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**AS ABSENTED AS**  
for voice, piano and  
electronics

**Hakki Cengiz Eren**  
2012

**Text by: Elise Suklje Martin**



et

her skies

a half frost

loosening like white

wasps in adish

a dish

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# Performance Notes

For this piece, a coloratura soprano, comfortable in the higher tessitura is preferred.

Some piano pedal changes are initiated slightly after a new sonority has been played (for clearance), the precise timing is shown with an arrow pointing downward that is synched with the pedal marking.

The electronics portion of *As Absented as* comprises three separate, pre-recorded tracks which are initiated at approximate moments:

Track I, immediately after the first chord is played,

Track II at mm. 21,

and Track III at mm. 76.

Tracks I and II are provided with 10-20 seconds of play time that consists of only silence at their ends, this obliterates the risk of skipping tracks right after the previous one has ended.

# As Absented as Part I

Text: Elise Suklje Martin

Hakki Cengiz Eren

**Soprano**  
♩ = 46  
*mf* calmly, floating      *p*  
o - ther skies her skies

**Tape**  
Track I is initiated  
Resonance of the sonority, gradually increasing intensity  
*pp*      *ff*

**Piano**  
♩ = 46  
with utmost intensity, sonorous      hold resonance  
*ff*      *f*      *mf*      *p*  
Ped.

**S.**  
5  
*mf*      *p*  
a half frost

**Trp.**  
Delayed canon      Delayed canon      High, phased sound

**Pno.**  
*ff* with sudden forcefulness      *f*      *ff*<sup>3</sup> violently!

Detailed description: The score is for 'As Absented as Part I' by Hakki Cengiz Eren, with text by Elise Suklje Martin. It features five staves: Soprano, Tape, Piano, Trumpet, and Piano. The tempo is 46 beats per minute. The Soprano part begins with a melody in a major key, marked *mf* 'calmly, floating' and *p*. The lyrics are 'o - ther skies her skies'. The Tape part starts with a 'Track I is initiated' box and shows a resonance of sonority that gradually increases in intensity from *pp* to *ff*. The Piano part begins with a 'Ped.' (pedal) instruction and features a melody with dynamics ranging from *ff* to *p*, with the instruction 'with utmost intensity, sonorous' and 'hold resonance'. The Trumpet part starts at measure 5 and features a 'Delayed canon' and a 'High, phased sound'. The Piano part continues with a melody marked *ff* 'with sudden forcefulness', *f*, and *ff* 'violently!'. The score includes various musical notations such as slurs, ties, and dynamic markings.

7 *mf* *submissive* *p* *pp*

S. loos - en - ing like white

Resonance

Flanged piano harmonic, (fifth partial)

Violent sounds (rewinded)

Low bell-like sounds

*p* *sub.* *mf* *p* calm, yet with intensity

10 *mf* *f* with frustration, as if lamenting

S. like white

Winds, low and growling

Reversed resonance

Cymbal strike

Several cymbal strikes

*ff* *p* *fff* furiously! *p*

Ped.

(whisper)

13 *p* < *f* *p sub.* *f* *p sub.* *f sub.*

S. wasps! → in a dish\_ a dish\_ is in sta-sis loom\_

Pno. *f* *ff* *mf*

I. II.

16 *p*

S. ing\_

ad lib., with rubato, wandering

Pno. *p* *pp* *p* *mf*

19

Pno. *p* *pp sub.* *f* *p*

Reversed resonance

21

Tr. P.

*pp*

Pno.

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

23

Tr. P.

*fff*

Pno.

ever raging !!!

*ff* *fff*



# Part II (Parentheses)

♩ = 46

7 "

10 "

Static noise and Gated Choir

Violent cymbals crash simultaneously

Choir prevails

Tape

*f*

17.5" Delayed tam-tam hit

21" Sliding sounds, widening harmonics

25.5" Bell sounds enter

32" Ever raging

34" Choir enters

Choir fades away

*p* *ff* *pp*

Tp.

40.5" *f* *p* *mf*

49.5" *p ad lib., with subtle swells*

32

38" Ney enters

44" Low tam-tam

46.5" slowly bowed cymbal (violent)

49" Looped low gong

50" Ceiling fan starts

53" Voice replica, reversed

55.5" Bowed cymbal

Ceiling fan stops

S.

wild cal la a

al lac dliw

Tp.

*p* *p < f*

36

S.

57 " Sliding sounds

1:03 " Reversed bells

1:05 " Harmonics contract

1:10 " Ever raging

1:12.5 " reversed cymbal

Tp.

39

S.

1:18 " *f* *p* *p* *f* *p* *fp* *fp* *fp*

wild. cal-la a harp string i o(u)

1:13 " Choir enters

1:16 " Ney enters

1:33 " Slowly bowed chinese cymbal

1:36.5 " *p ad. lib, with swells*

1:37 " Looped low gong

Tp.

44 nostalgic, add swells

S.

1:41.5 " Ceiling fan starts

1:45.5 " Voice replica, reversed

1:53 " Sliding sounds, widening harmonics

Ceiling fan stops

Tp.

la lac dliw gnirts prah

47

2:00 "

2:09 "

Choir enters

1:57 "

Reversed cymbal attacks

Cymbal sounds are delayed at the end of the attacks

*pp*

*f*

2:05 "

Low gong, violent

Tp.

50

*p* *ff sub* *mf* *p* *p* *mf*

wild cal - la a harp string ki - mo - no

2:28 "

Second section of the choir enter

2:11.5 "

Bamboo chimes

2:14 "

Ney Enters

*ff* *p* *p*

Low voices enter

S.

Tp.

54

passionately

2:40 "

Synth imitation of the Ney

*p*

S.

Tp.

57

S.

Choir fades away

2:57 " Ceiling fan starts

Looped low gong

2:50 " Violently bowed chinese cymbal

Voice replica, whispers

wild ca harp string ki mo no

3:02 " *f* speak in a frustrated manner

60

S.

come?! un - strung!?

3

mf yielding

sway - ing

3:12 " Voice replica, speaks

slight - ly

*p*

Low voices enter

63

3:24 " Voice replica, speaks

*p*

Low voices

we are un - i - verse and line and lull m → a

# Part III

Re-submission

**Soprano**

*p* brief *mf* pe - o -

**Piano**

♩ = 56

Sounds carry over

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

8<sup>vb</sup> (voice 2)

*f* sub., with urgency

**S.**

*p* articulating *pp* *f* with anger!

ny y \_\_\_\_\_ our tat - ters

**Pno.**

*p* *mf* *f* to the fore

8<sup>vb</sup> (voice 2)

**S.**

*p* calm and submissive speak, rather mechanically

en - nu \_\_\_\_\_ me - rate one two three we or rat - her

**Pno.**

*p* *f* *p* sub. *f*

8<sup>vb</sup> (voice 2)

73

S. *p* sadly *f* furiously *mf* submissive

he lifts his and leaves weav

Pno. *pp* *ppp* completely yielding *p* *mf*

8<sup>vb</sup> (voice 2) loco

76

S. *p* *f* sub. *p*

ing tropes of de luge

Track III is initiated

Pno. *pp* *p* yielding *f* *mf*

*f* suddenly bright!

Recorded voice of the singer says "phosphorescent litanies, empty of once a birch...", through various audio manipulations

Octave ring modulation of the sonority

79

Octave ring modulation of the sonority

*ffff*

let ring

Tp.

Pno.

The image displays a musical score for a Trumpet (Tp.) and Piano (Pno.) ensemble. The score is in 4/4 time and D major. The Trumpet part begins at measure 79 with a series of notes, each marked with a slur and a diamond symbol. A dynamic marking of *ffff* is present. The Piano part also begins at measure 79 with a series of notes, each marked with a slur and a diamond symbol. A 'let ring' instruction is present above the piano part. The score is divided into five measures. The Trumpet part ends with a double bar line at the end of the fifth measure. The Piano part also ends with a double bar line at the end of the fifth measure.