

Omri Kochavi

# Nahar Amok | נהר עמוק

for soprano and piano trio

(2022)



# Nahar Amok | נהר עמוק

*Commissioned by Britten-Pears Arts for the 2022 Aldeburgh Festival*

*First performance: Katy Thomson & Trio Mazzolini, 21 June 2022, Britten Studio*

*Duration: c. 7 minutes*

## Ensemble

Soprano

Violin

Violoncello

Piano

## Pronunciation guide

The piece sets a poem in Hebrew by Amira Hess.

The poem is presented below in its original, transliterated, and translated version. In the music itself, only the transliterated version is used.

Links to a recording of the text is supplied below, and it is 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** = geen

**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)

## Recording (spoken, for pronunciation)

[Link](#)



## Text – by Amira Hess

### Original (Hebrew)

מֵאֵז מוֹתוֹ  
נָהַר עֵמֶק חוֹפֵר בְּמִצּוּלוֹתַי.  
פְּעַם הָיָה לָנוּ בַּיִת עַל גְּדוֹת הַזְּמַן,  
רִצְפָּתוֹ כּוֹכָבִים  
וְשִׁמְיוֹ שְׁמֹשׁוֹת בּוֹעֲרוֹת,  
מְאִירוֹת אֶת כָּל הַזְּמַנִּים.

### Transliteration

Me'az moto  
nahar amok chofer bimtsulotay.  
Pa'am haya lanu bayit al gdot hazman,  
ritspato kochavim  
veshamav shmashot bo'arot,  
me'irot et kol hazmanim.

### Translation (by Omri Kochavi)

Since his death  
a deep river has been carving my depths.  
We used to have a home on the banks of time,  
its floor - stars  
and its sky - burning suns,  
illuminating all times.

Amira Hess, "Meaz Moto (Since his death)", in: 'Tzaar Ha'ahavot Hakluot', Hakibbutz  
Hameuchad Publishers, 2021.

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# Performance Notes

## General


From the beginning of the piece until **Letter D**, the ensemble operates as two separated groups: violin and cello, and soprano and piano.


The groups are synchronized by violin cues on every rehearsal letter, in response to which the soprano and piano go through their material independently (not in temporal sync with the strings).

On the final violin cue in **Letter D**, the ensemble shifts to playing together normally.

## Accidentals

Microtonal accidentals are used in **Letters I, M and N**. They are always used to express the 7<sup>th</sup>, 11<sup>th</sup>, or 13<sup>th</sup> partials of the harmonic series (approximated to the nearest quarter-tone or sixth-tone). The following symbols are used:


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

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

All accidentals are valid throughout the bar.


## Piano

### Harmonics

Harmonics are indicated with a diamond notehead (  ).

The partial number on the relevant string is indicated (e.g. 10<sup>th</sup>, 11<sup>th</sup>), along with the sounding note approximated to the nearest quarter-tone.

### Plucking

Plucking the piano strings is indicated with a plus sign above the notehead (  ).

Plucking is used with both a guitar pick and the finger pad, as indicated in the score.

## Soprano

At **Letters K and N** there is an indication of a “non bel-canto” singing technique.

While this is open to interpretation from the singer, the general purpose is to move to a more intimate, quasi-untrained vocal quality.



# Nahar Amok

Amira Hess

Omri Kochavi

Violin **Flowing** ♩ = 72

III 0 III IV

*pp* *p*

*mf sub.* *p* *mf*

Violoncello

I II

6 6 6 6

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

Soprano

Piano

punta d'arco  
very light bow

cue sop. and pno.

≡

A

ord.

Vln.

3 0

*pp sub.* *p* *pp*

Vc.

I II

6 6 6 6

*pp sub.*

(vln. + vc.)

2

Vln. *p sfp sub.*

Vc. *p sfp sub.*



Vln.

Vc. *pp*

as an independent group (sop. + pno.)

on cue from vln.



A

5' 3' 2'

Sop. (humming) *mp*

Pno. *f* *p*



cue sop. and pno.

(vln. + vc.)

7 **B**

s.p. → ord.    s.p. → ord.    s.p. → ord.    s.p. → ord.

Vln. *pp*    *pp* < *mp*    *pp* < *mp*    *pp* < *mp*    *pp* < *mp*

Vc. *p*    *mp* sempre

(sop. + pno.)

on cue from vln.

**B**    2'    3'    3'    4'

Sop. *mp* m

Pno. hold silently    trem w/ guitar pick    keyboard *mp* *ppp*

sos. pedal

3'    2'    5'    3'

(singing) *mf* *p*

me' - - - - az

*p* *f* *p*

(vln. + vc.)

4 8

Vln. *pp* sub. *sfp* sub. *p*

Vc. *p* sub. *sfp* sub. *pp*

Vln. *pp* *sfp* sub.

Vc. *p* *sfp* sub. *pp*

Vln. *p* *pp*

Vc. *p*

Vln. *p* *sfp* sub. *pp*

Vc. *pp* *sfp* sub. *p*

(vln. + vc.)

Musical score for measures 12-13. The Vln. part consists of sixteenth-note runs with dynamics *p* and *pp*. The Vc. part features sixteenth-note runs with dynamics *pp* and *p*. Fingering numbers 6 and 0 are indicated.

Musical score for measures 14-15. The Vln. part includes dynamic markings *pp*, *pp*  $\leftarrow$  *mp*, and *pp*  $\leftarrow$  *mp*, with instructions "s.p.  $\rightarrow$  ord.". The Vc. part includes dynamics *p*, *mp*, and *pp* *sub.*. Fingering numbers 6 and 0 are indicated.

Musical score for measures 16-17. The Vln. part includes dynamic markings *pp*, *pp*  $\leftarrow$  *mp*  $\rightarrow$  *f*, and *sf*, with instructions "sul IV random extremely high harmonic" and "harm. gliss w / trem.". The Vc. part includes dynamic markings *p*, *mp*  $\rightarrow$  *f*, and *sf*, with instructions "sul II random extremely high harmonic" and "harm. gliss w / trem.". Fingering numbers 6 and 0 are indicated.

cue sop. and pno.

(vln. + vc.)

6

C

Musical score for Violin (Vln.) and Violoncello (Vc.) starting at measure 18. The Vln. part is in treble clef, 3/4 time, with dynamics *pp* and *p*. The Vc. part is in bass clef, 3/4 time, with dynamics *p* and *pp*. Fingerings '0' and '6' are indicated for both instruments.



Musical score for Violin (Vln.) and Violoncello (Vc.) starting at measure 19. The Vln. part is in treble clef, 4/4 time, with dynamics *pp* and *p*. The Vc. part is in bass clef, 4/4 time, with dynamics *p* and *pp*. Fingerings '0' and '6' are indicated for both instruments.

(sop. + pno.)

on cue from vln.

C

Musical score for Soprano (Sop.) and Piano (Pno.) starting at measure 20. The Sop. part has a 2' rest, then a 5' humming phrase (*mp*) with a 'm' marking. The Pno. part has a 2' rest, then a 5' section starting with a 'pick' marking and *f* dynamics. A 'sos. pedal' marking is present.

Musical score for Soprano (Sop.) and Piano (Pno.) starting at measure 21. The Sop. part has a 4' rest, then a 3' phrase with a 'm' marking. The Pno. part has a 4' section with 'keyboard' markings and dynamics *mp* and *ppp*. A 'ped.' marking is present. A box on the right says 'await for cue from vln.'

(vln. + vc.)

20

IV 0 0 0

Vln.

Vc.

*p* *pp*

*p* *pp* *p*

21

Vln.

Vc.

*p* *sfpp sub.* *p* *pp* *p*

*pp* *p* *sfpp sub.* *pp* *p* *pp*

23

Vln.

Vc.

*pp* *p*

*mf sub.* *p* *mf*

*p* *pp* *p*

*mf sub.* *p* *mf*

punta d'arco

25

ord.

Vln.

Vc.

*sfpp sub.* *p*

*mf sub.* *p* *mf*

*sfpp sub.* *pp* *p sub.* *mf sub.* *p* *mf*

ord.

punta d'arco

cue sop. and pno. to join

(all together)

8

↑  
D ord.

Musical score for measures 27-31. The score is for Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.).

- Vln.:** Measures 27-31. Dynamics: *pp sub.*, *p*, *pp*. Fingerings: 0, 3, 0, 6, 0, 6, 0, 0, 0, 6.
- Vc.:** Measures 27-31. Dynamics: *pp sub.*, *p*, *ppp*. Includes a triplet and a section marked "s.t.". Includes the instruction "ord." above the staff.
- S.:** Measures 27-31. Dynamics: *pp*. Includes a triplet and the instruction "mo" below the staff.
- Pno.:** Measures 27-31. Dynamics: *ppp*, *pp*, *p*. Includes the instruction "Ped." below the staff.



Musical score for measures 29-34. The score is for Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.).

- Vln.:** Measures 29-34. Dynamics: *p sfp sub.*, *pp*, *p*. Fingerings: 6, 6, 6, 6, 6, 0, 6, 0, 6, 0, 6.
- Vc.:** Measures 29-34. Dynamics: *f*, *pp*, *p*. Includes the instruction "m.s.p. (a bit noisy)" above the staff and a section marked "I".
- S.:** Measures 29-34. Dynamics: *f*. Includes a triplet and the instruction "to" below the staff.
- Pno.:** Measures 29-34. Dynamics: *p*, *f*, *pp*, *ppp*. Includes a triplet.

31

Vln. *pp* *p*

Vc. *pp* *p* *pp*

S.

Pno.



s.p. → ord. s.p. → ord.

33

Vln. *pp* *pp* *mp* *pp* *mp* *f* *sf* *pp* *p*

Vc. *p* *mp* *f* *sf* *p* *pp*

S.

Pno.

harm. gliss (non-harm.)

harm. gliss (non-harm.)

sul III

sul I

10

punta d'arco

Vln. 36

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

Vc. punta d'arco

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

S.

Pno.

39

Vln. *f* *pp*

Vc. *f* *pp*

S.

Pno.



42 s.p. → ord. s.p. → ord. **E** s.p. → ord. 6 0 6 0 6 0

Vln. *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* sub. < *p* < *pp*

Vc. *mp* *p* sub. < *pp*

S. - - - - -

Pno. - - - - - hold silently  
 (s.)  
 (s.)  
 (s.)  
 sos. pedal \_\_\_\_\_



44 6 0 6 0 6 0 6 0 6 0 6 0 6 0 6 0 6 0

Vln. *p sfpp* sub. *pp* *p* *pp*

Vc. *p* > *sfpp* sub. *p* *pp*<sup>3</sup> *p*

S. *p*  
 m

Pno. *8va*  
 3  
 3  
 3  
 Ped.

(sos. pedal) \_\_\_\_\_

12

46 **F** 0 0 0 0 0 0 0 0

Vln. *p* *pp* *p sfz sub.* *pp*

Vc. *pp* *ppp* *f*

S. Na - - - - - har

Pno. gradually lift sustain pedal keep pressing sos. pedal *pp* *ff* (poss.)

*ppp* *pp sempre*

(sustain. pedal) \_\_\_\_\_  
(sos. pedal) \_\_\_\_\_

49 *poco rit.* *s.t.* *pizz. (s.t.)*

Vln. *p* *pp sempre*

Vc. *pp*

S. *pp*

Pno. *pp* *pp* **keyboard** *una corda*

*pp*

(sos. pedal) \_\_\_\_\_

Ped. \_\_\_\_\_

G ♩ = 60

52 - (pizz.) 13

Vln. *ppp sempre*

Vc. *p espress.* *mp* *p*

S.

Pno. *p naively*

(sustain pedal)

(sos. pedal)



poco accel. ♩ = 72

54

Vln. *pp* *f* *pp sub.* *ff (poss.)*

Vc. *pp* open D string *f*

S. *f* *fpp* *f*  
Na - har Na - har.

Pno. *pp* *p*  
trem. only with left hand, unstable

*ppp sempre*

(sustain pedal)

(sos. pedal)

56 0 IV 0 3 3 3 3 II IV III (pizz.) poco rit. . . . arco s.t.

Vln. *pp* *pp*

Vc. *pp*

S. *pp*

Pno. *pp*

(sustain pedal)

(sos. pedal)



**H** ♩ = 60

59 0

Vln. *p naively*

Vc. *p espress.* *mp* *p*

S.

Pno. *ppp sempre*

(sos. pedal)

61 15

Vln. *pp* *fpp* (arco)

Vc. *mp* *p*

S. *f* *fpp*  
Na - har a -

Pno. *f*  
tre corde

(sos. pedal) Ped.



senza misura (♩ = 60)

63

Vln. trem. with bow as well *ff* follow Sop. s.t. *pp*

Vc. trem. with bow as well *ff* follow Sop. s.t. *pp*

S. *ff* *p* freely  
- - mok - cho - fer bim-tsu - lo - tay

Pno. *ff*  
retake silently  
resonance should be mainly overtones  
with a bit of the fundamental

Ped.

16

**I** A tempo (♩ = 60) (still non vib.)

non vib. (s.t.) → ord.

Vln. *pp* *mf* *ppp*

Vc. non vib. (s.t.) → ord. (still non vib.) *pp* *mf* *ppp*

S.

Pno. *f*

**J** ♩ = 72 (sub.)

trill only - no trem with bow

75

Vln. *f* *p*

Vc. *f* *p*

S. *mp*

pa'-am ha - ya la - nu

Pno. *ff* *f*

79

Vln. *mp* *p* *f* *p*

Vc. *mp* *p* *f* *p*

S. *mf* *p* *mp* *pp*

ba yit al gdot ha - zman

Pno. *pp* *4:3* *mp* *pp* *mf*

Ped. sos. pedal



83

Vln. *mp* *f* *pp*

Vc. *mp* *f* *pp*

S. *mp* *p*

ritz-pa - to ko - cha - vim ve - sha - mav shma -

Pno. *pp* *mp* *p*

Ped. (sos. pedal)

(sos. pedal)

87 **II** *fp* *f* *ff* *ppp* *molto rit.*  $\text{♩} = 48$   
 Vln. trem. with bow as well → s.p. ord.  
 Vc. trem. with bow as well → s.p. ord. *ppp*  
 S. *f* *p* *fp*  
 shot bo-a - rot me' - i - rot  
 Pno. *fp* *ff* *p* *ppp* *pluck w/ finger pad*  
 hold silently  
 sounding *ff possible*  
 10th 11th  
 sos. pedal



91 **K**  $\text{♩} = 48$   
 Vln. con sord. *ff*  
 Vc. con sord. *ff*  
 S. *ff* *p sempre*  
 non bel-canto, as a simple lullaby  
 a bit freely  
 me' - i - rot o  
 Pno. *ppp*

(sos. pedal)



95

Vln.

Vc.

S.

Pno.

(sos. pedal)



**L**

99

Vln. con sord. vib. normal *pp*

Vc. con sord. vib. normal *p* *mp* *p* *mp* *p* *mp* *mp*

S. *mp* *p* *mp* *p* *mp*

Pno. hold silently

me' - i - rot et kol haz - ma -

to s.p.

(sos. pedal)



sos. pedal

102

Vln. *p* *mp* *p*  
s.p. → ord.

Vc. *pp* *espress.* *p* *mp* *p*  
open D string 0

S. *p* *bel-canto*  
nim me' - i -

Pno. *pp*  
keyboard

(sos. pedal)

**M** ♩ = 60 (sub.)

105 non vib.

Vln. *fp* *ff* *p* *fp* *ff* *p* *fp* *ff* *p*

Vc. non vib. *fp* *ff* *p* *fp* *ff* *p* *fp* *ff* *p*

S. *fp* *ff* *p* *fp* *ff* *p* *fp* *ff* *p*  
rot me'-i - rot me'-i - rot me'-i -

Pno. harmonics

10th 11th 10th 11th 10th 11th

(sos. pedal) *ff* possibile sempre

♩ = 48 (sub.)

110

Vln. *fp* *ff* *fff* via sord.

Vc. *fp* *ff* *fff* via sord.

S. *fp* *ff* *fff* rot

Pno. *fff* keyboard (will produce a complex resonance due to the sos. pedal being pressed) plucked w/ finger pad *p sempre*

(sos. pedal) \_\_\_\_\_

10th 11th  $8^{vb} \downarrow$



115 **N**

Vln. p.s.p. senza sord. very light and very slow bow non vib. *pp sempre* IV

Vc. p.s.p. senza sord. very light and very slow bow non vib. *pp sempre*

S. non bel-canto *p sempre* 1/6 tone (7th partial)  
me' - i - rot et kol haz - ma - nim

Pno.

(sos. pedal) \_\_\_\_\_