

Omri Kochavi

# Four Haikus

for six voices

(2021)

# Four Haikus

*Written for Exaudi Vocal Ensemble*

## Ensemble

Soprano  
Mezzo-soprano  
Countertenor  
Tenor  
Baritone  
Bass

## Pronunciation guide

The text of this score is four haikus in Hebrew.

The poems are presented below in their original, transliterated, and translated versions. In the music itself only the transliterated version is used.

Links to recordings of the spoken poems are supplied, and they are the best source for correct pronunciation. Yet, listed below is the basic pronunciation guide for the vowels and consonants that differ from English, or can be ambivalent:

**a** = father  
**e** = let  
**i** = green  
**o** = door  
**u** = boot  
**y** = yes  
**ei** = in between let and fate  
**yi** = yiddish

**r** = rien (French), but a bit less throaty  
**ts** = tsunami  
**ch** = loch (Scottish)

Words that are in fact in English (such as *bushwick* or *jacuzzi*) are still to be pronounced using these guidelines, as if they were pronounced by someone with an accent.

## Recordings (spoken, for pronunciation)

I. [Link](#)



II. [Link](#)



III. [Link](#)



IV. [Link](#)



For any trouble accessing the files, please contact [omri.kochavi@gmail.com](mailto:omri.kochavi@gmail.com)

## Texts

### I.

שָׁבְלוּל בְּלִי בַיִת

מוֹתִיר שׁוֹבֵל

חָשׁוּף

shablul bli bayit

motir shoval

chasuf

A homeless snail

leaves a trail

Exposed

### II.

שׁוּב בְּבוּשׁוֹוִיק

אָבֵל בְּתֵל אָבִיב.

נְעִים יוֹתֵר

shuv be-bushwick

aval be-tel aviv.

na'im yoter

In Bushwick again

but [the one] in Tel Aviv.

It's cozier

### III.

קֶצֶף שֶׁל יָם  
עֲנַנָּה שֶׁל כֶּבֶשֶׂה  
צוּקִים יְרוּקִים

ketsef shel yam  
anana shel kivsa  
tsukim yerukim

Foam of the sea  
Cloud of a sheep  
Green cliffs

### IV.

בֵּין צוּקִים שֶׁל חוֹל  
גְּ'קִוּזִי  
לֹא מְסַפֵּיק חָם


Bein tsukim shel chol  
jacuzzi  
lo maspik cham

Between cliffs of sand  
a jacuzzi  
[that is] not hot enough

## Performance Notes


### Accidentals and intonation


This piece uses the following accidentals to express the 7<sup>th</sup>, 11<sup>th</sup> and 13<sup>th</sup> partials of the harmonic series (rounded up to the nearest twelfth-tone):

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


 - A quarter-tone (= 50 cents) flat/sharp, to express the 11<sup>th</sup> and 13<sup>th</sup> partials


### Symbols

 Speech/unvoiced consonants (like **sh** or **f**)

 very high pitch (indefinite)

### Special pronunciation instructions

 repeat the indicated text

 prolong the consonant sound, rather than the vowel (in case of a long note)

 (under the staff) gradual transition from one pronunciation to another

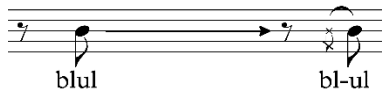
### Staff types

The score uses 3 types of staves, as follows:

- Regular 5-line staff: used for all sung passages.
- 3-line staff: used for speech passages with pitch information. The pitch is indefinite, but relative respective to the location in the staff.
- 1-line staff: used for speech passages without pitch information. These passages should be performed at the natural speaking pitch of the singer.

## Consonant placement

In case of syllables with a double consonant (like *sha-blul*), always place the vowel sound on the notated rhythmic position, as in the following:



## Miscellaneous

Words are often not set in their entirety. The full word is provided for context, if not sung before or not in another voice.

All accidentals are valid throughout the bar.

**Duration:** c. 7'

## Programme Note

How does a memory sound like?

This was the main question guiding the birth of this piece. Inspired by the powerful conciseness and imaginative freedom of modern haiku, I tried to set words to some of the most vivid sensory memories I hold. This was then re-translated into music, trying to capture the slippery stillness of memories on the axis of time and sound.

The piece was written for EXAUDI Vocal Ensemble, directed by James Weeks. It was premiered by them in Milton Court Concert Hall on May 14<sup>th</sup>, 2021.

# Four Haikus

for Exaudi

## I

Omri Kochavi

Moderate, cautions (♩ = c. 80)

Soprano  
blul

Mezzo-soprano  
sha blul

Countertenor  
a blul  
/a/ as in shablul

Tenor  
a blul  
/a/ as in shablul

Baritone  
sha blul

Bass  
blul

6

S.  
/a/ as in shablul a blul sha sha sha sha

M-S.  
sha blul sha sha sha

Ct.  
a blul sha sha sha sha sha

T.  
a blul sha sha sha sha

Bar.  
sha blul sha sha

B.

12

*senza cresc.* *(p)* *pp* *< p*

S. - - - - blul sha

M-S. *f*  
- blul

Ct. *senza cresc.* *(p)* *pp* *< p*  
- - - - blul sha

T. *mp* *p*  
sha blul bli ba - yit

Bar. *f* *mp* *p*  
- blul sha blul bli ba - yit

B. *f* *fleeting*  
blul

18

*pp* *< p* *< mp* *pp*

S. sha - - - blul sha

M-S. *f* *p* *< mp*  
blul sha - blul

Ct. *pp* *< p* *< mp*  
sha - - - blul

T. *f* *fleeting* *pp*  
ba-yit bli sha - blul sha

Bar. *f* *fleeting*  
ba-yit bli sha - blul

B. *f*  
blul



22

S. *mp*  
blul ba bli

M-S. *p mp*  
blul yit bli

Ct. *mf mp*  
sha blul bli ba - yit

T. *mp*  
blul blul bli

Bar. *mf f*  
ba - yit bli sha - blul

B. *mp*  
bli

26

S. *f ff*  
ba - - - yi yit  
*[yli as in bayit]*

M-S. *f ff*  
ba - - - yi yit  
*[yli as in bayit]*

Ct. *ff*  
sha - blul bli ba - yit

T. *f ff*  
ba - - - yi yit  
*[yli as in bayit]*

Bar. *ff*  
sha - blul bli ba - yit

B. *f ff*  
ba - - - yi yit  
*[yli as in bayit]*

30

S. *p*  
ba mo

M-S. *p* *mp* (.) (.) (.)  
yit mo - - - tir

Ct. *p*  
bli mo

T. *p*  
bli mo

Bar. *p*  
ba mo

B. *p*  
bli mo

37

S. *f* *senza rit.* *p senza cresc.* *fleeting*  
val cha - - - suf

M-S. *f* *fleeting*  
sho - val

Ct. *f*  
val

T. *fp* *p*  
val val

Bar. *fp* *p*  
val val

B. *f sub.*  
val

II

Rhythmic, high energy (♩ = c. 126)

Soprano *pp* shuv

Mezzo-soprano *pp* shuv

Countertenor *f* shuv *p* shuv be-bu shuv be-bu shuv be-bu shuv be-bu  
/be-bu/ as in **bebushwick**

Tenor *f* shuv *p* shuv be-bu shuv be-bu shuv be-bu shuv be-bu  
/be-bu/ as in **bebushwick**

Baritone *f* shuv

Bass *f* shuv

45 S. *p* shuv be-bu shuv be-bu  
/be-bu/ as in **bebushwick**

M-S. *p* shuv be-bu shuv be-bu  
/be-bu/ as in **bebushwick**

Ct. *pp* shuv *f* shu *fpp* shu *(pp)* shuv

T. *f* shu

Bar. *pp* shuv *fpp* shu *(pp)* shuv

B. *f* shu

49

S. *p* 3 3 3 3 3 *p*  
shuv be-bu shuv be-bu shuv be-bu shuv be-bu bush-wick

M-S. *p* *pp*  
shuv be-bu shuv be-bu shuv be-bu shuv be-bu bu

Ct. *fp* *fpp*  
shuv be

T. *pp* *f sub.* *p*  
shuv shuv be - bush-wick bush-wick

Bar. *fp* *fpp*  
shuv be

B. *pp* *f sub.* *pp*  
shuv shuv be - bush-wick bu

54

S. *f* 3 *p*  
shuv be-bush - wick (ck)

M-S. *f*  
va shuv  
/va/ as in aval

Ct. *f* *p*  
a shuv shuv be-bu shuv be - bush-wick  
/a/ as in aval

T. *f* *p*  
shuv be-bush - wick (ck)

Bar. *f* *p*  
a shuv shuv be-bu shuv be - bush-wick  
/a/ as in aval

B. *f*  
va shuv  
/va/ as in aval

63 *p* *p cresc.* *f* *> p*

S. bush-wick shuv shuv shuv be

M-S. shuv shuv bush - wick

Ct. shuv be-bush-wick be be bush - wick

T. bush-wick shuv be be be shuv be-bush

Bar. shuv be-bush-wick shuv be-bush

B.

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

S. be bush - wick

M-S. be bush - wick

Ct. be - bush - wick be - bush be - bush - wick

T. wick shuv be-bush - wick shuv be-bush shuv be - bush - wick

Bar. wick shuv be-bush - wick shuv be-bush - shuv be - bush - wick

B. be - bush - wick be - bush be - bush - wick

74

S. *p* *3* *3* *3*  
shuv be-bu shuv be-bu

M-S. - - - -

Ct. *p*  
shuv be-bu shuv\_ be-bu

T. *p* *f sub.*  
shuv be - bush - wick be be be be be - bush

Bar. *p* *f sub.*  
shuv be - bush - wick be be be be be - bush

B. - - - -

79

S. *mp*  
be - bush - wick be - bush

M-S. *mp*  
shuv\_ be-bush - wick shuv\_ be-bush - wick\_ shuv\_ be -

Ct. *mp*  
shuv\_ be-bush - wick shuv\_ be-bush - wick\_ shuv\_ be -

T. *p*  
- wick be

Bar. *mp*  
- wick be - bush - wick be - bush

B. *p*  
be

83

S. *ff* shuv\_\_\_\_\_

M-S. *p* shuv be-bu *ff* shuv\_\_\_\_\_

Ct. *pp* shuv *fp* shuv\_\_\_\_\_ *ff* shuv\_ be - bush - wick shuv

T. *ff* shuv\_\_\_\_\_ be - bush - wi\_\_\_\_\_ *ffp* be be be be be\_ *ff*

Bar. *pp* shuv *fp* shuv\_\_\_\_\_ *ff* shuv\_ be - bush - wick be be be be be\_

B. *ff* shuv\_\_\_\_\_ be - bush - wi\_\_\_\_\_ *ffp* shuv

88

S. *ff* bush-wick *pp* a *p calmly* a - val be - tel - a -

M-S. *ff* bush-wick *pp* va */va/ as in aval*

Ct. be - bu

T. be va */va/ as in aval*

Bar. be

B. be - bu a */a/ as in aval* a - val be - tel - a -

rit. . . . .  $\text{♩} = \text{c. } 108$   $\text{♩} = \text{♩}$

10 **Slow, peaceful** (♩ = c. 56)

94

*pp* *mp espress.*

S. viv viv na - im yo-ter

M-S. *p calmly* *pp* *mp*  
 viv a - val be-tel-a - viv tel(l) viv na - im(m)

Ct. *pp* *mp*  
 a - be a - be a - viv na - im(m)

T. *pp* *mp*  
 viv a - be a - be a - viv na - im(m)

Bar. *p calmly* *pp* *mp*  
 a - val be-tel-a - viv tel(l) viv na - im(m)

B. *pp* *mp*  
 viv viv na - im(m)

102

*mp espress.* *fp*

S. viv na - im(m) yo-ter shuv

M-S. *pp* *mp* *fp* *pp*  
 tel(l) viv na - im(m) shuv na - im(m) yo-ter

Ct. *pp* *p* *mp* *fp*  
 a - viv na - im(m) shuv

T. *pp* *p* *mp* *fp*  
 a - viv na - im(m) shuv

Bar. *pp* *mp* *fp*  
 tel(l) viv na - im(m) shuv

B. *mp* *fp*  
 viv na - im(m) shuv



### III

Calm, serene (♩ = c. 56)

Soprano *p* ke *f*

Mezzo-soprano *p* ke *f*

Countertenor *p* ke - tse - - - *f*

Tenor *p* ke - tse - - - *f*

Baritone *p* ke - tse - - - *f*

Bass *p* ke - tsef *mp* shel ya - - - m

poco rall. . . . A tempo

112

S. *p* a - na - - - na

M-S. *p* a - na - - - na

Ct. *p* ke-tsef-shel yam *mp* a - na - - - na

T. *p* a - na - - - na

Bar. *pp* ke shel *p* a - na - - - na

B. *p* a - na - - - na

117

S. na na

M-S. na

Ct. na nan(n) an(n) an(n) sh

T. na na nan(n) an(n) an(n) sh

Bar. na sh

B. na na sh

120

S. - - - - -

M-S. - - - - -

Ct. - - - - -

T. na

Bar. na

B. a na - na shel kiv -

123

S. *p* tsu - kim ye - ru - kim

M-S. *p* e  
/el/ as in yerukim

Ct. *p* kim

T. *p* ye  
/ye/ as in yerukim

Bar. *p* tsu - kim ye - ru - kim

B. *p* sa  
if necessary, break up for breath here

# IV

14

## Reserved (♩ = c. 72)

Soprano

Mezzo-soprano

Countertenor

Tenor

Baritone

Bass

tsu - kim(m) tsu-kim tsu-kim tsu-kim tsu-kim

tsu - kim(m) tsu-kim

130

S.

M-S.

Ct.

T.

Bar.

B.

tsu - kim(m)

tsu - kim(m) tsu-kim tsu - kim tsu-kim tsu - kim(m) tsu-kim tsu

tsu - kim(m) tsu-kim tsu - kim(m)

kim tsu-kim tsu - kim

135

S. *tsu-kim*

M-S. *kim(m)* *tsu*

Ct. *tsu - kim(m) - tsu-kim tsu - kim tsu-kim*

T. *tsu - kim(m) - tsu-kim tsu - kim tsu-kim* *tsu*

Bar.

B.

**Suddenly unrestrained, sonorous (l'istesso tempo)**

139

S. *f sub.* *p sub.* *f sub.* *p* *mf*  
 bein\_\_\_\_\_ tsu-kim shel\_ cho - 1 \_\_\_\_\_ ja -

M-S. *f sub.* *p sub.* *f sub.* *senza dim.*  
 bein\_\_\_\_\_ tsu-kim shel\_ cho - - - 1

Ct. *f sub.* *p sub.* *f sub.* *senza dim.*  
 bein\_\_\_\_\_ tsu-kim shel\_ cho - - - 1

T. *f sub.* *p sub.* *f sub.* *senza dim.*  
 bein\_\_\_\_\_ tsu-kim shel\_ cho - - - 1

Bar. *f sub.* *p sub.* *f sub.* *p*  
 bein\_\_\_\_\_ tsu-kim shel\_ cho - 1 \_\_\_\_\_

B. *f sub.* *p sub.* *f sub.* *p*  
 bein\_\_\_\_\_ tsu-kim shel\_ cho - 1 \_\_\_\_\_



143

S. *f sub.* *pp* *p* *pp*  
 cu - zzi chol\_\_\_\_\_

M-S. percussive *mf* *f possible* *pp* *p* *pp*  
 [pik/ as in maspik] || pik: | chol\_\_\_\_\_

Ct. percussive *mf* *f possible* *pp* *p* *pp*  
 [pik/ as in maspik] || pik: | chol\_\_\_\_\_

T. percussive *mf* *f possible* *f marcato*  
 [pik/ as in maspik] || pik: | lo mas-pik

Bar. percussive *mf* *f*  
 [pik/ as in maspik] || pik: |

B. *f marcato*  
 lo mas-pik

147

S. *pp senza cresc.*  
cho - - - 1

M-S. *pp senza cresc.*  
cho - - - 1

Ct. *pp senza cresc.*  
cho - - - 1

T. *f marcato*  
lo mas - pik

Bar. *pp* *p senza dim.* *f*  
mas - || pik || mas-pik

B. *f marcato* *fp* *f*  
lo mas - pik mas-pik

149

S. *mp* *p*  
lo mas - - - pik

M-S. *mf marcato*  
lo mas - pik

Ct. *mp* *p*  
lo mas - - - pik

T. *f marcato*  
lo mas - pik

Bar. *mf marcato*  
lo mas - pik

B. *f marcato*  
lo mas - pik

151 *f sub.* *mf* *p*

S. bein tsu - kim\_shel chol ja - - - cu -

M-S. *f sub.* *p*  
bein tsu - kim\_shel cho - 1

Ct. *f sub.* *p*  
bein tsu - kim\_shel cho - 1

T. *f sub.* *p*  
bein tsu - kim\_shel cho - 1

Bar. *f sub.* *p*  
bein tsu - kim\_shel cho - 1

B. *f sub.* *p*  
bein tsu - kim\_shel cho - 1

156 *f* *ff molto marcato* *close mouth to m gradually*

S. zz → i lo mas - pik

M-S. *f* *ff ffp* *to m*  
zz → i lo ma

Ct. *f* *ff molto marcato* *mf* *f possible*  
zz → i lo mas - pik ||: pik ||

T. *f* *ff molto marcato* *mf* *f possible*  
zz → i lo mas - ||: pik ||

Bar. *f* *ff* *close mouth to m gradually*  
zz → i lo → to m

B. *f* *ff molto marcato*  
zz → i lo mas - pik



159

poco rit. . . Still (♩ = c. 63)

*p* static and warm

S. *pp* *p* static and warm  
m cham(m)

M-S. *pp* *p* static and warm  
m m cham(m) am(m)

Ct. *pp* *p* static and warm  
m cham(m) am(m) am(m)

T. *pp* *p* static and warm  
m cham(m) am(m)

Bar. *pp* *p* static and warm  
m cham(m) am(m)

B. *p* static and warm  
cham(m)