Avaz

for ensemble
(2017)

Engin Dağlık

-Full Score-

Instrumentation

Alto Flute/Piccolo*

Clarinet in Bb/Bass Clarinet

Percussion

(marimba (E2-C7), vibraphone, crotales** (1 octave C6-C7), 2 toms, 2 bongos, bass drum, 2 sizzle cymbals, china cymbal, one empty music stand)

Piano

Violin

Viola

Violoncello

Duration

ca. 9’ 30”

-Score in C-

Avaz is written for Hezarfen Ensemble to be performed in Bilkent Composition Academy, 2017

*Piccolo sounds one octave higher than written.

**Crotales sounds two octave higher than written.

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Performance Notes

General Remarks

: quartertone microtones.

: roughly 30 cent higher/lower. (difference between 7th partial and equal temperament)

: trills and tremolos should be played as fast and dense as possible.

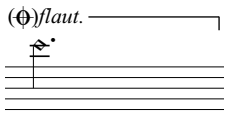
: arrows indicate gradual change from one playing technique to another.

: upper / lower mordent.

"*mp*" : dynamics in quotation marks indicate the intensity or natural resulting dynamics of the action.

Strings

ST : sul tasto.
MST : molto sul tasto.
SP : sul ponticello.
MSP : molto sul ponticello.
N : normal playing position.
flaut. : reduced bow pressure and rapid bow movement.



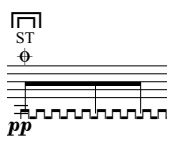
: for this mode of flautando playing, it may be necessary to damp the string behind the touched finger with an additional finger in order to avoid possible natural harmonics. the result should be veiled, airy sound. it should not be a fully resonant sound.

: circular bow movement.

: ricochet.

: damp the strings.

: vertical bow movement; should always be played with little pressure. the first one with arrow indicates single movement from one position to another. the second one with tremolo mark indicates rapid movements between positions, like a brushing motion.

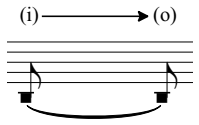


: clicking sound; while damping the string, you should bow very slowly under very high pressure. the result should be successive, separate clicking sounds.

: bow pressure. the pitch should be always definite.

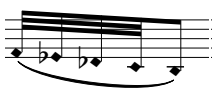
: strong crescendo, cut off the finger suddenly at the end, lifting the bow at the same time. (like a tongue ram on flute)

Flute



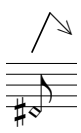
: air sound, inside the flute. (i) and (o) determines the range of air noise by changing the oral cavity.

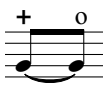
: tongue ram. diamond shaped note indicates the fingered pitch. triangle note-head indicates the sounding pitch.


: airy sound. (half air-half tone)

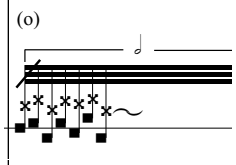
: air sound changes. tone, half air-half tone, air; respectively.

: tongue pizzicato.


: jet whistle.



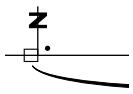
: alternative fingering (+), ordinary fingering (o)



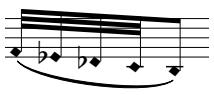
: playing air sound inside the flute with fast, random, audible key clicks (as fast as possible)

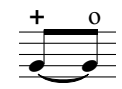
(o)(i) : rapid changes in oral cavity as fast as possible.

Clarinet

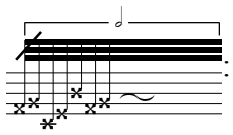
- Clarinet player should have one chopstick and one empty music stand in order to play (scratching) the edge of the stand with chopstick. 

split tone : move the lower jaw towards the base of the reed in order to add partials (the contour is shown graphically) upon fundamental to create harsh sounding multiphonic.

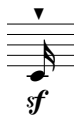

: airy sound. (half air-half tone)



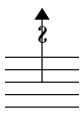
: alternative fingering (+), ordinary fingering (o)


: fast, random, audible key clicks (as fast as possible)

: growling.

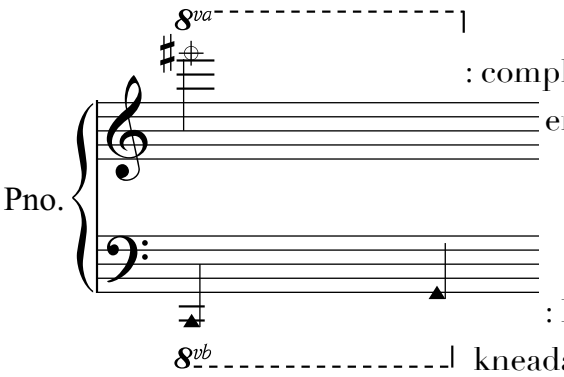


: slap tongue.


: teeth on reed. the aim is to produce very high, unstable, shrilling sound.

Piano

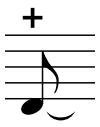
Piano Preperation:



: completely block the string with kneadable eraser. (woodblock sound)

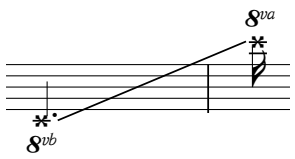
: Prepare these two strings with kneadable eraser or patafix (tac) on the node so that 7th partial sounds clearly (-31 cent). It may help to weigh the eraser down with a small piece of metal.

- Piano player should have two chopsticks and one plectrum for this piece.



: muted tone. the muting should be at the very end of the string, as close as possible to the bridge.

: pizzicato (w/nail or finger tip).



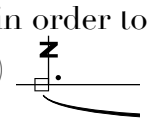
: guiro effect. rub the white keys with the butt of chopstick between the notes (roughly) given within the written rhythm. resulting sound will be a rattling noise. the dynamics of this technique result naturally from the speed of the motion

: rub the corresponding string with plectrum very slowly. the result should be successive, separate rattling noise.

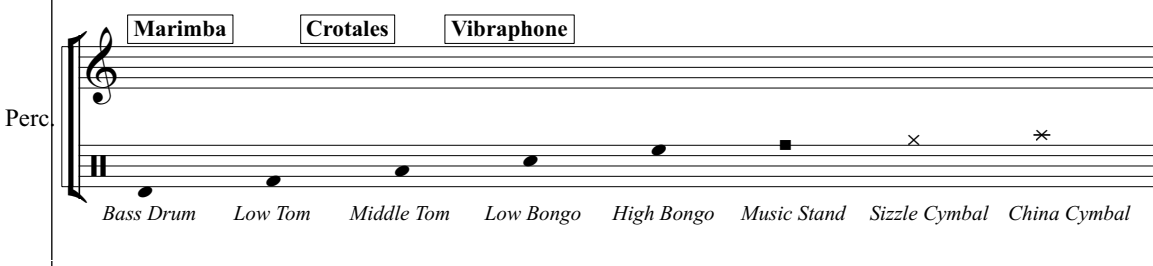
Percussion

Setup:

- Marimba (E2-C7)
- Vibraphone
- Crotales (1 octave C6-C7)
- 2 Bongos
- 2 Toms
- Bass drum
- Sizzle cymbal
- China cymbal
- One empty music stand (in order to play (scratching) the edge of the stand with chopstick.)



- two chopsticks, two-tone marimba mallets, two bows.



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Avaz

Engin Dağlık

♪ =136

Alto Flute

Bass Clarinet in B♭

Percussion

Piano

Violin

Viola

Violoncello

⑥

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

(i) → (o)

Crotales

Marimba

(muted)

Sost. Ped.

MST → SP

col legno

ST

N

crini

vib.
pizz.

non vib.
(secco)

arco

pizz.

III
IV

A

⑨

overblow
(harmonic sweep)

(w/voice)
growling

split tone

slow vib.

non vib.

cluster w/palm

on the string w/plectrum
(very slow, rattling sound)

open gradually

flaut.

(circular bow)

ord.

ST → MSP

N → MSP

13

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

17

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

B

♩ = ♪ =102

22

A. Fl.

B. Cl.

Perc.

Pno.

w/finger tip

w/finger tips on the string

cluster w/palm

gradually

Vln.

Vla.

Vc.

flaut.

split tone

(clicking sound)

very slow bowing

non cresc.

C

Tempo Primo

♪. = ♪ =136

28

col legno

crini

1/2 col legno

(vertical bow)

34

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

D

39

Crotales

Marimba

44

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

smorz.

E

50

jet whistle

Crotales

Ped.

F

57

A. Fl.

B. Cl.

Marimba

Perc.

Pno.

Vln.

Vla.

Vc.

62

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

67

A. Fl.

B. Cl.

Crotales

Marimba

Crotales

Marimba

Perc.

Pno.

(Ped.)

Vln.

Vla.

Vc.

73

A. Fl.

B. Cl.

Perc.

Pno.

(Ped.)

Vln.

Vla.

Vc.

77

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

Crotales

(Ped.)

Ped.

gradually

N

flaut.

ST

SP

MST

MSP

G

♩=60

81

air sound (inside the flute)
w/random key clicks a.f.a.p.

random key clicks
a.f.a.p.

Music Stand

scratch the edge
w/chopstick
a.f.a.p

butt

tip

shaft

Marimba

w/wood of mallet
on the rim

"dynamics result naturally
from the speed of the motion"

c.l.batt.

86

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

92

98

A. Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

105

A. Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

111

smorz.

fast vib.

A. Fl.

pp mp pp pp

Cl.

bisbig

mp pp

Perc.

w/arco (fastest vib.) slowest vib.

tip butt tip shaft tip

ppp f

Ped.

mp pp

Pno.

8va 8vb

w/finger tip

(Sost. Ped.)

SP ST SP ST SP ST SP ST SP

Vln.

mp pp mp pp mp pp mp pp mp

Vla.

SP MST

"p"

c.l.batt.

p

Vc.

mp "mp" p

I

117

non vib.

fast vib.

A. Fl.

mp pp mf

Cl.

bisbig

smorz.

mf pp pp mp

(slowest vib.)

w/arco

ppp f

Perc.

tip butt tip shaft tip

mf pp

Pno.

mf mp pp

echo

(Sost. Ped.)

MSP

Vln.

pp mf mf pp mp pp

III SP ST SP

MST

Vla.

mf mf pp mp

III pizz. III arco

SP N flaut. ST

MST

molto vib. pizz.

SP c.l.batt. MST

(flaut.

IV crini

Vc.

mf p ppp p

123

A. Fl.

non vib.

mp pp

bisbig

mp

(o) (i)

mp

Cl.

pp

G♯

pp

fast vib. non vib. fast vib.

mp pp

Perc.

fastest vib.

w/arco

ppp f

(fastest vib.)

ppp f

Ped.

p

Pno.

8va 8vb

8va 8vb

(Sost. Ped.)

Vln.

SP MST

c.l.batt.

p

N

IV

crini

pp

tr

SP N

w/mute

mp

Vla.

pp

SP ST SP ST SP ST SP

mp pp

Vc.

(Θ)flaut.

IV

p

J

130

A. Fl.

(o) (i)

pp

bisbig

pp mp pp

Cl.

non vib.

mp pp

bisbig

mp

mp pp

Perc.

slowest vib.

motor off

w/soft mallets

p sempre

(Ped.)

mf

Pno.

8va 8vb

(Sost. Ped.)

III

SP ST SP ST

ST IV

pp mp pp mp

flaut. sempre

(ST) SP ST SP

ppp non cresc.

Vla.

ST III

tr

SP ST SP

pp mp pp mp

N

p

ST flaut.

mp

Vc.

SP MST

"mp"

SP

mp

137

A. Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

bisbig

smorz.

bisbig

shaft → tip

(Sost. Ped.)

ST SP MST

N vib. non vib.

c.l.batt

flaut. crini

non vib. flaut.

143

A. Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

bisbig

smorz.

shaft → tip

(Sost. Ped.)

ST SP MST

N vib. non vib.

c.l.batt

flaut. crini

non vib. flaut.

K

150

A. Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

tu ku . . .

vib.

non vib.

sempre l.v.

bounce

flaut.

c.l.batt.

crini

155

To Bass Clarinet

Bass Clarinet

motor on slowest vib.

L

159

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

smorz.

w/arco

(slowest vib.)

fastest vib.

slowest vib.

echo

echo

without mute

molto vib.

non vib.

flaut.

flaut.

poco SP

trill w/quarter tone higher

simile

quarter tone

M

165

Crotales w/arco

Marimba w/mallets

Crotales w/arco

sempre l.v.

vibrato ad libitum till the end

non vib.

(ST)

MSP

quarter tone

170

A. Fl.

B. Cl.

Marimba

Crotales

Marimba

Crotales

Perc.

w/mallet

w/arco

w/mallet

w/arco

Pno.

(Ped.)

SP

N

poco SP

SP

Vln.

Vla.

vibrato ad libitum
till the end

SP

N

Vc.

174

A. Fl.

B. Cl.

Marimba

Crotales

Marimba

w/mallets

w/arco

w/mallets

Perc.

Pno.

(Ped.)

(SP) N

SP

Vln.

Vla.

Vc.

178

A. Fl.

B. Cl.

Crotales

Marimba

Crotales

Marimba

Perc.

Pno.

(Ped.)

vibrato ad libitum
till the end

(SP) → N

Vln.

Vla.

Vc.

182

A. Fl.

B. Cl.

Crotales

Marimba

w/arco

w/mallets

Perc.

Pno.

(Ped.)

Vln.

Vla.

Vc.

186

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

teeth on reed

Crotales

w/arco

(Ped.)

N ♩=68

190

To Piccolo

Piccolo

Crotales

w/mallets
sempre l.v.

sempre l.v.

(Ped.)

Ped.

194

Picc.

B. Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

199

O

split tone

flaut.

non cresc.

203 **To Alto Flute**

Alto Flute

Picc.

B. Cl.

Perc.

Pno.

4th partial

Vln.

ST → SP

Vla.

ST → SP

Vc.