

El Ginat Egoz

אל גינת אגוז

[Into the Walnut Garden]

for: Erhu, Zheng, Marimba, and SATB Choir

Music by Moshe Denburg

Text: Song Of Songs - 6:11; 7:12-13.

El Ginat Egoz (Into the Walnut Garden)

by Moshe Denburg

Text: Song of Songs -
Chapter VI. v. 11; Chapter VII. v. 12-13.

6:11 I went down into the walnut garden to see the fruits of the valley, and to see whether the vine flourished, and the pomegranates budded.

7:12 Come my beloved let us go forth into the field; let us lodge in the villages.

7:13 Let us get up early to the vineyards; let us see if the vine flourish, whether the tender grape appear, and the pomegranates bud forth: there I will give you my loves.

(transliterated Hebrew)

6:11 El ginat egoz yarad'ti, lir'ot b'ibei hanakhal, lir'ot hafar'kha hagefen, heineitsu harimonim.

7:12 L'kha dodi netsei hasade nalina bakfarim.

7:13 Nashkima lakramim, nir'e im par'kha hagefen, pitakh has'madar, heineitsu harimonim;
sham eten et dodai lakh.

The words of the biblical book, the Song of Songs, have for thousands of years served as a wellspring of musical composition. The texts here were chosen for their very forthright exposition of love as a reflection and inspiration of the natural world.

The music attempts to paint a picture of longing, of rapture, and of passion expressed, and sometimes even misplaced. The overall material belongs in a Middle Eastern context, especially that of the music of Israel.

El Ginat Egoz is the fourth of a suite of pieces initiated by the Orchid Ensemble. The entire suite, still a work in progress, is meant to be a musical journey from one end of the Silk Road to the other, and is called Wan Li Xin (The Journey of Ten Thousand Miles). Needless to say, El Ginat Egoz belongs to the western end of the Silk Road, by the shores of the Mediterranean.

- Moshe Denburg,
Vancouver, August 2006.

Instrumentation, Tunings, and Instructions

The image shows a musical score for a variety of instruments. The top section includes vocal parts: Soprano, Alto, Choir, Tenor, and Bass. Below these are the Erhu (Tuned: d' - a'), Zheng (with Concert Pitches and fingerings), and Marimba/Percussion (including Concert Marimba [Range: A to c'''], Large Suspended Cymbal, and Crotales or Bells: Sounding 2 octaves higher). The score is written in standard musical notation with treble and bass clefs.

Instructions

[More specifics are appended to the individual parts]

Choir

Voice accents - on repeated pitches under one slur - are indicated by a dotted slur.

Erhu

Accented grace notes are played **on** the beat. (e.g - measure 13)

Vibrato - Generally the erhu should minimize vibrato as much as possible, unless specifically indicated. Some vibrato is tasteful on certain soloistic passages, but tuning will suffer in those contexts where the erhu is playing a unison or harmony line, together with other instruments.

Zheng

Tremolo - The zheng player should play tremolo only on those notes so marked. Certain notes are marked 'non-tremolo', as a reminder.

Vibrati - Sometimes vibrati are expressly called for, usually marked 'vib.'

Marimba

Cut eighth notes - There are cut eighth notes in measure 54, please play them as sixteenths.

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Text: Song of Songs - 6:11; 7:12-13.

Andante ♩ = 84

The score is written for a vocal quartet (Sopranos, Alto, Tenors, Basses), Erhu, Zhonghu, and Mallets/Drums. The tempo is Andante, with a quarter note equal to 84 beats per minute. The key signature is one sharp (F#) and the time signature is 3/4. The vocal parts are mostly silent, with some notes in the Soprano and Alto parts. The Erhu part begins with a melodic line starting in the fifth measure, marked *p*. The Zhonghu part begins with a rhythmic pattern in the first measure, marked *pp*, and includes fingerings 2 and 3. The Mallets/Drums part begins with a rhythmic pattern in the first measure, marked *pp*, and includes fingerings 2, 3, 4, 5, 6, and 7. The score is divided into measures by vertical bar lines.

Sop

Alt

Ten

Bs

Er.

Zhg.

Mrb./ Perc.

play close to the bridges

pp

p

mp

Soft Mallets

2 3 4 5 6 7

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8

Sop

Alt

Ten

Bs

Er.

Zhg.

Mrb/
Perc.

mp

glissando

mf-p

mf-p

8

6

Detailed description: This system contains measures 8 through 13. The vocal staves (Soprano, Alto, Tenor, Bass) are empty. The Er. (Violin) staff has a melodic line with accents and a dynamic marking of *mp*. The Zhg. (Viola) staff has a melodic line with a triplet in measure 10 and a glissando in measure 13, with a dynamic marking of *mf-p*. The Mrb./Perc. (Piano/Percussion) staff has a rhythmic accompaniment with a dynamic marking of *mf-p*. Measure numbers 8, 6, and 3 are indicated above the notes.

14

Sop

Alt

Ten

Bs

Er.

Zhg.

Mrb/
Perc.

vib. ↑ non-vibrato

mf

5 3

mf

6 5 3

mf

mp

mf

Detailed description: This system contains measures 14 through 18. The vocal staves are empty. The Er. staff has a melodic line with vibrato markings (vib. ↑) and a dynamic marking of *mf*. The Zhg. staff has a melodic line with a dynamic marking of *mf*. The Mrb./Perc. staff has a rhythmic accompaniment with a dynamic marking of *mp*. Measure numbers 5, 3, 6, 5, 3, and 3 are indicated above the notes.

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19

Sop

Alt

Ten

Bs

Er.

Zhg.

Mrb./ Perc.

f

f

Take hard mallet

23 (A)

Sop

Alt

Ten

Bs

Er.

Zhg.

Mrb./ Perc.

mp

mp

mp

mp

mf

mf

harmonics

Crotales/Pitched Bells

mf

L.v.

3

6 non-tremolo

El gi - nat e - goz ya - - - ra - d' - ti, li - r'

El gi - nat e - goz ya - - - ra - d' - ti,

El gi - nat e - goz ya - - - ra - d' - ti,

El gi - nat e - goz ya - - - ra - d' - ti,

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31

Sop
ot b' - i - bei ha - na - khal, *mp* li - r' - ot ha - fa - r' -

Alt
li - r' - ot *cresc.* b' - i - bei ha - na - khal, *mp* li - r' - ot ha - fa - r' -

Ten
li - r' - ot *cresc.* b' - i - bei ha - na - khal, *mp* li - r' - ot ha - fa - r' -

Bs
li - r' - ot *cresc.* b' - i - bei ha - na - khal, *mp* li - r' - ot ha - fa - r' -

Er.
mp

Zhg.
③ non-tremolo ②

Mrb/
Perc.
Soft to Medium Mallets
Marimba

36

Sop
kha ha - ge - fen, hei - nei - tsu ha - ri - mo - nim.

Alt
kha ha - - - ge - fen, hei - - - nei - tsu ha - ri - mo - nim.

Ten
kha ha - ge - fen, hei - nei - - - tsu ha - ri - - - mo - nim.

Bs
kha ha - ge - fen, hei - nei - - - - tsu ha - ri - - - mo - nim.

Er.
mp *mp*

Zhg.
⑤ *mf* ⑥ *mp*

Mrb/
Perc.

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43 **(B)**

Sop
Alt
Ten
Bs
Er.
Zhg.
Mrb./Perc.

p u
mf harmonics
mp
pp
p
③ ③ ① ⑥ ③ ③ ③ ③
vib.

49

Sop
Alt
Ten
Bs
Er.
Zhg.
Mrb./Perc.

mp u
mp u
mp u
mp u
mp
mf
f ⑤ ③ ⑤ ⑤ ③
vib.
cresc.
mp

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55 **C**

Sop *p* O O na - - li - na ba - kfa -
mf

Alt *p* O O na - - li - na ba - kfa -
mf

Ten *mf* L' - kha do - di, ne - tsei ha - sa - de, O
mp

Bs *mf* L' - kha do - di, ne - tsei ha - sa - de, *mp* O

Er.

Zhg. ³ ¹ vibrato

Mrb./ Perc.

61

Sop rim. *p* O *mf* ni - r' - e

Alt rim. *p* O *mf* ni - r' - e

Ten *mf* Nash - ki - ma la - kra - mim, ni - r' - e

Bs *mf* Nash - ki - ma la - kra - mim, ni - r' - e

Er. *mp*

Zhg.

Mrb./ Perc.

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67

Sop
im pa - r' - kha ha - ge - - - fen, *f* pi - takh ha - s' - ma -

Alt
im pa - r' - kha ha - ge - - - fen, *f* pi - takh ha - s' - ma -

Ten
im pa - r' - kha ha - ge - - - fen, *f* pi - takh ha - s' - ma -

Bs
im pa - r' - kha ha - ge - - - fen, *f* pi - takh ha - s' - ma -

Er.
p *mp* *mf* *f*

Zhg.
mf *f* glissando

Mrb./ Perc.
mf *f*

⑤ ⑥

72

Sop
dar, hei - nei - tsu ha ri - mo - nim; sham e - ten et do dai lakh.

Alt
dar, hei - nei - tsu ha ri - mo - nim; sham e - ten et do dai lakh.

Ten
dar, hei - nei - tsu ha ri - mo - nim; sham e - ten et do dai lakh.

Bs
dar, hei - nei - tsu ha ri - mo - nim; sham e - ten et do dai lakh.

Er.
3 3 3 3

Zhg.
⑤ ⑤ 3

Mrb./ Perc.
3 3

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77

Sop
sham e - ten et do - dai lakh. A

Alt
sham e - ten et do - dai lakh. A

Ten
sham e - ten et do - dai lakh. A

Bs
sham e - ten et do - dai lakh. A

Er.
long bows

Zhg.
on 2 strings

Mrb./Perc.

83

Sop
p u

Alt
p u

Ten
mf El gi - nat *f* e -

Bs
p u

Er.
mf non-vibrato

Zhg.
mp *mf*

Mrb./Perc.
mp *mf*

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89

Sop. *mp* O *f* ya - - - ra - - - d' - ti, *decresc.* ya -

Alt. *mp* O *f* ya - - - ra - - - d' - ti, *decresc.* ya -

Ten. goz *f* ya - - - ra - - - d' - ti, *decresc.* ya -

Bs. *mp* O *f* ya - - - ra - - - d' - ti, *decresc.* ya -

Er. *tr* *f* *decresc.*

Zhg. *f* *decresc.*

Mrb./ Perc. *f* *decresc.*

94

Sop. ra - d' - ti.

Alt. ra - d' - ti.

Ten. ra - d' - ti.

Bs. ra - d' - ti.

Er.

Zhg. *mp* *rit.*

Mrb./ Perc. *mf* *mp* *rit.*

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101 **F**

Sop

Alt

Ten

Bs

Er.

Zhg.

Mrb./ Perc.

mp a tempo

non-tremolo

p a tempo

108

Sop

Alt

Ten

Bs

Er.

Zhg.

Mrb./ Perc.

mp

non-tremolo

mf

Detailed description of the musical score: The score is for a piece titled 'El Ginat Egoz - אל גינת אגוז - Into the Walnut Garden'. It consists of two systems of staves. The first system starts at measure 101, marked with a circled 'F'. It includes vocal parts for Soprano (Sop), Alto (Alt), Tenor (Ten), and Bass (Bs), which are currently silent. The Er. part is also silent. The Zhg. part begins with a melody in the treble clef, marked *mp* a tempo, featuring triplets and a 'non-tremolo' section. The Mrb./Perc. part is in the bass clef, marked *p* a tempo, with a steady eighth-note accompaniment. The second system starts at measure 108. The vocal parts remain silent. The Er. part begins with a melody marked *mp*. The Zhg. part continues with a more complex rhythmic pattern, including triplets and a 'non-tremolo' section. The Mrb./Perc. part is marked *mf* and features a more active accompaniment with some grace notes.

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113

Sop

Alt

Ten

Bs

Er.

Zhg.

Mrb./ Perc.

119

Sop

Alt

Ten

Bs

Er.

Zhg.

Mrb./ Perc.

(G)

non-tremolo

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125

Sop
Alt
Ten
Bs
Er.
Zhg.
Mrb/
Perc.

mp *allarg.*

mp *allarg.*

mp *allarg.*

mp *allarg.*

mp *allarg.*

mp *allarg.*

mp *allarg.*

129

Tempo I ♩ = 84

Sop
Alt
Ten
Bs
Er.
Zhg.
Mrb/
Perc.

f El gi - nat e - goz ya - - - ra - - - d' -

f El gi - nat e - goz ya - - - ra - - - d' -

f El gi - nat e - goz ya - - - ra - - - d' -

f El gi - nat e - goz ya - - - ra - - - d' -

non-vibrato
f

f

f

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135

Sop. ti, ti, ti, ti,

Alt. ti, ti, ti, ti,

Ten. ti, ti, ti, ti,

Bs. ti, ti, ti, ti,

Er. *mf* *f*

Zhg. *mf* *f* *ff* let vibrate ① ⑤

Mrb./Perc. *mf* *f* *ff* non-tremolo 5 5

141 ①

Sop. *mp* li - r' - ot b' - i - bei ha - na - khal, *mp* li - r' -

Alt. *mp* li - r' - ot *cresc.* b' - i - bei ha - na - khal, *mp* li - r' -

Ten. *mp* li - r' - ot *cresc.* b' - i - bei ha - na - khal, *mp* li - r' -

Bs. *mp* li - r' - ot *cresc.* b' - i - bei ha - na - khal, *mp* li - r' -

Er. *mp* damp ③ ② non-tremolo

Zhg.

Mrb./Perc.

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146

Sop
ot ha - fa - r' kha ha - ge - fen, hei - nei - tsu

Alt
ot ha - fa - r' kha ha - - - - ge - fen, hei - - - - nei -

Ten
ot ha - fa - r' kha ha - ge - fen, hei - nei - - - -

Bs
ot ha - fa - r' - kha ha - ge - fen, hei - nei - - - -

Er.
mp

Zhg.

Mrb./ Perc.

151

Sop
- ha - ri - mo - nim.

Alt
tsu ha - ri - mo - nim.

Ten
tsu ha - ri - - - - mo - nim.

Bs
tsu ha - ri - - - - mo - nim.

Er.
mf *pp*

Zhg.
play close to the bridges
p 3 non-tremolo

Mrb./ Perc.
pp 2 3 4

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158

Musical score for measures 158-162. The score includes parts for Soprano (Sop), Alto (Alt), Tenor (Ten), Bass (Bs), Erhu (Er), Zither (Zhg), and Mrb./Perc. The Soprano part begins with a melodic line marked 'A' and 'mp'. The Alto part starts with a rest followed by a melodic line marked 'p' and 'A'. The Tenor part begins with a melodic line marked 'p' and 'A'. The Bass part starts with a melodic line marked 'p' and 'A'. The Erhu part has a rest followed by a melodic line marked 'mp'. The Zither part has a rest followed by a melodic line marked 'mf' with triplets and vibrato. The Mrb./Perc. part has a rest followed by a melodic line marked 'p' and '5'.

163

Musical score for measures 163-167. The score includes parts for Soprano (Sop), Alto (Alt), Tenor (Ten), Bass (Bs), Erhu (Er), Zither (Zhg), and Mrb./Perc. The Soprano part begins with a melodic line marked 'mf' and 'A'. The Alto part starts with a melodic line marked 'mf' and 'A'. The Tenor part begins with a melodic line marked 'mf' and 'A'. The Bass part starts with a melodic line marked 'mf' and 'A'. The Erhu part has a melodic line marked 'mf' and 'vib.' with triplets. The Zither part has a melodic line marked 'mf' and 'vib.' with triplets. The Mrb./Perc. part has a melodic line marked 'mf' and 'vib.' with triplets.

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168

Sop. *f* A A A A

Alt. *f* A A A

Ten. *f* A A A

Bs. *f* A A A

Er. *mp* *f*

Zhg. *f* ① ②

Mrb./Perc. *f*

174

(K)

Sop. *p* *mp* *mf* *f* u u u u

Alt. *p* *mp* *mf* *f* u u u u

Ten. *p* *mp* *mf* *f* u u u u

Bs. *p* *mp* *mf* *f* u u u u

Er. *p* *mf* *cresc. 3* *f*

Zhg. *p* *mp* *mf* *f*

Mrb./Perc. *p* *mp* *mf* *f*

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180

Vocal Parts:
Sop: *mp* u. *p*
Alt: *mp* u. *p*
Ten: *mp* u. *p*
Bs: *mf* u. *p*
Er: *mp* *p*

Instrumental Parts:
Zhg: *f* *p*
Mrb./Perc.: Large Suspended Cymbal *p* L.v. damp on cue

Annotations: ⑤ non-tremolo, ⑥