

Gur Shafriri & Matan Serry

As in water face answereth to face

For two pianists and grand piano

כְּפִים הַפְּנִים לְפָנִים

Written in collaboration with the choreographers
Tama Castel and Ahinoam Sperling

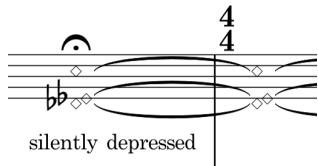
March 2018

performance notes

1st Pianist - Plays mostly on the keys, and operates the pedals during the piece.

Spacial notes:

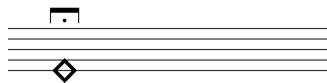
Silently depressed - Press the given notes without a sound and hold them until instructed otherwise or until sostenuto pedal is being used. Applies to all diamond shaped notes around the instruction.



Lift the sustain pedal gradually - Lift the pedal slowly to the point it produces different harmonic pitches, before damping the sound completely.

Water bottle hit - Hit the frame in the centre of the piano with the lower part of a half filled metal water bottle, to produce a deep “reverbed” percussive sound. When instructed, hit also the strings close to the frame at the same time.

hit the piano frame with a half filled metal water bottle, freely



2nd Pianist - Plays mostly directly on the strings of the piano. Left and right hand changes roles and staves throughout the piece.

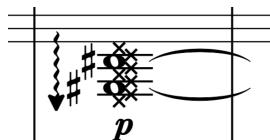
Spacial notes:

Silently depressed - Same as 1st pianist.

Damped sounds - X shaped noteheads indicates sounds that are damped with the palm of your hand, your fingernails, or the dampers. In some instances it refers to damping the 1st pianist's given notes.

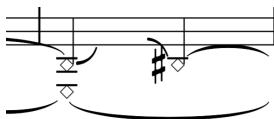


Arpeggio inside the piano - Strum firmly between the given notes, 1/3 way into the string. Play all arpeggios as grace notes, so that the last note is on the beat. Regular noteheads stands for open strings and will produce the pitch given. At the beginning of the piece it is better to use a firm but not metallic (or sharp) object, to help you produce the “damper overtones” technique.



performance notes continued

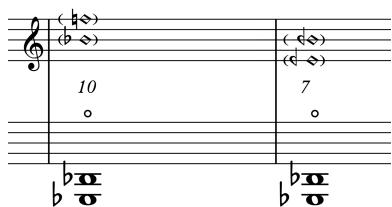
Damper overtones - Will work only after the “Arpeggio” technique. Raise your finger slightly from the held key to produce a higher harmonic pitch with the damper. Do not damp the sound completely and press the key silently again. The sound is more important than timing, hence repeat if wasn't audible.



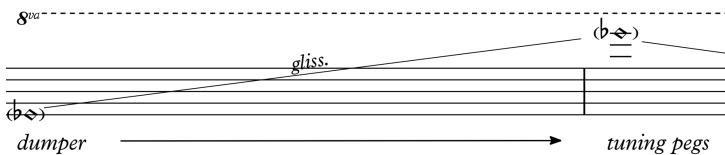
Fingernail usage - Striking, hitting or strumming the string techniques are indicated by the symbol -



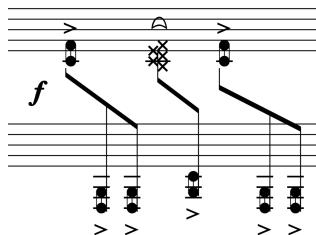
Overtones usage - Place your finger at the right place to produce the given partials (indicated as a number under the sounded pitches notation), while playing on the keys. Specific node is irrelevant. Any usage of overtones will be indicated with the symbol over the notes played on the keys.



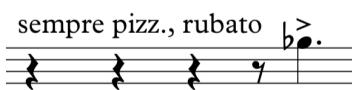
Overtones glissando - Press your finger onto the string and move in a slow glissando movement, to produce the different harmonics. Location of the finger and the approximate sounded harmonics will be given.



Percussive hits on the bass strings - Hit the bass strings with the palm of your hand or with fingernails when indicated. Clusters locations given are approximate.



Pizzicato inside the piano - Pluck the given pitches with either your finger or your fingernail. Indicated by “pizz.” above the note.



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כְּמַיִם הַפְּנִים לְפָנִים

Pesante

Piano

L.H., inside the piano

R.H., on the keys

strum firmly with either thumb or a firm but not metallic or sharp object, not too close to the dampers

p

mf

silently depressed

sounded harmonic pitches (among others)

raise your finger slightly to produce a higher harmonic pitch, do not damp the sound. repeat if wasn't audible.

Str.

12

Str.

3
4

16 3
4 rall.

Pno.

3
4

Str.

3
4

21 **Misterioso** (♩=62)

p

Pno.

Re. Re. Re.

accel.

3

24

Pno.

accel.

mp

26. 26. 26.

27

Pno.

(♩ = 72)

mf

28. 28. 28.

3

8

Str.

4

8

silently depressed

31

4

8

Rhythmic

Pno.

R.H.

damped by 2nd pianist

26.

4

8

3

8

Str.

damp the 1st pianist's note with the palm of your hand

35

Pno. {

4 4

silently depressed

lift the sustain
pedal gradually

sost. ped (press until instructed otherwise)

Str. {

4 4 R.H., inside
the piano

mf

strike all notes with the tip of your nail,
between the damp and the tuning pegs

simile

(sost.)

==

38

Pno. {

(sost.)

2 4

Str. {

simile

L.H., inside
the piano

2 4

==

40 2 4

Pno. {

(sost.)

4 4

3 4

Str. {

2 4

3 4

42 $\frac{3}{4}$ $\frac{4}{4}$

Pno. { $\begin{array}{c} \text{G-clef} \\ \text{Treble clef} \end{array}$ } (sost.)

Str. { $\begin{array}{c} \text{Bass clef} \\ \text{Bass clef} \end{array}$ }

$\frac{3}{4} \text{ bb}$ $\frac{4}{4} \text{ bb}$

riten. A tempo

riten. A tempo $\frac{3}{4}$

Pno. { $\begin{array}{c} \text{G-clef} \\ \text{Treble clef} \end{array}$ } (sost.)

Str. { $\begin{array}{c} \text{Bass clef} \\ \text{Bass clef} \end{array}$ }

$\text{Strum with your thumb's nail}$

simile mf

(mp)

46 $\frac{3}{4}$ $\frac{4}{4}$

Pno. { $\begin{array}{c} \text{G-clef} \\ \text{Treble clef} \end{array}$ } (sost.)

Str. { $\begin{array}{c} \text{Bass clef} \\ \text{Bass clef} \end{array}$ }

$\frac{3}{4}$ $\frac{4}{4}$

48 $\frac{2}{4}$ $\frac{3}{4}$

Pno. { $\begin{array}{c} \text{G-clef} \\ \text{Treble clef} \end{array}$ } (sost.)

Str. { $\begin{array}{c} \text{Bass clef} \\ \text{Bass clef} \end{array}$ }

$\frac{2}{4}$ A $\frac{3}{4}$ simile

6 51

Pno. { (sost.)

Str. {

poco rall.

7 8 Red. lift sost. ped

7 8

hit the piano frame with a half filled metal water bottle, freely

54 simile

Pno. {

Str. {

4 4

4 4

4 4

PPP

57 4 4 Più mosso (♩=82)

hit both strings and frame

Pno. {

Str. {

press your finger onto the string and move in a slow glissando movement between the damper and the tuning pegs to produce the different harmonics

4 4 8va

L.H. inside the piano {

Str. {

damper tuning pegs

gliss. (b) gliss.

R.H. on the keys {

f

59

Pno. {

(8) *gliss.* (b) *damper* → *tuning pegs* →

Str. {

61

Pno. {

(8) *gliss.* (b) *damper* → *tuning pegs* → *damper* →

Str. {

63

Pno. {

(8) (b) *tuning pegs* → *damper* → (b) *tuning pegs* → *damper* → *gliss.*

Str. {

8 65

Pno. {

(8) (b) (b) *gliss.* *gliss.*

Str. {

tuning pegs →

(b) (b) *damper, press harder on accents to produce a damped sound*

67

Pno. {

(8) (b) (b) *gliss.* *gliss.*

Str. {

damper → *tuning pegs* →

(b) (b) *simile* *gliss.* *gliss.*

69

Pno. {

(8) (b) (b) *gliss.* *gliss.*

Str. {

5 8

6 8

(8) (b) (b) *gliss.* *gliss.*

Str. {

5 8 (b) (b) *gliss.* *gliss.*

6 8 (b) (b) *gliss.* *gliss.*

71 $\frac{6}{8}$ Pno. $\frac{5}{8}$ $\frac{6}{8}$

Str. $\frac{6}{8}$ (8) $\frac{5}{8}$ $\frac{6}{8}$

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

73 $\frac{6}{8}$ Pno. $\frac{4}{4}$

ff $\frac{6}{8}$ $\frac{5}{8}$ $\frac{6}{8}$

Str. $\frac{6}{8}$ (8) $\frac{5}{8}$ $\frac{6}{8}$

Ped.

Str. $\frac{6}{8}$ $\frac{5}{8}$ $\frac{6}{8}$

make the same gesture on the other side of the
damper and towards the rest of the string, to the
specific harmonics. number represent harmonic partials

4 4 4

damper \rightarrow

75 $\frac{4}{4}$ **Meno mosso** ($\text{♩}=70$) rubato

Pno. $\frac{4}{4}$

Str. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Ped.

ppp

4 sounded harmonic pitches (among others)

7 3 10 7

Str. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

$\frac{b}{\infty}$ $\frac{b}{\infty}$ $\frac{b}{\infty}$ $\frac{b}{\infty}$

10 79

Pno. {

Str. {

3 7 15

o o

==

82

Pno. {

silently depressed

sust. ped (press until the end)

5 8 6 4

f

8vb

Str. {

5 11 11

o o

R.H. inside the piano 5 hit the bass strings with the palm of your hand 6 4

L.H. inside the piano f

(sust.) > >

==

85 6 4

Pno. {

4 4

6 4 simile

mf

strum firmly with your thumb

ff

86

Pno. {

Str. { simile

Str. { 

==

88

Pno. {

Str. { 

Str. { 

sempre pizz., rubato 

hit the bass strings with the palm of your hand  

==

90

Pno. {

Str. { 

Str. { 

12

92

Pno.

hit the bass strings with the
palm of your hand or with
fingernails when indicated

Str.

94

Pno.

Str.

96

3 4

Pno.

3 4

4 4

Str.

Strum with your fingernail