

Eliav Kohl

# Johannes (2019)

Four miniature scenes  
for female voice, percussion and objects:

zarb,  
nylon bags,  
ruler,  
slide whistle,  
toy honk,  
spring drum,  
two bells,  
three singing bowls

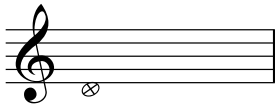
Dedicated to Oded Geizhals and Einat Aronstein


## Foreword


At a gas station's resting point in northern Italy, a young Austrian mother is watching over her little child. "Johannes, Johannes, Johannes...", the mother repeats again and again with exactly the same melodic contour and expression. Johannes does not care. He is too busy wondering about the grass and the birds around him. At this moment of perfect balance, the mother is indifferent to his fantasy and imagination as much as Johannes is deaf to her voice and her reality.


# Explanations

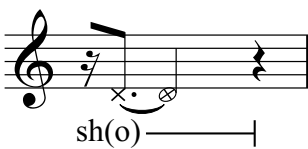
## Singer

Nylon  Prepare a resonating container, such as a cooking pot, filled with nylon bags. Rub the nylon slowly with your hand and fingers.

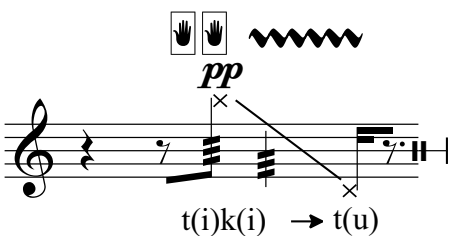
Ruler  It is recommended to tape a 40-50 cm long metallic ruler to a wooden table. Allow for 25%-30% of the ruler to exceed out of the table edge. Apply pressure with your fingers on the ruler's loosened part, to make it vibrate in a low frequency.

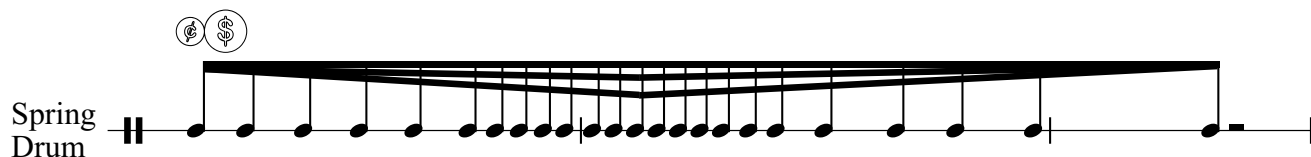
Voice  X-headed notes are pitchless. When a vowel is written in parentheses, keep the vowel inside - do not fully pronounce it, but only shape your mouth's embouchure.

Voice  Tut-tut. Use the combination of consonants t and z to express impatience.

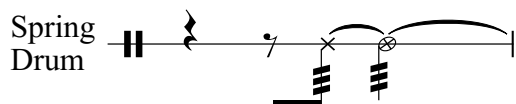
Voice  Cut the sound quickly and unexpectedly.

 Finger snap

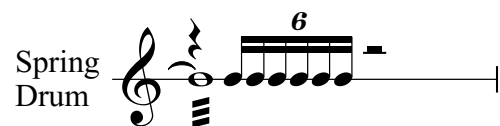
 Gradually change your mouth's embouchure from i to u (passing through e, a, o), while rapidly rubbing your hands.



Hold the drum in one hand, and with the other, use a coin to scratch the spring from the drum outwards. In order to apply pressure, hold the spring with the same hand holding the coin. Begin and end each gesture with a production of individual clicks using single cracks.

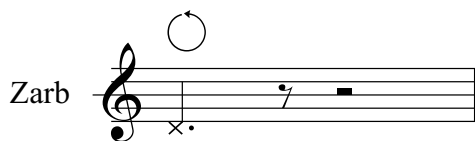


Shake the drum rapidly to create a thunder-like sound.



Wah-wah effect.  
while shaking the drum with one hand, use your other hand to muffle the sound by tapping on the drum's open side.

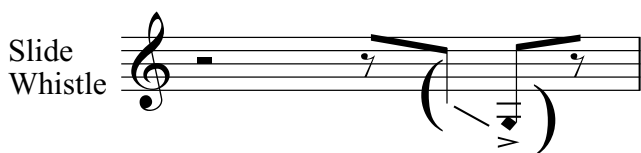
## Percussionist



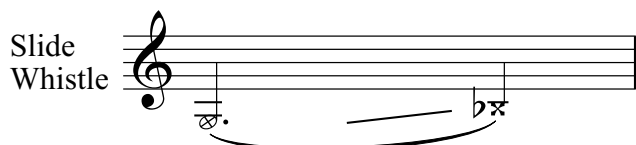
Rub the zarb's skin in a circular motion.



Headless notes are to be played with the written contour and in the approximated written height.



When notes are written in parentheses, do not blow air into the whistle - use the slide alone to produce a soft gliss that ends with a gentle click sound when the slide meets the end of the whistle.



X-headed notes:  
Hold the whistle to the side, like a flute, and blow air through the whistle's window.

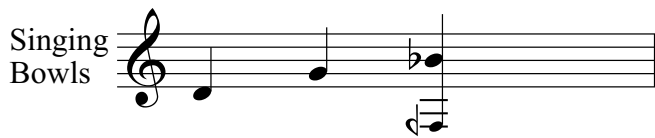


Put your finger in your mouth and mimic champagne-opening sound, by pulling it out against the internal side of your cheek.

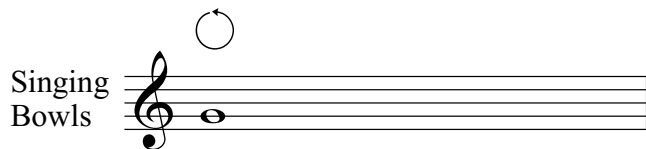


While glissing upwards, create a fast tremolo using the consonants t and k.

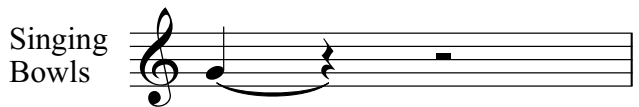
#### The singing bowls' tuning:



It is recommended to tape the bowls to the table. The F half flat should resonate softer than the Bb.



Circular motion around the rim.



strike and let vibrate (l.v)  
Use a wooden mallet for both techniques

#### The bells' tuning



If necessary, the bells can be replaced by a vibraphone with a pedal and no vibrato.

# I

♩=64

Eliav Kohl

Zarb

sh(u)

Nylon

ppp pp n

Voice

f(u)

Zarb

> p < mf > p mf

Nylon

pp

Voice

Singin bowl

Hold until the end of the movement.

m

Zarb

> p

Nylon

n

Voice

ah

10

Zarb

Nylon

Voice

ha

13

Zarb

Nylon

Voice

m

m

16

Zarb

Nylon

Voice

ho

3" - 5"

# III

♩=64

19 *mp* (tz) *f* (a) sh(o) h(a) *pp* f(o)

Zarb *mp* 3 3

21 *mp* (tz) *p* m

Zarb *p* 3

23 *mp* (tz) e m (a) s(e) (a)

Zarb *mp* 3 3



25

Voice

Zarb

*p*

sh(i)

27

Voice

Zarb

*mp*

*p*

*mf*

*p*

*gliss.*

e

(a)

m

e

m

(e)

m

29

Voice

Zarb

*mp*

*mf*

*mp*

*gliss.*

e

s(e)

(a)

(e)

(a)

(e)

e

(tz)

31

Voice

Zarb

*p*

*mp*

(laugh)

e

(tz)

ha

m

ha

\*jo

ha ha ha

\*pronounced like in Johannes

33

Voice

Zarb

Dynamic markings: *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*

Vocal notes: e, s(e), ha, s(u), (tz), ha

Zarb notes: (3), (3), (6), (3)

Detailed description: This system covers measures 33 and 34. The voice part begins with a treble clef and a key signature of one sharp (F#). Measure 33 contains the notes e, s(e), ha, s(u), (tz), and ha. The zarb part consists of rhythmic patterns with accents and dynamic markings. Measure 34 continues the vocal line with ha ha ha, jo, ha, s(u), and ha ha ha. The zarb part continues with similar rhythmic patterns.

34

Voice

Zarb

Dynamic markings: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *p*

Vocal notes: ha ha ha, jo, ha, s(u), ha ha ha

Zarb notes: (3), (3), (3), (3), (3), (3), (3), (3)

Detailed description: This system covers measures 34 and 35. The voice part continues with ha ha ha, jo, ha, s(u), and ha ha ha. The zarb part features a series of rhythmic patterns, mostly triplets, with dynamic markings ranging from *mf* to *p*.

35

Voice

Zarb

Dynamic markings: *p*, *mf*, *mp*, *p*, *mf*, *mp*, *p*, *mf*

Vocal notes: s(u), jo, ha, s(u), ha, s(u), ha

Zarb notes: (3), (3), (3), (3), (3), (3), (3), (3), (6), (3), (3)

Detailed description: This system covers measures 35 and 36. The voice part includes s(u), jo, ha, s(u), ha, s(u), and ha. The zarb part continues with rhythmic patterns, including a sextuplet (6) and triplets (3).

36

Voice

Zarb

Dynamic markings: *p*, *mf*, *mp*, *mf*, *mp*

Vocal notes: (tz), ha, s(e), ha ha ha, (tz), ha

Zarb notes: (3), (3), (3), (3), (3), (3), (3), (3), (3)

Detailed description: This system covers measures 36 and 37. The voice part starts with (tz), ha, s(e), ha ha ha, (tz), and ha. The zarb part continues with rhythmic patterns, primarily triplets (3).

37 *mf* *p* *mf* *p*  
Voice (tz) e sh(u) s(e)  
Zarb *f* *p < f* *p*

39 *f* (tz)  
Voice e  
Zarb *f* *mp*

41 *mp* *f* *pp* *f*  
Voice ne s(e) (e)  
Zarb *ff* *p < ff* *p* *pp <*

43 *mf*  
Voice jö jö ha jö jö ha  
Zarb *mf*

\* spoken, authoritatively

46

Voice

Zarb

jo jo Jo - ha - ness

48

Voice

Zarb

*f* Jo - ha - ness! *spoken* ti - ki ti - ki ti - ki to - ko to - ko

*f* *pp*

49

Voice

Zarb

to-ko ti-ki ti-ki to-ko to-ko to-ko ti-ki ti-ki ti-ki to-ko to-ko (ti-ki ti-ki ti-ki ti-ki to-ko to-ko to-ko to-ko) *whispered* *ppp* *mf*

*mf* *ppp* *mp* *ppp*

50

Voice

Zarb

5" - 8"

*mf*

# III

♩=116

51

Toy honk & Nylon

toy honk

*f*

whispered, unpitched

Voice

*pp*

*pp*

h(a)

j(o)

Slide Whistle

*pp*

*ppppp*

*pp*

slide only

♩=116

54

Toy honk & Nylon

nylon bag

*f*

*ppp*

Voice

*pp*

*ppp*

bi - tte.

f(u)

*ppp*

Slide Whistle

*ppppp*

*ppp*

hold the whistle like a flute and blow through the window

57

Toy honk & Nylon

*pp*

*n*

*f*

Voice

*pp*

*mp*

*ppp*

y(o)

whistle

Slide Whistle

ord.

*p*

*ppp*

*ppppp*

finger in mouth pop ("Champagne")

61

Toy honk & Nylon

Voice

Slide Whistle

*pp* *p* *pp* *ff* *pp*

*(f)*

h(a) j(o) bi-tte. a! ha! Jo-ha-nnes!

\*immitate toy honk (always in this gesture)

65

Voice

Slide Whistle

whistle

tktk

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

jo e m bi-tte.

*pp* *p* *pp*

68

Toy honk & Nylon

Voice

Slide Whistle

*(f)*

*ffs* whistle *pp*

a! ha! Jo-ha-nnes!

*p* *p*

tktk tktk tktk

71

Toy honk & Nylon

fast hand rub *pp* *f*

Voice

*pp* *p*

t(i)k(i) → t(u) t(i)k(i) t(e)k(e) t(a)k(a) t(o)k(o)

Slide Whistle

tktk

*pp* the tremolo is gradually slowing down

Voice

*ppp*

t(u) k(u) t(u) k(u) t(u) k(u) f(u)

Slide Whistle

block the window with your finger

air sound, no pitch

*ppp*

78

Toy honk & Nylon

*pp* *n*

Voice

*pp* *n* *pp* *n* (i)

s(u)

Slide Whistle

*pp* *n* *pp* *n*

82

Toy honk & Nylon

whistle *pp*

*ppp* *pp* *pp* *n*

Voice

s(u) sh(u)

pop (like a flute)

Slide Whistle

*ppp* *ppppp* *pp* *n*

86

Toy honk & Nylon

whistle *n* *pp* *n*

Voice

pop (like a flute)

Slide Whistle

*ppp* *ppppp* *pp* *n*

89

whistle *pp* *n*

whistle *n* *pp* *n*

Voice

7" - 10"

Slide Whistle

*pp* *n* *ppppp*

7" - 10"



## IV

♩=50

Ⓢ Ⓢ  
scratch the spring with a coin

93

Spring Drum

*p*

Voice

*pp*  
m

l.v sempre

Singing Bowls

*mf*

96

Voice

*m*

Singing Bowls

99

Spring Drum

shake

*pp* *mf*


Voice

*mp* (tz) *pp*  
m

Singing Bowls

*p* *mf*

102

Thunder Drum  scratch

Voice

Singing Bowls

*p* *mf* *p* *mf*

105

Thunder Drum

Voice

Singing Bowls

*pp* *m* *n* *m*

*mf* *p* *mf* *p* *mf*

108

Spring Drum\Bells

Voice

Singing Bowls

*p* *pp* *pp* *p* *n*

*p* *n*

*p* *mf* *p* *mf* *p* *mf*

\* If necessary, the bells part can be replaced by a vibraphone with a pedal and no vibrato.

111 *p* *n* *pp*

Voice

Singing Bowls

*p* *mf* *p* *mf* *p* *mf*

114

Bells

Spring Drum

Voice

Singing Bowls

*p* *pp* *pp* shake scratch

*pp* *p* *pp* *m*

*p* *mf* *p* *mf* *p* *mf*

117

Spring Drum

Voice

Singing Bowls

*p* *mf*



scratch

119

Spring Drum

Voice

Singing Bowls

*pp*

*p* *mf*

*m*

*3*

*3*

Spring Drum: A continuous rhythmic pattern of eighth notes.

Voice: A melodic line with triplets and a mezzo-forte (*m*) dynamic.

Singing Bowls: A series of chords with dynamics *p* and *mf*.

122

Spring Drum

Voice

Singing Bowls

shake

wahwah

*pp* *mf* *pp*

*pp*

*m* *m*

*3* *3* *6* *3*

Spring Drum: Includes a 'shake' effect and rhythmic patterns with dynamics *pp*, *mf*, and *pp*.

Voice: Melodic line with triplets and a mezzo-forte (*m*) dynamic.

Singing Bowls: Chords with a mezzo-forte (*mf*) dynamic.

125

Spring Drum

Voice

Singing Bowls

rit. . . . . a tempo

wahwah

*f* *n*

*pp*

*3* *3*

ha\_

rit. . . . . a tempo

mute

Spring Drum: Includes a 'wahwah' effect, a 'rit.' (ritardando) section, and a 'mute' section. Dynamics include *f* and *n*.

Voice: Melodic line with triplets and a mezzo-forte (*m*) dynamic, ending with the syllable 'ha\_'. Includes a 'rit.' section and a 'mute' section.

Singing Bowls: Chords with a mezzo-forte (*mf*) dynamic, including a 'rit.' section and a 'mute' section.