

shulammite (d)

for violin, cello and piano

tze yeung ho
(2017)



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Duration: ca. 7'30"

Composer's notes:

Based on *shulammite (a)*, *shulammite (b)* and *shulammite (c)*. The *shulammite* series elaborates on the same fixation of a certain musical material.

The musical materials from the earlier pieces should always be highlighted. Written for the MolOt ensemble in St. Petersburg.

Completed on 22.09.17 in Helsinki, Finland.

Performance notes:

- *s.p.* stands for sul ponticello
- when indicated to *bow on inst.*, the cellist should create an airy, scraping sound as loudly as possible
- the lowest fifth of the piano should be muted with a heavy object placed on the strings, the + indicates the affected notes
- *jété* rhythms are indicated by headless notation under the pitches indicated
- 'z' on the stem represents a buzzing, uneven tremolo



written for MoIot Ensemble
shulammite (d)
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Musical score for Violin, Violoncello, and Piano, measures 1-2. The tempo is marked as $\text{♩} = 58$. The Violin part begins with a rest, followed by a phrase marked *p* and *sul pont.* in measures 2-3. The Violoncello part also begins with a rest, followed by a phrase marked *ff* and *pp* and *sul pont.* in measures 2-3. The Piano part features *f secco* triplets in the left hand and *mp espr.* in the right hand. A dynamic change to *f secco* occurs at measure 2. The right hand has a 5-finger pattern in measure 2, and the left hand has a triplet in measure 2. A *Red.* (ritardando) is indicated in measure 2. Measure 3 features a triplet in the right hand and a triplet in the left hand. A *f secco* dynamic is also present in measure 3.



Musical score for Violin, Violoncello, and Piano, measures 3-5. The Violin part has a triplet *jété* in measure 3 marked *p*, and *ord., s.p.* in measure 4 marked *pp*. The Violoncello part has *ff* and *gliss.* in measure 3, *ff* and *pp* in measure 4, and *ff* and *pp* in measure 5. The Piano part has triplets in measures 3 and 4, and *f secco* triplets in measure 5. A *Red.* (ritardando) is indicated in measure 4.



Musical score for Violin, Violoncello, and Piano, measures 6-8. The Violin part has a triplet *jété* in measure 6 marked *p*, *ord., sul pont.* in measure 7 marked *pp*, and a triplet *jété* in measure 8 marked *p* and *pp*. The Violoncello part has *pp* in measure 6, *ff* and *gliss.* in measure 7, and *ff* and *pp* in measure 8. The Piano part has triplets in measures 6 and 7, and a triplet in measure 8.

Musical score for measures 9-11. The score is in 2/4 time and features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Violin (Vln.):** Starts at measure 9 with an *ord.* marking and *mf* dynamic. It includes a triplet of eighth notes, followed by a *ord., jété* section with a long sustained note, and ends at measure 11 with an *ord., s.p.* marking and *p* dynamic.
- Viola (Vc.):** Starts at measure 9 with *pp* dynamics. It includes *gliss.* markings and dynamic shifts to *ff* and back to *pp*. It concludes at measure 11 with *ff* and *pp*.
- Piano (Pno.):** Features complex rhythmic patterns with triplets and a quintuplet. It includes an *mp espr.* marking and a *f secco* instruction at the end of measure 11.

Performance instructions include *ped.* (pedal) markings and an 8^{va} (octave) marking for the piano part.

Musical score for measures 12-14. The score continues with Vln., Vc., and Pno. staves.

- Violin (Vln.):** Starts at measure 12 with *ord., jété* and *mf* dynamics, featuring a long sustained note with *gliss.* markings. It concludes at measure 14 with an *ord.* marking and *p* dynamic.
- Viola (Vc.):** Starts at measure 12 with *ff* and *pp* dynamics. It includes a *bow on body of inst.* instruction at measure 13 and a dynamic shift to *f*.
- Piano (Pno.):** Continues with rhythmic patterns, including triplets and a quintuplet. It includes an *f secco* instruction at the end of measure 14.

Musical score for measures 15-17. The score continues with Vln., Vc., and Pno. staves.

- Violin (Vln.):** Starts at measure 15 with an *f* dynamic and a sustained note. It includes a *jété* marking and concludes at measure 17 with a *n* (no bow) marking.
- Viola (Vc.):** Starts at measure 15 with an *ord. → s.p.* marking and *ff* and *pp* dynamics. It includes *gliss.* markings and concludes at measure 17 with *f* and a *bow on body of inst.* instruction.
- Piano (Pno.):** Continues with rhythmic patterns, including triplets and a quintuplet. It includes an *mp espr.* marking and a *f secco* instruction at the end of measure 17.

18

Vln. *ff* *pp* *n* *ff* *mf* *gliss.* *pp*

Vc. *s.p.* *ff* *pp* *bow on body of inst.* *f* *pizz.* *ff*

Pno. *mp* *pp* *f*

(8) *Reo.*



21

Vln. *p* *fp* *3* *mf* *pp* *jété*

Vc. *arco, ord.* *pp* *ff* *gliss.*

Pno. *mp espr.*

(8) *8^{vb}* *Reo.* *Reo.*



24

Vln. *gliss.* *pp* *n* *mf* *pp* *ord., jété*

Vc. *bow on body of inst.* *f* *ff > pp*

Pno. *f* *f secco*

(8) *8^{vb}* *Reo.* *Reo.*

27

Vln. *pp* *fp* *mp* *pizz.* *b* *b*

Vc. *f* *p* *mf expr.* *f*

Pno. *mp espr.* *p dolce* *f secco*

(8) *Red.* *8va*



30 *ord., jété* $\text{♩} = 38$

Vln. *p* *pp* *f* *n*

Vc. *n* *s.p.* *mf expr.* *p* *n*

Pno. *mf expr.* *f* *ff tenuto, brillante*

(8) *Red.* *8va*



34 *ord., jété* *ord., s.p.* *gliss.*

Vln. *mf* *pp* *ppp*

Vc. *f* *gliss.* *pp*

Pno. *f secco* *mf*

(8) *8va* *8va*

36 *ord., jété*

Vln. *fp* *n* *ord.* *pp* *f secco* *pizz.*

Vc. *jété* *3* *bow on body of inst.* *f* *ord.* *pp* *gliss.*

Pno. *f secco* *pp ecco* *mp espr.* *8^{vb.}* *Red.* *f secco*

$\text{♩} = 58$



39

Vln. *arco* *pp* *f*

Vc. *ff* *pp* *ff* *pp* *f* *mp espr.*

Pno. *mf* *mp espr.* *8^{vb.}* *f secco*



42 *jété*

Vln. *p* *n* *ord.* *pp* *f* *s.p.*

Vc. *gliss.* *pp* *bow on body of inst.* *f*

Pno. *mf* *mp* *8^{vb.}* *f secco*

45

Vln. *pizz.* *f* *sfz*

Vc. *n* *gliss.* *f* *n* *fp* *ff*

Pno. *f secco* *sfz*

8th Ped.



48

♩ = 38

Vln. *p*

Vc. *pizz.* *p*

Pno. *ppp* *l.h. mp ecco* *mp*



50

Vln. *arco* *pp* *fp*

Vc. *arco* *pp³* *3* *3* *5*

Pno. *mp* *pp* *mf*

Ped.

52 $\text{♩} = 58$

Vln. *n*

Vc. *ppp* *f* *f*

Pno. *pp* *ff secco* *mp*

bow on body of inst.

pizz. *f secco* 3 5



55

Vln. 5 5

Vc. *pp* *s.p.* *pp* *mp* *pp* *gliss.* *sffz*

Pno. *mp* *mp* *ppp*

f secco *8^{vb}* *Ped.*



58

Vln. *arco, jété* *mf* *pp* *pizz.* *p*

Vc. *bow on body of inst.* *f* *ord., s.p.* *ff*

Pno. *p* *ppp* *f*

8^{vb}

61

Vln. *arco, s.p.*
p *5* *3* *pp* *5* *f*

Vc. *n* *f* *gliss.* *n* *f*
bow on body of inst.

Pno. *3* *3* *ffz* *p secco* *5* *3* *f secco*
8^{va} *8^{vb}*



64

Vln. *pp* *f* *pp* *f* *f* *pizz.*

Vc. *f* *n* *f > n* *pp*

Pno. *pp languoso* *mp* *cresc.* *3* *3*
8^{vb} *f secco* *8^{va}*

♩ = 58



68

Vln. *5* *5* *3* *3* *3* *3* *5*

Vc. *gliss.* *f* *pp* *f* *fp* *gliss.*

Pno. *mf* *5* *3* *3* *3* *8^{vb}* *3* *3*
f secco *8^{va}* *8^{va}*

rit. $\text{♩} = 58$

Vln. *cresc.* 3 3 3 5 *ff*

Vc. *fpp* *ff*

Pno. *take off mutes* *ff*

8^{va} 8^{vb}

Red.



Vln. *f secco* 3 5 5

Vc. *gliss.* *as high as possible* *s.p.* *ff* *n* *f*

Pno. *pp dry* 8^{va} 8^{vb} 5 5 3



Vln. *arco, jété* *pizz.* *f*

Vc. *s.p.* *pp* *f*

Pno. *ppp* *pp* *ppp* *pp* *mp* *cresc.* 3 5 5

8^{va} 8^{vb}

Red.

80

Vln. arco, ord. jété ord., sul tasto

Vc. ord. gliss. s.p. gliss. ord.

Pno. mp put mutes on lowest notes back on mp 5 p dry p espr.

pp sotto voce n

mp expr. p mp pp f pp mp

8va

Ped. 5



84

Vln. gliss. n pizz. f 5 3 5

Vc. bow on body of inst. ord. f

Pno. pp n pp > n pp n

tr

Ped. Ped.



88

Vln. 5

Vc. bow on body of inst. pp f

Pno. ppp 8va tr 3 3

Ped.

92

Vln. arco *pp* *f* *jété* *gliss.* *p* *n*

Vc. ord. *pp* *f* *f* bow on body of inst.

Pno. (8) trill rit. quick trill *f* *fp* *p*

97

Vln. *pp* *f* *fp* *f* *gliss.*

Vc. ord., s.p. *pp* *f* *f* bow on body of inst.

Pno. (tr) trill rit. *f* *secco* *5* *5*

101

Vln. *pp* *f* *jété* *gliss.* *p* *pp* *p* *pp*

Vc. *f* *f* *pizz.* *ff*

Pno. (8) *mp* *f* *secco* *Ped.*