

Omri Kochavi

# נהר עמוק | Nahar Amok

for soprano and piano trio

(2022)



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*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** = 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)

## Recording (spoken, for pronunciation)

[Link](#)



## Text – by Amira Hess

### Original (Hebrew)

מֵאֶז מָותָן  
נַהֲר עַמֹּק חֹופֶר בְּמִצְוָלוֹתִי.  
פָּעָם הָיָה לְנוּ בֵּית עַל גָּדוֹת הַצָּמָן,  
רְצַפְתָּנוּ כָּכָבִים  
וְשָׁמְמִינִי שְׁמַשׂוֹת בְּזָעֵרוֹת,  
מְאִירָות אֶת כָּל הַצָּמָנִים.

### Transliteration

Me'az moto  
nahar amok chofer bimtsulotay.  
Pa'am haya lanu bayit al gdot hazman,  
ritspato kochavim  
veshamav shmaskhot 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 ( ♯<sup>+</sup> ).

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.



Full Score

# Nahar Amok

Amira Hess

Omri Kochavi

punta d'arco  
very light bow

**Flowing**  $\text{♩} = 72$

Violin

Violoncello

Soprano

Piano

**cue sop. and pno.**

**A**  
ord.

Vln.

Vc.

(vln. + vc.)

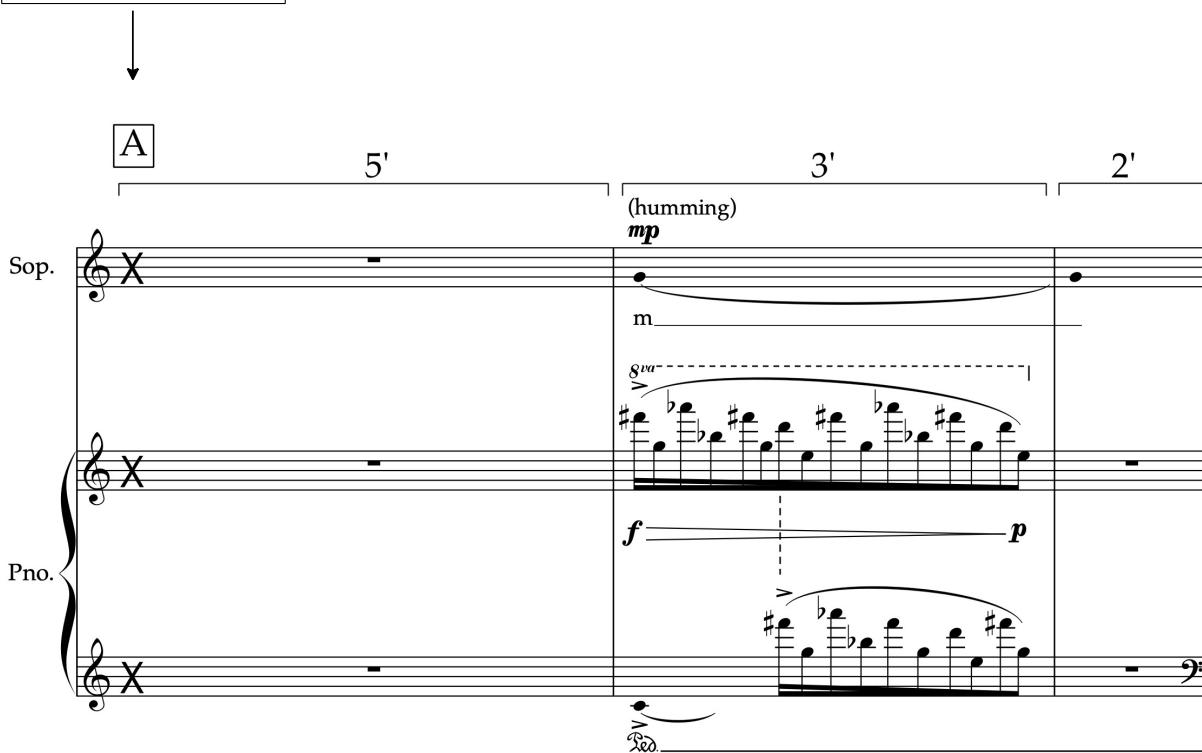
Musical score for Violin (Vln.) and Cello (Vc.) at measure 2. The Violin part consists of sixteenth-note patterns with grace notes, primarily in 3/4 time. The Cello part features sustained notes with grace notes, also in 3/4 time. Measure 2 concludes with a dynamic instruction **p sfp sub.**



Musical score for Violin (Vln.) and Cello (Vc.) showing measures 6 through 8. The Violin part consists of eighth-note patterns with grace notes and slurs. The Cello part features sustained notes with grace notes and slurs, accompanied by vertical strokes. Measure 6 starts with a dynamic of 6. Measures 7 and 8 start with dynamics of 6, followed by a dynamic of II and I respectively. The score is labeled "pp" at the bottom.

as an independent group (sop. + pno.)

**on cue from vln.**



**cue sop. and pno.**

**(vln. + vc.)**

3

↑

**B**

Vln. 7 s.p. → ord. s.p. → ord. s.p. → ord. s.p. → ord.

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

Vc. 5:8 *p* *mp sempre*

4

**(sop. + pno.)**

**on cue from vln.**

↓

**B**

Sop. 2' 3' 3' 4'

*mp*

hold silently

Pno. trem w/ guitar pick

*fp*

sos. pedal

Keyboard

*mp* *ppp*

Keyboard

Sop. 3' 2' 5' 3'

(singing)

me' - - - - az

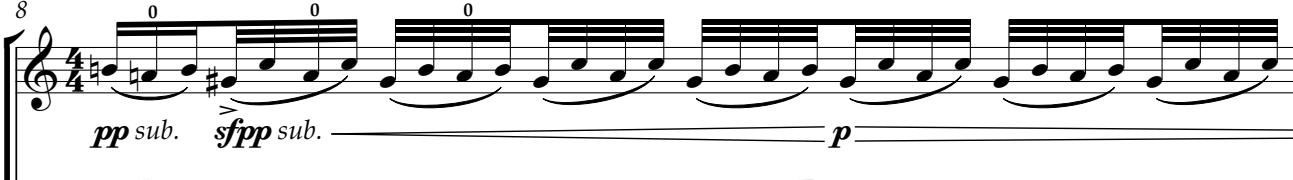
8va

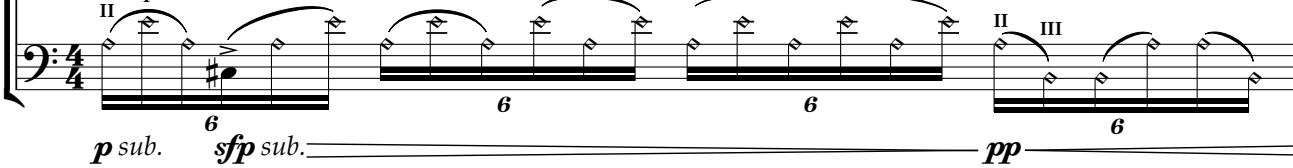
Pno. *p f p*

*mf p*

## (vln. + vc.)

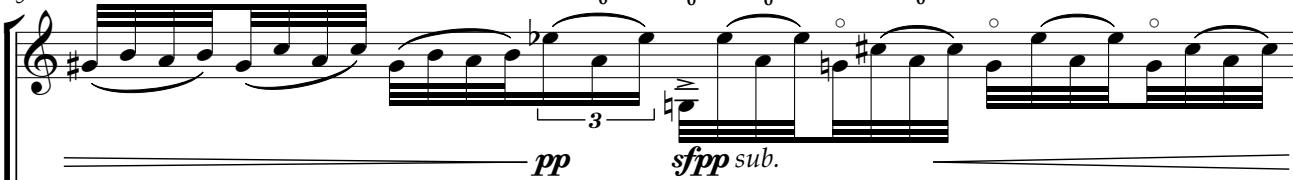
4 8

Vln. 

Vc. 

=

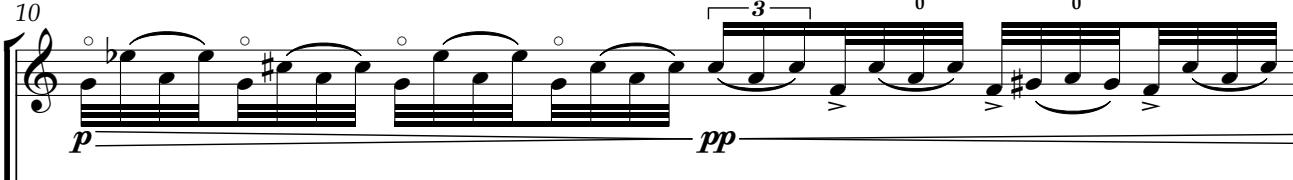
9

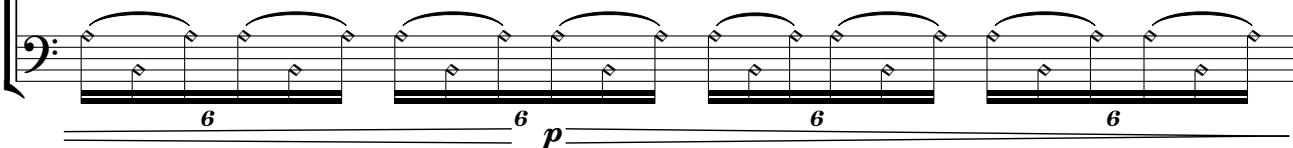
Vln. 

Vc. 

=

10

Vln. 

Vc. 

=

11

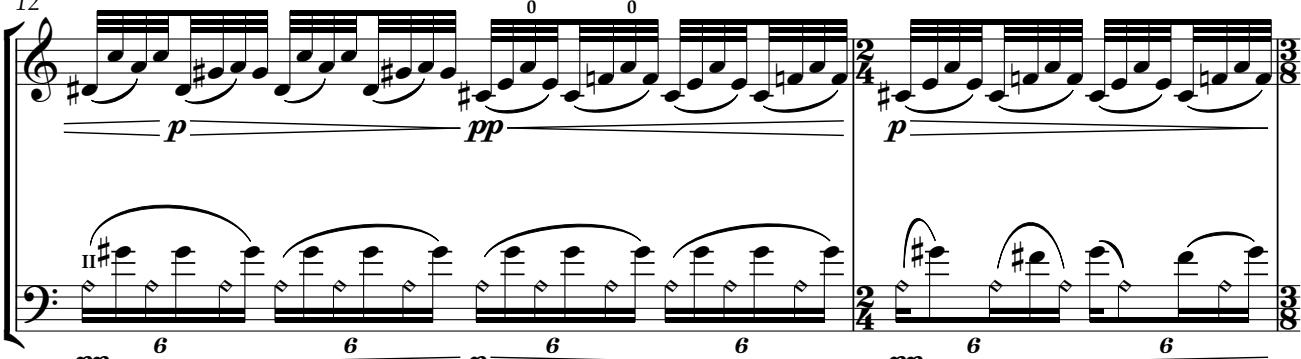
Vln. 

Vc. 

(vln. + vc.)

5

12

Vln. 

Vc. 



14

s.p. → ord. s.p. → ord.

Vln. 

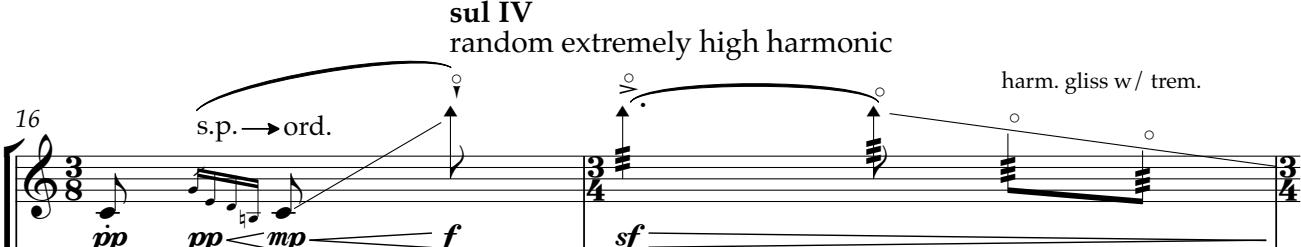
Vc. 



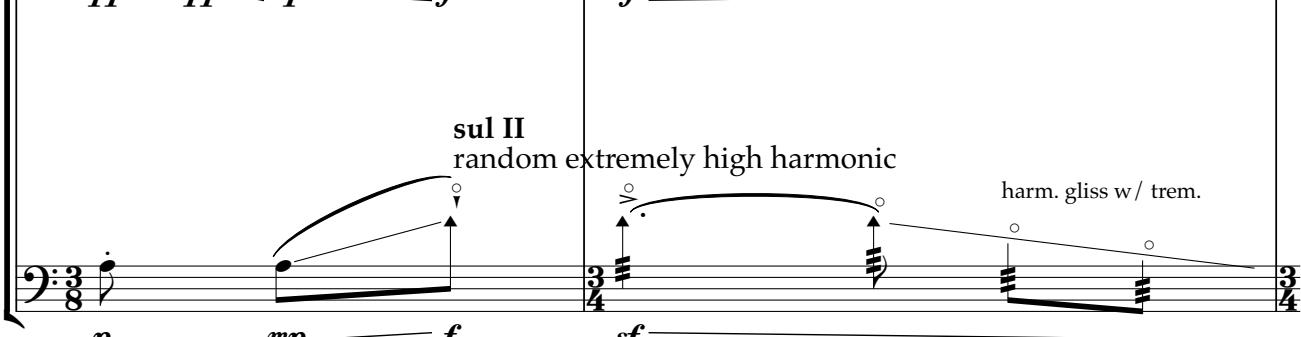
**sul IV**  
random extremely high harmonic

16

s.p. → ord.

Vln. 

**sul II**  
random extremely high harmonic

Vc. 

harm. gliss w/ trem.

harm. gliss w/ trem.

**cue sop. and pno.**

**(vln. + vc.)**

6  
C

18

Vln.  $\frac{3}{4}$  0 0  
*pp* *p*

Vc.  $\frac{3}{4}$  II 6 6 6  
*p* *pp* *pp*

---

19

Vln.  $\frac{4}{4}$  0 0 0 0  
*pp* *p* *pp*

Vc.  $\frac{4}{4}$  6 6 6 6  
*p* *pp* *pp* *pp*

---

**on cue from vln.**

**(sop. + pno.)**

2' 5' 5'

Sop. X - (humming)  
*mp*

Pno. X (bass) hold silently  
X pick

*f* sos. pedal

---

4' 3'

Sop. X m

Pno. keyboard  
*mp* *ppp* keyboard

await for cue from vln.

(vln. + vc.)

7

20

Vln. IV 0 0 0 0

Vc. 6 6 6 6

**p pp**

21

Vln. 0 0 0 0

Vc. 6 6 6 6

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

23

Vln. 0 0 0 0

Vc. 6 6 6 6

**pp p mf sub. p mf**

punta d'arco

ord.

25

Vln. 0 0 0 0

Vc. 6 6 6 6

**sfp sub. p**

punta d'arco

9/16 3/4

**mf sub. > p < mf**

ord.

Vc. 0 6 6 6 6

**sfp sub. pp p sub. mf sub. > p < mf**

punta d'arco

9/16 3/4

**cue sop. and pno. to join**

8

Dord.

(all together)

Musical score for orchestra and piano, page 27, measures 27-28.

**Vln.** 3/4 time, treble clef. Measure 27: Dynamics *pp sub.*, *p*. Measure 28: Dynamics *pp*. Fingerings: 0, 0, 0, 6, 0, 6, 6.

**Vc.** 3/4 time, bass clef. Measure 27: Dynamics *pp sub.*, *p*. Measure 28: Dynamics *ppp*. Fingerings: 3, 0, s.t. (sustained tone).

**S.** 3/4 time, treble clef. Measure 27: Dynamics *pp*. Fingerings: 3.

**Pno.** 3/4 time, treble and bass clefs. Measure 27: Dynamics *ppp*. Fingerings: 0, Pedal. Measure 28: Dynamics *pp*, *p*.



29

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

Vc. → m.s.p.  
(a bit noisy)

S. *f*  
to

Pno. *p* *f* *pp* *ppp*

31

Vln. Vcl. S. Pno.



33

Vln. Vcl. S. Pno.

10

punta d'arco

Vln. 36 I 0 0 III 0 0 I 0 0 38

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

punta d'arco

Vc. 3 9 16 II 0 0 III 0 0 II 0 0 I 0 0 38

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

S. 3 9 16 3 4 3 38

Pno. 3 9 16 3 4 3 38

3 9 16 3 4 3 38

39

Vln. 3 8 f 9 16 pp 3 38

Vc. 3 8 II 0 III 0 II 0 I 0 3 38

*f* — *pp* —

S. 3 8 9 16 3 38

Pno. 3 8 9 16 3 4 3 38

3 9 16 3 4 3 38

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

Vln.  $\text{mp}$        $pp \leftarrow mp$        $pp \leftarrow mp$

Vc.  $mp$

S.

Pno.  $\left\{ \begin{array}{l} \text{3} \\ \text{8} \end{array} \right.$        $\left\{ \begin{array}{l} \text{3} \\ \text{4} \end{array} \right.$       hold silently  
 $\left( \begin{array}{l} \text{s.} \\ \text{s.} \end{array} \right)$   
 $\text{sos. pedal}$  \_\_\_\_\_

44

Vln.  $p sfp sub.$        $pp$        $p$        $pp$

Vc.  $p \leftarrow sf pp sub.$        $p$        $pp^3$        $p^3$

S.  $\left\{ \begin{array}{l} \text{3} \\ \text{4} \end{array} \right.$        $p$        $m$  \_\_\_\_\_

Pno.  $\left\{ \begin{array}{l} \text{3} \\ \text{4} \end{array} \right.$        $8va$  \_\_\_\_\_

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

12 46 F

Vln. 6 6 6 0 0 0 0 0 0

Vcl. 3 3 3 pp

S. - 3 3 f

Pno. gradually lift sustain pedal  
keep pressing sos. pedal 4 + + + + + + + + + + + + + + ff(poss.)

(sustain. pedal) ppp pp semper (sos. pedal)

poco rit.

49

Vln. *p* → s.t. *pp sempre*

Vc. *pp*

S. *pp*

Pno. *pp* *una corda* *Ped.*

(s.t.)

sos. pedal)

**G** ♩ = 60

52 - (pizz.) 13

Vln. ♩ *ppp sempre*

Vc. ♩ *p espress.* *mp* *p*

S. ♩

Pno. ♩ *p naively* ♩

(sustain pedal) —^—  
(sos. pedal) ——

**poco accel.** ♩ = 72

Vln. ♩ *ord.* *pizz.* ♩ *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* ♩ *3* *ppp sempre* *3*

(sustain pedal) —^—  
(sos. pedal) ——

14

56

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

Vc. pp pp

S. pp

Pno. pp

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



**H** = 60

59

Vln. 0 p naively

Vc. 3 3 3 3 mp p

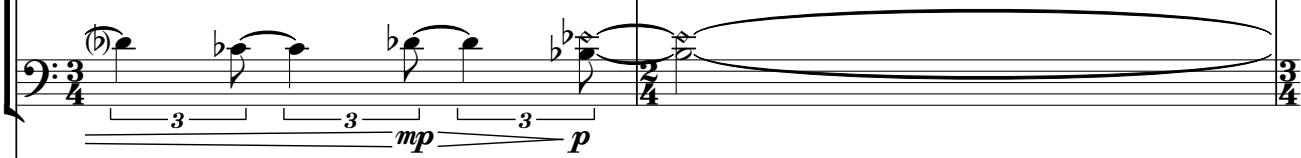
S. -

Pno. 3 ppp sempre

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

61

Vln. 

Vc. 

S. 

Pno. 

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



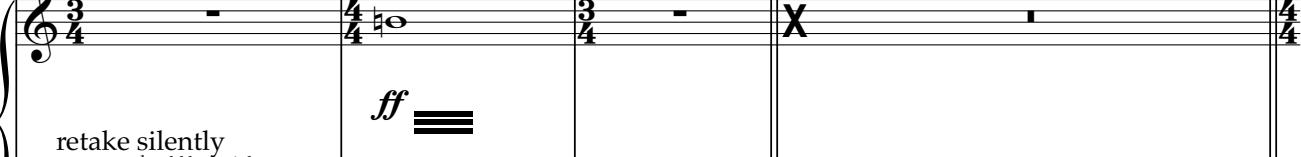
15

63

Vln. 

Vc. 

S. 

Pno. 

retake silently  
resonance should be mainly overtones  
with a bit of the fundamental



**I** A tempo ( $\text{♩} = 60$ )

Vln. (still non vib.)  
non vib. (s.t.) → ord.

Vc. (still non vib.)  
non vib. (s.t.) → ord.

S.

Pno.  $f$



**J**  $\text{♩} = 72$  (sub.)

trill only - no trem with bow

Vln.  $f$

Vc.  $f$

S.

Pno.  $ff$

**p**

trill only - no trem with bow

$mp$

pa'-am ha - ya la - nu

$8va$

17

Vln.      Vc.      S.      Pno.

79

*ba\_yit\_ al\_gdot\_ha\_zman\_*

(8) *Ped.* *sos. pedal*

≡

83

Vln.      Vc.      S.      Pno.

*ritz-pa\_to\_ko-cha\_vim\_ ve-sha\_mav\_shma\_*

*pp Ped.*

(sos. pedal)

18

87

Vln. trem. with bow as well → s.p. molto rit.  $\text{♩} = 48$

Vc. trem. with bow as well → s.p. ord.

S. shot bo-a - rot me' - i - rot

Pno. hold silently pluck w/ finger pad + + +  $p$  semper sounding 10th 11th ff possible sos. pedal

95

Vln. Vc. S. Pno.

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



L

99 con sord.  
vib. normal

Vln. Vc. S. Pno.

*p* *mp* > *p*

*espress.*

*mp* > *p*

*me'- i - rot*

*et kol*

*haz - ma -*

*hold silently*

( $\sharp\ddot{\text{3}}\ddot{\text{3}}$ )

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

sos. pedal \_\_\_\_\_

102

Vln. *p* s.p. → ord.

Vc. *pp* *espress.* 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* < *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  
*ff* possible sempre

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

110

Vln. *fp* *ff* *fff*

Vc. *fp* *ff* *fff*

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

(will produce a complex resonance  
due to the sos. pedal being pressed)

Pno. *fff*

10th 11th *8vb*

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

via sord.

via sord.

*p* *sempre*

plucked w/ finger pad

21

115 N

Vln. *pp* *sempre*

Vc.

S. *pp* *sempre*

Pno.

p.s.p.  
senza sord.  
very light and very slow bow  
non vib.

IV

p.s.p.  
senza sord.  
very light and very slow bow  
non vib.

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

1/6 tone (7th partial)

non bel-canto  
*p* *sempre*

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