

# O YER

*for clarinet/bass clarinet in Bb, electric guitar, violin and cello*

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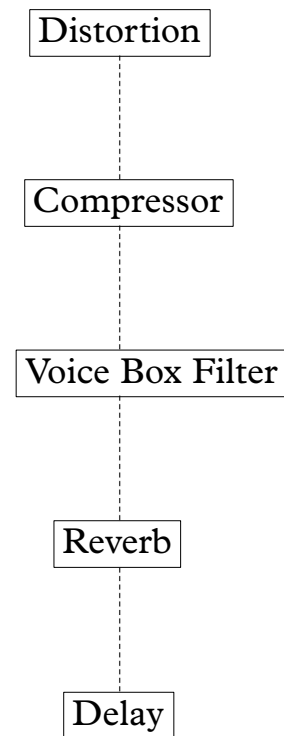
# Instructions

This work features two contrasting soundscapes interacting with one another in a ritualistic manner. They are linked by a central idea, vibrations that emerge out of close frequencies. One is born out of string glissandi and the other out of acoustical interactions between clarinet multiphonics and guitar harmonic resonances.

- ♭ Quarter tone flat
- ♯ Quarter tone sharp

There are three clarinet multiphonics, taken from Gerhard Krassnitzer's book, *Multiphonics für Klarinette mit Deuschem System*, the fingerings indicated are in accordance with the German system

An electric guitar with a **tremolo arm bar**, an **e-bow**, a **bottleneck slide** and an **effects processor unit** are required. The instrument is tuned as indicated in the diagram below. The ideal effects processing order is shown on the right. **The pickup selector is aligned with the humbucker closest to the bridge at all times.**



The passage shown below is achieved by plucking all of the notes as quickly as possible with the volume pedal down and then slowly turning the volume up.

# O YER

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♩ = 56, slowly, struggling, yet not dragging

Cl. *pp mp p pp mp pp pp mp pp*

E. Gtr. *p*

e-bow/bottleneck

slight oscillations

very slight bottleneck vibr.

♩ = 56, slowly, struggling, yet not dragging

Vln. *p pp mf pp*

Vc. *p p pp p*

IV non-vibr.

III

non-vibr.

Cl. *pp pp mp pp pp*

E. Gtr.

Vln. *p f p p mf*

Vc. *p f p p mf*

(timbral) tr

(timbral) tr

slight oscillations

very slight bottleneck vibr.

non-vibr.

14

Cl. *pp* (timbral) *pp* (timbral)

E. Gtr. very slight bottleneck vibr.

Vln. *p* *mf* *pp* III IV *p* *mf* *pp*

Vc. *p* *mf* *pp* non-vibr. *p* *mp* *p* *mp* *p*

20

Cl. *pp* *mp* *pp* slight oscillations *pp* slight oscillations

E. Gtr. very slight bottleneck vibr.

Vln. *pp* II III *pp* *pp* *pp* *pp*

Vc. IV (13.) *pp* I II *pp* IV (13.) *pp* *pp*

14"

26

Cl. *pp - p*

E. Gtr. *mf* [vol. ped.] *pp* [vol. ped.]

Perc. tremolo bar [up max.] [down max.]

Vln. *mf* *pp* III *pp*

Vc. *mf* *pp* III *pp*

3" 2" 4"

13"

27

Cl. *pp - p*

E. Gtr. *mf* *mf* *mp* [vol. ped.] [vol. ped.]

Perc. [up max.] [down max.]

Vln. *pp* *ppp* III s.p. *pp*

Vc. *pp* s.p. *pp*

2" 3" 3" 2"

Cl. 28 *pp - p* [98.]

E. Gtr. 8 *mf* *mf* *f* [vol. ped.]

Perc. [up max.] [down max.]

Vln. *pp* *ppp* ord.

Vc. *pp* *ppp* ord.

⑥ V VII ③ art. harm. ② l.r.

Cl. 29 *p - mf* [98.]

E. Gtr. 8 *mf* *mf* *f* *p* [vol. ped.]

Perc. [up max.] [down max.]

Vln. *pp* *ppp* III 3" III

Vc. *pp* III 4" *ppp*

⑤ VII VII ③ XII ① ② l.r.

♩ = 52, slowly, more to the fore

Cl. *30* *p* *mf* *p* *p* *mp* *p* *p* (timbral) *tr* (timbral) *tr* (timbral) *tr*

E. Gtr. *p* e-bow/bottleneck very slight bottleneck vibr.

♩ = 52, slowly, more to the fore

Vln. *pp* *f* III

Vc. *pp* *f* non-vibr. III IV

Cl. *37* *tr* *5* *mp* *6* *p* *mp* *5* *p* *3* *p*

E. Gtr. very slight bottleneck vibr. very slight bottleneck vibr.

Vln. *p* *pp* *f* *p*

Vc. *p* *p* non-vibr. *3* *3*



43

Cl. *mp* *p* *p* *mp* *p* *pp*

(timbral)

very slight bottleneck vibr.

very slight bottleneck vibr.

E. Gtr.

Vln. *pp* *f* *pp* *ff* *pp* *pp* *p* *mf*

III (11.)

Vc. *pp* *f* *pp* *ff* *pp* *pp* *p* *mf*

II III III s.p.

15"

52

Cl. *pp* - *p*

12 [58.]

E. Gtr. 3" ⑥ IV ④ IV l.r. *mf* *f* [vol. ped.] [vol. ped.]

Perc. [up max.] [down max.]

Vln. 2" ord. II *ppp* 3" II

Vc. very slowly alternating ord. II *ppp*

14"

53

Cl. *pp - p*

E. Gtr. *f* *pp* [vol. ped.]

Perc. [up max.] [down max.]

Vln. *mp* *ppp*

Vc. *mp* *ppp*

12 [58.]

2" 4" 3" 1" 2"

III IV art. harm. III l.r.

13"

54

Cl. *pp - p*

E. Gtr. *f* *f* *mf* [vol. ped.]

Perc. [up max.] [down max.]

Vln. *ppp*

Vc. *ppp*

12 [58.]

1" 3" 3" 1" 2"

IV V art. harm. II l.r.

55

Cl. *pp - p*

E. Gtr. *mf* *f* *mf* [vol. ped.]

Perc. [up max.] [down max.]

Vln. *ppp* s.p. ord. 2"

Vc. *ppp* II very slowly alternating s.p. ord.

♩ = 52, slowly and mysteriously

56

Cl. *pp*

E. Gtr. *pp* e-bow/bottleneck

Vln. *pp*

Vc. *pp*

13"

63

Cl. *p - mf*

E. Gtr. 2" ⑥ VI ⑤ IV l.r. *mp* *mf* [vol. ped.] [up max.]

Perc. [down max.] 5"

Vln. *pp* gradually slow down

Vc. *pp* gradually slow down

15"

64

Cl. *p - mf*

E. Gtr. 4" ⑥ VI ④ VI ① l.r. *mp* *mf* *p* [vol. ped.] [up max.]

Perc. [down max.]

Vln. *pp* 2" gradually slow down

Vc. *pp* very slowly alternating

14"

65

Cl. *p - mf*

E. Gtr. *mf* *mf* [vol. ped.]

Perc. [up max.] [down max.] wobble

Vln. *mp* *ppp*

Vc. *mp* *ppp*

⑤ ④ art. harm. ① l.r.  
IV VI ↕

1" 3" 2"

17"

66

Cl. *p - mf* change to Bass cl. in Bb

E. Gtr. *mp* *mf* *mf* [vol. ped.] high distortion (overdrive)

Perc. [up max.] [down max.] wobble

Vln. *ppp*

Vc. *ppp*

⑥ ⑤ ④ ① art. harm. l.r.  
VI IV VI ↕ VIII

2" 3" 6"

68

B. Cl. *pp - mf*

E. Gtr. *3"* **M** l.r. *13"* **M** l.r. *8* *f* [vol. ped.] *f* [vol. ped.]

Perc. [up max.] [down max.] wobble

Vln. *6"* *7"* *pp*

Vc. *pp*

69

B. Cl. *pp - p*

E. Gtr. *4"* **M** l.r. *15"* **M** l.r. *8* *f* [vol. ped.] *f* [vol. ped.]

Perc. [up max.] [down max.] wobble

Vln. *4"* *6"* *pp* *gliss.*

Vc. *pp*

70

B. Cl. *pp - mf* 17"

E. Gtr. 4" M l.r. 14" M l.r. *f* [vol. ped.] *f* [vol. ped.]

Perc. [up max.] [down max.]

Vln. 3" *pp* 5" 8" gliss. 2" *pp*

Vc. 18"

71

B. Cl. 2" *pp - mf*

E. Gtr. 6" M 18" *f* [vol. ped.]

Perc. [up max.] [down max.]

Vln.

Vc.