

Shouloh

for soprano and ensemble

Hannes Taljaard

2003-2006

Shouloh

for violin, viola, guzheng, percussion and voice

Solo — Soul — Shilo

You are both sky and eagle.

You become the light, the leaf, the light.

You are entering presence, and presence entered.

for Erica Eloff

Text

The soprano sings an artificial language, a kind of solfège derived from the modes of the soprano's melodies, the tonal processes in the whole structure, and the metre. This language uses nine vowels, nine voiceless consonants and nine voiced consonants.

The vowels are

uu	as in the French word <i>lune</i>
y	as in the surname <i>Schoenberg</i>
u, a, e, o	the Italian vowels
ii	the Italian vowel i, written as double ii to distinguish it from i
i	the neutral vowel as in the English word <i>little</i>
aa	the low ah as in the English word <i>dark</i>

The differences between the colours of the vowels should be made as explicit as possible and every vowel should always have the same unique colour. Preceding or succeeding vowels or consonants should not influence the colour of a vowel.

There are very few diphthongs: **zhi** - > - - - **e** means that the i vowel gradually changes its colour to become the e vowel.

The consonants are

p, t, k and their voiced counterparts **b, d, g**
m, n, ng, l
sh, s, f, th and their voiced counterparts **zh, z, v, dh**

p, t, k should be very strong explosives, and the voiceless sibilants/fricatives (sh, s, f, th) should be very sharp

sh	is the first sound in <i>Shoenberg</i>
zh	is the first sound of the English word <i>genre</i>
z	as in the English word <i>zero</i>
th	as in the English word <i>thought</i>

The voiced consonants should be heard very clearly as such.

Instrumentation

The part for one violin is written on two staves. The guzheng is a 21–string Chinese harp with silk strings. It is played pizzicato but also with a violin bow. This part can also be played on a suitable Zheng, a Chinese harp with steel strings. However, the sounds of the silk strings are preferred. The lowest string of the Guzheng is tuned to the D two octaves below middle C. For this composition, the five strings in every octave are tuned D, E, G, A, C. The other pitches are obtained by applying tension to a suitable diatonic string.

The percussionist plays vibraphone and marimba. There should also be one large cymbal placed close to the vibraphone, and two timpani. The timpani should be tuned in octaves, the largest one to the D two octaves below middle C. The mallets are indicated in words in the score and part, and also with the shape of the note heads. A square note head indicates a very soft mallet, and a triangular note head a hard mallet. Normal note heads indicate medium mallets of different types judged by the percussionist most suitable for the total ensemble sound.

Ensemble

Care should be taken that all the instruments — also the voice — blend into one thought. The composition is mostly homophonic or heterophonic. Even when trichords are used, the three tones are really meant to sound as one line.

Three symbols serve to indicate the amount that the part of a certain instrument is to be foregrounded.

- H~ main voice (Note that two or more instruments can simultaneously play main parts)
- N~ secondary voice — This sign does not indicate a contrapuntal voice, but rather a line that adds colour to the main voice.
- A~ accompaniment

Notes should be exactly timed so that attacks occur simultaneously when written as such.

Notation of rhythm

The division into measures is purely for coordination. Downbeats should never be emphasised and the music should never hesitate before a first beat in a measure. Downbeats are indicated with accents (tenuto lines and angles). The metric cycles have three gradations of accent: strong beats, beats and weak beats. Rhythm is notated precisely and little rubato should be used. The rhythms are already quite free and asymmetric.

Performance, and performance indications

Voice

- All phrases should be sung in one breath.
- The 'molto vibrato' indication (see e.g. measure 89, 98) should not be interpreted as indicating a wobble. The soprano should use vibrato sparingly unless when this sign shows that a clearer vibrato, a colouring of the tone, should be used.
- Groups of short note values are often ornaments. Every note should be clearly heard, and the singer should not blend the notes together with portamenti. Ornaments are just as important as other melody tones.
- Accents are made clear by enunciating the consonants with suitable amounts of energy.
- A natural sign with two squares (see measure 108 before the g) indicates a tone that is a quarter tone higher.

Strings

- Notes that are joined with a dotted slur, should be played as one thought, even if more than one bow is used.
- *p. d'a batt.* means *punta d'arco battute*. The string is struck very lightly starting a short up or down bow. This should produce a clear sound which is not percussive or harsh.
- A natural sign with two squares (see measure 18 before the e, violin) indicates a tone that is a quarter tone higher.
- A vertical wavy line before a note (see measure 38 before the f, violin) indicates a tone that is a quarter tone lower.
- *Mezza voce*: the sound is almost like a whisper. It is produced by drawing the bow speedily in the normal direction with less bow pressure than for a full tone.
- The *tremolando* should be a colouring of the tone rather than a rhythmic event.

Guzheng

- Ordinary pizzicato is indicated with the abbreviation pizz. or with a cross above the note head.
- Nail pizzicato is indicated with a small triangle (staccatissimo sign).
- The strings are often bowed. For *mezza voce* and *p. d'a bat.* see "Strings" above.
- When a note is repeated it can be played on different strings. Sometimes this is indicated. See measure 29.
- A natural sign with two squares (see measure 18 before the e, violin) indicates a tone that is a quarter tone higher.
- The tremolando should be a colouring of the tone rather than a rhythmic event.

Percussion

- All the percussion instruments are notated on one staff. When the player should change to a different instrument, this is indicated in the score.
- When the percussionist plays passages that are synchronised with the strings, the aim should be to let the colour of the percussion instrument blend with that of the strings.

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for violin, viola, guzheng, percussion and voice

Solo - Soul - Shiloh

*You are both sky and eagle.
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for Erica

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Largo ♩ = 60

Soprano

Violin
mp *decresc. espressivo* (molto vibrato) *pp* *gliss.* *p* *ppp*

Viola

Guzheng
Tune C major pentatonic (without B and F). *p* *nail pizz.*

Percussion
VIBRAPHONE *medium mallets* *p*

Piano
poco cresc. *mp* *mp* *decresc.*

Piano
ordinary pizz. *p* *mp*

Piano
soft mallets *(medium) (soft)* *medium mallets* *p* *mp*

Piano
13 *(molto vibrato)* *gliss.* *arco ord. gliss.* *p* *mp* *p. d'a. bat.* *mp*

Piano
13 *nail pizz.* *p*

Piano
13 *mezza voce* *arco* *E* *p* *D* *mp* *E* *D* *p*

Piano
13 *medium* *soft* *(medium) (soft)* *p* *mp* *p*

19

19

19

19

19

19

mp

p

pp

ordinary pizz.

p. d'a. bat.

mezza voce arco

gliss.

mute

mp

p

p

mp

medium

soft

med.

soft

mute

mp

p

p

30

30

30

30

30

30

mp

p

mp decresc.

p

gliss.

mp

p

mp

mute

arco

mp

p

mp

medium

mute

mp

p

24

24

24

24

24

24

mp

mf

gliss.

p

mp

pizz.

arco

mp

mf

p

mp

med.

soft

med.

(medium) (soft)

p

pp

mp

mp

36

36

36

36

36

36

p

ppp

poco cresc.

mezza voce

gliss.

(p d'a. bat.)

(arco ord.)

mp

poco cresc.

arco

arco

pp

mp

pp

mp

p

mp

pp

pp

p

pp

p

use hard mallet for top note

84

42 *mp* zhe. Me the

mp *p* *mp* *pp*

mezza voce arco *arco ord.* *gliss.* *(arco)*

p *mp*

mp

47 a - u - y ty dhe - o - e - fe.

pizz. *arco mezza voce* *pizz.* *arco ord.*

p *gliss.* *p*

p *sempre*

p. d'a. bat. *pizz.* *arco*

p *p*

(arco) *muted pizz.* *pizz.* *mezza voce arco* *(pizz.)* *(muted pizz.)*

mp *p*

51 *mp* *mf* *p*

gliss. Da - se - na - - pi. No - vii - ngo -

mp *(nail pizz.)* *(arco)*

pizz. *arco*

mf *p* *sempre*

(muted pizz.)

56 *mp* *poco*

le shi - ze - o - e - be.

pp *mp* *p*

mezza voce

pizz.

gliss. *p*

mute *p*

61

61

61

61

61

61

66

66

66

66

66

66

70

B

N~
mp

She

70

70

70

70

70

70

70

use hard mallet for top note

mp

75

pp

s

8

mp

p

gliss.

fe - - - zhi - - e vi - aa. Sii - - - - le ze

N~ 8 poco sul pont. e mezza voce ord. H~

pp

75

75

75

75

75

75

75

75

75

(soft)

N~ 8

mp

78 *8* *8*
 dhi - zhi - > e dhaa.

ord. espress.
mp *decresc.* *p*

mp *decresc.* *p*

pizz.

p

80 *pp* *p* *8*
 The zhaa - >

N~

pp *mp* *p*

82 *8*
 e vii - > e li - > e ze - a.

H~ mp *gliss.*

poco sul pont. e mezza voce
N~ *pp* *p* *8*

p

N~ *8* **MARIMBA**

84 *H~ mp* *gliss.* *p* <
 Dha - she - zha - - - - - fi - si -

ord. *(p d'a bat.)*
p *mp*

VIBRAPHONE
N~ *3* *3* *p*

87

87 *mp* 3 *H~* *mp* *espressivo*
 va - u - a - u. Thuu - - - -

87 *espressivo* *gliss.*
mp

87 *poco sul pont. e mezza voce* *poco sul pont. e mezza voce*
p 8 8

87 (soft) 8 *p* 8

89 3 *vibrato* *gliss.* *gliss.*
 lo - e - o - shaa faa - - - so - ii - o zo - - - the

89 *poco sul pont. e mezza voce*
pp 8 8

89 *espressivo* *ord.* *p* 8

89 *pp* *gliss.*

89 8 8 8 *pp*

91 3
 dhe - shi. Pe - tii - j - ii - ka pa - e - te - o

91 *ord.* *gliss.*
pp *poco sul pont. e mezza voce* 8 8

91 *N~ simile*
p 3 8 8

91 MARIMBA 3 8 8
p

93 [C] 3
 bo - ii - o - e.

93 *A~ punta d'arco* *poco sul pont.*
p *mp* *p*

93 *espressivo* *ord.* *gliss.* *A~ pizz.*
mp *p*

93 (p d'a bat.)
p *x* *x*

93 *A~*
p

96 *espressivo mp* H~
 Po - - - ma - gi - aa - i - te - de -
 N~
pizz. *p*
p

99 *(molto vibrato)*
 ke - - - pe - te, - kuu - - - naa - ngi - ii pii -
p
p

101 H~ *mp*
 be to - ii - o me - a. Gii - di - no ngu - a - py
 N~ *p* *p*
(pizz.) p
p

104 *gliss.*
 bu - y - u - to, ke - pe - tu - mo - e ke - - - pe -
p
(pizz.) pp
pp
pp

89

107 *mp* *gliss.* *gliss.*
 Ti - - - ko - go - a - pe - - - to.

107 *N~ ord.*
pp *mp*

107 *(pizz.)*
pp

107 *VIBRAPHONE*
pp

109 *H~* *p* *mp* *gliss.*
 Gii - i - zhe - o - she ke - - - - mo dhaa - i - aa

109 *gliss.* *A~*
p

109 *A~ arco*
p

109 *A~* *gliss.*
p

109 *A~*
p

112 *gliss.* *3* *H~* *mp* *cresc.*
 thi - dii - - - te - - - ne - o - e ve. Fe - - - ngo - aa so - aa -

112 *gliss.*

112 *3*

112 *gliss.* *3*

115 *gliss.* *mf* *mf*
 o pe - la - e - za ba - gi - shii - - - zho. Ko - mii - dhi

115 *gliss.* *pizz.*
mp

115 *pizz.*
mp

115 *gliss.* *mf*

115 *3* *mp*

Ob

118 *N~ mp* *H~*
 the - a Do - nii tii - ve - nguu, fy - su - lo

118 *N~ arco p*

118 *N~ arco p*

118 *gliss. N~ p* *gliss. p* *gliss. p* *gliss. p* *gliss.*

118 *N~ p*

121 *D*
 pe - - - ze - bo - e she

121 *A~ p*

121 *A~ p*

121 *A~ mp* *p*

121 *A~ p* *mp* *p*

124 *H~ mp* *gliss.* *gliss.*
 Zhi - shii - i - ii vii -

124 *pizz.*

124 *pizz.*

124 *gliss.*

124 *MARIMBA*

127 *fii - la*

127 *N~ pizz. 3 pp* *3*

127 *N~ arco p* *N~ p*

127 *N~ 3 pp* *3*

91

130 *p*
 Zo - e dho - - - e - a zha - e, - - - vo - e - y -

130 *A~ arco 3 pp*

130

130

130

134
 Dhe - - - zha - - - e vo - e - le.

134 *A~ pp 3 3*

134

134

134

132 *gliss.*
 e la - e zo - ii - i - - - e dho - e zho - e - va - le - - - zo - e.

132 *pp 3 N~ pizz. 3 pp*

132

132

132

132 *N~ 3 pp*

135 *H~ mp*
 Gii - zhii

135 *arco 3 pp*

135

135

135

135 *N~ 3 p*

22

137 *gliss.*
me - - a - e dho - da - e - - - na - - - ve - a ngo - - - - lo -

137 *A~*
pp 3

137 *p*

137 *p*

140 ze - - - - -

140 *N~*
detaché, punta d'arco
pp 3

140 *N~*
detaché, punta d'arco
pp 3

140 *mezza voce (ord.)*

140 *soft rounded sound*
pp

140 *N~*
pp 3

142 *H~p*
Be - go - maa, - - -

142 0

142 0

142 *VIBRAPHONE*

147 *p*
dho - de - ni - ii, *H~p*
nge - li - zi - bi.

147 *detaché, punta d'arco*
0

147 *detaché, punta d'arco*

147 *pp*

147 *pp*

151

151 *H~ espressivo*
mp

151 *gliss.* *gliss.*

151

151

151

155 *E* *H~*
mf *cresc.*

Ky - gy - zhy mo - - - dhe do - ne - vo. Thaa - e - ngaa li - zi - aa. Te - bii

155 *H~*
mp *mf* *cresc.*

155 *H~* *gliss.*
mf *cresc.*

155 *H~* *gliss.*
mf *cresc.*

155 *H~* *gliss.*
mf *cresc.*

157

ge - ii. Fii - zhi - mii dhii - do - nii. So - ve.

157 *A~*
f *mp*

157 *A~*
f *mp*

157 *gliss.* *A~*
f *mp*

157 *gliss.* *A~*
f *mp*

157 *A~* *Cymbal* *Vibr.*
f *Vibr.*
f *Timp. (D)*

159 *H~*
mp *cresc.*

Pe - nga - lu zy - - - buu gy - zhe - me.

159 *H~*
mp *cresc.*

159 *H~*
mp *cresc.*

159 *H~*
mp *cresc.*

159 *Vibr.* *H~*
mp *cresc.*

Timp. (D)

476

162 Shaa - e dhaa - de - aa. Ke - a - ne - - - - - va - u. Thu - ngy - lu - - - - - zu - by - gu. Ta -

162

162

162

162

162

gliss.

164 zhe. Buu - gaa - - - dy, mi - nu - - - ngii, nga - no - my, di - - - - gu -

164

164

164

164

164

164

H~ mf p

A~ mf p

gliss. + pizz. mf p

A~ arco p

166 bii. - - - - - Fuu - - - - - luu - muu - - - - - dhe - - - - - da - ne va - e. Si - aa - ngi

166

166

166

166

166

166

H~ p cresc.

H~ p cresc.

H~ pizz. p cresc.

H~ p cresc.

168 lii - zii - i baa. Po - - - - - gaa - o - - - - - zho. Shii - mo

168

168

168

168

168

95

169 *H~ mp*
 dhe - do. Ke - - - na. - Ve - - - o - a - o.

169 *A~ p*

169 *A~ p*

169 *A~ p arco*

169 *A~ Cymbal Vibr. Timps. (2xD) p*

171 Nge - a - o - a - o. Le - - - E. L.

171 *Vibr. Timps. (2xD) ppp*

96