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Fernweh

for Flute, Clarinet, Piano and Cello

2014

Hakki Cengiz Eren

INSTRUMENTATION

Flute
 Clarinet in B flat/Bass Clarinet in B flat
 Piano
 Cello

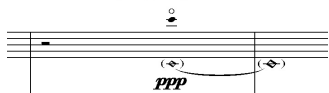
PROGRAM NOTES

Fernweh is a German word that has no English translation. It refers to the sensation of nostalgia or lust felt for a place that one has never been to before and with congruence to the implications of the word, the sound world of *Fernweh* was constructed with an otherworldly context in mind. All of the three movements are initiated with different a piano gesture; the other instruments are implemented as imaginary sounds revolving around the piano, creating a meta-piano. The first movement is transparent and free of multiple independent layers, and represents a more static sound world. A gesture that distinguishes the second movement is a repeated chord progression in the piano part, this movement proceeds with minute but very important alterations in all instrument parts, with the bass clarinet hovering below them. The last movement features coloristic chords, this time played by all instruments except for the piano, while the piano accompanies them with a constantly self-modifying timbre.

NOTATIONS

Flute

whistle tones (irregular)



High whistle tones played extremely softly, with irregular rhythm. These are produced with a relatively closed embouchure, and as harmonics of only one fingering.

overblown harmonics

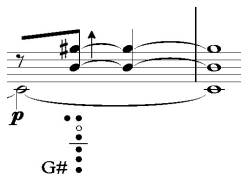


Overblown harmonics based on a fundamental indicated in brackets, played very fast and loud.

Clarinet

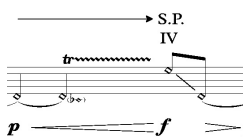


A quarter tone lower than a note with a natural sign.



Multiphonics, the Clarinetist begins with a single tone and then gradually incorporates other notes on top, simultaneously. The fingering is provided.

Cello

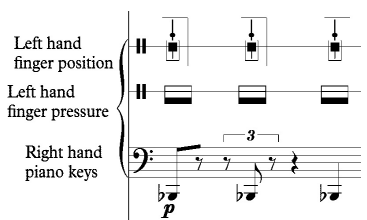


Harmonic Trill, only the left hand finger position is indicated where the finger touches the string. Fingers need to be lifted one by one as one initiates the trill.



Harmonic Glissando, only the left hand finger position is indicated, where the finger touches the string. The indicated contour is by no means to be precise, but somewhat approximated.

Piano (stopped harmonics)



Top Staff - The square indicates where the hammer is, the line indicates the string and the small dot is the left hand finger position relative to the hammer.

Middle Staff - The pressure level of the left hand finger insofar as how much pressure is applied to stop the string; the more filled-in the square box, the more pressure needs to be exerted on the string.

Bottom Staff - The note itself, played on the keyboard with the right hand, this also clarifies which note/string is to be stopped with the left hand.

I. Fernweh

Interventions

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$\text{♩} = 54$

Flute

Clarinet in Bb

Piano

Violoncello

Fl.

Cl.

Pno.

Vc.

depress keys silently and secure with sostenuto pedal before the movement begins, and maintain throughout the entire movement.

G#

S.P. → ord.

pp < ff pp sub. — ff

pp — f

pp — f

ord.

pp

7

Fl. *p* *ppp* *p*

Cl. *ppp* *p*

with a static tone

Pno. *ff* *p* *mf* *f* *p* *ff* *ff* *ff*

Vc. *f* *p* *ff* *p* *f*

S.P. IV ord.

tr. *tr*

10

Fl. (play) *p* *mp*

Cl. (sing) *mp* *p* *mp*

Pno. *pp* *ff* *pp* *ppp* *pppp*

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

S.P. ord.

tr. *tr*

II. Fernweh

Obedience

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whistle tones (irregular)

♩ = 60

Flute

Clarinet in B♭

Piano

Violoncello

ppp

p ad-lib, dynamically

continue as indicated, by letting the previous chord ring into the next one, momentarily before clearing.

18

Fl.

Cl.

Bass Clarinet in B♭

Pno.

Vc.

pp

mf p sub.

f

hold down

as in the beginning

hold down

(approximate the contour)

IV

f

22

Fl. *ppp*

B. Cl. *f p sub.*

Pno. *continue as in the beginning*

Vc. *f* IV

25

Fl. *ff* overblown harmonics

B. Cl. *pp f p sub.*

Pno. *Ped. hold down*

Vc. *f* IV

28

Fl. *ppp* *ppp*

B. Cl. *pp* *f*

Pno. *p* *8^{vb}* *p* hold down

Vc.

31

Fl. *pp*

B. Cl. *pp*

Pno. *p* continue as in the beginning

Vc. *p* IV

34

Fl.

B. Cl.

Pno.

Vc.

pp *pp* *ff* *f* *pp*

ff

5 3 5 6 6

3 3 3 3 3 3

8^{ub}
Ped.
hold down

whistle tones (irregular)

37

Fl.

B. Cl.

Pno.

Vc.

pp

ff *pp*

5

3 3

III

p

8^{ub}

40

Fl.

B. Cl.

Pno.

Vc.

ff *f* *sfz > p* *sfz > pp* *pp* *pp*

detached

6

5

3

3

3

3

8^{va}

8^{vb}

II

p

43

Fl.

B. Cl.

Pno.

Vc.

pp *p* *ff* *pp*

detached, breathy

full air

overblown harmonics

6

7

5

3

3

3

3

8^{va}

continue as in the beginning

hold down

Ped.

46

Fl.

B. Cl.

Pno.

Vc.

ppp

p *mf*

8

6

3

3

3

3

8^{vb}

p

49

Fl.

B. Cl.

Pno.

Vc.

pp

detached, breathy

pp *sfz* *p sub.* *pp*

7

5

3

3

3

8

continue as in the beginning

51

B. Cl.

ppp *pp* *f* *pp* *fff*

Pno.

Vc.

III. Fernweh

Colors

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$\text{♩} = 42$

Flute

Clarinet in Bb

Left hand finger position

Left hand finger pressure

Right hand piano keys

8^{vb} Ped.

Violoncello

$\text{♩} = 42$

57

Fl.

Cl.

L.h f.p.

L.h f.prss.

R.h p.k.

8^{vb} Ped.

Vc.

no harm.

60

Fl.

Cl.

L.h f.p.

L.h f.prss.

R.h p.k.

Vc.

pp

pp

pp

ff

(8)

mf

II

63

Fl.

Cl.

L.h f.p.

L.h f.prss.

R.h p.k.

Vc.

f pp

f pp sub.

f pp sub.

f pp

f pp sub.

f pp sub.

p

ff

p

f pp

f pp sub.

f p sub.

(8)

66

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

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

L.h f.p.

L.h f.prss.

R.h p.k. *mf* *f* *p*

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

(8).....

70

Fl. *pp* *pp*

Cl. *pp* *pp*

L.h f.p.

L.h f.prss.

R.h p.k. *f* *ff* *ff* *ff*

Vc. *mf*

(8).....

73

Fl. *ppp*

Cl. *ppp*

L.h. f.p.

L.h. f.prss.

R.h. p.k. *fff* *mf* *p*

(8).....

Vc. *ppp*

76

Fl.

Cl.

L.h. f.p.

L.h. f.prss.

R.h. p.k. *pp* *ppp* *pppp*

(8).....

Vc.