

Omri Kochavi

Eshkoliot

for ensemble

(2021)

Eshkoliot

Written for Plus-Minus Ensemble

Instrumentation

Clarinet in Bb (also Bass Clarinet, Low Tom-tom with a drumstick)

Electric guitar (with volume pedal, delay, and reverb)

Percussion

Instruments

Vibraphone (F3-F6)

High Wood Block

2 Tom-toms (Mid, High)

Bass Drum

2 Suspended Cymbals (Small, Large)

Tam-Tam

Special beaters

2 Jazz Brushes (Metal Brushes)

2 Rutes (Twig Brushes)

Violin

Violoncello

Score in C.

Electric guitar is sounding an octave lower than written (both staves).

Performance Notes

Accidentals

This piece uses the following accidentals to express the 7th, 11th, and 13th partials of the harmonic series (approximated to the nearest twelfth-tone):



A sixth-tone (= 33.3 cents) flat, to express the 7th partial



A quarter tone (= 50 cents) flat/sharp, to express the 11th and 13th

All accidentals are valid throughout the bar

Clarinet

Techniques



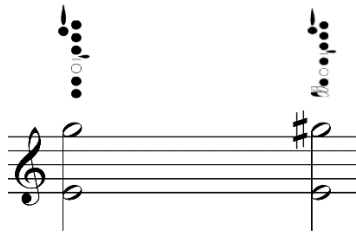
Air sound (while fingering the indicated pitch/multiphonic)



Singing while playing (normal noteheads in these passages are played)

Multiphonics

The following multiphonics are used on the Bb Clarinet:



In both cases, the aim should be for both pitches to sound at the same level.

Auxiliary Low Tom-tom

The clarinetist should position a Low Tom-tom in front of them, in a position that allows both to:

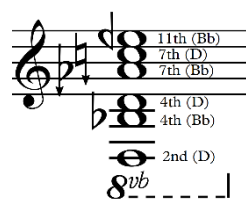
- Use the drum as a resonator – by placing the bell of the Bb Clarinet on the top head, or the bell of the Bass Clarinet under the bottom head. The resulting effect is the sound of the clarinet being “amplified” by the drum. This will be more apparent in fingerings that have more closed holes. Indications to place or remove the bell from the drum appear in the score.
- Play the Tom-tom with a drumstick – when playing the tom is required (mm. 52 & 136), it is indicated in a separate staff above the Clarinet staff.

As a general guideline for tuning the tom, the aim should be maximum resonance when playing the Bass Clarinet low C (Concert Bb1).

Electric guitar

Tuning

The guitar is tuned to the following scordatura, that is built with pitches from a Bb₀ (29.14 Hz) and a D₁ (36.71 Hz) spectra, and is as follows (partial and fundamental listed by each string):

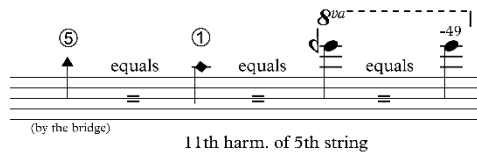


The piece is notated showing two staves, one notating the fingered pitches (in drop D), and one notating the real sound.

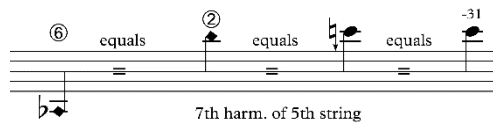
To tune by ear (which is preferred), first tune the 4th and 6th string to D₃ and D₂ respectively, as in a normal drop D. Then tune the 5th string to Bb₂.

After that, tune the 1st, 2nd and 3rd string by comparing the following natural harmonics. **Note that all examples are written an octave below, with all the harmonics indicated by their fingered pitch in drop D.**

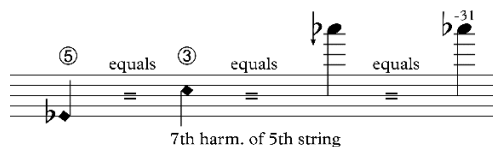
1st string



2nd string



3rd string



Alternatively, use an electronic tuner and tune:

- 1st string: E₄ flattened by 49 cents (320.54 Hz)
- 2nd string: C₄ flattened by 31 cents (256.9 Hz)
- 3rd string: A₃ flattened by 31 cents (203.98 Hz)

During the course of the piece (mm. 53), the 1st tuned to the standard tuning E natural.

Sound

The guitar sound should have a fair, yet not excessive, amount of reverb and (rather short) delay on it.

The aim should be a sound that allows natural harmonics to resonate as much as possible. The following recording, of Ted Greene playing “Danny Boy” can be taken as a reference, although a somewhat less “twangy” sound is desired:

[Ted Greene – Danny Boy \(Youtube\)](#)



Techniques

The piece uses predominantly natural harmonics. Each harmonic is notated as a diamond head note with a string indication, indicating its **fingered position**. The real sound of each harmonic can be found in the top stave.

If no new string indication has been written for the same pitch, assume it is to be played on the most recently indicated string.

Unless otherwise indicated, all harmonics should be played aiming for maximum resonance, and left to vibrate without stopping their sound (*laissez vibrer sempre*).

Several symbols are used to refer to specific playing techniques:



Muted with both the left hand and the right hand palm, for minimum pitch



Harmonics slap – slap with the right hand fingers on the indicated harmonic nodes. This results in a sound with a percussive attack that is a mixture of the open string and the harmonic.



Lightly touch the indicated harmonic node. This is used after the string has been played, to create a gradual dim. of that pitch

○ = = = : / : = = = ○ Crescendo/diminuendo with volume pedal

Strings

General

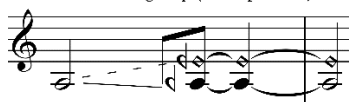
When playing long sustained notes, or passages where a very long slur is indicated, bow changes should be as imperceptible as possible, and preferably not coincide with note changes.

Harmonics

Dashed symbols are used to indicate harmonic finger pressure.

A dashed glissando line means sliding while applying harmonic pressure, as opposed to a solid line which is normal, non-harm. pressure:

at the same time, slide:
- 1st finger down (normal pressure)
- 4th/5th finger up (harm. pressure)



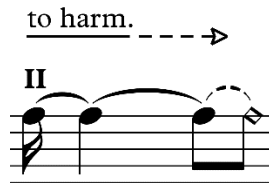
(violin, mm. 6-7)

A dashed tie signifies a tie between the normal fingered pitch and the harmonic pitch. It is normally coupled with an arrow that is half-dashed and half-solid, to indicate a gradual move:



(violin, mm. 31)

Or the other way around:



(violoncello, mm. 31)

Bow position

The following symbols are used to indicate different bow positions (other than **ord.**):

s.t. Sul tasto

p.s.p. Poco sul ponticello

s.p. Sul ponticello

m.s.p. Molto sul ponticello



On the bridge (no discernible pitch)

Duration: c. 7'

Programme Note

'Eshkoliot', meaning grapefruits in Hebrew, refracts the matter of growing up through a prism of juicy, red pulp.

It is dedicated to my father, that apart from being responsible for much of my musical upbringing, showed admirable persistence in trying to feed me grapefruits although I showed no sign of surrendering to their bitter charm.

The piece was written for the Plus Minus Ensemble, and was premiered by them directed by Mark Knoop in Silk Street Concert Hall on July 2nd, 2021.

P.S. I like grapefruits now

Eshkoliot

for Plus-Minus Ensemble

Omri Kochavi

A fast, driven (♩ = c. 120) suddenly slow, pensative (♩ = c. 72)

Low Tom-Tom

place the bell on the tom-tom remove the bell from the tom-tom

Clarinet in B♭

Real sound

Electric Guitar

w/ pick
l.v. sempre

scordatura

notated at fingered pitch with ⑥ = D

Vibraphone

w/ semi-hard vibr. mallets

(optional - if setup allows) Take Tam-Tam (w/ jazz brushes)

Percussion

High Tom

w/ semi-hard vibr. mallets

Violin

Violoncello

4

Cl.

E. Gtr.

Perc.

Vln.

Vc.

w/ fingers
l.v. sempre

mp

at the same time, slide:
- 1st finger down (normal pressure)
- 4th/5th finger up (harm. pressure)
→ p.s.p.

ord.

pp

ppp

p.s.p.

ord.

alternate harm. and normal pressure

ppp



9

Cl.

E. Gtr.

Perc.

Vln.

Vc.

p.s.p.

s.p.

ord.

pp

p

ppp

p.s.p.

s.p.

ord.

ppp

12

Cl. *pp* *mp* *air sound* *pitch* 3

E. Gtr. *mf* *pluck forcefully to allow maximum dynamic range with volume pedal* *w/ volume pedal* *mp*

Perc. *pp* *p* **Tam-Tam** *w/ jazz brushes* *continuous "rub" with one brush*

Vln. *p* *mp* *mf* *f* *ppp* *ord.* *III*
p.s.p. *s.p.* *m.s.p.* *on the bridge*

Vc. *p* *mp* *mf* *f* *ppp* *ord.* *III*
p.s.p. *s.p.* *m.s.p.* *on the bridge*

17 **B**

Cl. *mf* *pp* *mf*

E. Gtr. *mf* *p* *not w/ volume pedal anymore* *lightly touch the node on the 5th string, resulting in a decrescendo of the bottom note only* *6* *5* *4* *3* *3*

Perc. *ppp* *mp* **Small Suspended Cymbal** *w/ jazz brushes* *continuous "rub" with one brush*
Take Small Suspended Cymbal (w/ jazz brushes)

Vln. *mf* *pp* *mp* *pp* *IV*

Vc. *mf* *pp* *mp* *pp* *III*

(slow down the trem.)

21

Cl. *pp* *mf* *mf* *mfp*

E. Gtr. *mf*

Perc. S. Cym. *ppp* *mp* *mf*
sim. with the handle ring on the bell

Vln. *mp* *mf* *mfp*

Vc. *mp* *mfp*

(slow down the trem.)

(slow down the trem.)

23

Cl. *mp*

E. Gtr. *p* *mp*

Perc. S. Cym. *ppp* *pp*
with two brushes handle rings on the bell

Vln. *p* *p* *p*

Vc. *p* *p* *p*

s.p. s.p. I II

26

Cl. *f* *mf* <> *mp* <> *p* <> *pp* <> *ppp*

E. Gtr. *f* *mp*

Perc. S. Cym. gradually move towards the edge of the cymbal, damp on the rests → let ring

Vln. *f* *mf* <> *mp* <> *p* <> *pp* <> *ppp*

Vc. *f* *mf* <> *mp* <> *p* <> *pp* <> *ppp*

to ord. → ord.

I II
ord. → ord.

29

Cl. *mp* *ppp* (pp) *ppp*

E. Gtr. damp bottom strings w/ r.h. by the bridge *p*

Perc. Take Tam-Tam (w/ jazz brushes)

Vln. *mp* *ppp* *p*

Vc. *mp* *ppp* *p*

s.p. to non-harm. → III 0 III IV III 0 III IV III 0 III 6 6

s.p. to harm. → II 0 III III 0 III III 0 III 3 6 3

33

Cl. *(p) ppp* *(mp)* *ppp* *(pp)* *ppp* *(p)*

E. Gtr. *p* *mp*

Perc.

Vln. *pp* *p* 0 III IV III 0 III IV III 0 III 0 III IV III 0

Vc. *pp* *p* 3 6 6

to harm. → to non-harm. →

37

Cl. *pp* *mp* *pp* **D** A tempo

E. Gtr. *mf* *mp*

Perc.

Vln. *mp* *p* *pp* III IV III 0 III 0 III IV III 0 III IV III 0 III (III)

Vc. *mp* *p* *pp* III II 0 II III II 0 II III II 0 II III II 0 II III II 0 II (II)

poco rall.

40

lip gliss.
tune to guitar

to air sound

Cl. *pp* *mp*

E. Gtr. ④ ② ③ ① ③ ④ ⑤ ⑥

Perc.

Vln. ord. move towards the bridge *mp*

Vc. ord. move towards the bridge *mp*



E A bit slower, and a bit freely

To Bass Clarinet, with the bell under the Tom-Tom

44

Cl. *pp*

E. Gtr. ② ④ ③ ④ ① ③ ⑥

Perc.

Vln. on the bridge *pp*

Vc. on the bridge *pp*

p *mp* *p* *pp*

F

poco accel.

Tempo I (♩ = c. 72)

with the back of a drumstick

49

Tom. $\frac{3}{4}$ **Take drumstick in right hand** $\frac{2}{4}$ *mf* **drum rim** $\frac{3}{4}$ **X**

B. Cl. $\frac{3}{4}$ *ppp* **to pitch** $\frac{2}{4}$ *f* $\frac{3}{4}$ **X**

E. Gtr. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *f sfz sfz* **tune 1st string to E natural** **X**

Perc. $\frac{3}{4}$ *ppp* **Tam-Tam** **regular trem. with two brushes** $\frac{2}{4}$ *f* **with the handle ring** $\frac{3}{4}$ **X**

Vln. $\frac{3}{4}$ *ppp* **III** **sul pont.** **to non-harm (very slowly)** $\frac{2}{4}$ *f* **ord.** **pizz. sul pont.** $\frac{3}{4}$ **X**

Vc. $\frac{3}{4}$ *ppp* **II** **sul pont.** **to non-harm (very slowly)** $\frac{2}{4}$ *f* **ord.** **pizz. sul pont.** $\frac{3}{4}$ **arco ord. I** **pp** **X**

54 senza misura ($\text{♩} = \text{c. } \text{♩}$)

to pitch

A tempo

9

B. Cl.

E. Gtr.

Perc.

Vln.

Vc.

Large Suspended Cymbal
w/ jazz brushes
regular trem. with two brushes

Take Large Suspended Cymbal (w/ jazz brushes)

arco
m.s.p.

m.s.p.

fix tuning if necessary
(by cello harmonic)



57 **G** Suddenly fast, mechanical ($\text{♩} = \text{c. } 120$)

B. Cl.

E. Gtr.

Perc.

Vln.

Vc.

Muted, w/ pick
Mute with left hand +
right hand palm

1st time: play in time
w/ perc.
after: repeat with accel. and dim.
independent from perc.

1st time: play in time
w/ gtr.
after: repeat with accel. and dim.
independent from gtr.

Take Bass Drum (w/ wooden mallets)

Bass Drum
w/ wooden mallets
close to the edge of the drum

ord.

ord.

61 *to pitch*

B. Cl. *pp* *f*

E. Gtr. *mp* *sim.* *accel. independently*

Perc. B.D. *mp* *sim.* *accel. independently*

Vln. *pp* *f* *III II IV III*

Vc. *pp* *f* *to harm. →*

67 *to air sound* **H** *to pitch*

B. Cl. *pp* *p < f > p*

E. Gtr.

Perc. Take Mid Tom (w/ rutes)

Vln. *mp* *to non-harm. →* *ord.* *f* *p*

Vc. *mp* *to non-harm. →* *ord.* *f* *p*

s.p. III 0 *3 3 3 3 3*

s.p. IV III II

73

B. Cl. *f* *p* *f*

E. Gtr. *mp* *sim.* *accel. independently*

Perc. *mp* *sim.* *accel. independently* Take High Wood Block w/ soft rubber mallets

Vln. *f* *pp* *f* m.s.p. → ord.

Vc. *f* *pp* *f* m.s.p. → ord.



78

B. Cl. *p* *pp*

E. Gtr.

Perc.

Vln. *pp* *(pp)* *IV* *IV* *II* *II*

Vc. *pp* *II* *III* *II* *II*

84 To Cl.

B. Cl.

E. Gtr.

Perc.

Vln.

Vc.

High Wood Block
w/ soft rubber mallets

IV 0 IV to harm. →

III IV III IV

mf

mf



90

Cl.

E. Gtr.

Perc.

Vln.

Vc.

Clarinet in Bb
to pitch

I

place the bell on the tom-tom

pp < p f sempre

High Tom
w/ rutes

Take High Tom (w/ rutes)

to non-harm. → 0 IV 0

to non-harm. → 0 II 0

f sempre

f sempre

95

Cl.

E. Gtr.

Perc.

H. Tom

Vln.

Vc.



98

Cl.

E. Gtr.

Perc.

H. Tom

Vln.

Vc.

14

100

Cl.

E. Gtr.

Vibraphone
w/ semi-hard vibr. mallets

Perc.
H. Tom

Vln.

Vc.

ff

f
Ped. *
(optional - if setup allows)

s.p.
III

ff

s.p.

ff



102

J

Cl.

E. Gtr.

Vibr.

Perc.

Vln.

Vc.

f

mf senza pedal

II

3

3

3

3

3

3

3

3

3

rall.

104#

Cl. *senza dim.*

E. Gtr.

Perc. *senza dim.*

Vibr.

Vln. *senza dim.*

Vc. *senza dim.*



106

Cl.

E. Gtr.

Perc. *senza dim.*

Vibr.

Vln.

Vc.

♩ = c. 72

K A tempo (♩ = c. 120)

♩ = ♩

108

Cl. *f* <> *mf* <> *mp* <> *p* <> *pp* <>

E. Gtr.

Perc. Take soft vibr. mallets w/ soft vibr. mallets
Vibr. *pp* Ped. *

Vln. *f* <> *mf* <> *mp* <> *p* <> *pp* <> to ord. *

Vc. *f* <> *mf* <> *mp* <> *p* <> *pp* <>

remove the bell from the tom-tom



115 **L** Slow, meditative (♩ = c. 60)

Cl. *ppp* < *p* *pp*

E. Gtr. w/ fingers *pp* *pp*

Perc. Vibr. *pp* Ped. *ppp* *

Vln. ord. III *ppp* < *p* *ppp* *pp* s.p. II III *

Vc. ord. I II + 0 *ppp* < *p* *pp* s.p. (II) I to harm.

Cl. *mp* *pp* *p* *pp*

E. Gtr. *mp* w/ volume pedal

Perc. *mp* *pp* Led.

Vln. *(mp)* *pp* *p* *ord. III* *ppp*

Vc. *(mp)* *p* s.t. III 0 III

124 **M**

Cl. *mp* *p* *pp*

E. Gtr. *p* *mp* *p* *pp* *p*

Perc. *pp* *mp* *p* Led.

Vln. *pp* *mp* *p* *pp* *III to non-harm.* *ord.*

Vc. *p* *pp* *mp* *p* *pizz. ord.* *arco* *s.p. III* *I II ord.*

128

Cl. *mf* *p* **N**

E. Gtr.

Perc. *p* *Ped.*

Vln. *mf* *p*

Vc. *mf* *p*

132

Cl. **Take drumstick in right hand**

E. Gtr. *sim.*

Perc. *V.*

Vln.

Vc. *IV*



poco rall..

136 w/ back of drumstick

Tom. *f*

Cl. *f*

E. Gtr. *f*

Vibr. *f*

Perc. *f*

Vln. *f*

Vc. *f*

④ forceful downstroke with pick/back of the nail
 ⑤ mute all other strings
 ⑥ (non harm.)

f *mp*



138 A tempo

Cl. *pp* *p* *ppp* *mp*

E. Gtr. *p* *pp* *mp*

Vibr. *pp* *mp*

Vln. *p* *ppp* *mp*

Vc. *p* *ppp* *mp*

Suspended Cymbals w/ soft vibr. mallets

near the edge

small large

pizz. s.t. arco s.p. IV

pizz. arco s.t.

pp *p* *ppp* *mp*

142

Cl. *pp* *p* *pp*

E. Gtr. l.v. sempre sim. fingering throughout *p* *p*

Perc. S. Cym. in the center *pp* *p* *p* 3 r.h. slap on nodes near the bell

Vln. ord. *pp* *p* s.p. *pp*

Vc. ord. *pp* *p* *pp*

P

145

Cl. *f* *ppp*

E. Gtr. *f* *mf* *f* *mf* *f*

Perc. S. Cym. Take Tam-Tam (w/ soft vibr. mallets) *mf*

Vln. *f* ord. *ppp*

Vc. *f* ord. *ppp*

148

Cl. *ff* *rall.*

E. Gtr. *f* *ff* *f* *ff* repeat x3 with accel.

Perc. Tam Tam w/ soft vibr. mallets *p* *mp* *f* damp

Vln. *ff*

Vc. *ff*



Q Very plainly, slower (♩ = c. 52)

151

Cl. *p sempre*

E. Gtr. *pp*

Perc. Take Vibraphone

Vln. *p sempre* s.t. ord. II IV

Vc. *p sempre* s.t. ord. s.t. ord.

