



for Luba Poliak  
**2. Monsieur Lepic Misses his Train**

♩ = 96 *maticulus, yet suspecting* *poco rit.* -----

*careful, calculated*  
*p < mf mp mp < mf sfz < mf > mp*

*poco agitato poco più mosso poco agitato* -----

5 *somewhat hesitating*  
*p < mf p mf < sfz*

*poco rit.* ----- ♩ = 76 *agitato* ----- ♩ = 90 *jumpy, uncertain*

9 *p più risoluto*  
*mp < f f mp < f*

13 *sfz sfz*

*rit.* ----- *accel.* ----- ♩ = 60 *clock-like*

17 *soft, with humor*  
*sfz < p p < mf precise and square mp sfz > p*

for Yoni Farhi  
**3. A Drizzly Evening in Berlin**

♩ = 48 rit.-----, a tempo rit.-----, a tempo rit.-----,  
 somewhat free and distanced

*p*  
*cold, static, with limited expression*

*mp*

una corda (sempre)  
 Ped. \* Ped. \* Ped. \* Ped. \*

a tempo rit.-----,

*pp* *mp* *ppp* *p* *mp*

Ped. \* Ped. \*

♩ = 48 poco rit.-----

*pp* *misterioso, delicato*

Ped. \*

♩ = 40 (♩ = 80) rit.---

♩ = 40

*mf* *p* *pp*

*lunga* *static* *as an echo*

Ped. \* Ped.

poco allargando - ♩ = 36 do not rush

*mf* *sub.p* *pp*

*mormoroso, lontano blurred (non cresc.!)*

*pp*  
*cantabile ma lontano*

\* Ped. (sempre)

for Sarah Bob  
**4. The Wanted Clown**

♩ = 100 not too fast

*bursting* *in a measured pace*  
*suspecting*

*f* *sfz* *f* *p* *sfz* *f*

Reo. \*

*più cantabile*

*sfz* *sfz* *sfz* *mf* *mf*

Reo. \* Reo. \* Reo. \* Reo. \* Reo. \*

*poco rit.* ----- *accel.* -----

*mp* *mf* *mp* *pp* *p*

*getting less and less confident* *risoluto*

Reo. \* *sfz*

*a tempo* (♩ = 100) *somewhat heavy* *poco agitato* -----

*fanfare-like grotesque* *mp* *sfz* *mp* *sfz* *mp*

Reo. \*

*a tempo*

*f* *mp* *sfz* *sfz* *mp* *f*

*stubborn*

Reo. \*

for Michal Tal

# 5. Shadows Cross Boulevard Saint-Germain

♩ = 54 nostalgic, reflective, meditative, somewhat free

*p dolce, delicato*

*rit.*

*mp* *p* *(delicato) mf* *calmando* *pp*

*poco accel* *♩ = 54* *rit.*

*espr.* *mf sub. p lontano* *mf* *f*

*una corda* *tre corde*

*a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.*

*p* *f* *p* *elegant*

*una corda* *tre corde* *una corda*

*poco agitato* *poco rit.* *(a tempo)*

*mp* *mf* *p* *pp* *mf* *p*

*una corda* *tre corde* *una corda*

for Benjamin Hochman  
**6. Kaleidoscopic Daydreams**

♩ = 80 **presto**

*light, airy, swift  
somewhat cloudy*

Musical score for measures 1-2. The piece is in 16/16 time. The right hand features a melodic line with a large slur and a dynamic marking of *p*. The left hand plays a rhythmic accompaniment with a dynamic marking of *pp*. A *una corda* instruction is present. A *ped.* marking is at the beginning, and a *Red.* marking with an asterisk is at the end of the system.

Musical score for measures 3-4. The right hand continues the melodic line with dynamics of *pp*, *p*, *pp*, and *p*. The left hand accompaniment has dynamics of *pp* and *p*. *Red.* markings with asterisks are at the end of each system.

Musical score for measures 5-6. The right hand has dynamics of *pp*, *mp*, and *p*. The left hand has dynamics of *pp* and *p*. *Red.* markings with asterisks are at the end of each system.

Musical score for measures 7-8. The right hand has dynamics of *mp*, *p*, and *mf*. The left hand has dynamics of *mp* and *mf*. *Red.* markings with asterisks are at the end of each system.

Musical score for measures 9-10. The right hand has a dynamic marking of *pp*. The left hand has dynamics of *pp* and *p*. *Red.* markings with asterisks are at the end of each system.

for Einav Yarden

# 7. A Gloomy Man at the Tavern

$\text{♩} = 54$  **morbid, dark** *poco rubato* **poco rit.**  $\text{♩} = 50$  **rit.**

*somewhat painful espressivo* **f** *mp* *mf* **p** *light, somewhat elegant but non espressivo*

[never break chords] *Leg.* *una corda*

$\text{♩} = 42$  **agitato** **rit.** *espressivo, yet light, capricious and unexpected* *leggero pp*

sub. **f** **p** **pp**

tre corde *L.H. - static dynamics, as if unattached to the expressive R.H.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

$\text{♩} = 42$  **agitato** **poco rit.** **rit.** *p* *leggero*

**f** **p** **f** **p** **mf**

*mf* *mp* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

**a tempo** **agitato** **rit.**

**f** *espressivo* **p** **f**

*mp* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

**stringendo**  $\text{♩} = 36$  **slow and pensive**

sub. **p** **f** *sub. p* *espressivo, but a cold, pale expression, as if not involved* **mf** *brevis*

*f* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

for Nobuko Amemiya

# 8. Practice Room Hunt

$\text{♩} = 140$  comical rit. -----  $\text{♩} = 100$

*ff* in a hurry, yet cheerful *mp* *sub. f* *mp*

*poco pesante*

Ped. \*

*poco rit.* ----- (a comical pause)

*sfz* *sfz*

with humor

Ped. \*

$\text{♩} = 140$  rit. -----

*ff* in a hurry, more determined *calmando*

Ped. \*

$\text{♩} = 116$  perplexed

*p* *cresc.* *mf*

*più pesante*

Ped. \*

*accel.* -----  $\text{♩} = 140$  sub.  $\text{♩} = 70$  rit. -----

*p* *mp* *ff* *sfz* *mp*

*pensoso, espressivo*

Ped. \*

for Zvi Semel  
**9. The Cave of One Question**

♩ = 60 static, do not rush

*p* (sempre)  
*dolce, cantabile,*  
*espressivo, pensoso*

And. always depressed

The first system of music is in 4/4 time. The right hand features a melodic line with a long slur over the first four measures, consisting of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The left hand has whole rests in the first three measures and a half note G4 in the fourth measure.

The second system continues the melodic line in the right hand with a slur over the first four measures: A5, B5, C6, D6, E6, F#6, G6, A6. The left hand has whole rests in the first three measures and a half note G4 in the fourth measure.

The third system continues the melodic line in the right hand with a slur over the first four measures: B6, C7, D7, E7, F#7, G7, A7, B7. The left hand has whole rests in the first three measures and a half note G4 in the fourth measure. The system concludes with a 5/4 time signature change in the final measure.

♩ = 58 poco meno mosso

13

*(p)*

The fourth system begins at measure 13. The right hand continues the melodic line with a slur over the first four measures: C8, D8, E8, F#8, G8, A8, B8, C9. The left hand has whole rests in the first three measures and a half note G4 in the fourth measure. The system concludes with a 5/4 time signature change in the final measure.

17

The fifth system begins at measure 17. The right hand continues the melodic line with a slur over the first four measures: D9, E9, F#9, G9, A9, B9, C10, D10. The left hand has whole rests in the first three measures and a half note G4 in the fourth measure. The system concludes with a 5/4 time signature change in the final measure, which includes a triplet of eighth notes in the left hand.

for Alison d'Amato  
**10. Mirage**

$\text{♩} = 66$  **energico, poco recitativo**

8va-  
rapido **f** *staccatissimo*  
*like a distant fanfare* **f**  
Ped. \* Ped. \* Ped. \*

8va-  
**mp** **ff** *sub. mf* **p**  
poco rit. - accel. -  
Ped. \* Ped. \* Ped. \*

5  
**f** *sub. p* **f** *sub. p*  
slow, accel. - slow, accel. -  
Ped. \* Ped. \*

7  
**f** *sub. p* **ff**  
somewhat faster, accel. -  $\text{♩} = 66$   
Ped. \*

9  
**mf** **p** **mp**  
accel. - rit. - agitato - accel. -  
Ped. \* Ped. \*

for Geoffrey Bursleson  
**11. The Chase**

$\text{♩} = 189$  ( $\text{♩} + \text{♩} + \text{♩} = 42$ )  
**agitato, con fuoco**

First system of the score, measures 1-3. The music is in 3/4 time with a key signature of one sharp (F#). The upper staff (treble clef) features a complex melodic line with many accidentals and slurs. The lower staff (bass clef) provides a rhythmic accompaniment with chords and moving lines. Dynamics include *fff*, *sub. pp*, *misterioso, leggero*, *p*, and *pp*. A hairpin indicates a crescendo from *p* to *pp*. A performance instruction at the bottom reads: "add very light touches of pedal when needed."

Second system of the score, measures 4-7. The music continues with similar complexity. Dynamics include *p (leggero)*. A hairpin indicates a crescendo. A performance instruction "Ped. \*" is placed below the staff.

Third system of the score, measures 8-10. The music continues with similar complexity. Dynamics include *mp* and *pp*. A hairpin indicates a crescendo from *mp* to *pp*.

Fourth system of the score, measures 11-13. The music continues with similar complexity. Dynamics include *mf sub.p*, *sfz*, *mp*, and *sfz*. Hairpins indicate crescendos and decrescendos.

Fifth system of the score, measures 14-16. The music continues with similar complexity. Dynamics include *mp*, *mf*, and *sfz*. Hairpins indicate crescendos and decrescendos.



for Barbara Lieurance

# 13. The Army General and a Clown [sharing one stage]

♩ = 120 satirical rit. - - -

♩ = 110 meno mosso

Musical score for measures 1-5. The piece is in 2/4 time. The first system shows a treble and bass clef. The treble clef has a sixteenth-note figure with a slur and a fermata, marked *f* and *sfz*. The bass clef has a similar figure, marked *f* and *sfz*. The tempo is *satirical rit.* and the dynamic is *f*. The first measure is marked *fanfare-like*. The second measure is marked *sfz*. The third measure is marked *sfz*. The fourth measure is marked *p* and *mysterious, suspicious*. The fifth measure is marked *p* and *mysterious, suspicious*. There are *Red.* and *\** markings below the first and second measures.

Musical score for measures 6-9. The piece is in 3/4 time. The first system shows a treble and bass clef. The treble clef has a sixteenth-note figure with a slur and a fermata, marked *fp* and *risoluto*. The bass clef has a similar figure, marked *fp* and *risoluto*. The tempo is *meno mosso*. The first measure is marked *fp* and *risoluto*. The second measure is marked *fp* and *risoluto*. The third measure is marked *fp* and *risoluto*. The fourth measure is marked *fp* and *risoluto*. There are *Red.* and *\** markings below the first and second measures.

Musical score for measures 10-13. The piece is in 3/4 time. The first system shows a treble and bass clef. The treble clef has a sixteenth-note figure with a slur and a fermata, marked *mf* and *getting more and more aggressive*. The bass clef has a similar figure, marked *mf* and *getting more and more aggressive*. The tempo is *meno mosso*. The first measure is marked *mf* and *getting more and more aggressive*. The second measure is marked *mf* and *getting more and more aggressive*. The third measure is marked *mf* and *getting more and more aggressive*. The fourth measure is marked *mf* and *getting more and more aggressive*. The tempo is *stringendo*. There are *Red.* and *\** markings below the first and second measures.

Musical score for measures 14-16. The piece is in 3/4 time. The first system shows a treble and bass clef. The treble clef has a sixteenth-note figure with a slur and a fermata, marked *ff* and *hesitating*. The bass clef has a similar figure, marked *ff* and *hesitating*. The tempo is *rit.*. The first measure is marked *ff* and *hesitating*. The second measure is marked *mp*. The third measure is marked *mp*. The tempo is *a tempo*. The first measure is marked *ff* and *hesitating*. The second measure is marked *mp*. The third measure is marked *mp*. The tempo is *a tempo*. There are *Red.* and *\** markings below the first and second measures.

Musical score for measures 17-20. The piece is in 2/4 time. The first system shows a treble and bass clef. The treble clef has a sixteenth-note figure with a slur and a fermata, marked *p* and *embarrassed*. The bass clef has a similar figure, marked *p* and *embarrassed*. The tempo is *molto rit.*. The first measure is marked *p* and *embarrassed*. The second measure is marked *p* and *embarrassed*. The tempo is *molto rit.*. The first measure is marked *p* and *embarrassed*. The second measure is marked *p* and *embarrassed*. The tempo is *molto rit.*. The first measure is marked *p* and *embarrassed*. The second measure is marked *p* and *embarrassed*. The tempo is *molto rit.*. There are *Red.* and *\** markings below the first and second measures.

for Maria Suokas

# 14. Yorckstraße Train Station - 1:00AM

♩ = 54 misty, cold, still

*gva.*

**ff** **mf**

*Ped.* \* *Ped.* \*

*rit.*

♩ = 48 meno mosso

*Ped.* \* *Ped.* \* *Ped.* \* (simile) *Ped.*

*poco rit.* *a tempo* ♩ = 48

*accel.*

*p* *mf*

\* *Ped.* \* *Ped.*

*molto*

♩ = 48  
*meno mosso*

*stringendo*

♩ = 54

*mp* (*f*) *sfz* *p* *molto ff* *calmando*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

for Cédric Pescia

# 15. An Old Note Found in a Book

♩ = 48 poco rubato, nostalgic poco rit. - a tempo poco rit. - - - ♩ = 45 agitato - - -

*cantato espressivo*  
*p* *mf* *mp* *p* *mf* *p* *sotto voce* *pp* *p*

(Led.) \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

♩ = 48 rit. ♩ = 48 affrettando - - -

*mf* *pp* *mf* *pp* *sotto voce* *mf* *f*

*più pesante* una corda → tre corde

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

♩ = 45 meno mosso rit. - - - - - ♩ = 40 allargando - , ♩ = 40 poco affrettando - -

sub. *p* *p* *mf* sub. *pp* lontano sub. *p*

una corda → tre corde una corda tre corde

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

rit. ♩ = 45 sognando, do not rush

*f* *mp* *sub. p* *delicato, espressivo* *sub. p* *somewhat distant, static*

*pp* *sotto voce* una corda use half pedals (not too cloudy) half Led.

Led. \* Led. \* Led. \* Led. \*

*stringendo* - - - - -

♩ = 45

Led. \* Led. \* Led. \*

for Pablo Lavandera

# 16. Murder at the French Cabaret

$\text{♩} = 126$  rough, punchy

poco agitato -----

rapido  
**ff**  
*sfz*  
*sfz*  
*sfz*  
*p* as if sneaking in  
8vb  
Led. \* Led. \* Led. \*

$\text{♩} = 76$   
*f*  
*ff*  
*f* *mf*  
nervoso  
8vb  
Led. \* Led. \* 8vb

poco agitato ----- a tempo ( $\text{♩} = 76$ )  
7  
(always intense)  
*mf dim*  
8vb

poco a poco accel. -----  
10  
*leggero*  
*p* poco a poco cresc.-  
8vb

13  
8vb

for Dunja Robotti

# 17. The Abandoned Jazz Club

$\text{♩} = 72$  stormy rit. -----

*f* con fuoco *p* sotto voce tranquillo *mp*

una corda tre corde

ped. \* ped. \* ped. \* ped. \*

$\text{♩} = 36$  largo sostenuto tranquillo, poco rubato poco accel. ---- poco rit. --

con calore, espressivo *mf* *mp* *p* *mp* *p*

poco accel. ---- poco rit. --

ped. \* ped. \* ped. \*

*pp* *pp* *pp* loco *f*

*mp* *p* *mp* *f*

una corda tre corde

ped. \* ped. \* ped. \* ped. \*

rit. ----- a tempo *pp* sotto voce *p* *espressivo*

*pp* sotto voce *p* *espressivo*

una corda

ped. \* ped. \* ped. \*

rit. -----  $\text{♩} = 80$  più mosso poco rit. a tempo *f* con calore *p* quasi arpa *cantabile mp*

*f* con calore *p* quasi arpa *cantabile mp*

tre corde

ped. \* ped. \* ped. \* ped. \*

for Margaret Cheng Tuttle

# 18. Smugglers' Boat - Coastguard Boat.

$\text{♩} = 130$  poco rubato, misterioso

ff pesante brevis *misterioso* *ppp* *pp* L.V. *mf*  
una corda tre corde

This system features a grand staff with treble and bass clefs. The right hand plays a melody with a 'brevis' marking and a 'misterioso' dynamic. The left hand provides accompaniment with a 'pesante' dynamic. Performance instructions include 'una corda' and 'tre corde'.

rit.-----  $\text{♩} = 115$

5 *p* *mf* *pp* *mf* *p* *mf* *f* *sub.ppp*  
slowly lift \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

This system continues the piece with a 'rit.' marking and a tempo of 115. It includes a 'slowly lift' instruction and multiple 'ped.' markings. Dynamics range from piano to fortissimo.

rit.-----  $\text{♩} = 115$  stringendo -----

*p* *mp* *sfz* *f* *sub.p* *cresc.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.*

This system features a 'stringendo' marking and a tempo of 115. The music includes a 'cresc.' (crescendo) section and several 'ped.' markings.

----- ( $\text{♩} = 130$ ) allargando -----  $\text{♩} = 60$

$\text{♩} = 65$  tranquillo misterioso  
*8va*-----

13 *f* *mf* *p* lontano *p*  
\* *ped.* \* *ped.* \* *ped.* \* *ped.*

This system begins at measure 13 and includes an '8va' (octave) marking. Dynamics include 'lontano' and 'p'. It concludes with several 'ped.' markings.

for Gila Goldstein

# 19. The Mad Hatter Goes to a Silent Movie

$\text{♩} = 80$  brisk and witty

*p* *leggero, swift*

*mf* *sfz* *p*

*sfz*

*sfz*

*sfz*

*sfz*

*ff* *risoluto*

*p*

The musical score is written for piano and consists of five systems of two staves each. The first system begins with a tempo marking of quarter note = 80 and the character 'brisk and witty'. The first staff of each system contains the right-hand part, and the second staff contains the left-hand part. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from piano (*p*) to fortissimo (*ff*). The piece concludes with a *p* dynamic marking in the final system.

for Tali Morgulis

# 20. Between Dream and Reality

$\infty$   $\text{♩} = 42$  largamente tranquillo  
poco rubato affrettando

rit. a tempo

affrettando

rit.

*p* *mf* *p* (*p*)  
*espressivo amorevole*  
*cantabile*

*Red.* \* *Red.* \* *Red.* \*  
poco agitato a tempo stendendo poco agitato

*p* *mp* *sub.p* *mp* *pp* *p*  
*Red.* \* *Red.* \* *Red.* \*

rit. meno mosso rit.

*mp* *p* *mp*  
*Red.* \* *Red.* \*

$\text{♩} = 42$  a tempo

affrettando

allargando

*pp* *mp* *p*  
*Red.* \* *Red.* \* *Red.* \*

poco rit.  $\text{♩} = 42$  a tempo, broad

*mf* *pp* *pp*  
*Red.* \* *Red.* \* *Red.* \*

una corda

leggero

tre corde

una corda

tre corde