Alexander Philip Daniels Torres

İstanbul

For:

Flute
Oboe
Clarinet in B♭
Bassoon

İstanbul by Alexander Philip Daniels Torres
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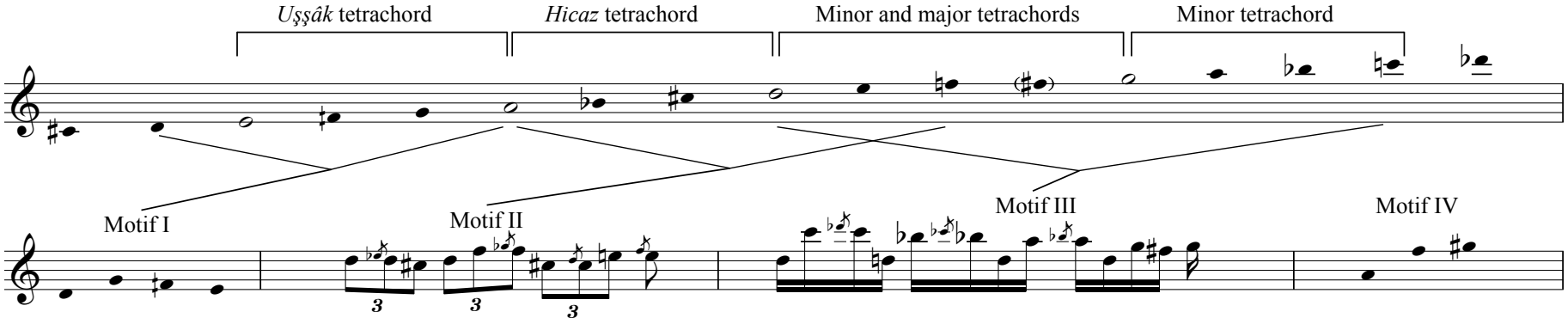
Programme note:

Throughout its long history, Istanbul has been the crossroads of the east and the west. Its rich musical tradition continues an uninterrupted thread that goes back through the Ottoman Empire and Byzantium to the ancient world. Turkey has drawn influences from Persia, the Caucasus, the gypsies, Arabic cultures and the Balkans. This musical landscape is the inspiration for İstanbul.

The piece is an exploration of the half-minor, half-Phrygian sonority of the *Uşşâk* tetrachord; of melodic embellishment for expressive purposes; of the colourful variety of the woodwind quartet for doubling and for *klangfarbenmelodie*; and of heterophonic texture as a bridge between monody and counterpoint.

In the Turkish modal system, the distinction between scale and thematic material is blurred. A Turkish mode or *Makam* is not only a note-collection but also a set of melodic patterns and figures. Loosely based on this holistic approach to melody, a unified complex of scale and motifs was constructed. The two-octave scale was built from conjunct tetrachords and three motifs were associated to different regions of the scale. A fourth motif was not anchored to the scale and is freely transposed throughout the piece.



Resembling in form the improvisational genre of *Taksim*, İstanbul is a succession of increasingly long arch forms, separated by silences. In each one, something new happens. The first five arches form the introductory section; the last three are sections in themselves.

The introduction presents the lower register of the scale and Motif I in a series of spacious melodies. The texture is principally monodic, albeit with constantly changing timbre.

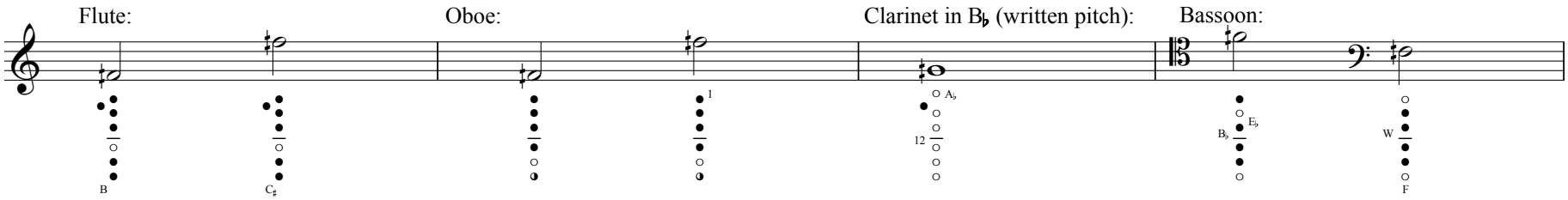
The second section starts with a drum-like rhythm on the flute and bassoon, while the clarinet and oboe exchange phrases. The melody starts rising toward the middle register of the scale and Motif IV is presented in a densely heterophonic climax. In the returning descent to the home *Uşşâk* tetrachord, parallel thirds are introduced.

In the third section, the whole range of the scale and the four motifs are explored in free counterpoint. Motif II dominates at first, then the arch builds up for the presentation of Motif III at the fastest point of the piece.

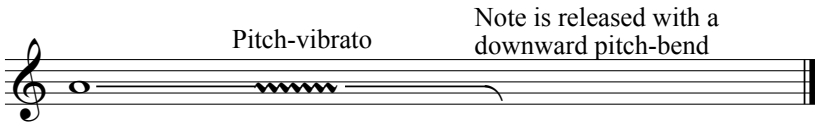
The final section reaches the polyphonic apex of the quartet. The whole section is a rigorous mensuration canon: the same melody sounds at four different speeds, all finishing at the same time. After the climax of the section, the canon ends with a final descent across the whole scale and the four motifs.

Score notes:

A single quarter-tone note is used in the piece:



Tuning nuance is indicated with the following symbols:



The width of the pitch-vibrato and the interval of the pitch-bend are free and should be comfortable.

In the flute, the symbol is used to indicate flutter-tonguing. A rolled-r is performed while playing the note.

The and marks are used for *crescendo* from silence and *decrescendo* to silence.

In the silences that frame the musical phrases, all players must take a deep breath in unison. Inhale and exhale through the nose, without holding the breath. The whole breath should take about 5 seconds. Players should take this chance to relax and focus. This sense of rest will naturally be communicated to the audience.

İstanbul

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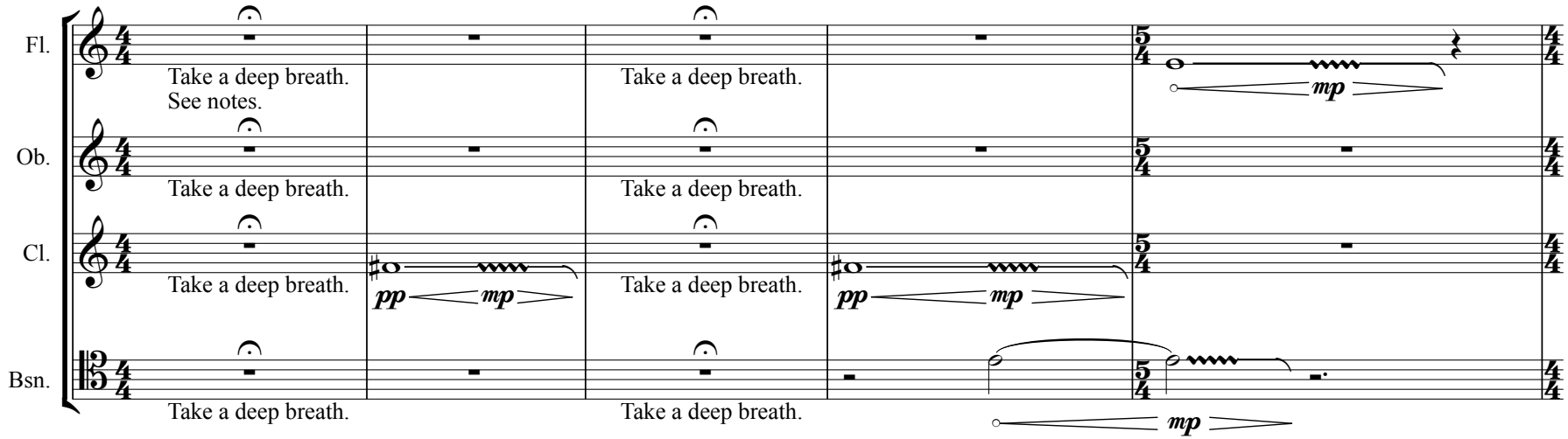
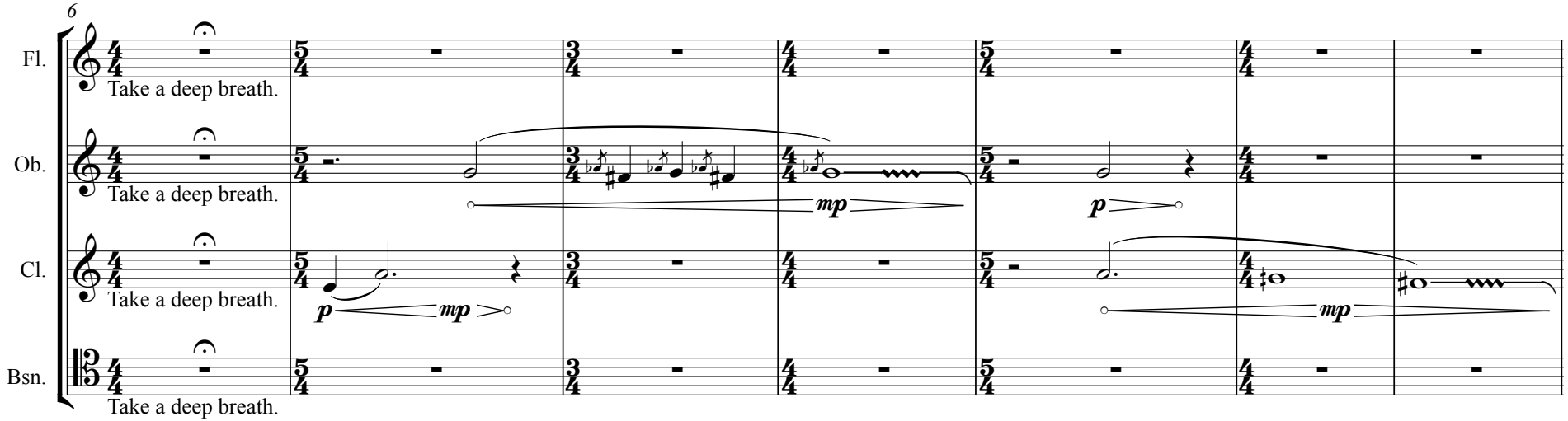
Calmly, rubato ♩=c.76





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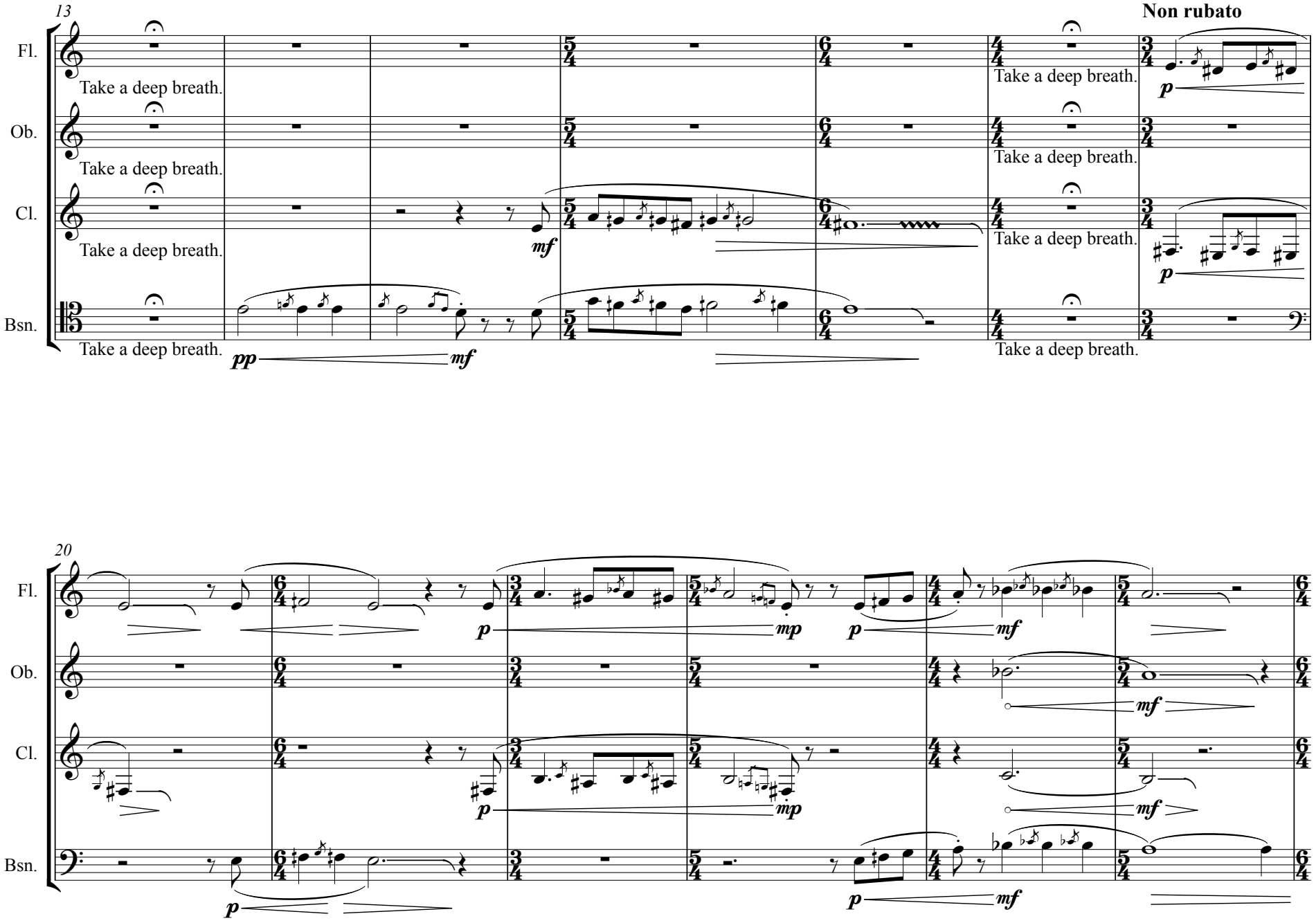
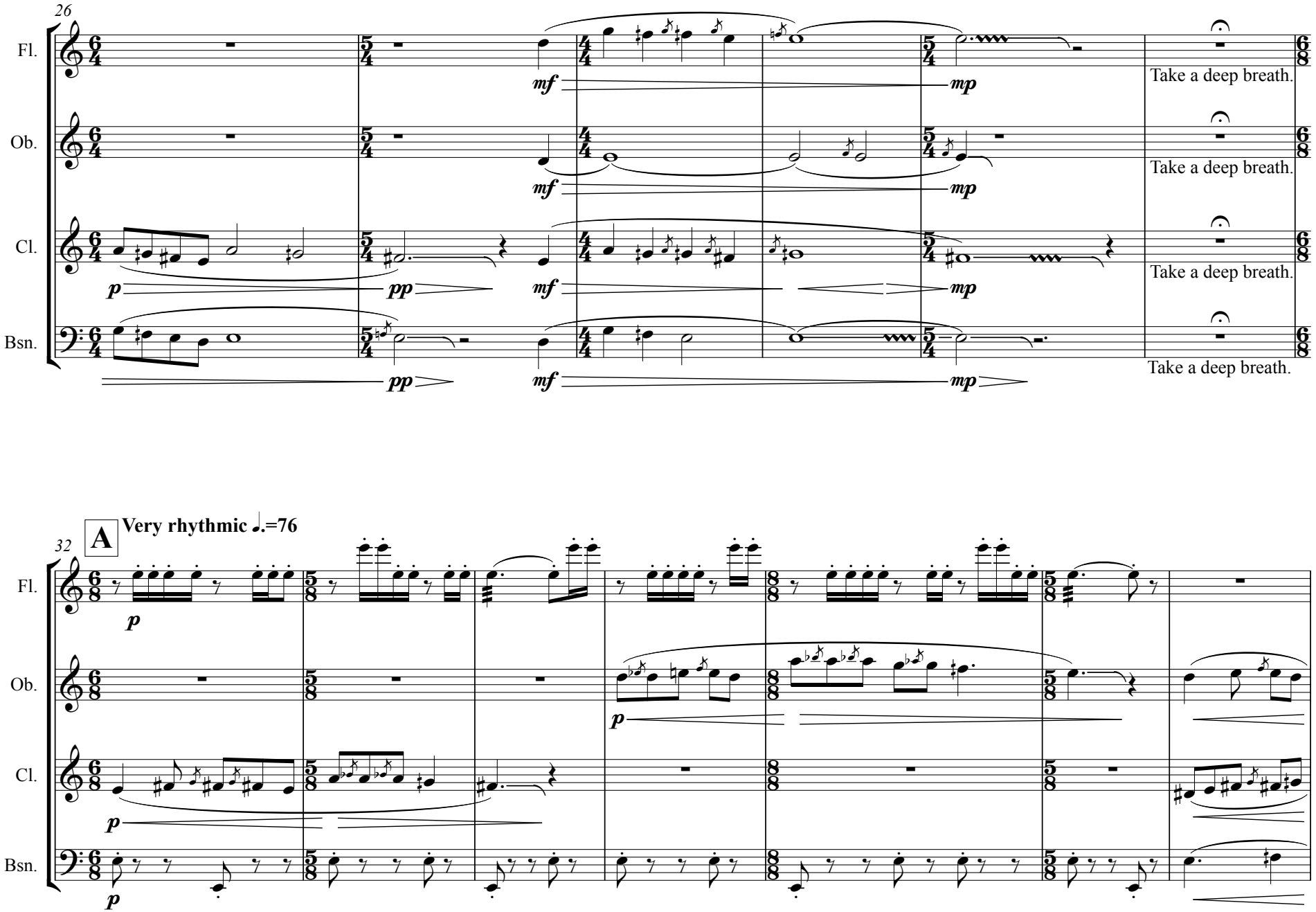
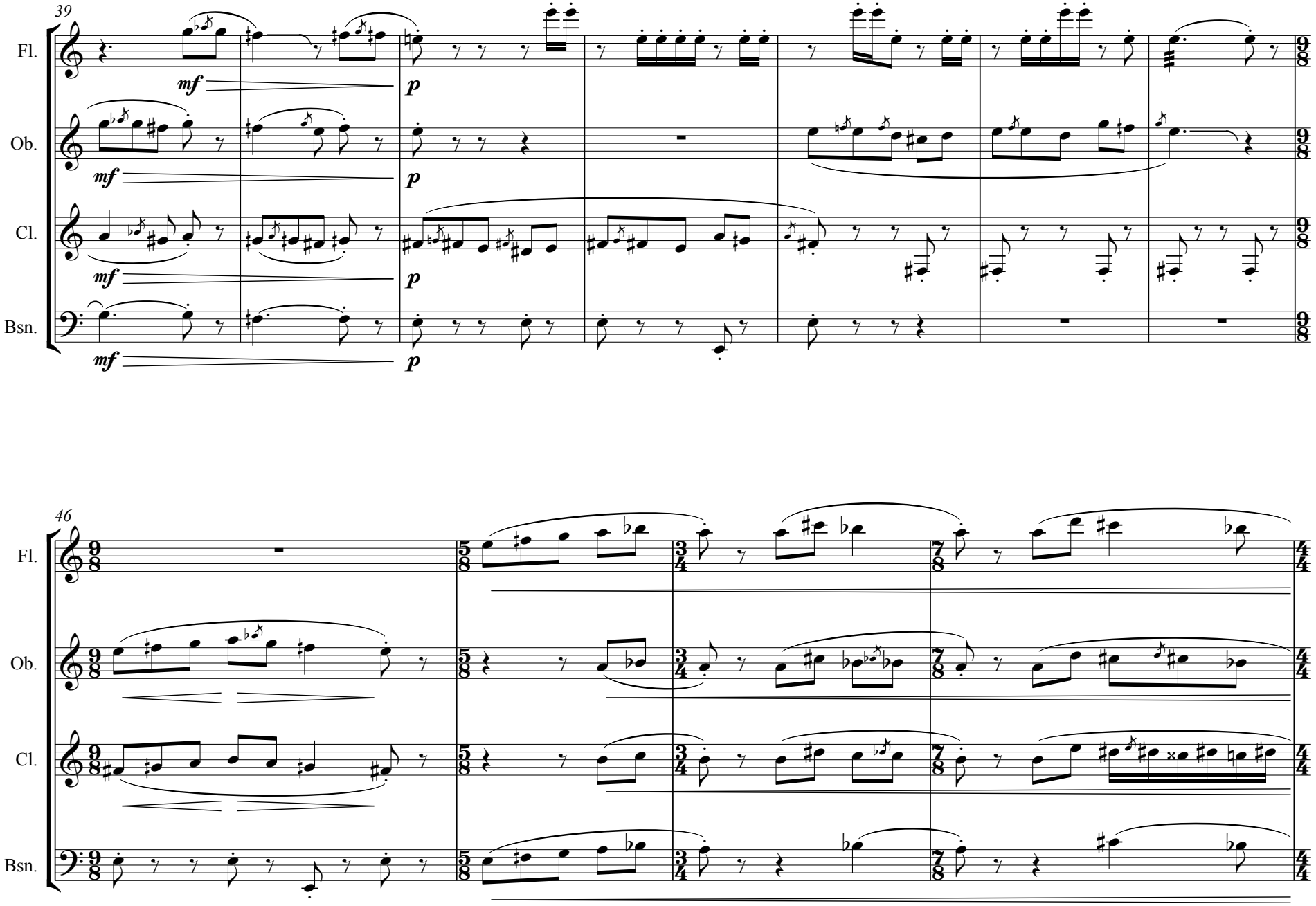
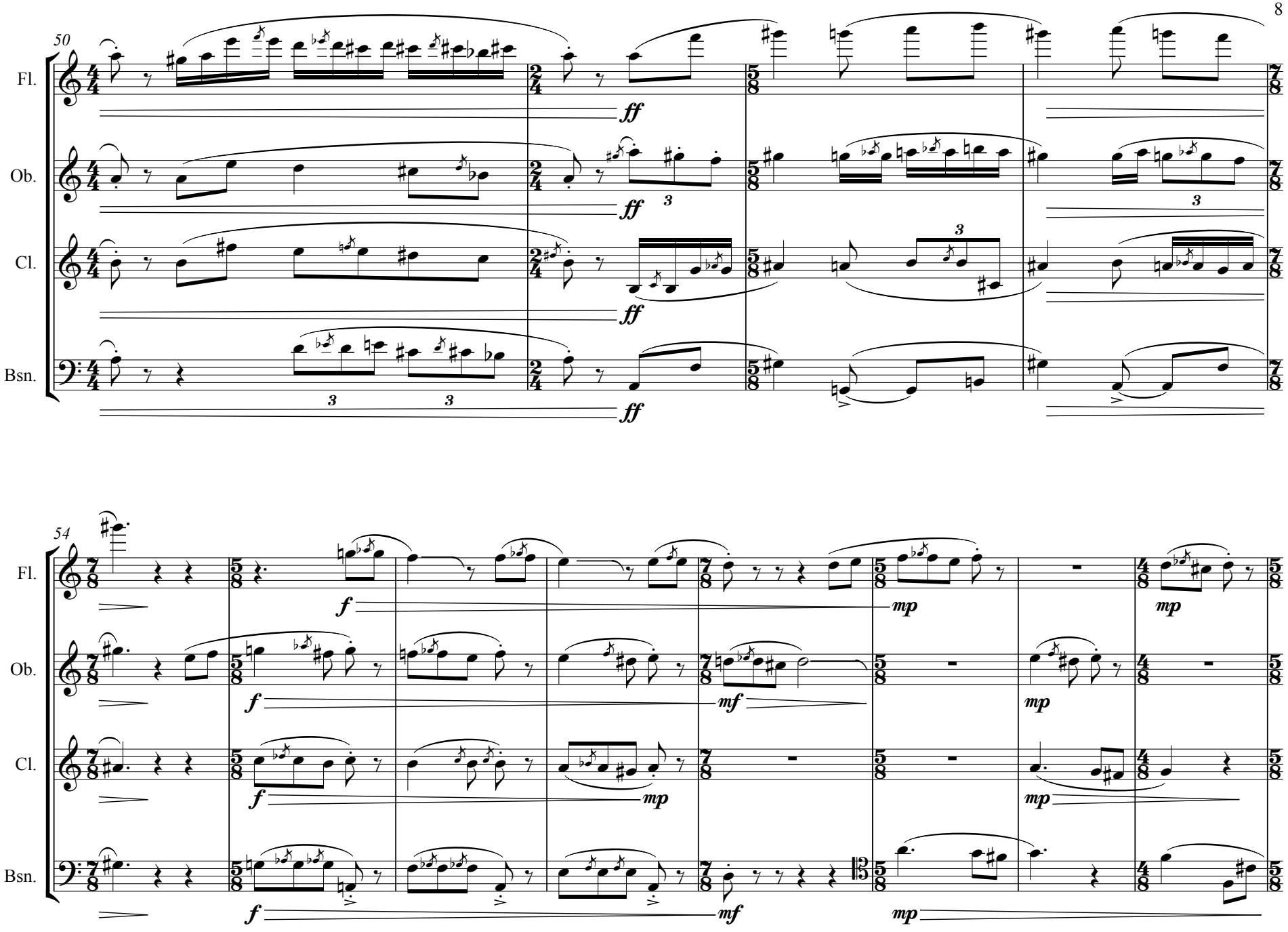
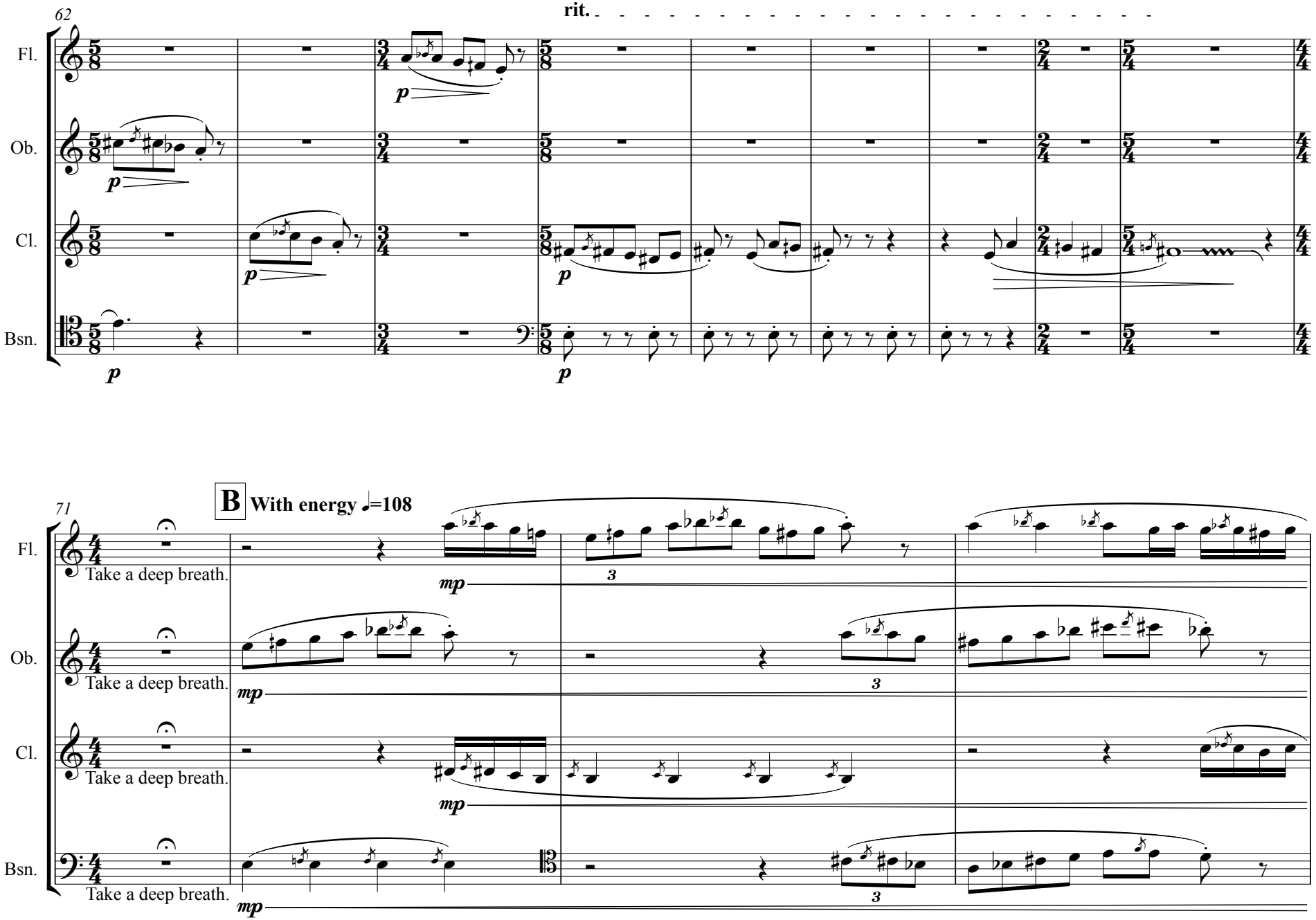
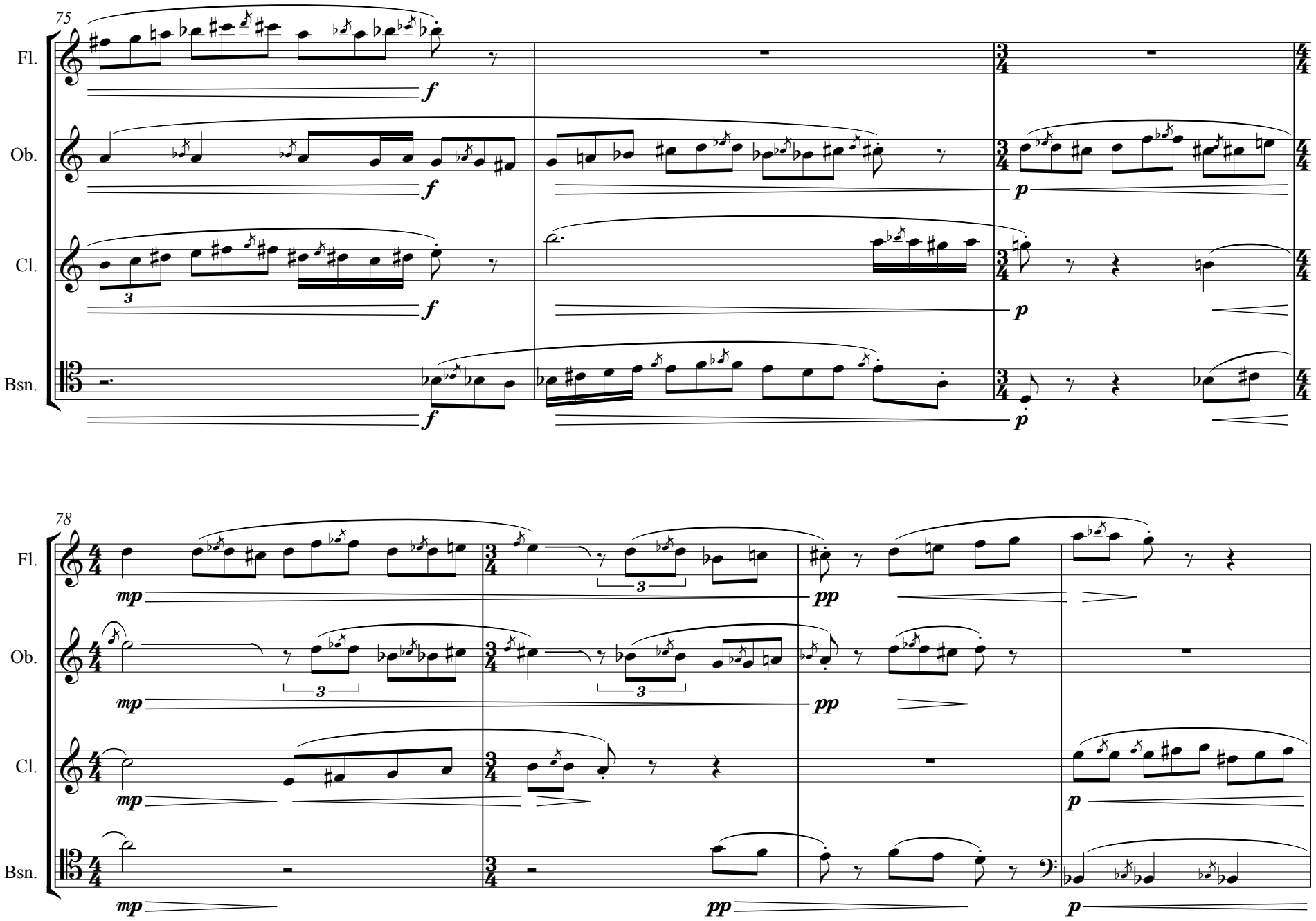

13
Non rubato
Fl.
Ob.
Cl.
Bsn.
Take a deep breath.
pp
mf
p
20
mp

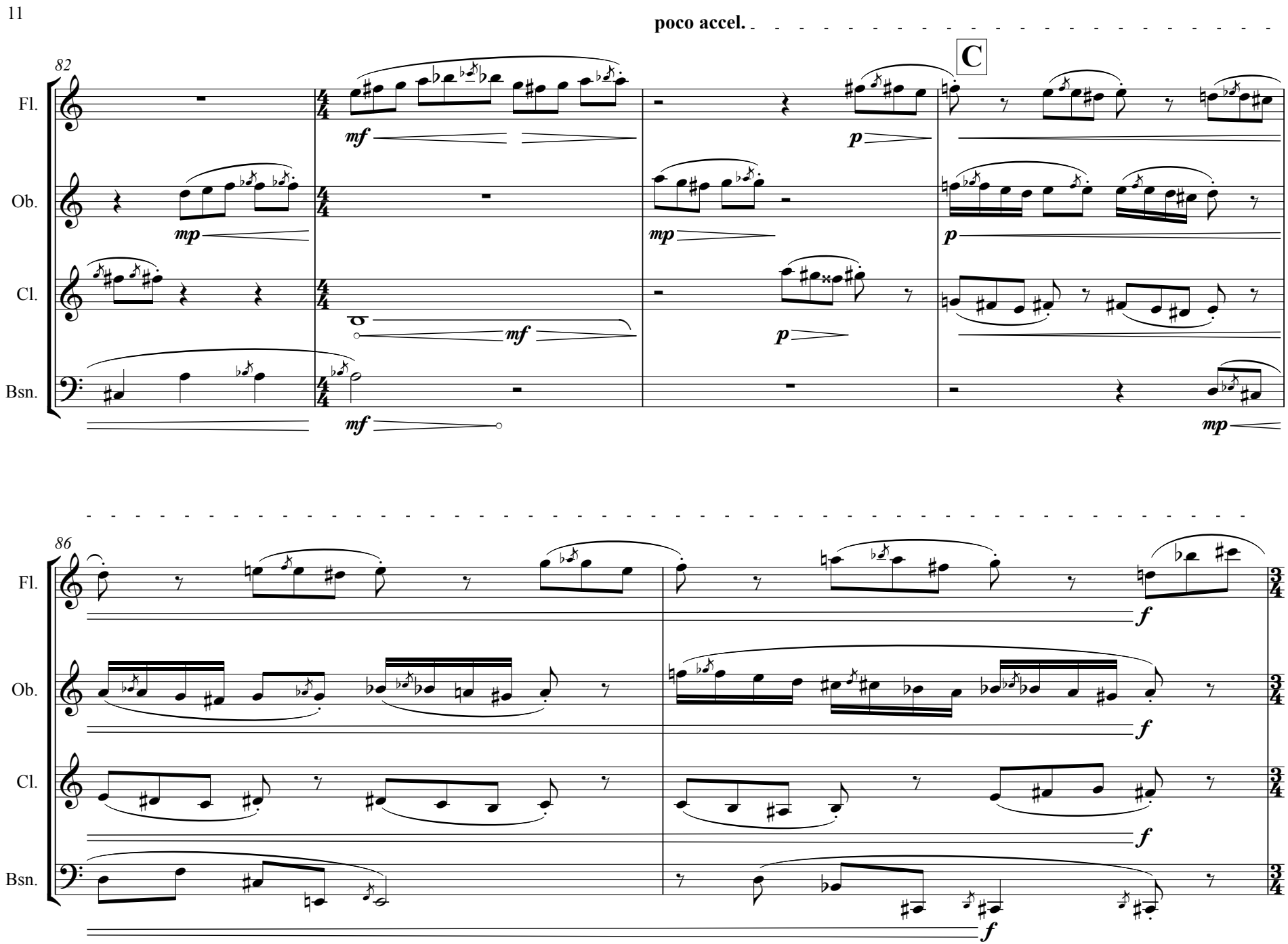

26
Fl.
Ob.
Cl.
Bsn.
mf
mp
p
pp
Take a deep breath.
A
Very rhythmic ♩.=76
32

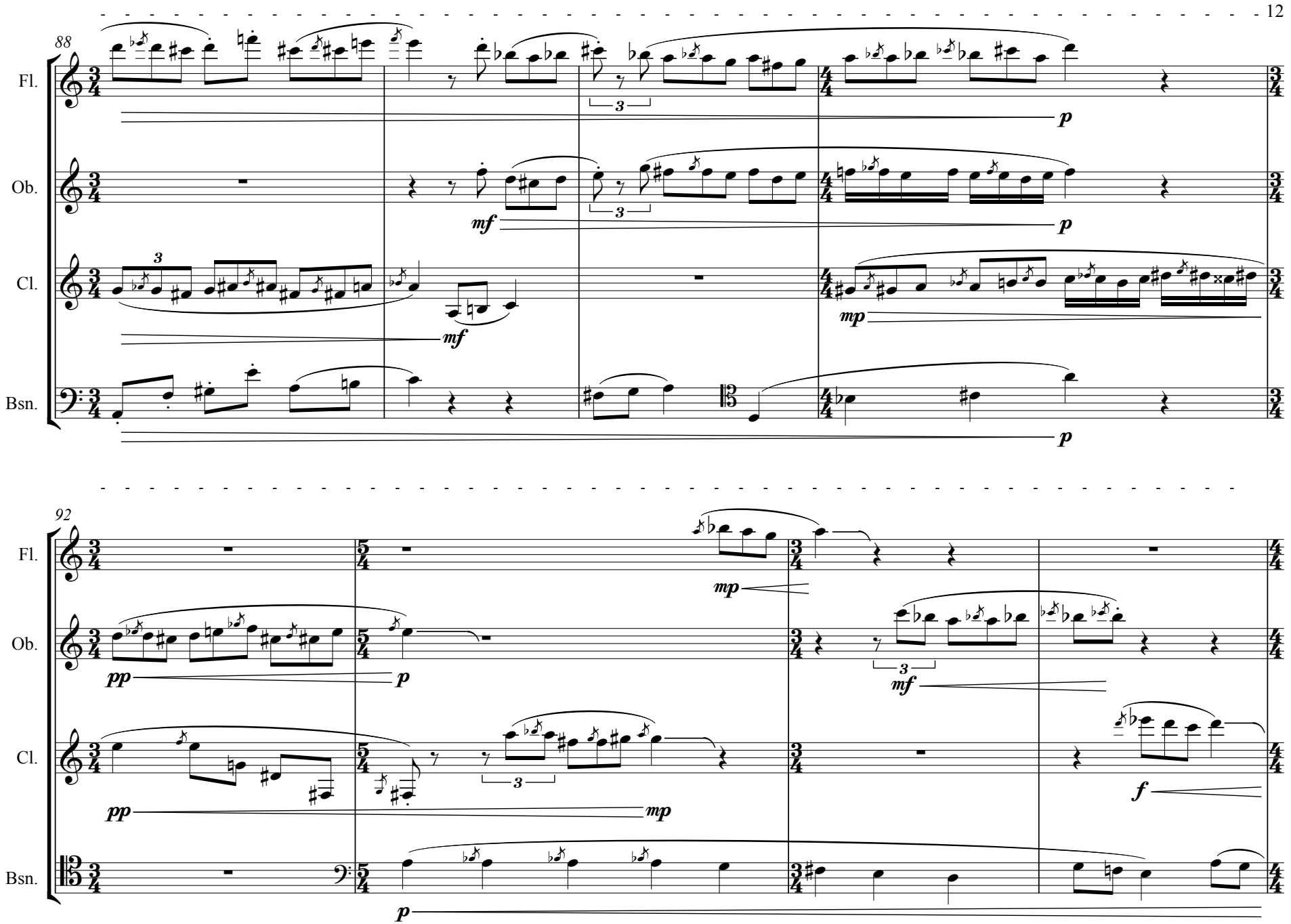

39
Fl.
Ob.
Cl.
Bsn.
mf
p
46
Fl.
Ob.
Cl.
Bsn.

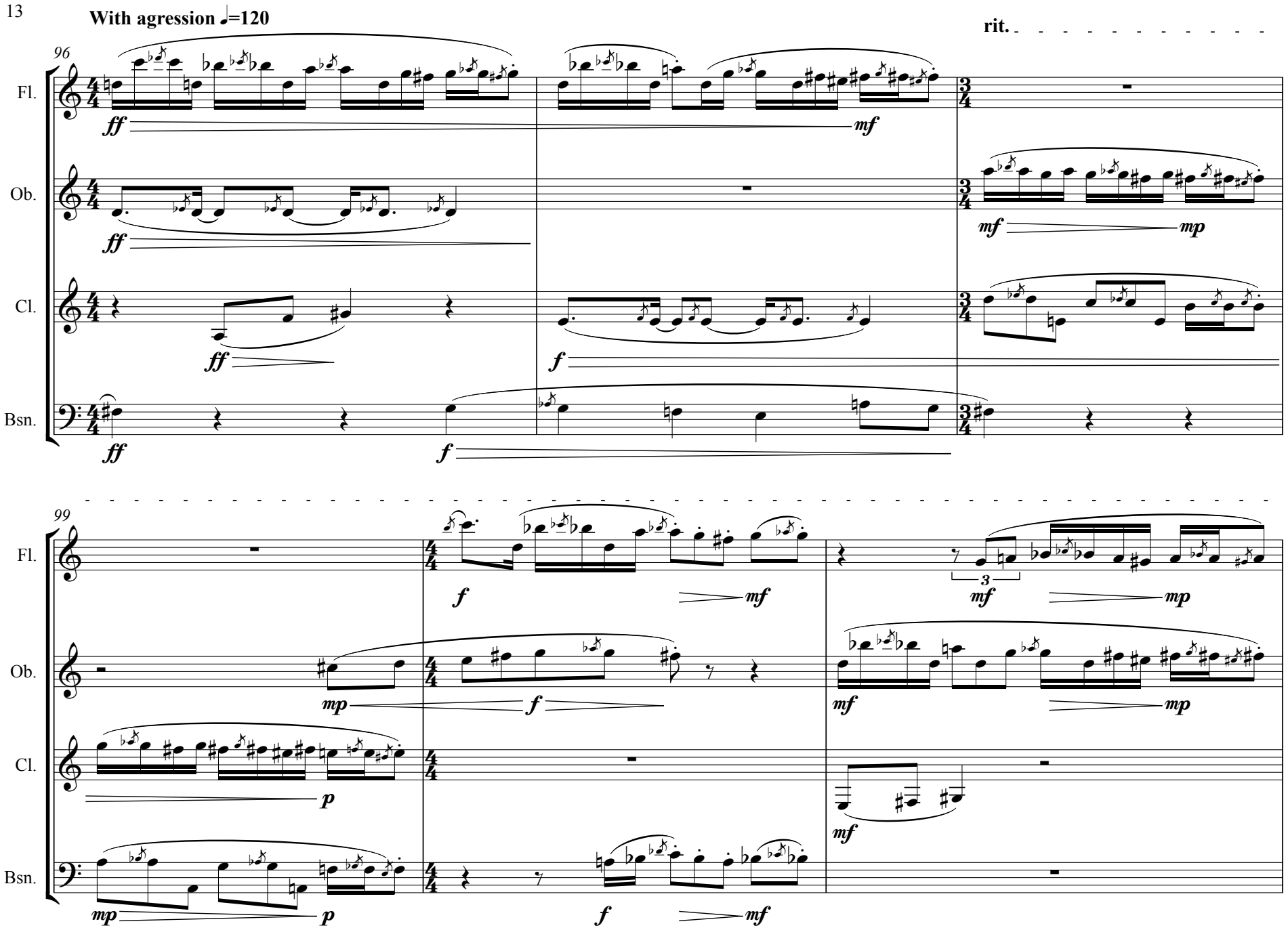

50
Fl.
Ob.
Cl.
Bsn.
ff
54
f
mf
mp

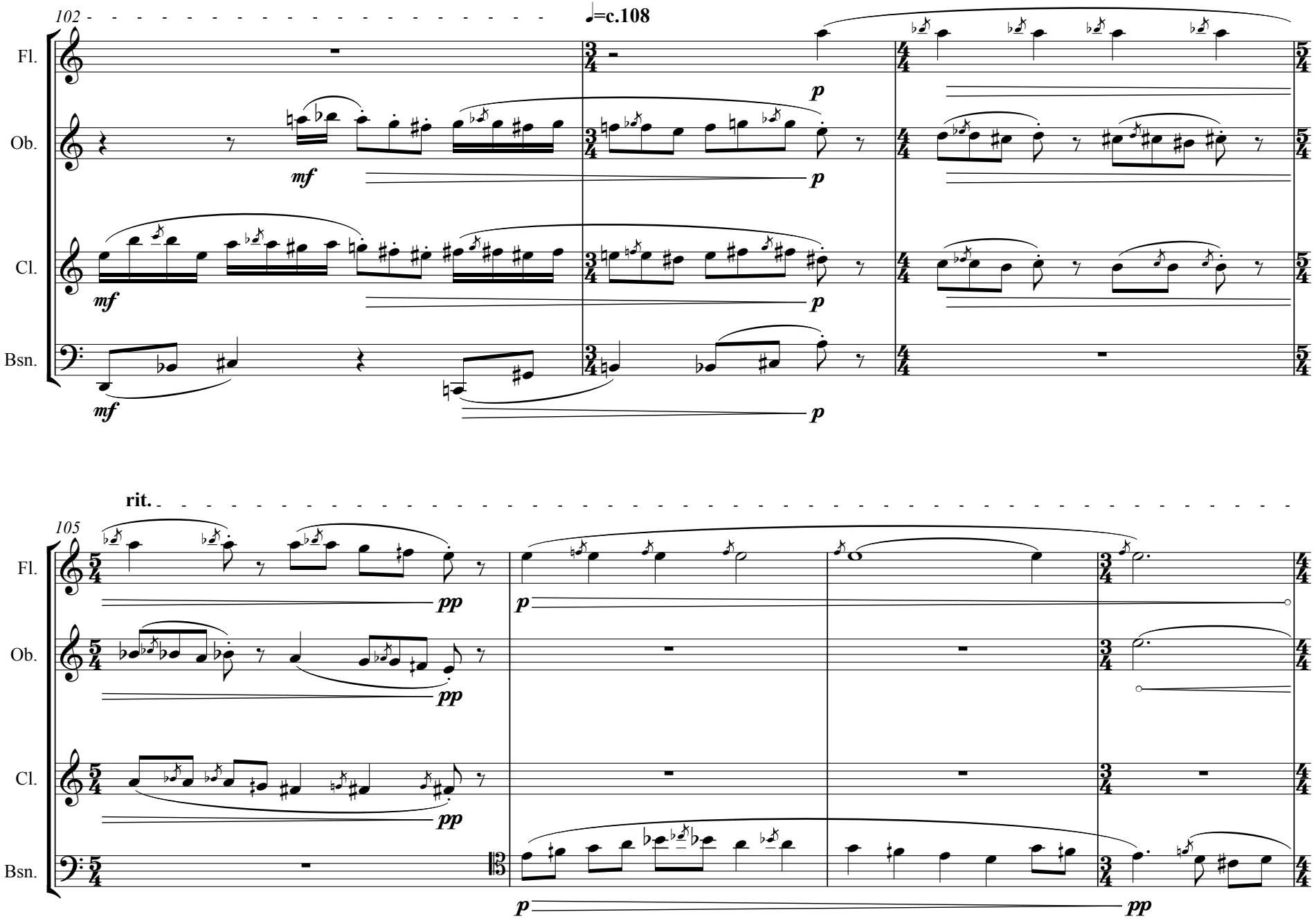

62
rit.
Fl.
Ob.
Cl.
Bsn.
p
71
B
With energy ♩=108
Take a deep breath.
mp
3

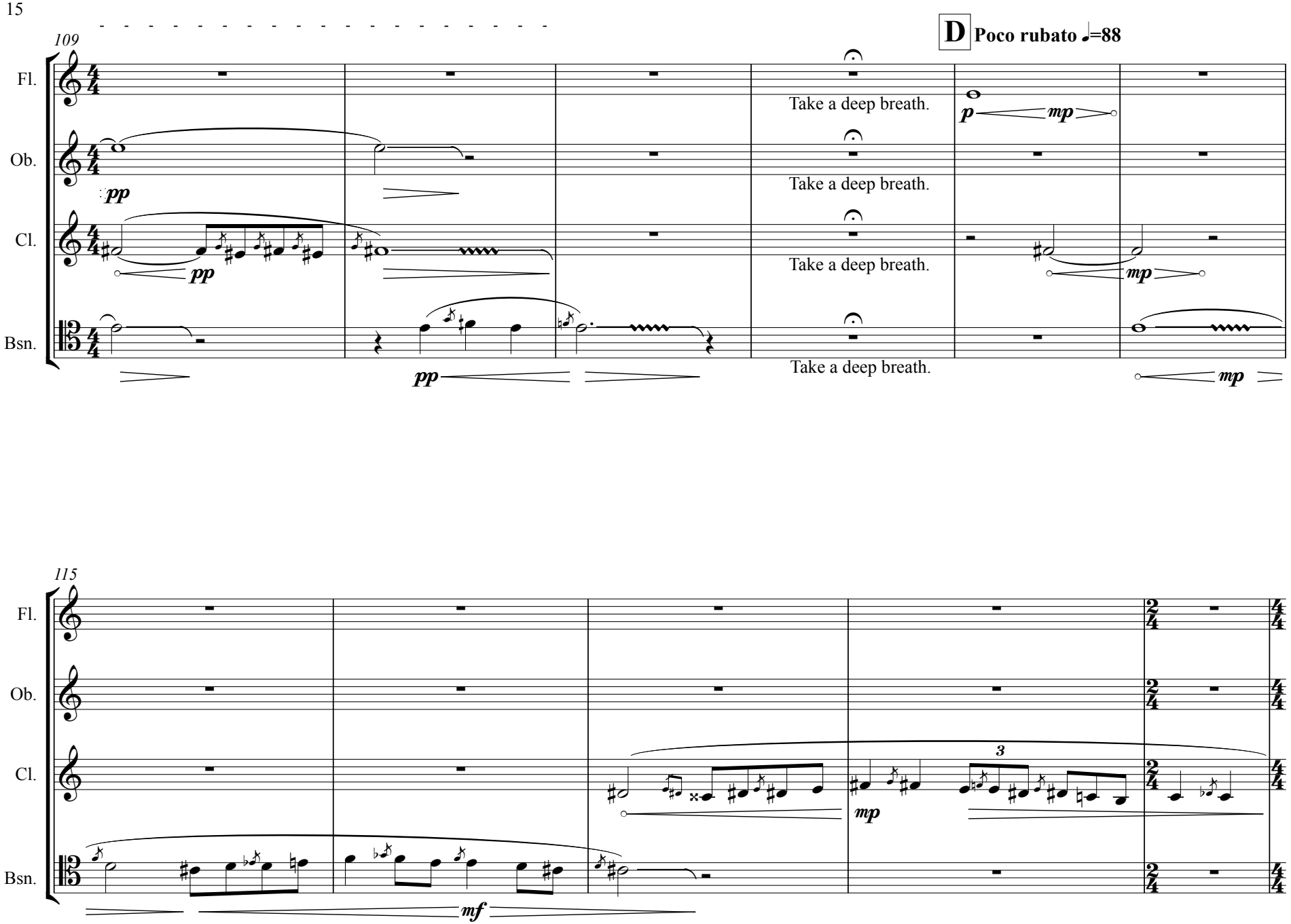

75
Fl.
Ob.
Cl.
Bsn.
f
p
78
mp
pp

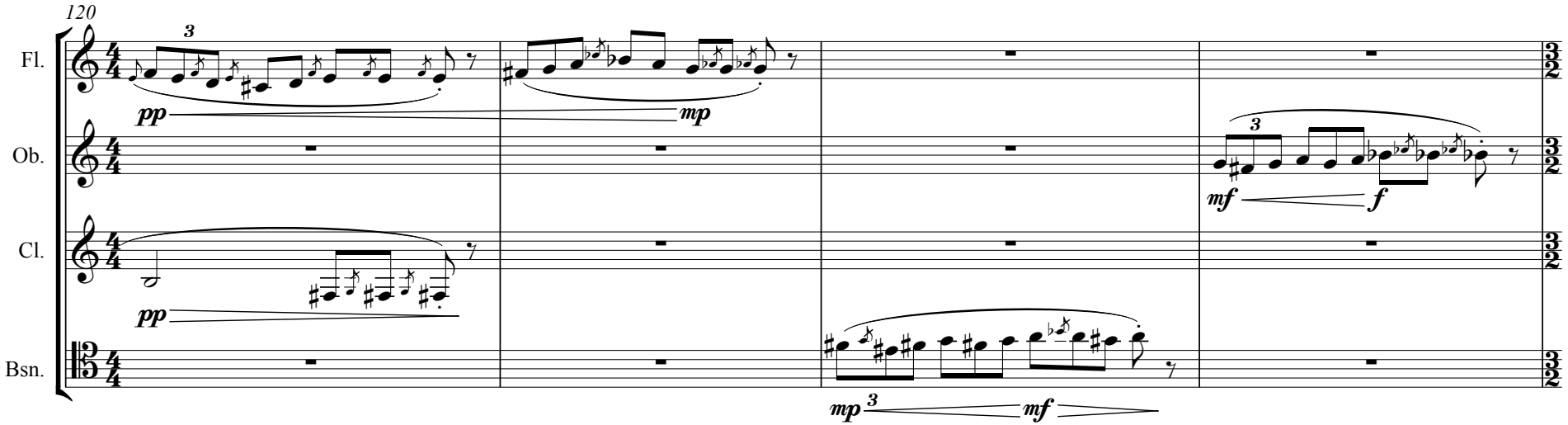

poco accel.
C
82
Fl.
Ob.
Cl.
Bsn.
mf
mp
p
86
f


88
Fl.
Ob.
Cl.
Bsn.
3
p
mf
p
3
mf
mp
p
92
Fl.
Ob.
Cl.
Bsn.
mp
pp
p
3
mf
pp
mp
f
p

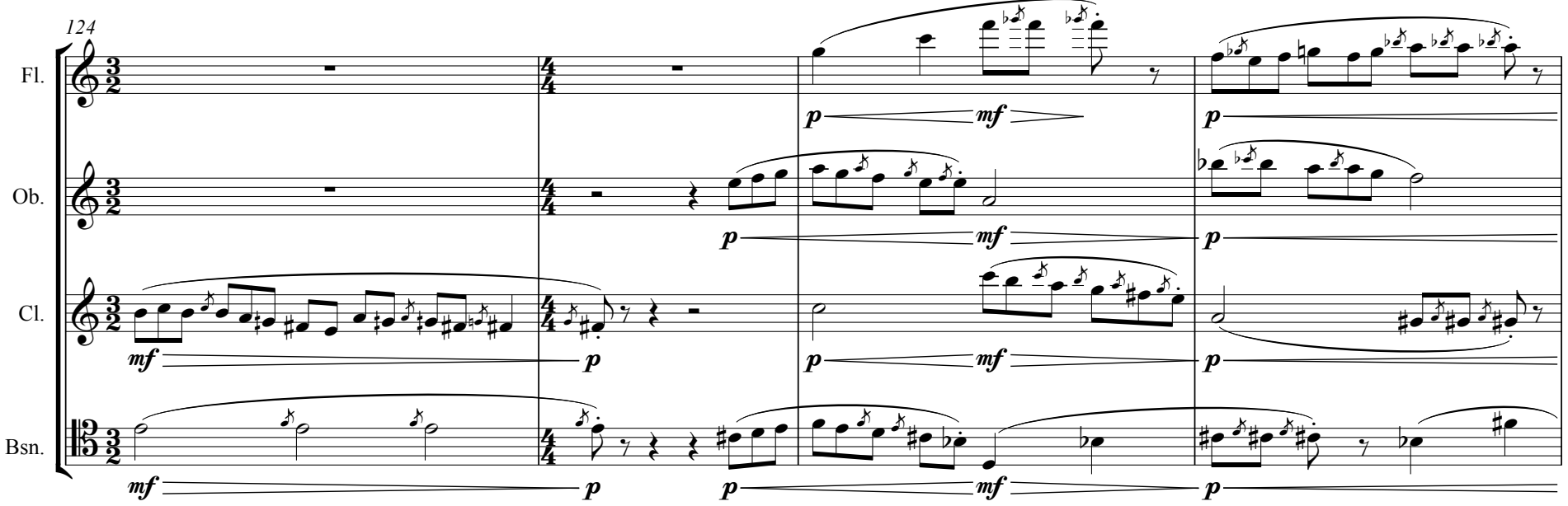

With agression ♩=120
rit.
96
Fl.
Ob.
Cl.
Bsn.
ff
mf
mp
f
99
p
3

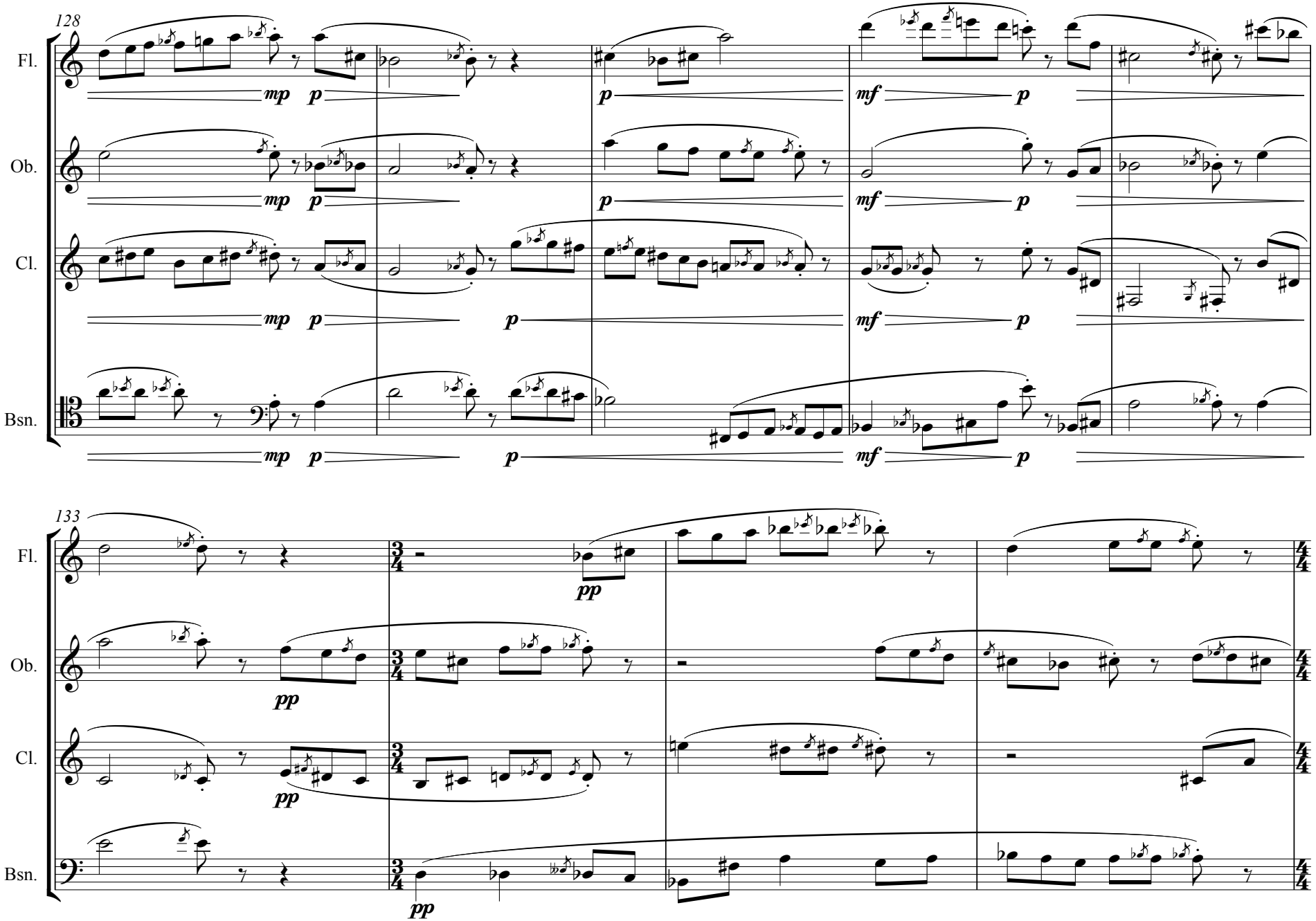

102
♩=c.108
Fl.
Ob.
Cl.
Bsn.
mf
p
rit.
105
pp

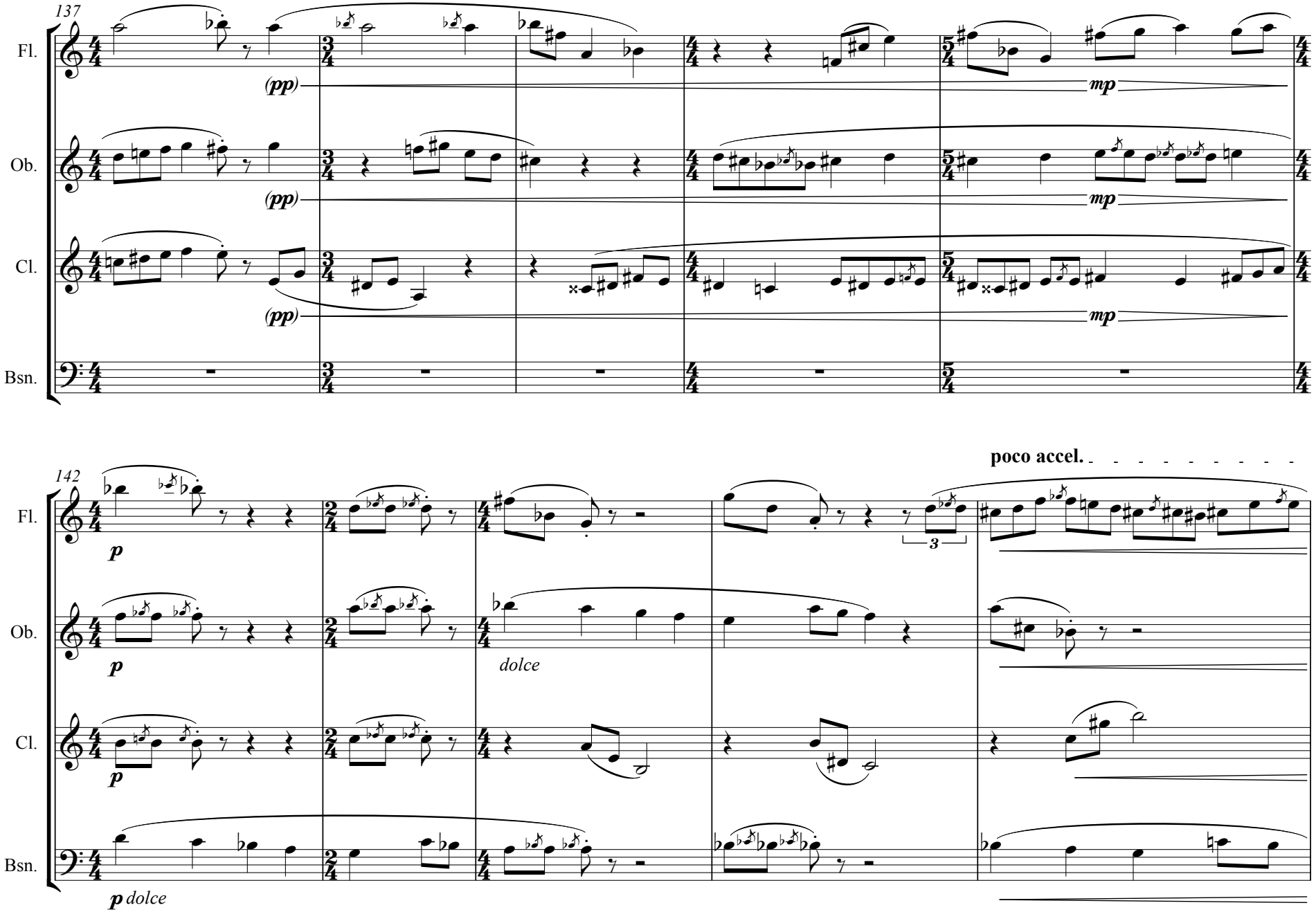

109
D Poco rubato ♩=88
Fl.
Ob.
Cl.
Bsn.
pp
Take a deep breath.
p
mp
Take a deep breath.
Take a deep breath.
Take a deep breath.
mp
115
mp
3
mf

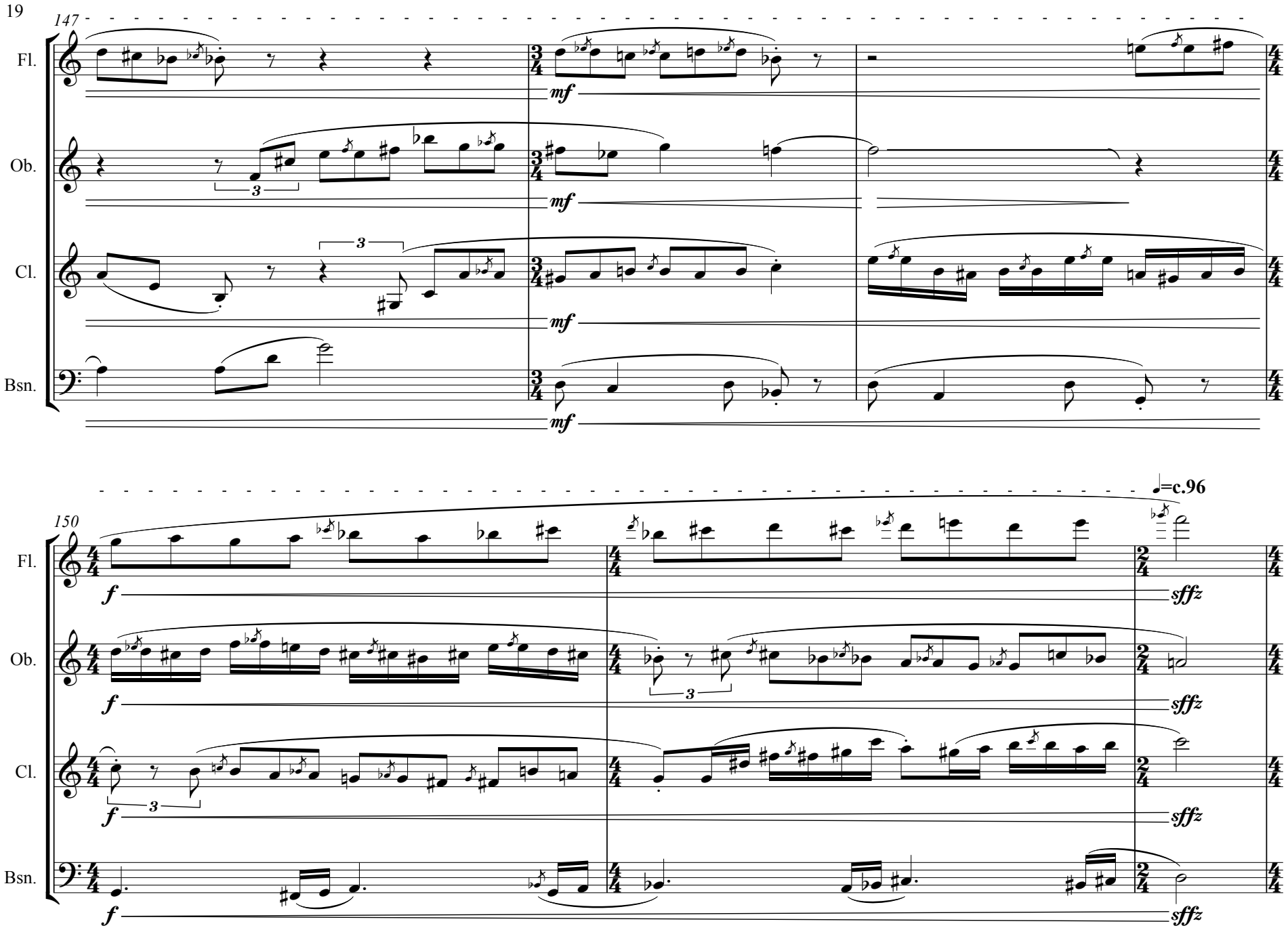


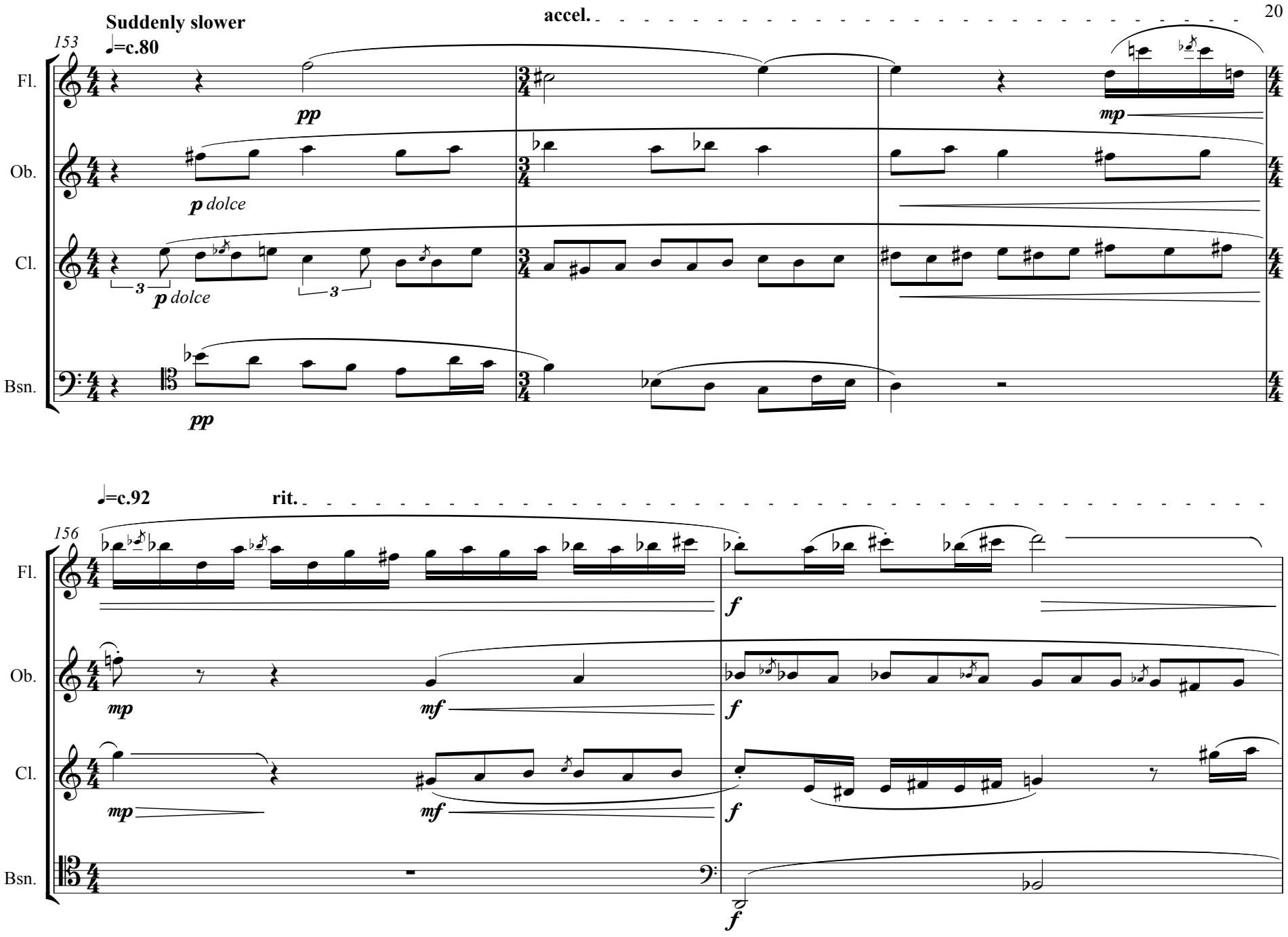
Non rubato,
swaying but confidently driving forward

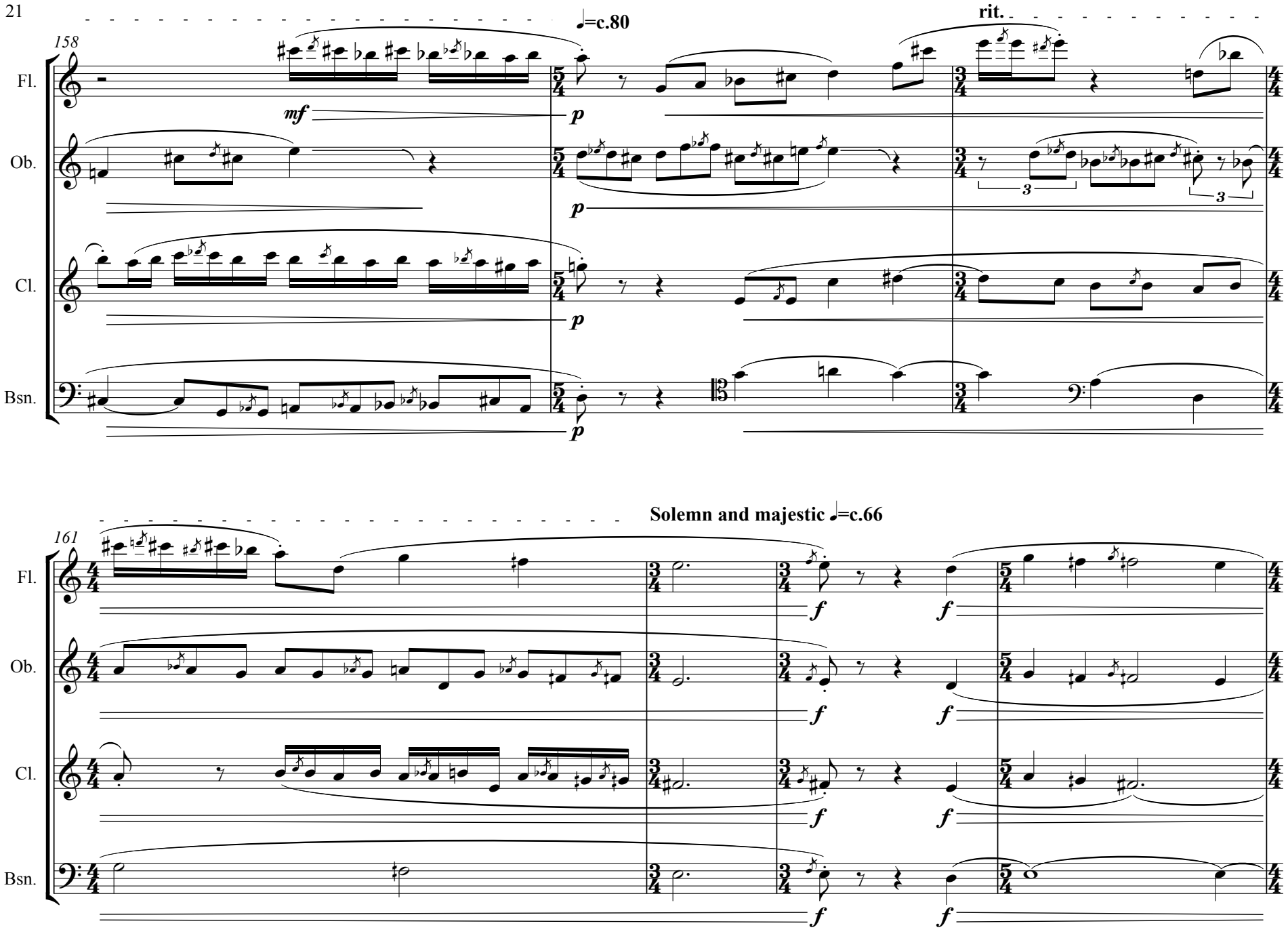


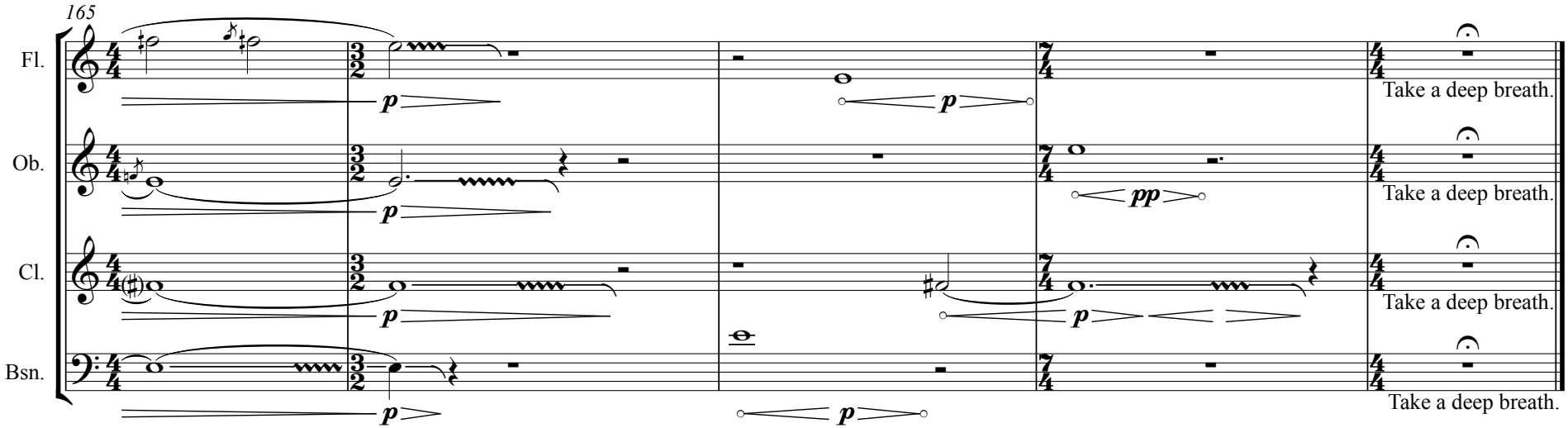

128
Fl.
Ob.
Cl.
Bsn.
mp
p
mf
133
pp
3/4
4/4


137
Fl.
Ob.
Cl.
Bsn.
(pp)
mp
142
poco accel.
p
dolce
3


147
Fl.
Ob.
Cl.
Bsn.
mf
150
♩=c.96
f
sffz


Suddenly slower
accel.
153
♩=c.80
Fl.
Ob.
Cl.
Bsn.
pp
p dolce
mp
♩=c.92
rit.
156
mf
f


♩=c.80
rit.
158
Fl.
Ob.
Cl.
Bsn.
mf
p
Solemn and majestic ♩=c.66
161
f


165
Fl.
Ob.
Cl.
Bsn.
p
pp
Take a deep breath.