

Yitzhak Yedid
2009

Dedicated to Atar Trio

Sensations

Piano Trio

Score

Dedicated to Atar Trio

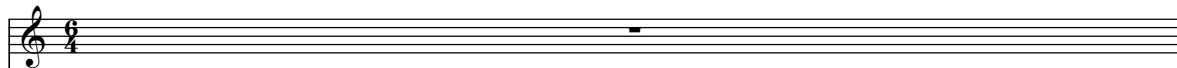
Sensations

Yitzhak Yedid

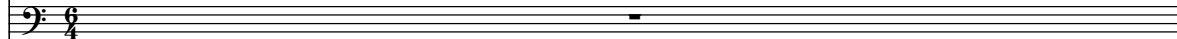
2009

♩ = 70 - 80

Violin



Cello



Piano

brillante
R. H.
L. H. *mp*

The piano introduction consists of two staves. The right hand (R.H.) plays a series of eighth-note chords in a 6/4 time signature, starting with a flat key signature. The left hand (L.H.) plays a steady eighth-note accompaniment. The dynamic is marked *mp* (mezzo-piano).

2

The second section of the piano part, marked with a '2' above the staff. It continues the eighth-note accompaniment from the introduction, with the right hand playing chords and the left hand playing a steady eighth-note line.

3

The third section of the piano part, marked with a '3' above the staff. It features a more complex rhythmic pattern with accents (>) and dynamic markings: *sffz mp*, *sffz mp*, *sffz mp*, and *sim. >* (sforzando). The right hand plays chords with accents, while the left hand continues the eighth-note accompaniment.

4

The fourth section of the piano part, marked with a '4' above the staff. It continues the eighth-note accompaniment with chords in the right hand, maintaining the same rhythmic and dynamic characteristics as the previous sections.

5 *accelerando*

Pno

sfz
mf
cresc.

6 (*accel.*)

Pno

(*cresc.*)

7 (*accel.*)

Pno

(*cresc.*) *fff*

8 (*accel.*) *a tempo*

Pno

fff *mp*

9 *accelerando*

Pno

cresc.

10 *(accel.)*

Pno

(cresc.) *sf*

11 *(accel.)* *a tempo*

Pno

(cresc.) *sfff*

12 *a tempo*

Vln. *f* (3+3+2+2)

Vcl. *mf* *f* *mf* *f sim.*

Pno *f*

mf *f* *mf* *f sim.* *f*

13

Vln.

Vcl.

Pno *f*

f

14

Vln.

Vcl.

Pno.

sf

sffz

15

Vln.

Vcl.

Pno.

sffz

change trill.

sffz

16

Vln.

Vcl.

Pno.

change trill.

* *Improvitando*
sul pont. vibrato

cresc. -----

change trill.

change trill.

* Slide your finger around D, D[#], D^b.

Imitate the sound of an old woman weeping.

Improvise between the written notes and use glissandos, dynamic changes, sul pont., and tremolo to create the sound.

17 *change trill.*

Vln. *change trill.*

Vcl. *(cresc.)*

Pno *d.* *f* *♩ = 100 (only Piano)*

18 *change trill.*

Vln. *change trill.*

Vcl. *(cresc.)*

Pno

19 *change trill.* *change trill.* *change trill.*

Vln. *change trill.*

Vcl. *(cresc.)* *end sul pont.* *end improvisando*

Pno *fz*

20

Vln. *change trill.* *sfz* *fff*

Vcl. *ord.* *sfz* *fff*

Pno *change trill.* *sfz* *fff*

8vb *sfz* *fff*

22 $\text{♩} = 120$

Vln. *f* *mp* *p* *f*

Vcl. *f* *mp* *p* *f*

Pno *f* *mp* *p* *f*

24

Vln.

Vcl.

Pno

25

Vln. *sfz*

Vcl. *ff* *Improv. sim. to mm. 16*

Pno *sfz*

26

Vln. *sfz* *fff* *end sul pont. end improvando*

Vcl. *cres.* *fff*

Pno *sfz* *fff*

(8vb) *sfz* *fff*

27 *Lento* ♩ = 40

Vln. *pp*

Vcl. *pp*

Pno *mp* *ppp* *pppp*

ped. *sim.*

(8vb)

29

Vln. *ppp*

Vcl.

Pno *mpp* *mp* *pppp* *pppp*

ped.

31

Vln. *mpp* *mp*

Vcl. *mpp* 5 9 10

Pno *ppp*

33

Vln. *p* *pp*

Vcl. *pp*

Pno *mp*

35

Vln.

Vcl.

Pno

mp

pppp

pppp

pppp

38

Vln.

Vcl.

Pno

ppp

ppp

pp repeat

mp ped. Sustaining pedal is pressed for the whole image

Use only natural overtones, mostly on strings G & D

Use only natural overtones, mostly on strings D & A

improvisation

≈ 90"

≈ 90"

40

Vln.

Vcl.

Pno

pppp

pppp

pppp

Fade out tapping F string

≈ 15"

≈ 15"

- * Free improvised image for the Trio. Create mystery, a calm picture, moving very slowly. Keep a feeling of sorrow, improvise only natural over-tones, sometimes sul pont.
- ** While sustaining pedal is pressed for the whole image (up until middle of bar 40), tap with your L.H 3rd finger on the F strings inside the piano- close to the dampers.
- *** Improvise with sound produced from playing on the strings inside the piano, around the dampers. Pluck instinctively strings inside the piano with your R.H . finger nail. Create an atmosphere of mysterious calm. Give a breeze and distance between phrases of plucking- don't be too busy.
- **** sound effect created by softly moving the bow slowly on the strings up and down. Approximately from the middle of the fingerboard to the bridge. Diminuendo at the end- let the sound almost disappear at the end.

41 $\text{♩} = 120$

Vln. *f* *p* *f* *p*

Vcl. *f* *p* *f* *p*

Pno *f* *p* *f* *p*

(8^{vb})

Detailed description: This system contains measures 41 and 42. The tempo is marked as quarter note = 120. The key signature has one flat. The time signature is 12/8. The Violin part has a melodic line with accents and dynamic markings of *f* and *p*. The Violoncello part has a similar melodic line with accents and dynamic markings of *f* and *p*. The Piano part consists of a rhythmic accompaniment of eighth notes with accents and dynamic markings of *f* and *p*. A dashed line with an 8^{vb} marking is below the piano part.

43

Vln. *f* *p* *f* *p*

Vcl. *f* *p* *f* *p*

Pno *f* *p* *f* *p*

(8^{vb})

Detailed description: This system contains measures 43 and 44. The key signature has one flat. The time signature is 12/8. The Violin part has a melodic line with accents and dynamic markings of *f* and *p*. The Violoncello part has a similar melodic line with accents and dynamic markings of *f* and *p*. The Piano part consists of a rhythmic accompaniment of eighth notes with accents and dynamic markings of *f* and *p*. A dashed line with an 8^{vb} marking is below the piano part.

45

Vln. *ff p* *ff p* *ff p* *f* *ff mp*

Vcl. *ff p* *ff p* *ff p* *f* *ff mp*

Pno *ff p* *ff p* *ff p* *f* *ff mp*

(8^{vb})

Detailed description: This system contains measures 45 and 46. The key signature has one flat. The time signature is 12/8. The Violin part has a melodic line with accents and dynamic markings of *ff p*, *f*, and *ff mp*. The Violoncello part has a similar melodic line with accents and dynamic markings of *ff p*, *f*, and *ff mp*. The Piano part consists of a rhythmic accompaniment of eighth notes with accents and dynamic markings of *ff p*, *f*, and *ff mp*. A dashed line with an 8^{vb} marking is below the piano part.

47

Vln. *f mp mp f ff p ff p*

Vcl. *f mp mp f ff p ff p*

Pno *f mp mp f ff p ff p*

(8^{vb})

49

Vln. *ff f p*

Vcl. *ff f p*

Pno *ff f p*

51

Vln. *ff pp ff pp sim. fff*

Vcl. *ff pp ff pp sim. fff*

Pno *ff pp ff pp fff*

fff

54 $\text{♩} = 55$

Vln. *vib. poco a poco sul pont* *pp* *mp* *vib. + gliss*

Vcl. *poco a poco sul pont* *vib.* *vib. + gliss* *pp* *mp*

Pno *ped.* *fff* *fff*

sustaining pedal is pressed (for the whole image, until bar 70)

58 *sul pont*

Vln. *sul pont* *5*

Vcl. *sul pont* *5*

Pno *fff* *fff* *fff*

61 *sul pont*

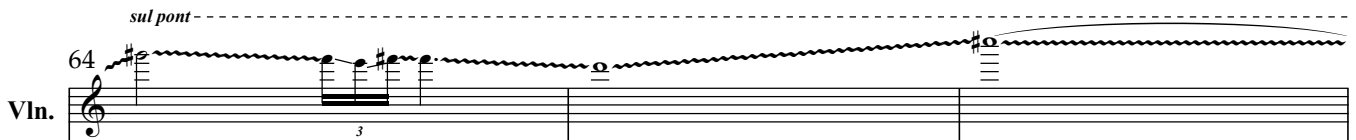
Vln. *sul pont* *3* *6* *3* *5*

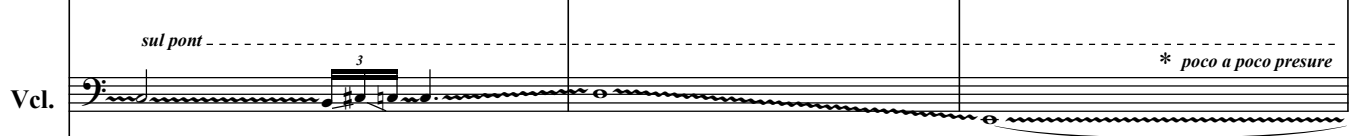
Vcl. *sul pont* *3* *6* *3* *5*

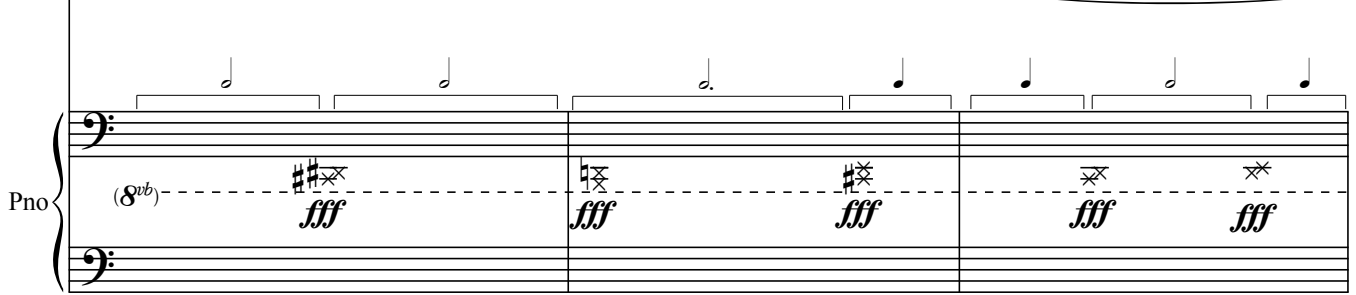
Pno *fff* *fff* *fff* *fff*

* While sustaining pedal is pressed until bar 70, pluck the written (xx) notes with your 1ST & 2ND R.H. fingers. Pluck the strings below the dampers, close to the middle of the strings and where your hand can reach.

64 *sul pont* -----

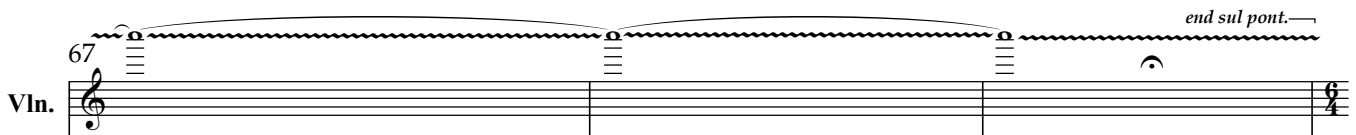
Vln. 


Vcl. 

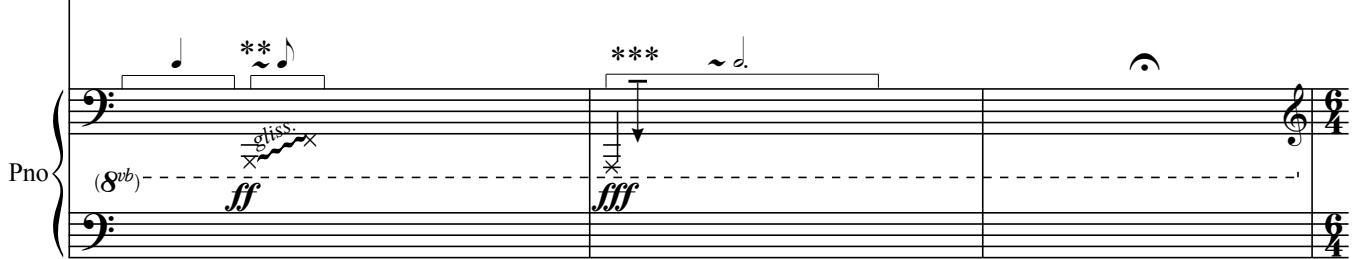
Pno 

* *poco a poco presure*

67 *end sul pont.* -----

Vln. 


Vcl. 

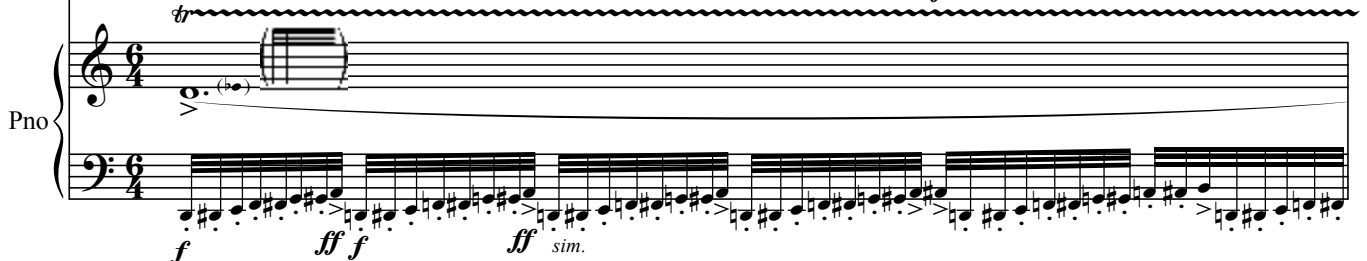
Pno 

end sul pont.

70 **Come prima**

Vln. 

Vcl. 

Pno 

f *ff* *f* *ff* *sim.*

* Move the bow very slowly while pressuring it down almost on the bridge, to bring sound of irregularly screeches.

** Use your L.H. thumb, at the side of your nail, and gliss. the strings inside the piano between B to F.

*** Use your 2nd R.H. finger nail, pressure your finger on the A string and move it slowly from around the last quarter of the string towards the damper, to bring sound of disturbed noises.

71

Vln.

Vcl.

Pno

72

Vln.

Vcl.

Pno

sffz

73

Vln.

Vcl.

Pno

fff

8vb

fff

74

Vln. *pp*

Vcl. *pp*

Pno *f* *pp*

sul pont.

75

Vln. *ff* *f*

Vcl. *ff* *f*

Pno *ff* *f* *8^{va}*

76

Vln. *fff* *8^{va}*

Vcl. *fff*

Pno *8^{va}* *fff*

77 *accell.*

Vln. *mf* *cresc.*

Vcl. *mf* *cresc.*

Pno
R. H. >
L. H. *ff* *cresc.*

78

79 *accell. Come prima*

Vln. *pp* *cresc.*

Vcl. *pp* *cresc.* *

Pno
pp *cresc.*
fff *8^{vb}*

* Don't play B

80

Vln. *ff* *mf* *accel.*

Vcl. *ff* *mf*

Pno *ff* *f* *mf cresc.*

81

Vln.

Vcl.

Pno

82

Vln. *ff* *Come prima*

Vcl. *ff*

Pno *ff*

83

Vln. *f*

Vcl. *f*

Pno

8^{vb}

84

Vln.

Vcl.

Pno

(8^{vb})

85

Vln.

Vcl.

Pno

8^{vb}

86

Vln.

Vcl.

Pno

87

Vln.

Vcl.

Pno

gliss.

gliss.

8va

88

Vln.

Vcl.

Pno

fff

fff

fff

8va