.

Pno.

*cresc. piu a piu*

*cresc. piu a piu*

8<sup>va</sup>

102

Fl. *frullato*

Cl. *mp warm*  
*mf warm*

W.Ch.

Vib. *mf warm*

Vln. I *mp warm*  
*mf*

Vc. *mf warm*

Pno. *pp* *15<sup>ma</sup>* *3* *pp* *3*



106

Fl.

Cl. *mf*  
*wait for the overone of the piano's E*

W.Ch.

Vib. *mf* *short ped.*

Vln. I *mp* *tr* *gliss.*

Vc. *mp*

Pno. *f* *tr* *mf* *Ped.* \*

111 (tr)~

Fl.

Cl.

W.Ch.

Vib.

Vln. I

Vc.

Pno.

*mp dreamy*

*soft*

*mf*

*gliss.*

*p dreamy*

*mp dreamy*

*mp dreamy*

Ped. \*



115

Fl.

Cl.

W.Ch.

Vib.

Vln. I

Vc.

Pno.

*AP*

*mf possible to breath in between to prepare G*

*NAP*

*3*

*4*

*5*

*3*

*extreme vibrato*

*p*

*mf*

*N*

119 **andante** **tempo I**

Fl. *p* *ppp*

Cl. *p* *ppp*  
*confused, then making up his mind*

W.Ch. *pp* *pppp*

Vib. *slow motor* *mp espressivo*

Vln. I *sul tasto* *Red.* *pp* *ppp* \*

Vc. *pp* *ppp*

Pno. **andante** **tempo I** *pp sul tasto* *mp espressivo*

*8va...1* *Red.* \*

II. Inside the water world, *décontenancé* - frais ♩ = 71

Flute *mp* *pp* *p soft* *tr*

Clarinet in B♭

Wind Chimes

Vibraphone *pitch bend*

Violin I *ricochet*

Violoncello *gliss.*

Piano *mp sul tasto* *15<sup>ma</sup> \*\*\** *Red.* \*

Fl. *senza misura* *a tempo* *mf* *tr*

Cl. *mp*

W.Ch. *slow motor* *Red.* \*

Vln. I *pp*

Vc. *ordinario* *pizz. 8<sup>va</sup>*

Pno. *senza misura* *a tempo* *pp swift* *Red.*

\*\*\* Place two eyeglasses or anything long and metallic on the strings of these pitches, then instantly remove them





16 **a tempo**

Fl. *gather around piano's lid, create overtones  
gradual accel. and cresc. till bar 33*

Cl. *NAP* *gather around piano's lid, create overtones  
gradual accel. and cresc. till bar 33*

W.Ch.

Vib. *dolce* *fast motor  
gradual accel. and cresc. till bar 33*

Vln. I *gather around piano's lid, create overtones  
gradual accel. and cresc. till bar 33*

Vc. *gather around piano's lid, create overtones  
gradual accel. and cresc. till bar 33*

Pno. *p a tempo* *piu e piu vibrato  
mf gradual accel. and cresc. till bar 33*  
*gradual accel. till bar 33* *mp sf*  
*senza voce*  
*\*\* hold with middle pedal*

21

Fl. *tr*

Cl. *frullato* *tr*

W.Ch.

Vib. *with pedal*

Vln. I *gliss.*

Vc. *piu e piu vibrato*

Pno. *mp sf*



28

Fl. *AP* *NAP* *tr* *AP*

Cl. *3* *3*

W.Ch.

Vib.

Vln. I

Vc. *piu e piu vibrato*

Pno.

30

Fl. *tr* *gliss.*

Cl. *NAP* *3* *3* *3* *gliss.*

W.Ch. *3/4*

Vib.

Vln. I *tr* *piu e piu sul ponticello*

Vc. *3/4*

Pno. *3/4*

33

Fl. *ff* *gliss.* *mp dolce, dreamy* **a tempo**

Cl. *ff* *gliss.* *mp dolce, dreamy*

W.Ch. *1st altissimo partial (5th harmonic)*

Vib. *f* *slow motor* *mp dolce, dreamy*

Vln. I *ff* *mp dolce, dreamy*

Vc. *ff* *mp dolce, dreamy*

Pno. *ff* *mp dolce, dreamy* **a tempo** *mp dolce, dreamy*

Ped. \* Ped. \*

\*\*\* Still keep the right pedal, but while the cluster is pressed push the middle pedal, and let go of the right one and of the cluster. Then, let go of the middle pedal while the right one is pushed instantly afterwards, so that the dampers intensify their strike on the strings and make it sound like an echoing boom.

III. On the waves, *courant et onirique* ♩ = 119

Flute  
Clarinet in B♭  
Wind Chimes  
Vibraphone  
Violin  
Violoncello  
Piano

*mf* < *sfz* *sfz*  
*mf* < *sfz* *sfz*  
*sfz* *sfz*  
*sfz* *p* but tense *sfz*  
*sfz* *p* but tense *sfz*  
*sfz* *p* *mp* piu a piu cresc.

*slow motor*  
III. On the waves, *courant et onirique* ♩ = 119  
*mp* piu a piu cresc.  
no pedal

Ped. \*

5

*mp* piu a piu cresc.

6 7 8 9

8

*mf piu a piu cresc.*

*mp piu a piu cresc.*

10 11 12 13 8va



11

*mf piu a piu cresc.*

*f*

2 3 4 5 6

14

Red.

8va Red.

\*



17 **adagio espressivo**

*molto cresc.* *sf pp*

*molto cresc.* *mp dreamy* *slow motor with pedal*

**adagio espressivo**

*molto cresc.* *sf* *pizz*

*molto cresc.* *mp dreamy* *with pedal*

8va

divine, timeless and eternal, free meter, let fade out entirely

p breath occasionally but as long as possible

divine, timeless and eternal, free meter, let fade out entirely

\* 15ma refers only to the upper voice



# Water Images

## Performance instructions for players

---

### Conductor

Atmosphere should be unique. Breeze, water drops, an element that intensifies as the piece progresses. Tempo is vital, but knowing how to put the ensemble and the audience in a distant, contemplating, almost magical place is just as vital.

The rhythmic conflicts, as well as the unique performance instructions to players, special places like water ripples and the basic harmonic-compositional structure of the piece bring about this atmosphere and require your full attention.

The instruction *beyond sense of time* is not designated to make you lose tempo of course, but to keep it within the same dreamy, unique intention.

### Flute

- Places with X notes with \* and a footnote about a glass of water: you have to fill up half a standard glass of water and tap it with the most suitable stick to the atmosphere in your perspective, and of what you have at hand. Tapping is on the upper half of the glass.
- Frull. – abbreviation for *frullato*, or *flatterzunge*. Always refers only to the specific note.
- Multiphonics – fingering suggestions are added to the more challenging ones. Other fingerings are possible as well. Fingering suggestions are also available on: [www.flutecolors.com/find-multiphonics/](http://www.flutecolors.com/find-multiphonics/)
- AP – air pressure, pulling up a larger air pressure than usual. NAP – back to ordinary air pressure.

### Clarinet

- Multiphonics – fingering suggestions are added to the more challenging ones. Other fingerings are possible as well. Fingering suggestions are also available on: [clarinet-multiphonics.org/index.html](http://clarinet-multiphonics.org/index.html)
- AP – air pressure, pulling up a larger air pressure than usual. NAP – back to ordinary air pressure.
- Frull. – abbreviation for *frullato*, or *flatterzunge*. Always refers only to the specific note.
- 1<sup>st</sup> movement:
  - Bars 1-3: blowing air not in the clarinet, but next to it.
  - Bars 4-7: a short air blow in the mouthpiece, staccato, not in a specific pitch.
  - Bars 8: first thematic phrase begins from niente (N), no sound, the slowly building up until *mf*, and back to N. Then, moves on in *mf*.

### Percussion

- Wind Chimes: *glissando* is always all across the range.

- Triangle: when the score shows X, it is always the triangle. Designated to create water drops effect.
- Vibraphone: pedal and motor instructions are listed. When the need for *laisse vibrer* arises, or when a long rhythmic value requires it, use the pedal.

### Violin

- 1<sup>st</sup> movement:
  - In Bar 59 and on, when it is instructed to play *glissandi* in a rate of 5 per second, including the disturbances in the middle, it is not obligatory to be exact. However, please aim to be as exact as possible in this speed.

### Cello

- 1<sup>st</sup> movement:
  - In Bar 59 and on, when it is instructed to play *glissandi* in a rate of 5 per second, including the disturbances in the middle, it is not obligatory to be exact. However, please aim to be as exact as possible in this speed.
  - Bar 76 and on: flageolette in a comfortable fingering, up to the performer's choice. No open string in the first one; possible in the second one.

### Piano

- Overall, default playing is with pedal, other than unique places with staccato or overtones over *senza voce*. In certain places there is a pedal mark, for example when it needs to be kept for half a bar of rest for the sound to resonate.
- Sliding on the strings – *glissando* with the palm on the second-highest register, with pedal.
- 1<sup>st</sup> movement:
  - Bar 30 and on: you will find diamond-shaped notes. As the score indicates, they are intended to be played fast and sporadically, to sound like swirling water. Ossia for performance is added to the score.
  - Obtain in advance sticks with soft, thick edges for bar 59.