

# Alexander Philip Daniels Torres



# Istanbul

For:  
Flute  
Oboe  
Clarinet in B $\flat$   
Bassoon

Istanbul by Alexander Philip Daniels Torres  
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Contact:  
Twitter: @alexbasasa  
Email: alexbasasa@gmail.com  
BAsAsA Music Log  
[<http://alexDaniels.blogspot.com/>]

## 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.

The image displays two staves of musical notation. The upper staff shows a two-octave scale divided into four tetrachordal sections: *Uşşâk* tetrachord, *Hicaz* tetrachord, Minor and major tetrachords, and Minor tetrachord. The lower staff shows four motifs: Motif I (a simple four-note sequence), Motif II (a six-note sequence with triplets), Motif III (a six-note sequence with triplets and a final note), and Motif IV (a four-note sequence). Lines connect the motifs to their corresponding positions in the scale above.

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:

The image shows a musical score for four instruments: Flute, Oboe, Clarinet in B $\flat$  (written pitch), and Bassoon. Each instrument part is shown on a staff with a quarter-tone note. Below each staff are fingerings indicated by dots. The Flute part shows fingerings for B and C $\flat$ . The Oboe part shows fingerings for a note with a '1' above it. The Clarinet in B $\flat$  part shows fingerings for A $\flat$  and 12. The Bassoon part shows fingerings for B $\flat$ , E $\flat$ , W, and F.

Tuning nuance is indicated with the following symbols:

The image shows a musical staff with a treble clef. The first note is followed by a wavy line labeled "Pitch-vibrato". The second note is followed by a downward curve labeled "Note is released with a downward pitch-bend".

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  $\circ \leftarrow$  and  $\rightarrow \circ$  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.

# Istanbul

Alexander Philip Daniels Torres

Calmly, rubato ♩=c.76

Musical score for measures 1-5. The score is for four instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The tempo is 'Calmly, rubato' with a quarter note equal to approximately 76 beats per minute. The time signature starts in 4/4 and changes to 5/4 at the beginning of measure 5. Each instrument part begins with a fermata and the instruction 'Take a deep breath.' followed by 'See notes.' for the Flute. The Flute part has a dynamic marking of *mp* in measure 5. The Clarinet part has dynamic markings of *pp* and *mp* in measures 2 and 4. The Bassoon part has a dynamic marking of *mp* in measure 5.

Musical score for measures 6-7. The score is for four instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The tempo is 'Calmly, rubato'. The time signature changes from 4/4 to 5/4 in measure 6, then to 3/4, 4/4, 5/4, and 4/4 in measures 6 and 7. Each instrument part begins with a fermata and the instruction 'Take a deep breath.' The Oboe part has dynamic markings of *mp* and *p* in measures 6 and 7. The Clarinet part has dynamic markings of *p* and *mp* in measure 6. The Bassoon part has a dynamic marking of *mp* in measure 7.

13 Non rubato

Fl. Take a deep breath.

Ob. Take a deep breath.

Cl. Take a deep breath.

Bsn. Take a deep breath.

*pp* *mf* *p*

20

Fl. *p* *mp* *p* *mf*

Ob. *mf*

Cl. *p* *mp* *mf*

Bsn. *p* *mf*

26

Fl. *mf* *mp* Take a deep breath.

Ob. *mf* *mp* Take a deep breath.

Cl. *p* *pp* *mf* *mp* Take a deep breath.

Bsn. *pp* *mf* *mp* Take a deep breath.

32 **A** Very rhythmic ♩.=76

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

39

Fl.

*mf* *p*

Ob.

*mf* *p*

Cl.

*mf* *p*

Bsn.

*mf* *p*

46

Fl.

Ob.

Cl.

Bsn.



50

Fl. *ff*

Ob. *ff* 3

Cl. *ff* 3

Bsn. *ff* 3 3

Detailed description: This system contains measures 50 through 53. The music is written for four woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 50 features a complex melodic line for the Flute with many accidentals. Measures 51 and 52 show a change in time signature to 2/4. Measure 53 returns to 4/4. All instruments play with a forte fortissimo (*ff*) dynamic. The Oboe and Clarinet parts include triplet markings (3).

54

Fl. *f* *mp* *mp*

Ob. *f* *mf* *mp*

Cl. *f* *mp* *mp*

Bsn. *f* *mf* *mp*

Detailed description: This system contains measures 54 through 58. The key signature has one sharp (F#) and the time signature is 7/8. Measure 54 begins with a key signature change to two sharps (F# and C#). The dynamics for all instruments are marked as *f* (forte) in measures 54-55, *mf* (mezzo-forte) in measure 56, and *mp* (mezzo-piano) in measures 57-58. The Flute part has a dynamic change from *f* to *mp* in measure 55. The Oboe part has a dynamic change from *f* to *mp* in measure 56. The Clarinet part has a dynamic change from *f* to *mp* in measure 56. The Bassoon part has a dynamic change from *f* to *mp* in measure 56.

rit. . . . .

62

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

**B** With energy ♩=108

71

Fl. Take a deep breath. *mp* 3

Ob. Take a deep breath. *mp* 3

Cl. Take a deep breath. *mp*

Bsn. Take a deep breath. *mp* 3

75

Fl. *f*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Detailed description: This system contains measures 75, 76, and 77. Measure 75 is in 4/4 time. Measures 76 and 77 are in 3/4 time. The Flute part starts with a melodic line in measure 75, marked *f*, and has a whole rest in 76 and 77. The Oboe part has a melodic line in 75, marked *f*, and continues in 76 and 77, marked *p*. The Clarinet part has a triplet of eighth notes in 75, marked *f*, and continues in 76 and 77, marked *p*. The Bassoon part has a melodic line in 75, marked *f*, and continues in 76 and 77, marked *p*.

78

Fl. *mp* *pp*

Ob. *mp* *pp*

Cl. *mp* *p*

Bsn. *mp* *pp* *p*

Detailed description: This system contains measures 78, 79, and 80. Measure 78 is in 4/4 time. Measures 79 and 80 are in 3/4 time. The Flute part has a melodic line in 78, marked *mp*, and continues in 79 and 80, marked *pp*. The Oboe part has a melodic line in 78, marked *mp*, and continues in 79 and 80, marked *pp*. The Clarinet part has a melodic line in 78, marked *mp*, and continues in 79 and 80, marked *p*. The Bassoon part has a melodic line in 78, marked *mp*, and continues in 79 and 80, marked *pp* and *p*.

poco accel.

82

Fl.

Ob.

Cl.

Bsn.

*mf*

*p*

*mp*

*mf*

*p*

*mf*

*mp*

**C**

86

Fl.

Ob.

Cl.

Bsn.

*f*

*f*

*f*

*f*

88

Fl. *p*

Ob. *mf* *p*

Cl. *mf* *mp*

Bsn. *p*

92

Fl. *mp*

Ob. *pp* *p* *mf*

Cl. *pp* *mp* *f*

Bsn. *p*

With agression ♩=120

rit. . . . .

96

Fl. *ff* *mf*

Ob. *ff* *mf* *mp*

Cl. *ff* *f*

Bsn. *ff* *f*

Measures 96-98: Flute and Bassoon play a melodic line with dynamics *ff* and *mf*. Oboe plays a rhythmic accompaniment with dynamics *ff*, *mf*, and *mp*. Clarinet has a few notes with dynamics *ff* and *f*. The time signature changes from 4/4 to 3/4 at measure 98.

99

Fl. *f* *mf* *mf* *mp*

Ob. *mp* *f* *mf* *mp*

Cl. *p*

Bsn. *mp* *p* *f* *mf*

Measures 99-101: Flute has a melodic line with dynamics *f*, *mf*, and a triplet of *mf* leading to *mp*. Oboe has a melodic line with dynamics *mp*, *f*, *mf*, and *mp*. Clarinet plays a rhythmic accompaniment with dynamics *p*. Bassoon has a melodic line with dynamics *mp*, *p*, *f*, and *mf*. The time signature changes from 4/4 to 3/4 at measure 101.

102 - - - - -  $\text{♩} = c.108$

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

rit. - - - - -

105

Fl. *pp* *p*

Ob. *pp*

Cl. *pp*

Bsn. *p* *pp*

**D** Poco rubato ♩=88

109

Fl. Take a deep breath. *p* *mp*

Ob. Take a deep breath.

Cl. Take a deep breath. *pp* *mp*

Bsn. Take a deep breath. *pp* *mp*

115

Fl.

Ob.

Cl. *mp* 3

Bsn. *mf*



120

Fl. *pp* *mp*

Ob. *mf* *f*

Cl. *pp*

Bsn. *mp* *mf*

Non rubato,  
swaying but confidently driving forward

124

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *mf* *p*

Bsn. *mf* *p*

128

Fl. *mp p p mf p*

Ob. *mp p p mf p*

Cl. *mp p p mf p*

Bsn. *mp p p mf p*

133

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

137

Fl. *pp* *mp*

Ob. *pp* *mp*

Cl. *pp* *mp*

Bsn.

142

Fl. *p* *poco accel.*

Ob. *p* *dolce*

Cl. *p*

Bsn. *p dolce*

147

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Detailed description: This system contains measures 147 through 150. It features four staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The music is in 4/4 time. Measure 147 has a treble clef and a key signature of one flat. Measure 148 changes to a 3/4 time signature. Measure 149 returns to 4/4. Measure 150 is also in 4/4. All instruments play with a mezzo-forte (*mf*) dynamic. The Flute part has a slur over measures 147-150. The Oboe part has a triplet in measure 147 and a slur over measures 148-150. The Clarinet part has a triplet in measure 147 and a slur over measures 148-150. The Bassoon part has a slur over measures 147-150.

150

*f* *ffz*

*f* *ffz*

*f* *ffz*

*f* *ffz*

*♩=c.96*

Detailed description: This system contains measures 150 through 153. It features four staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The music is in 4/4 time. Measure 150 has a treble clef and a key signature of one flat. Measure 151 changes to 4/4. Measure 152 changes to 2/4. Measure 153 returns to 4/4. The Flute part starts with a forte (*f*) dynamic and ends with fortissimo with accent (*ffz*). The Oboe part starts with *f* and ends with *ffz*. The Clarinet part starts with *f* and ends with *ffz*. The Bassoon part starts with *f* and ends with *ffz*. A tempo marking of *♩=c.96* is placed above the Flute staff. The Flute part has a slur over measures 150-153. The Oboe part has a slur over measures 150-153. The Clarinet part has a triplet in measure 150 and a slur over measures 151-153. The Bassoon part has a slur over measures 150-153.

accel. . . . .

Suddenly slower

153 ♩=c.80

Fl. *pp* *mp*

Ob. *p dolce*

Cl. *p dolce*

Bsn. *pp*

rit. . . . .

♩=c.92

156

Fl. *f*

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Bsn. *f*

158  $\text{♩} = c.80$  rit.

Fl. *mf* *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Solemn and majestic  $\text{♩} = c.66$

161

Fl. *f* *f*

Ob. *f* *f*

Cl. *f* *f*

Bsn. *f* *f*

165

Fl. *p* *p* Take a deep breath.

Ob. *p* *pp* Take a deep breath.

Cl. *p* *p* Take a deep breath.

Bsn. *p* *p* Take a deep breath.