

Oded Ben-Tal

hlör u fang axaxaxas mlö

(upward, behind the onstreaming it mooned)

November 2021

The title of the piece is borrowed from Borges where he imagines a world-view centred on action not objects, on time before place. In a language without nouns, The moon rose over the sea is expressed as *hlör u fang axaxaxas mlö* which Borges translates to ‘upward, behind the onstreaming it mooned’. Upward is a unifying aspect of this piece: the violin lines strive upward and are interrupted by short upward runs; a synthetic bass line gradually rises; the timbre of these synth notes become brighter and weighted toward higher frequencies. At the same time the piece also echoes Borges' idea of a dynamic and flowing concept of reality. This is not architecturally constructed music – moment leads to moment; gesture follows gesture. Ideas echo and reverberate through the piece but never recur exactly.

The electronics in the piece consists of live interactive responses and two soundfiles the first triggered in measure 15 the second in measure 69. The violin should aim to end more or less with the file or shortly after.

# hlör u fang axaxaxas mlö

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*J = 60*

Violin      *c.l.b. arco*

Vln      *pizz.*      *mf*

Vln      *flautando arco*      *sul pont.*      *ord.*

SF      *file1*

Vln      *arco*      *mp*      *f*

SF

Vln      *sul pont.*      *ord.*

SF

Vln      *p*      *mf*

SF

Vln      *p*      *ppp*

SF

The musical score consists of six staves of music. The top staff is for Violin, starting with dynamic *f*. The second staff is for Vln (Violin), with dynamics *mf* and *p*. The third staff is for Vln, with dynamics *pp*, *sul pont.* (pizzicato), and *ord.* (ordinary). The fourth staff is for SF (Cello/Bass), with a dynamic *mf* and a marking *file1*. The fifth staff is for Vln, with dynamics *mp* and *f*. The sixth staff is for SF. The seventh staff is for Vln, with dynamics *mf* and *ord.*. The eighth staff is for SF. The ninth staff is for Vln, with dynamics *p* and *ppp*. The tenth staff is for SF. Measure numbers 11, 16, and 21 are indicated above the staves, and measure 26 is indicated below the staves. Various performance techniques are marked throughout the score, including slurs, grace notes, and bowing directions.

31 c.l.b. ord. sul pont.  
 Vln   
 SF

35 ord. 3 pizz.  
 Vln   
 SF

40 pizz.  
 Vln   
 SF

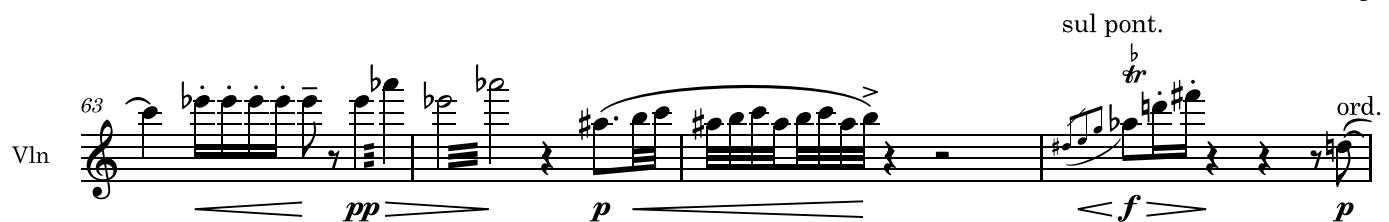
45 arco sul pont.  
 Vln   
 SF

50 flautando  
 Vln   
 SF

55 sul pont.  
 Vln   
 SF

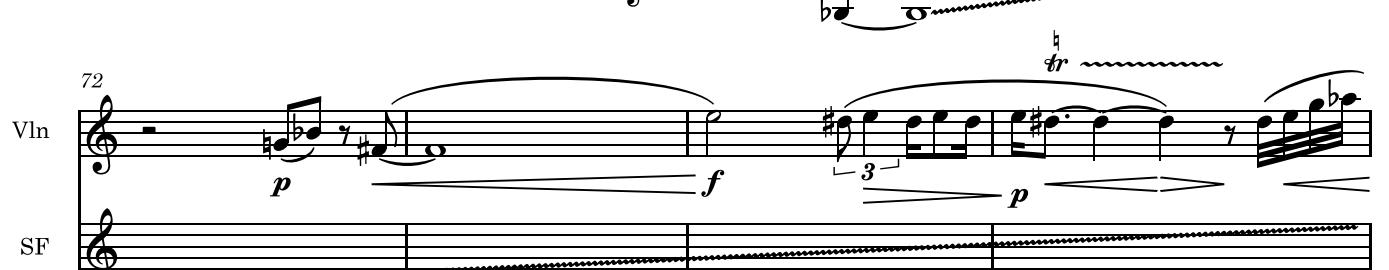
59 ord. sul pont.  
 Vln   
 SF

sul pont.  
*b* *tr* ord.

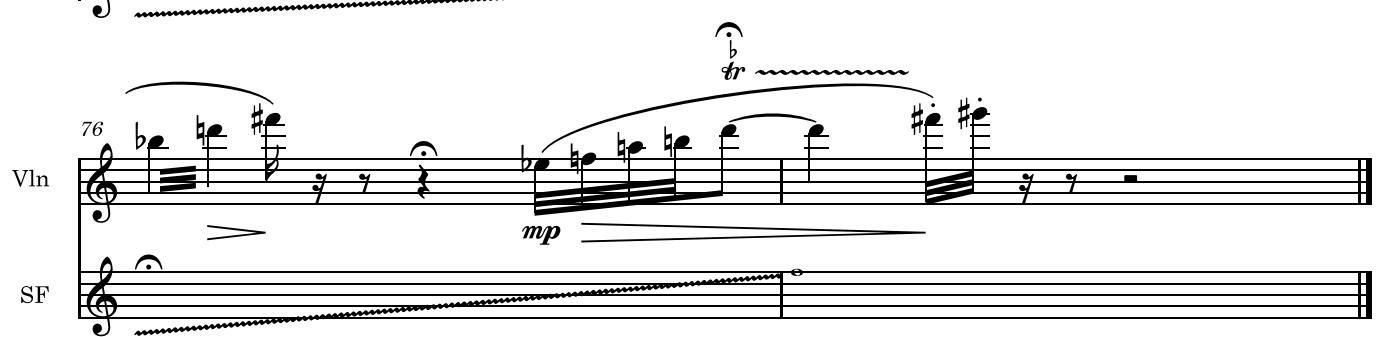
Vln 63 

Vln 67 

SF file2

Vln 72 

SF

Vln 76 

SF