

Omri Kochavi

Tzemèd

for viola & piano

(2021)

Performance Notes


Piano


Instrument

The piano must be a big grand piano (e.g. Steinway D), that answers to the following requirements:

- Has a sostenuto (middle) pedal
- Allows reaching the 11th harmonic node on the bass strings while remaining seated

Harmonics performance

A diamond note head () indicates the production of harmonics. This is done by placing the finger of one hand on the specified partial node of the string of the written pitch, and then playing its key normally on the keyboard with the other hand. On most passages of the piece, it is advisable to use the left hand for pressing the string and the right hand on the keyboard, but it is ultimately left to the pianist's consideration.

For short duration harmonics, marked with *staccato* (), don't lift the finger from the string, resulting in a half-muted sound.

For all other harmonics, lift the finger from the string as quickly as possible right when pressing the key, resulting in a full, sonorous sound.


Note that all the required instances harmonics are on the 11th partial, located between the pins and the dampers. They are also all on the **C1** string, except one instance on the **D1** string (bar 188). These two nodes should be marked before the performance using a residue-free material (such as a small piece of tape)

Pedaling

Pedaling instructions are provided in detail, and should generally not be expanded on. The following indications are used to differentiate the use of the different pedals:

- mid. pedal – Sostenuto (middle) pedal. In some cases that can be ambiguous, the pitches that should be sustained are specified for clarity
- *Red.* – Sustain (right) pedal

Miscellaneous & symbols

 (i.e. in bar 119) - indicates playing the specified key on the keyboard *stacatissimo*, followed by silently retaking that key after the fundamental pitch and low overtones have faded. This should be done without any pedal, and results in the sustaining of only the higher overtones of that pitch for the indicated duration.

In bars 13 and 179, the pianist is asked to press the string on the harmonic node gradually. This results in a gradual transition from the fundamental pitch to the 11th partial pitch.

Viola

Glissandi

All glissandi indications should be performed in a continuous manner, starting from the beginning of the note they are attached too, unless they are marked with *port.*, in which case they should be performed as *portamento*.

Glissandi marked with *harm. gliss* should be performed as a natural harmonic glissando, applying harmonic pressure throughout the movement.

Miscellaneous & symbols



- Indicates playing *pizzicato* behind the bridge, on the specified string

General

The piece uses several fractural time signatures to indicate bars whose length is determined by a tuplet denominator. For example:



- A bar lasting: 2 quarter notes (crotchets) + 1 eighth note (quaver) triplet/7 eighth-note triplets

Duration: c. 10'

Programme Note

Is it possible to be synchronized in an un-synchronized way? How does it sound to feel together? How quickly can we grow closer, or further, from each other?

These are the kind of questions that “Tzemèd”, Hebrew for pair, tries to address. By reflecting the instruments’ sonorities in one another, and repeatedly juxtaposing similar and different rhythms, different aspects of this duality are traversed – possibly untangling some of the questions, while leaving some unanswered.

The piece was written for Dominic Stokes and Jocelyn Giovani, and was premiered by them in Milton Court on May 18th, 2021.

Vla. *f sub* *ff* *pp* *mp senza cresc.*

Pno. *mf* *f* *(pp)* *p senza cresc.*

Vla. *p* *pp* *ppp* *poco accel. gradually move to ord.*

Pno. *(pp)* *poco accel.*

Vla. *mf sempre marcato* *mechanical, a bit faster* *ord.*

Pno. *mf sempre marcato* *8va*

in these passages, if intonation needs to be compromised for fingering reasons - play the F closer to F# than F \flat

22

Vla. *f* *mp a bit playful* *p*

Pno. *f* *mp a bit playful* *ppp*
8^{vb}...

0 IV II IV 3

pizz. arco II

24

Vla. *ff sub* *p sub* *mf*

Pno. *f sub* *mf*

tre corde

(8)-----
mid. pedal

I III VI (d)

6 6 6 3

keep playing steady quavers - notation shows alignment with the piano part

27

Vla. 7 16 6 3 3

Pno. 3 3 3 7 16 7 16

8^{va}

4

29

Vla. *f* *mp a bit playful* pizz. arco II *p*

Pno. *f* *mp a bit playful* *ppp* *8^{va} sub* una corda

31

Vla. *ff sub* *p sub* *mf*

Pno. *f sub* *mf* tre corde

(8) mid. pedal

34

Vla. *f*

Pno. *mf* *8^{va}*

37 **rit.** **slower, dissolving** (♩ = 66) **port.**

Vla. *ff* *mp* *p poco espress.*

Pno. **rit.** **non arpeggiando**

f *p*

mid. pedal (only sustain the C)

42

Vla. *f* *mp* *p*

Pno. 11th harm. quasi solo *p* *p poco espress.*

p *f* *p*

Ped. *8vb*

48 **poco rit.** **A tempo** **port.**

Vla. *ff* *fff*

Pno. **poco rit.** **A tempo**

ff

mid. pedal (only sustain the C)

6

53

Vla. *mp* *p espress.*

Pno. *p* *pp*

non arpeggiando

(only sustain the C and D)

57

Vla. *mp* *p*

Pno. *p* *p*

accel. *3* *3* *3*

sempre staccato

mechanical and a bit playful, faster ♩ = 104

61

Vla. *f* *f* *p sempre*

Pno. *p* *p sempre*

pizz. behind the bridge *IV* *sim.* *pizz. (normal)* *III* *II* *IV*

una corda

67

Vla.

Pno.

71

Vla.

Pno.

pizz.

f

75

Vla.

Pno.

f *p* *f* *p* *f*

f *p*

79 *pizz.*

Vla. *p* *f* *p* *f* *f*

Pno. *f* *f*

intensifying, l'istesso tempo

82

Vla. *p* *f* *p* (*p*) *slow cresc.*

Pno. *f* *f* (*p*) *slow cresc.* *f* *p*

8va

85

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

Pno. *f* *p* *f* *mp*

8va

Vla. *mf* 3

Pno. *f* *mf* 3

Vla. *f* 3

Pno. *f* 3

forceful ♩ = 66

Vla. arco IV *ff*

Pno. una corda *f* 8^{vb} R.H. tre corde *ff* 8^{vb}

95

Vla. *p* 6 *ff sub*

Pno. *ppp possible* 6 6 *f sub*

(8)

98

Vla. *p* 6 6 6 *ff sub*

Pno. *ppp possible* 6 6 6 *f sub*

(8)

100

Vla. *p* 6 6 6 *mf* *p* III II *ord.*

Pno. *ppp possible* 6 6 6 *mf* *pp* *tre corde*

(8)

p 6 *mp*

103 port. 11

Vla. *pp* *p*

Pno. *pp* *pp sempre*

8va

ped.

109 *poco accel.*

Vla. *pp* *ppp*

Pno. *poco accel.*

112 **mechanical** ♩ = 80

ord.

Vla. *mf sempre marcato*

Pno. *mp sempre marcato*

8va

115

Vla. *f* 6 6 6

Pno. *mf* 6

116

Vla. *ffp* *mp* *p*

Pno. *ffp* *p* *pp*

una corda *mf* *rhythmic and playful*

8^{va}

119

Vla. *f* *p* *pp*

Pno. *mf* *pp*

gliss. *retake silently (only high overtones sound)* *ppp possible*

8^{vb}

123

Vla. *p* *III* *II*

Pno. *tre corde pp* *3 pp* *8va*

Ped.

127

Vla. *3* *ffp* *mp* *p* *mp*

Pno. *una corda* *8* *6* *ffp* *p* *pp*

131

Vla. *p* *f* *p* *6* *6*

Pno. *p* *pp* *mf* *retake silently* *(.)* *6* *6* *f* *ppp* *8vb*

14

135

Vla. *pp*

Pno. *pp* *ppp*

tre corde
Ped.

139

Vla. *p* *pp* *ppp*

Pno. *pp* *sempre*

Ped.

145

Vla.

Pno.

3

7/16

8va

147

Vla. *f* 6 6 6 6

Pno. *mf* 6 *8va⁻¹*

148

Vla. *ffp* *mp* *p*

Pno. *mf* *rhythmic and playful* *pp*

15^{ma}

ffp *p* *pp*

una corda

151

Vla. *sffz sempre*

Pno. *f* *p sub.* *3* *3*

(15) *tre corde* *8vb* *mp sempre*

16 152

Vla.

Pno.

(8)

Alternative - if syncing proves to be too hard

Vla.

Pno.

(8)

156

Vla.

Pno.

(8)

forceful ♩ = 66

158 arco

Vla. *f* *ff* *p* *ff* (*ff*)

Pno. *mf* *f* *pp* *f* (*f*)

una corda tre corde

(8)

162

Vla. *p* *ff* *p* *ff* *p*

Pno. *pp* *f* *pp* *f* *pp*

una corda tre corde una corda

165 (d) sul pont. ord.

Vla. *ff*

Pno. *f*

8vb

18

168

Vla. *p* *mf* *sul pont.* *ord.*

Pno. *ppp possible* *mp* *p*

171

Vla. *pp* *ff* *p* *ff* *p*

Pno. *una corda* *tre corde* *una corda* *pp* *f* *pp*

8^{vb} *f* *8^{vb}*

174

Vla. *f* *sul pont.*

Pno. *mf*

176

Vla. *ord.* (III) (d) *harm. gliss* I II III 6

ff *p* *f sub* *ff*

Pno. *tre corde* 6 6 *mf sub* *f* *8^{vb}*

f

179

Vla. III *sul tasto* *tune to piano*

pp *mp* *p*

Pno. *press on string gradually* (d) *p* *8*

183 **lamenting, l'istesso tempo**

Vla. *port. sempre* *ff* *mp* *p espress.* 3

Pno. *non arpeggiando* *f* *p* 3 *Ped.*

mid. pedal (only sustain the C)

188 II tune to piano

Vla. *f* *p* *ff* *mp* *p molto espress.*

Pno. sounding non arpeggiando *f* *f* *p* *pp*

11th harm. *8^{vb}*

mid. pedal (only sustain the D)

195

Vla. *mp* *p* *pp*

Pno. *p* *pp* *ppp*

Ped.

198 *rall.* (don't adjust tuning to piano)

Vla. *p* *pp*

Pno. *pp* *ppp* *8^{vb} ppp possible*

mid. pedal