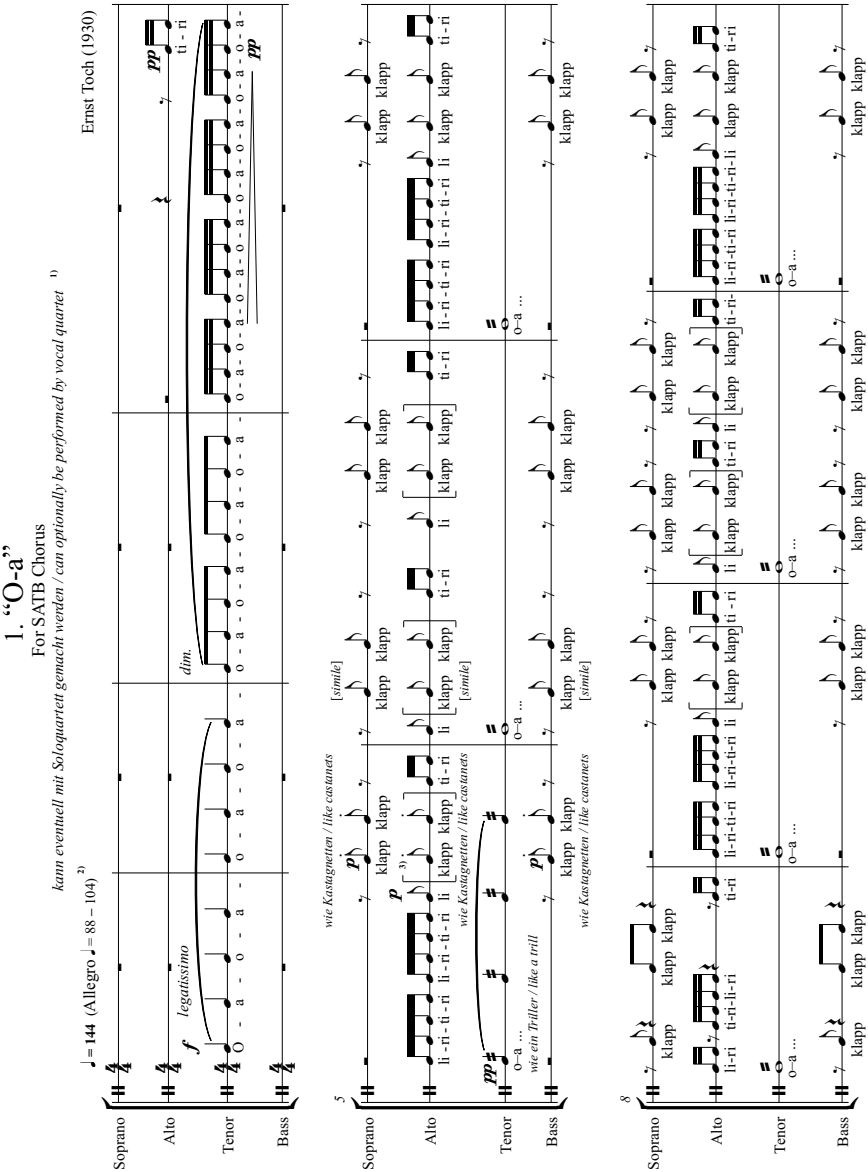
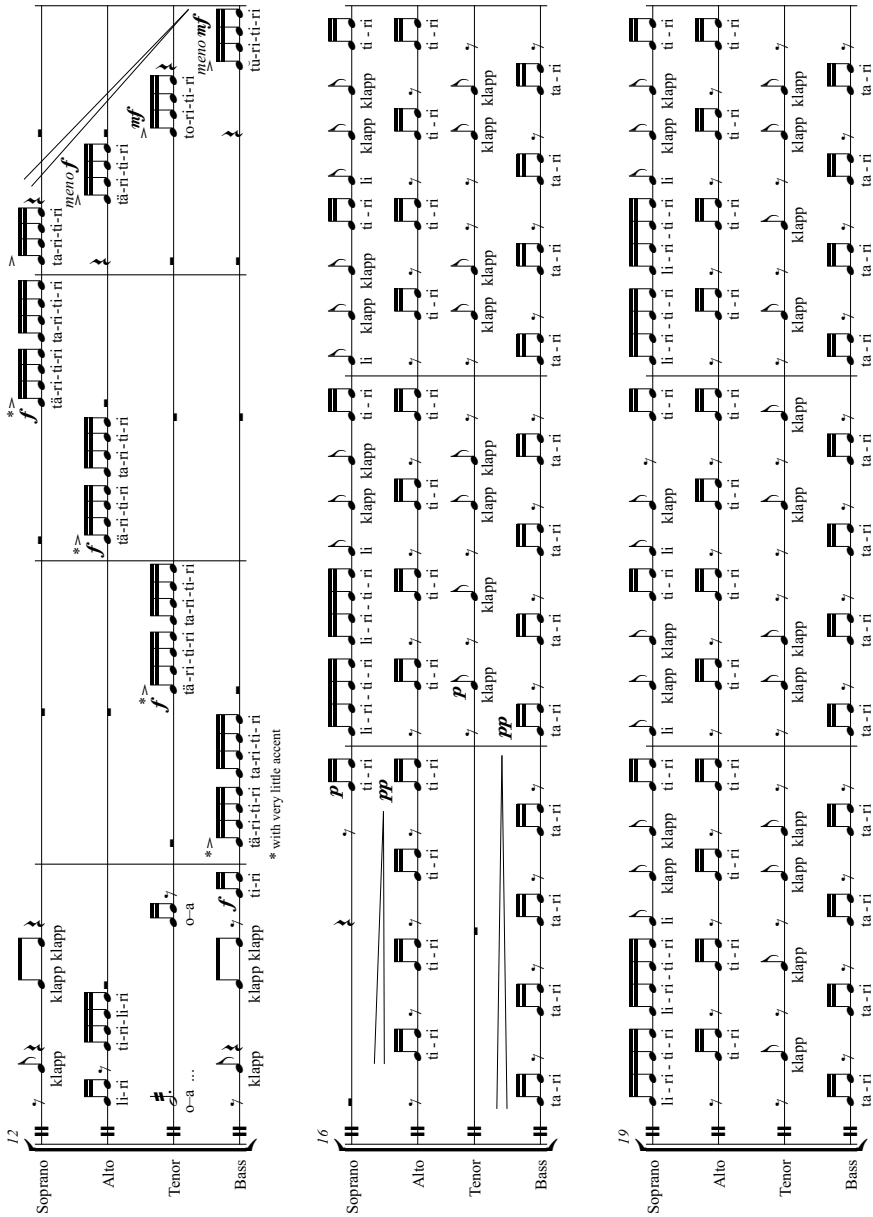
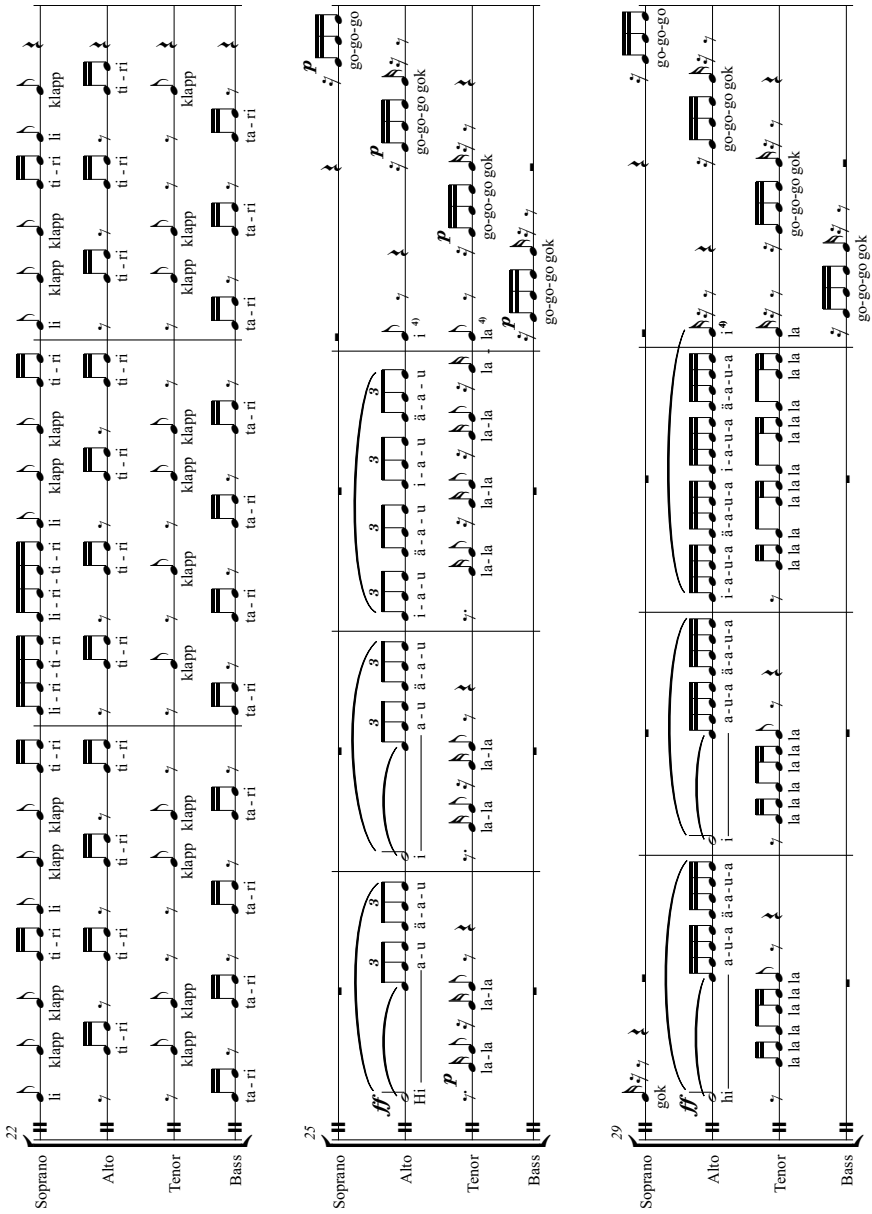
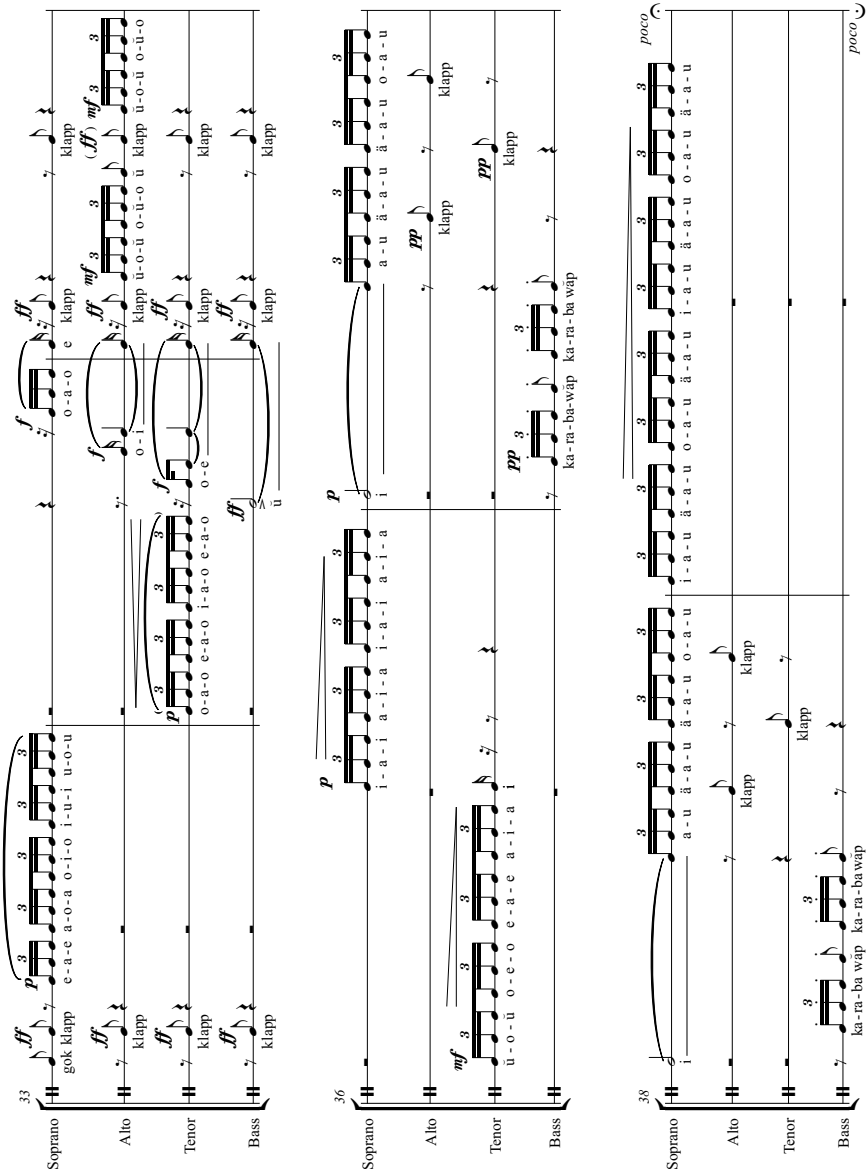
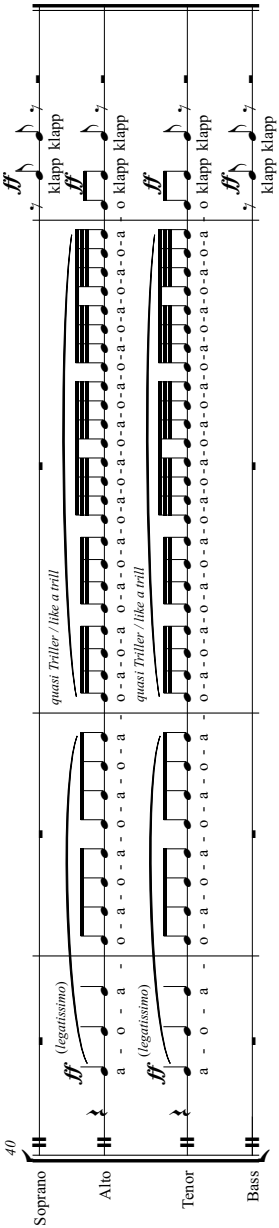
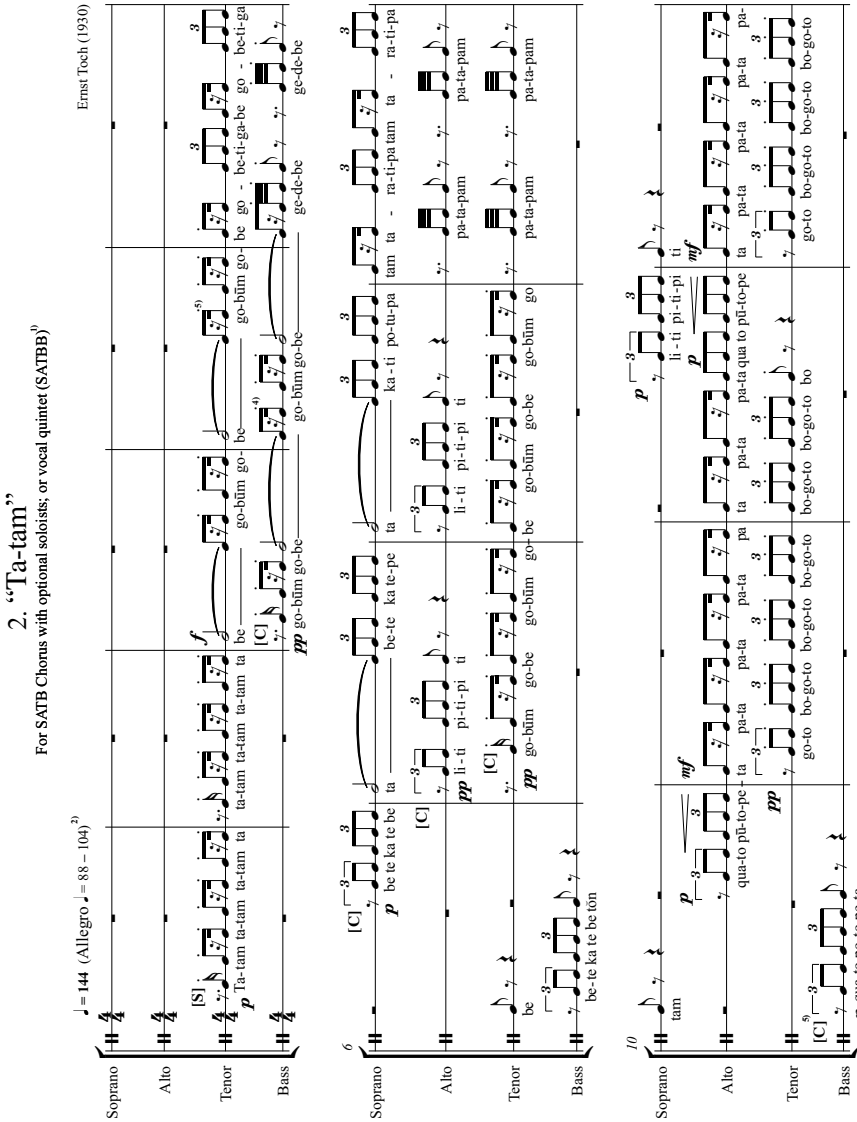

1. "O-a"
For SATB Chorus
kann eventuell mit Soloquartett gemacht werden / can optionally be performed by vocal quartet 1)
Ernst Toch (1930)
♩= 144 (Allegro ♩= 88 – 104) 2)
Soprano
Alto
Tenor
Bass
legatissimo
dim.
wie Kastagnetten / like castanets
[smile]
wie ein Triller / like a trill
klapp
O - a - o - a - o - a - o

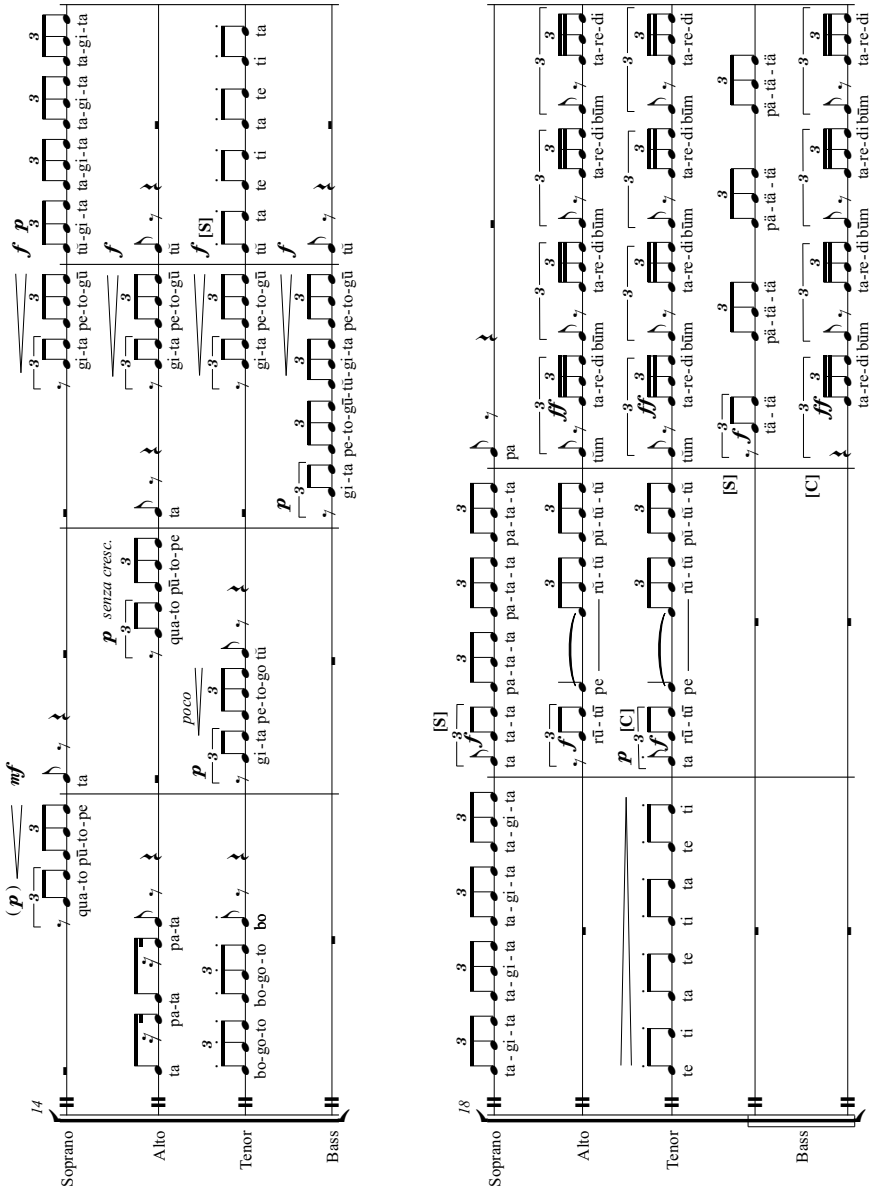

12
Soprano
Alto
Tenor
Bass
klapp
li-ri
ti-ri-li-ri
o–a ...
o–a
ti-ri
tä-ri-ti-ri ta-ri-ti-ri
tä-ri-ti-ri ta-ri-ti-ri
tä-ri-ti-ri ta-ri-ti-ri
tä-ri-ti-ri ta-ri-ti-ri
meno f
mf
meno mf
to-ri-ti-ri
tü-ri-ti-ri
* with very little accent
16
p
pp
klapp
ta-ri
19

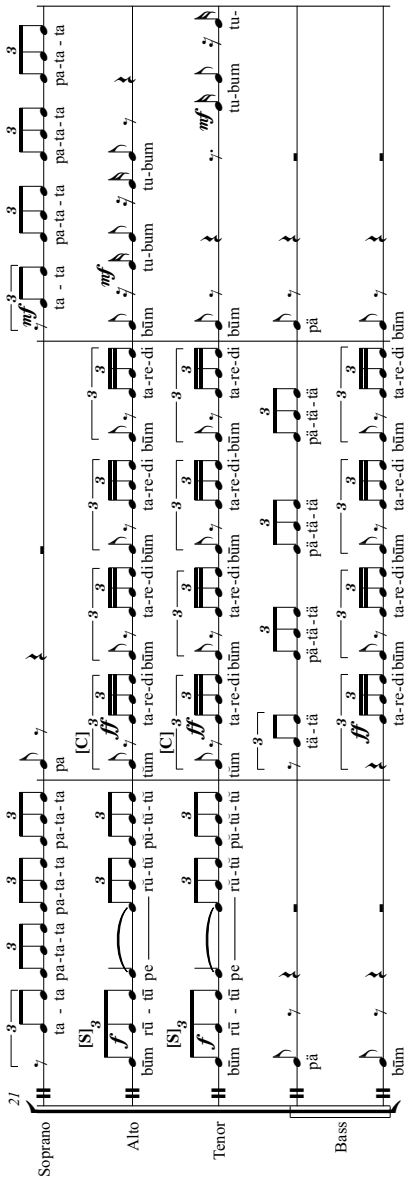

22
Soprano
Alto
Tenor
Bass
li klapp klapp ti - ri li klapp klapp ti - ri li - ri - ti - ri li - ri - ti - ri li klapp klapp ti - ri li klapp ti - ri
ti - ri ti - ri ti - ri ti - ri ti - ri ti - ri ti - ri ti - ri ti - ri ti - ri ti - ri ti - ri
klapp klapp klapp klapp klapp klapp klapp klapp klapp klapp klapp klapp
ta - ri ta - ri ta - ri ta - ri ta - ri ta - ri ta - ri ta - ri ta - ri ta - ri ta - ri ta - ri
25
ff
Hi
a - u ä - a - u
i
la - la la - la
p
go-go-go
go-go-go gok
go-go-go gok
go-go-go gok
i - a - u ä - a - u i - a - u ä - a - u
la - la la - la la - la la - la
i 4)
la 4)
29
gok
go-go-go
go-go-go gok
go-go-go gok
go-go-go gok
hi
a - u - a ä - a - u - a
i
la la la la la la
i - a - u - a ä - a - u - a i - a - u - a ä - a - u - a
la la la la la la la la la la la la
i 4)
la

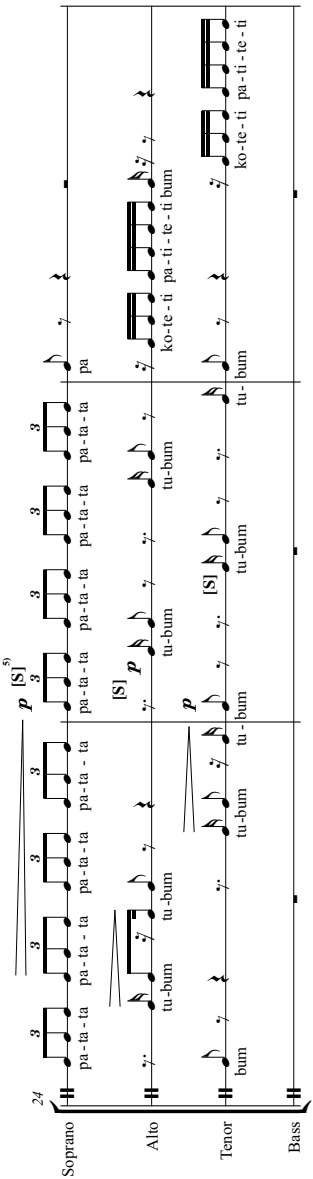

33
Soprano
Alto
Tenor
Bass
gok klapp e-a-e a-o-a o-i-o i-u-i u-o-u
klapp
o-a-o e-a-o e-a-o i-a-o e-a-o o-a-o
o-i
o-e
klapp
klapp
klapp

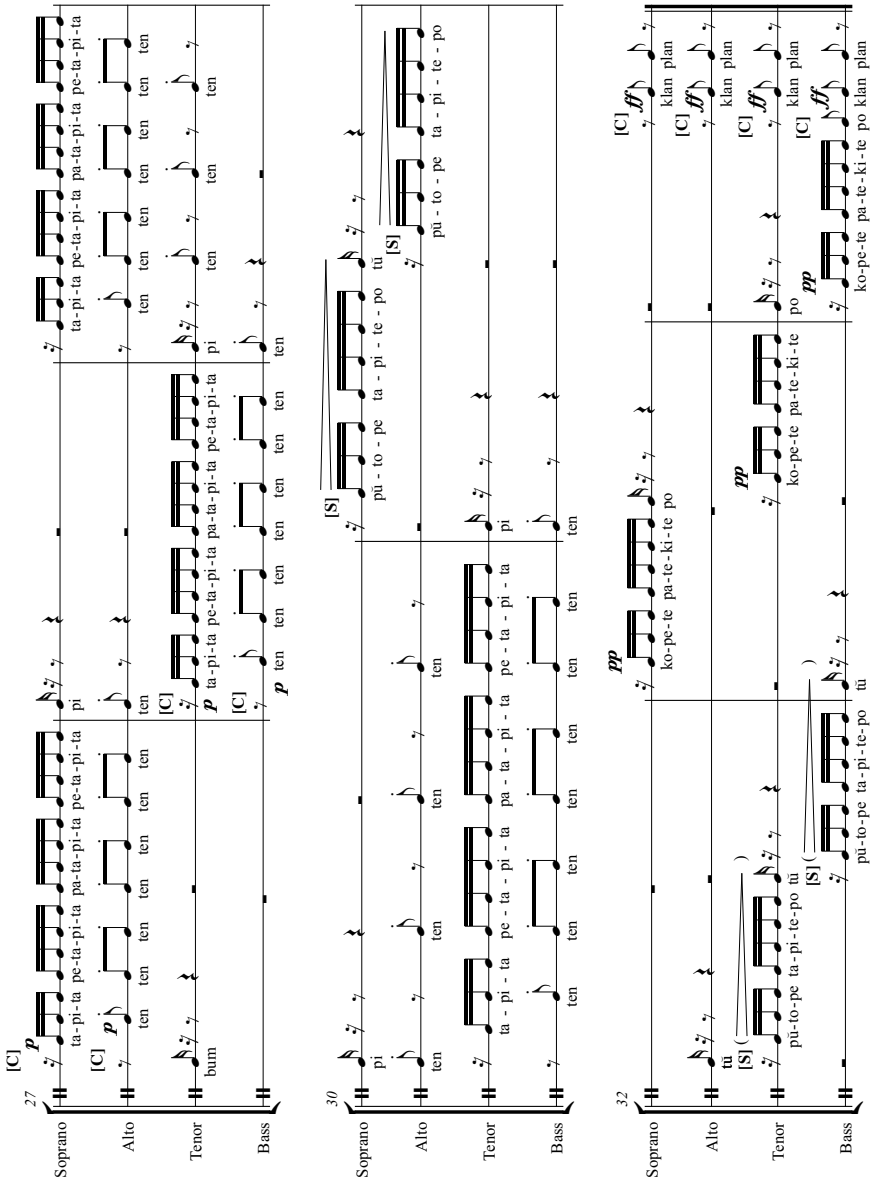

40
Soprano
Alto
Tenor
Bass
ff
(legatissimo)
a - o - a - o - a - o - a - o - a - o - a - o - a
quasi Triller / like a trill
o - a - o - a - o - a - o - a - o - a -


2. "Ta-tam"
For SATB Chorus with optional soloists; or vocal quintet (SATBB)[1]
Ernst Toch (1930)
♩= 144 (Allegro ♩= 88 – 104)[2]
Soprano
Alto
Tenor
Bass
[S]
Ta-tam ta-tam ta-tam ta-tam ta-tam ta-tam ta be go-būm go- be go-būm go- be go - be-ti-ga- be go - be-ti-ga
go- būm go-be go- būm go-be ge-de-be ge-de-be
be te ka te be ta be-te ka te-pe ta ka - ti po-tu-pa tam ta - ra-ti-pa tam ta - ra-ti-pa
li - ti pi-ti-pi ti li - ti pi-ti-pi ti pa-ta-pam pa-ta-pam
go-būm go-be go-būm go-be go-būm go-be go-būm go pa-ta-pam pa-ta-pam
be be-te ka te be tón
tam li - ti pi - ti - pi ti
qua-to pū-to-pe- ta pa-ta pa-ta pa-


14
Soprano
Alto
Tenor
Bass
(p)
mf
qua-to pū-to-pe
ta
pa-ta
pa-ta
bo-go-to
bo-go-to
bo
p senza cresc.
qua-to pū-to-pe
poco
gi-ta pe-to-go tū
gi-ta pe-to-gū
gi-ta pe-to-gū-tū-gi-ta pe-to-gū
f p
f
f [S]
tū-gi-ta ta-gi-ta ta-gi-ta ta-gi-ta
tū ta te ti ta
18
[S]
[C]
ff
ta-gi-ta ta-gi-ta ta-gi-ta
ta ta-ta pa-ta-ta pa-ta-ta pa-ta-ta
pa
rū-tū pe
pū-tū-tū
tūm ta-re-di būm ta-re-di
te ti ta te ti ta te ti
ta rū-tū pe
tä-tä pä-tä-tä pä-tä-tä pä-tä-tä


21
Soprano
Alto
Tenor
Bass
ta - ta pa-ta-ta pa-ta-ta pa-ta-ta pa-ta-ta pa-ta-ta
[S]
bům rū - tū pe rū-tū pū-tū-tū tům pa
[C]
ff
ta-re-di bům ta-re-di bům ta-re-di bům ta-re-di bům
mf
ta - ta pa-ta-ta pa-ta-ta pa-ta-ta
bům tu-bum tu-bum
tu-bum
pä pä-tä-tä pä-tä-tä pä-tä-tä
pä


24
Soprano
Alto
Tenor
Bass
pa-ta-ta pa-ta-ta pa-ta-ta pa-ta-ta pa-ta-ta pa-ta-ta pa-ta-ta
p
[S]
tu-bum tu-bum tu-bum tu-bum tu-bum tu-bum
bum tu-bum tu-bum tu-bum tu-bum tu-bum
pa
ko-te-ti pa-ti-te-ti bum
ko-te-ti pa-ti-te-ti


27
Soprano
Alto
Tenor
Bass
[C]
p
ta-pi-ta pe-ta-pi-ta pa-ta-pi-ta pe-ta-pi-ta
pi
ten
bum
[C]
ta-pi-ta pe-ta-pi-ta pa-ta-pi-ta pe-ta-pi-ta
pi
30
[S]
pü - to - pe ta - pi - te - po tü
pü - to - pe ta - pi - te - po
ta - pi - ta pe - ta - pi - ta pa - ta - pi - ta pe - ta - pi - ta
32
ko-pe-te pa-te-ki-te po
klan plan
pü-to-pe ta-pi-te-po tü
ko-pe-te pa-te-ki-te po klan plan
pp
ff

Editor's Note to *Gesprochene Musik*, 1. "O–a" and 2. "Ta–tam"

Christopher Caines

1. Use strict German pronunciation of all vowel and consonant sounds throughout, making special note of the umlauted vowels. (It is important to remember that German vowels are pure, like Italian vowels, not diphthongized, as in most English dialects.) The breves and macrons (˘ and ¯; short and long marks, respectively) are not to be interpreted as indications of light and heavy stress, as these symbols are used in prosody. Rather, they indicate German vowel quantity. For example, *tŭ–ri–ti–ri* and ŭ–*o*–ŭ should be pronounced with the *u* sound in the word *foot*; and the last syllable of *ka–ra–ba–wăp* sounds like "vup," rhyming with the English word *up*. I leave it to each conductor or group or singers to decide how to pronounce vowels that have no length mark, and suggest that they should probably in general be pronounced short, except for *i*, which I think should always be long.

2. The composer's manuscript metronome marking of quarter = 144 is clearly an artifact of the premiere, where the music was "performed" by a speeded–up recording. This would seem to be vocally impossible and should perhaps be interpreted to mean *as fast as possible without sacrificing clarity of articulation.*

3. Toch's intention in bracketing this figure in the alto part in mm. 5–10 is not entirely clear. I believe the composer means that, since the alto part has the leading line here, for the sake of clarity the alto(s) should not sing the *klapp klapp* figure unless necessary for reinforcement. In performances by a chorus, the altos could also sing mm. 4–12 divisi.

4. Toch forgot to include the text underlay for these notes. It is clear that the tenor should sing –*la* on the downbeat of m. 28 (cf. m. 32). I think that it is most idiomatic and musical for the alto to sing –*i* on the downbeats of m. 28 and m. 32; however, Toch might have intended the alto to prolong the previous syllable across the barline in both cases, singing –*u* into m. 28 and –*a* into m. 32.

5. The [C] in m. 10 and the [S] in m. 25 appear to be courtesy markings. It is however possible that Toch forgot to add an [S] marking in m. 6 in the bass and/or a [C] marking in m. 21 or m. 23 in the soprano.

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