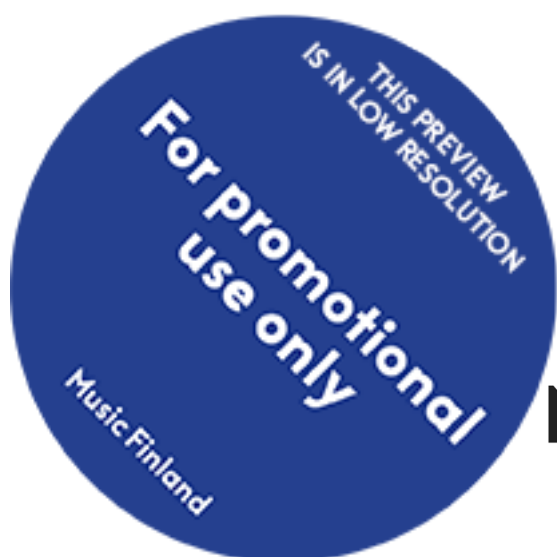


Timo Tuhkanen

# Tenderness's Forever

Six miniatures for nine players

2011



**Music Finland**

Copyright © by the Composer

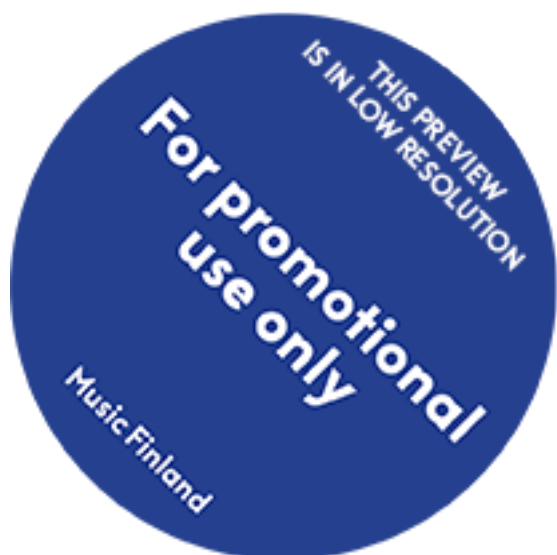
All Rights Reserved

ation may be copied  
m or by any means  
on of the composer



# “Tenderness’s Forever”, Six Minuatures

~~Edjo Re Akere~~



Copyright 2011

Performance instruction:

The instruments are loosely divided into groups according to the groupings of staves in the score

(3, 3, 3 : 2, 4, 3 : 2, 4, 3 : 4, 2, 3 : 4, 2, 3 : 5, 4)

First absorb, then tell

Choices are abundant

Ask yourself,

do I look into the eyes of all those who watch me

do I breath their breath

do our hearts sound the same.

Do I penetrate their gaze to their essential imagination

do they still see only me,

or do they begin to see the other.

Edjo Re Akere



# “Tenderness’s Forever”, Six Miniatures

## The Mythopoetic Principle:

These Six Miniatures render a dynamism analogous to the oral tradition of myths. The composition doesn’t refer to any content of myth, but the process perceived and used by the audience and musicians alike has several similarities with the structured extemporaneousness of story-telling in myth, in that the material and process is offered, but the content is released to the listeners’ imagination.

When the miniatures are told (I will use the verb tell rather than play), by the musicians, the musicians act as bards by choosing the pace of their presentation, similarly the old bards would size their stories, feeling their audience, keeping always the same story, but tailoring it each time on the listeners speed of breath and heart beat, they would live with their observers.

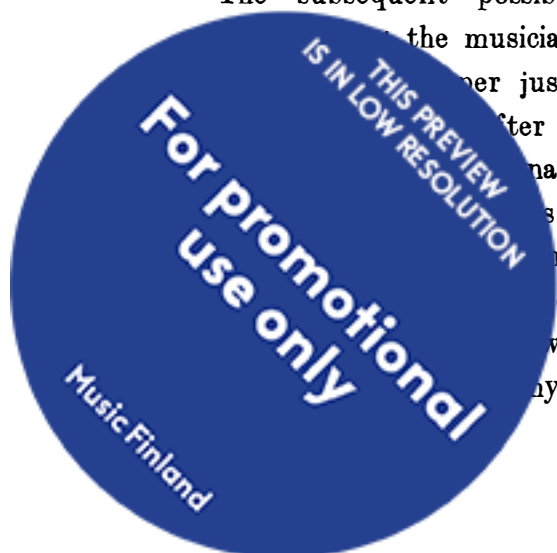
These are expanding and contracting miniatures; audience and executers have the possibility to zoom in and out on the narration, so that the relations and proportions between each section proliferate, shrink, and change, favouring the generation of multiple rhetorics.

Also the sequence in which they are proffered can be shuffled and reorganized, as chapters, unities of dialogue with imagination/expectation; similarly in the Homeric oral tradition the succession of actions and facts referring to a character/hero/god would change order depending on where the story was told, to which kind of audience, and in which occasion.

But unlike oral tradition, the score of the Six Miniatures proceed their execution (oral form), and yet in most oral mythologies there comes a moment when a mysterious book is mentioned as their origin; and indeed they often take the form of a book later, as if to connect the alpha with the omega. A great challenge for the executors is to find a way to quote the score inside the execution.

The subsequent possibility suggested would be to re-write them post- the musicians or the audience, even the author himself could fix er just after the listening as a further transitory form of ter which the cycle could be repeated.

namism in oral tradition has generated a mythology that s of centuries of individuals. The process of telling the ng it offers the executors, audience and author the ctly from mythopoeia of language, and to experience wallowed the score, their voice becomes expression of mythical raw forces yet without name.



Flute

*mp* *pp* *mp* *pp* *mp* *pp* *mp*

Violin I

*mp* *pp* *mp* *pp* *mp* *pp* *mp*

Violin II

*mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Trumpet in B $\flat$

*pp* *mf* *sub.pp* *mf*

Oboe

*pp* *mf* *pp* *mf*

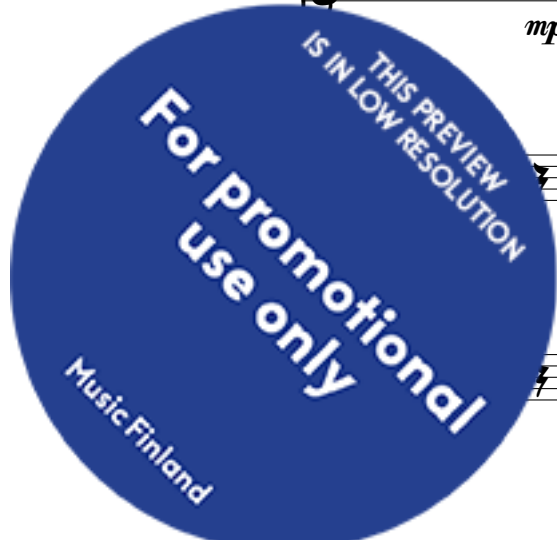
Trombone

*mp* *sub.mp* *sub.mp* *sub.mp* *sub.mp*

Clarinet in B $\flat$

*mp* *pp* *mp* *pp* *mp* *pp*

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



9  
16

6

Edjo Re Akere

Flute

*p*

Musical staff for Flute, treble clef, 7/16 time signature. The staff contains a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *p* is placed below the first note.

Violin I

*p*

Musical staff for Violin I, treble clef, 7/16 time signature. The staff contains a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *p* is placed below the first note.

Violin II

*mp*

Musical staff for Violin II, treble clef, 7/16 time signature. The staff contains a quarter note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *mp* is placed below the first note. A double bar line is present after the first measure.

Trumpet in B♭

*pp*

Musical staff for Trumpet in B♭, treble clef, 7/16 time signature. The staff contains a quarter note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *pp* is placed below the first note.

Oboe

*p* *mp* *sub.p* *mp*

Musical staff for Oboe, treble clef, 7/16 time signature. The staff contains a quarter note G4, a quarter note A4, and a quarter note B4. Dynamic markings of *p*, *mp*, *sub.p*, and *mp* are placed below the notes.

Trombone

*p* *mp* *p* *mp*

Musical staff for Trombone, bass clef, 7/16 time signature. The staff contains a quarter note G3, a quarter note A3, and a quarter note B3. Dynamic markings of *p*, *mp*, *p*, and *mp* are placed below the notes.

Clarinet in B♭

*mp*

Musical staff for Clarinet in B♭, treble clef, 7/16 time signature. The staff contains a quarter note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *mp* is placed below the first note. A double bar line is present after the first measure.

*mp* *pp*

Musical staff for Clarinet in B♭, treble clef, 7/16 time signature. The staff contains a quarter note G4, a quarter note A4, and a quarter note B4. Dynamic markings of *mp* and *pp* are placed below the notes.



9  
16

6

Edjo Re Akere

Flute

*p*

The Flute staff shows a melodic line starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The dynamic is *p*.

Violin I

*p*

The Violin I staff shows a melodic line starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The dynamic is *p*.

Violin II

*p* *mp* *sub.p* *mp*

The Violin II staff shows a melodic line starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The dynamic markings are *p*, *mp*, *sub.p*, and *mp*.

Trumpet in B♭

*pp*

The Trumpet in B♭ staff shows a melodic line starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The dynamic is *pp*.

Oboe

*mp*

The Oboe staff shows a melodic line starting with a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic is *mp*.

Trombone

*p* *mp* *p* *mp*

The Trombone staff shows a melodic line starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The dynamic markings are *p*, *mp*, *p*, and *mp*.

Clarinet in B♭

*mp*

The Clarinet in B♭ staff shows a melodic line starting with a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic is *mp*.

*mp* *pp*

The Clarinet in B♭ staff shows a melodic line starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic markings are *mp* and *pp*.



Flute *p* *mf* *p* *mf*

Violin I *mp* *p* *mp* *p*

Violin II *pp*

Trumpet in B♭ *pp*

Oboe *mp*

Trombone *mf* *sf* *mp* *f* *mf* *f* *sfz* *f* *mp* *f* *pp*

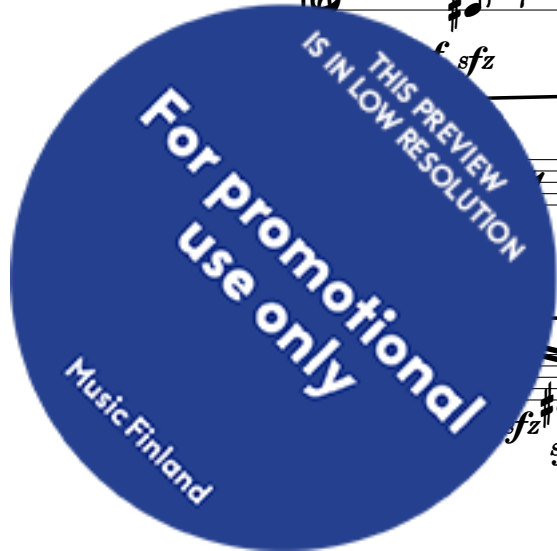
Clarinet in B♭ *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*3* *3*

*5* *5*

*7* *7*

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz*



Flute

*p* ————— *mf*    *p* ————— *mf*

Violin I

*mp* ————— *p*    *mp* ————— *p*

Violin II

*pp*

Trumpet in B♭

*pp*

Oboe

*f sfz sfz sfz sfz sfz*

Trombone

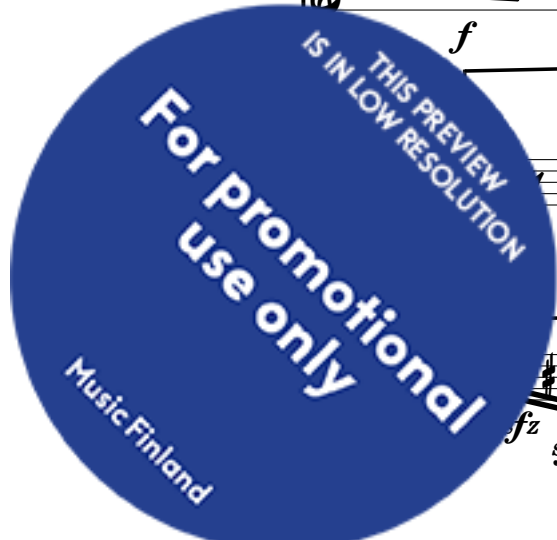
*mf* ————— *sub. mpf* ————— *mf* < *f* *mf* *f* *sfz* *f* *mp* ————— *f* > *pp*

Clarinet in B♭

*f*

*sfz sfz sfz sfz*

*sfz sfz sfz sfz sfz sfz*





8th

Edjo Re Akere

Flute

Musical notation for Flute, starting with *mf* and a 5-measure slur.

Violin I

Musical notation for Violin I, starting with *mf* and a 3-measure slur.

Violin II

Musical notation for Violin II, starting with *mf* and a 5-measure slur.

Trumpet in B $\flat$

Musical notation for Trumpet in B $\flat$ , with dynamics *pp*, *mf*, and *sempre pp*.

Oboe

Musical notation for Oboe, with dynamics *sempre pp*, *mf*, and *sub pp*.

Trombone

Musical notation for Trombone, with dynamics *pp*, *sffz*, and *pp*.

Clarinet in B $\flat$

Musical notation for Clarinet in B $\flat$ , with dynamics *sempre pp*, *mf*, and *sub pp*.

trill every note under a whole tone above

Musical notation for a trill instruction, showing a note with a trill line above it.

note under a semitone above

Musical notation for a semitone instruction, showing a note with a slur above it.

