

# Revival

*for eight players*

Hakki Cengiz Eren  
(1984)

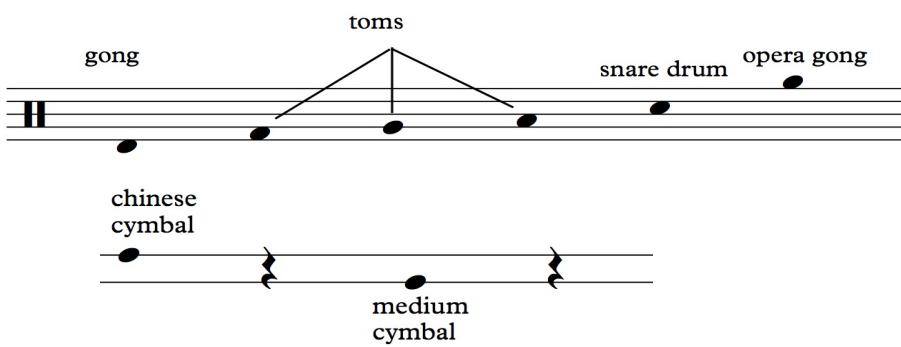


## Instrumentation

Flute in C  
 Clarinet in B flat/Bass clarinet in B flat  
 Alto Saxophone in E flat  
 Piano  
 Percussion (one player)  
 Violin  
 Cello  
 Double Bass (5 string)

## Percussion

Chinese cymbal  
 Medium cymbal  
 Gong  
 Opera gong  
 Toms  
 Snare drum  
 Vibraphone  
 Flexatone



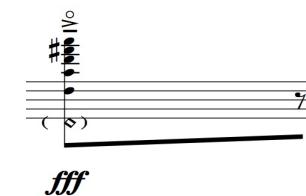
## Notations

	1/2 tone higher
	1/2 tone lower
	3/4 tone lower
	1/6 tone higher
	1/6 tone lower
	3/6 tone lower

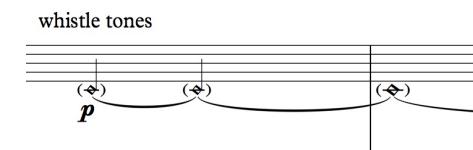
Score is in C

Double bass sounds an octave lower than written

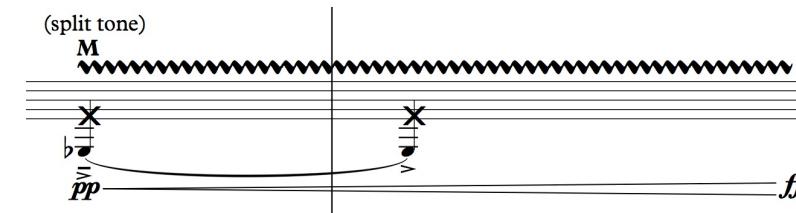
## Woodwinds



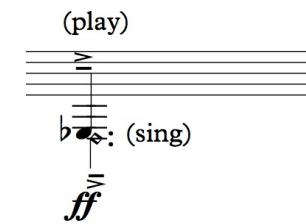
(Flute) Overblow partials with respect to the fundamental note in parenthesis. These partials do not have to be exact like in the notation, however the higher the highest partial, the more violent and resonant the sound is



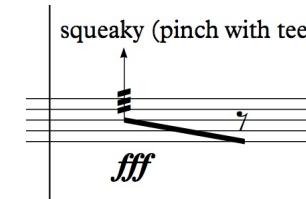
(Flute) Wandering high harmonics, irregular rhythm, breathe when necessary



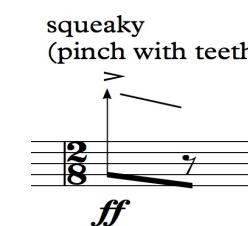
(Clarinet) Split tone multiphonic, activate distorted partials through embouchure with respect to the indicated fundamental, harsh sounding



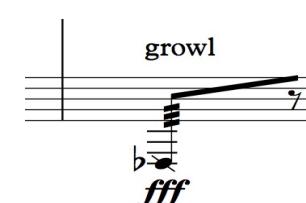
(Saxophone) Sing/play multiphonic, the player sings a note close in register to the one he/she plays, harsh sounding, feel free to start singing slightly after playing the pitch in order to make time to hear the played pitch accurately enough



Pinch reed with teeth while playing a note as high as possible

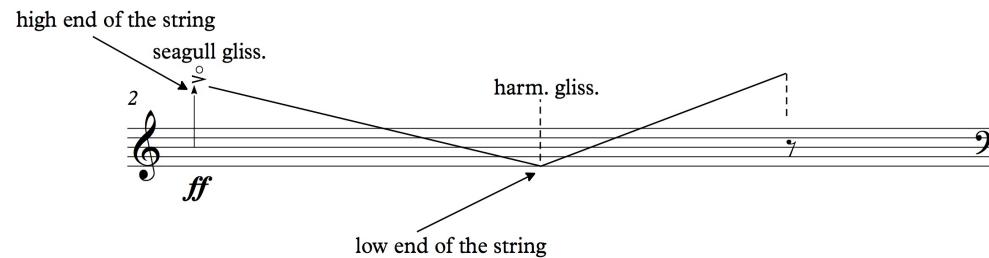


Do all of the above and in addition bend note as much as possible in the given amount of time (never exceeding it)



Shout into the instrument while playing the indicated note

# Strings



In any glissando situation, refer to the staff for the range of the glissando:  
the arrowed note is the high end of the string, the lowest line where staff ends  
is the low end of the string

In the case above, there is a switch from a seagull glissando to a regular harmonic (natural) glissando halfway through

Two staves for cello. The top staff is labeled 'multiphonic sounding pitches' and shows three notes with fingerings: '+41¢', '-31¢', and '+2¢'. The bottom staff is labeled 'III.' and shows a note with a dynamic '(-10¢)'. A bracket indicates 'more bow pressure / less bow speed'.

(Cello) A string multiphonic, the lower staff shows the exact left hand finger location, as a result all the notes indicated in the higher staff should be heard as distinctively as possible. More bow pressure/less bow speed results in a less clear sound, whereas less bow pressure/more bow speed will enhance the sound with more clarity. Please consult cello map videos online.

A musical staff with a treble clef and dynamic marking 'ff'. It shows a double stop consisting of two notes played simultaneously. The first note has a dynamic 's.p.' above it.

A double stop that is played as high as possible

A musical staff with a treble clef and dynamic marking 'ff'. It shows a glissando line starting from a note with a dynamic 's.p.' and ending at a note with a dynamic 'ff'.

Glissando downwards as much as possible in the given amount of time (never exceeding it)

## SCORE IN C

For Ensemble Schallfeld

## Revival

Hakki Cengiz Eren

**Flute**

**Clarinet in B $\flat$**

**Alto Saxophone**

**Percussion**

**Violin I**

**Violoncello**

**Contrabass**

$\text{♩} = 56, \text{ slow and ritualistic}$

whistle tones

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{4}$

gong  
superball mallet  
circular motion at the outer section

1.v.

vibraphone  
no motor

arco

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{4}$

multiphonic sounding pitches  
 $[7+13+6]$   
 $+41\text{ c}$   
 $-31\text{ c}$   
 $+2\text{ c}$

more bow pressure  
less bow speed  
 $(-10\text{ c})$

III.

less bow pressure  
more bow speed

II  
(5th partial harm.)

Fl. 5 **2** **3** **4** whistle tones **A** **4**

Cl.

Alto Sax.

Perc.

Vln. I **2** non. vibr. **3** **4** **A** **4**

Vc.

Cb.

III., nat. harm. gliss.  
approximate contour

II., nat. harm. gliss.  
approximate contour

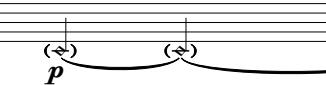
less bow pressure  
more bow speed  
(-10 ¢)

[7+13+6]  
+41 ¢  
-31 ¢  
+2 ¢

more bow pressure  
less bow speed

**B**

11 whistle tones

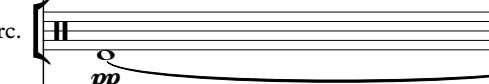
Fl. 

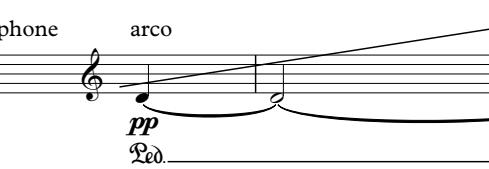
Cl.

Alto Sax. 



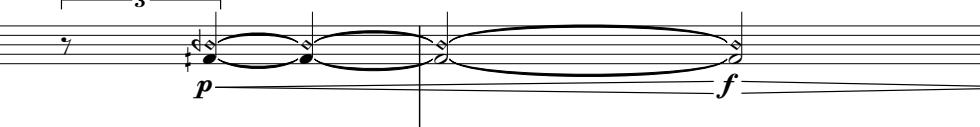
gong  
superball mallet  
circular motion at the outer section

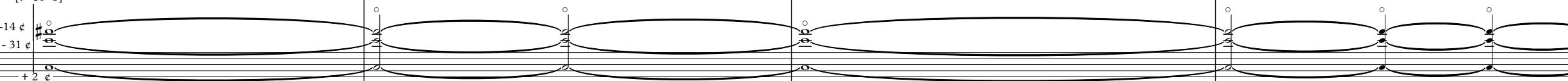
Perc. 

vibraphone arco 

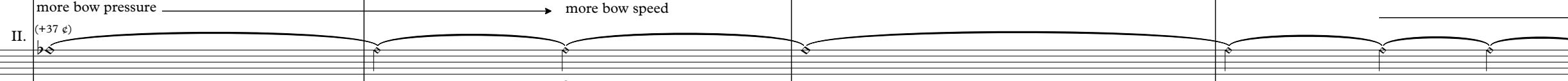
**3**  
**4**

**B**

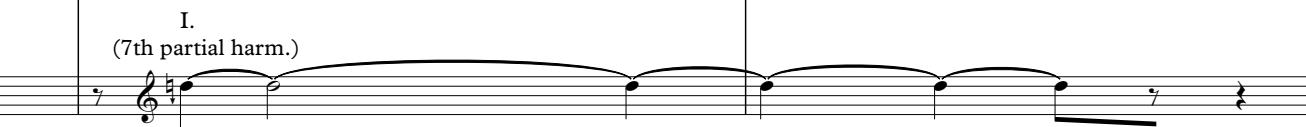
Vln. I 

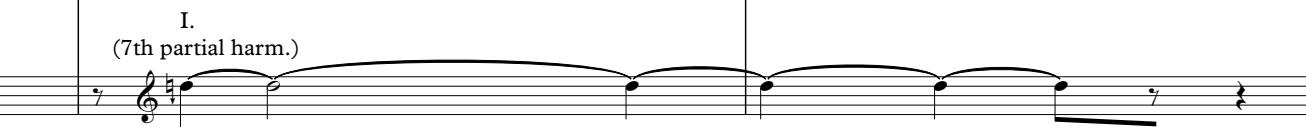
Vc. 

less bow speed → less bow pressure  
more bow pressure → more bow speed

Vcl. 

II. (+37 c) 

I.  
(7th partial harm.) 

Cb. 

**3**  
**4**

Fl.      whistle tones

Cl.

Alto Sax.

4 3 5 4 4

Perc.

arco  
pp

Vln. I

3 4 5 4 4

Vc.

more bow pressure less bow speed

II

more bow pressure less bow speed (+37 c)

ord.

[7+10+3]

-14 c  
-31 c  
+2 c

Cb.

pp

s.p.

mf

f

pp

s.p.

**C**

22

Fl.

Cl.

Alto Sax.

whistle tones *p*

**3**  
**4**

gong  
superball mallet  
circular motion at the outer section

Perc. *p*

l.v.

**C**

Vln. I *pp*

II., nat. harm. gliss.  
approximate contour

Vc.

ord.  
III., nat. harm. gliss.  
approximate contour

Cb. *p*

26

**D**

Fl. (whistle tones) *p*

Cl.

Alto Sax.

Perc. *pp* gong superball mallet circular motion at the outer section l.v.

Vln. I II., nat. harm. gliss. approximate contour **D**

Vc. III. *p* *f* s.p. [6+11+5] -49¢ +2¢ -14¢ ord. more bow pressure less bow speed (+47¢) → less bow pressure → more bow speed

Cb. II., nat. harm. gliss. approximate contour *pp* III. (4th partial harm.) *pp* *f*

This page contains two systems of musical notation for orchestra, spanning measures 26 through 28. The top system (measures 26-27) includes parts for Flute, Clarinet, Alto Saxophone, and Percussion. The flute part uses whistle tones, the clarinet part consists of sustained notes with grace marks, and the alto saxophone part has sustained notes. The percussion part includes a gong with superball mallets and circular motion instructions. Measure 27 begins with a dynamic of *p*. The bottom system (measures 27-28) includes parts for Violin I, Cello, and Bass. The violin part uses natural harmonics and glissandos, with specific contour instructions. The cello part also uses natural harmonics and glissandos, with performance tips for bowing pressure and speed. The bass part follows a similar pattern. Measure 28 begins with a dynamic of *pp*.

**Fl.** 31 **3** **4** **4** whistle tones (partial overblow) **E** = 72, considerably faster

**Cl.** **p** squeaky (pinch with teeth)

**Alto Sax.** **pp** **mp** **pp** **mp** **pp** **pp** **fff** growl

**Perc.** snare drum **ffff**

**Pno.** **ffff**

**Vln. I** **3** **4** **4** **p** **f** **E** = 72, considerably faster **ff**

**Vc.** more bow pressure  
less bow speed **s.p.** **ff**

**Cb.** **II.** **pp** **p sub.** **ff**

37

Fl.

Cl.

Alto Sax.

Perc.

chinese cymbal  
medium cymbal

soft beaters

l.v.

pp

3

snare dr. and toms

Vln. I

sixth tone up

sixth tone down

f

II.

Vc.

sixth tone down

sixth tone up

f

Cb.

III.

ff

Detailed description: This is a musical score page for orchestra and percussion. The top section (measures 1-4) features woodwind instruments (Flute, Clarinet, Alto Saxophone) and a single Percussion part. The Percussion part includes Chinese and Medium Cymbals, and soft beaters. Dynamic markings include **p**, **pp**, and **f**. Measure 1 shows sustained notes. Measures 2-4 show rhythmic patterns with grace notes and dynamic changes. The bottom section (measures 5-8) features Violin I, Violoncello, and Double Bass. Violin I plays 'sixth tone up' and 'sixth tone down' patterns. Cello and Double Bass play sustained notes. Measure 8 concludes with a dynamic **ff**.

**F** (partial overblow)

Fl. **4** **4**

squeaky (pinch with teeth) (split tone) M

Cl.

squeaky (pinch with teeth)

Alto Sax.

Perc. ff > 3 φ ff > 3 φ

chinese cymbal soft beater l.v. p

Pno. fff > 3 fff > 3

Vln. I **4** **4** s.p. v ff > 3 fff > 3 s.p. v III. ord. pp f p f p

Vc. s.p. v ff > 3 s.p. v ord. pp f p f p

Cb. drag thumg violently across strings ff > 3 pp sub.

Fl. 48

**3** *ff* 6 (partial overblow)

Cl. *ff* squeaky (pinch with teeth) *fff*

Alto Sax. *ff* 5 (play) 3 (sing) *ff* slow oscillations *p* slow oscillations *p*

Perc. flexatone *f* chinese cymbal soft beaters l.v. medium cymbal *p* l.v.

Pno. *p* *ff* *fff* *b* *v*

**3**

Vln. I *ff* *s.p.* *ff* *p* slow oscillations *p* *3* ord.

Vc. *ff* *s.p.* *ff* *p* ord. *p* *3*

Cb. *ff* *p sub.* *f* *p sub.*

drag thumb violently across the strings

Fl. *f* *p*

Cl. *f* *p*

Alto Sax. *f* *p*

Perc. ready mallet flexatone → opera gong l.v. rim shot  $\phi$  rim shot

Pno. *fff* *fff*

Vln. I *f* *ff*

Vc. *f* *ff*

Cb. *ff*

**G** 3/4 I. seagull gliss. II. seagull gliss. V. seagull gliss. harm. gliss. harm. gliss. s.p.  $\square$  s.p.  $\square$  slap all strings into the fingerboard

2 3/4 8 2 12 3/4

2 3/4 8 2 12 3/4

Fl. 3  
Cl. 4  
Alto Sax. 2

Perc. 3  
chinese cymbal soft beaters  
medium cymbal l.v. p l.v. p  
vibrphone motor off pp  
ord.

Vln. I 3  
Vc. 4  
Cb. 2

slow oscillations  
mfp  
slow oscillations  
mfp  
slow oscillations  
mfp  
f p  
f p  
f p

ord.  
mfp  
ord.  
mfp  
f p  
ff p sub.

**H**

Fl. *pp* *ff*

Cl. *pp* *ff*

Alto Sax. *pp* *ff*

Perc.

*opera gong* *f*

*flexatone* *f*

*gliss.* *ff*

(split tone) *M* *ff*

(play) *ff*

*(sing)* *ff*

chinese cymbal

medium cymbal

yarn mallets

*p* *f* *p* *f*

**Pno.**

*ff* *p* *f*

*gliss.* *b* *ff*

*clusters* *fff*

*clusters* *fff*

*clusters* *fff*

**Vln. I**

**Vc.**

**Cb.**

*I. seagull gliss.* *ff*

*I. seagull gliss.* *ff*

*I. seagull gliss.* *ff*

*harm. gliss.* *ff*

*harm. gliss.* *ff*

*harm. gliss.* *ff*

*do not change distance between fingers*

*s.p.* *ff*

*do not change distance between fingers*

*s.p.* *ff*

*drag thumb violently across the strings*

*s.p.* *ff*

*s.p.* *ff*

*s.p.* *ff*

**4**

**4**

Fl. 69 4 38

Cl.

Alto Sax.

Perc. II  
chinese cymbal      soft beaters  
medium cymbal      l.v. p      l.v. mp      yarn mallets

Vln. I 4 38

Vc.

Cb.

Fl. **I** 73 **3**  
**8** ff (split tone) M  
**2** -  
**3**  
**8** v ff 5  
**3**  
**16** # v  
**2**  
**4** -  
**12** ♫ v (partial overblow)  
**1**  
**4** -  
**2** ♫ v  
**8** -  
**12** ♫ v  
**4**  
**4**

Cl. x ff  
Alto Sax. (play) 3  
(sing) ff  
Perc. opera gong l.v. vibraphone gliss. f snare drum and toms ff  
pp ff

Pno. p ff fff fff fff

Vln. I **I** 3  
**8** -  
**2** v I. seagull gliss.  
**3** v I. seagull gliss.  
**3** v III. seagull gliss.  
**16** harm. gliss. **2**  
**4** -  
**12** ♫ v do not change distance between fingers s.p. fff  
**1**  
**4** -  
**2** ♫ v do not change distance between fingers s.p. fff  
**8** -  
**12** ♫ v s.p. v ff  
**4**  
**4**

Vc. ff  
Cb. ff

Fl. 83 **4**

Cl. **fp**

Alto Sax. **3**

Perc. **chinese cymbal** **soft beaters** **medium cymbal** **l.v.** **pp** **3** **pp** **opera gong** **l.v.** **f**

Vln. I **4** **ord.** **fp** **3** **l.v.** **2**

Vc. **ord.** **fp** **3**

Cb. **mf** **v** **f** **p**

**J**

Fl. 86 3 8 5 16 4 4 3 8 3 12 2 8

Cl. ff (split tone) growl  
ff squeaky (pinch with teeth)

Alto Sax. ff (play) ff ff (sing) ff

vibraphone flexatone snare drum ricochet  
p ff ff ff ff

Pno. gliss. ff ff ff ff

Vln. I J I. seagull gliss. non harm. gliss. s.p. s.p. ff ff ff ff  
I. seagull gliss. pp pp pp pp  
III. seagull gliss. non harm. gliss. s.p. s.p. ff ff ff ff

Vc. ff ff ff ff

Cb. ff ff ff ff

**K**

Fl. *squeaky (pinch with teeth)*  
Cl. *growl*  
Alto Sax.  
Perc. *rim shot* *ricochet* *vibraphone*  
Pno.  
Vln. I  
Vc.  
Cb.

Fl. *fff*  
Cl. *fff*  
Alto Sax. *fff*  
Perc. *f* *f*  
Pno. *fff* *fff*  
Vln. I *fff*  
Vc. *fff*  
Cb. *fff*

3 8 3 4 4 4 5 16

*pp* *ff* *p*  
*pp* *ff* *p*  
*pp* *ff* *p*  
*mf* *mf*

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

*s.p.* *fff* *fff*  
*s.p.* *fff* *fff*  
*fff*

*p sub.*

Fl. *p sub.* *ff* 4 5 16 3 8 2 8 2 3 8

Cl. *p sub.* *ff* 5 *mf*

Alto Sax. *p sub.* *ff* *ff* *mf*

Perc. *pp* *ff* gliss. keep one mallet flexatone → opera gong l.v. flexatone

Pno. *p* *ff* gliss. gliss. *ff* gliss. gliss. *ff*

Vln. I 4 5 16 3 8 2 8 2 3 8

Vc. V. seagull gliss. II. seagull gliss. ff

Cb. ff

I. seagull gliss. non harm. gliss. I. seagull gliss.

II. seagull gliss. non harm. gliss. II. seagull gliss.

I. s.p. gliss. I. s.p. gliss. I. s.p. gliss.

non harm. gliss. non harm. gliss. non harm. gliss.

(split tone) M (play) (sing) (split tone) M (play) (sing)

(sing) (sing)

Fl. 107 3  
*squeaky (pinch with teeth)*

Cl. ff

Alto Sax. growl

Perc. toms f

Pno. ff

Vln. I s.p. 3 12  
*do not change distance between fingers during sliding*  
*stretch tone*

Vc. s.p. ff  
*do not change distance between fingers during sliding*  
*drag thumb violently across the strings*

Cb. ff

3 12 ff  
*growl*  
*squeaky (pinch with teeth)*

ff

4 4

Fl. *p ff fff*

Cl. *p ff fff*  
growl  
*squeaky (pinch with teeth)*

Alto Sax. *p ff fff*  
*squeaky (pinch with teeth)*  
*growl*

Perc. *f*

Pno. *fff fff fff fff fff*

Vln. I *p ff fff fff fff fff fff pp sub. ff*

Vc. *p ff fff s.p. ff fff s.p. ff fff s.p. ff fff s.p. ff fff pp sub. ff*  
drag thumb violently accross the strings

Cb. *ff ff ff ff ff ff ff pp sub. ff*

L 28 *fff fff fff fff*  
squeaky (pinch with teeth)

38 *ff ff ff ff ff ff ff ff*  
growl

312 *ff ff ff ff ff ff ff ff*

24 *pp ff ff ff ff ff ff ff*

44 *pp ff ff ff ff ff ff ff*

gong superball mallet circular motion at the inner section

**M**  $\frac{4}{4}$   $\text{♩} = 56$

Fl.

Cl.

Alto Sax.

Perc. l.v.  $\text{ff}$

Pno. dampen string with 1.h. and sound a multiphonic with many partials

Vln. I  $\frac{4}{4}$   $\text{♩} = 56$

Vc. Cb.

121

multiphonic

**pp**

medium cymbal arco **p**

l.v.

dampen string with 1.h. and sound a multiphonic with many partials

**II.**

[6+11+5]  
-49 ¢  
-14 ¢  
+2 ¢

more bow pressure  
less bow speed  
III. (+47 ¢)

less bow pressure  
more bow speed

**pp**

**mf**

125

Fl.

Cl.

Alto Sax.

gong  
superball mallet  
circular motion at the inner section

Perc.

l.v.

chinese cymbal

arco

p

l.v.

Pno.

dampen string with l.h. and sound a multiphonic with many partials

f

Ped.

Vln. I

III.

pp

[7+10+3]

-14 c

-31 c

+ 2 c

Vc.

more bow pressure  
less bow speed

II. (+37 c)

less bow pressure  
more bow speed

mf

Cb.

N

split tone multiphonic

Fl.

Cl.

Alto Sax.

Perc.

medium cymbal

Pno.

Vln. I

Vc.

Cb.

III.

[7+13+6]

+41 ¢      -31 ¢      + 2 ¢

more bow pressure      less bow pressure  
less bow speed      more bow speed

(-10 ¢)

*mf*

arco

l.v.

dampen string with l.h. and sound a multiphonic with many partials