Deniz Aslan

Dreaming Green

for Chamber Orchestra

2024

DREAMING GREEN

ORCHESTRATION

Piccolo
Flute
Oboe
English Horn
Clarinet in Bb
Bass Clarinet
Bassoon
Contrabassoon

2 Horns in F
2 Trumpets in C

Percussion 1

Crotales (2 Octaves)
Glockenspiel
Bass Drum
Small Gong*

Mallets/Beaters Used: Hard Mallets, Soft Mallets, Double Bass Bow, Bass Drum Beater.

Percussion 2

Tam-Tam
Temple Blocks
Suspended Cymbal
Triangle

Mallets/Beaters Used: A Thin Wooden Stick (like a chopstick), Soft Mallets, Double Bass Bow, Triangle Beater, Bass Dum Beater.

Strings: 6 - 6 - 3 - 3 - 2

* Small Gong: Choose a gong that is relatively high-pitched and sounds distinctively different than tam-tam.

Duration: ca. 12’

PERFORMANCE NOTES

General

The score is transposed.

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

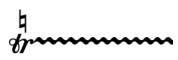
Accidentals apply to the whole measure but occasionally some are indicated for convenience.

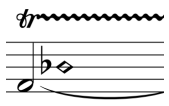
Always senza vibrato unless otherwise indicated.

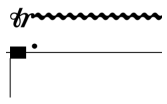
Normal fermata, usually indicated with an approximate duration.

Short fermata, needs to be taken as a very brief momentary pause, not more than a couple of seconds.

Very long fermata, at least 7-8 seconds.


The trills are indicated as such. The accidental always applies to the note a tone above the main pitch.


In the case of harmonic trills, the artificial harmonic is always indicated. The trill is to be played between the fundamental and the harmonic.


In the case of air sounds, pick a key and make the trill only with that key (winds only).

Tenuto. Always to the full duration of the note and without any dynamic or articulation changes. A block of sound.

Accidentals

Quarter sharp.

Quarter flat.

Three-quarters sharp.

Three-quarters flat.

Winds

Note Heads

Toneless - air sound. It is always indicated on a single-line staff. Do not cover any holes or press any keys while playing air sounds. The desired timbre of the air sounds is low-pitched and round, like an "o" vowel.

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

Harmonics. The note on the bottom is the fundamental and the note on top is the sounding pitch.
On the parts, additional information about the fingerings and the embouchure is provided for the clarinets.

Flap (only oboes and bassoons). Hit the reed with the tongue. Used only when the read is detached.

Slap tongue (only clarinets). Pick a nice resonant pitch to do it with. Only used with air sounds and absolutely no resonance afterwards (no pitch).

Indicators

Flutter tongue.

+/o Muted (stopped)/open.

⊕ 3/4 stopped (horn only).

PERFORMANCE NOTES (cont.)

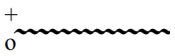
Winds

Indicators (cont.)

Gradually close your hand on the wah-wah mute (for trumpet I).

Gradually mute with hand (for horns). When opening or closing gradually, do not close all the way in as that would change the pitch suddenly. Keep the intonation as stable as possible using your embouchure.

Gradually open.


Open and close the wah-wah mute as fast as possible (trumpet I only).

Bisbigliando.

Strings

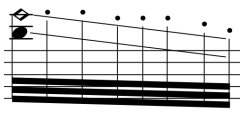
Note Heads and Indicators

s.p.	Sul ponticello.
m.s.p.	Molto sul ponticello (almost on the bridge – very noisy and messy with little pitch definition).
s.t.	Sul tasto.
m.s.t.	Molto sul tasto. Well into the fingerboard.
p.n.	Posizione normale. Always and exclusively used to cancel s.p. or s.t..
ord.	Ordinario.
flaut.	Flautando.

Toneless - full noise. Bow directly on the bridge to achieve full noise. It is okay to get some resonance as long as no noticable pitch is heard consistently. Always notated on a single-line staff.

Ricochet. 3-4 bounces when shown with three dots. 5-6 bounces when shown with four dots (as shown). Always as fast as possible.

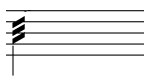
Bartok (Snap) Pizzicato.

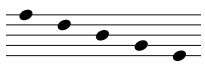

Jete. When indicated this way, as many bounces as possible. Their approximate duration is indicated but the bounces must be unmeasured in number and they can be slightly shorter or longer than what is indicated.

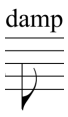
Gradually go from one position to another.

Percussion

Note Heads and Indicators


Sweep a small surface of the instrument with a very quick, minimal movement.


Temple blocks are indicated on the lines of the stage as shown (top line = highest).

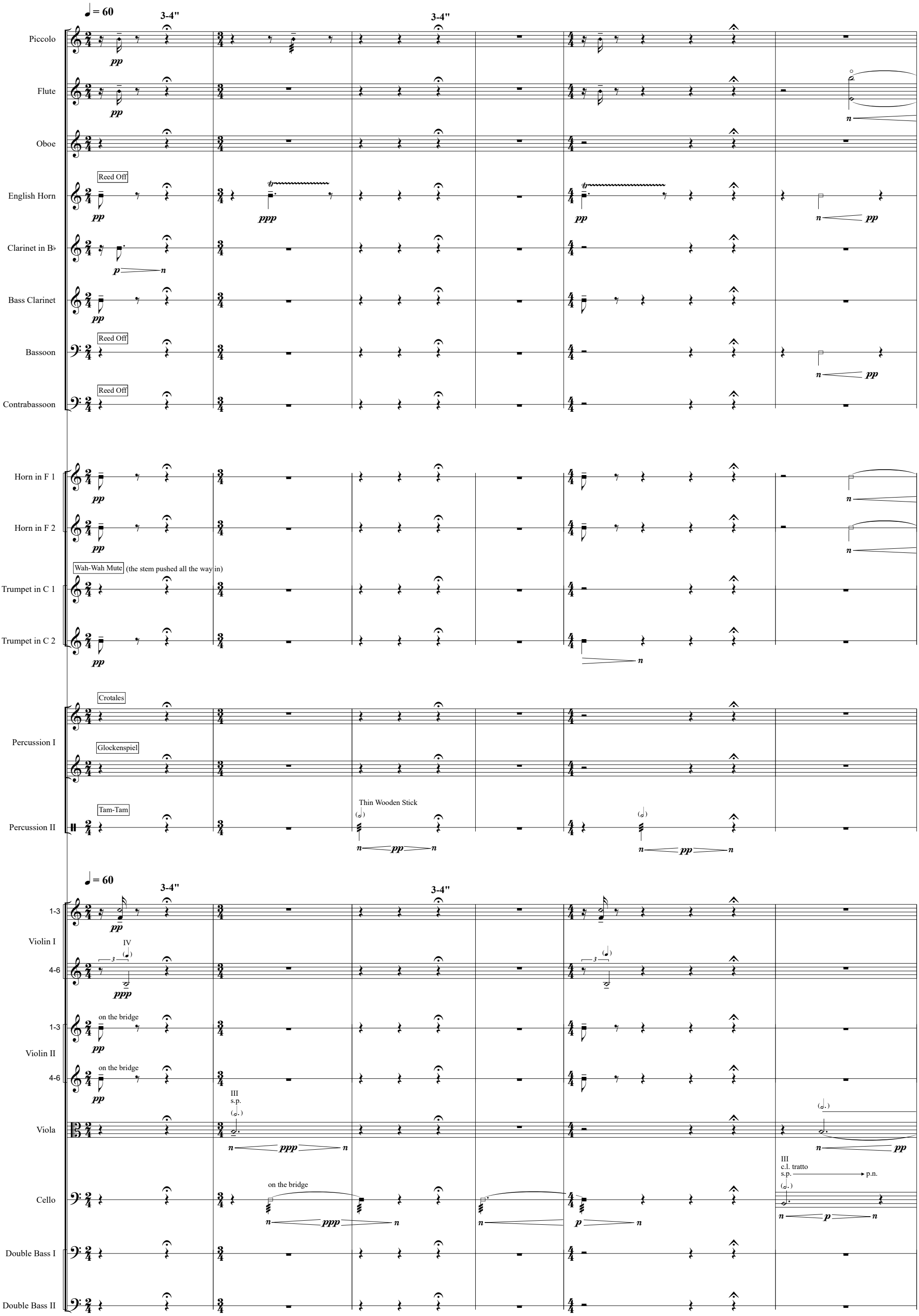


Damping (choking) is either indicated with a staccato sign, or as shown on the side when there is some space (rests or measures) between the note and the moment to damp. It does not specify any specific pitch; please damp all the resonating pitches/sounds.

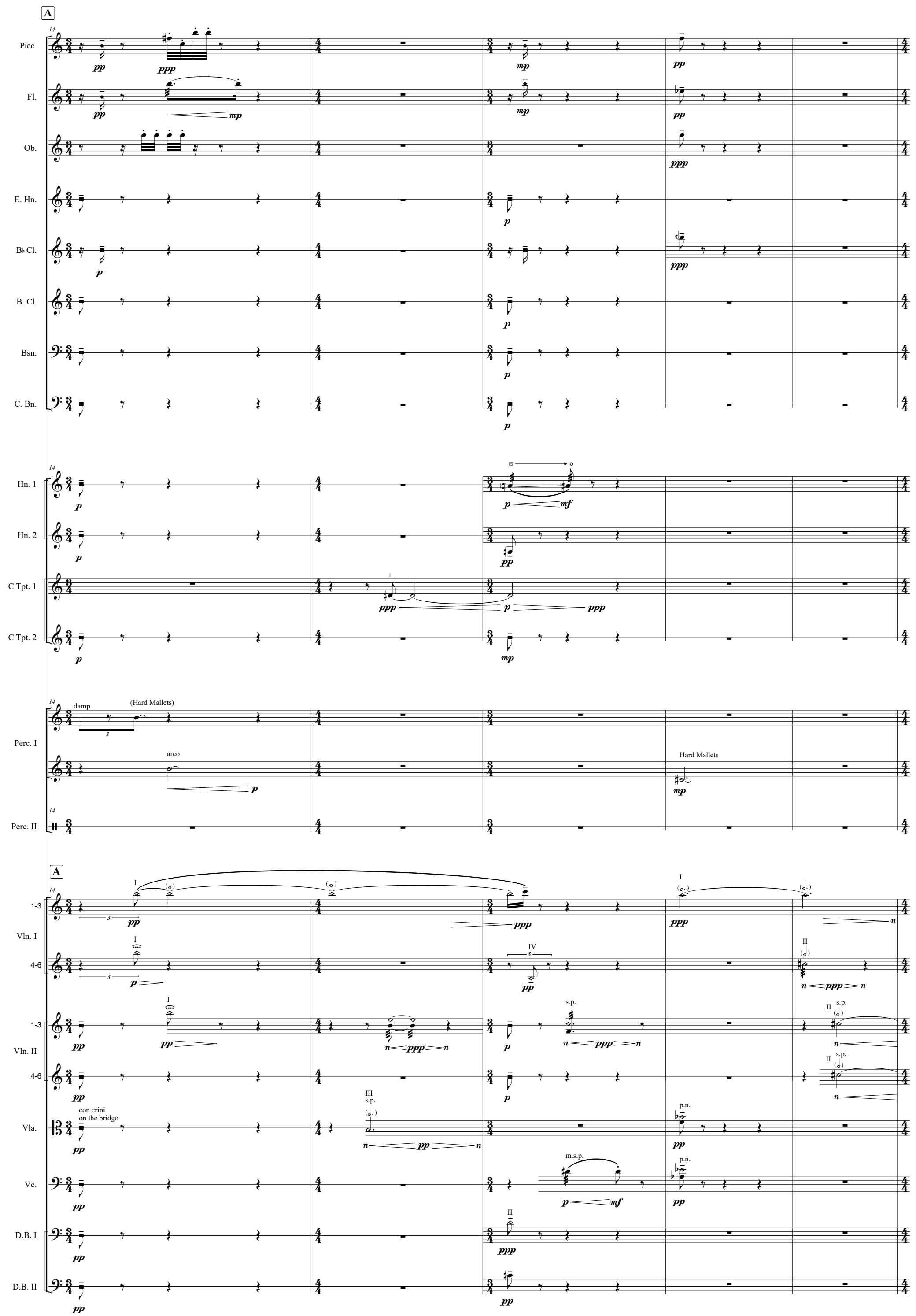
Transposed Score

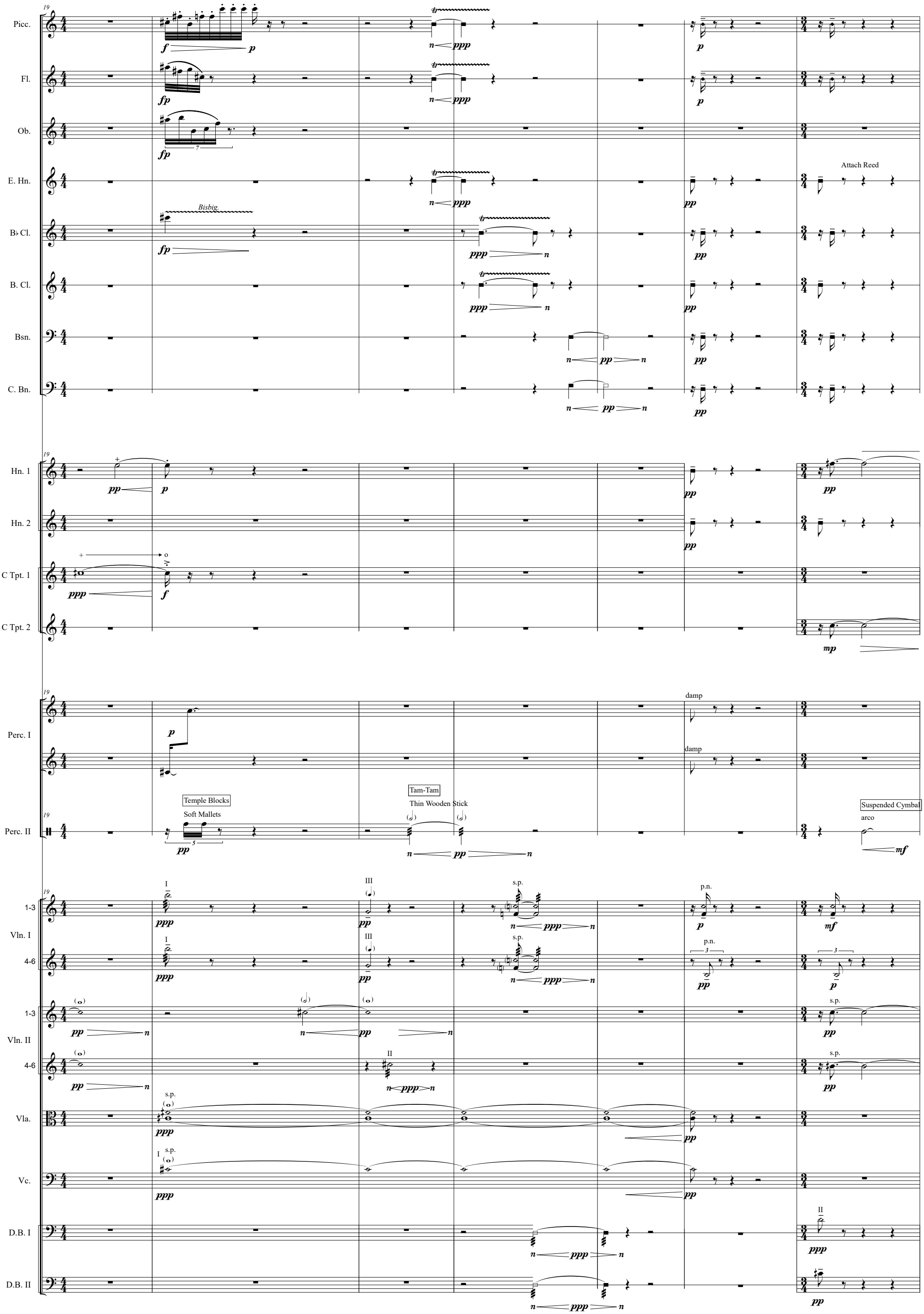
Dreaming Green

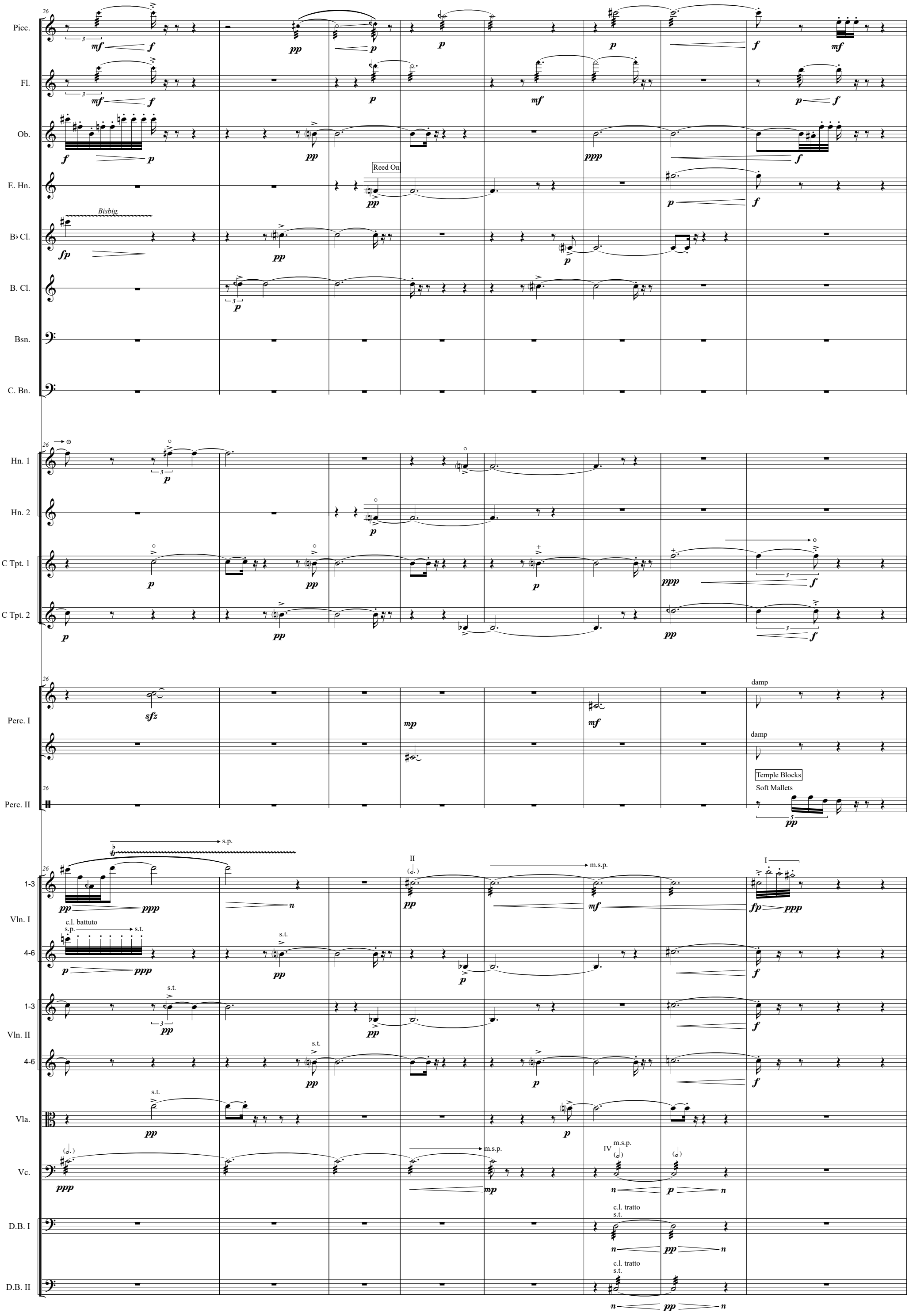
for Chamber Orchestra

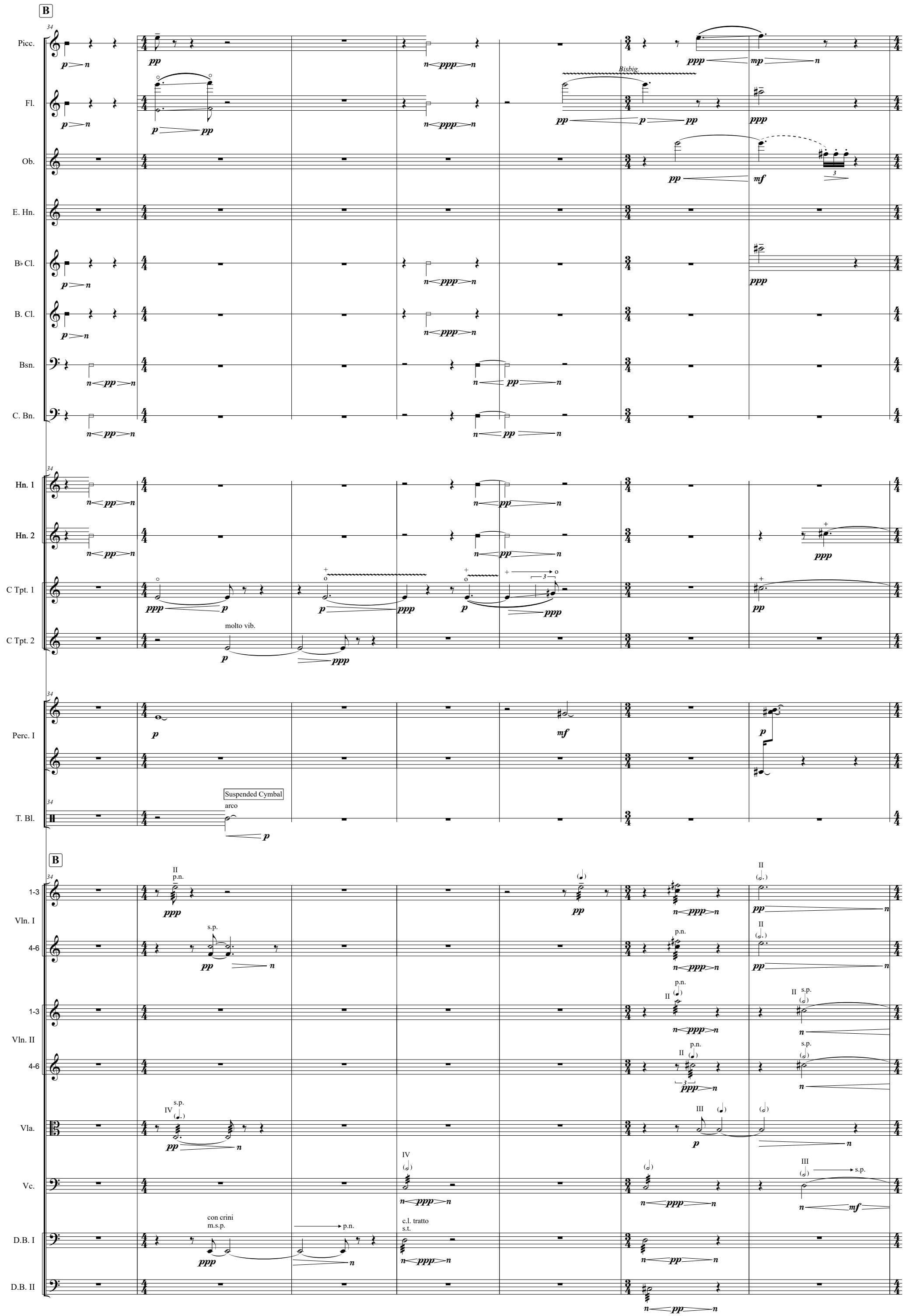


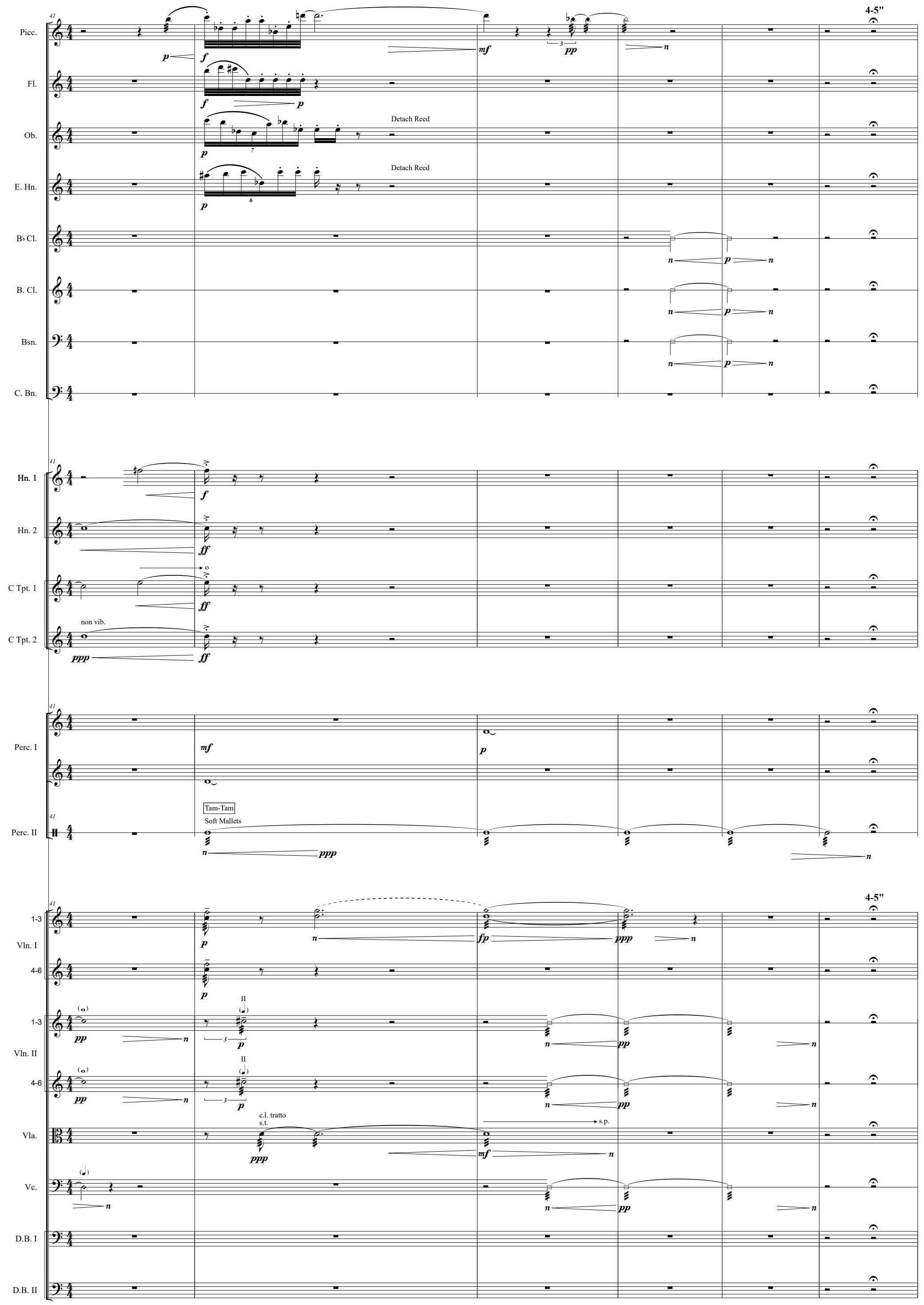
Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Hard Mallets
arco
Perc. II
1-3
Vln. I
4-6
1-3
Vln. II
4-6
p.n.
Vla.
III
c.l. tratto
s.p.
p.n.
Vc.
con crini
D.B. I
on the bridge
D.B. II
on the bridge


A
Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
damp
(Hard Mallets)
Perc. I
arco
Hard Mallets
Perc. II
A
1-3
Vln. I
4-6
1-3
Vln. II
4-6
con crini
on the bridge
Vla.
Vc.
D.B. I
D.B. II
s.p.
m.s.p.
p.n.


Picc.
Fl.
Ob.
E. Hn.
Attach Reed
B♭ Cl.
Bisbig.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
damp
Perc. II
Temple Blocks
Soft Mallets
Tam-Tam
Thin Wooden Stick
Suspended Cymbal
arco
Vln. I
1-3
4-6
Vln. II
Vla.
Vc.
D.B. I
D.B. II
s.p.
p.n.


Picc.
Fl.
Ob.
E. Hn.
Reed On
B♭ Cl.
Bisbig
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
damp
Perc. II
Temple Blocks
Soft Mallets
Vln. I
1-3
4-6
c.l. battuto
s.p.
s.t.
Vln. II
Vla.
Vc.
m.s.p.
D.B. I
D.B. II
c.l. tratto


B
34
Picc.
Fl.
Bisbig.
Ob.
molto vib.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Suspended Cymbal
arco
T. Bl.
1-3
Vln. I
4-6
Vln. II
Vla.
Vc.
D.B. I
D.B. II
p.n.
s.p.
c.l. tratto
s.t.
con crini
m.s.p.


Picc.
Fl.
Ob.
Detach Reed
E. Hn.
Detach Reed
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
4-5"
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
non vib.
Perc. I
Perc. II
Tam-Tam
Soft Mallets
1-3
Vln. I
4-6
1-3
Vln. II
4-6
c.l. tratto
s.t.
s.p.
Vla.
Vc.
D.B. I
D.B. II
4-5"

C

47

Picc.

Fl.

Reed Off

Ob.

Reed Off

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Attach Reed

Reed On

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

damp

Perc. I

damp

Perc. II

C

1-3

Vln. I

4-6

II

1-3

Vln. II

4-6

con crini

Vla.

c.l. tratto
m.s.p.

m.s.t.

m.s.p.

IV
m.s.p.

Vc.

m.s.p.

con crini
flaut.

D.B. I

c.l. tratto
s.t.

con crini
flaut.

D.B. II

c.l. tratto
s.t.

53

Picc.

Fl.

Ob.

Attach Reed

Reed On

Bisbig.

E. Hn.

Attach Reed

Reed On

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

53

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

53

Soft Mallets

Perc. I

53

Perc. II

53

s.p.

1-3

Vln. I

4-6

1-3

Vln. II

4-6

con crini

p.n.

Vla.

p.n.

s.p.

Vc.

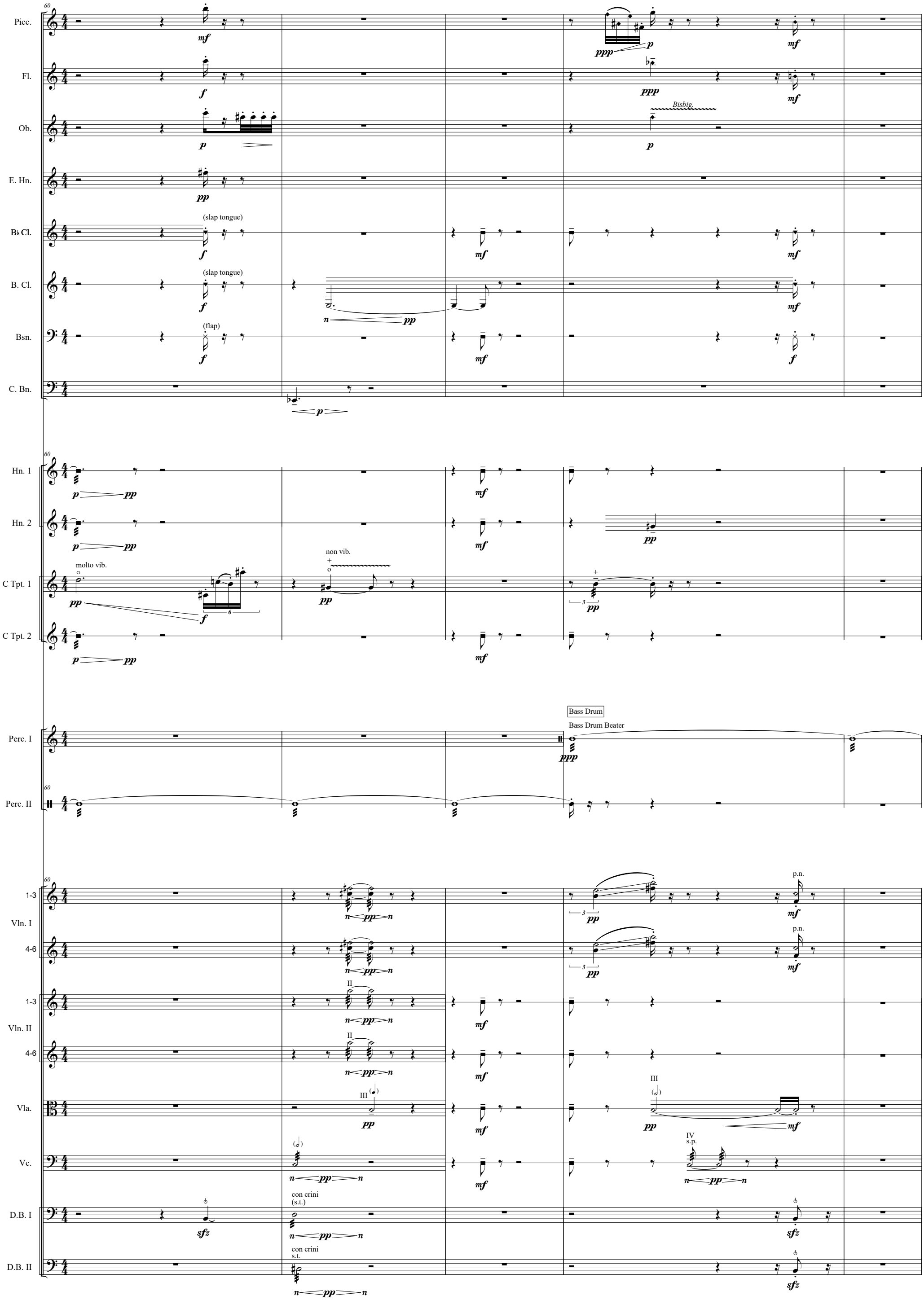
s.p.

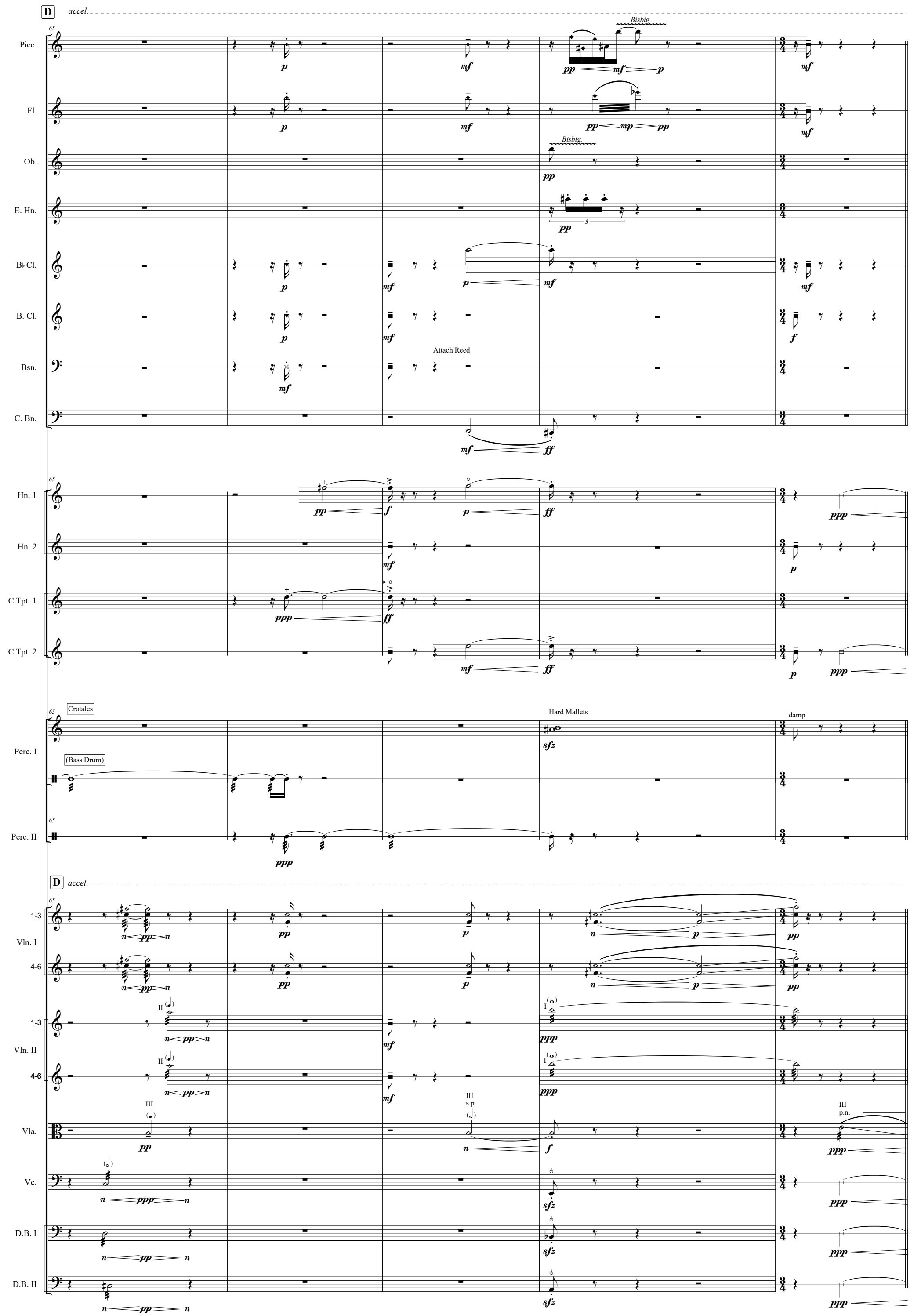
p.n.

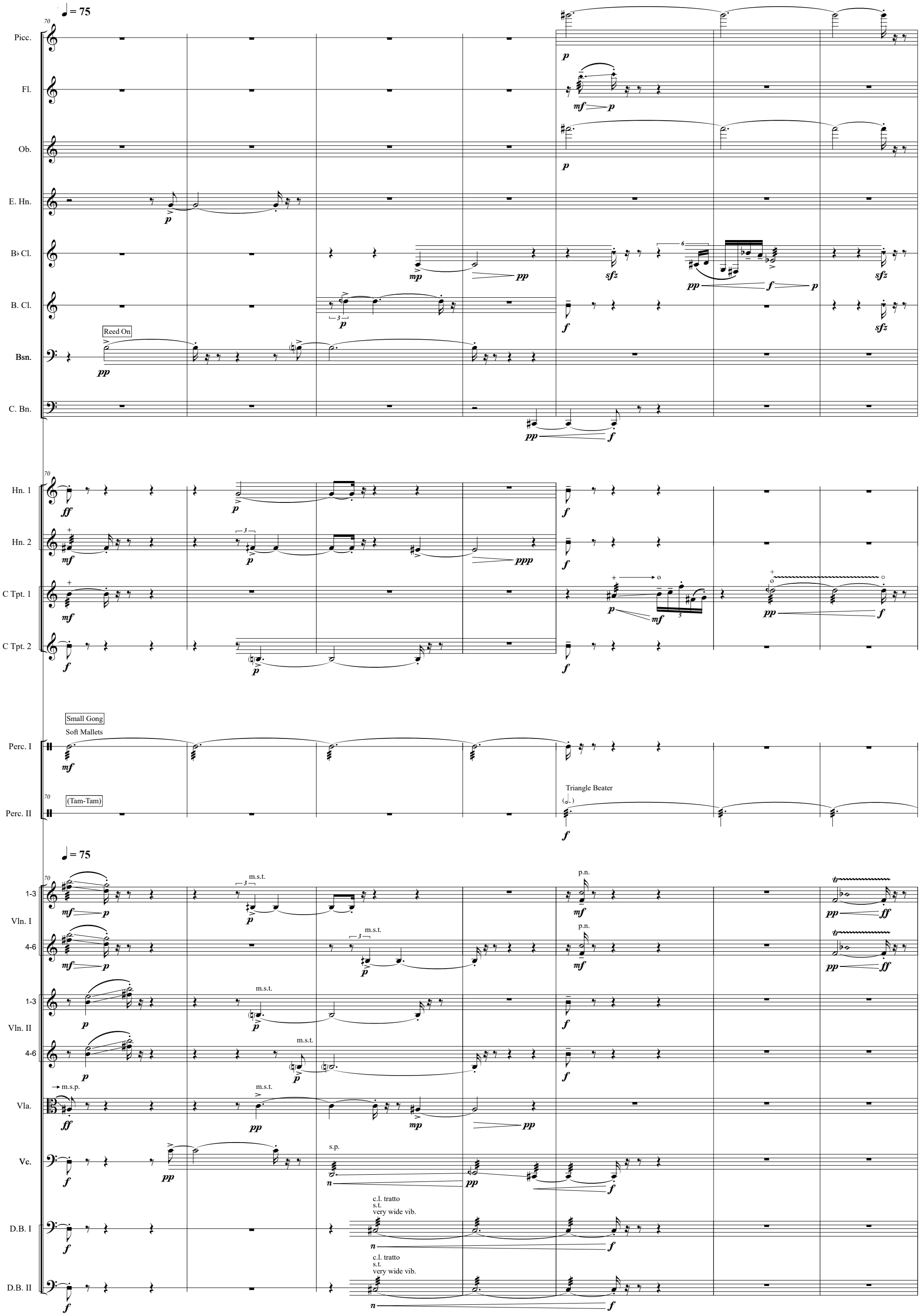
D.B. I

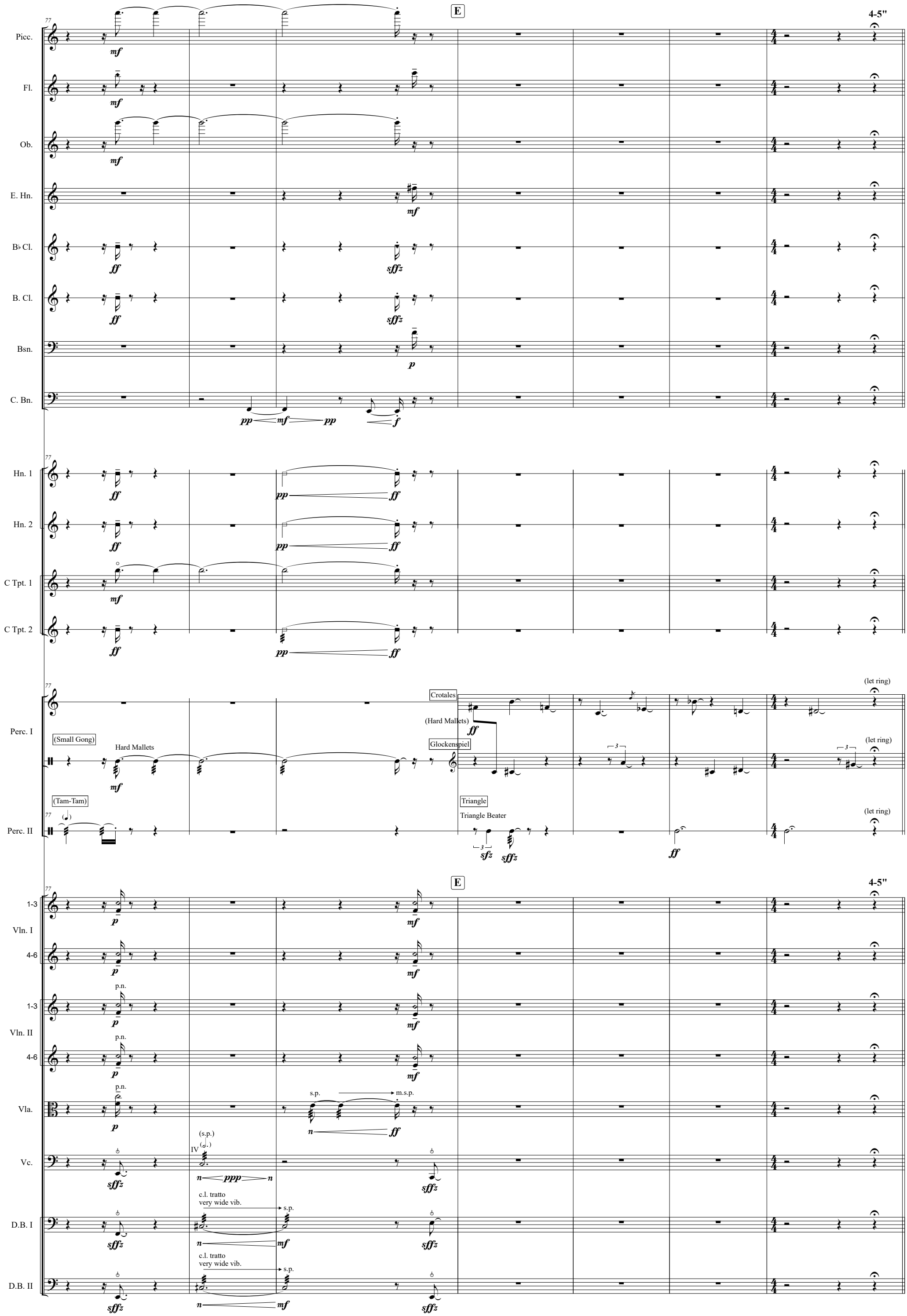
s.t.

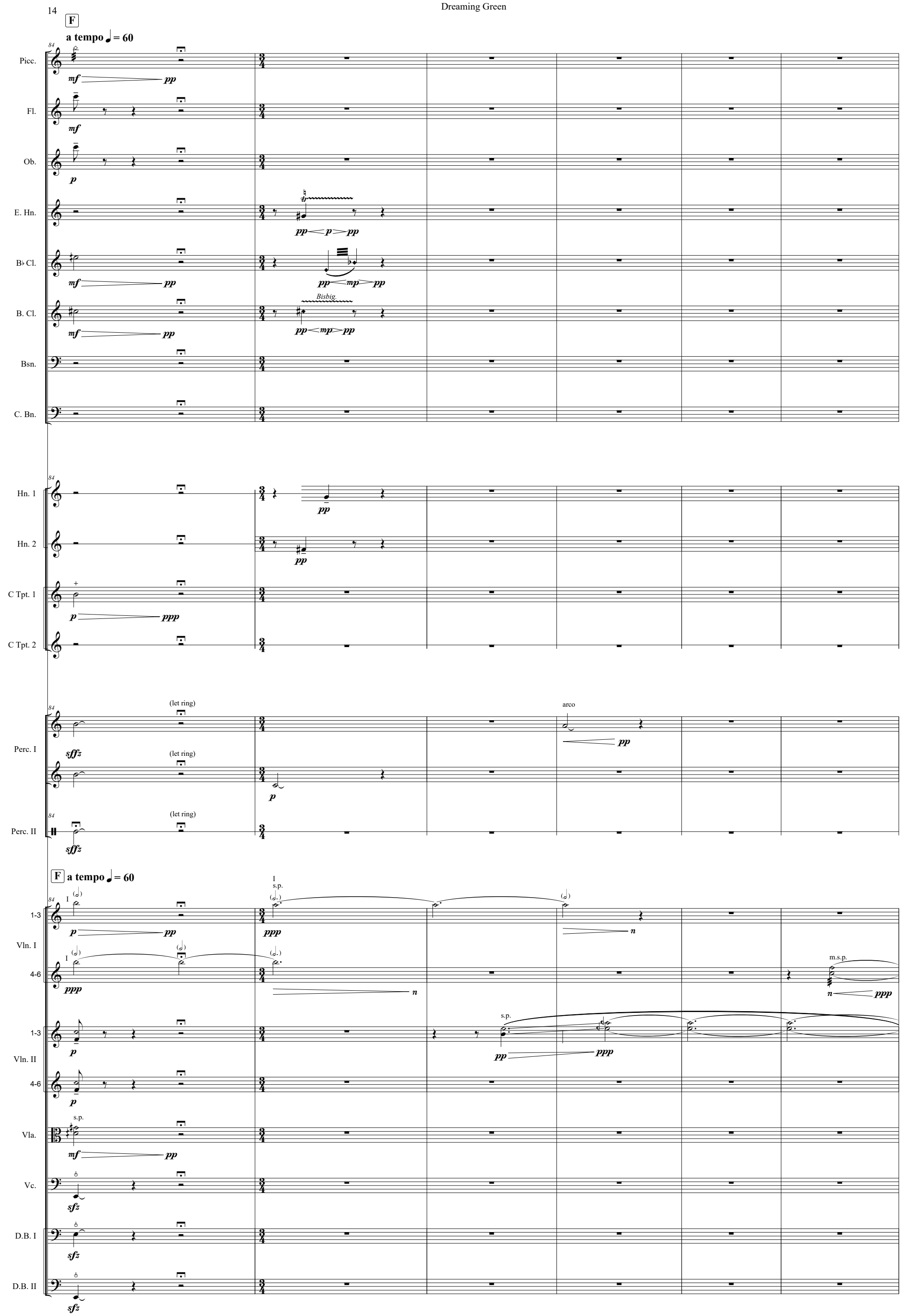
D.B. II

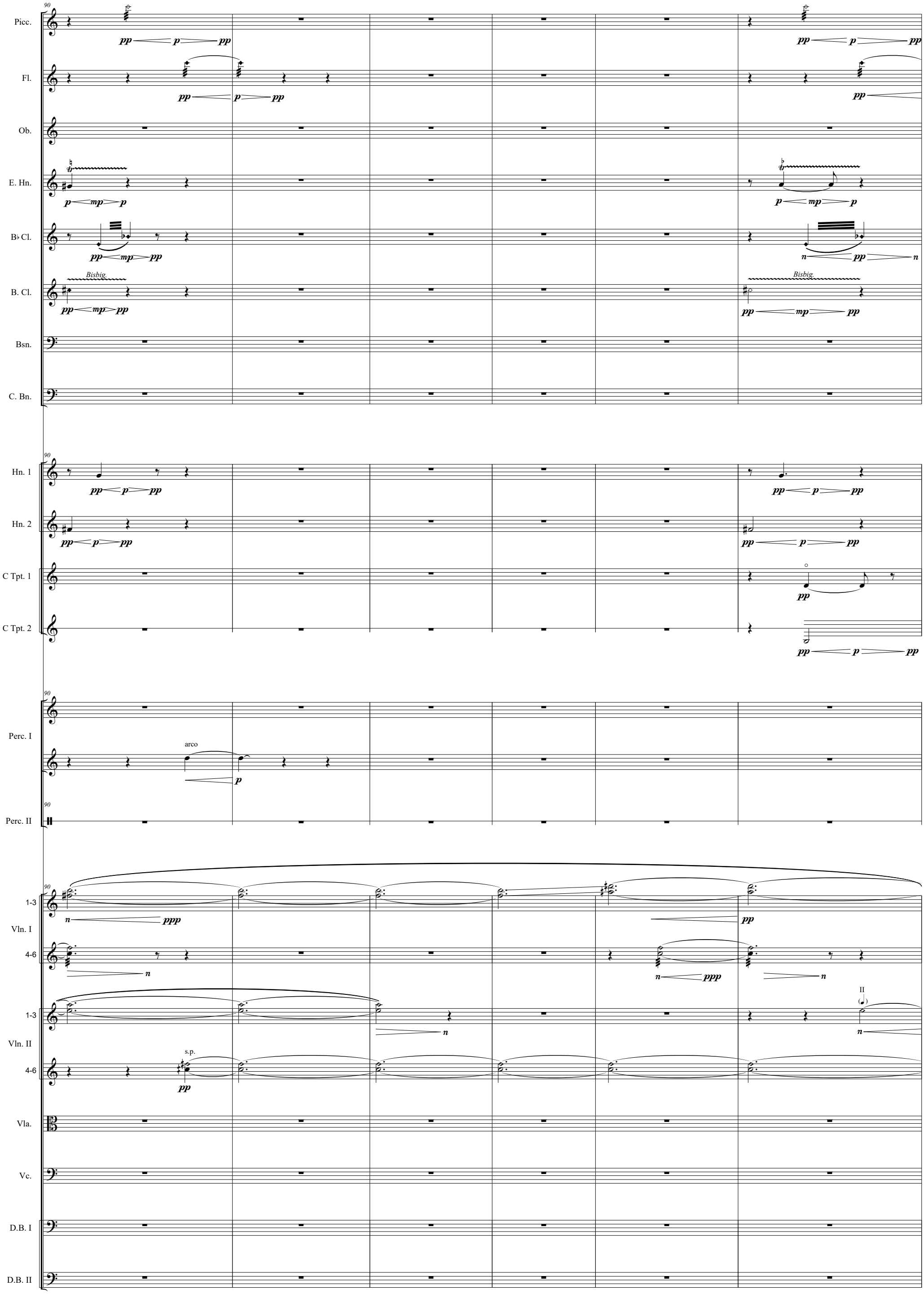

Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Perc. II
Vln. I 1-3
Vln. I 4-6
Vln. II 1-3
Vln. II 4-6
Vla.
Vc.
D.B. I
D.B. II
(slap tongue)
(slap tongue)
(flap)
Bisbig.
molto vib.
non vib.
Bass Drum
Bass Drum Beater
p.n.
con crini (s.t.)
con crini s.t.


D
accel.
Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Bisbig.
Attach Reed
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Crotales
(Bass Drum)
Hard Mallets
damp
Perc. I
Perc. II
Vln. I
Vln. II
Vla.
Vc.
D.B. I
D.B. II
s.p.
p.n.


♩= 75
Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
Reed On
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Small Gong
Soft Mallets
Perc. I
(Tam-Tam)
Triangle Beater
Perc. II
♩= 75
1-3
Vln. I
4-6
1-3
Vln. II
4-6
m.s.p.
Vla.
Vc.
D.B. I
D.B. II
m.s.t.
p.n.
s.p.
c.l. tratto
s.t.
very wide vib.


E
4-5"
Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
(Small Gong)
Hard Mallets
Crotales
(Hard Mallets)
Glockenspiel
(let ring)
Perc. II
(Tam-Tam)
Triangle
Triangle Beater
Vln. I
1-3
4-6
Vln. II
p.n.
Vla.
s.p.
m.s.p.
Vc.
(s.p.)
IV
c.l. tratto
very wide vib.
D.B. I
D.B. II


F
a tempo ♩ = 60
Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bisbig.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Perc. II
(let ring)
arco
F a tempo ♩ = 60
Vln. I
1-3
4-6
Vln. II
Vla.
s.p.
m.s.p.
Vc.
D.B. I
D.B. II


Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bisbig.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
arco
Perc. II
1-3
Vln. I
4-6
1-3
Vln. II
s.p.
4-6
Vla.
Vc.
D.B. I
D.B. II

Picc.

Fl.

poco vib.

molto vib.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bisbig.

Bsn.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

poco vib.

C Tpt. 2

Perc. I

Perc. II

Vln. I 1-3

Vln. I 4-6

s.p.

Vln. II 1-3

Vln. II 4-6

I

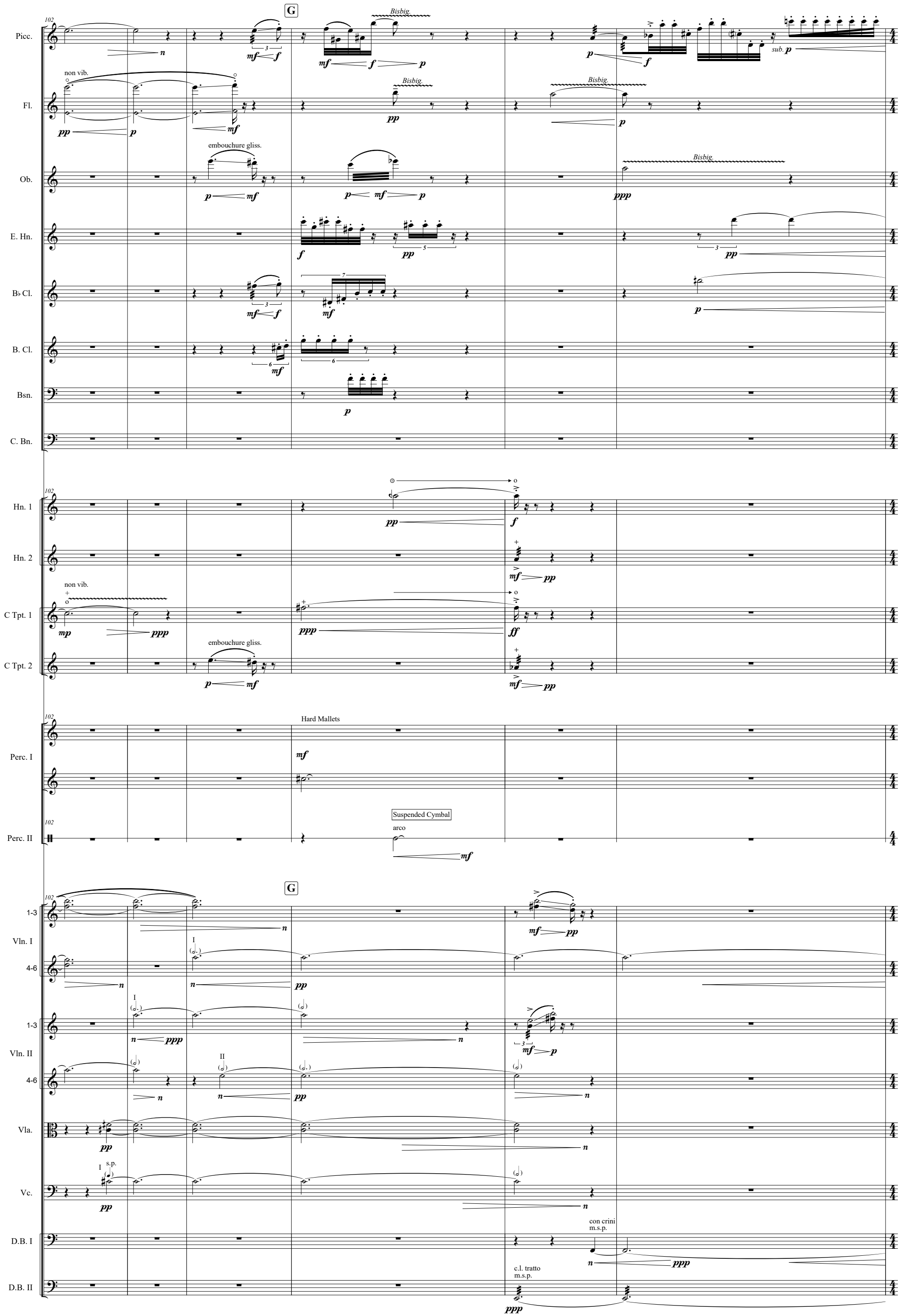
Vla.

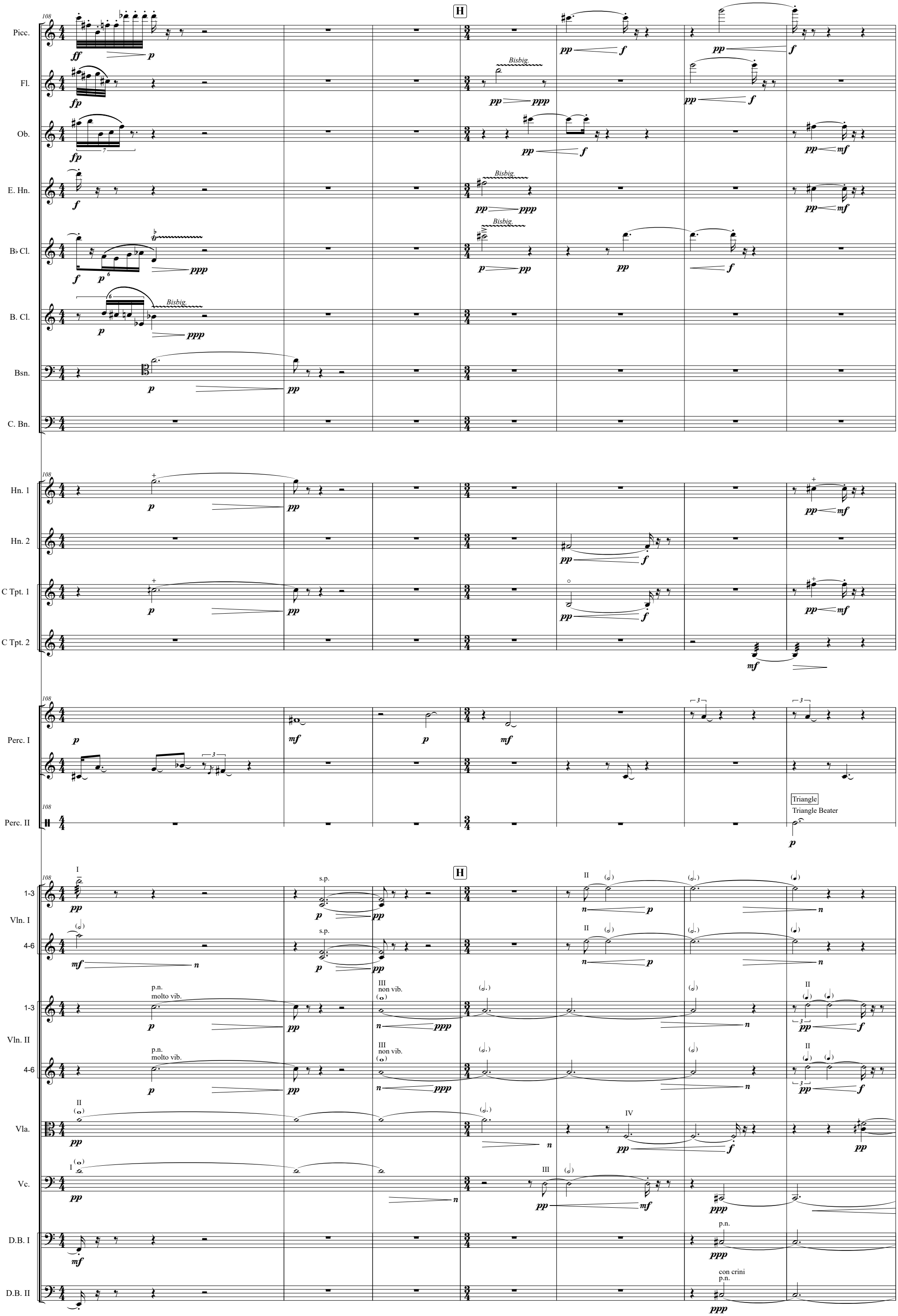
(s.p.)

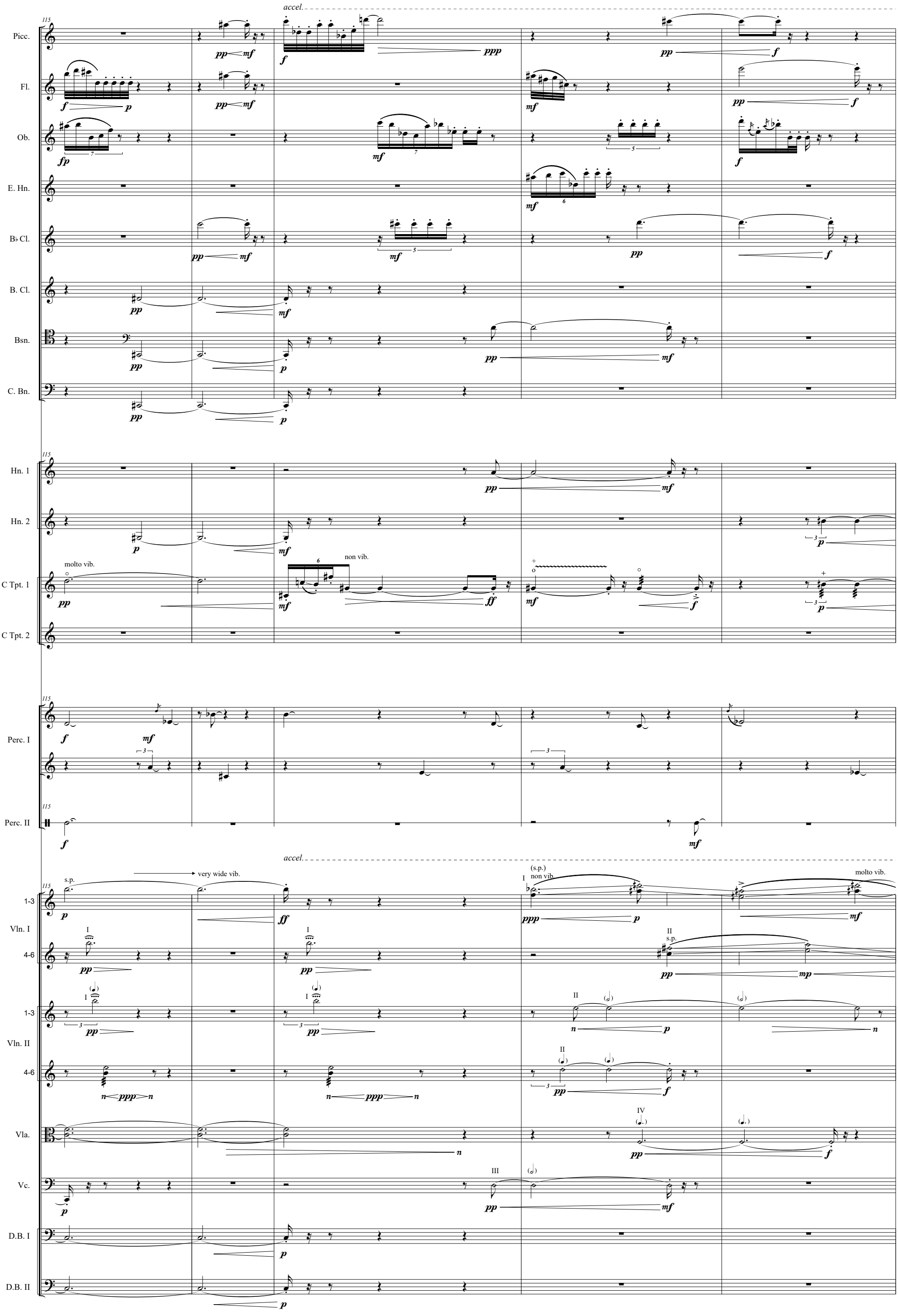
Vc.

D.B. I

D.B. II


G
Picc.
Fl.
non vib.
Bisbig.
Ob.
embouchure gliss.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Hard Mallets
Perc. II
Suspended Cymbal
arco
Vln. I
Vln. II
Vla.
Vc.
D.B. I
D.B. II
con crini
m.s.p.
c.l. tratto
m.s.p.
sub.
s.p.


108
H
Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Bisbig.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Perc. II
Triangle
Triangle Beater
1-3
Vln. I
4-6
Vln. II
Vla.
Vc.
D.B. I
D.B. II
s.p.
p.n.
molto vib.
III
non vib.
con crini
p.n.


accel.
115
Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
molto vib.
non vib.
Perc. I
Perc. II
accel.
s.p.
very wide vib.
(s.p.)
non vib.
molto vib.
1-3
Vln. I
4-6
Vln. II
Vla.
Vc.
D.B. I
D.B. II

I ♩ = 120

Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Perc. II

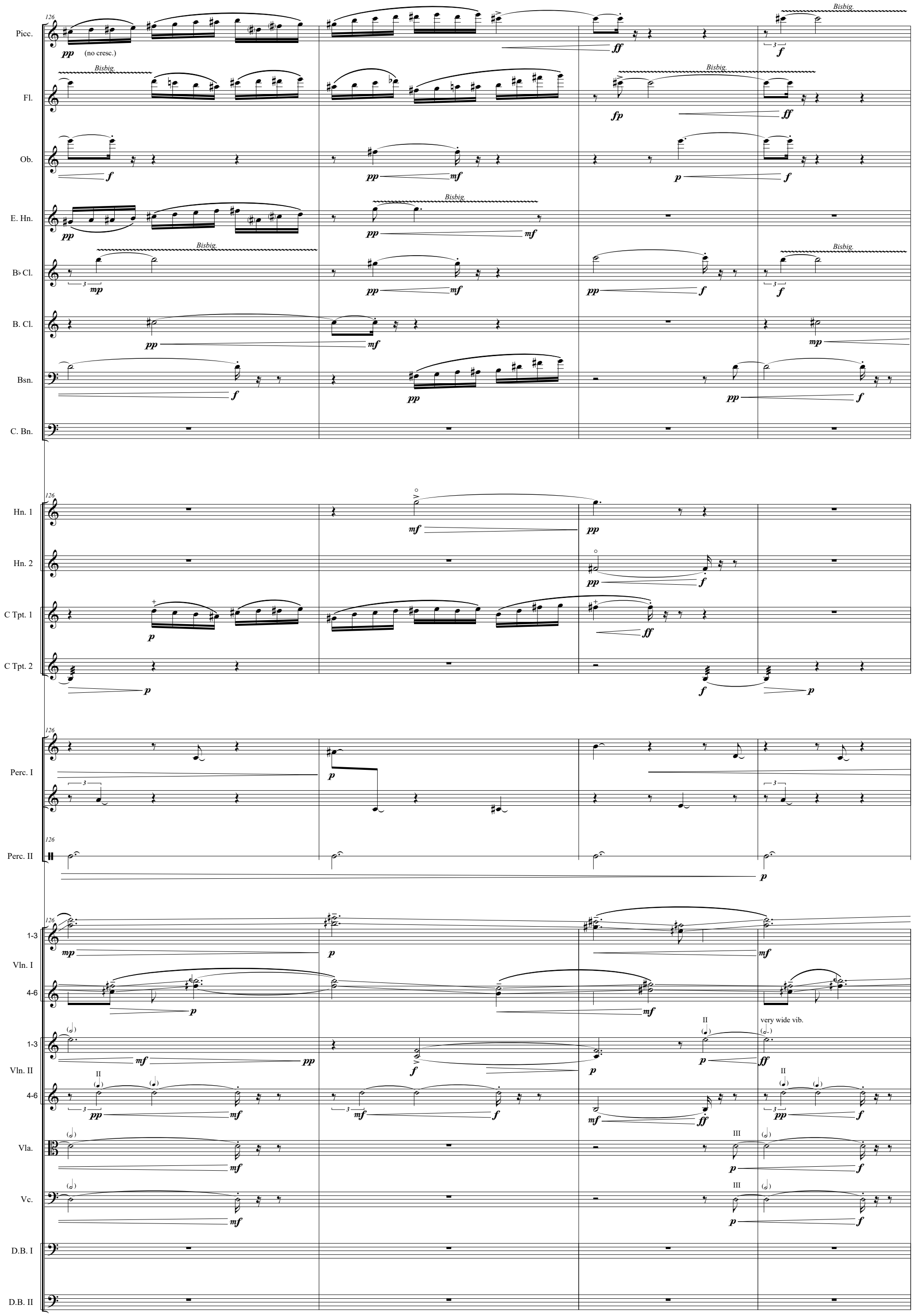
Bisbig.

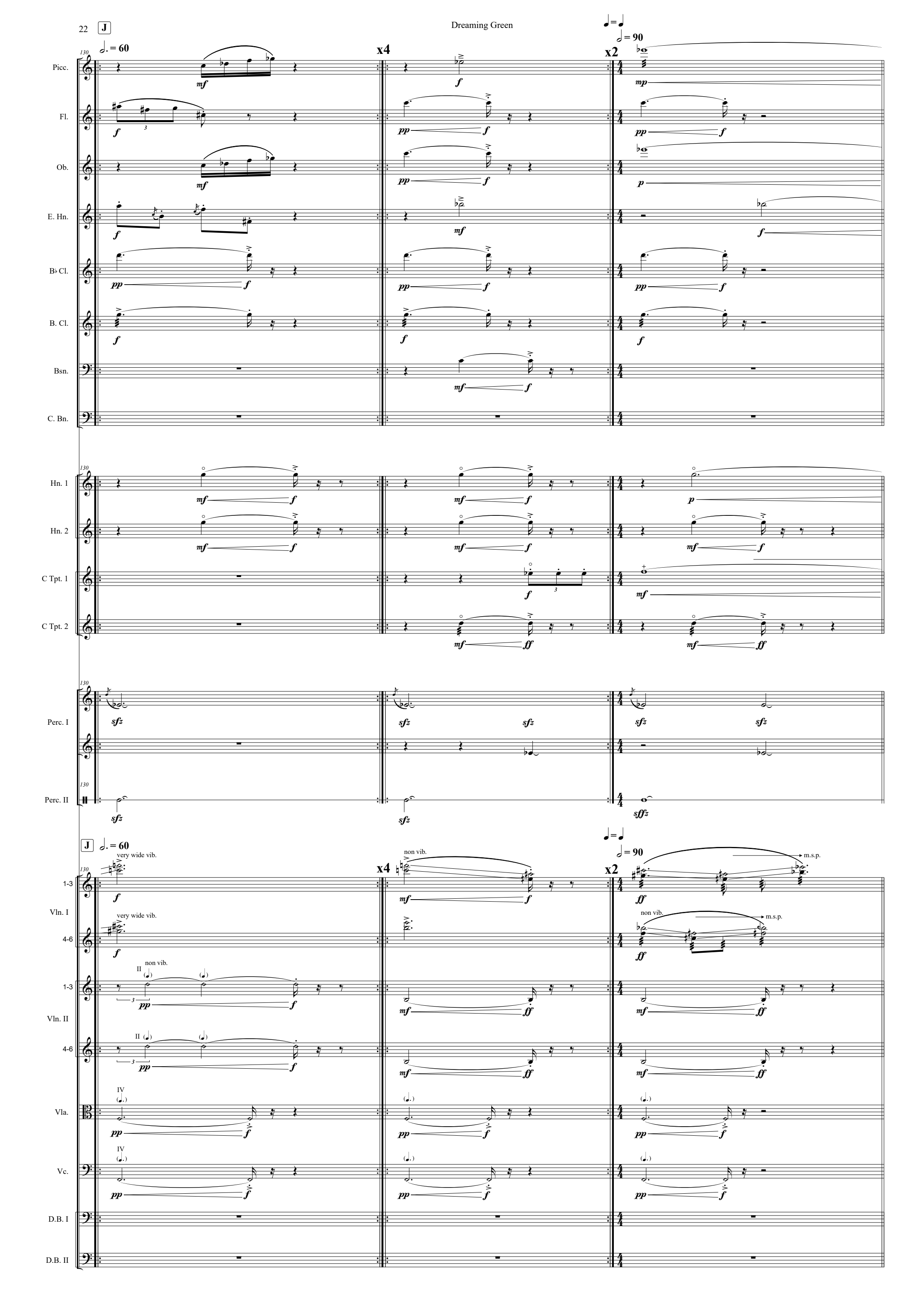
I ♩ = 120

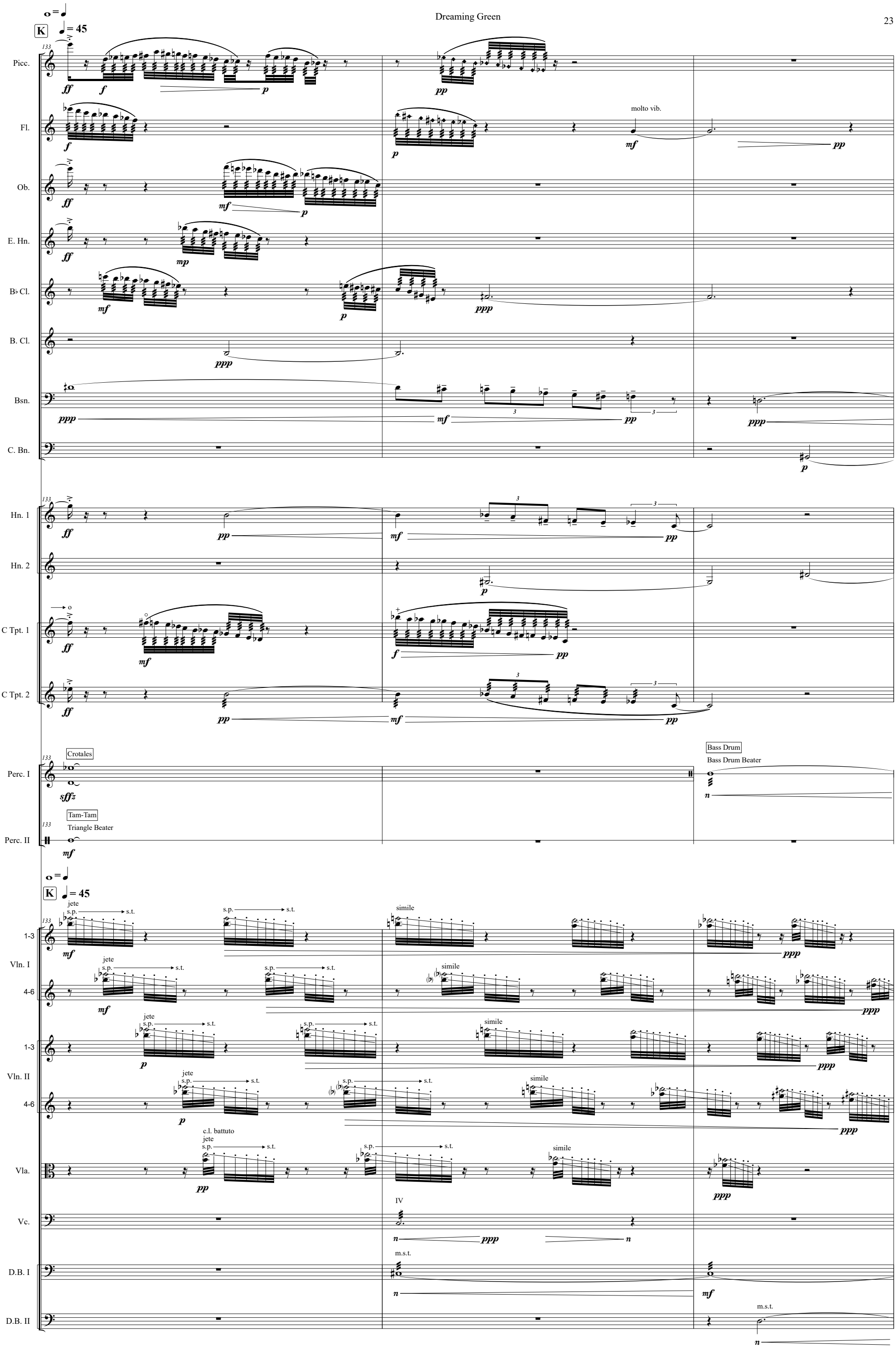
non vib.

1-3 Vln. I
4-6 Vln. I
1-3 Vln. II
4-6 Vln. II
Vla.
Vc.
D.B. I
D.B. II

s.p.


126
Picc.
(no cresc.)
Bisbig.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Perc. II
Vln. I
1-3
4-6
Vln. II
Vla.
Vc.
D.B. I
D.B. II
very wide vib.


J
Dreaming Green
♩. = 60
x4
x2
♩ = ♩
♩ = 90
Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Perc. II
1-3
Vln. I
4-6
1-3
Vln. II
4-6
Vla.
Vc.
D.B. I
D.B. II
very wide vib.
non vib.
m.s.p.


K
= 45
133
Picc.
Fl.
molto vib.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Crotales
Bass Drum
Bass Drum Beater
Perc. II
Tam-Tam
Triangle Beater
Vln. I
1-3
4-6
Vln. II
Vla.
Vc.
D.B. I
D.B. II
jete
s.p.
s.t.
simile
c.l. battuto
IV
m.s.t.

136

Picc.

Fl.

Ob.

E. Hn.

p

pp

B♭ Cl.

pp

B. Cl.

n

mp

f

Bsn.

p

mf

C. Bn.

mf

136

Hn. 1

ppp

Hn. 2

mf

C Tpt. 1

C Tpt. 2

136

Perc. I

p

136

Perc. II

136

1-3

Vln. I

s.p.

n

ppp

4-6

1-3

Vln. II

4-6

Vla.

m.s.t.

Vc.

n

mp

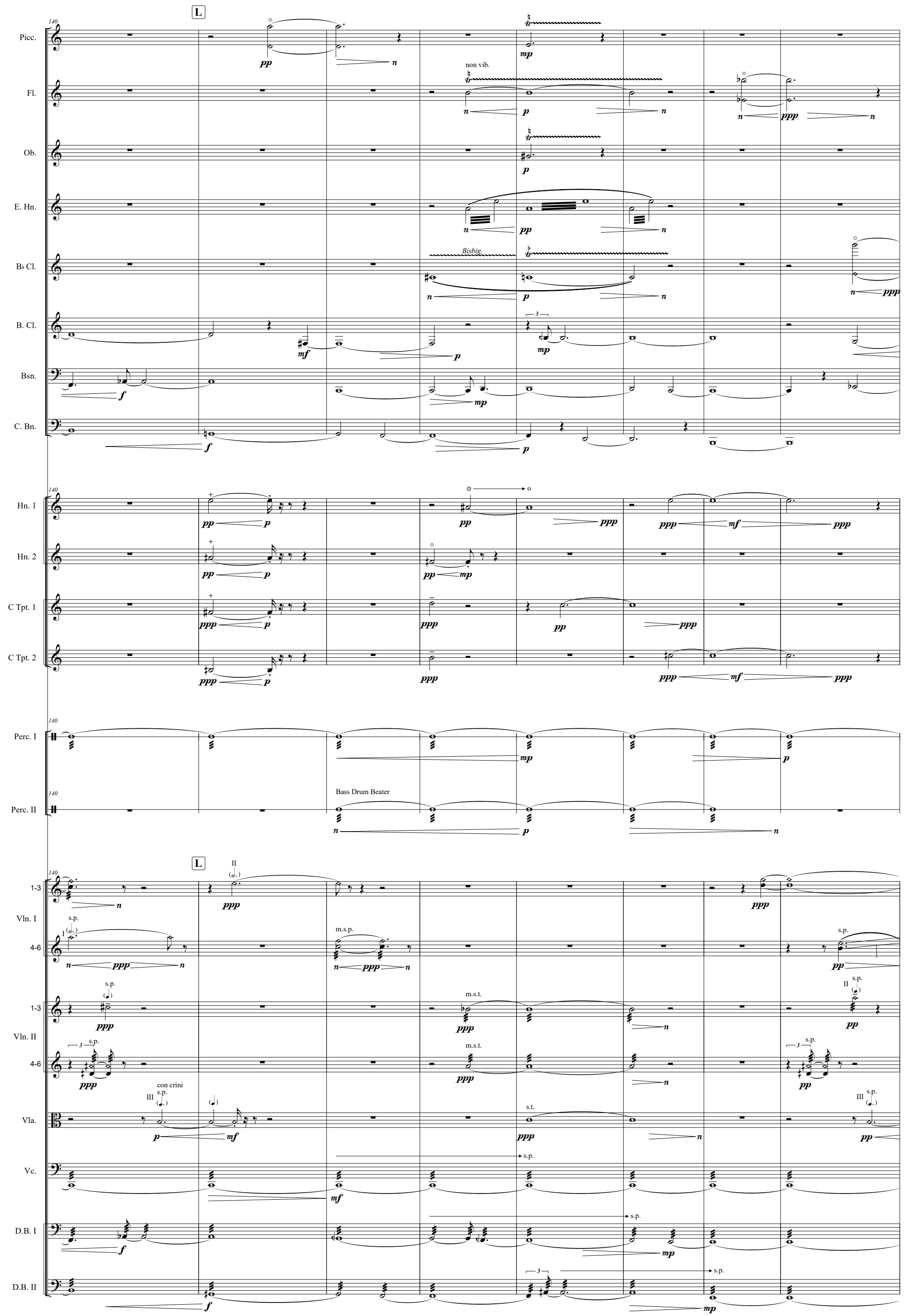
f

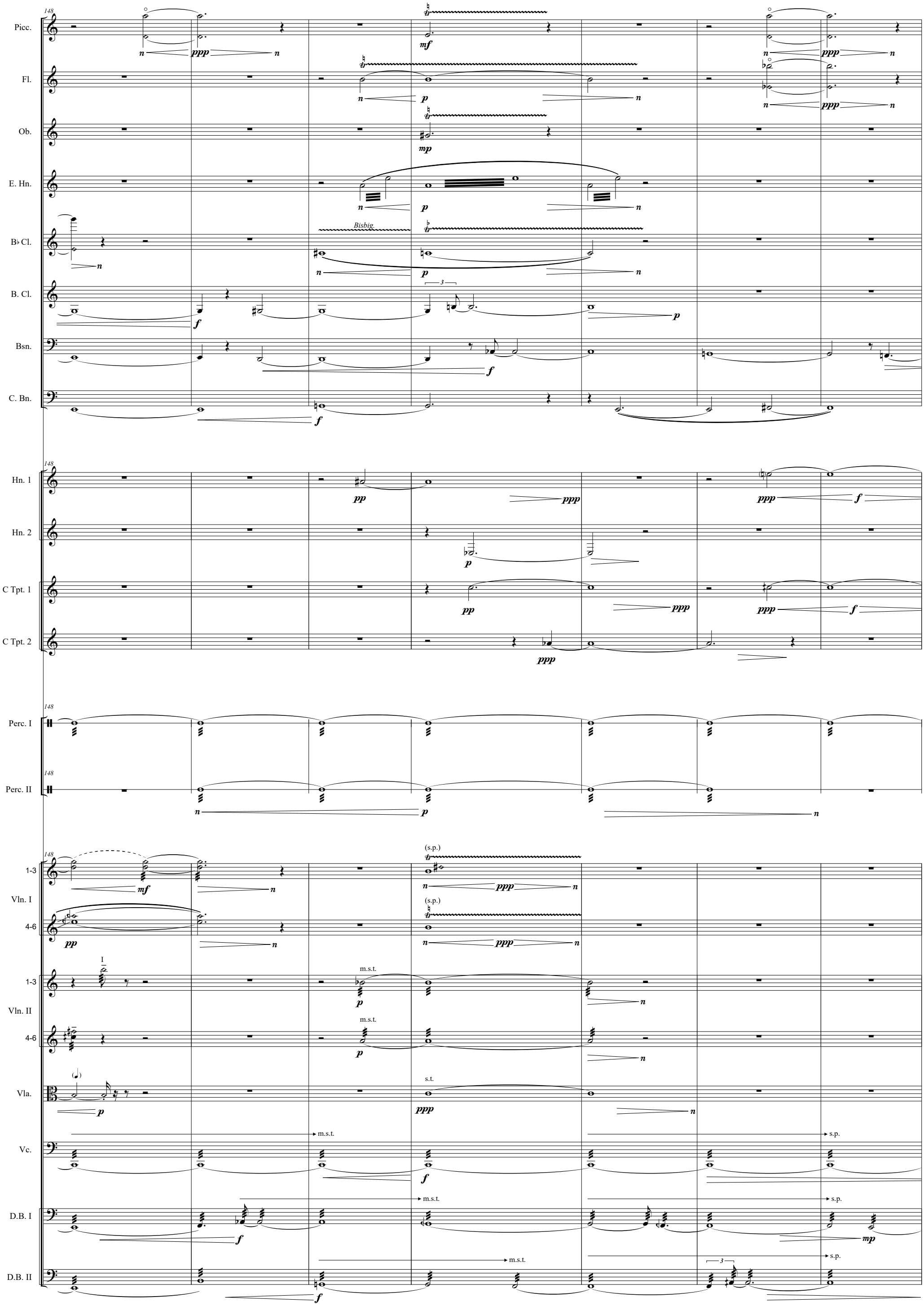
D.B. I

D.B. II

p

mf


L
140
Picc.
Fl.
non vib.
Ob.
E. Hn.
B♭ Cl.
Bisbig.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Perc. II
Bass Drum Beater
1-3
Vln. I
4-6
s.p.
m.s.p.
m.s.t.
Vln. II
con crini
Vla.
s.t.
Vc.
D.B. I
D.B. II


148
Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Bisbig.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Perc. II
1-3
Vln. I
4-6
1-3
Vln. II
4-6
Vla.
Vc.
D.B. I
D.B. II
(s.p.)
m.s.t.
s.t.
s.p.

155

Picc.

Fl.

Ob.

Detach Reed

E. Hn.

Detach Reed

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

155

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

155

Perc. I

155

Perc. II

155

1-3

Vln. I

4-6

1-3

Vln. II

4-6

s.p.

s.p.

Vla.

III p.n.

Vc.

flaut.

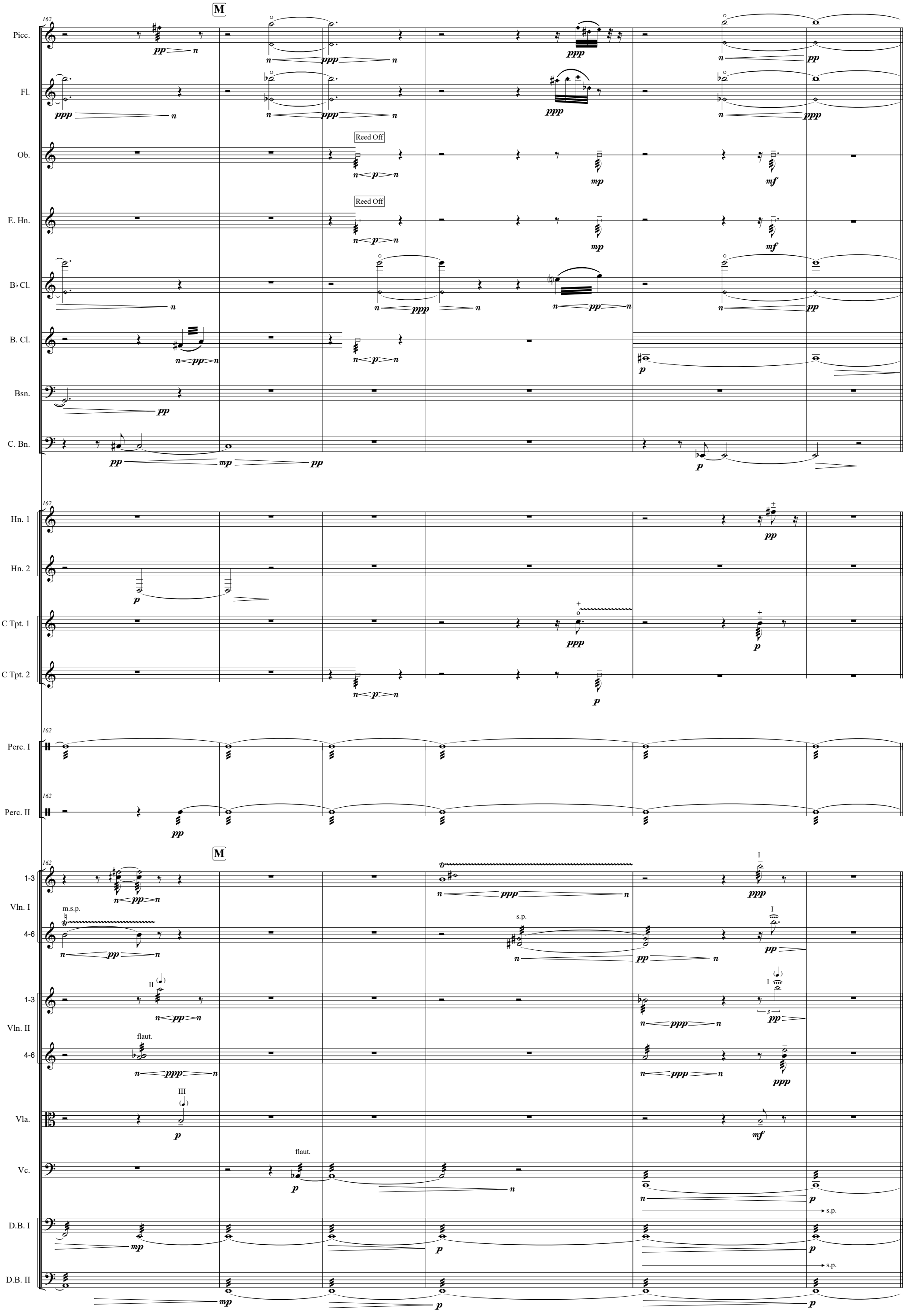
s.p.

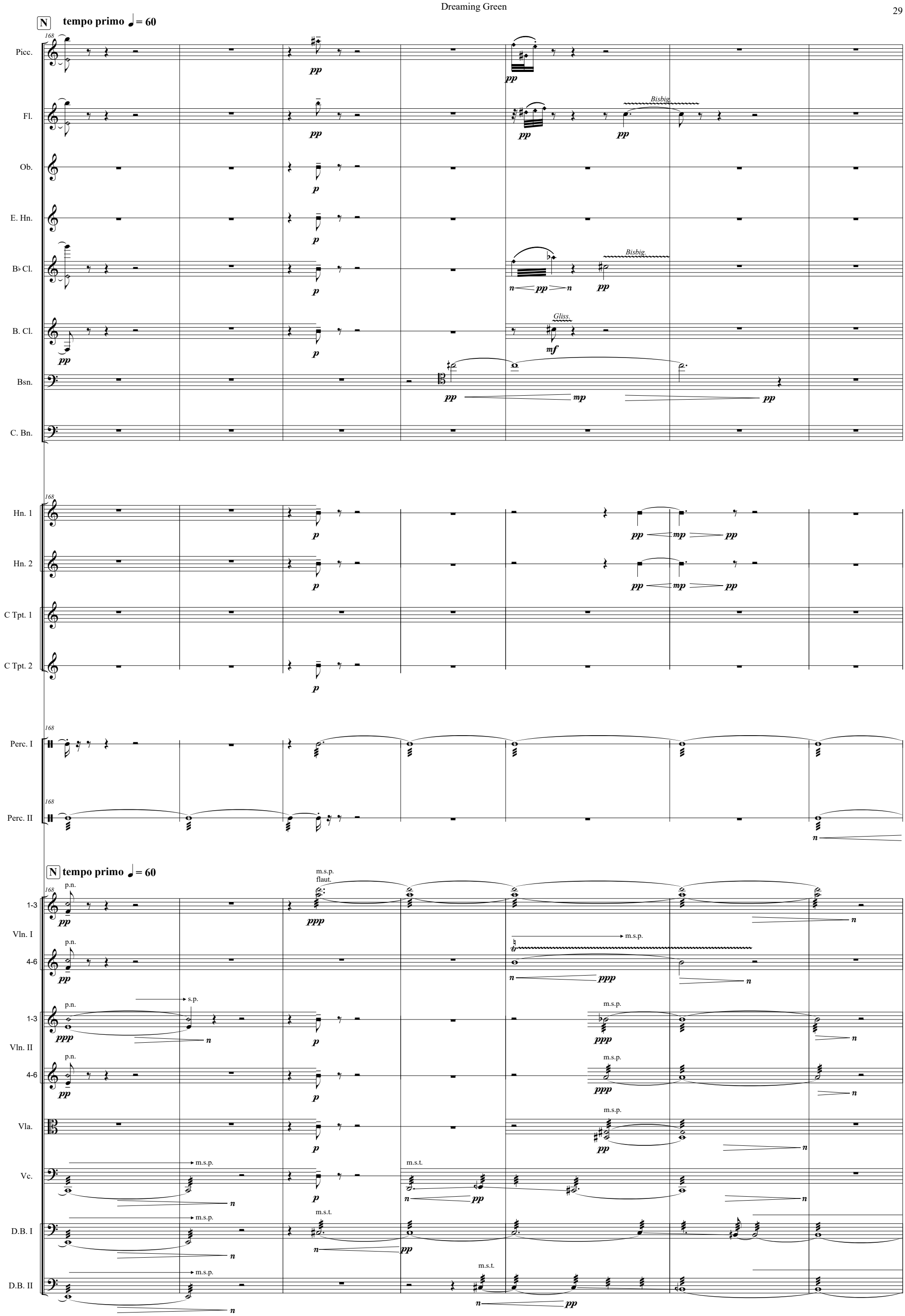
D.B. I

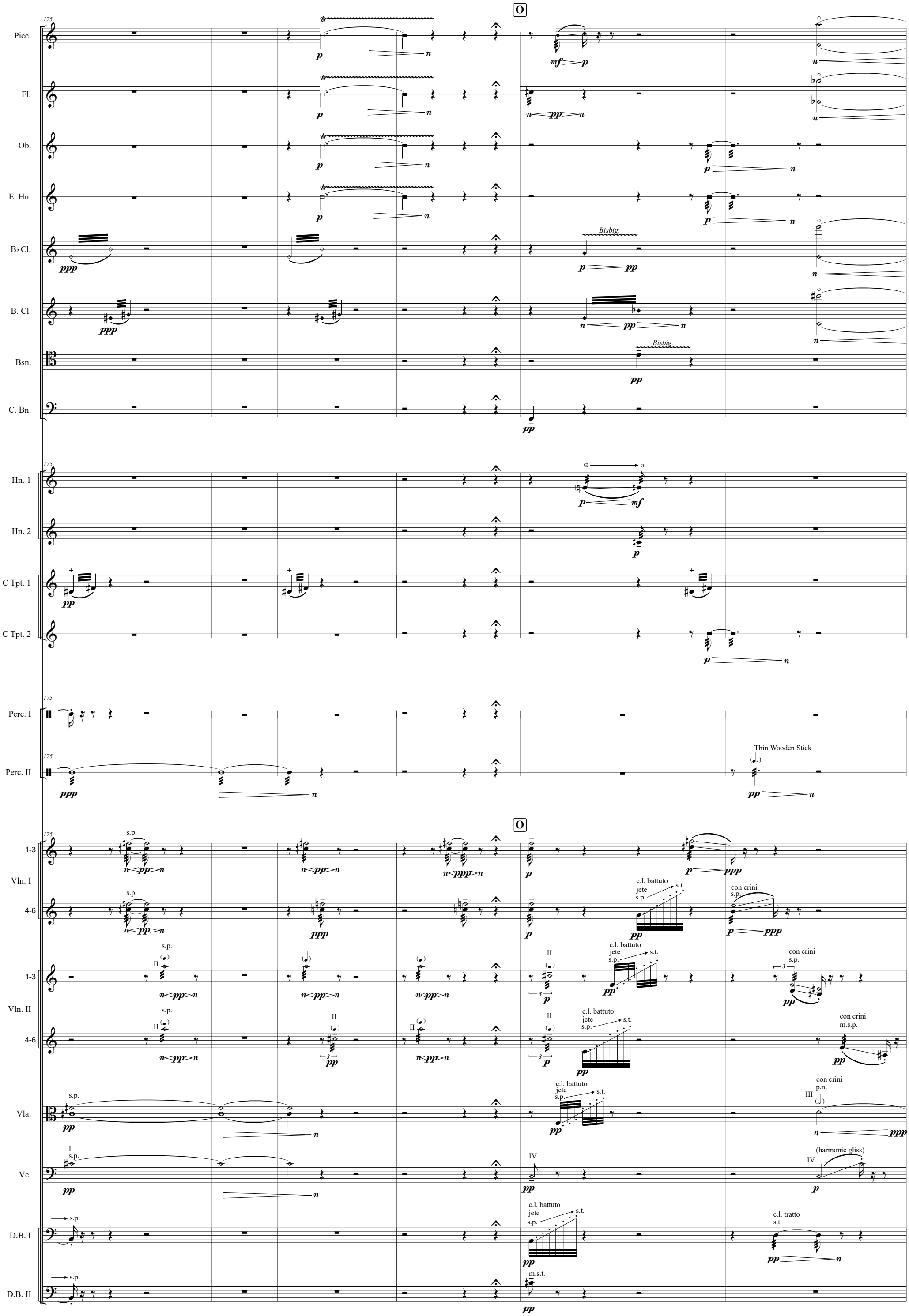
p.n.

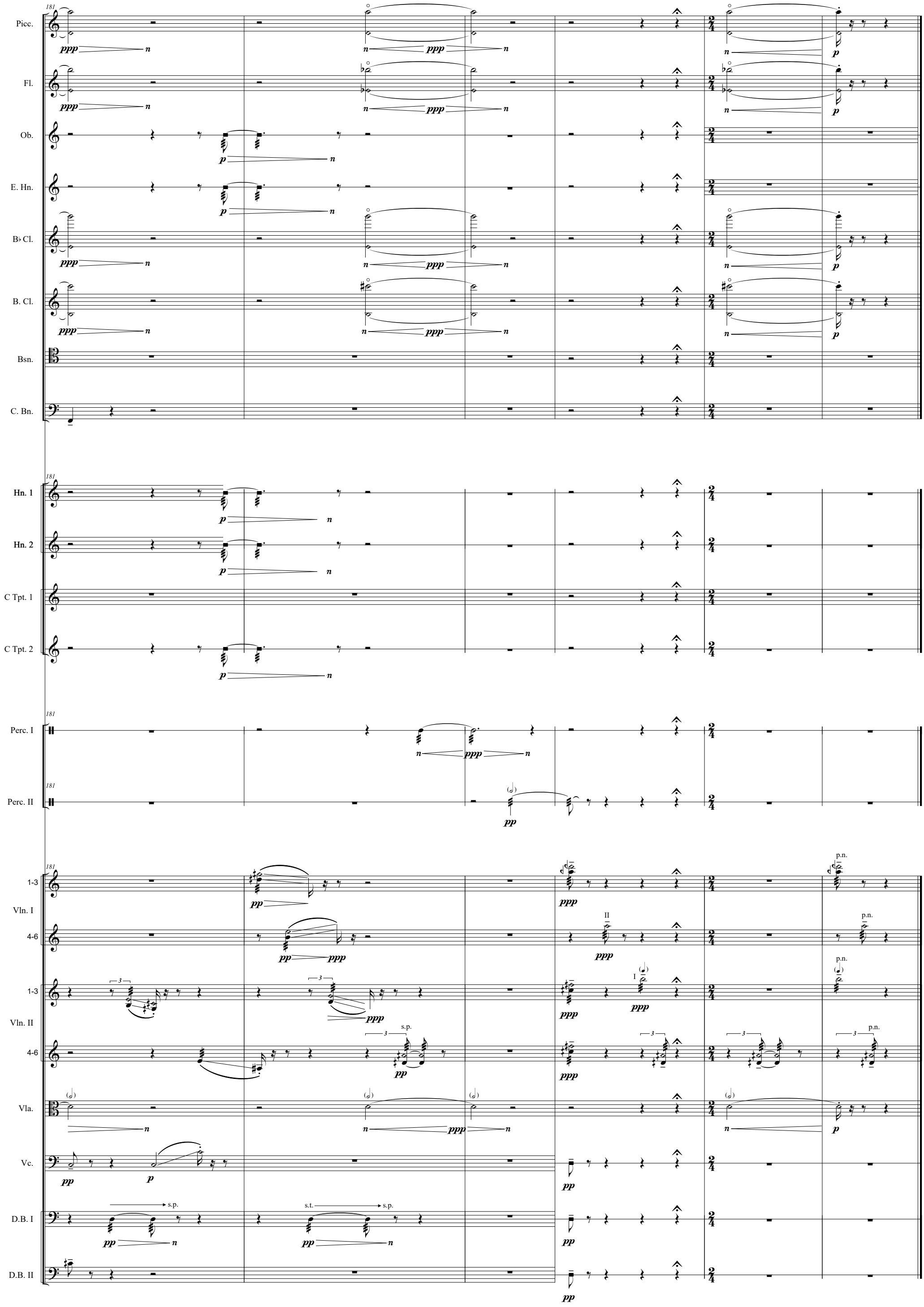
D.B. II

p.n.


M
Picc.
Fl.
Ob.
Reed Off
E. Hn.
Reed Off
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Perc. II
M
1-3
Vln. I
m.s.p.
4-6
s.p.
1-3
Vln. II
flaut.
4-6
III
Vla.
flaut.
Vc.
s.p.
D.B. I
s.p.
D.B. II


N
tempo primo ♩= 60
168
Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Bisbig.
Gliss.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Perc. II
p.n.
m.s.p.
flaut.
s.p.
m.s.t.
1-3
4-6
Vln. I
Vln. II
Vla.
Vc.
D.B. I
D.B. II


O
Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Bisbig.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Perc. II
Thin Wooden Stick
1-3
Vln. I
4-6
Vln. II
Vla.
Vc.
D.B. I
D.B. II
s.p.
c.l. battuto
jete
s.t.
con crini
m.s.p.
p.n.
(harmonic gliss)
c.l. tratto
m.s.t.


181
Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. I
Perc. II
1-3
Vln. I
4-6
1-3
Vln. II
4-6
Vla.
Vc.
D.B. I
D.B. II
ppp
pp
p
n
s.p.
s.t.
p.n.
I
II