

משושים

טריו לפסנתר, כינור וצ'לו

גוסטב מהלר כתב פעמיים שמה שמשמעותו בתקינה יכול רק לשמש קווים מנהיים למסע שעובר המאזין, אבל מהחבר יש גם ניסיון שנובע מההתרכשות עצמה, דבר שלא ניתן לעתוף במילאים. לכן אציג מה מס' תובנות שיכולהו לשמש כליל להבנה טוביה יותר של החתרשות ביצירה.

הshareah לטריו באה מבריכת המשוישים המצויה בשמורת יהודיה בcpu הארץ. נחל המשוישים נשפך לתוכה, והיא מצויה בעמק קטו מוקף בעמודי בזלת באוצרת משוישים. תופעה גיאולוגית ייחודית שהותירה בי רושם עז.

לכן, היצירה יכולה עשויה שימוש בספרה 6 בצורות ואופנים שונים.

ביצירה 6 פרקים, המתארים את המסע שעובר המטייל כשmagע לבריכה.

- רעיון 1 – היציפייה וההתקרכבות לאטר, עם נостalgיה ואינטימיות
 - רעיון 2 – המשושים היורדים אל הבריכה. הפרק פלינדרומי – מהאמצע להתחלה ומהאמצע לסוף המוסיקה זהה, כמו השתקפות המשושים על פני המים. תפקיד הפסנתר מהודך וסימטרי בעל צורה משושה, כמו גם תפקיד הצילו. תפקיד הכנור מגיע מהיגיון אחר
 - רעיון 3 – קפיצה למים ותחושת התעלות
 - רעיון 4 – אינטרמנטזו
 - רעיון 5 – דמויי פוגטו, נостalgii מאד, ערובה של איינסוף מחשבות
 - רעיון 6 – סיכום במבט אחרת

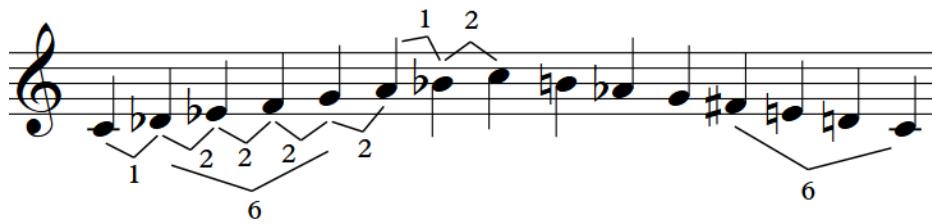
ביצירה יש שימוש במודוסים בתרנספוזיציה מוגבלת, בחלוקת שונות של 6.

דוגמאות:

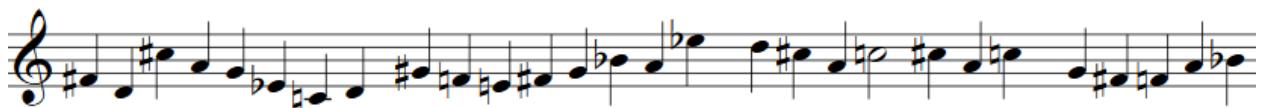


שימוש נוספים בחוקות הפנימיות של 6 נמצא ברעיון 6 בחלק הכספי המהיר, כאשר מספר החזרות בכל הקבוצה נקבע לפי אותן חלוקות: 3,1,2 ; 1,1,3,1 ; 2,1,2,1 ; וכך'.

ביצירה שימוש במודוזט פוליכرومטי שמכיל טריטונגים (6 חצאי טוניום). המודוזט הזה עושה שימוש בחלוקת שונות בתוך הטריטוּן בעלייה, וగירסה קומפלמנטרית בירידה:



שילוב בין המודוסים נעשה גם בנושא רעיון 1, וגם בקו האוסטינטו שחוזר על עצמו בין היתר בסיס בReLUION 1, בחלוקת של המודוסים בין הכנור והצלילו בReLUION 4 כמו גם נושא הפסנתר, השראה לנושא רעיון 5 ופתיחה רעיון 6:



נעשה גם שימוש נומרולוגי במספרים. 6 הוא מספר אורך, כלומר מספר טבעי חיובי שהמוצע ההרמוני של המחלקים שלו הוא מספרשלם. למשל 6:

$$\frac{4}{\frac{1}{1} + \frac{1}{2} + \frac{1}{3} + \frac{1}{6}} = 2$$

מספריהוור הבאים אחרי 6 הם 28 ו-140, ונעשה בהם שימוש גם בהנחיות הטempo לאורך היצירה; וגם במספר הצלילים בנושא רעיון 5 ובאוסטינטו לעיל (28).

בנוסך, נקודת חתך הזהב של היצירה היא למעשה הקולמיינציה שלה, בReLUION 5, עמי 3 בקצבה ff.

כל האמצעים להלן נועדו כדי לשרת את תחושים חוסר הזמן והעלאיות שהיצירה רוצה להעביר.

נקודות חשובות למבצעים

- סדר הפרקים המועדף נתון לפניכם, אבל ברשותכם אפשרות לשנות את סדר הפרקים. כדי שהאינטראציוṇ ישאר באמצעותם.
- הברירה המועדפת לכל אורך היצירה היא *misura senza misura*, כדי לתת למבצעים חופשיות בביצוע, וכך לשרת את המטרה של חוסר מחייבות בזמן ולתחושה יציבה ו konkretit. לעומת זאת, חלק מהפרקים יש משקל וקוווי תיבות כדי להקל על הביצוע.
- רעיון 1: הרעיון הוא לתת תחושה מוקחת של זמן, לא של יציבות. חפשו את המקום המתואשר ומהנדח.
- רעיון 2: הפסנתרון לא חייב להסתכל על התפקיד. סימני ההיתק הלא-נוחים לכaura נועדו למטרות גרפיות בלבד. התבוננות המתואמת בהתחלה חוזרת על עצמה לכל אורך היצירה בירידה ואז בעלייה.

Hexagons

Trio for piano, violin and cello

Gustav Mahler once wrote that the program may only be used as initial guidelines for the journey that the listener undergoes, but the author also has experience derivative of the chain of events itself, something one cannot wrap with words. Therefore, I wish to present a few insights here that may be used as a tool for the better understanding of the chain of events in the piece.

Inspiration for the Trio came from the Hexagon Pool in the Yehudia nature reserve, in northern Israel. The Hexagon stream pours in it, and it lies in a small valley surrounded by hexagon-shaped basalt pillars, a unique geological phenomenon that greatly impressed me.

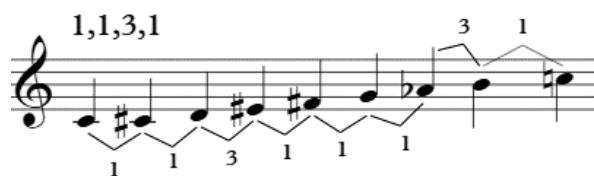
Therefore, the digit 6 is used throughout the piece in various shapes and forms.

The piece contains 6 movements, that describe the journey the traveler undergoes once they reach the pool.

- Idea 1 – the expectation and arrival to the site, with nostalgia and intimacy
- Idea 2 – the descending hexagons. This movement is palindromic – the music is identical from the middle to the beginning and to the end, just like the reflection of hexagons on the water. The piano part is intact, symmetrical and hexagon-shaped, much like the cello part. The violin part derives from different logic
- Idea 3 – the jump to the water and sense of sublimity
- Idea 4 – intermezzo
- Idea 5 – fugato-like, very nostalgic, a mixture of endless thoughts
- Idea 6 – conclusion, looking back

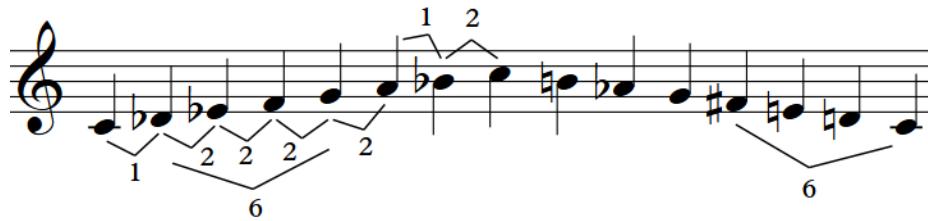
The piece uses modes of limited transposition, with different divisions of 6.

Example:



Another use in the inner divisions of 6 is in Idea 6 in the fast cluster-form part, where the number of repeats in each group is set by those divisions: 3,1,2; 1,1,3,1; 2,12,1; etc.

The piece uses a polychromatic mode that contains tritones (6 semi tones). This mode uses different divisions in the tritone while ascending, and a complementary version while descending:



A combination of the modes is also in Idea 1, as well as the **ostinato** line that keeps repeating, among others in the bass of Idea 1, in the division of the modes between violin and cello in Idea 4 as well as the piano theme, an inspiration to the theme of Idea 5 and the opening of Idea 6:



A **numerological** use in number is also included. 6 is an Ore Number, which means a positive integer whose divisors' harmonic mean is also an integer. For example, 6:

$$\frac{4}{\frac{1}{1} + \frac{1}{2} + \frac{1}{3} + \frac{1}{6}} = 2$$

The following Ore numbers to 6 are 28 and 140, and they are also used throughout the piece in tempo instructions; as well as the number of notes in the theme of Idea 5 and in the ostinato line above (28).

In addition, the **golden ratio** point of the piece is in fact its culmination, in Idea 5, page 3 in the edge of the ff.

All of the means above are designated to serve the feeling of timeless infinity and sublimity the piece wishes to express.

Performance notes

- The preferable order of the movements is the one given, though you have the choice to change it. The Intermezzo should stay in the middle.
- The preferred choice along the piece is *senza misura*, to give performers the liberty and serve the goal of lack of commitment to time and to a stable, concrete feeling. However, some of the movements contain meter and bar lines to make it easier on the performers.
- Idea 1: the point is to give an unclear sense of time, not stability. Therefore, search the blurry and echoey.
- Idea 2: the pianist is not obligated to look at the score. The allegedly uncomfortable-to-read accidentals are for graphic purposes only. The initial pattern repeats all along the movement, descending then ascending.
- Note that the piece's golden ratio point is in its culmination, in Idea 5's page 3, ff point.

Or Yissachar

Winter 2017

Hexagons

trio for violin, cello and piano

Idea 1

Beyond time, nostalgic ♩ = 90

Or Yissachar (b.1991)

Beyond time, nostalgic ♩ = 90 ♩ = 28 accel. gradually and constantly

sfz p *pp* *ordinario dolce*
riccochet, sul punto

(pizz.) arco *ff* *mf but deep and express.*

8va *pp* *ff* *tr* *gradually accel. tremolo*

Beyond time, nostalgic ♩ = 90

♩ = 28 accel. gradually and constantly

8va *sfz* *ff* *tr* *gradually accel. tremolo*

8va *pp* *ff* *tr* *ppp*

with pedal

gradually accel. tremolo
molto pedal sempre

2

8va *5*

8vb *constantly mf but deep and express.*

* hold all notes between e(-2) and eb(-1) senza suono
 and keep with middle pedal all the time. Keep a tiny fraction
 of about 2mm right pedal for the echo effect. Make it so that the previous
 tremolo will be allowed to fade out gradually

free, not directly together with other inst.

2

3

$\text{♩} = 60$
mf express.

4

$\text{♩} = 60$

5

✓

6

5

pizz.

8^{va}

*mf marcato **

loco

free, improvisatory

7

3

arco

pizz. #

arcostyle="stroke-width: 2px; stroke-dasharray: none;">

gloss.

8^{vb}

3

8^{va}

3

8^{vb}

8

(#)

3

3

8^{va}

3

8^{vb}

* exactly 1/16 after cello
with middle pedal cluster held
like a far-away echo

4

9

f

— 3 —

molto decresc.

f

molto decresc.

8va

8vb

10

more and more sul tasto

more and more sul tasto

8va

8vb

11

(2)

8va

8vb

8vb

This musical score page contains three staves of piano music. The top staff begins with a forte dynamic (f) and a melodic line consisting of eighth and sixteenth notes. It includes dynamic markings for a crescendo (indicated by a bracket labeled '3') and a decrescendo (labeled 'molto decresc.'). The middle staff features a dynamic 8va (play an octave higher) and a sustained bass note. The bottom staff features a dynamic 8vb (play an octave below). Measures 10 and 11 continue the melodic line, with measure 10 starting with a dynamic 8va and measure 11 starting with a dynamic 8vb. The score uses standard musical notation with treble and bass clefs, common time, and various dynamic markings like f, molto decresc., and 8va/8vb.

Idea 2

The palyndromic hexagons, mystical $\text{♪} = 140$

siempre cresc.
dolce, sul tasto

siempre legato simile

sf ><sf>

pp

p

siempre legato simile

pp siempre cresc.

keep half-pedal

5

mf

simile

keep half-pedal

* Hold all notes between F#(-3)-F#(-2) senza suono
next hold them with the middle pedal, and take down the right pedal
at the same time you take up the middle one, to produce a Boom effect

2

8

more and more sul ponto
until sul ponto

11

more and more sul ponto
until sul ponto

rall.

8^{vb}

14

siempre decresc.
from *sul punto*
to *ordinario*

a tempo
siempre decresc.

(8.)

17

siempre decresc.
from *sul ponto*
to *ordinario*

4

20

Treble clef, Key signature of one sharp, Tempo: $\text{quarter note} = 120$

Bass clef, Key signature of one sharp, Tempo: $\text{quarter note} = 120$

23

Treble clef, Key signature of one sharp, Tempo: $\text{quarter note} = 120$

Bass clef, Key signature of one sharp, Tempo: $\text{quarter note} = 120$

p pp

$<sf>$ $<sf>$

pp

mf

Idea 3

Brisky, humorous and quirky $\text{♩} = 79$

Brisky, humorous and quirky $\text{♩} = 79$

sfz f

2

8va

3

6

6

2

3

f deciso

especially strong bow

gliss.

sf

6

6

4

sfz

sfz

sfz

sfz

*The specific pitch doesn't matter, just throw your fingers to the highest you can reach within the tempo

6

misterioso

3
4

3
4

f

8va---

6

6

gliss.

3
4

3
4

7

sul ponte
play deliberately next-to-pitch, somewhat out-of-tune

6

6

riccochet

sub *p* 6

6

6

6

sf

8va---

gliss.

3
4

3
4

sub *p*

4

Musical score for piano, page 4, measures 9-10. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 9 starts with a forte dynamic (*sub ff*) followed by sixteenth-note patterns. Measure 10 continues with sixteenth-note patterns, ending with a long sustained note. Measure 10 concludes with a fermata over the final note.

Musical score for piano, page 4, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a treble clef and has a key signature of one sharp. Measure 11 starts with a forte dynamic (*sub ff*) followed by sixteenth-note patterns. Measure 12 continues with sixteenth-note patterns, ending with a long sustained note. Measure 12 concludes with a fermata over the final note.

10

Musical score for piano, page 5, measures 1-2. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 1 starts with a mezzo-forte dynamic (*mf*) followed by eighth-note patterns. Measure 2 continues with eighth-note patterns, ending with a long sustained note. Measure 2 concludes with a fermata over the final note.

Musical score for piano, page 5, measures 3-4. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 3 starts with a mezzo-forte dynamic (*mf*) followed by eighth-note patterns. Measure 4 continues with eighth-note patterns, ending with a long sustained note. Measure 4 concludes with a fermata over the final note.

11

6 6 6

12

pizz.

pizz

15^{ma}

pp

loco

8^{vb}

6 6 6

6 *arco*

13

f *mf* 6 *mp* 6 6

arco f *mp* *pizz* *arco*

14

mf calando...

sf 6 6 6

15 3

6

6

This musical score page contains two staves for string instruments. The top staff is in treble clef and the bottom is in bass clef. Measure 6 starts with a dynamic 'f' and a bowing instruction 'arco'. Measures 7-10 show various dynamics (mf, mp, pizz), bowing (arco), and sixteenth-note patterns. Measure 11 begins with a dynamic 'sf' and a sixteenth-note pattern. Measures 12-15 continue with sixteenth-note patterns and dynamics (mf calando). Measure 15 includes a measure repeat sign and a dynamic '6'.

Musical score for piano, page 7, measures 16-17. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 16 starts with a forte dynamic (ff) and ends with a comma. Measure 17 begins with a forte dynamic (ff) and ends with a measure repeat sign. The page number 7 is located in the top right corner.

7

18

pizz.

p pizz.

8va

pp

6

8va

p light

* Hold D with the lower part of 1st finger and C# with its upper part

Idea 4

Intermezzo, leggiero $\text{♩} = 63$

The musical score consists of six staves, likely for two voices (Soprano and Alto). The key signature changes frequently, indicated by sharp and flat symbols. The time signature is mostly 6/8, with some changes to 8/8 and 2/4. Dynamic markings include *p*, *simile*, *v*, and *mf easy going*. Performance instructions include *3*, *5*, *2*, *7*, and *improvisatory*. The score is divided into measures by vertical dashed lines.

Intermezzo, leggiero $\text{♩} = 63$

p

simile

v

p

simile

v

mf easy going

3

5

3

5

2

7

improvisatory

2

2

7

11

sfz f decresc.

sfz

sfz

sfz f decresc.

sfz

sfz

f

8vb f

14 *come prima*

simile

v

simile

come prima

mf espress.

3

p

4

4

3

mp

18

3

21

ricochet, sul punto
col legno

pp

ordinario

mp come prima

come prima

simile

24

f

4

27

31

*humoristic,
next-to-pitch*

34

5

37

cresc.

particularly strong bow

sffz

sffz sffz

2

improvisatory

3 7 5 + 16

6

40

$\frac{3}{8} + \frac{1}{8}$ $\frac{6}{8}$

$\frac{3}{8} + \frac{1}{8}$ $\frac{6}{8}$

sfp *sfp* *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp*

42

$\frac{5}{8} + \frac{1}{16}$ $\frac{6}{8}$

$\frac{5}{8} + \frac{1}{16}$ $\frac{6}{8}$

pizz. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

f decresc. *pizz.* *sfz* *sfz* *sfz* *sfz* *sfz*

arco *arco* *arco* *arco*

$\frac{5}{8} + \frac{1}{16}$ $\frac{6}{8}$

$\frac{5}{8} + \frac{1}{16}$ $\frac{6}{8}$

f *f*

8vb

46 *come prima*

simile

come prima *simile*

mf

2

mf decresc.

2

2

2

52 **Eternal, lointaine**

decresc. poco a poco
sul D

sub. p decresc. poco a poco
sul D

5 5 5

Eternal, lointaine

decresc. poco a poco

* hold with middle pedal
then leave to sustain it

Ped. *

Ped. *

57

6
4

6
4

6
4

Ped.

*

60

Piu mosso

3
3
3
3

6
8
6
8
6
8

Piu mosso

legato

Ped. till the end

⁹
Calando poco a poco

64

bd.

bd.

bd.

bd.

bd.

Calando poco a poco

#

7 7 7 7

bd.

bd.

bd.

bd.

bd.

bd.

69

bd.

bd.

bd.

bd.

bd.

ppp

ppp

bd.

bd.

bd.

bd.

bd.

ppp

ppp

Idea 5

Warm, in the deeps, quasi fugato ♩ = 28 (♩ = 56)

Warm, in the deeps, quasi fugato ♩ = 28 (♩ = 56)

p

Musical score page 2, measures 6-7. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 6 starts with a sixteenth-note pattern in the bass clef staves. Measure 7 begins with a single eighth note in the bass clef staves, followed by a melodic line in the treble clef staff. Dynamic markings include *mf very warm* and *legato*. Measure 7 concludes with a sixteenth-note pattern in the bass clef staves.

* **The middle staff:** Place 2 long glasses (shot glasses) horz. on the piano strings to match exactly the middle bass voice, between a(-3)-g(-2). Place them on the most lower register, on the right corner of the last steel-frame square, in line with the dampers.

start breaking before the beat

2

3

dolce ma molto espress.

3

p *misterioso poco a poco cresc.*
legato unless otherwise instructed
Ped.

8^{vb}

4

trem. accel.
quasi timpani

This block contains two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 3 begins with a dynamic instruction 'dolce ma molto espress.' followed by a measure of sixteenth-note patterns. Measure 4 begins with a dynamic 'p' and a tempo marking 'misterioso poco a poco cresc.', with a note that is 'legato unless otherwise instructed'. The instruction 'Ped.' indicates the use of a sustain pedal. Measure 5 starts with a dynamic 8^{vb}. Measure 6 begins with a dynamic 'trem. accel.' and a tempo marking 'quasi timpani'.

4

trem. accel.
quasi timpani

This block contains two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5 begins with a dynamic 'trem. accel.' and a tempo marking 'quasi timpani'. Measure 6 continues the dynamic and tempo markings from the previous measure.

A musical score page featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 5 begins with a dynamic instruction 'p' (piano). The first staff has a sixteenth-note pattern. The second staff has a eighth-note pattern. The third staff has a sixteenth-note pattern. The fourth staff has a eighth-note pattern. Measures 6 and 7 continue the patterns from measure 5. Measure 8 starts with a dynamic instruction 'mf' (mezzo-forte). The first staff has a sixteenth-note pattern. The second staff has a eighth-note pattern. The third staff has a sixteenth-note pattern. The fourth staff has a eighth-note pattern.

Musical score page 6, featuring three staves of music. The top staff uses a treble clef and has a dynamic of ***f***. It includes performance instructions "gliss." and "gliss. #". The middle staff uses a bass clef and has a dynamic of ***espress.*** The bottom staff uses a bass clef and includes performance instructions "improv.", "13", "3", "6 6", "ff", and "improv.". The page number "(8)" is at the bottom left, and a rehearsal mark "V" is at the bottom right.

7

espress.

f

8

still pedal

8

p

pizz.

arco

*more and more sul ponte
until sul ponte*

espress.

mf

9

mf

6

tr.

pp

(8)-----

10

pizz.

mf pp

LH *RH*

poco sarcastico
non legato

>

ppp

(8)-----

Ped.

Idea 5

Warm, in the deeps, quasi fugato $\text{♩} = 56$

Performance version

Warm, in the deeps, quasi fugato $\text{♩} = 56$

Performance version

4

mf very warm

dolce ma molto espress.

3

6

mf very warm

legato

* **The middle staff:** Place 2 long glasses (shot glasses) horz. on the piano strings to match exactly the middle bass voice, between a(-3)-g(-2). Place them on the most lower register, on the right corner of the last steel-frame square, in line with the dampers.

Now we can hear two instruments on one piano, with a harpsichord-like effect.

2

start breaking before the beat

7

start breaking before the beat

8^{vb} **p** mysterioso poco a poco cresc.
legato unless otherwise instructed

trem. accel.
quasi timpani

9

(8)....

11

espress.

3 *improv. 6*

13

(8)-----|

13

ff

espress.

ff

3 6 *ff*

improv.

ff

still pedal

4

17

pizz.

gliss.

gliss.

*more and more sul ponte
until sul ponte*

espress.

20

arco

mf

6

tr~~~~ pp

*8vb
mf*

24

*poco sarcastico
non legato*

(8)

26

pizz.

mf

pp

ppp

(8)

Red.

Idea 6

Fluctuating moods, $\text{♩} = 85$

Fluctuating moods, $\text{♩} = 85$

$\text{♩} = 110$

$\text{♩} = 110$

$\text{♩} = 110$

2

6

sfz p

f

(8) *quasi cadenza*

f

espress.

free improvisation based
on the following notes
decorations and neighboring notes
are possible

11 **accel. a tempo, $\text{♩} = 132$**

sfz

accel. a tempo, $\text{♩} = 132$

pp

17

spiccato
tr

f

8va

f

p

(tr)

ff

loco

f

sfz

f

non legato

8vb

particularly strong bow

f

4

28

31

34 *ordinario*

38

pp spiccato

p

Un poco meno mosso

p

Un poco meno mosso

non legato

pizz.

arco p

sfz

pp

8va

8vb

(8)

6

51

Piu mosso

gliss.

Piu mosso $\frac{15}{15}$

f

fff sfz decresc.
calando

(8)

Meno mosso

55

Meno mosso $\frac{15}{15}$

f

f

f

fff sfz decresc.
calando

sfz continue the same way...

Gliss. effect, after the highest C
hammer your palm on the white keys
decresc. helps making it sound like a dying storm

58

$\frac{3}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{15}{15}$

$\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ mf sfz same...

61

calando...

calando...

mp ————— *sfz* same...

64

Wholistic, beyond time, nostalgic $\text{♩} = 140$

p

p>

Wholistic, beyond time, nostalgic $\text{♩} = 140$

f *mp* $\text{♩} = 60$

68

C

p $\text{♩} = 60$

sfz $\text{= } ppp$

(8) C

ff C

15ma ---

72

(15)

pp

agony
15^{ma}
lasciare suonare

sffz

Piu mosso

Piu mosso

f calando...

legato, with pedal cresc.

cresc.

mfp

ppp

ff

A musical score page featuring two staves. The top staff, in bass clef, contains a single note with a long horizontal line extending across the page. The bottom staff, in treble clef, consists of four measures of sixteenth-note patterns. The first three measures have a common time signature, while the fourth measure begins with a breve followed by a sharp sign, indicating a change in time signature. The score concludes with a dynamic marking 'ppp'.

A musical score page featuring two staves. The top staff is for bassoon, indicated by a bassoon icon and a bass clef. It shows a sustained note with a grace note and a long horizontal slur. The bottom staff is for cello, indicated by a cello icon and a bass clef. It also shows a sustained note with a grace note and a long horizontal slur. The music is in common time. The bassoon part concludes with a dynamic marking 'ff'.

10

78

mf molto decresc.

f cresc. *lean from side to side, feel inside
the waves by perfecting your
constant movement up-down in
a circular manner, enjoy the gesture*

15^{ma}

ppp

79

molto descresc.

(15)

#

80

pp molto cresc.

(15)

81

f molto decresc. — *accel. poco a poco* — *ppp molto cresc.*

(15)

ppp — *accel. poco a poco* — *8vb ppp molto cresc.*

12⁸²

mf molto cresc.

keep repeating as much as needed
(15)

mf molto cresc. *continue...*

mf molto cresc.

(8)
keep repeating as much as needed

84

ff molto cresc.

ff molto cresc.

(15)

ff molto cresc. *continue...*

ff molto cresc.

(8)

86

(15)

(8)

87

(15)

(8)

sffffz

14⁸⁹

pizz.

sfz pp
like an echo
simile

arco, sul punto VVVV

ricochet

ppp alla niente...

calando...

ppp alla niente...

* Strike then immediately leave in a boom effect, don't leave your hands on the keys. Let it fade out while keeping pedal till the end

** The first is the principal one, then the following are like offshoots, consequence; bow moves out, last one barely touching the string; like a yell and its echo

timing: 11'

Violin

Hexagons

trio for violin, cello and piano

Beyond time, nostalgic $\text{♩} = 90$

Idea 1

Or Yissachar (b.1991)

Measure 6: Violin part starts with a glissando (gliss.) followed by six eighth-note chords. Dynamics: **sfz**, **p**. Measure 7: Violin part continues with six eighth-note chords. Dynamics: **pp**. Cello part: *ordinario dolce*, *ricochet, sul punto*. Measure 8: Violin part begins with a sixteenth-note pattern. Dynamics: **mf**, *espress.* Measure 9: Violin part continues with a sixteenth-note pattern. Dynamics: **p**.

Measure 4: Violin part starts with a sixteenth-note pattern. Dynamics: **p**. Measure 5: Violin part continues with a sixteenth-note pattern. Dynamics: **p**.

Measure 6: Violin part starts with a sixteenth-note pattern. Dynamics: **p**. Measure 7: Violin part continues with a sixteenth-note pattern. Dynamics: **p**.

Measure 7: Violin part starts with a sixteenth-note pattern. Dynamics: **p**. Measure 8: Violin part continues with a sixteenth-note pattern. Dynamics: **p**.

Measure 9: Violin part starts with a sixteenth-note pattern. Dynamics: **f**. Measure 10: Violin part continues with a sixteenth-note pattern. Dynamics: **p**. Cello part: *molto decresc.* Measure 11: Violin part continues with a sixteenth-note pattern. Dynamics: **p**. Cello part: *more and more sul tasto*.

Hexagons

Violoncello

trio for violin, cello and piano

Beyond time, nostalgic ♪ = 90

Idea 1

Or Yissachar (b.1991)

Violin

Violoncello

Hexagons

trio for violin, cello and piano

Beyond time, nostalgic $\text{♩} = 90$

Idea 1

Or Yissachar (b.1991)

Violin: gliss. $\text{♩} = 6$, pp , *ordinario dolce*, *ricochet, sul punto*. Violoncello: *(pizz.)*, *ff*, *arco*.

Violin: $\text{♩} = 28$ accel. gradually and constantly.

Violoncello: *mf* but deep and express.

Vln.: $\text{♩} = 2$, $\text{G} \# \text{F} \text{E}$. Vc.: $\text{♩} = 5$, $\text{B} \text{A} \text{G} \text{F} \text{E} \text{D}$.

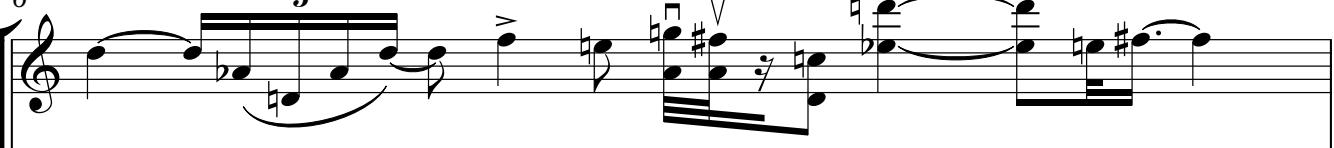
Vln.: $\text{♩} = 60$, *mf* espress.

Vc.: $\text{♩} = 3$, *dolce*.

Vln.: $\text{♩} = 5$, $\text{F} \text{E} \text{D} \text{C} \text{B} \text{A}$. Vc.: $\text{♩} = 3$.

Violin, Violoncello

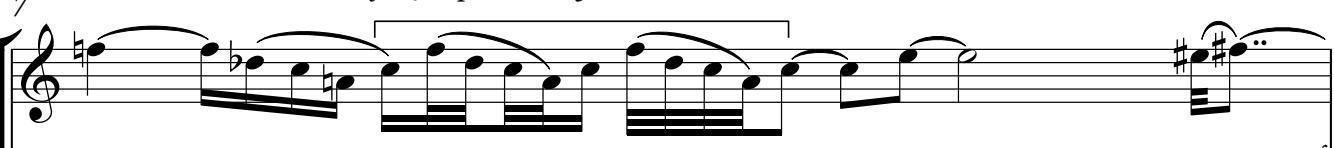
6

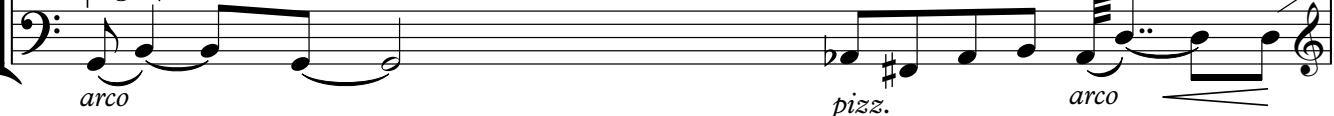
Vln. 

Vc. - 

pizz.

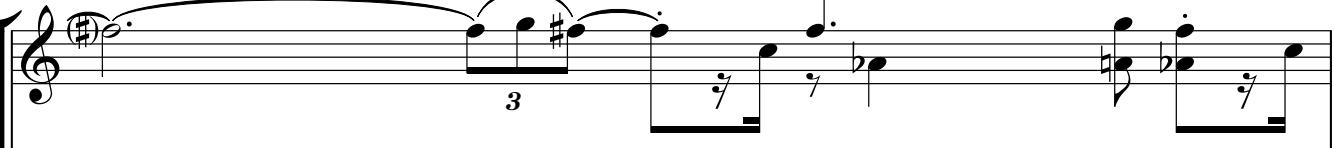
7

Vln. 

Vc. 

arco *pizz.* *arco* *gliss.*

8

Vln. 

Vc. 

9

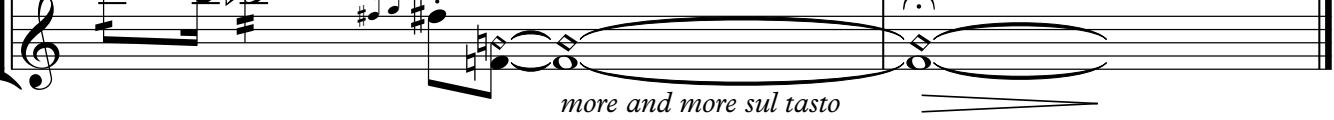
Vln. 

Vc. 

f *molto decresc.* *=f* *molto decresc.*

10

Vln. 

Vc. 

more and more sul tasto *more and more sul tasto*

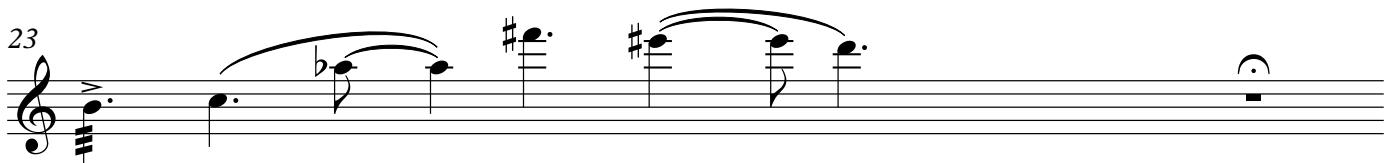
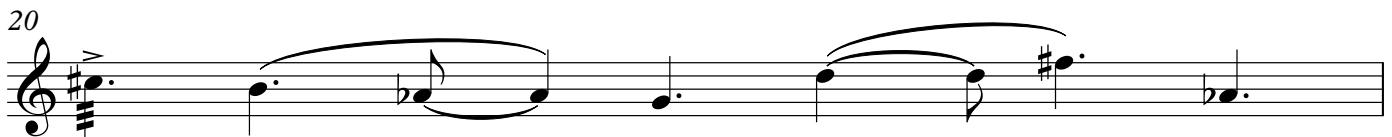
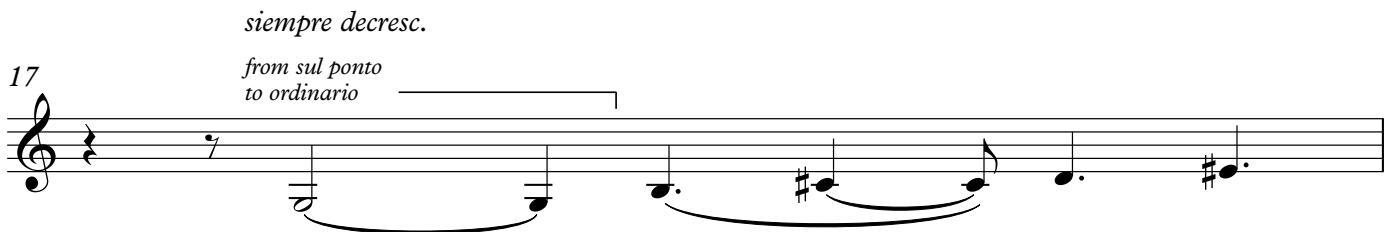
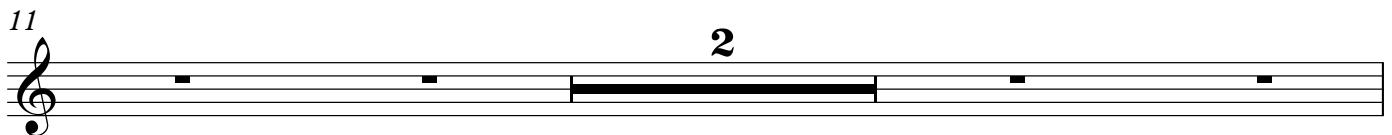
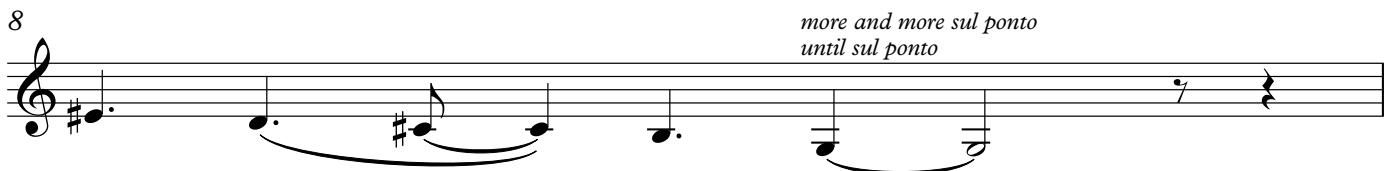
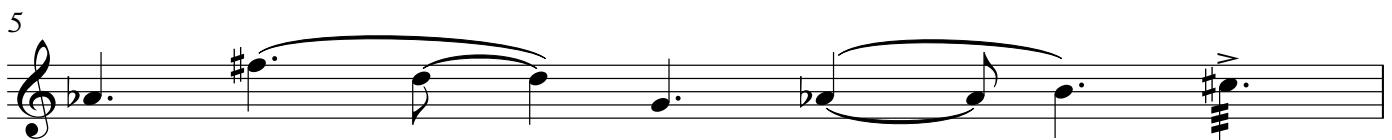
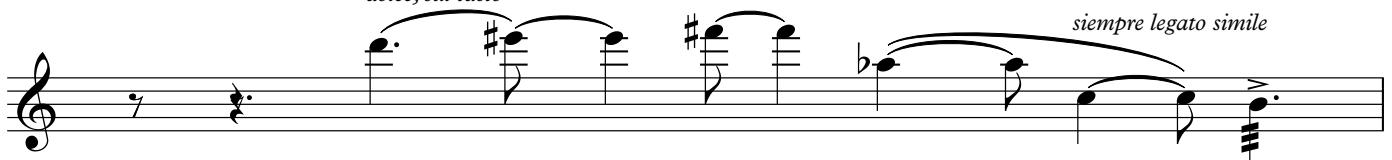
Violin

Idea 2

The palyndromic hexagons, mystical ♩ = 140

siempre cresc.

dolce, sul tasto



Violoncello

Idea 2

The palindromic hexagons, mystical ♩ = 140

Musical score for Violoncello, Idea 2, measures 1-4. The score consists of four staves of music. Measure 1 starts with a rest followed by a dynamic *pp*. Measures 2 and 3 show a pattern of sixteenth-note pairs forming hexagonal shapes, with dynamics *sforzando* (*sf*) and *sf*. Measure 4 begins with a dynamic *p*, followed by a section labeled *siempre cresc.* with a crescendo line. Measure 5 continues the hexagonal patterns. Measure 8 shows a similar pattern with a dynamic *simile*. Measure 11 is a transition section with a dynamic *more and more sul punto until sul ponto*, leading to measure 12, which is marked with a large number "2". Measure 17 continues the hexagonal patterns. Measure 20 shows a variation of the pattern. Measure 23 concludes the section with a dynamic *p* followed by *pp*.

Musical score for Violoncello, Idea 2, measures 5-11. Measures 5 and 6 show hexagonal patterns. Measure 7 continues the pattern. Measure 8 shows a variation. Measure 11 is a transition section with a dynamic *more and more sul punto until sul ponto*, leading to measure 12, which is marked with a large number "2". Measure 12 is a continuation of the transition. Measures 17 and 20 show hexagonal patterns. Measure 23 concludes the section with a dynamic *p* followed by *pp*.

Musical score for Violoncello, Idea 2, measures 17-20. Measures 17 and 18 show hexagonal patterns. Measure 19 continues the pattern. Measure 20 shows a variation of the pattern.

Musical score for Violoncello, Idea 2, measures 23-26. Measure 23 concludes the section with a dynamic *p* followed by *pp*. Measures 24 and 25 show hexagonal patterns. Measure 26 concludes the section with a dynamic *p*.

Violin
Violoncello

Idea 2

The palyndromic hexagons, mystical ♩ = 140

Violin dolce, sul tasto *siempre cresc.*

Violoncello *pp* *p* *siempre cresc.*

(3)

siempre legato simile

Vln. 5

Vc. *simile*

<> <>

Vln. 8

Vc. *more and more sul punto*
until *sul punto*

more and more sul punto
until *sul punto*

Vln. 11

Vc. *more and more sul punto*
until *sul punto*

2

2

siempre decresc.
from *sul punto* —
to *ordinario*

more and more sul punto
until *sul punto*

Violin, Violoncello

*siempre decresc.**from sul punto
to ordinario*

17

Vln. Vc.

20

Vln. Vc.

23

Vln. Vc.

p *<sf>* *<sf>* *pp*

Idea 3

Violin

Brisky, humorous and quirky $\text{♩} = 79$

especially strong bow

sul ponte
play deliberately next-to-pitch, somewhat out-of-tune

ricochet

sub p

mf

arco

pp pizz.

sub ff

f *mf* *6*

mp *6*

sub ff

pp

pizz

Violoncello

Idea 3

Brisky, humorous and quirky $\text{♩} = 79$

Measure 1: Bass clef, common time, f deciso.

Measure 2: Treble clef, 3/4 time, sfs , 6.

Measure 3: Treble clef, 3/4 time, sfs , 6.

Measure 4: Treble clef, 3/4 time, sfs , 6.

Measure 5: Bass clef, 3/4 time, sfs , 6.

Measure 6: Bass clef, 3/4 time, sfs , 6.

Measure 7: Bass clef, 3/4 time, sf .

Measure 8: Bass clef, 3/4 time, sf .

Measure 9: Bass clef, 3/4 time, sf .

Measure 10: Bass clef, 3/4 time, sf .

Measure 11: Bass clef, 3/4 time, sf .

Measure 12: Bass clef, 3/4 time, sf .

Measure 13: Bass clef, 3/4 time, $arco$, f .

Measure 14: Bass clef, 3/4 time, mp , *pizz*.

Measure 15: Bass clef, 3/4 time, $arco$.

Measure 16: Bass clef, 3/4 time, $sub ff$.

Measure 17: Bass clef, 3/4 time, mf calando... (Measure 18 continues)

Measure 18: Bass clef, 3/4 time, pp . Bass clef, 3/4 time, p *pizz*.

Violin
Violoncello

Idea 3

Brisky, humorous and quirky $\text{♩} = 79$

especially strong bow

deciso

sffz

mysterioso

riccochet

sul punto

play deliberately next-to-pitch, somewhat out-of-tune

sub p

sf

sub ff

mf

sub ff

mf

V.S.

The score is divided into six staves, each representing a different instrument or part. The first two staves are for the Violin (G clef), and the last four are for the Violoncello (C clef). The music is set in common time, with various tempo changes indicated by dots above the staff. Performance instructions such as 'deciso' and 'sul punto' are placed directly on the music. Dynamics like 'f' (fortissimo), 'sfz' (staccato forte), 'sub p' (subito piano), 'sf' (sforzando), 'sub ff' (subito fortissimo), and 'mf' (mezzo-forte) are also present. The score includes several rests and sixteenth-note patterns, with some measures featuring complex rhythmic figures. The overall style is described as 'Brisky, humorous and quirky' at a tempo of $\text{♩} = 79$.

Violin, Violoncello

11

arco

pp pizz.

f mf 6

mp 6

arco

f

mp pizz

mf calando...

sub ff 6

sub ff

pp

pizz

pizz

Violin

Idea 4

Intermezzo, leggiero $\text{♩} = 63$

The sheet music consists of 12 staves of violin notation. Staff 1 starts with a dynamic *p* and a tempo of $\text{♩} = 63$. Staff 2 begins at measure 6. Staff 3 begins at measure 11, with instructions *sfz f decresc.*, *sfz*, *sfz*, and *come prima*. Staff 4 begins at measure 15, with *simile* markings and a mix of 8/8 and 16/16 time signatures. Staff 5 begins at measure 20, featuring a melodic line with *ricochet, sul ponte col legno ordinario* and dynamics *pp* and *mp*. Staff 6 begins at measure 26, with *simile* markings. Staff 7 begins at measure 30. Staff 8 begins at measure 34. Staff 9 begins at measure 37, with instructions *cresc.*, *sfz*, *sfz*, and *sfz*, and a note for a *particularly strong bow*.

2

Violin

40

33+

$\frac{1}{8}$ *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

6 8 $\#$ 8 $\#$ 8 $\#$ 8 $\#$ 8 $\#$ 8 $\#$

42

$\frac{5}{8} + \frac{16}{16}$ *sfz* *sfz* *sfz* *pizz.* *sfz f decresc.* *sfz* *sfz* *arco*

46

come prima

simile

52 Eternal, lointaine

*decresc. poco a poco
sul D*

57

5 5 5

6

60

Piu mosso

65

Calando poco a poco

ppp

Violoncello

Idea 4

Intermezzo, leggiero $\text{♩} = 63$

6

9

11

15

20

23

27

31

p *simile*

sfz f *decresc.* *sfz* *sfz* *come prima*

simile

mf *espress.*

6 *6* *6* *6* *6*

6 *6* *16* *6* *6*

6 *8* *16* *6* *6*

humoristic,
next-to-pitch

gliss.

Violoncello

34

39 *particularly strong bow*

$\text{Bass clef} \quad \text{Key signature: } \text{F major} \quad \text{Time signature: } 5+16$

44

arco *come prima* *simile*

49

Eternal, lointaine

56

59

61 **Piu mosso**

$\text{Bass clef} \quad \text{Key signature: } \text{F major} \quad \text{Time signature: } 6/8$

68 **Calando poco a poco**

$\text{Bass clef} \quad \text{Key signature: } \text{F major} \quad \text{Time signature: } 6/8$

Violin
Violoncello

Idea 4

Intermezzo, leggiero $\text{♩} = 63$

Musical score for Violin and Cello, Idea 4, measures 1-5. The score consists of two staves. The top staff is for the Violin (G clef) and the bottom staff is for the Cello (C clef). The key signature changes between measures. Measure 1: Violin starts with a dynamic *p*. Measure 2: Violin dynamic *v*. Measure 3: Violin dynamic *simile*. Measure 4: Violin dynamic *v*. Measure 5: Violin dynamic *simile*. Cello dynamics: *p*, *simile*, *v*.

Musical score for Violin and Cello, Idea 4, measures 6-10. The score consists of two staves. The top staff is for the Violin (G clef) and the bottom staff is for the Cello (C clef). Measure 6: Violin dynamic *v*. Measure 7: Violin dynamic *v*. Measure 8: Violin dynamic *v*. Measure 9: Violin dynamic *v*. Measure 10: Violin dynamic *v*. Cello dynamics: *v*, *v*, *v*, *v*.

Musical score for Violin and Cello, Idea 4, measures 11-15. The score consists of two staves. The top staff is for the Violin (G clef) and the bottom staff is for the Cello (C clef). Measure 11: Violin dynamic *v*. Measure 12: Violin dynamic *sfp*. Measure 13: Violin dynamic *f*. Measure 14: Violin dynamic *decresc.*. Measure 15: Violin dynamic *v*. Cello dynamics: *sfp*, *f*, *decresc.*, *v*.

Musical score for Violin and Cello, Idea 4, measures 16-20. The score consists of two staves. The top staff is for the Violin (G clef) and the bottom staff is for the Cello (C clef). Measure 16: Violin dynamic *sfp*. Measure 17: Violin dynamic *sfp*. Measure 18: Violin dynamic *sfp*. Measure 19: Violin dynamic *v*. Measure 20: Violin dynamic *come prima*. Cello dynamics: *sfp*, *sfp*, *sfp*, *v*.

15

simile

simile

mf espress.

20

6

6

6

6

ricochet, sul punto
col legno ordinario

23

come prima

simile

6

6

6

6

6

6

pp

mp

come prima

come prima

27

simile

3 + 16

3 + 16

Violin, Violoncello

3

32

*humoristic,
next-to-pitch*

gliss.

36

particularly strong bow

cresc.

sfz *sfz* *sfz*

cresc. *particularly strong bow*

40

sfz *sfz*

sfz *sfz*

sfz *sfz* *sfz*

42

pizz.

arco

pizz.

arco

sfz *sfz* *sfz*

sfz f decresc. *sfz* *sfz*

sfz f decresc. *sfz* *sfz*

Violin, Violoncello

46 *come prima*

simile

come prima *simile*

mf

52 **Eternal, lointaine**

decresc. poco a poco
sul D

sub. p decresc. poco a poco
sul D

57

6
4

5
5
5,
5
5

6
4

60

Piu mosso

3
3
3
3

6
8

3
3
3
3

6
8

65

Calando poco a poco

ppp

ppp

Violin

Idea 5

Warm, in the deeps, quasi fugato ♩ = 28 (♩ = 56)

start breaking before the beat

Musical score for Violin, Idea 5, page 1. The score consists of four staves of music. The first staff begins with a dynamic of **2**. The second staff starts with a dynamic of **4**. The third staff starts with a dynamic of **6**. The fourth staff starts with a dynamic of **8**. The music is written in common time. The notation includes various note heads, stems, and bar lines. There are several slurs and grace notes. The text "dolce ma molto espress." is placed below the second staff.

Musical score for Violin, Idea 5, page 2. This page contains two staves of music. The first staff begins with a dynamic of **4**. The second staff begins with a dynamic of **6**. The notation includes various note heads, stems, and bar lines. There are slurs and grace notes throughout the page.

Musical score for Violin, Idea 5, page 3. This page contains two staves of music. The first staff begins with a dynamic of **6**. The second staff begins with a dynamic of **8**. The notation includes various note heads, stems, and bar lines. There are slurs and grace notes. The text "gliss." is placed above the first staff, and "espress." is placed below the second staff.

Musical score for Violin, Idea 5, page 4. This page contains two staves of music. The first staff begins with a dynamic of **8**. The second staff begins with a dynamic of **2**. The notation includes various note heads, stems, and bar lines. There are slurs and grace notes. The text "pizz." is placed above the first staff, and "arco" is placed below the second staff.

Violoncello

Idea 5

Warm, in the deeps, quasi fugato $\text{♩} = 28$ ($\text{♪} = 56$)

1

mf very warm

3

3

4

4

6

> *espress.* **f**

6

7

7

8

*more and more sul ponte
until sul ponte*

pizz.

2

mf

pp

8

Violin
Violoncello

Idea 5

Warm, in the deeps, quasi fugato ♩ = 28 (♩ = 56)

Musical score for Violin and Violoncello. The score consists of two staves. The top staff is for the Violin (G clef) and the bottom staff is for the Violoncello (C clef). The key signature is one sharp. The tempo is ♩ = 28 (♩ = 56). The dynamic is *mf very warm*. The music begins with a rest followed by a melodic line in the Violin. The Violoncello provides harmonic support with sustained notes.

start breaking before the beat

Musical score for Violin and Violoncello, continuing from page 1. The Violin part features a melodic line with grace notes and slurs, labeled *dolce ma molto espress.* The Violoncello part provides harmonic support with sustained notes. Measure 3 concludes with a fermata over the Violoncello part.

Musical score for Violin and Violoncello, continuing from page 2. The Violin part continues its melodic line with grace notes and slurs. The Violoncello part provides harmonic support with sustained notes. The score ends with a final fermata over the Violoncello part.

Violin, Violoncello

5

Violin, Violoncello

6

gliss.

f

espress.

f

7

espress.

f

8

p

pizz.

arco

*more and more sul ponte
until sul ponte*

2

pizz.

mf pp

Violin

Idea 5

Warm, in the deeps, quasi fugato ♩ = 56

Performance version

3

dolce ma molto espress.

start breaking before the beat

8

10

15

19

pizz.

8

Violoncello

Idea 5

Warm, in the deeps, quasi fugato ♩ = 56

Performance version

3

mf very warm

*more and more sul ponte
until sul ponte*

Violin
Violoncello

Idea 5

Warm, in the deeps, quasi fugato $\text{♩} = 56$

Performance version

3

Violin

Violoncello

mf very warm

dolce ma molto espress.

3

7

start breaking before the beat

Vln.

Vc.

9

2

Violin, Violoncello

11

Vln. Vc.

espress. ***ff***

15

Vln. Vc.

espress. ***f*** **3**

19

Vln. Vc.

pizz. ***arco***

*more and more sul ponto
until sul ponto*

21

Vln. Vc.

6

6

pizz. ***mf*** ***pp***

Violin

Idea 6

Fluctuating moods, ♩ = 85

5 ♩ = 110

6 *f attack, dark sound*

11 *acc. a tempo, ♩ = 132*

17 2 *spiccato*

25 *non legato* *paticularly strong bow*

30 2 *ordinario* 2

37 *ff* *pp spiccato*

40 *ff* *pp* *ff*

2

Un poco meno mosso

Violin

44

48

Piu mosso

53

Meno mosso

56

60

Wholistic, beyond time, nostalgic ♩ = 140

64

♩ = 60

Piu mosso

cresc.

80

83

Violin

3

Musical score for Violin, page 3, featuring three staves of music.

Measure 85: Treble clef. Key signature: one sharp. Dynamics: ***ff*** *molto cresc.* Time signature: common time. The measure consists of eighth-note pairs followed by sixteenth-note pairs.

Measure 87: Treble clef. Key signature: one sharp. Dynamics: ***rall.*** Time signature: common time. The measure consists of eighth-note pairs followed by sixteenth-note pairs. The tempo is indicated as ***= 60***. The dynamic ***sfz*** (soft) is marked above the first note of the next measure, and ***mf decresc.*** (moderately soft, decrescendo) is marked below the last note of the measure.

Measure 91: Treble clef. Key signature: two sharps. Dynamics: ***ricochet*** (indicated by vertical lines through the notes) and ***ppp alla niente...*** (extremely soft, fading away). The measure ends with a fermata over the last note.

Violoncello

Idea 6

Fluctuating moods, $\text{♩} = 85$

f assertive

*f humorous,
next-to-pitch*

gliss.

5 $\text{♩} = 110$

*f attack,
dark sound*

6

quasi cadenza

9

espress.

free improvisation based
on the following notes
decorations and neighboring notes
are possible

accel. a tempo, $\text{♩} = 132$

12

sfz

17

f

gliss.

2

Violoncello

20 ff

26

31 ff p

36 2 Un poco meno mosso ff

43 2 non legato pizz. arco p Piu mosso

50 f

56 Meno mosso

60 calando...

64 Wholistic, beyond time, nostalgic ♩ = 140 4

71 ♩ = 60 Piu mosso cresc.

<sfz> >ppp pp <=

Violoncello

3

77

ppp molto cresc.

Musical score for Violoncello, page 3, featuring three staves of music. Measure 77: Bass clef, common time, key signature of one flat. Measures 86-92: Bass clef, common time, key signature of one flat. Measure 86: Tempo = 60, dynamic *pizz.*. Measure 92: Dynamic *rall.*, instruction *arco, sul punto*, tempo $\square \vee \vee \vee \vee$, dynamic *pp* like an echo. Measure 92 concludes with a fermata over the final measure.

77

ppp molto cresc.

f molto decresc.
accel. poco a poco

ff molto cresc.

86 , $\text{♩} = 60$

pizz.

rall. \swarrow

arco, sul punto

pp like an echo

simile

92 $\square \vee \vee \vee \vee$

sfz $\star\star$

calando...

sfz

simile

ppp alla niente...

Violin
Violoncello

Idea 6

Fluctuating moods, $\text{♩} = 85$

5 $\text{♩} = 110$

7

**free improvisation based
on the following notes
decorations and neighboring notes
are possible**

11 accel. a tempo, $\text{♩} = 132$

Violin, Violoncello

18

25 *non legato* *paticularly strong bow*

29

34 *ordinario*

39

Violin, Violoncello

3

Un poco meno mosso

44

p

non legato

arco *p*

48

Piu mosso

53

f

gliss.

f

gliss.

Meno mosso

56

f

f

60

f

f

calando...

calando...

63

f

f

calando...

4

Violin, Violoncello

Wholistic, beyond time, nostalgic

♩ = 140

♩ = 60

4

4

c

p

c

p

<sfz

pp

72

c

p

pp

74 Piu mosso

cresc.

cresc.

molto decresc.

80

pp molto cresc.

f molto decresc.

accel. poco a poco

ppp molto cresc.

83

mf molto cresc.

o

Violin, Violoncello

5

85

ff molto cresc.

ff molto cresc.

87

rall.

pizz.

sfz

pp *like an echo* *simile*

rall.

sfz

91

arco, sul punto

V *V* *V* *V*

calando...

93

ricochet

ppp alla niente...

simile

ppp alla niente...