

*Tenor*

# **Mora**

*for Tenor Voice and Baroque (or Small) Orchestra*

**Jukka Tiensuu 2012**

# Tenor

## VAIKO

for tenor and baroque (or small) orchestra

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1 *mp* *~96* mischievous (nasal) laughter  
E E E E

4 *mf* suspicious laughter  
E HE E

mf (singing)  
E HE E A HA

12 *p* mocking  
TI DI TI DI TI DE I-A I-A HA\_

*f* excited (laughter)  
HA HA HA HA HA HA

18 dry, robotic (laughter)  
HA HA HA HA HA HA HA HA

*mp* loud inhale impressed *mf*  
OH HOH OH HOH

29 *f* *fp* *f* (*quasi niente*) *molto vibr.* *sf*  
OH HOH HA\_ DA- -AD!

40 fake trembling *f* *more joyful*  
NO HUU NOHUU NOHUU NO HUH HUH NO MO RA MO RA MO RA MO O

46 *f* *con molto sentimento* *pp lontano* *mf* dry, ironic laughter *f*  
A HA HA HA HA HA AM MUU RRII E E E E MA I TE A U PEN DO MAHA LI

53 *mf* *ff* *f* (*quasi niente*) *molto vibr.* *sf* *mf* *ff*  
HA MAHA A DA- -AD! E E E E E

61 *f* *p sub.* "bel canto" with pious expression *~ 48 Tranquillo*  
AR RE\_ A\_ SO\_ RE VA SO MI\_ SU LA\_ VA RA LA

~ 96 **Vivace**

72 *f*  
 HA HA HA HA HA MA I TE A MO RA KI E RO I LE

80 *f* *mp* *pp* (*al niente*) *mp*  
 VA RE HA LI E KE EK KEI PA LE HA

85 *pp* timidly *pp* *ff* *pp* optional: "present" the players through appropriate gestures  
 E E E E (free choice of vowel) trillo rapido

99 turn to look at cb *f* *mf* *pp* embarrassed  
 LI E KE EK KEI PA LE HA

108 (*al niente*) 3 *f* (*quasi niente*) *molto vibr.* *ff* *ord.* *mp*  
 MH O\_ HO\_ U\_

116 *f* *p* *mf* *f* *mf*  
 O KU\_ RAI AI A I I I I KO E HE E A HA

123 *mf* mocking *p* *f* *mf* *sospirando*  
 HI HI HI HI HI A HI-A HI-A A O\_

131 *f* *p* *ff*  
 O LA VY A LO HA NY SO LA VY O LA VY Y Y

136 *p* *mp* *piu lento* *rassegnato* *pp* (*rall. ad lib.*) *a tempo*  
 Y\_ HY E HY YH E HE EH HE

# Tenor

## VOIKU

for tenor and baroque (or small) orchestra

Jukka Tiensuu 2012

♩ ~ 40 **Con ardore**

very discreetly (hand over mouth)  
senza vibrato  
ppp  
look at vc  
3  
pp

8 A\_ DA\_ TA\_ TA- I

Detailed description: This block contains the first line of music for the Tenor part, measures 8 through 12. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Con ardore' with a quarter note equal to approximately 40 beats per minute. Performance instructions include 'very discreetly (hand over mouth)', 'senza vibrato', and dynamic markings 'ppp' and 'pp'. A '3' indicates a triplet. The lyrics are 'A\_ DA\_ TA\_ TA- I'.

♩ ~ 50  
ord.  
mp

9 TA- I TA- I\_ TUOLLA\_ VUO-LA\_ LALA\_

Detailed description: This block contains the second line of music, measures 13 through 17. The tempo is marked '♩ ~ 50' and 'ord.' with a dynamic marking of 'mp'. Performance instructions include '3' and '<>' accents. The lyrics are 'TA- I TA- I\_ TUOLLA\_ VUO-LA\_ LALA\_'.

♩ ~ 60  
mp  
look at vc

13 SU O O LLA\_ LALALALA\_

Detailed description: This block contains the third line of music, measures 18 through 22. The tempo is marked '♩ ~ 60' and a dynamic marking of 'mp'. Performance instructions include 'look at vc'. The lyrics are 'SU O O LLA\_ LALALALA\_'.

19 p < mp > p natural (slightly low) b-flats mf p mp

8 U\_ LA I VI NA I\_ O\_

Detailed description: This block contains the fourth line of music, measures 23 through 27. Performance instructions include 'natural (slightly low) b-flats'. Dynamic markings include 'p', '< mp >', 'mf', 'p', and 'mp'. The lyrics are 'U\_ LA I VI NA I\_ O\_'.

25 vibr. quasi trill mp pp < p > pp

8 VI O-I DA VOI KU\_ U\_

Detailed description: This block contains the fifth line of music, measures 28 through 32. Performance instructions include 'vibr. quasi trill'. Dynamic markings include 'mp', '< p >', and 'pp'. The lyrics are 'VI O-I DA VOI KU\_ U\_'.

30 pp < p > pp f mf

8 VO I DA\_ VO\_ OUOUOUO

Detailed description: This block contains the sixth line of music, measures 33 through 37. Dynamic markings include 'pp', '< p >', 'pp', 'f', and 'mf'. The lyrics are 'VO I DA\_ VO\_ OUOUOUO'.

35 mp p < f > pp < f >

8 DE O DE DO DE O DE DO A

Detailed description: This block contains the seventh line of music, measures 38 through 42. Dynamic markings include 'mp', '< f >', 'pp', and '< f >'. The lyrics are 'DE O DE DO DE O DE DO A'.

39 *p* < *f* > *pp* < *f* > **5** *p* <><><> <><> <>

8 A A\_ (strong thrusts)

49 *f* *pp*(echo) > *mf* *ff* *p*

8 O\_ A\_ A\_

58 *ff* *mp* <><><> <><> <> *f* *pp*(echo)

8 A\_ (quick strong thrusts) O\_

62 *mp* *f* *p* *mf* *p* < *mf* >

8 A\_ funebre O\_ O\_ → A A\_

66 **5** *pp* *f* *pp* ca. 15" *p* *mp*

8 A\_ Y → khoomei ad lib. (on one breath) A I VI NA I

77 *pp*

8 VI NA I\_



# Jukka Tiensuu:

## *Mora* (2012)

*for Tenor Voice and Baroque (or Small) Orchestra*

The movements **Vaiko**, **Voiku** and **Raiku** may also be performed separately.

### Instrumentation:

2 flutes (optional recorders), 2 oboes, 2 bassoons, 2 trumpets in C (and in D), (optional harpsichord and percussion)  
strings: absolute minimum 4.4.2.2.1, recommended 6.6.4.4.2

### Performance note

**Notation:** Equal-temperament is assumed, i.e. E-flat equals D-sharp etc.

**Accidentals** apply till the end of the bar. However, they are occasionally repeated to facilitate sight-reading.

♯ ↓ Quarter-tone sharp and flat, respectively.

↑ ↓ Play slightly (less than eight of tone) sharp or flat. Used mainly to indicate finetuning the (equally-tempered) pitch to the corresponding harmonically pure pitch (major third or minor seventh).

s.v. *senza vibrato*. **Vibrato** should be avoided in general, and especially when playing micro-tones.

~~~~ Wide, exaggerated *vibrato*.

— *tenuto*, play note to the full written length (only, no accent is intended).

· The lengths of *staccati* should be in relation to the length of the note and the character of the music.

∨ *al niente*, let the sound die away completely so that it is not possible to hear exactly when the sound stops.

/ The *glissandi* are played continuously during the indicated time (*not* portamento), but expressiveness is encouraged. Note-stems in the middle of a glissando are for orientation only, they are not articulated.

◇ Diamond-shape note heads indicate harmonics. Harmonics on open strings are written to be played at low positions for notational reasons, but can (and for sonority probably should) be rather played at high positions.

**Natural harmonics** have been written in low positions for notational reasons, but they should be played on high positions whenever that is more convenient. However, they should never be replaced by artificial harmonics.

**Vaiko:** In bars 93-102 the standing ups and sittings downs should be *quick* and exactly where written (*up* on the 3<sup>rd</sup> and *down* on the 1<sup>st</sup> beat).

**Voiku:** In bars 1-9 the conductor gives no signs. Hands on hips s/he looks like just waiting. The players, though playing only what's written, should nevertheless give an impression that they are only helping the cellist to retune. Thus, the players should look at the cellist (and *not* at their music) when giving their "suggestions", and the entries should be *slightly* inaccurate to give an impression of spontaneity.

**Raiku:** In bars 65-66 "divisi ad lib." are to be used only when the passage is not possible to play fast enough (tempo minimum M.M.160)

**percussion:** Drums. Only relative "pitches" of the instruments are given. The choice of drums is left at the performer's discretion, but no timpani or other pitched drums should be used and "ethnic" drums are preferred to the western "drum sets". *secco*: instrument with dry (short) sound (type bongo), *non secco*: instrument with long reverberation (type base drum). The drumming should only support the rest of the orchestra, blend well with it, never come through.

**Text pronunciation** is based on Finnish language (phonetic writing). Additional conventions used are:

OL long O short L

OLL short O long L

LLA longish L, normal A

VU-A long U shorter A (diphthong)

VUA\_ short U long A (diphthong)

HA where no phonem or syllable is given, repeat the previous one on each note (HA HA HA ...)

Y Finnish Y, German Ü(ber), French U(ne)