Yitzhak Yedid
Delusions of War (2014)
תעתועי מלחמה

for 22 string players

Acknowledgment

Delusions of War was commissioned by Divertimenti String Ensemble of Queensland Conservatorium Griffith University conducted by Graeme Jennings.

The work has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

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Delusions of War

Current tragic events of the continuing unresolved conflict between Israel and the Palestinians and of the ongoing brutal battles in Syria have influenced my composition *Delusions of War*. *Delusions of War* is a commentary on political/religious problems that continue to find no resolution. The music aims to make the listeners "feel" the human suffering that the war causes, and, without assuming to have answers, to encourage them to pause for a moment and to envisage better ways than force to resolve crises. The music captures emotions of anger and fear, and feelings of sorrow, tragedy and righteousness.

I believe that a false conception of life leads to bloody conflicts. A common tendency is to think of one side as the victim and the other as the aggressor, and under this perception, each side justifies its position and the use of violence. This justification lies in delusions and a false conception that war ends the conflict and solves the problems. Each side tries to "break" the other side by using greater force, but as recent events can testify, wars and victories do not resolve the problems, they deepen the animosity, intensify the hostility and hatred and increase the tragedy.

Delusions of War, orchestrated for 22 string instruments, consists of seventeen major sections (musical images) in Part One and ten major sections in Part Two. These sections synthese and superimpose various approaches and compositional techniques that contrast with each other and often convey extreme chances. Approaches and compositional techniques include a perpetuum mobile toccata, heterophonic textures, canonic textures, as well as the use of *Maqamat* to semblance classical Arabic melodic lines, imitation of the human voice and improvisation out of ordered pitch collections.

Yitzhak Yedid

August 2014

INSTRUMENTATION:

Violin 1 (6), Violin 2 (6), Viola (4), Violoncello (4), Double bass (2)

PERFORMANCE NOTES:

play ***non vib.*** throughout the work unless otherwise noted

molto vib. - vary the pitch greater than a semitone.

flautando - create a flute-like sound by moving the bow lightly on the string near or at the fingerboard

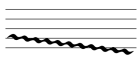
pressure - move the bow slowly and press it down near the bridge to create a sound effect of a 'creaking door'

irregular pressure - the same sound effect as ***pressure*** but played irregularly and inconsistently

tremolo

fastest tremolo possible

approximate pitch level

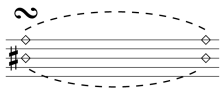


glissando together with ***molto vib.*** from one note to the next

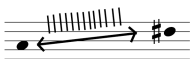
rapid and up-and-down improvised sound effect.

a quarter tone lower

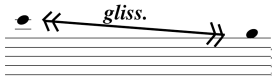
three quarter tone lower



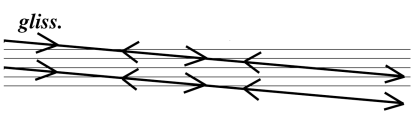
rapid improvisation of semi-tone and tone intervals between the designated notes



glissando and uncounted rapid tremolo that goes from the first note to the second and back to the first note (up-down).



glissando that goes twice from the first note/pitch to the next and back to the first note/pitch (down-up-down-up)



glissando that change directions:
down (to the opposite arrow)-up (to where it started)-down (to the second opposite arrow)-up (to where it started)-down (to the end)

the highest note possible

Delusions of War

for 22 string players

(2014)

תעתועי מלחמה

ל-22 נגני כלי קשת

יצחק ידיד
Yitzhak Yedid

I

♪=70

Violin I

Violin II

Viola

Violoncello

Double Bass

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7

staccatissimo

accel.

Vln I

Vln II

Vla

Vcl.

Db.

sfz mp

mp

f

arco

Glissando

ppp

10

mf cresc.

Vln I

Vln II

Vla

Vcl.

Db.

12

♪=70

ff

Vln I

Vln II

Vla

Vcl.

Db.

pp

14 **A**

Vln I

Vln II

Vla

Vcl.

Db.

Glissando *molto vib.* *flautando non vib.* *gliss. molto vib.* *sim.* *non vib.* *molto vib.*

19

Vln I

Vln II

Vla

Vcl.

Db.

gliss. molto vib.

sim.

B

~ 4" ~ 10" ~ 10"

23

Vln I

Vln II

Vla

Vcl.

Db.

* ord. impro.

impro.

* irregular pressure

pizz, walking bass

sim.

* vlns: improvisation, create rhythmic phrases using the prescribed pitches in the order in which they are written. play as fast as possible.
violas: fastest tremolo possible.
violoncelli: play with irregular bow pressure.
bassi: improvise in free jazz style (walking bass) - as fast as possible.

~ 10" ~ 1" ♩=140 **C** ♩=150

Vln I

Vln II

Vla

Vcl.

Db.

impro. arco

pp fff ffff f ff

27

Vln I

Vln II

Vla

Vcl.

Db.

flautando

p

ff

32

Vln I

Vln II

Vla

Vcl.

Db.

ord. solo

ord.

flautando

poco

f

ff

p

IMI 8084

D ♪=70

36

Vln I

Vln II

Vla

Vcl.

Db.

ord. tr poco a poco irregular pressure full pressure

sffz mp pp mf fff

sul pont. ord. irregular pressure

walking bass, as fast as possible

8va

* Vary the pitch between G sharp and B natural

E ♪=80

40

Vln I 1 2 3 4 5 6

Vln II 1 2 3 4 5 6

Vla 1 2 3 4

Vcl. 1 2 3 4

Db. 1 2

ord. *mp* *sempre stacc.*

42

1
2
3
Vln I
4
5
6

1
2
3
Vln II
4
5
6

1
2
Vla
3
4

1
2
Vcl.
3
4

1
Db.
2

45

Vln I

Vln II

Vla

Vcl.

Db.

mf *pp* *sempre stacc.*

48

Vln I

Vln II

Vla

Vcl.

Db.

51

Vln I

Vln II

Vla

Vcl.

Db.

pp f mf pressure

54

Vln I

Vln II

Vla

Vcl.

Db.

pressure

pp

ff

mf

56

Vln I

Vln II

Vla

Vcl.

Db.

vib. (tremolo)

solo

IMI 8084

59

F ♪=45-50

Vln I

Vln II

Vla

Vcl.

Db.

pressure

ff

impro.

sffz

f – ff

* *immitate the sound of weeping old woman.*
slide your finger around the notes and improvise.
Use gliss, dinamic changes, sul pont. and tremolo.

G ♪=40

62

Vln I

Vln II

Vla

Vcl.

Db.

con sord. ord. pp

pizz, walking bass

arco

sim.

f ff

66

Vln I

Vln II

Vla

Vcl.

Db.

Glissando

Gliss.

pp

p

con sord.

senza sord.

sul pont. (trem.)

arco

71

Vln I

Vln II

Vla

Vcl.

Db.

IMI 8084

77

H ♩.=80

Vln I

Vln II

Vla

Vcl.

Db.

8va

p ppp

pp

arco

ffff

83

Vln I

Vln II

Vla

Vcl.

Db.

IMI 8084

86

Vln I

Vln II

Vla

Vcl.

Db.

89

Vln I

Vln II

Vla

Vcl.

Db.

94

Vln I

Vln II

Vla

Vcl.

Db.

97

I

Vln I

Vln II

Vla

Vcl.

Db.

8va

fff

pp

sul pont.

Glissando

ord.

p

101

I solo

tutti

Vln I

Vln II

Vla

Vcl.

Db.

104

Vln I

Vln II

Vla

Vcl.

Db.

sempre stacc.

sul pont. (tremolo)

sim.

mp

f

107

Vln I

Vln II

Vla

Vcl.

Db.

110

Vln I

Vln II

Vla

Vcl.

Db.

pressure

IMI 8084

J

112

Vln I

Vln II

Vla

Vcl.

Db.

116 ♩=70

Vln I

Vln II

Vla

Vcl.

Db.

pressure

impro.

ff

IMI 8084

119

accel.

Vln I

Vln II

Vla

Vcl.

Db.

sim.

123 ♩=160 ♩=70 *accel.*

Vln I 1 2 3 4 5 6

Vln II 1 2 3 4 5 6

Vla 1 2 3 4

Vcl. 1 2 3 4

Db. 1 2

pressure *impro.* *ff*

128

♩=160 ♩=70 ♩=50

Vln I

Vln II

Vla

Vcl.

Db.

pressure

pp

Glissando

132

K

Vln I

Vln II

Vla

Vcl.

Db.

136

Vln I

Vln II

Vla

Vcl.

Db.

fff pp ppp mp sim. sul pont. ord. Glissando (senza sord.) con sord.

139

L ♩=60

Vln I

Vln II

Vla

Vcl.

Db.

IMI 8084

142

Vln I

Vln II

Vla

Vcl.

Db.

arco

f *sffz* *fff* *ff*

M ♩=50

144

Vln I

1 2 3 4 5 6

slow gliss. E-F-D / sul pont. / ord. E-F-D
slow gliss. E-F-D / sul pont. / ord. E-F-D
slow gliss. B-C-A / sul pont. / ord. B-C-A
slow gliss. B-C-A / sul pont. / ord. B-C-A
slow gliss. F-D-F / sul pont. / ord. F-D-F
slow gliss. C-A-C / sul pont. / ord. C-A-C

Vln II

1 2 3 4 5 6

Glissando / sul pont.

Vla

1 2 3 4

sul pont. / ord. slow gliss. E-F-D
sul pont. / ord. slow gliss. D-F-D
sul pont. / ord. slow gliss. B-C-A
sul pont. / ord. slow gliss. A-C-A

Vcl.

1 2 3 4

slow gliss. E-F-D / sul pont. / ord.
slow gliss. F-D-F / sul pont. / ord.
slow gliss. B-C-A / sul pont. / ord.
slow gliss. C-A-C / sul pont. / ord.

Db.

1 2

Glissando / sul pont. / ord.

149

N ♩=60

Vln I

Vln II

Vla

Vcl.

Db.

sffz fff

ord.

f

sim.

fff

152

Vln I

Vln II

Vla

Vcl.

Db.

O ♩=50

154

Vln I

Vln II

Vla

Vcl.

Db.

slow gliss. E-F-D

slow gliss. B-C-A

slow gliss. F-D-F

slow gliss. C-A-C

Glissando

sul pont.

157

Vln I

Vln II

Vla

Vcl.

Db.

IMI 8084

P

161

♩=60

Vln I

Vln II

Vla

Vcl.

Db.

f *sim.*

163

1
2
3
Vln I
4
5
6

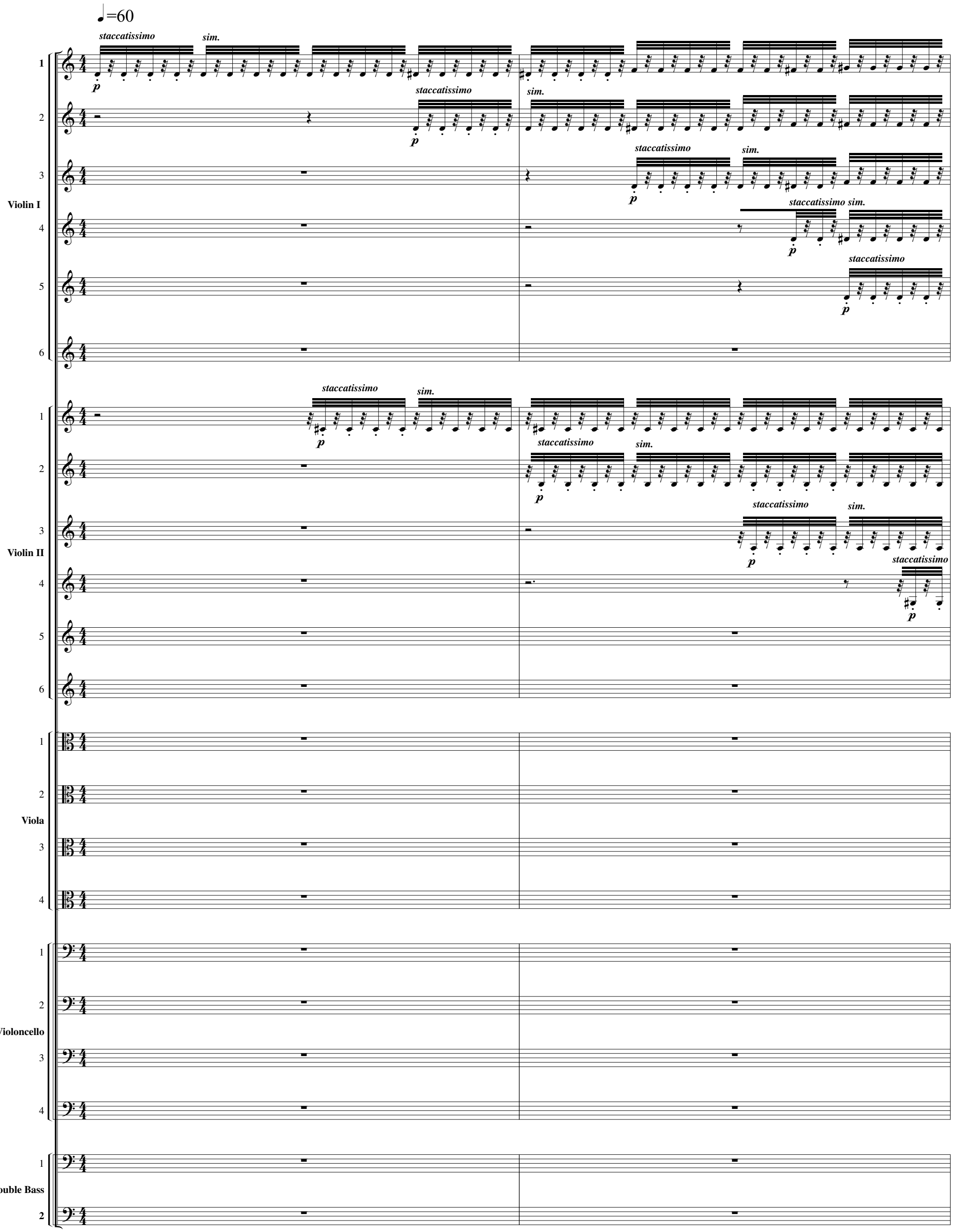
1
2
3
Vln II
4
5
6

1
2
Vla
3
4

1
2
Vcl.
3
4

1
Db.
2

II


♩=60
staccatissimo
sim.
Violin I
Violin II
Viola
Violoncello
Double Bass

3

Vln I

staccatissimo *p* sim.

Vln II

staccatissimo *p* sim.

staccatissimo *p* sim.

Vla

Vcl.

Db.

mp *mf*

5

Vln I

Vln II

Vla

Vcl.

Db.

7

Vln I

Vln II

Vla

Vcl.

Db.

sul pont. (tremolo)

8va

ff

pp

9

A

Vln I

Vln II

Vla

Vcl.

Db.

(8va)

ord.

ppp

sffz mp

tr

gliss. molto vib.

p

ff

mp

mf

12

Vln I

Vln II

Vla

Vcl.

Db.

solo
vib.
ord.
poco
Gliss.
mf
f
vib.
poco vib.
mp
sim.

16

B

Glissando

Vln I

Vln II

Vla

non vib.

Vcl.

Db.

mf mp

pp

20

Vln I

pp

pp

pp

non vib.

p

non vib.

p

Vln II

pp

flautando

pp

flautando

pp

non vib.

p

non vib.

p

non vib.

p

mp

mp

Vla

Glissando

Glissando

Glissando

Glissando

Glissando

Glissando

Glissando

Vcl.

p

Glissando

Db.

flautando

Glissando

24

Vln I

Vln II

Vla

Vcl.

Db.

2

27

Vln I

Vln II

Vla

Vcl.

Db.

31

C

Vln I

Vln II

Vla

Vcl.

Db.

solo vib.

gliss. molto vib.

Glissando

ord.

34

Vln I

Vln II

Vla

Vcl.

Db.

Glissando

poco a poco sul pont.

ord. pressure

solo vib.

mf f ff ppp sfffz mp

38

Vln I

Vln II

Vla

Vcl.

Db.

42

D

Vln I

Vln II

Vla

Vcl.

Db.

ff

pp

p

sul pont.

8va

47

Vln I

Vln II

sul pont.

Vla

Vcl.

Db.

50 **E**

Vln I

Vln II

Vla

Vcl.

Db.

* Improvisando: fast improvisation of semi-tones and tones intervals between the designated notes.

53

Vln I

Vln II

Vla

Vcl.

Db.

sffz mp fff ff p flautando

56

Vln I

Vln II

Vla

Vcl.

Db.

59

F

Vln I

Vln II

Vla

Vcl.

Db.

f

sffz mp

flautando

Glissando

pp

ppp

62

Vln I

poco a poco tremolo

Vln II

Vla

Vcl.

Db.

Glissando

irregular pressure

sim.

65

Vln I

Vln II

Vla

Vcl.

Db.

tr sffz mp fff flautando pp Glissando mp

(8va) sul pont. impro. mf–f

irregular presure f – ff sim.

p

* impro. sffz f – ff

* immitate the sound of weeping old woman - slide your finger around the notes and improvise. Use gliss, dinamic changes, sul pont. and tremolo.

69

G

~ 14"

Vln I

Vln II

Vla

Vcl.

Db.

fff ff

gliss.

sim.

sul pont. impro.

mf–f

72

Vln I

Vln II

Vla

Vcl.

Db.

fff

ff

pressure

Impro. sim.

sffz

f – ff

75

14"

Vln I

Vln II

Vla

Vcl.

Db.

gliss.

ff

pressure

fff

cresc.

78

Vln I

Vln II

Vla

Vcl.

Db.

ff pressure mf–f gliss. dim. pp 8va

81 H ♪=70

Vln I

Vln II

Vla

Vcl.

Db.

mp

mp

pizz.

mf

pizz.

mf

85

Vln I

Vln II

Vla

Vcl.

Db.

89

I ♩=60

Vln I

Vln II

Vla

Vcl.

Db.

p pp

95

Vln I

Vln II

Vla

Vcl.

Db.

97

Vln I

Vln II

Vla

Vcl.

Db.

99

Vln I

Vln II

Vla

Vcl.

Db.

sempre stacc.

f

101

Vln I

Vln II

Vla

Vcl.

Db.

103

Vln I

Vln II

Vla

Vcl.

Db.

105

rit.

Vln I

Vln II

Vla

Vcl.

Db.

ff f dim. 8va flautando pp

107

♪=40

Vln I

Vln II

Vla

Vcl.

Db.

8va

pp

flautando

ppp

p

pppp

ppppp