

9296

Jukka Tiensuu

Tokko

For Male Choir and Computer-generated Tape

1987

FOR PROMOTIONAL USE ONLY
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TOKKO

for male-choir and quadrophonic tape *)

(Stereo version of the tape is also available) *)

Phonetics:

When text of an existing language (Latin, Italian, German, Swedish, Finnish) is used, the pronunciation is in conform with the language except, that the accents fall on the musical beat.

When only abstract combinations of phonemes are given, then:

notated	pronounced	notated	pronounced
A	[ʌ]	E	[ɛ]
I	[i]	O	[ɔ]
U	[u]	Y	[y]
Ä	[æ]	Ö	[ø]
Ñ	[ŋ]	R	[r]

When upper and lower case letters are combined, the lower case letters are to be pronounced as quickly as possible. The remaining time is spent on the upper case letter. E.g.:

teR becomes teRRRR...RRRRR
tLa becomes tLLLLL...LLLLa

[...] repeat pattern. E.g. [kopA...] becomes [kopAkopAkopA....]

A→N→N (e.g. bars 2, 9, 24-26) Gradually change from one phoneme to another.

[O↔U] (28-30, 36-37) Gradually change forth and back between two vowels.



Glissando. To be sung evenly and legato (not portamento).



(4, 6) Individually determined glissandi (the line drawn does not indicate the actual movement of the gliss, but defines the range).



(4-6, 23, 27, 42-51) Measured (16- or 32-note) repetition.



(5, 27, 28, 43-60) Repeat notated pitch.



(11-16) "Micro-canon". The beginnings (and endings) of the part of each individual singer follow each other ca. 1/10 of a second apart. Only the first and last singer's parts are notated in full.



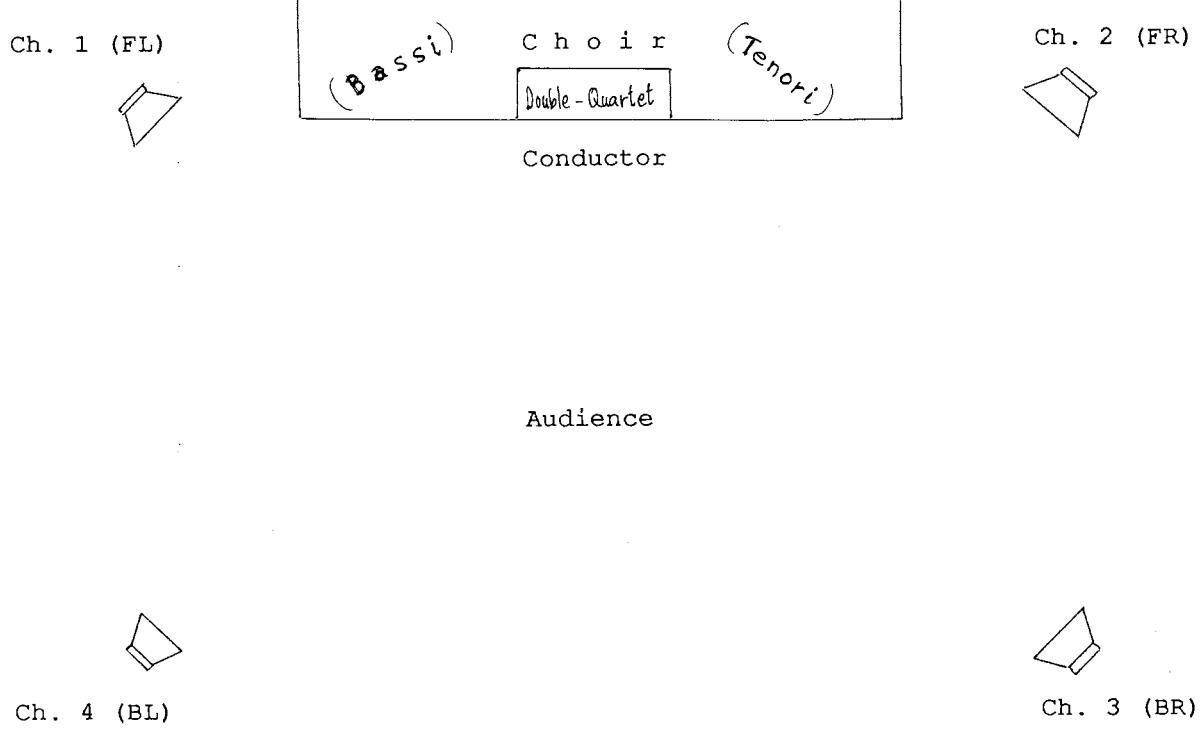
(40, 64-65, 93, 101-105) Whistle. Good whistlers only. Esp. in bars 101-105 it might be preferable to use 8 or 4 whistlers only.



(end of bar 95) Individually determined non-diatonic passages (not glissandi) from the lowest to the highest register.

N.B.

- bar 40 B.1: (divisi) high G is whistled, low F is sung
- bar 34: first sing as low as possible while sustaining full ff, then continue glissando even lower and let sound die...
- end of bar 95: high clusters on tape give the tempo (MM = 66)
- bar 99: 1st quartet may start slightly before the "strings" on the tape
- bar 100: 2nd quartet should be synchronized with the tape for this bar only (in bar 101, where tape tempo retards, the choir should continue "senza rall al fine").



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for Male Choir

and Computer-generated Tape

JUKKA TIENSUU 1987

$\text{♩} \approx 42$

Lutti: sffff — *sffff* — *ffff* — *sffff* — *ffff* —

1.T *hA* — *tO* — *kopAhA* — *tA* — *[TAMATAKA...]* —

2.T *hA* — *tL* — *kopAhA* — *N* — *tA* — *M* —

1.B *hA* — *tO* — *kopAhA* — *N* — *tA* — *M* —

2.B *hA* — *tL* — *kopAhA* — *N* — *tA* — *M* —

ffff sempre tA — *[tAmATAmA...]* —

$\text{♩} \approx 52$

ff

R *tapahA [KOPA-]* — *[pApA...]* — *q.* — *q.* — *q.* —

1 *tapahA [KOPA-]* — *[pApA...]* — *q.* — *q.* — *q.* —

2 *tapahA [KOPA-]* — *[pApA...]* — *q.* — *q.* — *q.* —

5 *tapahA [KOPA-]* — *[pApA...]* — *q.* — *q.* — *q.* —

R *tapahA [KOPA-]* — *[KOPAKOPA...]* — *hA* — *[pApA...]* —

1 *tapahA [KOPA-]* — *[KOPAKOPA...]* — *hA* — *[pApA...]* —

2 *tapahA [KOPA-]* — *[KOPAKOPA...]* — *hA* — *[pApA...]* —

5 *tapahA [KOPA-]* — *[KOPAKOPA...]* — *hA* — *[pApA...]* —

[KOPAKOPA...] — *[KOPAKOPA...]* — *[pApA...]* —

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CIMIC

2

8

sff <ff><ff><ff> ff

3x 8: (Rubato)

A — A → U → M —

A — (hp) —

A — sff mp —

A — [A] —

A — f >p ff —

[pApA...]

(first tenor starts)

(last tenor starts)

accel.

rall.

(last bass starts)

(first bass starts)

12

[A] → p accel. rall.

p ff —

(—) (—) (—)

accel. rall. (simile)

accel. rall. (simile)

accel.

accel.

accel.

tutti: p

div a 2. Primo [A] sempre

rall. (ff) — p —

rall. (ff) — (ff) —

rall. (ff) —

div a 3 — — —

div a 3 p trU —

tr I — — —

div a 3 p > hY sA —

8: — — —

8: — — —

8: — — —

8: — — —

p fe —

mō — — —

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2

3

21

This page contains six staves of handwritten musical notation. The staves are organized into two groups of three staves each, separated by a vertical bar line. The first group starts with a treble clef staff, followed by a bass clef staff, and another treble clef staff. The second group starts with a bass clef staff, followed by a treble clef staff, and another bass clef staff. Each staff has a unique set of musical symbols, including vertical strokes, horizontal bars, and slurs. Above the staves, there are several lyrics written in a stylized font. The first group of staves includes lyrics like "Er+AirE taI", "y credubib o y.", "[PURE...]", "pU", "P E", and "I O". The second group includes "mUta tIs taI", "y credubib o fffz", "[DUBI...]", "DU", "P E", and "I". The third group includes "sU sInE taI y.", "y credubib o fffz", "[MENA...]", "mE", "P", "I", and "LU". The fourth group includes "In bI IIA taI", "y credubib o fffz", "[TOKO...]", "to", "P", "I", and "LO". The notation uses a variety of dynamic markings such as **f**, **fff**, **p**, and **P**, along with articulation marks like **s** and **z**.

97

tutti *fff*

2 soli

soli *pp*
tutti *pp*

fff

cogito, ergo sum

ipso facto

mens agitat molem

epäusko

[O ↔ U]

ad absurdum

sospettare, dubitare, ma, oppure, mahtaneeko?

dubitare, ma, oppure, mahtaneeko? sospettare

ma, oppure, mahtaneeko? sospettare, dubitare

mahtaneeko? sospettare, dubitare, ma, oppure

A musical score page featuring two staves of music. The top staff has a dynamic marking 'ff' (fortissimo) above the first note. The bottom staff has a dynamic marking 'p' (pianissimo) above the first note. The music consists of eighth-note patterns. The right side of the page contains lyrics in Latin: 'mens agitat' above the top staff and 'cogito, ergo' below the bottom staff. The entire page is covered by a large, diagonal watermark that reads 'FOR PROMOTIONAL USE ONLY' in a bold, sans-serif font.

4

2x

(sempre ff)

31

R R [h]E!.. tA FC

TAPE: (...) fff Ø 15"

TAPE

FC → BC C

BC → FC

FR → FL

FL → FR

C

8va bassa

Ø 130" Ø 145" 1 100" 1 115" 1 130"

BL → BR → FL → FR → BL

8va b b b b loco

TAPE

BC

(FL) (FR)

BR FC

2 145" 2 100" 2 115" 2 130" 2 150"

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5

J ≈ 60 accel.

36

tutti: *ff* *ff* *ffff* *vivente*
trill

pp *[U ↔ Y]*

AO → *U* → *A*

[A] *trill*

M

R

sff

mp *pp* *U*

sff *ff*

fff *trill*

M *mp dolce*

R

sffz *sff*

mp *[U ↔ Y]*

AO → *U* → *A*

[A] *trill*

U

R

sffz

R

RUPAPAPA...]

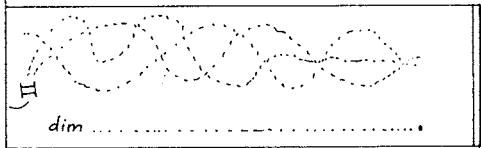
[U ↔ Y]

A

R

A

TAPE



tutti: from here on: free choice of phonemes
| till bar 60.

Musical score for orchestra and piano, page 43, measures 1-10. The score consists of ten staves. The first three staves are for the orchestra: strings (two violins, viola, cello), woodwinds (oboe, bassoon), and brass (trombone). The fourth staff is for the piano. Measure 1 starts with a dynamic of p , followed by pp . Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measure 4 begins with sff . Measures 5-6 show a continuation of the rhythmic pattern with sff . Measure 7 begins with sff . Measures 8-9 show a continuation of the rhythmic pattern with sff . Measure 10 begins with sff and ends with a dynamic of mf . The piano part in measure 1 consists of eighth-note chords. Measures 2-3 show eighth-note chords. Measure 4 begins with sff and ends with a dynamic of p . Measures 5-6 show eighth-note chords. Measure 7 begins with sff and ends with a dynamic of p . Measures 8-9 show eighth-note chords. Measure 10 begins with sff and ends with a dynamic of p .

cresc. poco a poco

* sing three times, each repeat
a half-step higher (f - f# - g).

(free individual glissandi in
emphasized 6 beat)

6

$\text{J} \approx 66$
tranquillo

(ca. 20'')

2 soli

$3\frac{3}{2}$

2 soli

$3\frac{3}{2}$

2 soli

$3\frac{3}{2}$

2 soli

$3\frac{3}{2}$

[AUAU...]

A

$\text{J} = \text{J. } \approx 66$

(8 soli:) $\leftarrow sfz \rightarrow$

(9) nO - vIs - sI - mA vEr - bA [A] 6/8

(9) unis. noN no - vA sEd nO

8 soli noN no - vA sEd nO-vE 6/8

noN no - vA hO - vE

65 gva (legato)

tutti: $p-f$

tutti: $[U \rightarrow A \rightarrow]$

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6/8

6/8

6/8

8 soli {

73 PP spOn-tE sU-A

PP O du - bI - o du - bI -

tutti {

AUM AUM AUM

s/fz s/fz s/fz 6x

AUM AUM AUM

s/fz s/fz s/fz 6x

AUM AUM AUM

s/fz s/fz s/fz 6x

↑
1 or 2 optional
'AUM' (st) on the
sign of conductor

8 soli {

4x 5x

4x 5x

(texts as before)

80 PP subito ff subito P subito soli: PP poco f

tutti {

4x 5x (tacet) (in unison with the double qt.) SA-NA

4x 5x ff SA-NA

SA-NA

SA-NA

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8

(20" - 30")



8 soli

89

EI!
NIksi?
MIksi ei?
EI!
TRUETREU!
UNGETREU
EI!
WARUM?
WARUM nicht?
onko nill?

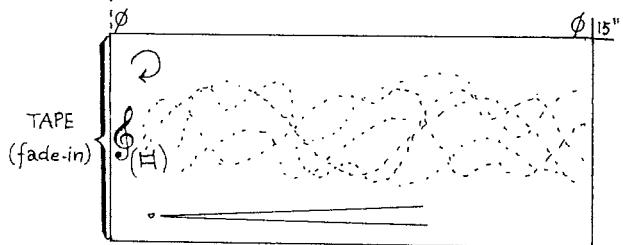
Soli: Whistle the preceding texture (see bar 86) presto & fortissimo. Poco a poco piu piano e piu legato. Let sound die...



tutti

Tutti: Whistle melodies of bars 11-16. Presto and fortissimo, poco a poco rallentando and diminuendo al niente.

Choices of pitch and tempi are individual but everybody must start on the downbeat.



∅ 15"

∅ 130"

∅ 145"

100"



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TAPES
QMUSIC

9

2^{00"}

gva RC
LC

G 8va

Bass

TAPE

piup

2^{00"}

TEN. 1² 2^{15"} 2^{130"} (2^{138"}) 2^{45"}

1. [o];
2. [u];

C (MM 1 ≈ 66') C ff

TEN. 1² TAPE FOR FROM PROMOTIONAL USE ONLY

BR BL FR FL

ff

2^{15"} 2^{130"} (2^{138"}) 2^{45"}

10

 ≈ 66

1st quartet
 fff DU - BI - o DU - BI-O-PU-BI - *p* [M] softly dreaming
 6 4

2nd quartet
 fff DU - BI - o DU - BI-O-DU - BI - *pp*
 3 4

96 (free choice of phonemes)

Ten.
 fff DU - BI - o DU - BI-O-DU - BI - *dim.* al - niente

Bas.

TAPE fff [A] 8va BC p 3 4 BC

1. PP

2. *accordi glaciali*

101 best whistles

altri whisper ff *meno f* piuf *meno f* mp p ca. 15'

(TAPE) (dim - e - rall -)

SA-HO! TAI NO! NO-U (div.) PERO MUTTA KANSKE FORSE DUBIO CREDO TOKKO HÅNNTRÖ VERTRAU...

Helsinki 14.10.1987