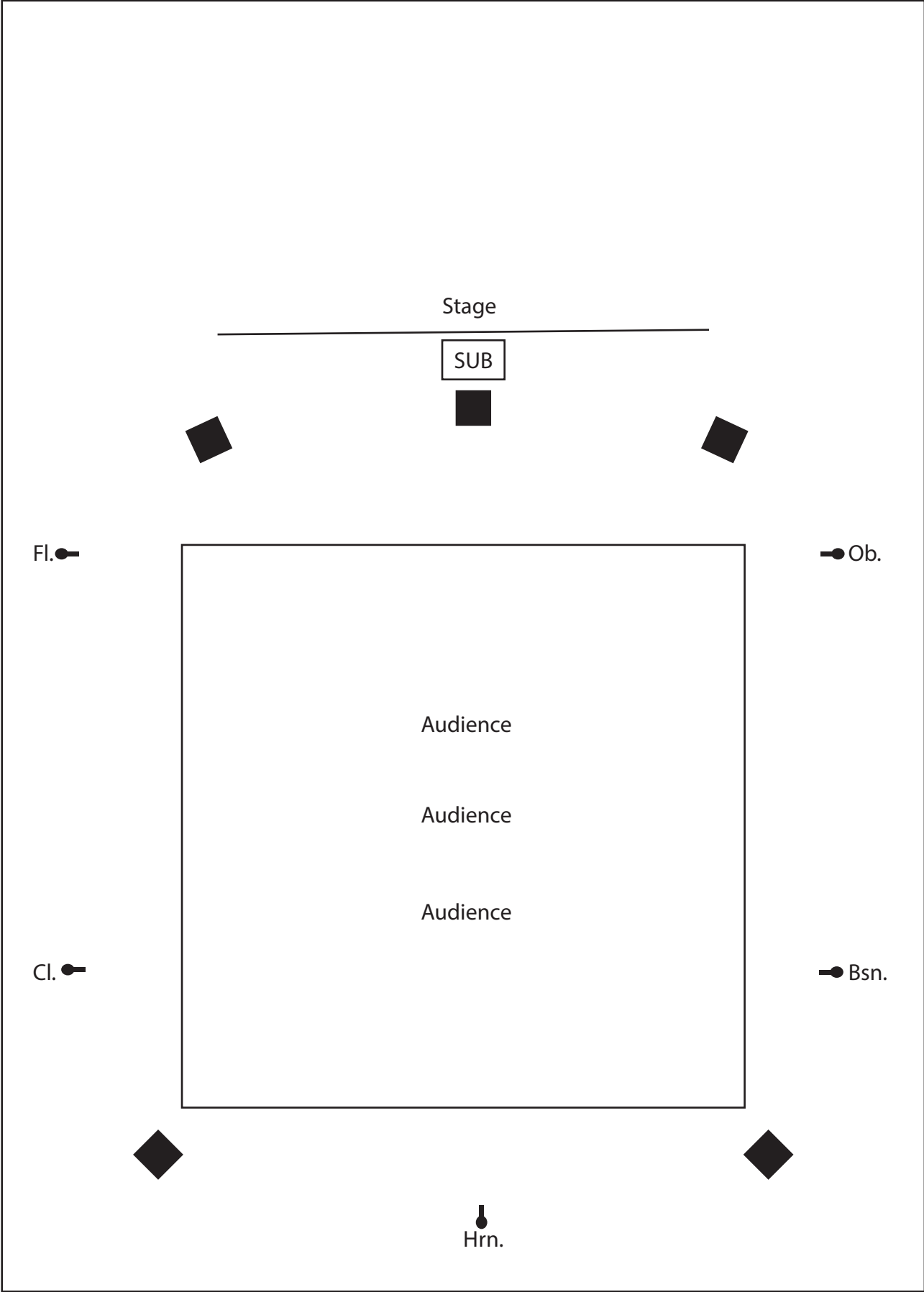


Deniz Aslan

Heavyweight  
for Wind Quintet and Electronics

for Anatolian Wind Quintet

2020



## On Reverberation

The letter “R” on the score, with a number from 0 to 5 next to it, indicates the amount of send volume of the instrument to the master channel (from lowest to highest, respectively). The master channel, which consists of a 5.1 surround reverb, receives the signals from each instrument and outputs the final mix. The electronics are never louder than the acoustic sounds of the instruments; the reverberation helps the instruments widen in space hence lose their localizations, therefore the physical spatialization of the instruments is manipulated via electronics. The reverberation is to be seen both as an important part of the piece in composing time and space in relation to each other.

# PERFORMANCE NOTES

## General

The score is transposed.

All trills and tremolos are to be played as fast as possible.

Accidentals apply to whole measure but occasionally some are written for convenience.

## Accidentals



Quarter sharp.



Three-quarters sharp.



Quarter flat.



Three-quarters flat.



Approx. 25 cent higher than the given accidental.



Approx. 25 cent lower than the given accidental.

## Note Heads



Slap tongue.



Toneless - air sound. Sometimes a vowel (e.g. “o”) is written on the note to indicate its timbre but otherwise it is up to the ensemble to decide in regard to the hall (for horn, it is notated with a single-line staff for there will be no definitive pitch).



Half tone - airy sound (only for the flute and the clarinet).



Half-valve (definite pitch). An unstable, a choked-off sounding of the notated pitch (only for the horn).



Key click only.



Harmonics. The note on the bottom is the fundamental and the note on top is the sounding pitch.

## PERFORMANCE NOTES (Cont.)

### Indicators



Cancel tremolo (or it can be used as a reminder for no tremolo).



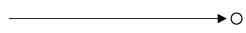
Stopped, open and 3/4 stopped horn respectively. Only hand muting is used in this piece.



Gradually go to full tone.



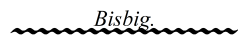
Gradually go to half tone.



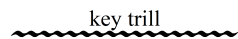
Gradually go to air sound (except for the horn where it means gradually open the bell).



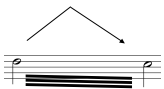
Gradually change the timbre of the air sound to the given vowel.



Bisbigliando. Sometimes it is indicated with a specific rhythm and numbers above or below the notes (e.g. 1 and 2 as in the default and the alternative fingerings respectively).



Make a trill with key clicks around the given note (may it be a trill within a minor second or just repeatedly pressing the keys of the given note).



Jet whistle with a tremolo (or it can be a trill).

### Multiphonics

Multiphonics are indicated on the parts with the fingerings and other instructions (e.g. amount and strenght of air, lip position on the reed etc.).

# Heavyweight

for Anatolian Wind Quintet

Deniz Aslan

\*1997

1 Slowly, ad libitum

Flute

Oboe

Clarinet in B $\flat$

Horn in F

Bassoon

R3 solo, calmly emphasize C

bisbig.

shadowy upper harmonic

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

2  $\bullet = 46$

Fl.

Ob.

B $\flat$  Cl.

Hn.

Bsn.

R4 Bisbig

R2

R1

R3

*n* *p* *pp* *mp* *mf* *n*

3

4

Musical score for measures 9-12, featuring Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.) parts. The score includes dynamic markings such as *pp*, *mf*, *f*, *n*, and *mp*. Performance instructions include *m. v.* (more vivace), *R2*, *R3*, and *Gliss.* (glissando). The Flute part has a triplet of eighth notes in measure 10. The Bassoon part has a triplet of eighth notes in measure 12.

5

Musical score for measures 13-16, featuring Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.) parts. The score includes dynamic markings such as *pp*, *f*, *p*, *mf*, *fp*, *n*, and *mp*. Performance instructions include *Bisbig.* (biscia), *R4*, and *Gliss.* (glissando). The Flute part has a triplet of eighth notes in measure 13. The Oboe part has a triplet of eighth notes in measure 14. The Bassoon part has a triplet of eighth notes in measure 16.

**A**

17

6 7

Fl. *n* *n* *mp* *f* *p* *mf* *Gliss.*

Ob. *pp* *p* *R3*

B♭ Cl. *n* *n* *mf* *pp* *pp* *R3* *H.V.*

Hn. *pp* *mf* *pp* *p* *3*

Bsn. *n* *p* *mf* *pp* *Gliss.*

8

21

Fl. *f* *pp* *mf* *pp* *f* *mf* *R1*

Ob. *p* *f* *p* *mf* *p* *mf* *R2*

B♭ Cl. *mf* *fp* *f* *mp* *p* *n* *R1* *Bisbig.*

Hn. *mf* *ord.* *mp* *p* *f*

Bsn. *p* *mf* *pp* *mp* *R2*



9

24

Fl. *p* *mf* *p* *mp* R3

Ob. *Gliss.* *p* *mf* *Gliss.* *pp*

B♭ Cl. *pp* *mp* *n* R4

Hn. *pp* *mf* *H.V.* *mp* *p* *pp*

Bsn. *f* *pp* *sfz* *"p"*

10

27

Fl. *pp* *p* *pp*

Ob.

B♭ Cl. *pp* *pp* *mf* *p* *mf* *freely, take your time* *R2* *with embouchure*

Hn. *pp* *n* *R4* *mf*

Bsn. *pp* *"pp"*

**B**

32 R3

Fl. *mf* key trill *n* *pp* *n* *mf* *mf* *pp* m. v.

Ob. *mp* *pp* *p* *mf* *pp* key trill

B♭ Cl. *n* *p* *n* *n* *mp* *sfz*

Hn. *f* *n* *f* *mp* *mf* *n* *f*

Bsn. *p* *mf* *mf* *n* *pp* *mp*

**11**

36

Fl. *f* *f*

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

B♭ Cl. *mf* *f* *pp*

Hn. *n* *f* *p* *p*

Bsn. *mf* *n* *pp* *f* *ff*

40

Fl. *f* *sffz* *p* *mf* *pp* 4''

Ob. *mf* *p*

B♭ Cl. *f* *ff* *mp* *n*

Hn. *f* *ff* *mp* *pp*

Bsn. *mp* *mf* *f* *n* *mp* Reed off

12 C ♩ = 72

45

Fl. *pp* *p*

Ob. *mf* *p* *mp* *p*

B♭ Cl. *mp* *n* *mp* *f* *pp* *mf* *pp* *mf*

Hn. *pp* *f* *p* *mf* *mp* *mf*

Bsn. *mf* *p* *f* *pp*

R2

R3

R4

R5

Reed off

49

Fl. *mp* *n* *sfz* *n* *ff* *pp*

Ob. *n* *f* *p* *n* Reed off

B♭ Cl. *pp* *f* *f* *pp*

Hn. *mp* *sfz* *n*

Bsn. *f* *p* *f* *pp* *mf*

13

14

D ♩ = 46 molto espressivo

52

Fl. *p* *pp* *f*

Ob. *f* *pp* *mf* *n* R4 R2

B♭ Cl. *n* *mf* *espress.* R1  
taksim  
n. v.

Hn. *mp* *pp* *f* R2

Bsn. *p* *ff* *f* *mf* Reed on

56

Fl. R2

pp p mp

Ob. Reed on

f n p pp

B♭ Cl. bisbig.

fz p mf f

Hn. H.V.

mf mp

Bsn. Bisbig

pp p n "p" n

59

Fl. 15 E R0

pp pp p pp

Ob. R0 R3

n mf > pp mf > pp f taksim cont.

B♭ Cl. very soft

mf pp p p

Hn. R0 R2

pp mf mp

Bsn. Bisbig

n < p n mp mf > p mp

R1 R2

m. v. m. v. Gliss. n. v.

64

Fl. *pp* *n*

Ob. *mp* *p* R2

B♭ Cl. *pp* *f* *n* *mf* R3 *Gliss.*

Hn. *pp* *n* *mp* *f* R3

Bsn. *p* *mf* *p* *n* *Bisbig.*

H.V. 7 3

67

Fl. R1 *n* *p* *mp* *pp* *n*

Ob. *n* *p* *n* *Bisbig.*

B♭ Cl. *pp* *mp* *pp* *p*

Hn. *n* *mf* *p*

Bsn. *p* *n* *Bisbig.*

18 F

71

Fl. R2 m. v.  $\rightarrow$   $\circ$

mf  $\rightarrow$  p  $\rightarrow$  f  $\rightarrow$  mp  $\rightarrow$  n

Ob. R1

n  $\rightarrow$  p  $\rightarrow$  n  $\rightarrow$  mp

B $\flat$  Cl. Gliss.  $\rightarrow$  n

pp  $\rightarrow$  mp  $\rightarrow$  p  $\leftarrow$  mf

Hn. R0 +  $\rightarrow$   $\oplus$  Gliss.

n  $\rightarrow$  mp  $\rightarrow$  pp  $\rightarrow$  pp  $\rightarrow$  mf

Bsn. R1

pp  $\rightarrow$  mf  $\rightarrow$  p  $\rightarrow$  pp

19

75

Fl. "o" accel.  $\bullet$  = 60 R1  $\circ$   $\rightarrow$   $\bullet$

p  $\rightarrow$  pp  $\rightarrow$  f  $\rightarrow$  pp  $\rightarrow$  ff  $\rightarrow$  pp

Ob. p  $\rightarrow$  n

p  $\rightarrow$  f  $\rightarrow$  fp

B $\flat$  Cl.  $\rightarrow$   $\circ$  m. v.

pp  $\rightarrow$  mp  $\rightarrow$  p  $\rightarrow$  mf  $\rightarrow$  f

Hn. R1

pp  $\rightarrow$  mp  $\rightarrow$  pp

Bsn. m. v. n. v.

mp  $\rightarrow$  f  $\rightarrow$  n  $\rightarrow$  mp

20

79

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

Ob. *f* *mp* *mf* *p* *mf* *pp*

B♭ Cl. *mp* *mf* *p* *pp* *f* *n*

Hn. *f* *mf* *pp* *mf* *p*

Bsn. *mf* *pp* *n* *p*

listen to clarinet m. v.

listen to oboe

R2

R1 n. v.

R2

R3

21

83

G ♩ = 46 Dynamic

Fl. *pp* *mf* *p* *pp* *mf* *n*

Ob. *mf* *pp* *mf* *pp* *p* *mf* *fp* *f*

B♭ Cl. *mf* *pp* *n* *pp* *n* *mp* *f*

Hn. *pp* *open* *R3 H.V.* *mp* *n* *ord.* *n*

Bsn. *pp* *p* *Bisbig* *n*

R4

R3

R2

R3 H.V.



22

87

Fl. *R1* *mp* *f* *mf* *p*

Ob. *pp* *n* *pp*

B♭ Cl. *pp* *f* *pp* *mf* *pp* *f*

Hn. *mp* *f* *pp* *mp*

Bsn. *mf* *pp* *p* *n*

*Bisbig.*

*H.V. 7*

*ord.*

*Gliss.*

23

91

Fl. *f* *mf* *f* *n* *mf* *p* *n*

Ob. *pp* *mf* *n* *p* *n*

B♭ Cl. *pp* *n* *pp* *n* *mp* *f* *p*

Hn. *pp* *mp* *p* *mf* *n* *mf* *n*

Bsn. *mf* *pp* *mf* *n*

Tape *n* *mf*

*R5*

*m. v.*

*Gliss.*

*Bisbig.*

*H.V.*

*Rain sound*

**H** Sudden Change

95

Fl. *mf* *p* *pp*

Ob. *mf* *ff*

Bb Cl. *p* *mf*

Hn. *mp* *mf* *ff*

Bsn. *f*

Tape

97

Fl. *f* *mp*

Ob. *f* *p*

Bb Cl. *pp*

Hn. *mf* *f* *mp* *p*

Bsn. *mf* *p*

Tape

99

Fl. *n*

Ob. *f* *p* *pp* key trill

B♭ Cl. *mf* *pp* key trill 6 6

Hn. *pp*

Bsn. *mf* *n* key trill

Tape 99

2/4

24

~30" Listen to the rain until it fades out

101

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Tape 101

*n*