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Maija Hynninen

In Case of Emergency

for vocal quartet (SATBar)

2009

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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FIMIC

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In Case of Emergency

for vocal quartet (SATBar)

Maija Hynninen 2009

Composed with support by *VICC (Visby International Centre for Composers)* and *Projekt 20*

Dedicated to VOX



In Case of Emergency

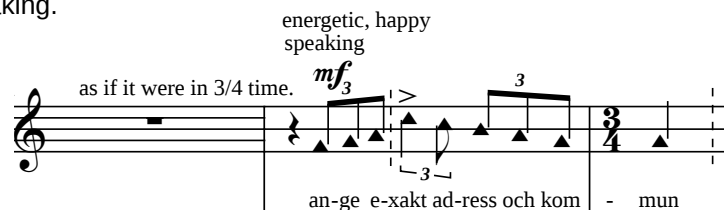
Explanation of signs

Speaking

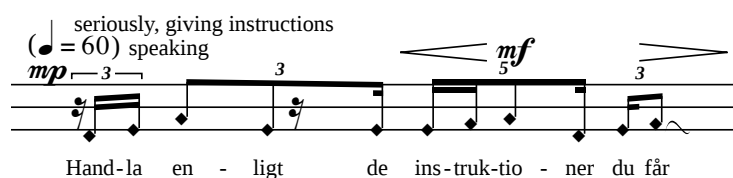
- approximate the pitch using your own range

There are two different types of notation for speaking.

- a triangle shaped note head:
to be spoken in tempo with the exact time values given



- diamond shaped note heads:
these rhythms are transcribed from recorded original spoken phrases. The rhythms are approximation of original speaking rhythms.



They are written very precisely to give a hint on what the composer had in mind.

- crotchet tempo 60 connects these phrases to time, not to the overall tempo. They are placed in the score graphically in the right place: how they sound together with the rest of the parts.
- observe the rhythms and the place where they are to be performed, but try to make the parts sounding as naturally spoken as possible

In bars 44–64, it is easiest to follow the lines that are in tempo → the spoken lines with triangle shaped note heads. Try that layer together first, then hang the floating layer with diamond shaped note heads to it. (The result hopefully sounds a bit chaotic!)

There are different kinds of characters in speaking. They are explained above each spoken phrase. Try to make them different from each other.

- slick businessman/woman: try to sell the idea
- bidding as in auction: try to make the best offer on the subjects sold. Maybe could include some acting by occasionally lifting hands before making offers?
- seriously, giving instructions: like in tv news when there has happened some serious things. Like authorities giving instructions to public in the radio, when there is an emergency.
- excited: enthusiastically, rushing
- energetic, happy: in tempo, very precise and light. Without a care in the world.
- worried: usually rushing towards the end. Getting worried and a bit in panic.

Ostinato:

- through at least half of the piece there is an ostinato: *In case of emergency, in case of emergency call.*
 - whatever happens, this should be kept the same through the piece. It is mostly in *p* and is to be sung lightly. There are staccato dots attached to the notes to indicate that.
 - it is covered occasionally by other layers of sounds. This should happen.
 - the tempo should be kept steady no matter what happens. This layer doesn't wait for other, others have to follow it.

Lyrics (plain text is from the phone book, *italian text is from the game MONOPOLY*, the plain text in the right hand column is from a 'Tom and Jerry' comic book. The assembly is composers own. The point was not to make fun of anything, but to combine capitalism with genuine crisis where life is at stake):

In case of emergency call.

Ange exakt adress och kommun.

Berätta vad som har hänt.

Svara på frågorna.

Om det uppstått en tillfällig kö, lägg inte på luren

Handla enligt de instruktioner du får.

DO NOT HANG UP!

I en nödsituation ring.

hätätilanteessa

tuu-tuu-tuu-tuu-tuu-tuu-tuu-tuu-tuu-tuu...

Ta av dig kläderna i tamburen då du kommer in,
tvätta dig noggrant.

Jos hätänumero on hetkellisesti ruuhkautunut

– älä sulje puhelinta!

Använd andningsskydd,

en handduk eller hushållspapper.

Halifax Station, 200

York Street 300

High Street 420

GO TO JAIL!

PAY HOSPITAL 1000

400 per house

600

seven

1000

2000

3500

5000

six

Take a trip to the Humber Bridge.

PASS "GO"

GET OUT OF JAIL FREE,

This card may be kept until needed or sold.

It is wise to build as many sites as possible.

If you need to raise more money, the bank can give mortgages.

You must always obey the instructions.

Sometimes you will be sent to jail.

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The wealthiest becoming is the eventual winner

Object: To be the only player left in the game who is not bankrupt.

Give statement on what happened.

Kerro, mitä on tapahtunut.

In case of emergency call.

När du åker på affärsresa uppskattar du smidighet!

Om du är tvungen att gå ut, använd en tät dräkt som täcker huden

In business class, you'll appreciate fluency!

Framför utrikesterminalen har du endast några steg att ta.

Använd andningsskydd för att förhindra att radioaktiva partiklar tränger in i lungorna.

JIHUU!

Mieleni tekee antaa lahjoja!

Tehokasta ainetta!

Kisu, anna nami!

Nöpökkä!

Hän saa jotakin parempaa!

Suklaata! Kelloni, jalokiveni!

Saat kaiken!

Mikä minua vaivaa?

Namia vain ei tule.

Mitä minä tein?

Kissanminttu ei enää vaikuta.

Translations from Finnish:

hätätilanteessa

Jos hätänumero on hetkellisesti ruuhkautunut

– älä sulje puhelinta!

Kerro, mitä on tapahtunut.

In case of emergency

If the emergency number is busy

– do not hang up!

Give statement on what happened.

Mieleni tekee antaa lahjoja!

Tehokasta ainetta!

Kisu, anna nami!

Nöpökkä!

Hän saa jotakin parempaa!

Suklaata! Kelloni, jalokiveni!

Saat kaiken!

I feel like giving presents!

Efficient substance!

Kitty, give a candy/sweet!

Little darling/sweetheart (petting someone)

He/she gets something even better!

Chocolate! My watch, jewelry!

You'll get everything!

Mikä minua vaivaa?

Namia vain ei tule.

Mitä minä tein?

Kissanminttu ei enää vaikuta.

What's the matter with me?

We're not getting any sweets.

What did I do?

Catnip isn't effective any more.

In Case of Emergency

Maija Hynninen
2009
duration ca. 5'

$\text{♩} = 132$ *giocosso*

Soprano

Alto

Tenor

Baritone

p

in case of e - mer - gen - cy in case of e - mer -

p

in case of e - mer - gen - cy in case of e - mer -

energetic, happy speaking

6 as if it were in 3/4 time. *mf*

S an - ge e - xakt ad - ress och kom - mun sva - ra - på frå - gor - na

seriously, giving instructions
($\text{♩} = 60$) speaking *mp*

A Hand - la en - ligt de ins - truk - tio - ner du får

mp *p*

T gen - cy call in case of e - mer - - - gen -

p

B gen - cy call in case of e - mer - - - gen -

mp *mf*

10

S be - rät - ta vad som ha - ar hä - änt om det up - stått till - fäll - lig kö

mf

A Lägg in - te på lu - ren gen - cy call

mp *p*

T cy in case of e - mer - - - gen - cy call

mp *p*

B cy in case of e - mer

In Case of Emergency

seriously,
between singing and speaking

13

S: *mf* *ff*
lägg in-te på lu-ren DO NOT HANG UP DO NOT!

A: in case of e-mer-gen-cy in case

T: 8 in case of e-mer-gen-cy in case rr

B: *mf* *ff* *mp*
(♩ = 60) speaking, a bit slower than natural pace very seriously, ominous
sva-ra på frå-gor-na DO NOT HANG UP DO NOT HANG UP! rr

3 3 3 3

17

S: *p* *mp* *p*
of e-mer-gen-cy call in case of e-mer-gen-

A: *mp* *p* *mf* *mp*
of e-mer-gen-cy call om det up-stått till - fäl-lig kö? lägg in-te på lu-ren

T: *f* *mp* *mf* *mp*
nasal
tuu-tuu-tuu-tuu-tuu tuu-tuu-tuu-tuu
(♩ = 60) seriously, giving instructions
ord. *mp* i en nöd-si-tu-a-tion lägg

B: *f* *p*
in case of e-mer-gen-

3 3 3 3 5 5

22

S: *mf* *p*
cy in case of e-mer-gen-cy call in case

A: *p* *mf* *p*
in case of e-mer-gen-cy call

T: *p* *mf* *p*
very seriously
8 in te på lu-ren e-mer-gen-cy call in case

B: *mf* *p* *mp*
cy in case of e-mer-gen-cy call va-ad

3 3 3 3 3 3 3 3

26

S of e - mer - gen - cy in case of e - mer -

A (♩ = 60) *mp* 5 *mf* 3 *mp* 5 *mf* 3

i en nöd - si - tu - a - tion Hand - la en - ligt de ins-truk-tio ner du får

T of e - mer - gen - cy in case falsetto *mf* of e - mer -

B *mf* 3 3 3 3 3

härhä - änt va - - - ad so - omm ha -

30

S gen - cy call worried in case of e -

A *f* *pp*

T *mp* *p* *pp*

l ä g g in - te på lu - ren of e -

gen - cy call in case r with pitch *mp*

B *pp* *pp* r with pitch ord. *mp*

ar hä - änt rr

33

S *mf* nasal *f* *mp*

mer - gen - cy tuu tuu tuu tuu tuu tuu

A *mf* *p* 3

mer - gen - cy in case of e - mer - - -

T *f* *p* *mp* 3

ring! nasal in case of DO NOT HANG UP

B *f* *p* *mp* 3

ring! tuu tuu tuu tuu tuu tuu

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In Case of Emergency

seriously, between singing and speaking *mf* *ff* *mp* *f* nasal

36 ord. *mf* *ff* *mp* *f* nasal

S *mf* *ff* *mp* *f* nasal

A *mf* *ff* *mp* *f* nasal

T *mf* *ff* *mp* *f* nasal

B *mf* *ff* *mp* *f* nasal

DO NOT HANG UP DO NOT! (mouth_form: u → i)

speaking seriously, giving instructions ($\text{♩} = 60$) *mp*

40 ord. *mf* *ff* *mp* *f*

S *mf* *ff* *mp* *f*

A *mf* *ff* *mp* *f*

T *mf* *ff* *mp* *f*

B *mf* *ff* *mp* *f*

as in auction, bidding *mf* *mp* *f*

44 ord. *mf* *ff* *mp* *f*

S *mf* *ff* *mp* *f*

A *mf* *ff* *mp* *f*

T *mf* *ff* *mp* *f*

B *mf* *ff* *mp* *f*

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46

S bidding *f* nasal, precise like morse code *mp*
 need to raisemoremo ney ad vance to GO ki-su an-na na mi happy, energetic

A tired *mf* nasal, precise like morse code *mp* ord. *mf* *p*
 en - dastnåg - ra steg att ta ki-su an-na na mi giving instructions
 JI - HUU!
 h[u]

T slick businessman *mp* bank gives you mort-ga ges the main sta - ges of an e - mergen-cy
 the main sta ges of an emergency JI - HUU!
 h[u]

B bidding *mf* worried *mf* *f* happy, energetic
 own pro per ties the main sta ges of an emergency JI - HUU!
 h[u]

49 *mp* *ff* *f* *mp* *f* *pp*
 ord. gliss. you must al - ways o - bey the ins-truc tions ki-su an - na nn

A *f* well articulated 3 happy, energetic *f* *pp*
 gliss. te-ho-kas-ta ai-net-ta en-dast någ - ra steg att ta nn

T excited *mf* *f* nasal, precise like morse code *mp* *f* *pp*
 mie-le - ni te-kee antaa lah - jo - ja ki-su an - na nn

B slick businessman *mf* worried *mp* *f* *pp*
 the wel - thiest is the e - ven-tual win-ner en - dast någ - gra steg nn

52 nasal, playfully *mp* bidding *mf* *f*
 ord. nō-pō-kkā York Street, three hund-red go to jail

A nasal, playfully *mp* ord. *mf* *f*
 nō-pō-kkā High Street, four twen - ty go to jail

T bidding *mp* *mf* *f*
 Ha-li-fax Sta-tion, two hund-red pay hos-pi-tal, one thou - sand
 importantly, giving instructions

B *mf* *f*
 the weal thiest be - co-ming IS the e - ven - tual win - ner

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54

mp *mf* *f* *ff*

S hǎn sā jo-tain pa-rem-paa se-ven Ja-lo-ki-ve-ni! Saat

mf *f* *mf*

A six hund-red Kell - lo ni! three thou-sand five-hund-red

mf *mp* *f* *f*

T four hund-red per house one thou-sand Saat kai - kenn

mf *f*

B bidding Suk - laa - ta! two thou-sand

56

S kai - kenn hu - mm
h[a]

A six! hu - mm
h[a]

T Five thou - sand hu - mm
h[a]

B excited take a trip to the hu - mm
h[a]

f *pp*

ff

f *pp*

f *pp*

f *pp*

58

S

worried *mp* 3 *mf* 3

mi - kã mi - nu - a vai - vaa

nasal, precise like morse code *mp*

na - mi - a ei vaan tu - le

A

importantly, giving instructions *mf* 5 *mp* bidding *mf* *f*

some - times you will be sent to jail go go go col - lect

T

slick businessman *mp* *mf* 3 3

it is wise to build as ma - ny sites as pos - sib - le

bidding *f* > pass GO! col - lect

B

hum - ber bridge 3 3

na - mi - a ei vaan tu - le

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60

S *mf* na - mi - a ei vaan tu - le *ord. f pp* va - ii - - - - - ku - ta *mf*

A *ff* two hund - red *mf* get out of *f* making an observation *f pp* ja - ill *gliss. start slower getting faster towards the end*

T *f* three hund - red *ff* *mf* kis - san mint - tu ei e-nää *mp* *f pp* va - ii - - - - - ku - ta *gliss. start slower getting faster towards the end*

B *mf* na - mi - a ei vaan tu - le *ord. f pp* ja - ill

62

S *ff* free! *mf* this card may - be kept *f* un - til nee - ded or sold *mf mp* bidding *f* the on - ly play - er left

A *ff* free! *mf* *mp* *f* *mp* importantly, proclaiming *mf* raise MORE mo - ney *f* give state ment

T *mp* *f* *mp* ii ob - ject: *mf* to be the on - ly play - er left in the game *f* who is NOT bank - rupt

B *mp* *f* *mp* ii collect rents *mf* build sites! *f* give state - ment

64

S *mp* in - the game *p* mi - tä onn ta - pah - tu - nut *p* In case

A *f pp* onn *mp* *pp* ta - pah - tu - nut *p* In case

T *mp* kerr - ro mi - tä onn *pp* what

B *f pp* onn *mp* what

OR PROMOTIONAL USE ONLY

66

S of e - mer - gen - cy call *pp*

A of e - mer - gen - cy call *pp*

T hap - pened in case of e - mer - gen - cy in case *p*

B hap - pened in case of e - mer - gen - cy in case *p*

71

S mer - gen - cy call om du är tvun - *p* *mf* *p* *mp*

A mer - gen - cy call om du är tvun - *p* *mf* *p* *mp*

T of e - mer omm när du å - - - *mf* *p* *pp* *pp*

B of e - mer omm när du å - - - *mf* *p* *pp* *pp*

$\text{♩} = 60$ sonore

75

S gen att gå üü (ut) - - - t *pp* *mf*

A gen att gå 3 üü (ut) - - - t *pp* *mf*

T ker på af - färs - re - sa irregular staccato, like a sheep *mp* *p*

B ker på af - färs - re - sa ü ü ü ü *mp* *p*

77

mp *pp* *mp*

S up - skat - tar du smi - dig - het an - vänd en

A irregular staccato, like a sheep finger clicks up - skat - tar du smi - dig - het an - vänd

T *p* *mf* *mp* *pp* *mp* *pp*

B *mf* *mp* *pp*

ü ü ü ü ü üp - skat - tar du smi - dig - het

80

p *pp* *p* *mp*

S finger clicks tāt dräkt som tāt dräkt som tāt dräkt som tāt dräkt

A *p* *p* *p* *mp*

T

B *mf* 5 finger clicks in busi - ness - class

83

pp *pp* *mf*

S som tāt dräkt som tāt ker hu - den

A som tāt dräkt som tāt ker hu - den

T finger clicks half speaking, half singing Fram - för

B half speaking, half singing *mf* Fram - för ut - ri - kes - ter - mi -

you'll appre - ciate flu - en - cy

85

S *mp* 3 an - vänd and - - - nings - skydd

A *mp* an - vänd and - nings - skydd

T 8 ut - ri - kes - ter - mi - na - len har du en - dast någ - ra steg *p*

B 3 na - len har du en - dast någ - ra steg *p*

87

S *mp* 3 för att *mf* 3 för - hind - ra att *mp* 3 ra - di - o *dolcemente* ak - ti - va par - tik - lar

A singing *mp* någ - ra steg att ta - a - - - ar - tik - lar *p* 5

T 8 en - dast någ - ra steg att ta - - - - - - - -

B singing *mp* en - dast någ - ra steg att ta - - - - - - - -

poco rit.

90

S 3 trän - - - - ger in *pp* 3 i lun - - - gor - - - na

A 3 trän - - - - ger in *pp* 3 i lun - - - gor - na

T 8 aa - - - - nn *ppp*

B 8 aa - - - - nn *ppp*

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