

emre sihan kaleli

[no.9:1] nineteen thoughts on an oboe concerto

for oboe solo and twelve musicians

to matthias arter

instrumentation

flute
clarinet in B
bassoon
horn in f
trumpet in c (straight mute and harmon mute are required)
trombone (harmon mute is required)
piano
oboe solo
violin I
violin II
viola
cello
double bass

total duration: 11' ca.

[I]

to matthias arter

[no.9:1] nineteen thoughts on an oboe concerto

for oboe solo and twelve musicians

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♩ = 44 floating

The score is written for a chamber ensemble of 13 instruments. The tempo is marked as ♩ = 44 floating. The key signature has one flat (Bb) and the time signature is 4/4. The score is divided into two systems. The first system includes parts for flute, clarinet in Bb, bassoon, horn in F, trumpet in C, trombone, and piano. The flute and clarinet parts feature complex rhythmic patterns with slurs and dynamic markings such as *pp*, *p*, *mp*, *f*, and *ppp*. The clarinet part includes a *frull.* (trill) and a *n.v. sempre* (non vibrando) instruction. The second system includes parts for oboe solo, violin I, violin II, viola, violoncello, and double bass. The oboe solo part is marked *molto legato: to be played as one continuous glissando* and features a wide range of dynamics from *f* to *pp* and *ff*. The string parts (violins, viola, cello, and double bass) are highly detailed with numerous slurs, accents, and dynamic markings, including *ff*, *f*, *mf*, *p*, and *pp*. The score includes various performance instructions such as *ord.* (order), *s.p.* (sordino), *a.s.p.* (a sordino), *n.v.* (non vibrando), and *vib.* (vibrato). The piece concludes with a *ff* dynamic marking.

[II]

♩=44

fl. *p mp ff*

cl. *p mp ff*

bsn. *p f*

hn. *p f (harmon mute)*

c tpt. *(harmon mute) pp ten.*

tb. *p f*

pno. *(muted) sf+*

ob. *p ten. ff*

vln. I

vln. II *f p f p ff*

vla. *p f p mf p f pp ff*

vc. *ff (s.p.) vib. ord. a.s.p. ord. poco mp sub. ff*

db. *ord. a.s.p. pp molto ff*

[53" ca.]

frull. *pp p*

f p mp

mf p f mf

f p f mf

pp p pp p f

sempre 'lascier vibrare' dolce mf poco mf

quasi echo poco f 3 mf

ff p f mp mf p p f p ff f mf

p ff p p ff p

s.p. ord. s.p. ord. s.p. alla punta ord. s.p.

f ff p mf ord. p f pp ff pp mf p f p ff p mp

a.s.p. ord. s.p. ord. s.p. ord. s.p. ord.

ff p f pp ff f pp ff mp ff pp

I ord. II ord. a.s.p.

p f pp ff mf

via sordino (senza sordino)

morbido

* dynamic balance: brass trio & bassoon to be considered echoing the piano. piano attacks are always in the foreground.

[III]

♩ = 88 meccanico

16

fl. *mp* *p* *mp* *ff* *pp*

cl. *mp* *p* *mp* *ff* *pp*

bsn. *mp* *p* *mp* *f* *p* *ff*

hn. *p* *f* *mp* *pp* *f*

c tpt. *p* *p* *mf* *p* *mf* *pp* *f*

tbn. *p* *f* *p* *mf* *f*

pno. *mp* *f* *mf* *ff* *pp*

ob. *p* *mp* *f* *pp* *f* *p* *f* *pp* *f* *f* *ff* *sfp* *ff*

vln. I *f* *p* *mf*

vln. II *p* *mp* *p* *f* *pp* *f* *p* *mf*

vla. *s.t.* *f* *p* *f* *p* *mf* *p* *s.p.* *ff* *p* *ff*

vc. *mp* *mf* *sfp* *f* *mp* *ff* *f* *pp* *p* *s.p.* *ord.* *a.s.p.* *s.p.*

db. *s.t.* *s.p.* *ff* *sfp* *mf*

attacca!

con sordino (harmon mute)

♩ = 88 meccanico

attacca!

[55" ca.]

[26" ca.] attacca!

* dynamic balance: oboe and bassoon have the same amplitude.

[IV]

♩=100 (♩=200) razorsharp

fl. *sfz* *sfz* *sfz*

cl.

bsn. *f ten.* *ff* *pp*

hn. *f ten.*

c tpt. *senza sord.* *f ten.*

tbn. *senza sord.* *f* *ff* *ff* *ff*

pno. *secco* *ff* *f*

ob. *ff*

vln. I *ff*

vln. II *ff* *pizz.* *f*

vla. *ff*

vc. *pizz. quasi chitarra* *sfz* *sfz* *sfz*

db. *pizz.* *sf* *sf* *sf*

[7" ca.]

[V]

♩=48 calmo

freeze!

n.v. *mp* *in* *mf* *p*

lonfano, quasi echo *pp* 5 6

morbido + *p ten.* *in* *mf* *p ten.*

con sord. (straight mute) morbido *p ten.* *f* *mf* *mp ten.*

con sord. (harmon mute) morbido + *p ten.* *mp ten.* *via sord.* (senza sord.) morbido *p ten.*

♩=48 calmo *p* *f* *mf* *p* *f* *mp* *mf* *p* *mf* *mp* *mf* *mp* 5 6 *f* 5

(arco) s.p. alla punta *pp*

40 $\text{♩}=52$ appena più mosso $\text{♩}=48$ tempo primo

fl.

cl.

bsn.

hn.

c tpt.

tbn. \rightarrow con sord.

pno. morbido mf secco sff

ob. mp p mf mp f sf mp p f sff p ten. pizz.

vln. I p mp mf p mf f mp mf mf mf

vln. II (arco) s.p. mp p mp mf p mf f mp mf mf

vla. II III p mp mf p mf f mp mf mf

vc. (s.p.) in mf ord. p

db.

release...

[VI]

♩=72 fluido

attacca!

flute *p* < *f* *sf* < *p* *p* < *ff*

clarinet in Bb

Bassoon

horn in F

trumpet in C *con sord. (harmon mute)* *mf* *p* < *f* *p* < *f* *p* < *ff*

trombone

piano *mf* *mf* *f* *f mp* *mf* *f mp* *pp* *f*

oboe solo *f* *sf* *mf* *sf* *mf* *mp* *p* *f* *p* *mf* *f* *mf* *p* *ff* *frull.* *sf* *mf* < *f* < *p* *f* *ffp* *ff* *pp* *ff*

violin I *sfz* *f* *mf* *p* < *f* < *pp* *ff* *ord. 5* *f* *sf* *ff*

violin II *sfz* *sf* *p* < *f* *pp* *s.p.* *pp* *ord. 5* *sf* *ff*

viola *a.s.p.* *sfp* < *f* *p* < *f* *mf* *ord. 3* *p* < *ff*

violoncello *II #s.* *p* *f* < *ff* *(a.s.p.)* *sfp* < *ff* *pizz. quasi chitarra* *ff*

double bass *arco* *f* *f* *III* *f*

attacca!

[19" ca.]

[VII]

50 ♩=63 espressivo

fl. cl. bsn. hn. c tpt. tbn. pno. ob. vln. I vln. II vla. vc. db.

attacca!

♩=63 espressivo

(quarter tone ↓)

ord. I 3 II 3 s.p. 3 a.s.p.-ord. 6 s.p. 3 ord. 3 un poco rall. s.p. 3 ord. 3 a tempo s.p. II 3 III 3 s.p. (quarter tone ↑)

sf > mf ff > pp p > ff > mp sf mf f sfp mf mp f > mp < f sf > mf > f mf < f p > f p > ff > sfp

attacca!

[30" ca.]

[VIII]

♩=72 fluido

fl. *p* *f* *sf* *p* *p* < *ff* > *p* < *ff* >

cl. -

bsn. -

hn. -

c tpt. *mf* *p* < *f* *p* < *f* *p* < *ff*

tbn. -

pno. *mf* *f* *mf* *f* *f mp* *mf* *f mp* *pp* *f*

ob. *f* *sf* *mf* *f* *mf* *mp* *p* *f* *p* *mf* < *f* > *mf* *p* < *f* > *sf* *frull.* *sf* *mf* < *f* > *p* *f* *ffp* *ff* *pp* *ff*

vln. I *sfz* *f* *mf* *p* < *f* > *pp* *f* *ord.* *f* *sf* *ff*

vln. II *sfz* *sf* *p* < *f* > *pp* *f* *ord.* *sf* *f* *ff*

vla. *sf* < *f* > *p* < *f* > *mf* *ord.* *p* < *ff* >

vc. *f* < *ff* > *sf* < *ff* > *ff* *pizz. quasi chitarra* *sf*

db. *f* *III* *f*

attacca!

attacca!

[19" ca.]

[IX]

♩=60 espressivo

♩=52

fl.

cl.

bsn.

hn.

c tpt.

tb.

pno.

♩=60 espressivo

♩=52

ob.

vln. I

vln. II

vla.

vc.

db.

[X]

68 $\text{♩} = 72$ quasi echo $\text{♩} = 88$ preciso

fl. *tongue ram* *jet whistle*
mp *sf* *sf*
fp *fp* *frull.* *ord.* *fp* *fp* *frull.* *ord.* *p* *fp*

cl. *frull.* *ord.* *frull.* *ord.* *frull.*
fp *sf* *p* *fp* *sf* *p* *fp* *sf*

bsn. -

hn. -

c tpt. *con sord. (harmon mute)* *f*

tb. *con sord. (harmon mute)* *f*

pno. *guiro on white keys* *f*

ob. $\text{♩} = 72$ quasi echo $\text{♩} = 88$ preciso *(bisbigl.)* *frull.*
ff *sfp* *sf* *p* *ff* *mf* *f* *sf* *mp* *fff* *sf* *mf* *f* *p*

vln. I *pizz.* *arco (behind the bridge)* *s.p.*
sf *alla punta* *p* *f* *p* *mf* *f*

vln. II *arco (behind the bridge)* *s.p.*
p *p* *f* *p* *mf* *f*

vla. *(behind the bridge)*
p *f* *p* *f*

vc. *(wide vibrato)* *f* *pizz. quasi chitarra*
f

db. *a.s.p.* *sf*

[XI]

♩=120

74 *fp* *frull.* *ord.* *frull.* *ord.* *frull.* *ord.* *frull.* *attacca!*

fl. *fp* *frull.* *ord.* *frull.* *ord.* *frull.* *ord.* *frull.* *attacca!*

cl. *ord.* *frull.* *ord.* *frull.* *ord.* *frull.* *ord.* *frull.* *attacca!*

bsn.

hn.

c tpt. *sfp* *mf*

tbn. *sfp* *mf*

pno.

ob. *f* *sf* *f* *f* *f* *p* *f* *mp* *ff* *p* *ff* *mf* *f* *ff* *ff* *mf* *f* *ff* *bisbigl.*

vln. I *f* *ppp*

vln. II *s.p.* *ord.* *f* *mp* *f* *p* *f* *mp* *f* *p* *sf* *f* *ord.* *f* *ppp*

vla. *s.p.* *ord.* *ff* *mp* *f* *ff* *3* *p* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

vc. *a.s.p.* *pizz.* *arco* *pizz.* *arco* *s.p.* *ord.* *ff* *mp* *sf* *f* *ord.* *pizz.* *arco* *a.s.p.* *sf* *sf*

db. *IV* *arco* *sfp* *f* *pizz.* *f* *sf* *arco* *sfp* *f*

attacca!

[36" ca.]

ff *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *ppp*

ff *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *ppp*

f *mp* *p* *ff* *pp* *ff* *pp* *f* *mp* *ff* *pp*

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

a.s.p. -----> ord. a.s.p. -----> s.p. a.s.p. -----> ord. a.s.p. s.p.

ff *p* *sfz* *f* *sfz* *mp* *ff* *sfz* *ff* *ff*

freeze!

freeze!

[XII]

85 ♩=48 calmo

fl. *pp* *mp* *ppp* 5 6 *lontano, quasi echo*

cl. *p* *mp* *pp* 5 6 *lontano, quasi echo*

bsn. *mf* *p*

hn. *p ten.* *in mf* *p ten.*

c tpt. *p ten.* *f* *mf* *mp ten.*

tb. *p ten.* *mp ten.* *via sord.* *(senza sord.) morbido p ten.*

pno. *f* *mp* *mf* *mf* *morbido mf*

ob. *f* *p* *f* *mf* *p* *f* *mp* *mf* *mp* *mf* *mp* 5 6 *f* 5 *mp*

vln. I *p* *f* *p* *f* *sf* *in the foreground* *s.p. (quarter tone ↑)* *p*

vln. II *mp* *p* *(arco) s.p.*

vla. *IV s.p.* *f* *mp* *mf* *ord.* *s.p.* 5 3 *f* *p* *mf* *sf*

vc. *s.p. alla punta* *pp* *s.p.* *in mf*

db.

[XIII]

92 ♩=52 appena più mosso ♩=48 tempo primo release... ♩=88 meccanico

fl. *mp* *mf* *mp* *mf* *sf* *mp*

cl. *mp*

bsn. *mp* *mf* *mp* *mf* *sf*

hn. *mp* *mf* *p* *mp* *mf*

c tpt.

tbn. *mp* *mf* *p* *mf* *mp* *p* con sord.

pno. *sf* *mf* *mp*

ob. *p* *mf* *mp* *f* *mp* *p* *f* *p ten.*

vln. I *mp* *mf* *p* *mf* *f* *mp* *mf* *pizz.* *mf*

vln. II *p* *mp* *mf* *p* *mf* *f* *mp* *mf* *ord.* *pizz.* *mf*

vla. *mp* *mf* *p* *mf* *f* *mp* *mf* *pizz.* *mf*

vc. *p* *ord.*

db.

sempre non legato e marcato *f*

f e molto preciso

sempre *f* e molto preciso

meccanico

[50" c.a.]

98

fl.

cl.

bsn.

hn.

c tpt.

tbn.

pno.

ob.

vln. I

vln. II

vla.

vc.

db.

sf *f* *sf* *ff* *f*

pizz. *sfz*

102

fl.

cl.

bsn.

hn.

c tpt.

tbn.

pno.

ob.

vln. I

vln. II

vla.

vc.

db.

ff

f

arco

f

ff

f

arco

f

ff

f

ff

ff

attacca!
[28" ca.]

119

fl. *f* *sf* *p* *pp* *mp* *pp* *mf* *frull.* *fff* *f* *pp* *pp* *mp* *f*

cl. *mf* *3* *ff* *sf* *fff* *f* *sf* *mf* *ff*

bsn. *ff* *sf* *fff* *f* *sf* *ff*

hn. *ff* *3* *sf* *sf* *sf* *ff* *3*

c tpt. *f* *sf* *sf* *f* *sf* *f* *3*

tn. *ff* *sf* *sf* *f* *sf* *ff*

pno. *f* *ff* *fff* *9* *mp* *f* *ff*

ob. *ff* *3* *sf* *fff* *9* *sf* *ff* *3*

vln. I *arco* *ff* *3* *s.p. -----> s.t.* *pp* *fff* *pizz. quasi chitarra* *III a.s.p.* *IV arco* *ff* *ord.* *ff* *3*

vln. II *arco* *ff* *3* *s.t. -----> s.p. -----> s.t.* *pp* *fff* *pizz. quasi chitarra* *III a.s.p.* *IV arco* *ff* *ord.* *ff* *3*

vla. *arco* *ff* *3* *pizz. quasi chitarra* *IV arco* *pp* *fff* *pizz. quasi chitarra* *pizz. quasi chitarra* *ff* *3*

vc. *arco* *ff* *3* *pizz. quasi chitarra* *arco* *s.p. "tonlos"* *ppp* *6* *6* *6* *6* *6* *fff* *f* *fff* *ff* *3* *3* *s.p. "tonlos"* *pp* *6* *6* *6* *6*

db. *arco* *ff* *3* *pizz.* *arco* *pp* *fff* *pizz.* *f* *fff* *ff* *3* *3*

[XVI]

$\text{♩}=69$

$\text{♩}=84$

$\text{♩}=92$

$\text{♩}=100$

127 *ff* **attacca!**

fl. *ff*

cl. *ff*

bsn. *ff*

hn.

c tpt.

tb.

pno.

ob. *ff*

vln. I *ffz* **attacca!**

vln. II *ffz*

via. *ffz*

vc. *ffz*

db. *ffz*

pizz. quasi chitarra

(pizz.)

mf

sf mf

mf

(pizz.)

mf

f

ff

mf

ff

sf mf

f

mf

ff

sf mf

mf

ff

sf mf

f

mf

ff

sf mf

[27" ca.]

139

fl. $\text{♩} = 108$ $\text{♩} = 120$ $\text{♩} = 126$ $\text{♩} = 52$

cl.

bsn.

hn.

c tpt.

tn.

pno.

ob.

vln. I f ff

vln. II f ff

vla. f ff

vc. ff f ff ff

db.

attacca!

attacca!

[60'' ca.]

[XVII]

23

♩=58

fl. *f* 152

cl. *f*

bsn. *f*

hn. *f*

c tpt.

tbn.

pno. *f* *p* *secco* *8va*

ob. *f* *f* *mf* *f* *p* *f* *p* *f* *p* *mf* *mf* *f*

vln. I *mf* *f* *mp* *mf* *f* *mp* *f* *p* *fp* *f* *p* *f* *mp* *f* *mp*

vln. II *pizz.* *mp*

vla. *pizz.* *mp*

vc. *pizz. quasi chitarra sempre secco* *f*

db. *pizz. sempre secco* *f*

freeze!/release...

freeze!/release...

freeze!/release...

[27" ca.]

[XVIII]

159 $\text{♩} = 56$ $\text{♩} = 52$ *attacca!*

fl. cl. bsn. hn. c tpt. tbn. pno.

$\text{♩} = 56$ quasi cadenza (not conducted) $\text{♩} = 52$

ob. (bisbigl.) (quarter tone \uparrow)

sf p < f mp < f mf p < f mp f p f > p f > p f > p mf p f mp < f > p f mp < mf > p mp < mf > f pp

vln. I vln. II vla. vc. db.

attacca!

[XIX]

♩=120

fl. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

cl. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

bsn. -

hn. -

c tpt. -

tbn. -

pno. *ff* *pp* *f* *p* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

ob. *mp*

vln. I *p* *f* *mp* *mf* *p* *f* *pp* *mf* *f* *p*

vln. II *f* *p* *mf* *p* *f* *f* *pp* *f* *pp* *mf* *f*

vla. *p* *f* *p* *f* *f* *pp* *p* *ff* *p* *f* *mf* *mp* *p* *f* *p* *f* *pp* *f* *pp*

vc. *ff* *mp* *f* *ff* *p* *sf* *f* *p* *f* *sf* *mp* *ff* *sf* *f* *sf* *f* *pp* *ff*

db. -

169

fl. *ff* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ppp*

cl. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ppp*

bsn. - - - - -

hn. - - - - -

c tpt. - - - - -

tb. - - - - -

pno. *ff* *pp* *ff* *pp* *f mp p* *ff* *pp* *ff* *pp* *f* *p* *ff* *pp*

ob. - - - - -

vln. I *f* *mp* *f* *p* *ff* *p* *f* *mp* *ff*

vln. II *f* *pp* *p* *ff* *p* *f* *p* *f* *pp*

vla. *p* *mf* *f* *p* *p* *f* *p* *f* *p* *f* *p* *ff* *p* *p* *ff* *p* *f* *pp* *f* *pp*

vc. *sf* *ff* *mp* *f* *ff* *p* *sfp* *f* *p* *f* *sfp* *mp* *ff* *sfp*

db. - - - - -

stay frozen!
ca. 7"

stay frozen!
ca. 7"

stay frozen!
ca. 7"

[40" ca.]