

O sendin

for flute, clarinet, violin and speakers

Hakki Cengiz Eren

2019

Program Notes

O sendin was completed in the summer of 2019 and the premiere was given by the Ensemble Modern at the Ticino Academy for Composers the same year. This work comes to life as two sonically-unrelated entities attempt to coexist in the same space: the sound world conjured by the players and the electronics component. The heavily distorted, fragmented speech that comes out of the speakers sonically contradicts, the sonorous, continuous sound-world created by the instrumentalists. In a sense the formal organization is fleshed out by a relative relatedness; initially the two worlds have little in common, an approach perhaps reminiscent of film music, where the 'actual' music 'enhances' the drama within the story, without having much to do with sonic units of the picture itself. Later on however, the two worlds begin to resemble one another sonically, forming one entity. The screwdriver comes in place as a banal object replacing the profound story told by the voice.

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Instrumentation

Flute in C

Clarinet in B flat/Bass Clarinet in Bb (Boehm system)

Violin (also operates the screwdriver)

Speakers

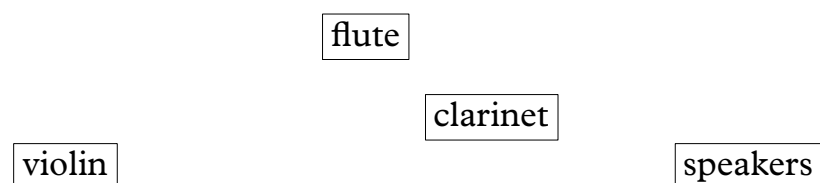
Laptop with Max (at least 6.1)

Electronics

The electronics portion comprise the speech of a man generated through the speakers. The original speech is divided into unordered, distorted fragments, throughout the work, these fragments are initiated as cues through a max/MSP patch. It is of importance that the electronics operator follows the players and not the other way around. So the synchronization of the two is not too exact.

Stage Layout

The instruments can be arranged as shown below, flute and clarinet forming a group, the violin somewhat displaced. The speakers, even though stereo, should not be treated as an ambient, all-present sound generator but as an instrument occupying a single space, just like the others.



Notations and Techniques

↑ by itself raises the tone ever so slightly, attached to any accidental, raises the tone by 1/6. ↓ by itself lowers the tone ever so slightly, attached to any accidental, lowers the tone by 1/6. † raises the tone by 1/4. ‡ Lowers the tone by 1/4.

Violin

ext. s.p. extreme sul ponticello

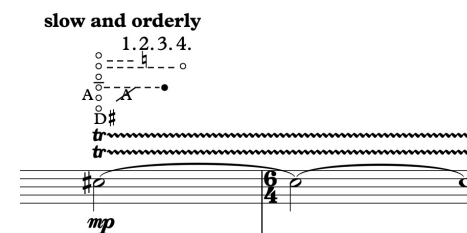
m.s.p. medium sul ponticello

All harmonics are notated with respect to the fingering and not the resultant pitch.

Flute



In such passages, once the voice arrives at the desired tone, the player should sustain the two pitches and not let go too early so that the resultant vibrations are audible,



The fingerings given for microtonal trills are only there to give some options to the player, indicated groupings maybe changed or played more intermittently especially when they become faster.

Clarinet

All multiphonics are for a French system clarinet. If a German system clarinet cannot be avoided, then the pitches must be appropriately approximated.

O sendin

♩ = 60, **Tranquil**

fragile

slow oscillations

Flute

Clarinet in B♭

Violin

Tape

IV = G♯
unsynchronized bowing
IV [4.]

III
m.s.p.
unsynchronized bowing

m.s.p.
unsynchronized bowing

115.

pp

pp

mf

pp

p

non vibr.

mp

p

10"

fragile

slow oscillations

Fl.

Cl.

Vln.

Tape

III [5.]

III
m.s.p.
unsynchronized bowing

II [7.]
m.s.p.
unsynchronized bowing

6

121.

pp

p

mf

pp

pp

non vibr.

mp

p

mp

p

fragile

pp

CUE 2

12 slow oscillations

Fl. *pp* fragile

voice *mp*

Cl. medium oscillations *pp*

Vln. III [5.] occasional instability is welcome, the emphasis on either of the notes should change in time *p* *mf* *p* *mf* *p* *mf* *p* unsynchronized bowing III *p*

Tape CUE 3

18

bisbig. slow → faster → slow

Fl. *pp* fragile

voice *mp*

Cl. *mp* medium oscillations *pp*

Vln. II [7.] m.s.p. unsynchronized bowing *p* III [3.] occasional instability is welcome, the emphasis on either of the notes should change in time *p* *mf* III unsynchronized bowing *p* *mf*

Tape CUE 4

25

Fl. whistle tones

Cl. 111.

Vln. *p* *mp* *pp* *mf* *pp*

Tape

30

Fl. fragile

Cl. fragile

Voice

Vln. II [7.] m.s.p. I [4.] occasional instability is welcome, the emphasis on either of the notes should change in time

Tape CUE 5

52

Fl. *ff*

B. Cl. *ff*

Vln. *ppp* *fff* *ppp* *fff* *ppp*

Tape CUE 11 CUE 12 CUE 13 CUE 14

clarinet in B \flat

screwdriver switch1/power1

slow down at each turn

58

Fl. *mp*

Cl. *pp* *mf* *pp* *f*

Vln. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

1. 2. 3. 4.

A \circ \circ \circ \circ

D# \circ \circ \circ \circ

slow and orderly

fast oscillations

sing a pitch to obtain slow beatings

sim. *mp*

faster and less orderly

fast oscillations

sing a pitch to obtain slow beatings

pp *mf* *pp* *f*

63

Fl. *mp*

Cl. *pp* *f*

Vln. **power2** **power3**

Tape CUE 15 CUE 16

1. 2. 3.

\circ \circ \circ

\circ \circ \circ

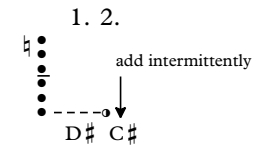
D# \circ \circ \circ

faster and less orderly

medium oscillations

79.

faster and less orderly



69

Fl. *mp* *sim.* *tr* *tr*

Cl. 75. *f* *pp* *mf* *mf*

Vln. **switch2/power3** **power2**

Tape **CUE 17** **CUE 18**

sing a pitch to obtain fast beatings

73

Fl. *(tr)* *(tr)* *pp* *sim.* *tr* *tr*

Cl. 46. *p*

Vln. **power1**

Tape **CUE 19** **CUE 20**