

Eliav Kohl
Live Music
2021

for Bass Clarinet
Bass Flute
Piano
Violin
Cello
Light
and Prerecorded Sounds

*Dedicated to Hand Werk and Meitar Ensembles
commissioned for the project "Voices in the Distance"*

approx. duration 11'

Forward

"Live music" is a piece about a journey. It is a journey of both time and place, life and death, history and present, the Israeli desert and one Brandenburgian forest called Belower Wald. Twenty-two years ago I was placed in a military training camp near Arad, called - Tel-Arad. A crucial part of the training involved walking silently for very long distances, with heavy loads without any purpose. Walking and listening to the sounds of the steps and breaths of the people around me. Walking like a metronome - without a soul, but with an unstoppable force that moves forward. The dead, rhythmic regularity is always accompanied, and sometimes disturbed by lively, unpredictable spontaneous events. These were the moments that shook me out of my comatic walking state and brought me back to life.

My memories from that time are fragmented and nonlinear. Many times, my present is disturbed by events from that period. It can strike me when I watch the Israeli news, or when I am dreaming. But it sometimes comes in the most unpredictable situations - for instance when I take my baby - Ya'ara to a walk in nature while I'm strapped to my too-similar-to-a-tactical-military-vest baby carrier. I am haunted by the past in a similar way that our societies are haunted by their own history: There is that place - Belower Wald, in which one death march camped at the end of the second world war. Today, one can walk around inside the forest and see red flags among the trees, which mark specific locations in which an item was found, or there is a story to tell. It feels like walking in a very recent crime scene. In "Live Music" I use the way the Death March Memorial in Belower Wald is designed as an analogy to my own feelings of past-present simultaneity.

Most of the raw materials for the soundtrack were recorded by the wonderful Alex Stolz, and they include walking in a Brandenburgian forest, and the sounds of carving Brandenburgian wood and crumbling Brandenburgian leaves. In addition, I used my own recordings of my baby breastfeeding.

Live Music

Bass Clarinet part is transposed

Eliav Kohl

♩=60

The score is written for six parts: Bass Flute, Bass Clarinet, Piano, Violin, Cello, and Tape. The music is in 4/4 time with a tempo of 60 beats per minute. The key signature is one flat (Bb).

- Bass Flute:** Starts with a whole rest in the first two measures. In the third measure, it begins a melodic line with a *pppp* dynamic. The notes are G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. There are breath marks 'hu' and 'o' above the staff, and a slur over the final notes.
- Bass Clarinet:** Remains silent throughout the piece.
- Piano:** Plays a series of arpeggiated chords in the bass register. The dynamics range from *pp* to *pppp*. The chords are: G2-Bb2-D3, G2-A2-Bb2, G2-A2-Bb2-C3, G2-A2-Bb2-C3, G2-A2-Bb2-C3, G2-A2-Bb2-C3, G2-A2-Bb2-C3, G2-A2-Bb2-C3.
- Violin:** Plays a melodic line with a *pp* dynamic. The notes are G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. There are hairpins and a slur over the final notes.
- Cello:** Remains silent in the first two measures. In the third measure, it begins a melodic line with a *ppp* dynamic. The notes are G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. There are hairpins and a slur over the final notes.
- Tape:** Remains silent throughout the piece.

Additional markings include a key signature change from Bb to F# in the Violin part, and a 'Red.' marking in the Cello part.

lights off

5

a e i

b.fl *pp* *pppp*

b.cl *pppp* *pp* *pppp*

vn *pppp* *ppp*

arco IV

c.l.b I

*mp**

ppp *p* *ppp*

9

tape

wood and baby(1)

chup chup chup chup chup

The image shows a musical score for a piece titled "tape". The score is written on a single staff with a treble clef. The piece is marked with a "9" above the staff. The score is divided into measures by vertical bar lines. The first measure is labeled "wood and baby(1)" below the staff. The rest of the score is mostly blank, with some faint lines indicating a continuation of the piece. The final measure contains five notes, each with the syllable "chup" written above it. The notes are: a quarter note, an eighth note, a quarter note, an eighth note, and a quarter note. The notes are all on the same pitch, which is the second line of the staff (D4).

lights off

22

b.fl

b.cl

pf

vn

vc

pppp

pp

pppp

*mf**

pppp

ppp

mp

pppp

mp

15ma

7

7

7

7

clb

I

3

e

i

n

26

tape

log

log

wood and baby(2)

30

b.cl

n

pp

n

pf

ppp

p

p

ppp

p

tape

log

log

8

34

b.cl

pf

vn

vc

tape

lights on

espressivo

n pp ppp

3

p

mf

ppp

s.b

(D)

(F)

p

very slow bow

pppp

pp

pppp

pp

37 9

b.fl *pp* *mp* *p*

b.cl *n* *pp* *ppp* *pp* *ppp* *ppp* *p* *ppp*

p *ppp* *p* *ppp*

15^{ma} *pp*

8^{vb} *pp*

And.

vn *pppp* *pp* *pppp* *pp* *pppp*

vc *pppp* *pp* *pppp* *pp* *pppp*

45

b.fl

ppp

pp

p

pp

p

b.cl

pp

ppp

pp

p

ppp

pf

mf

8^{vb}

vn

pizz.

II

p

III

vc

ord.

mp

pp

n

gliss.

mf

3

3

3

3

tr

12

49

b.fl *(tr)*
p *ppp* *p* *mp* *pp* *p* *pp*

b.cl
p *ppp* *p* *pp* *p* *ppp* *sfz* *p* *ppp* *n*

pf
mf
pppp

vn
 II
 I c.l.b. III
f *p* *pp* *pppp*

vc
mf

lights off

13

52

b.fl. *n* *ppp* *p* *ppp* *ppp* *ppp* *pp* *n*

b.cl. *p* *n* *sfz* *ppp* *p* *ppp* *sfz* *ppp* *pp* *ppp* *n* *pp* *n*

pf *pp* *pp* *8^{vb}* *p* *ff*

vn *pp*

vc *pp* *mf*

15^{ma}

56

pf

f

picture 1 projected

arco
senza vib.

ppp

pizz.

ff

vn

vc

lights on, projection off

65

b.fl

b.cl

pf

vn

vc

mp > *ppp*

pp

ppp

p < *f*

p

n

pp

n

f

p

n

ppp

pizz.

ff

f

pp

69

b.fl. *p*³ *pp* *p* *mp* *pp* *mf* *p* *f* *p* *mp* ha

b.cl. *p* *pp* *p* *pp* *p* *ppp* *p* *ppp* *fpp* *mp* *ppp*

pf. *pp*

vn. *mf* *ppp* *mfpp* *p*

vc. *pp*

Detailed description: This page of a musical score contains five staves for measures 69 through 72. The instruments are bass flute (b.fl.), bass clarinet (b.cl.), piano (pf.), violin (vn.), and cello (vc.). The bass flute part features a melodic line with dynamic markings ranging from *p* to *f*, including a *mp* section with a fermata and a *ha* (half note) marking. The bass clarinet part is highly textured with rapid sixteenth-note passages, dynamic markings from *p* to *ppp*, and various articulations like accents and slurs. The piano part provides harmonic support with chords and single notes, marked *pp*. The violin part has a melodic line with dynamics *mf* and *ppp*, and a *mfpp* section. The cello part plays a rhythmic accompaniment with chords and single notes, marked *pp*. The score includes numerous technical markings such as slurs, accents, and fingerings (e.g., 5, 3).

72

b.fl. *mp* *mf* *pp* *n* *pp* *n*

b.cl. *n* *pp* *n* *ppp* *p* *pp*

pf *pp*

vn *ppp* *pppp* *pp* *n* *ppp*

vc *pp* *pizz.* *arco m.s.p* *pizz.* *p* *pp* *p*

o u

5

3

3

3

8va

very slow bow

I

arco m.s.p

pizz.

arco m.s.p

pizz.

pp

pppp

pp

n

ppp

pp

p

pp

p

Detailed description of the musical score: The score is for measures 72-75. The woodwinds (b.fl. and b.cl.) play melodic lines with dynamics ranging from *mp* to *ppp*. The piano (pf) provides harmonic support with *pp* dynamics. The violin (vn) has a prominent part with *pppp* dynamics and a 'very slow bow' instruction. The cello (vc) alternates between arco and pizzicato with dynamics from *pp* to *p*. There are various articulations like slurs, accents, and breath marks throughout.

18
75

b.fl. *mp* *pp* *mf* *p* *ppp* *mp* *pp* *mf* *p* *pp* *p*

b.cl. *mp* *pp* *mf* *ppp* *f* *n* *p*

pf *p* *mf* *8va* *3* *8vb* *mf*

vn *mf* *f* *ord.* *pizz.* *5* *p*

vc *pp* *p* *mp* *mf* *ff* *p* *pp* *5* *5* *5* *mp* *pp*

78

b.fl

b.cl

pf

vn

vc

mp *pp* *mf* *p* *pp* *mf* *p* *p* *pp* *mp* *pp*

pp *n* *sfz* *pp* *p* *pp* *ppp* *p* *pp* *p* *ppp* *pp*

p *pp* *p* *pp*

p *pp*

p *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

arco *p* *pp*

arco *m.s.p.* *pizz.* *I* *gliss.* *p* *pp* *pp* *mp*

b.fl

Musical score for bass flute (b.fl). The staff contains several measures of music with dynamic markings *pp*, *mp*, and *pp*. It features complex fingering with many five-finger patterns (marked '5') and slurs. There are also some articulation marks like a circle and a black dot above the staff.

b.cl

Musical score for bass clarinet (b.cl). The staff contains several measures of music with dynamic markings *pp*. It features complex fingering with many five-finger patterns (marked '5') and slurs.

pf

Musical score for piano (pf). The score is split into two systems. The first system has a treble clef with dynamic marking *pp* and five-finger patterns. The second system has a bass clef with dynamic marking *p* and five-finger patterns. There is a small black rectangle above the staff in the second system.

vn

Musical score for violin (vn). The staff contains several measures of music with dynamic markings *p*, *pp*, and *p*. It features five-finger patterns (marked '5') and slurs. There is a 'b.' marking above the staff and a 'm.s.p' marking above a measure.

vc

Musical score for viola (vc). The staff contains several measures of music with dynamic markings *pp*, *mp*, *pp*, and *mf*. It features triplets (marked '3') and slurs. There is a 'b.' marking above the staff and a 'ord.' marking above the staff.

pp
mp
pp
mp
pp
pp
mf

b.fl. 85 *pp* *mp* *pp* *p* *mf* *p* 5 7

b.cl. *pp* *p* *pp* *p* *pp* *f*

pf. *mp* *pp* *p*

vn. *mp* *pp* *mp* *p* *p* *mp* *p* ord.

vc. *mf* *pp* *p* *mf* *mp* *p* *mp* *mf* 3 3 3 3 3

begin slow fade to red (32.4")

87

b.fl

b.cl

pf

vn

vc

mp *mf* *p* *mp* *p* *f* *mp* *f*

p *mp* *mf* *f* *p* *f* *f* *mp*

mf *mp* *Red.*

pp *p* *ord.*

p *pp* *p* *mp* *mf* *f* *p* *mp* *mf* *f* *p*

arco
m.s.t.

90

b.fl *mp* *f* *mp* *ppp* *mf* *p* *fpp* *mp*

b.cl *pp* *mp* *f* *pp* *mp*

pf *p*

vn *p* *pizz.* *arco* *m.s.t* *pp* *mp* *ppp*

vc *mf* *mp* *f* *f* *mp* *f*

93

b.fl

b.cl

pf

vn

vc

ppp *mp* *n* *mp* *p* *fff* *p* *p* *p* *mp*

tr *tr* *tr*

3 *7* *3* *5* *5*

5 *5*

p

pp *p* *mp*

Detailed description: This musical score page covers measures 93, 94, and 95. The instruments are b.flute, bass clarinet, piano, violin, and cello. Measure 93 shows the b.flute and b.cl starting with a *ppp* dynamic, while the piano and violin play sustained chords. Measure 94 features a *tr* (trill) in the b.flute, a *3* (triple) in the b.cl, and piano chords in the pf with *p* dynamics. Measure 95 includes a *tr* in the b.flute, a *7* (seventh) chord in the b.cl, and a *fff* (fortissimo) piano passage. The violin and cello parts are marked with *p* and *mp* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

end fade to red

26 *tr* 96

b.fl

b.cl

fff *p*

p *n* *n* *p*

free, slow unstable gliss
a quarter tone up and down

ord.
senza vib.

ppp

picture 2 projected

28 free, slow unstable gliss
103 a quarter tone up and down

b.fl

f

b.cl

f

pf

f

vn

ff

vc

arco

free, slow unstable gliss
a quarter tone up and down

The musical score consists of five measures. The first three measures feature sustained notes with glissandi in the b.fl and b.cl parts, and triplets in the pf part. The fourth measure shows a dynamic shift to *ff* in the vn part. The fifth measure shows a quarter-tone glissando in the b.cl and vc parts.

110

b.fl *f* *p* *f* *mf* *ff* *f* *p*

b.cl *p* *pp* *mp* *f* *mp* *mf* *mp* *ff* *p*

pf *f*

vn *ric.* *mp* *p* *pizz.* *fff* *arco* *m.s.t.* *p* *ric.* *mp* *p* *pizz.* *fff*

vc *fff* *f* *arco* *m.s.t.* *pp* *mp* *pp* *m.s.t.* *I* *mp* *pizz.* *f*

ord.

Detailed description of the musical score: The score is for measures 110 to 115. It consists of five staves. The first staff (b.fl) has a treble clef and contains complex melodic lines with dynamics ranging from *f* to *ff*. The second staff (b.cl) also has a treble clef and features more rhythmic patterns with dynamics from *pp* to *ff*. The third staff (pf) has a grand staff (treble and bass clefs) and is primarily composed of sustained chords in the bass register with a dynamic of *f*. The fourth staff (vn) has a treble clef and includes various playing techniques like *ric.* (ritardando), *pizz.* (pizzicato), and *arco* (arco), with dynamics from *mp* to *fff*. The fifth staff (vc) has a treble clef and includes techniques like *arco*, *m.s.t.* (messa di voce), and *pizz.*, with dynamics from *pp* to *f*. There are also some performance markings like *ord.* (order) and *I* (first ending).

picture starts to fade out slowly (52")

34 118

b.fl. *f* *mp* *f* *mp* *f* *mf* *ff*

b.cl. *p* *mf* *f* *ff* *p*

pf *f*

vn. *mp* *p* *fff* *p* *ff*

vc. *p* *mf* *pp* *mp* *pp*

ric. arco m.s.t. very slow bow ord. m.s.t. pizz. arco m.s.t. pizz.

Detailed description: This is a page of a musical score for a string quartet and piano. The score is divided into five systems. The first system (measures 34-47) features the flute and clarinet with dynamic markings from *f* to *ff*. The piano part has a forte (*f*) dynamic. The second system (measures 48-61) continues the flute and clarinet parts, with the clarinet reaching *ff* and the piano part remaining *f*. The third system (measures 62-75) shows the flute and clarinet with *mf* and *f* dynamics, while the piano part has a *fff* dynamic. The fourth system (measures 76-89) features the flute and clarinet with *mf* and *ff* dynamics, and the piano part with *p* and *ff* dynamics. The fifth system (measures 90-103) concludes with the flute and clarinet at *mf* and *ff*, and the piano part with *pp* dynamics. Performance instructions include 'ric.', 'pizz.', 'arco', 'm.s.t.', 'very slow bow', and 'ord.'. A box at the top left indicates 'picture starts to fade out slowly (52")'. A black dot is present in the upper right corner of the page.

36

123

b.fl.

b.cl.

pf

vn

vc

f *pp* *p* *ppp* *p*

n *p* *n*

mp *pp* *ff* *mp* *mp* *f*

p *mf* *f*

ord. senza vib.

pp *p* *pp*

f *pp*

8^{va} 15^{ma}

picture finished fading to black
soundtrack talk begins

38

The musical score consists of five staves. The top staff is for the b.fl (bass flute), the second for b.cl (bass clarinet), the third for pf (piano), the fourth for vn (violin), and the fifth for tape. The score is in 4/4 time with a tempo of quarter note = 40. The key signature has one flat (B-flat). The b.fl part starts with a rest, followed by a series of notes with dynamics *pp* and *ppp*, including triplets. The b.cl part has a rest followed by a note with dynamic *n*. The pf part has a rest followed by a chord with dynamic *pp* and a five-measure rest. The vn part has a rest followed by a note with dynamic *pp* and a five-measure rest. The tape part has a tempo marking and lyrics: "They took us to a fo - rest, and there they".

They took us to a fo - rest, and there they

134

b.fl

pp

pf

pp

vn

pp

vc

senza vib. sempre

pp

ppp

pp

ppp

tape

3

min - gled with us so that they would not be dis - co - vered.

The musical score consists of five staves. The first staff is for the bass flute (b.fl.) in treble clef, starting at measure 138. It features a triplet of eighth notes in the second measure, marked *pp*. The second staff is for the piano (pf.) in bass clef, starting with a triplet of eighth notes marked *pp*. The third staff is for the violin (vn.) in treble clef, with a *pp* dynamic marking in the second measure. The fourth staff is for the viola (vc.) in alto clef, marked *ppp*. The fifth staff is for the tape, which provides a vocal line with lyrics. The lyrics are: "The woods are si - lent t but they are".

The woods are si - lent t but they are

142

b.fl *ppp* *pp*

pf *pp*

vn *ppp* *pp*


vc *pp* *ppp*

tape

not mute. And who - e - ver comes, they com - fort e -

Explanations

General -

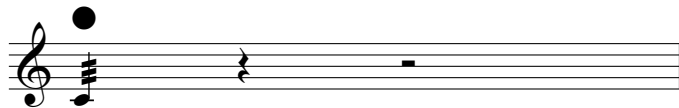
- Accidentals apply traditionally - they hold until the end of the bar
-  One technique gradually changes from one to another
- b.fl (bass flute), b.cl (bass clarinet), pf (piano), vn (violin), and vc (cello) indications appear in the parts.
NOTICE - when they appear above a note it means you start together. When they appear above a rest at the end of your note it means that you should hold your note until the indicated instrument plays.
- All performers must have either ipads or small lights for reading their part in the dark.
- Either one of the performers, or a sixth performer activates "dead", prerecorded sounds which come out of the on-stage (and if possible, surrounding the audience) speakers.

Bass Flute -

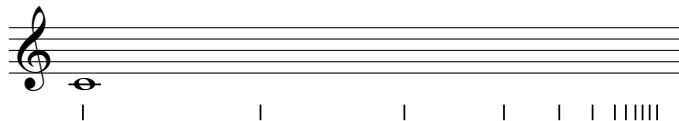
- covered embouchure - pitchless
- normal playing position



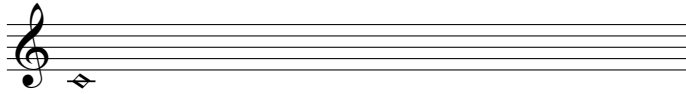
With covered embouchure - blow air into the flute while producing air sounds with the indicated vowels.



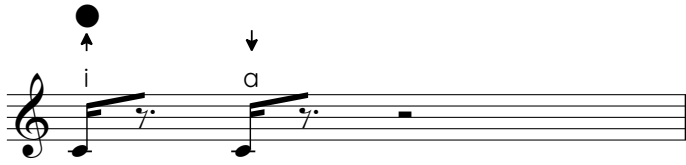
Flutter tongue with covered embouchure.



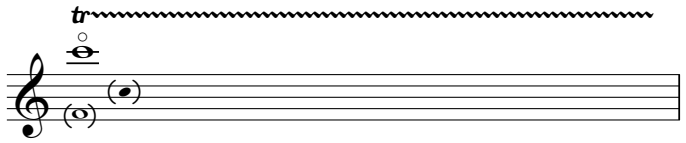
Accelerating vibrato - the number of lines and their position is approximated.



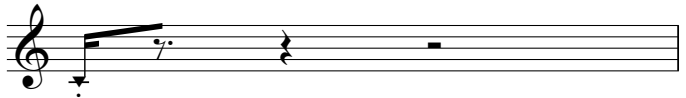
Extremely airy sound with some pitch - "colored air".



Inhale (arrow up) and exhale (arrow down) into the flute while producing the indicated vowels.



Trill between two indicated fingerings that produce the same harmonics.



Tongue pizzicato.



Tongue ram (the high note indicates the fingering, and the low note indicates the resulting pitch).

Bass Clarinet -



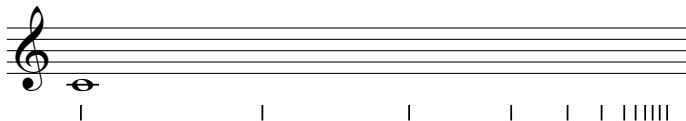
Air sound.



Slap tongue.



Airy sound (pitch with a lot of air).




Accelerating vibrato - the number of lines and their position is approximated.

Piano -


- The pianist has access to a pedal switch which controls the stage light (turn it on and off).
If not possible, the piece should be played while the stage light is off, with a light coming from a living room lamp positioned on stage.
- The pianist is also responsible for the controller (laptop) that projects the image of Belower Wald in the middle of the piece.
- A rubber mute is placed on the C7 string from the beginning of the piece until the written indication to remove it.

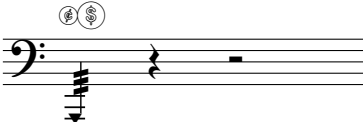
 Wood block


 Brush a plastic card against a black key (either a single tick, or "guiro" effect - when a tremolo is indicated).

 Use two plastic cards (one in each hand) to produce a continuous "guiro" effect.

 Rub a superball (friction mallet) against the wood of the piano.

 Whisper the indicated vowel - try to use a narrow and stiff throat to produce a more nasal sound

 Use a large and heavy coin to scratch the coil of the indicated string.

 Muted string - either by finger or rubber.

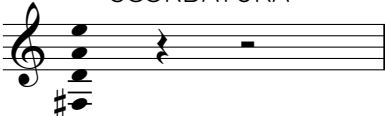
Violin -

s.t = sul tasto m.s.t = molto sul tasto s.p = sul ponticello m.s.p = molto sul ponticello

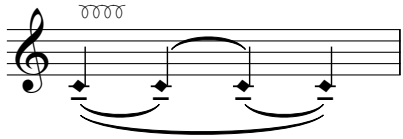
When molto sul tasto or molto sul ponticello are indicated please take to the extreme (it's never to much)

oooo = circular motion

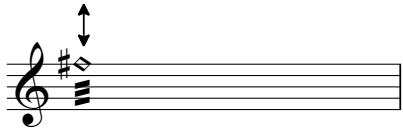
SCORDATURA

 The G string is lowered to F#. Notice that whenever the G string is used, the lower staff in the violin's part indicates the playing position and higher staff indicates the resulting pitch.

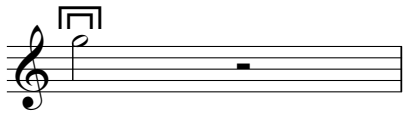
 normal pressure harmonic pressure half harmonic pressure muted at the lowest position of the string (as much as possible - no pitch!)



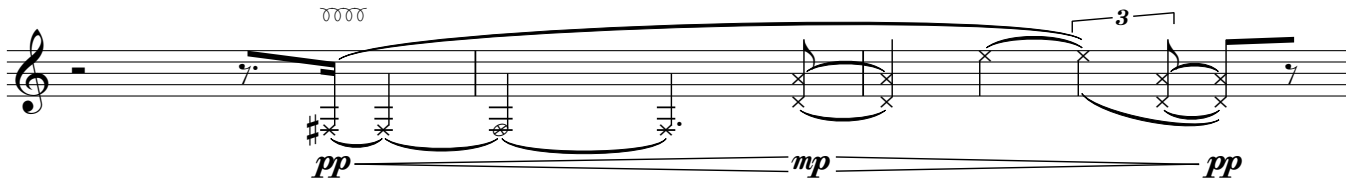
Produce a pulse of a faint C with a lot of hair sound by playing continuous circular motions. Each circle is two beats long, and is to be played with an emphasis on each beat. Use half harmonic pressure and try to avoid harmonics as much as possible.



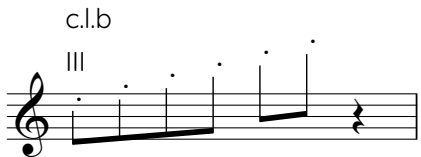
Brush the string vertically along the fingerboard in a rapid tremolo motion



Produce a scratch tone - either by applying over pressure on the string, or by using a very slow bow, or both.



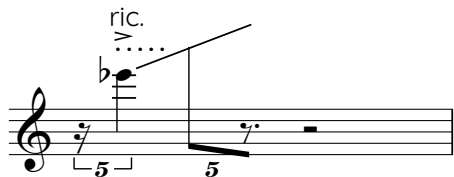
Mute all the strings at the lowest position possible and play one long slow circular motion. Move from string to string as indicated.



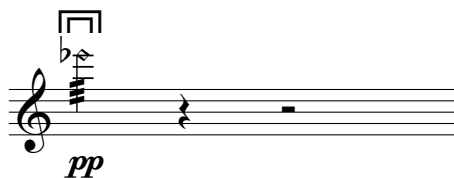
col legno battuto -
Mute the indicated string. The pitch ascends by moving with the bow towards the bridge.



Nail pizzicato.



Allow the bow to bounce while glissing upward with the finger on the fingerboard - for the indicated duration.



Use extremely small shaking of the arm, but a lot of pressure on the string to produce a scratch tremolo.

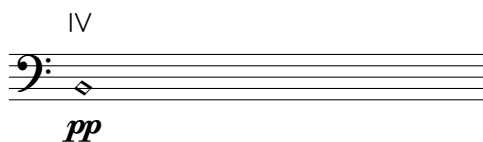
Cello -

s.t = sul tasto m.s.t = molto sul tasto s.p = sul ponticello m.s.p = molto sul ponticello

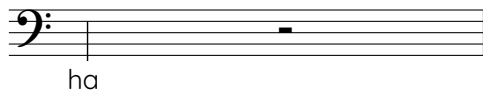
When molto sul tasto or molto sul ponticello are indicated - please take to the extreme (it's never to much)

⌘⌘⌘⌘ = long circular motion

⌘ = short circular motion



In cases where harmonic pressure is applied at points where it is almost impossible to produce an harmonic - the desired result is a white noise which is colored with the indicated pitch.



Whisper the indicated vowel - try to use a narrow and stiff throuat to produce a more nasal sound.

Stage Organization

