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.

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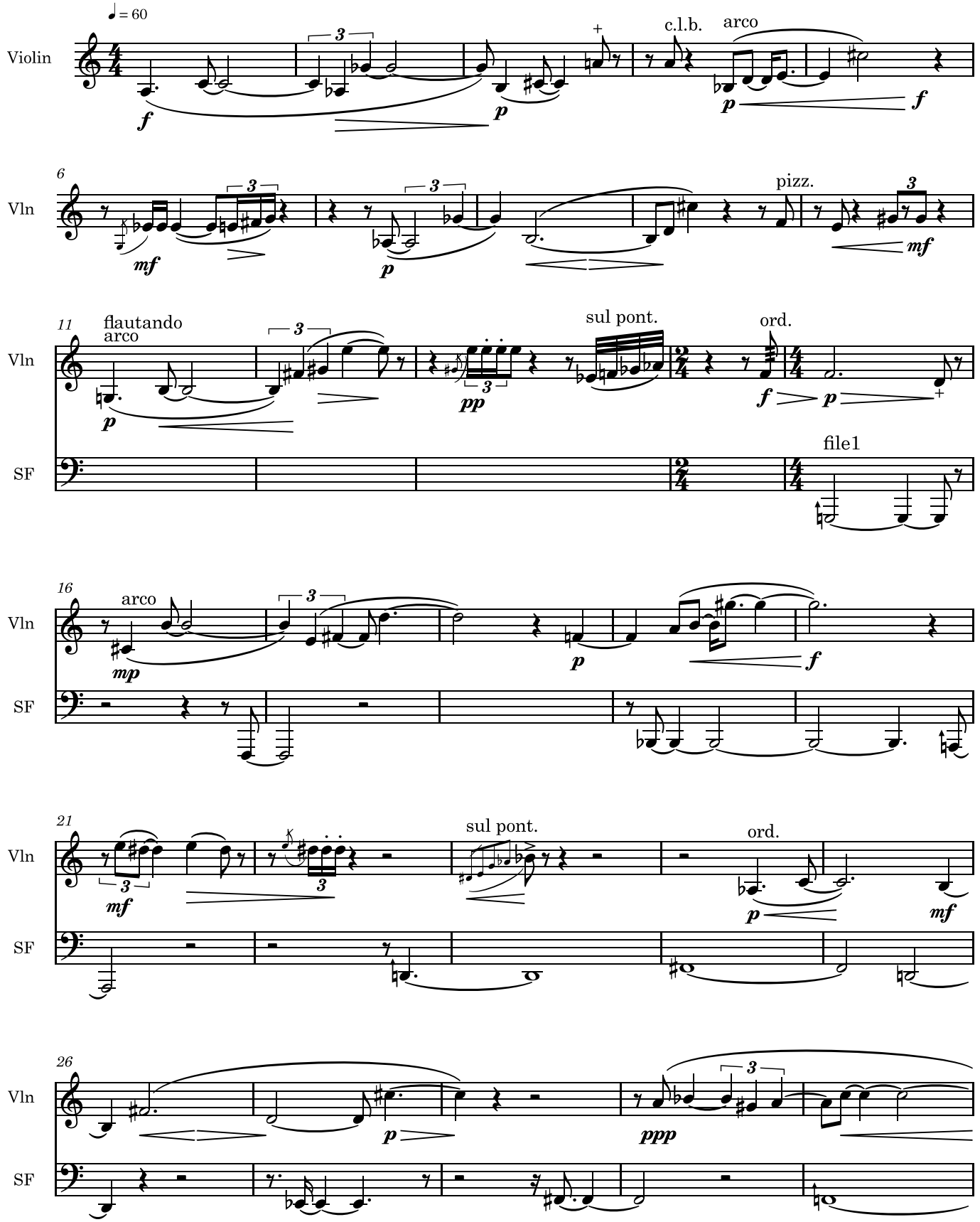
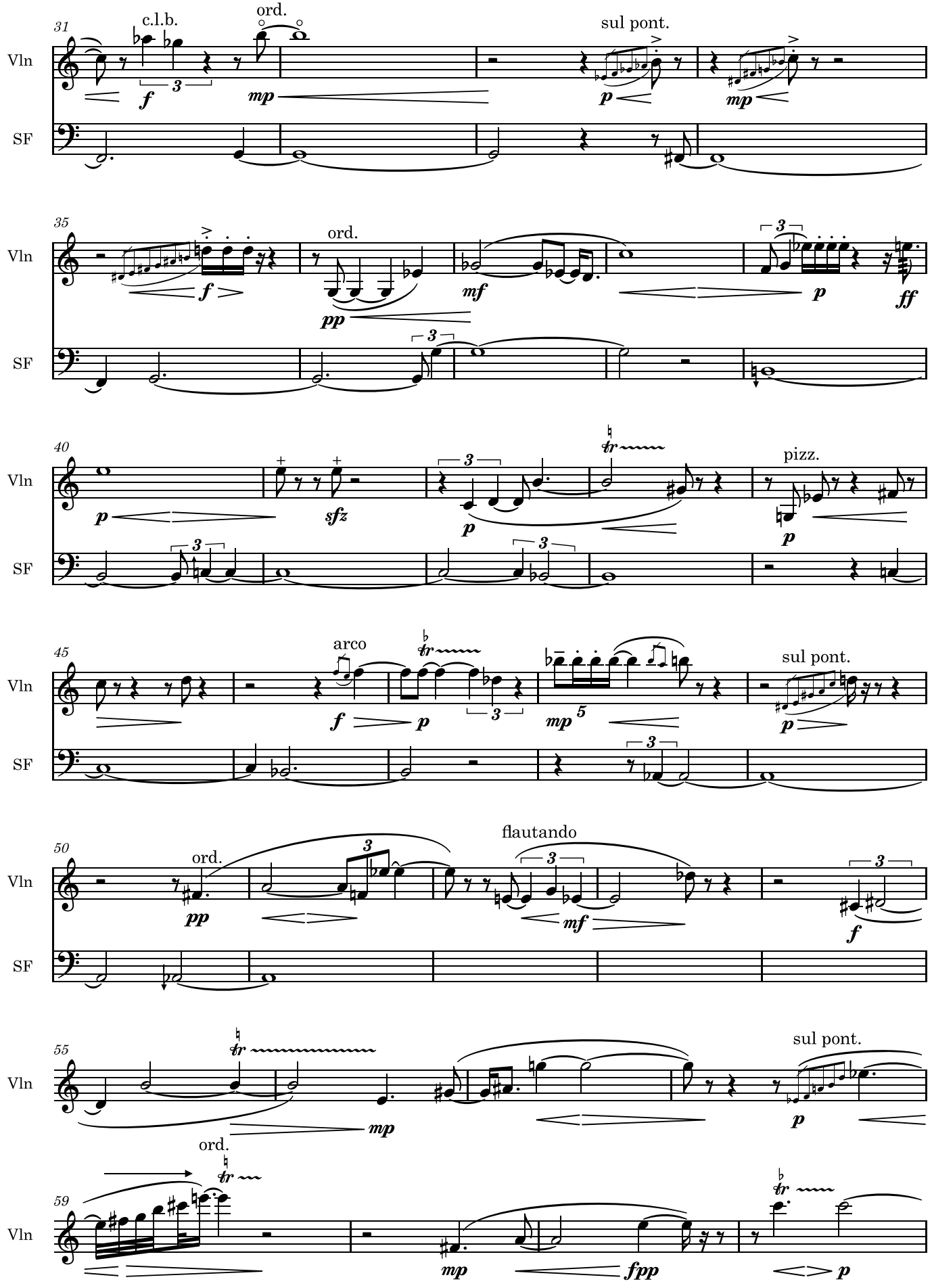
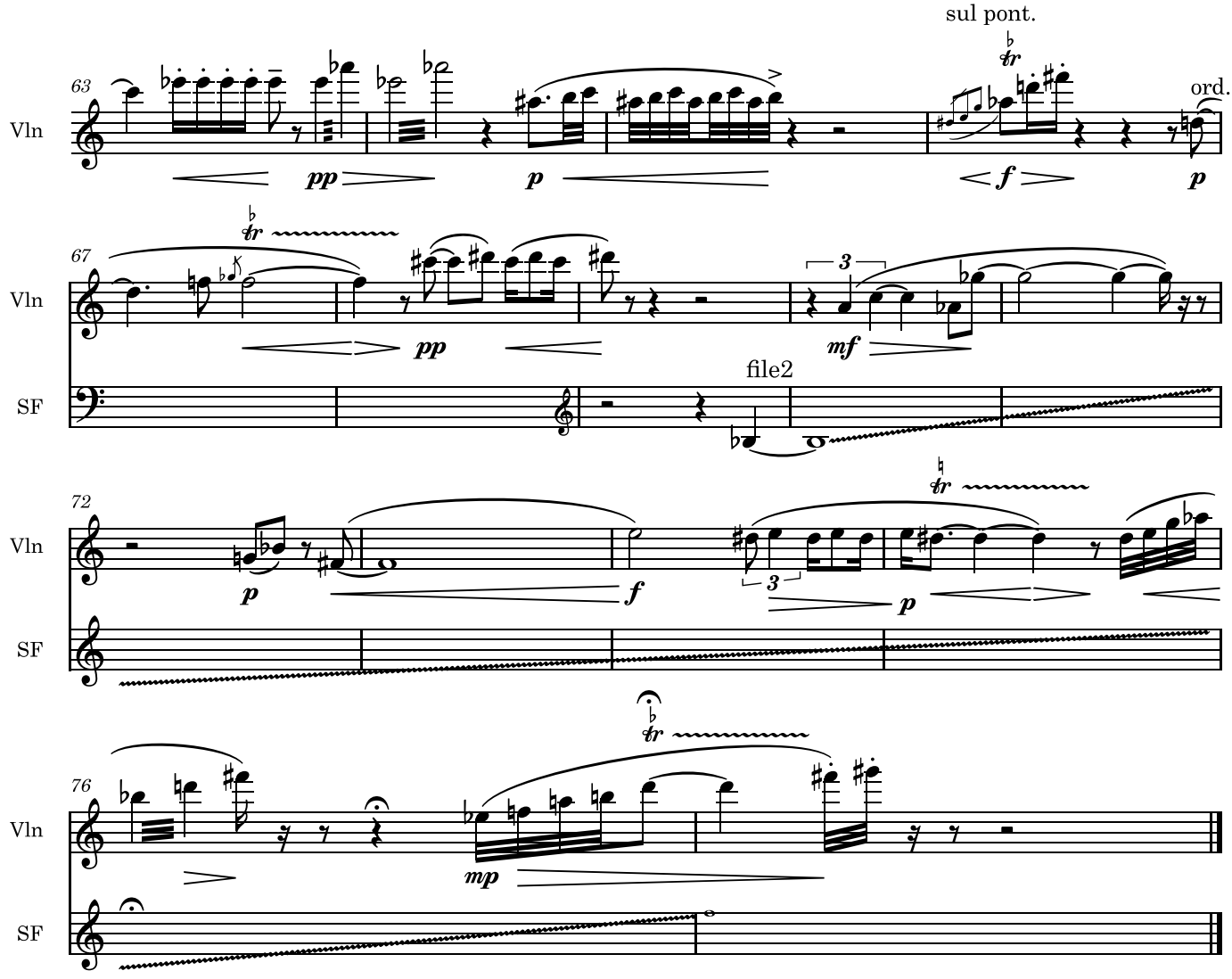



31
Vln
SF
c.l.b.
ord.
sul pont.
35
ord.
40
pizz.
45
arco
sul pont.
50
ord.
flautando
55
sul pont.
59
ord.


sul pont.
ord.
63
Vln
pp
p
f
p
67
Vln
SF
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mf
file2
72
Vln
SF
p
f
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76
Vln
SF
mp