

Revival

for eight players

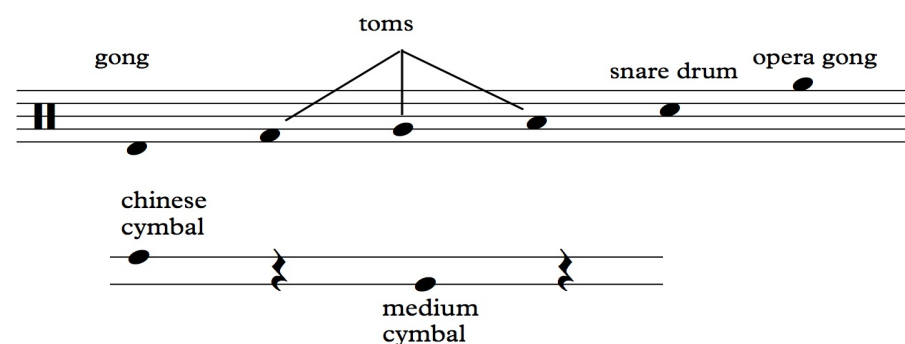
Hakki Cengiz Eren
(1984)

Instrumentation

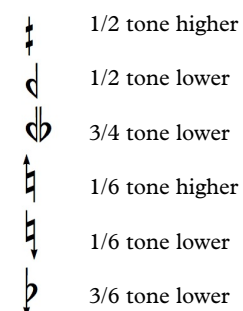
Flute in C
 Clarinet in B flat/Bass clarinet in B flat
 Alto Saxophone in E flat
 Piano
 Percussion (one player)
 Violin
 Cello
 Double Bass (5 string)

Percussion

Chinese cymbal
 Medium cymbal
 Gong
 Opera gong
 Toms
 Snare drum
 Vibraphone
 Flexatone



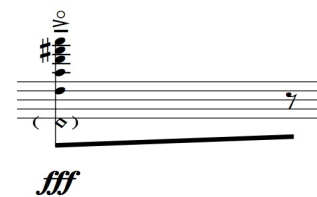
Notations



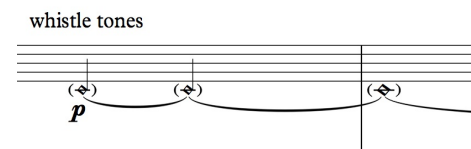
Score is in C

Double bass sounds an octave lower than written

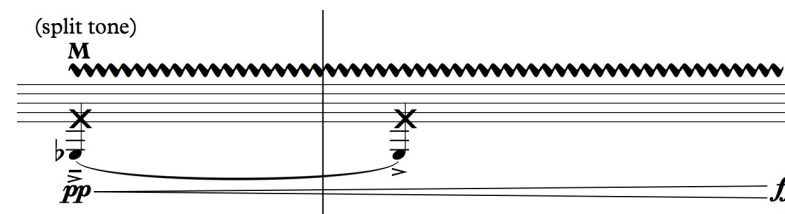
Woodwinds



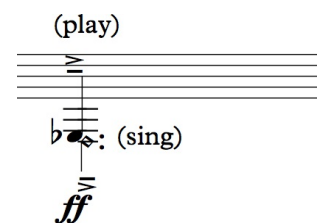
(Flute) Overblow partials with respect to the fundamental note in parenthesis. These partials do not have to be exact like in the notation, however the higher the highest partial, the more violent and resonant the sound is



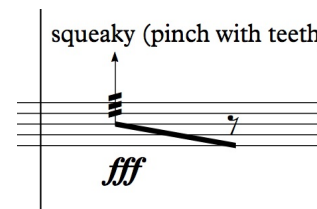
(Flute) Wandering high harmonics, irregular rhythm, breathe when necessary



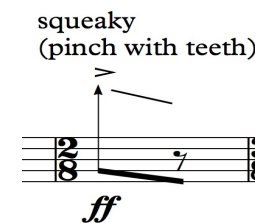
(Clarinet) Split tone multiphonic, activate distorted partials through embouchure with respect to the indicated fundamental, harsh sounding



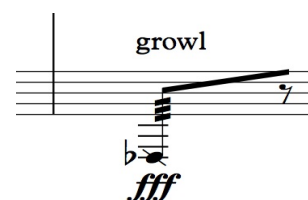
(Saxophone) Sing/play multiphonic, the player sings a note close in register to the one he/she plays, harsh sounding, feel free to start singing slightly after playing the pitch in order to make time to hear the played pitch accurately enough



Pinch reed with teeth while playing a note as high as possible

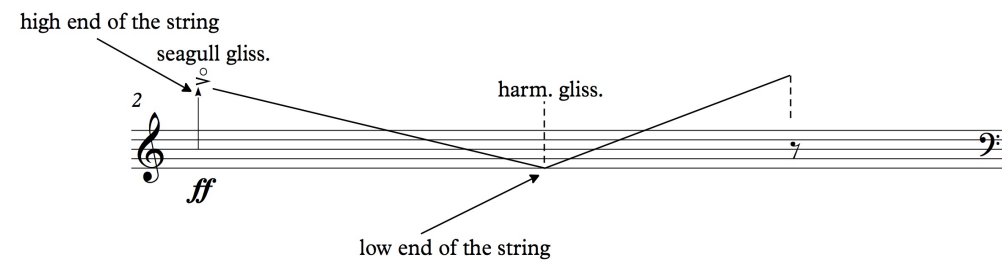


Do all of the above and in addition bend note as much as possible in the given amount of time (never exceeding it)



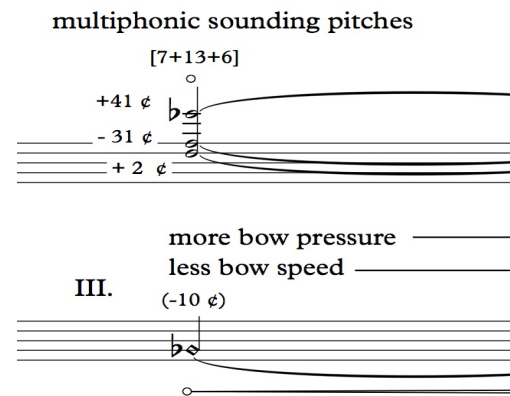
Shout into the instrument while playing the indicated note

Strings

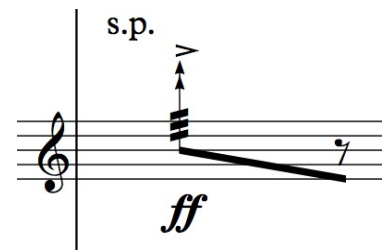


In any glissando situation, refer to the staff for the range of the glissando: the arrowed note is the high end of the string, the lowest line where staff ends is the low end of the string

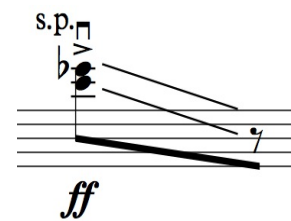
In the case above, there is a switch from a seagull glissando to a regular harmonic (natural) glissando halfway through



(Cello) A string multiphonic, the lower staff shows the exact left hand finger location, as a result all the notes indicated in the higher staff should be heard as distinctively as possible. More bow pressure/less bow speed results in a less clear sound, whereas less bow pressure/more bow speed will enhance the sound with more clarity. Please consult cello map videos online.



A double stop that is played as high as possible



Glissando downwards as much as possible in the given amount of time (never exceeding it)

SCORE IN C

For Ensemble Schallfeld
Revival

Hakki Cengiz Eren

Flute $\text{♩} = 56, \text{slow and ritualistic}$
 4/4 3/4 4/4 6/4
 whistle tones
 3
 pp mp

Clarinet in Bb
 3
 pp mp

Alto Saxophone

Percussion
 gong
 superball mallet
 circular motion at the outer section
 l.v.
 vibraphone
 no motor
 arco
 pp Led.

Violin I $\text{♩} = 56, \text{slow and ritualistic}$
 4/4 3/4 4/4 non. vibr. 6/4
 p f p

Violoncello
 multiphonic sounding pitches
 [7+13+6]
 +41 e
 -31 e
 +2 e
 III.
 (-10 e)
 more bow pressure
 less bow speed
 less bow pressure
 more bow speed
 f p

Contrabass
 II
 (5th partial harm.)
 3
 p f p

5

Fl.

Cl.

Alto Sax.

Perc.

Vln. I

Vc.

Cb.

2/4 **3/4** **4/4** **A**

pp *mf* *pp* *pp* *mf* *pp*

whistle tones

arco

pp *mf* *pp*

pp *mf* *pp*

non. vibr.

pp *f* *p* *f* *p*

[7+13+6]

+41 ϵ -31 ϵ +2 ϵ

less bow pressure more bow speed (-10 ϵ)

III., nat. harm. gliss. approximate contour

II., nat. harm. gliss. approximate contour

more bow pressure less bow speed

f *p* *mf* *pp* *f* *p*

pp

B

Fl. ¹¹ whistle tones *p*

Cl.

Alto Sax.

Perc. *pp*
gong
superball mallet
circular motion at the outer section

vibraphone arco *pp*
sed.

B

Vln. I *p* *f* *p*

Vc. *f* *p*

Cb. I. (7th partial harm.) *p* *f* *p*

[7+10+3]
-14 ϵ
-31 ϵ
+2 ϵ

II. (+37 ϵ)

less bow speed —————> less bow pressure
more bow pressure —————> more bow speed

16 **3/4** whistle tones **4/4** **5/4** **4/4** whistle tones

Fl. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *p*

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

Alto Sax.

Perc. arco *pp* *Red.*

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

Vc. *f* *pp* *mf* *f*

Cb. *pp*

more bow pressure
less bow speed

ord.
less bow pressure
more bow speed
(+37 c)

s.p.

[7+10+3]
-14 c
-31 c
+2 c

C

22

whistle tones

3/4

Fl.

Cl.

Alto Sax.

gong
superball mallet
circular motion at the outer section

1.v.

Perc.

II., nat. harm. gliss.
approximate contour

C

3/4

Vln. I

Vc.

Cb.

ord.
III., nat. harm. gliss.
approximate contour

pp

E ♩ = 72, considerably faster

(partial overblow)

4/4 whistle tones

31 **3/4**

Fl. *p* *fff*

Cl. *pp* *mp* *pp* *mp* *pp* *fff*

Alto Sax. *pp* *mp* *pp* *mp* *pp* *fff*

Perc. snare drum *fff*

Pno. *fff*

3/4 **4/4**

Vln. I *p* *f* *ff*

Vc. *p* *f* *ff*

Cb. *pp* *ff* *p sub.*

more bow pressure
less bow speed

s.p. *ff*

s.p. *ff*

E ♩ = 72, considerably faster

37

Fl.

Cl.

Alto Sax.

Perc.

chinese cymbal

medium cymbal

Vln. I

Vc.

Cb.

p

f

p

f

p

f

snare dr. and toms

soft beaters

l.v.

pp

l.v.

pp

III.

sixth tone up

sixth tone down

II.

p

sixth tone down

sixth tone up

III.

f

f

ff

$\frac{3}{4}$

$\frac{3}{4}$

F (partial overblow)

43 **4/4**

Fl. *fff* *fff* *p* *f* *p*

Cl. squeaky (pinch with teeth) *ff* (split tone) *p* *ff* *p* *f* *p*

Alto Sax. *ff* *ff* *p* *f* *p*

Perc. *ff* *ff* chinese cymbal soft beater *p* l.v.

Pno. *fff* *fff*

Vln. I **F** **4/4** s.p. *ff* III. ord. *pp* *f* *p* *f* *p*

Vc. s.p. *ff* ord. *pp* *f* *p* *f* *p*

Cb. drag thumg violently across strings *ff* *pp sub.*

53 **2/4** **3/4** **2/2** **2/12** **3/4**

Fl. *f* *p* *p* *ff* *fff* *fff*

Cl. *f* *p* *p* *ff* (split tone) *pp* *ff*

Alto Sax. *f* *p* *p* *ff* (play) (sing) *pp* *ff*

Perc. ready mallet flexatone opera gong l.v. rim shot rim shot

Pno. *fff* *fff*

Vln. I *f* *ff* I. seagull gliss. harm. gliss. *ff* s.p. *ff* *ff*

Vc. *f* II. seagull gliss. harm. gliss. *ff* s.p. *ff* *ff*

Cb. V. seagull gliss. harm. gliss. *ff* slap all strings into the fingerboard *ff* *ff*

58 **3/4** **4/4** **2/4**

Fl. *mf* *p* *f* *p* *f* *p*

Cl. *mf* *f* *p*

Alto Sax. *mf* *f* *p*

Perc. *p* *p* *pp* *Ped.*

Vln. I *mf* *f* *p*

Vc. *mf* *f* *p*

Cb. *p* *ff p sub.*

slow oscillations

ord.

chinese cymbal

soft beaters

l.v.

vibraphone motor off

63 **H** $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{2}{12}$ $\frac{2}{8}$ $\frac{2}{12}$ $\frac{4}{4}$

Fl. *pp* *ff* *ff* *fff* *fff* *fff*

Cl. *pp* *ff* *ff* (split tone) M *fff* *fff* *fff*

Alto Sax. *pp* *ff* *ff* 5 (play) (sing) *fff* *fff* *fff*

Perc. opera gong flexatone *f* chinese cymbal yarn mallets medium cymbal *p* *f* *p* *f*

Pno. *ff* *p* *f* *fff* *fff* *fff* clusters

H $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{2}{12}$ $\frac{2}{8}$ $\frac{2}{12}$ $\frac{4}{4}$

Vln. I *ff* I. seagull gliss. harm. gliss. *ff* *ff* *ff* *ff* do not change distance between fingers

Vc. *ff* I. seagull gliss. harm. gliss. *ff* *ff* *ff* *ff* do not change distance between fingers

Cb. *ff* I. seagull gliss. harm. gliss. *ff* *ff* *ff* *ff* drag thumb violently across the strings

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

squeaky (pinch with teeth) growl growl growl

69 **4/4**

Fl. *mf* *f* *p*

Cl. *mf* *f* *p*

Alto Sax. *mf* *f* *p*

Perc. chinese cymbal soft beaters l.v. l.v. yarn mallets
medium cymbal *p* *mp*

4/4

Vln. I *mf* *f* *p*

Vc. *mf* *f* *p*

Cb. *mf* *f*

73

Fl. *ff* *fff* *fff* *fff*

Cl. (split tone) *ff* *ff* *pp* *ff* *ff*

Alto Sax. (play) *ff* (sing) *pp* (sing) *ff* *pp* (sing) *ff*

Perc. opera gong *pp* *ff* l.v. vibraphone *f* gliss. snare drum and toms *ff* *ff*

Pno. *p* *ff* *fff* *fff* *fff*

Vln. I *ff* *ff* *fff* *fff* *fff*

Vc. *ff* *fff* *fff* *fff*

Cb. *ff* *ff* *ff* *ff*

I. seagull gliss. I. seagull gliss. III. seagull gliss. harm. gliss. harm. gliss. harm. gliss. do not change distance between fingers s.p. do not change distance between fingers s.p. do not change distance between fingers s.p. do not change distance between fingers s.p.

(partial overblow)

3/16 2/4 2/12 1/4 2/8 1/8 2/12 4/4

5 6

83 $\frac{4}{4}$ $\frac{2}{4}$ ∞

Fl. *fp*

Cl. *fp*

Alto Sax. $\underbrace{\quad}_3$

Perc. *pp* *pp* *f*

chinese cymbal soft beaters
medium cymbal

opera gong l.v.

Vln. I $\frac{4}{4}$ ord. *fp* $\frac{2}{4}$ ∞

Vc. ord. *fp*

Cb. *mf* *f* *p*

Fl. 86 $\frac{3}{8}$ $\frac{5}{16}$ $\frac{4}{4}$ *ff* 6 *ff* $\frac{3}{8}$ *fff* $\frac{3}{12}$ *fff* $\frac{2}{8}$

Cl. *ff* *ff* (split tone) *M* *ff* growl *ff* *ff*

Alto Sax. *ff* *ff* 5 5 (play) (sing) *ff* *ff*

Perc. vibraphone gliss. *p* *ff* flexatone *f* snare drum ricochet *f* ricochet *f*

Pno. *p* *ff* *fff* *fff*

Vln. I $\frac{3}{8}$ $\frac{5}{16}$ $\frac{4}{4}$ *ff* I. seagull gliss. non harm. gliss. *pp* *s.p.* $\frac{3}{8}$ *fff* *ff* $\frac{3}{12}$ *fff* *ff* $\frac{2}{8}$

Vc. I. seagull gliss. *ff* *pp* *s.p.* *fff* *ff* *fff* *ff*

Cb. III. seagull gliss. *ff* *pp* *s.p.* *ff* *ff* *ff* *ff* drag thumb violently across the strings

92

Fl. *fff* squeaky (pinch with teeth)

Cl. *ff*

Alto Sax. *ff* growl

Perc. *f* rim shot *f* ricochet

Pno. *fff*

Vln. I *fff* s.p.

Vc. *fff* s.p.

Cb. *ff*

5/16# **K**

pp *ff* *p* *ff* *p* *ff*

pp *ff* *p* *ff* *p* *ff*

pp *ff* *p* *ff* *p* *ff*

mf *mf*

pp *ff*

ff *ff* *ff* *ff* *ff* *ff*

p sub.

l.v. *mf* l.v. *mf*

vibraphone

92

5/16# **K**

99

Fl. *p sub.* *ff* *ff* *mf* *ff* *ff* *ff*

Cl. *p sub.* *ff* *mf* (split tone) *ff* (split tone) *p* *ff*

Alto Sax. *p sub.* *ff* *mf* (play) *ff* (sing) (play) *ff* (sing)

Perc. *pp* *ff* gliss. keep one mallet flexatone opera gong l.v. flexatone

Pno. *p* *ff* gliss. gliss. *ff* gliss. gliss.

Vln. I I. seagull gliss. non harm. gliss. I. seagull gliss.

Vc. II. seagull gliss. non harm. gliss. I. s.p. gliss. I. seagull gliss.

Cb. V. seagull gliss. non harm. gliss. I. s.p. gliss. II. seagull gliss.

1/4 5/16 3/8 2/4 3/8 2/4 3/8

112

Fl. *p* *ff* *fff* *fff* *p* *ff* *fff* *fff* *pp* *ff*

Cl. *p* *ff* *fff* *fff* *p* *ff* *ff* *ff* *pp* *ff*

Alto Sax. *p* *ff* *fff* *fff* *p* *ff* *fff* *fff* *pp* *ff*

Perc. *f* *f* *f*

Pno. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Vln. I *p* *ff* *fff* *fff* *p* *ff* *fff* *fff* *pp sub.* *ff*

Vc. *p* *ff* *fff* *fff* *p* *ff* *fff* *fff* *pp sub.* *ff*

Cb. *fff* *fff* *fff* *fff* *p* *ff* *fff* *fff* *pp sub.* *ff*

growl

squeaky (pinch with teeth)

squeaky (pinch with teeth)

growl

gong
superball mallet
circular motion at the inner section

drag thumb violently across the strings

drag thumb violently across the strings

2/4 3/12 2/2 4/4 2/8 3/8 3/12 2/4 4/4

L

M 4/4 ♩ = 56

Fl. 121

Cl.

Alto Sax.

pp

multiphonic

Perc.

l.v.

ff

medium cymbal arco

p

l.v.

Pno.

dampen string with l.h. and sound a multiphonic with many partials

f

2nd

M 4/4 ♩ = 56

Vln. I

Vc.

Cb.

II.

pp

[6+11+5]

-49 ε

-14 ε

+2 ε

more bow pressure

less bow speed

III. (+47 ε)

less bow pressure

more bow speed

mf

125

Fl.

Cl.

Alto Sax.

Perc.

Pno.

Vln. I

Vc.

Cb.

gong
superball mallet
circular motion at the inner section

l.v.

chinese cymbal

arco

l.v.

dampen string with l.h. and sound a multiphonic with many partials

multiphonic

pp

p

f

mf

III.

[7+10+3]

-14 e

-31 e

+2 e

II. (+37 e)

more bow pressure

less bow speed

less bow pressure

more bow speed

130

Fl.

Cl.

Alto Sax.

Perc.

Pno.

Vln. I

Vc.

Cb.

N

split tone multiphonic

medium cymbal

arco

l.v.

dampen string with l.h. and sound a multiphonic with many partials

[7+13+6]

+41 ϵ

-31 ϵ

+2 ϵ

more bow pressure

less bow pressure

less bow speed

more bow speed

III.

(-10 ϵ)

mf

mf

Red.