

Omri Kochavi

שומרים | shumaram

for prepared string quartet

(2023)

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first performance: Rothko Collective, April 20th 2023 @ The Tent

Duration: c. 4'

Ensemble

Violin I

Violin II

Viola

Violoncello

All instruments prepared as described below.

Performance Notes

Preparation

Each instrument is prepared by tightly placing a little bit of **blu-tack** around the string at the very end of the fingerboard, as in the following photos (of my battered £50 violin):



Place the blu-tack on the following strings:

- Violin I: D string
- Violin II: E string
- Viola: G string
- Violoncello: C string

Use the plucking video below can be used as a guide to test the pressure and position of the blu-tack. If you're getting a similar(ish) sound – that's the right spot!

Notation

The prepared string is always notated as a cross head on the pitch of the relevant string.

General

All glissandi start on the beginning of the note.

Playing technique

For both plucking or bowing the prepared string, always play between the blu-tack and the bridge.

Plucking

When plucking the string, a “muted bell” sound should be produced, as in the following video:

<https://youtu.be/aOspLv4muKo>

Bowing

When bowing the string, always use a slow and light bow, to produce a combination of a grainy low note with high harmonics.

Omri Kochavi, April 2023

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steady, comfortable ($\text{♩} = \text{c. } 152$)

Violin I arco hold for the whole piece
pppp almost as soft as possible

Violin II pizz. (without bow)
 light touch, like left-hand pizz. (except accented notes)
 sim.

Viola fast vib.
 IV IV IV sim.
 p always very short
 (lift finger off the string immediately)

Violoncello all notes on the C string unless indicated
 con sord.
 non-vib.
 distant

12

Vln. I

Vln. II fast vib.
 < *mp pp sub.* fast vib.
 < *mf pp sub.*

Vla. IV IV
 < *mp (>) p* < *mf p*

Vc. pppp pp

22

Vln. I

Vln. II γ + + + \times $f \text{ pp sub.}$

Vla. 0 0 IV $f p mp(>) p$

Vc. pppp $pppp$

32

Vln. I

Vln. II γ + + + f fast vib. \times $< \tilde{mp}$

Vla. 0 0 IV $f p mp(>) < mp$

Vc. pp $pppp$

42

Vln. I

Vln. II

Vla.

Vc.

fast vib.
↓

f pp sub.

fast vib.
↓

mp pp sub.

f(—) p

mp

pppp

48

Vln. I

Vln. II

Vla.

Vc.

mp pp sub.

p

mp(—) p

pp

54

Vln. I

Vln. II

Vla.

Vc.

ff pp sub.

f p

pp

63

Vln. I

Vln. II

Vla.

Vc.

mp pp sub.

<mp p f pp sub.

pppp mp pp

72

Vln. I

Vln. II

Vla.

Vc.

mf pp sub.

mf

pppp

This musical score page contains four staves. Vln. I has a single note. Vln. II has eighth-note patterns with dynamics *mf* and *pp sub.*. Vla. has sixteenth-note patterns with *mf*. Vc. has sustained notes with *pppp*.

80

Vln. I

Vln. II

Vla.

Vc.

mp pp sub.

mp

pppp — *mf* — *pppp*

This musical score page contains four staves. Vln. I has a single note. Vln. II has eighth-note patterns with *mp pp sub.*. Vla. has sixteenth-note patterns with *mp*. Vc. has sustained notes with dynamics *pppp*, *mf*, and *pppp*.

91

Vln. I

Vln. II *mp pp sub.*

Vla. *mp*

Vc. *pppp*

96

Vln. I

Vln. II *f pp sub.*

Vla. *p f p*

Vc. *pp*

101

Vln. I

Vln. II *mp pp sub.*

Vla. *mp p*

Vc. *pizz.* *pppp* *p*

112

Vln. I

Vln. II *< mp pp sub.*

Vla. *< mp p*

Vc. *arco* *pizz. arco* *pizz.* *arco*

ppp *p* *ppp* *p* *pp* *< mp >* *pp* *p* *pppp*

123

Vln. I

Vln. II *mp pp sub.* *mp pp sub.*

Vla. *mp* *p* *mp* *p*

Vc. harm. trill + trem. with bow *mf* *pppp*

This musical score page contains four staves. Vln. I has a single note on the first line. Vln. II has sixteenth-note patterns with dynamics *mp pp sub.* and *mp pp sub.*. Vla. has eighth-note patterns with dynamics *mp* and *p*, and a dynamic *mp* under a sixteenth-note cluster. Vc. has a sustained note with a wavy line, followed by a harmonic trill and tremolo with a bow, dynamic *mf*, and a final dynamic *pppp*.

131

Vln. I

Vln. II *f pp sub.*

Vla. *f*

Vc. pizz. arco *p* *ppp*

This musical score page contains four staves. Vln. I has a single note on the first line. Vln. II has sixteenth-note patterns with a dynamic *f pp sub.*. Vla. has eighth-note patterns with a dynamic *f*. Vc. has a sustained note with a wavy line, followed by pizzicato (pizz.) and arco (arco) markings, dynamics *p* and *ppp*, and a grace note.

139

Vln. I

Vln. II *mp pp sub.*

Vla. *mp*

Vc. *p* ————— *ppp* *p* *pizz.* *arco* *p* ————— *ppp* ————— *mp* —————

149

Vln. I

Vln. II *mf pp sub.*

Vla. *mf* (—>) *p*

Vc. *pppp* *p* *pizz.* *arco* *p* <*mf*> *p*

158

Vln. I

Vln. II *f* *pp sub.*

Vla. *f* *p* *pp sempre* *arco*

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

pizz. *arco* *pizz.* *arco* *pizz.*

pick up bow

167

Vln. I

Vln. II

Vla. *pp*

Vc. *v** *ppp* *p* *ppp* *p* *v** *pizz.*