

Lotta Wennäkoski

dans le conte c'est ma voix

for guitar, percussion and tape

1998



Music Finland

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LOTTA WENNÄKOSKI

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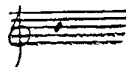

PERCUSSION AND TAPE



dans le conte c'est ma voix

DURATION 10'20"

THE MATERIAL OF THE TAPE USES A POEM BY JANNA JALKANEN.

PERCUSSION : VIBRAPHONE
2 TOM-TOMS; MEDIUM (1) AND LOW (2)
SNARE DRUM (SNARES ON)
2 CYMBALS; SMALL (1) AND MEDIUM (2)
COWBELL (LARGE)
ALMGLOCK 
TEMPLE BLOCK (LARGE)
SHELL WIND CHIMES
CABASA (IN A STAND)
GLASS BOWL 

M* MEANS YOU ARE ASKED TO CHOOSE THE SUITABLE MALLETS YOURSELF. PRACTICALLY THIS IS THE CASE EVERY TIME EXCEPT WHEN WIRE BRUSHES ARE REQUIRED. THE NOTATION OF THE SOUNDS PLAYED WITH FINGERS OR KNUCKLES FOLLOWS THE ONE FOR GUITAR.

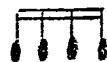
NOTATIONAL EXPLANATIONS FOR GUITAR :



TAP THE BODY OF THE INSTRUMENT WITH QUICK IRREGULAR MOVEMENTS OF FINGERTIPS



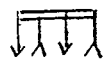
STRIKE WITH SIMULTANEOUS MOVEMENTS OF FINGERTIPS



STRIKE WITH KNUCKLES

N.B.

TAPPED OR STRUCK SOUNDS ARE EITHER DEEP OR BRIGHT OR GRADUALLY MOVING FROM ONE TO THE OTHER (DEEP → BRIGHT). PLEASE FIND THE MOST SUITABLE PLACES ON THE INSTRUMENT FOR THE COLOURS REQUIRED. IN BARS 123-125, HOWEVER, YOU CAN CHOOSE THE COLOUR YOURSELF.



SLIDE YOUR PALM UP AND DOWN ON THE STRINGS

(B)



BITONE; TAP YOUR LEFT HAND AND SLIGHTLY DAMPEN WITH THE RIGHT HAND PALM

IONICS; ONLY TWO DIFFERENT ONES ARE USED. THEY ARE D WHEN THEY OCCUR THE FIRST TIME.

NAIL ON THE LOWEST STRING NEAR THE BRIDGE

ATTACK AND GLISSANDO

IDE OF THE GUITAR WITH YOUR NAILS IRREGULARLY

THIS PREVIEW
IS IN LOW RESOLUTION
For promotional
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Music Finland

DANS LE CONTE C'EST MA VOIX

LOTTA WENNÄKOSKI 98

$\text{♩} = 44$

TAPE (VOICE) [5] [5] [3] [5-3] [5]

GUITAR 4 (DEEP SOUNDS) R.H. 6 L.H. 4 P

PERCUSSION SNARE DRUM R.H. 1) L.H. 2) PP

1) WITH *
2) IRREGULAR MOVEMENT OF FINGERTIPS

4 simile p

3

mf

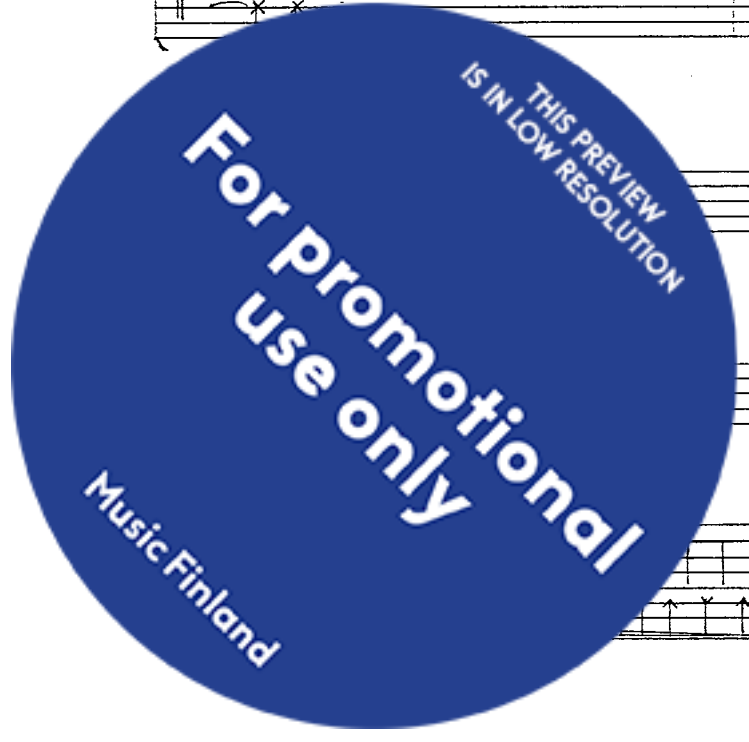
RIGHT HAND AD LIB.

L.H. FINGERTIPS TOGETHER 3 mf

0'52"

[3] [5] [3] [5] [3] [5] [3] [5] [3]

* DRAW A CIRCLE WITH THE BRUS



[3] VOICE LAYERS

④ (B) 8va - 16va

(CHANGE FROM DEEP... R.H. L.H. mf)

COWBELL SNARE DR. mf

1'08"

... TO BRIGHTER SOUNDS)

(BRIGHT)

COWBELL (*)
CABASA (*)

pp

L.H. AD LIB.

p mf mp

SU-15

20

(BUBBLE) DA JE JE-JE-JE (BUBBLES)

(BRIGHT → DEEP) (DEEP → BRIGHT → DEEP)

mp mf mf

p mf

1'24"

[S-S-S-S] DAA DA [V-V-V] [V-V-V] [V-V-V] [V-V-V]

(DEEP) 5 (DEEP) 3 3 (WITH NAIL)

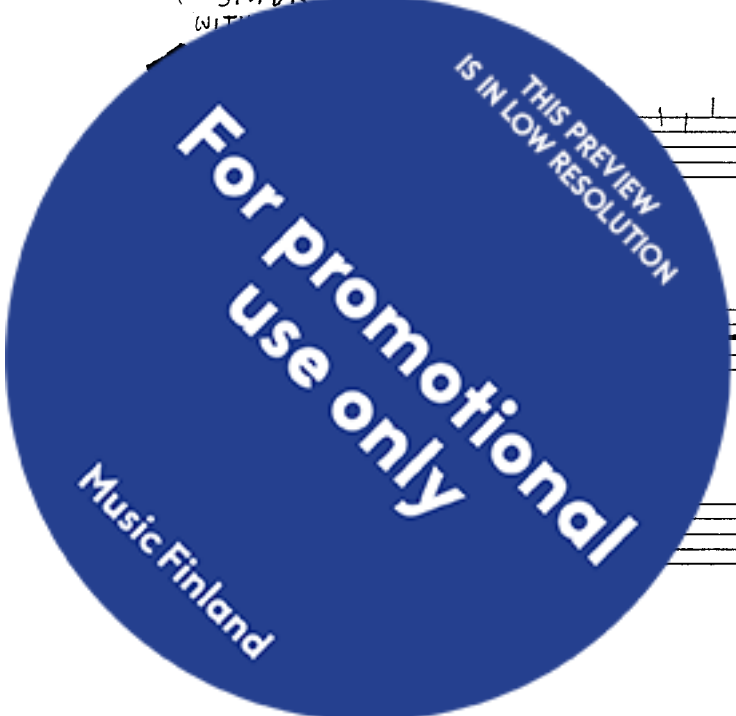
CAB SN. DR WITH CAB

mf mf mf

mf 5:4 mf

(DANS LE CONTE)

mp p



(30)

(DEEP)

[5]

(4) (B)-----

8va---16va

mp 3 3

p

pp PPP PPP

BUBBLES 1'56"

16va

POCO MISTERIOSO PIZZ.

sim.

mp

COWBELL
2 CYMBALS
SNARE DRUM
2 TOMTOMS

M*

p

mf

5

f

A* BUBBLES 2'21" 5:4 + VOICE 5:4

POCO RIT.

NAT.

(M)

(6)

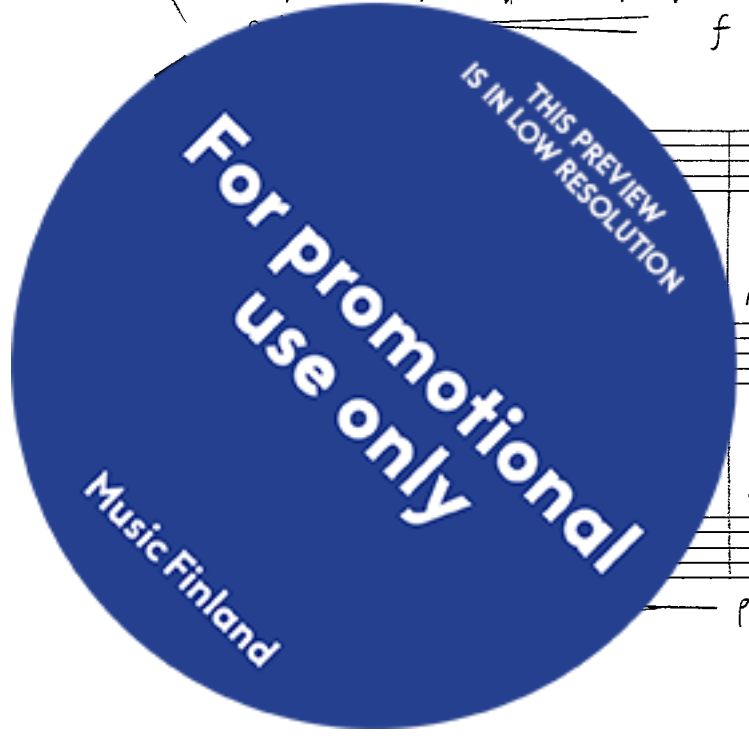
p

POCO RIT.

pp

II III

* A AND POCO RIT. MEAN, THAT IN BARS 38-41 THE TAPE TAKE SLIGHTLY MORE TIME THAN WHAT THE RESTS INDICATE. THIS IS JUST TO GIVE THE PLAYERS MORE FREEDOM.





Handwritten musical notation for the first system, including notes, rests, and performance instructions.

③ ⑥ (M) ② (B) ③ 2 PIZZ. ② (B) 3 NAT. ⑥

mf

ALMGLOCK M* ,

PP

M*

PP

Handwritten musical notation for the second system, featuring wavy lines and specific performance markings.

2'30"

(WATER)

BUBBLES

[d] (BUBBLE)

mp

50

Handwritten musical notation for the third system, including notes, rests, and performance instructions.

PIZZ.

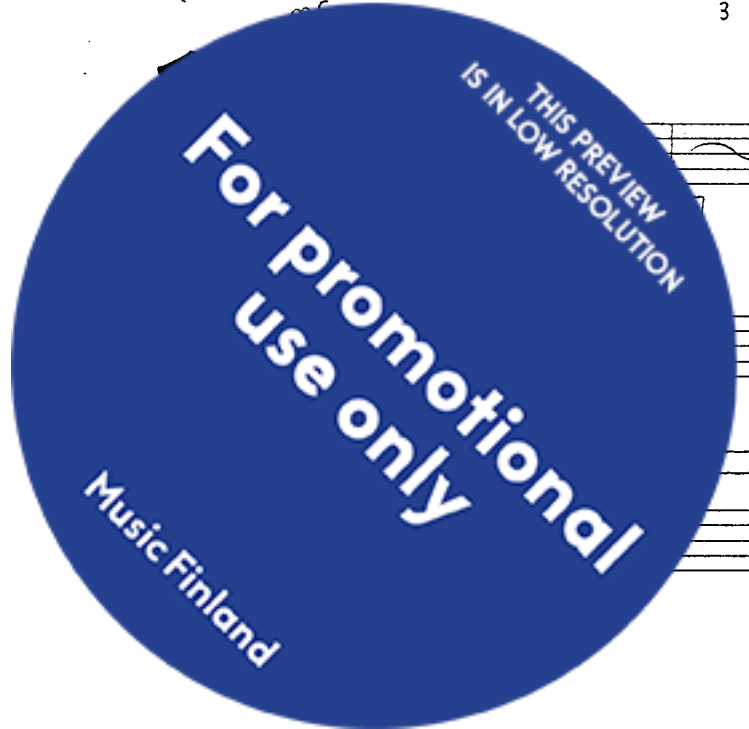
CHIMES BLOCK

[d] [ha] [d] [buq]

mf

Handwritten musical notation for the fourth system, including notes, rests, and performance instructions.

[didididi] [f-f-f] [d-3-+]



[3-da] [39] (JE) (SUIS DANS LE) (BOIS) (JE)

60 (FUIS) (SOUS) (LES) (AR-) [su-susu-]

4

(COWBELL) *# (TOM 2)

mf

3'08"

su] [s-dada da dada da]

PIZZ.

mf

mf

mf

pp

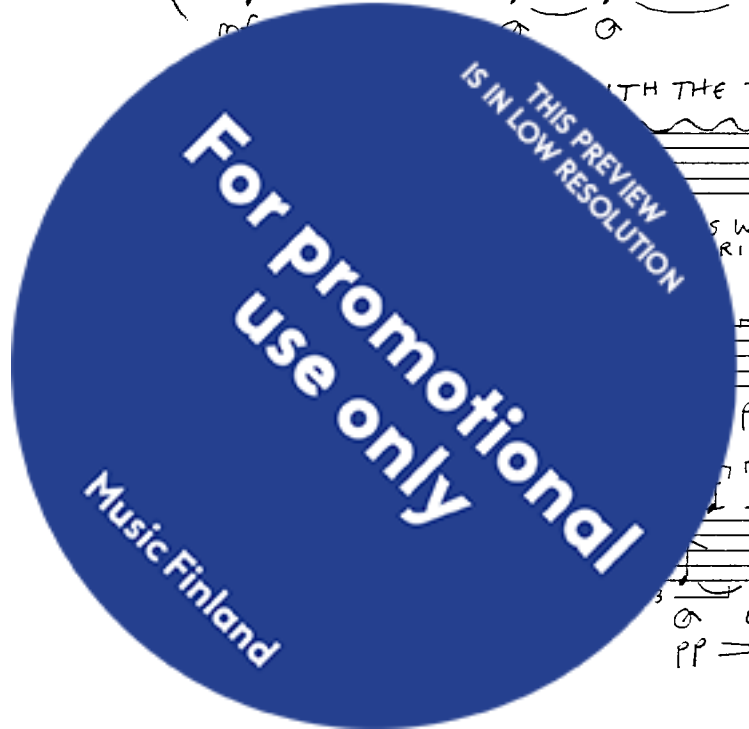
70

(5) (4) (4) (4) (3) (1)

(B) TASTO ET CON MOLTO VIBRATO

pp

ppp



MOLTO RIT. QUASI LONTANO
RUBATO LENTISSIMO (♩ ≈ 30)

MOLTO RIT. (3) (2)

(SLOW VIBR.) *

(TOM) 5

MOLTO RIT. VIB WITH MOTOR (SLOW) M*

(TOM) 5 4

pp pp

* LEFT H-
ATTACK

3 2 (LEFT HAND)

R.H.

R.H.

6 (M)

p p pp

* BEND THE
PITCH 1/4 S
DOWNWARD
AND BACK

80

2 (B) 6 (M) 1 (B) (B) 6 (M)

POLO A POLO ACCELERANDO... (SLOW VIBRATO)

POLO A POLO CRESC. POSS. POLO A POLO ACCELERANDO...

ALMGLOCK 7 VIB (WITH MOTOR) SPEED UP THE MOTOR LITTLE BY LITTLE

pp pp

POLO A POLO CRESCENDO

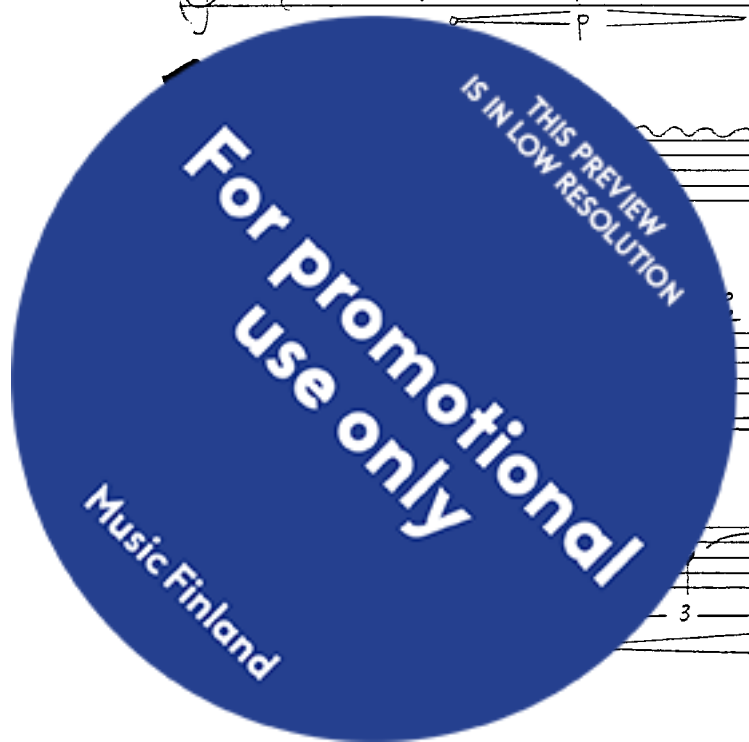
* BEND THE
PITCH 1/4
STEP UPWARD
AND BACK

... AL TEMPO PRIMO (♩ = 88)

mf sub.p

(MOTOR FAST)

mf sub.p



90

CHANGE TO PIZZICATO LITTLE BY LITTLE

GLISS. GLISS

REPEAT THIS BAR TILL THE TAPE GIVES A SWAYING ATTACK. THEN FOLLOW THE TAPE IN THE NEXT BAR.

(BRIGHT → DEEP)

R.H. L.H. mp

* (MOTOR ON) L.V.

4'43"

100

(DISTORTED VOICE)

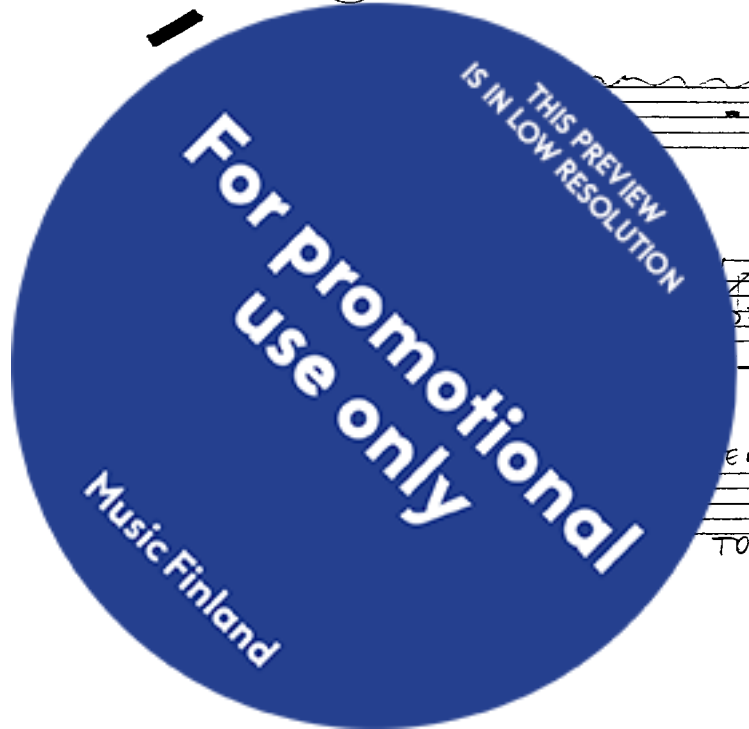
(NAIL) >

(DEEP → BRIGHT)

p pocolo

TOM * CAB 5:4 * SNARE DR

pp pp p



[e-e-e...]

[a-a-a...]

[3-3-3...]

EMPLE BL. TOM mp mf

5'04"

"BUBBLE" >

VOICE

(BRIGHT → DEEP)

(DEEP)

f

mf

CYMBAL 2

TEMPLE BL

TOM

mf

YOU DON'T NEED TO PAY ATTENTION TO THE TAPE BEFORE BAR 120, BUT TRY TO KEEP THE TEMPO.

110

(WITH GLASS)

p

(KNUCKLES) (BRIGHT → DEEP) (WITH GLASS)

(SLIGHT VIBRATO)

3

(MOTOR SLOW)

VIB. $\underline{b\ d}$

P

PED.

* PED. *

120 5'42"

[dho]

RISOLUTO \flat \sharp \sharp

p

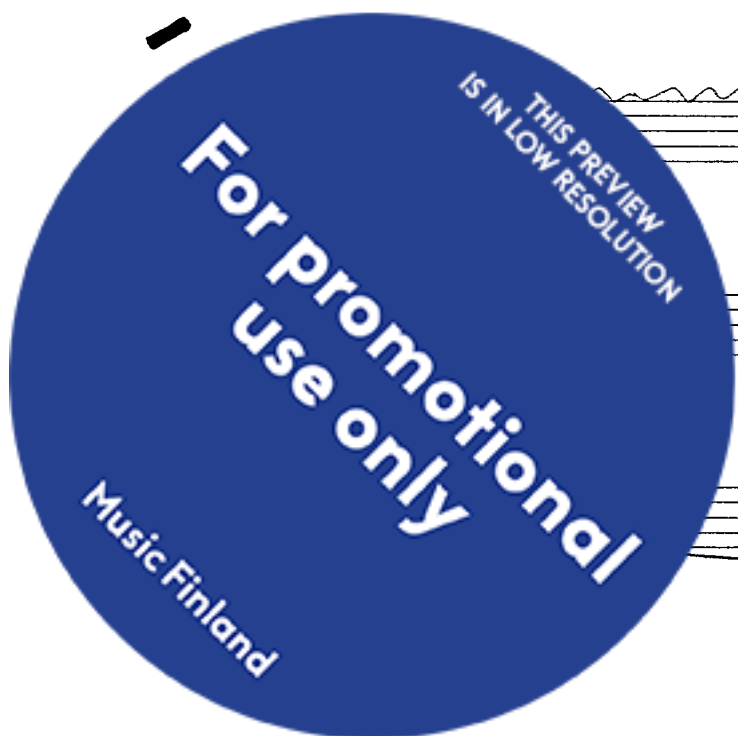
4

4

3

3

*



(JE) [tha] [dha]

pp P POLO A POLO CRESC.

VIB (WITHOUT PEDAL)

(TOM 2) (TOM) P POLO A POLO CRESC.

(FVIS) (BUBBLE) [3] [ha] (CONTE) [d-d]

(DEEP)

(VIB) WITH PED. L.V.

(TOM)

[3 5]

BRIGHT DEEP (NAIL)

mf

GLASS (LIKE MORSE SIGNALS) BOWLE*

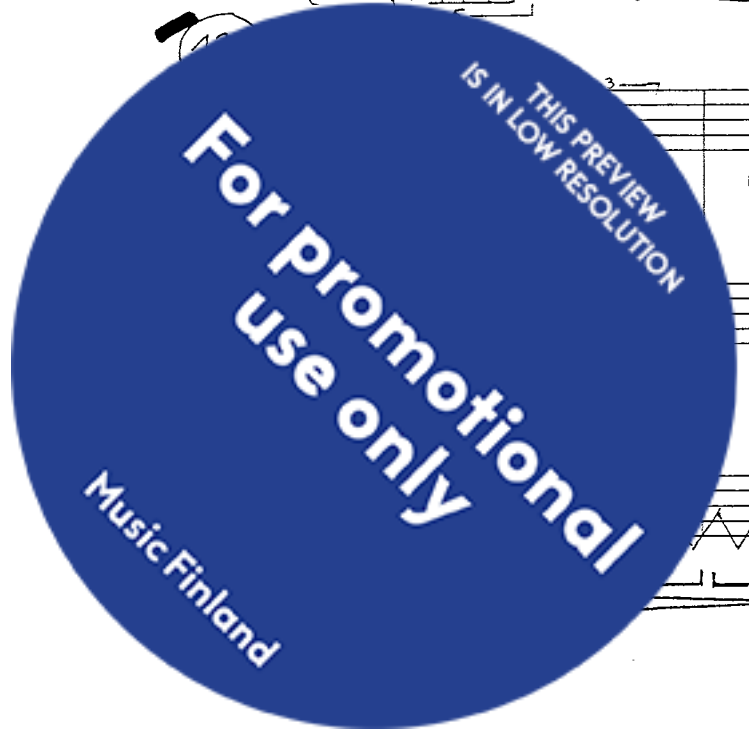
L.V.

mf

* PLAYED FOR WITH THE HANDLE OF THE Mallet

[v] [su] [s] [da]

p



6'33"

MOLTO RIT. SENZA MISURA

[su] [ha]

MOLTO RIT. SENZA MISURA

GLASS BOWL

MOLTO RIT. SENZA MISURA

pp

6'45"

TACET

je fuis sous les arbres je me suis je me perds

GLASS GOBLET

TACET

TACET

TACET

GUITARIST: WET YOUR FINGERS, MAKING ALSO SOME GENTLE SOUNDS OF WATER AND PLAY THE GOBLET PEACEFULLY. DONT STOP BEFORE THE TAPE BEGINS.

7'00"

7'03"

7'09"

7'15"

et je suis dans le conte comme je suis dans ton compte dans le conte c'est ma voix qui compte

(MAKE FEW TIMES SOUNDS OF WATER WITH YOUR FINGERS)

TACET

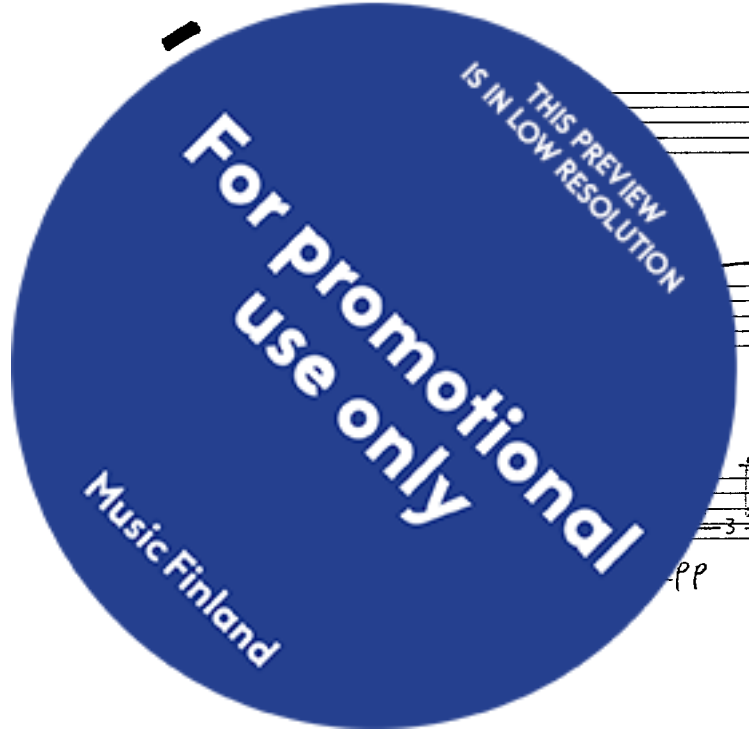
7'31"

7'36"

je suis muette dans le conte je suis tue

REPEAT UNTIL THE TAPE BEGINS. THEN PLAY ONCE MORE AND STOP.

pp



7'43" 7'47" 7'55" 7'59"

dans le conte je suis dans le tu je suis tue dans le tu je suis dans la lettre muette dans le non dit

AD LIB. [TAKE YOUR OWN (MEDIUM) TEMPO] (DEEP) REPEAT

PP

Poco

CYMBAL * AD LIB. [TAKE YOUR OWN (MEDIUM) TEMPO] REPEAT

8'01" 8'06" VOICE 8'10" 8'17"

dans le on dit je suis une imprononcée

QUICKER TEMPO (PLAYERS TOGETHER) (B) (B)

P f mp mf

QUICKER TEMPO (PLAYERS TOGETHER) M* VIB NO PEDAL, MOTOR OFF CYMBAL 2

8'22"

je suis tu si je me tais je me tais pour être tu et je suis dans le conte (et me tais pour être tu) (et me tais et me tais)

AD LIB. (DEEP) 5:4 REPEAT AD LIB.

mf

AD LIB. REPEAT IN YOUR OWN TEMPO. FOLLOW THE CRESCENDO AND DIMINUENDO OF THE TAPE. IN THE LOUDEST SECTION YOU CAN ALSO PLAY THE FIGURE FEW TIMES ON TOM TOM 2.



... FOLLOW THE CRESCENDO AND DIMINUENDO OF THE TAPE.

SOMEWHERE BETWEEN 8'40" AND 9'00" CHANGE THE RHYTHMIC FIGURE TO:

3 5:4

9'11" 9'15" (WAVE) <> 9'26" 9'32"

UNDER WATER
(je suis dans la lettre muette) (muette dans la lettre qui compte) (dans le conte) (dans le tue)

GRADUALLY
MAKE THE PAUSES LONGER AND LONGER AND LET THE FIGURES FADE AWAY.

GRADUALLY
MAKE THE PAUSES LONGER AND LONGER AND LET THE FIGURES FADE AWAY.

VOICE 9'45" ^ ^ ^ ^ 10'20"

FACET

FACET

9.3.98

