









40

Soprano

Alto

Tenor

Bass

*ff* (*legatissimo*)  
a - o - a - o - a - o - a - o - a

*ff* (*legatissimo*)  
a - o - a - o - a - o - a - o - a

*ff* klapp klapp  
o - a - o - a - o - a - o - a - o - a - o - a - o - a - o - a

*ff* klapp klapp  
o - a - o - a - o - a - o - a - o - a - o - a - o - a - o - a

*ff* klapp klapp  
o - a - o - a - o - a - o - a - o - a - o - a - o - a - o - a

*ff* klapp klapp

*quasi Triller / like a trill*  
o - a - o - 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 - o - a - o - a - o - a

## 2. "Ta-tam"

For SATB Chorus with optional soloists; or vocal quintet (SATBB)<sup>1)</sup>

Ernst Toch (1930)

*J* = 144 (Allegro *J* = 88 - 104)<sup>2)</sup>

The score is written for Soprano, Alto, Tenor, and Bass. It consists of three systems of music. The first system starts at measure 1 and ends at measure 5. The second system starts at measure 6 and ends at measure 10. The third system starts at measure 11 and ends at measure 15. The lyrics are: "be-te ka-te-pe ta ta-tam ta-tam ta-tam ta be go-büm go-be go-büm go-be ge-de-be". The music features a 4/4 time signature and a tempo of Allegro. Dynamics range from *pp* to *mf*. There are several triplet markings and a section marked [C].

**System 1 (Measures 1-5):**

- Soprano:** *pp* be-te ka-te-pe ta ta-tam ta-tam ta-tam ta be go-büm go-be go-büm go-be ge-de-be
- Alto:** [S] ta-tam ta-tam ta-tam ta be go-büm go-be go-büm go-be ge-de-be
- Tenor:** *p* Ta-tam ta-tam ta-tam ta be go-büm go-be go-büm go-be ge-de-be
- Bass:** *pp* go-büm go-be go-büm go-be ge-de-be

**System 2 (Measures 6-10):**

- Soprano:** [C] *p* be-te ka-te-pe ta ta-tam ta-tam ta-tam ta be go-büm go-be go-büm go-be ge-de-be
- Alto:** [C] *pp* li-ti pi-ti-pi ti li-ti pi-ti-pi ti pa-ta-pam pa-ta-pam
- Tenor:** [C] *pp* go-büm go-be go-büm go-be go-büm go-be go-büm go-be ge-de-be
- Bass:** *pp* be-te ka-te-pe ta ta-tam ta-tam ta-tam ta be go-büm go-be go-büm go-be ge-de-be

**System 3 (Measures 11-15):**

- Soprano:** *p* tam li-ti pi-ti-pi ti *mf* pa-ta qua-to-pa-to-pe ta pa-ta pa-ta pa-ta
- Alto:** *p* qua-to-pa-to-pe ta pa-ta pa-ta pa-ta pa-ta pa-ta pa-ta pa-ta
- Tenor:** *pp* go-to be-go-to be-go-to be-go-to bo-go-to bo-go-to be-go-to be-go-to
- Bass:** [C] *p* qua-to po-to-pe ta go-to be-go-to be-go-to be-go-to

14

*(p)* *mf*

Soprano  
qua-to pù-to-pe ta

Alto  
ta pa-ta pa-ta

Tenor  
bo-go-to bo-go-to bo

Bass

*f* *p*

gi-ta pe-to-gù ù-gi-ta ta-gi-ta ta-gi-ta

*f*

gi-ta pe-to-gù ù

*f* [S]

gi-ta pe-to-gù ù ta te ti ta te ti ta

*p*

qua-to pù-to-pe ta

*p senza cresc.*

gi-ta pe-to-gù ù

*p poco*

gi-ta pe-to-gù ù

18

[S]

Soprano  
ta-gi-ta ta-gi-ta ta-gi-ta ta-gi-ta

Alto  
rù-tù pe — rù-tù pù-tù-tù

Tenor  
ta rù-tù pe — rù-tù pù-tù-tù

Bass

*f* *ff*

ta-re-di-bùm ta-re-di-bùm ta-re-di

*ff* *ff*

ta-re-di-bùm ta-re-di-bùm ta-re-di

*f* [S]

tà-tà pà-tà-tà pà-tà-tà

[C]

ta-re-di-bùm ta-re-di-bùm ta-re-di

21

Soprano  
 ta - ta pa-ta-ta pa-ta-ta pa-ta-ta pa  
 [C] [S] *f* büm rü - tü pe rü-tü pü-tü-tü [C] *mf* ta-re-di büm ta-re-di büm ta-re-di büm ta-re-di büm  
 [C] *f* büm rü - tü pe rü-tü pü-tü-tü [C] *mf* ta-re-di büm ta-re-di büm ta-re-di büm ta-re-di büm  
 [C] *f* büm rü - tü pe rü-tü pü-tü-tü [C] *mf* ta-re-di büm ta-re-di büm ta-re-di büm ta-re-di büm

Alto  
 rü-tü pü-tü-tü  
 tüm

Tenor  
 tüm

Bass  
 pä  
 büm

24

Soprano  
 pa-ta-ta pa-ta-ta pa-ta-ta pa-ta-ta pa  
 [S] *p* pa-ta-ta pa-ta-ta pa-ta-ta pa-ta-ta pa  
 [S] *p* tu-bum tu-bum tu-bum tu-bum tu-bum tu-bum  
 [S] *p* tu-bum tu-bum tu-bum tu-bum tu-bum tu-bum

Alto  
 tu-bum  
 tu-bum

Tenor  
 tu-bum  
 tu-bum

Bass  
 büm  
 tu-bum



27

[C] *p* ta - pi - ta pe - ta - pi - ta pa - ta - pi - ta pe - ta - pi - ta  
 ta - pi - ta pe - ta - pi - ta pa - ta - pi - ta pe - ta - pi - ta  
 ten ten ten ten ten ten ten ten ten ten ten ten  
 [C] *p* ta - pi - ta pe - ta - pi - ta pa - ta - pi - ta pe - ta - pi - ta  
 ten ten ten ten ten ten ten ten ten ten ten ten  
 [C] bum  
 [C] *p* ten ten ten ten ten ten ten ten ten ten ten ten

30

[S] pi pu - to - pe ta - pi - te - po tu  
 ten ten ten ten ten ten ten ten ten ten ten ten  
 [S] ta - pi - ta pe - ta - pi - ta pa - ta - pi - ta pe - ta - pi - ta  
 ten ten ten ten ten ten ten ten ten ten ten ten  
 [S] pu - to - pe ta - pi - te - po

32

[C] *pp* tu ko - pe - te pa - te - ki - te po  
 [S] ( ) pu - to - pe ta - pi - te - po tu  
 [C] *pp* klan plan  
 [C] *pp* klan plan  
 [C] *pp* ko - pe - te pa - te - ki - te po  
 [C] *pp* klan plan  
 [C] *pp* ko - pe - te pa - te - ki - te po klan plan

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 *˙*; 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, *tü-ri-ti-ri* and *ü-o-ü* should be pronounced with the *u* sound in the word *foot*; and the last syllable of *ka-ra-ba-wäp* 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.

