

UDI PERLMAN

ALILA

עלילה

For String Quartet

(2018)







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The first performance of 'Alila' was given by members of the Barenboim-Said Akademie and the West-Eastern Divan Orchestra:

Michael Barenboim, violin
Samir Obaido, violin
Katrin Spiegel, viola
Astrig Siranossian, cello

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PERFORMANCE NOTES

s.p	sul ponticello
m.s.p	molto sul ponticello
s.t	sul tasto
m.s.t	molto sul tasto
c.l. batt	col legno battuto
<i>lv</i>	let vibrate (always as long as possible)
	Highest note possible
	very gradual change from one way of playing to another
	Diminuendo al niente
	Crescendo dal niente
	"Wobble vibrato" glissando with vibrato
	Add bow pressure to produce a distorted sound, in which the audible pitch is gradually replaced by noise.

All glissandos should start at the beginning of the note value

Accidentals apply only to the following note.

Note Regarding Intonation

Two kinds of tuning systems are used in the piece besides the standard tempered one.

1. Equal temperament quarter-tone, for which the following accidental symbols are used:

♯ ₄	note raised ¼ tone,	♯	note raised ¾ tone
♭ ₄	note lowered ¼ tone	♭ ₄	note lowered ¾ tone

2. Just intonation, for which the following accidental symbols (with arrows) are also used:

♯ ₄ ↓	like the flattening of the natural 7 th harmonic
♯ ₄ ↑	same interval as above – tuned up

The sections in the piece which make use of just intonation are all based on a series of chords which all share the note E5 (first string of the violin) as a common tone. In each chord E5 Functions as a different partial in an overtone-chord segment, starting as a fundamental and going up to the 12th.

Example:

The image shows a musical score with two staves, treble and bass clef. Above the treble staff, there are labels for 12 chords: 1, 1-2, 1-3, 1-4, 1-5, 1-6, 2-7, 3-8, 4-9, 5-10, 6-11, and 7-12. The chords are represented by notes on the treble staff and a single note on the bass staff. The notes are mostly whole notes. The bass staff has a single note for each chord, which is E5. The treble staff has notes that are higher partials of E5. The chords 2-7, 3-8, 4-9, 5-10, 6-11, and 7-12 are marked with special accidentals (arrows) to indicate just intonation.

E5, therefore, should Always be the reference note when tuning these chords. Special attention should be given to the last six chords (2-7, 3-8, 4-9, 5-10, 6-11, 7-12), which should be tuned as accurately as possible

Duration: c. 9 minutes

Program Notes

The Hebrew word *Alila* (עלילה) means plot, a story in its barest form. I've always been fascinated by the story-like, narrative aspect of music, and by how separate musical ideas can be joined together to form a unified meaning. The word *Alila* therefore represents for me a sort of aesthetic ideal, and in my latest works I've been exploring the question of how to create the feeling of direction and progression from one musical moment to another, in the same way a kind of common thread, Ürlinie if you will, connects discrete dramatic events into a narrative.

In this piece my means of achieving this goal is a harmonic progression inspired by a short prophetic passage from Schoenberg's *Harmonielehre* that I am particularly fond of:

"What today is remote can tomorrow be close at hand; it is all a matter of whether one can get closer. And the evolution of music has followed this course: it has drawn into the stock of artistic resources more and more of the harmonic possibilities inherent in the tone."

Derived from the natural overtone series, the harmonic progression gradually moves from lower to higher partials, thus, as in Schoenberg's quote, gradually drawing in more and more 'remote' sonorities which become increasingly chromatic and microtonal.

This progression however is merely the piece's skeleton, its 'plot'. The same way a storyteller may tell the same plot in many different ways by using rhetoric devices in an intuitive way, I also tried to keep a playful spontaneity to my storytelling and let the characters lead me in their own direction.

Udi Perlman
Berlin, March 2018

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Andante, semplice, poco rubato (♩ = 76)

Violin I

s.p. → ord
pp → *mp* poco vib. *espress. agitato*
sf *mp* *pp* *mp* *pp* *mp* *pp* *mf* *sf* *p*
gl. *gl.* *gl.* *pizz.* *arco* *ricochet*

Violin II

mp *p* *mp* *pp* *mp* *pp*
gl. *gl.* *gl.* *p* *mf*
poco vib. espress. agitato

Viola

flautando s.t. → punta dell'arco s.p.
mf *pp* *n* *pp* *mf* *p*
 (ord)

Cello

pizz. laissez vibrer *arco* *gliss.* *wobble vib. espress. agitato*
p *mf* *poco sf pp* *mf*

Vln. I

poco vib. espress. agitato
pp *p* *mppp* *p* *pp* *p*
gl. *c.l. batt ric.* *Timbre trill s.t. (norm. bow) II I*

Vln. II

mp *pp* *mp* *p* *mp* *pp* *poco sf secco* *mf* *p* *sf*
gl. *pizz.* *s.p.*

Vla.

sf *p* *mp* *pp* *sf* *mf* *p*
poco agitato *gl.* *gl.* *gl.* *gl.* *gl.* *s.p. ord*

Vc.

pp *mp* *mf* *sf* *mf*
s.p. *s.t.* *ord s.p. ord*

7

Vln. I *poco vib. esp.* *mp* *p* *mf* *wobble vib. III* *mf* *p* *f* *poco vib. esp.* *p* *pp* *mp* *pp* *piu vib. piu esp.*

Vln. II *p* *mp* *p* *mp* *wobble vib. III* *mf* *p* *pizz.* *5:3* *p* *pp* *arco* *espress. agitato* *p* *pp*

Vla. *mp* *mp* *ff* *pp* *leggiero* *pizz. "echo"* *laissez vibrer*

Vc. *mp* *mf* *p* *pp* *leggiero* *mp* *pizz. "echo"* *laissez vibrer*

10

Vln. I *mf* *p* *f* *pesante*

Vln. II *p* *fp* *f* *pesante*

Vla. *arco* *III* *p* *(mf)* *p* *f* *con forza* *mp* *mf* *wobble vib.*

Vc. *arco* *II* *I* *p* *(mf)* *p* *f* *pesante* *fp* *molto esp. wobble vib.*

13

Vln. I *f pesante* *ff* *sf*

Vln. II *f pesante* *ff* *sf*

Vla. *f con forza* *ff* *sf* arco

Vc. *mf* *f pesante* *ff* *sf*

Subito lento, quasi senza misura (♩ = 60)

15

Vln. I *fpp* *p* *mp*¹⁰ *p* *ppp*

Vln. II *fpp* *p* *mp* *p*

Vla. *fpp* *p* *mp* *p* *ppp*

Vc. *fpp* *p* *mp* *p* *ppp*

senza vib. gliss. as even as poss. senza vib. resonant, "glowing" 11th & 12th partial of A

senza vib. resonant, "glowing" 10th partial of A

senza vib. resonant, "glowing" 9th partial of A

senza vib. resonant, "glowing" 7th & 8th partial of A

leggero, grazioso (faster) (slower)

harm. gliss. (ord)

harm. gliss. (ord)

18 *accel.* (ord) s.p. ord vib. *f > p dolce*

Vln. I

Vln. II *s.t.* *poco espress.* *mp* (ord) *molto* s.p. *sf mp* *sf secco*

Vla. *n* s.p. III IV + *sf mp* *sf*

Vc. *n* s.p. IV + *sf mp* *sf*

21 (ord) s.p. *poco agitato* s.p. s.t.

Vln. I *mp* *sf*

Vln. II *pp* *fp* s.t. s.p. s.t.

Vla. s.p. ord *sfz* *pp*

Vc. s.p. ord *sfz* *pp* *mf*

24

Vln. I *mp* 3 *p* *sf* *ricochet* *s.p. ord* *sf* *f* IV

Vln. II *sf* *p* *mp* *p* *sf* 3 *ricochet* *sf* *mf* *f* *molto esp.* IV

Vla. *sf* *mp* 3 *p* *ord* *pp* *fp*

Vc. *mp* *sf* *ricochet* *pp* *sf* *fp* IV

27 *molto esp.*

Vln. I *sf* *mf* *fp* *mp* *molto* II

Vln. II *sf* *sf* *sf* III

Vla. *f* *sf* *sf* *sf* *ricochet*

Vc. *f* *sf* *ff* 5 *fp esp.*

Subito lento, quasi senza misura (♩ = 60)

senza vib.
resonant, "glowing"
11th & 12th partial of A

Vln. I *sf mp f p f ffp pp*

Vln. II *ric. fp f ffp pp*

Vla. *mf mp sf f ffp pp*

Vc. *secco f molto vib. espress. agitato sf ffp pp*

(slower) (faster)

Vln. I *mfpp mf p mp fpp*
10th & 11th partial of B_♭

Vln. II *mfpp mf p fpp*
very slow gliss.
9th partial of B_♭ (Vl. 1's E string = 11th partial)

Vla. *mfpp mf p*
very slow gliss.
8th partial of B_♭ (Vl. 1's E string = 7th partial)
senza vib.

Vc. *mfpp mf p sf*
very slow gliss.
6th & 7th partial of B_♭ (Vl. 1's E string = 7th partial)

(slower) (faster)

35

Vln. I

6th partial of F \sharp (E string = 7th partial)

wobble vib.
espress. agitato

Vln. II

5th partial of F \sharp (Vl. I's E string = 7th partial)

poco *p*

molto

Vla.

3rd partial of F \sharp (Vl. I's E string = 7th partial)

n

pp

Vc.

pp 1st & 2nd partial of F \sharp (Vl. I's E string = 7th partial)

ff *fp*

ff *sf*

ff *sf*

ff *sf*

38

Vln. I

ff *fp*

ff *sf*

Vln. II

ff *sf*

ff *fp* *ff*

wobble vib.
espress. agitato

Vla.

ff *sf*

ff *sf* *ff* *fp*

Vc.

ff *sf*

ff *sf* *ff* *sf*

accel. poco a poco

41

Vln. I

Vln. II

Vla.

Vc.

espress. agitato

Subito lento, quasi senza misura (♩ = 60)

♩ = 100

45

Vln. I

Vln. II

Vla.

Vc.

senza vib.

pp

f resonant

Blusey

senza vib.

pp

f resonant

senza vib.

pp

f resonant

senza vib.

pp

f resonant

vib.

pp

f resonant

$\downarrow \frac{1}{4}$

49

Vln. I

Vln. II

Vla.

Vc.

simile.

sf *f*

52

Vln. I

Vln. II

Vla.

Vc.

ff sempre

sf

accel.

$\bullet = 91$

$\bullet = 138$

56 ⁻³ = c.

Vln. I *sf f sf sf sf*

Vln. II *sf f sf sf sf*

Vla. *sf sf sf*

Vc. *fp f sf*

III 3

I

Detailed description: This system contains measures 56, 57, and 58. Measure 56 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a triplet of eighth notes marked 'c.' and 'sf'. Measure 57 contains a triplet of eighth notes marked 'III' and '3'. Measure 58 features a quintuplet of eighth notes marked '5'. The strings play a rhythmic accompaniment with various dynamics including *fp*, *f*, and *sf*.

59

Vln. I *sf sf*

Vln. II *sf sf*

Vla. *sf sf*

Vc. *sf*

5

3

I

Detailed description: This system contains measures 59, 60, and 61. Measure 59 features a quintuplet of eighth notes marked '5'. Measure 60 contains a triplet of eighth notes marked '3'. Measure 61 features a quintuplet of eighth notes marked '5'. The strings continue their accompaniment with dynamics like *sf* and *f*.

accel. poco a poco

62

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 62, 63, and 64. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 3/4. Measure 62 starts with a *sf* dynamic. Violin I has a triplet of eighth notes and a sixteenth-note triplet. Violin II has a quarter note followed by a dotted quarter note. Viola has a quarter note followed by a dotted quarter note. Violoncello has a quarter note followed by a dotted quarter note. Measure 63 features a sixteenth-note sextuplet in Violin I and a sixteenth-note quintuplet in Violin II. Measure 64 continues with *sf* dynamics and includes accents and slurs.

65

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 120$

This system contains measures 65, 66, and 67. It features four staves: Violin I, Violin II, Viola, and Violoncello. The tempo is marked as quarter note = 120. Measure 65 starts with a *f* dynamic. Violin I has a seventeenth-note septuplet. Violin II has a sixteenth-note sextuplet. Viola has a sixteenth-note quintuplet. Violoncello has a quarter note followed by a dotted quarter note. Measure 66 features a *sf* dynamic and includes accents and slurs. Measure 67 continues with *f* dynamics and includes accents and slurs.

Senza misura, ad libitum

once all four have reached E - on que, start gradually slowing down the tremolo until reaching 16th notes

Repeat ad lib., presto poss. uncoordinated with others while very gradually gliss. up to E at your own pace - at least 8 sec.

Glissando

ffp

ff sempre

fast trem.

Vln. I

Vln. II

Vla.

Vc.

start together on que only when 16th notes pulse is completely stablized

$\text{♩} = 80$

slow trem.

detaché

poco rit.

Vln. I

Vln. II

Vla.

Vc.

Maestoso, sempre energico (♩.=53)

♩.=53

a tempo

73

Vln. I

Vln. II

Vla.

Vc.

This block contains the first system of the musical score, covering measures 73 to 76. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 3/8 time and consists of a rhythmic pattern of eighth notes, often grouped in threes. Dynamic markings include *fff* and *sf*. There are several accents and trills marked with a 'V' and a '3'. The tempo is marked as *a tempo*.

74

Vln. I

Vln. II

Vla.

Vc.

This block contains the second system of the musical score, covering measures 74 to 77. It features the same four staves as the first system. The music continues with the same rhythmic pattern. Dynamic markings include *sf*, *f*, and *fff*. There are several accents and trills marked with a 'V' and a '3'. The tempo is marked as *a tempo*.

75

Vln. I

Vln. II

Vla.

Vc.

sf *sf* *sf* *sf*

76

Vln. I

Vln. II

Vla.

Vc.

sf *sf* *sf* *sf*

77

Vln. I *sf con fuoco* 3 *sf* 5 *sf* *sf* 3

Vln. II *sf con fuoco* 3 *sf* 5 *sf* *sf* 3

Vla. *sf con fuoco* 3 *sf* 5 *sf* *sf* 3

Vc. *sf con fuoco* 3 *sf* 5 *sf* *sf* 3

78

Vln. I *sf* 3 3 3 *sf* *sf* 3 *mf* 3 (ord)

Vln. II *sf* 3 3 3 *sf* *sf* 3 *mf* 3 (ord)

Vla. *sf* 3 3 3 *sf* *sf* 3 *mf* 3 (ord)

Vc. *sf* 3 3 3 *sf* *sf* 3 *mf* 3 (ord)

79 *s.p.*

Vln. I *sf* 3 *sf* 3 3 3 3

Vln. II *sf* 3 *sf* 3 3 3 3

Vla. *sf* 3 *sf* 3 3 3 3

Vc. *sf* 3 *sf* 3 3 3 3

Presto (♩ = 120)

80 *m.s.p.* *s.p.*

Vln. I *ffp* *leggiere* *s.p.*

Vln. II *ffp* *leggiere* *s.p.*

Vla. *ff* *s.p.* *p* *leggiere*

Vc. *ff* *s.p.* *p* *leggiere*

82

Vln. I

Vln. II

Vla.

Vc.

mf *f* *sf* *ff*

mf *f* *sf*

mf *f* *sf*

mf *f* *sf*

Brilliant (♩ = 80)

♩ = ♯♭³⁻

84

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

s.p. I II (ord) I II

s.p. I II (ord) I II

I II III IV (ord) I II

I II III IV II III

s.p. I

(s.p.)

Vln. I *f* 86 II 5 6

Vln. II *f* II I II 5 6 6 6

Vla. *f* 5 5 5 5 5 5

Vc. *f* (s.p.)

molto rit.

88 ord *fff furioso*

Vln. I *fff furioso*

Vln. II ord *fff furioso* III IV

Vla. ord *fff furioso* III

Vc. ord *fff furioso* II III

"Cavatina". Adagio molto espressivo (♩ = 38!)

90

Vln. I *fff sf*
Con sord. molto vib. → senza vib. → poco vib.

Vln. II *sf*
Con sord. molto vib. → senza vib. → poco vib.
p pp sotto voce

Vla. *sf*
Con sord. molto vib. → senza vib. → poco vib.
p pp sotto voce

Vc. *fff sfz*

93

Vln. I *pp* poco vib. espress. *p* s.t. *subpp* espressivo, parlando, poco agitato

Vln. II *pp* *p* *n*

Vla. *pp* *p* *n*

Vc. *pp* *p* *n*
Con sord. s.t. poco vib. deep and warm

96

Vln. I *subpp*

Vln. II *subpp*

Vla. *subpp*

Vc. *pizz. vib. l.v.* *arco s.t. poco vib. deep and warm*

p *pp* *p* *n*

99

Vln. I *p* *mp* *subpp sotto voce*

Vln. II *p* *mp* *persuading 5* *n*

Vla. *p* *mp* *subpp*

Vc. *poco vib. espress.* *pp* *mp*

102 *persuading*

Vln. I

Vln. II

Vla.

Vc.

pp espressivo, parlando, poco agitato

p

pp

105

Vln. I

Vln. II

Vla.

Vc.

mp

pp sotto voce

n

pp

subpp

pizz. lv.

arco

108

Vln. I

Vln. II

Vla.

Vc.

*s.t. poco vib.
deep and warm*

pp *p* *n* *pp* *n* *p* *mp*

Poco piu mosso (♩ = 40)

111

Vln. I

Vln. II

Vla.

Vc.

*poco vib.
deep and warm*

pp cantabile espress.

pp *n* *pp* *n* *pp* *pp*

114

Vln. I

Vln. II

Vla.

Vc.

dolce

pp *p*

pp

pp

p *p*

portamento

mp

subpp

117

Vln. I

Vln. II

Vla.

Vc.

subpp *espressivo, parlando, poco agitato*

120

Vln. I

Vln. II

Vla.

Vc.

fp desperate *fp* *fp*

fp desperate *fp* *fp*

fp desperate *fp* *fp*

fp desperate *fp* *fp*

(molto)

123

Vln. I

Vln. II

Vla.

Vc.

fp *fp* *fp* *fp* *fp* *fp* *f* *sf* *sf*

fp *fp* *fp* *fp* *fp* *fp* *f* *sf* *sf*

fp *fp* *fp* *fp* *fp* *fp* *f* *sf* *sf*

fp *fp* *fp* *fp* *fp* *fp* *f* *sf* *sf*

Senza sord. s.p. **accel.**
 s.p. senza vib. ord
 molto vib.
 like a sudden awakening

128

Vln. I *pppp quasi niente, lontano* *molto*

Vln. II *ffz*

Vla. *ffz*

Vc. *ffz*

Allegro vivace e agitato, poco giocoso (♩ = 132)

Con nuova energia

accel. *a tempo* **accel.**

131

Vln. I *f leggiero* *ppp* *f*

Vln. II *f leggiero* *sf* *f*

Vla. *f leggiero* *sf* *f*

Vc. *f leggiero* *sf* *f*

Senza sord.

135 *a tempo* *accel.* *a tempo*

Vln. I *sf* *f* *sf*

Vln. II *molto vib.* *fp* *f* *sf*

Vla. *sf* *f* *sf* *molto vib.*

Vc. *sf* *f* *sf*

139 *accel.* *a tempo* *molto vib.* *accel.* *a tempo*

Vln. I *f* *fp* *f* *sf*

Vln. II *f* *sf* *f* *sf*

Vla. *f* *sf* *f* *sf*

Vc. *f* *sf* *f* *sf* *molto vib.*

143 *accel.* *a tempo* *accel.*

Vln. I *f* *fp* *fp*

Vln. II *f* *fp* *fp*

Vla. *f* *f* *fp*

Vc. *f* *f* *fp*

148

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

poco rit.

152

Vln. I *ff cresc.* *sf sf sf sf sf*

Vln. II *ff cresc.* *sf sf sf sf sf*

Vla. *ff cresc.* *sf sf sf sf sf*

Vc. *ff cresc.* *sf sf sf sf sf*

Senza misura, ad lib.

m.s.p.
 finger lightly
 vigorous bow pressure
 bright, loud and dirty gliss. of harmonics

155

Vln. I repeat presto poss. ad lib

Vln. II repeat presto poss. ad lib

Vla. repeat presto poss. ad lib

Vc. *Quasi cadenza, ad lib*
deciso
 ord → m.s.t.
 wobble vib.
sf ff *n*