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**The Thesis Committee for Egemen Kesikli
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**In the Midst of Life:
A Concertino for Guitar and Chamber Orchestra**

**APPROVED BY
SUPERVISING COMMITTEE:**

Supervisor:

Donald Grantham

Yevgeniy Sharlat

**In the Midst of Life:
A Concertino for Guitar and Chamber Orchestra**

by

Egemen Kesikli, B.M.

Thesis

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Abstract

In the Midst of Life: A Concertino for Guitar and Chamber Orchestra

Egemen Kesikli, M. Music

The University of Texas at Austin, 2014

Supervisor: Donald Grantham

In the Midst of Life is a highly-virtuosic concertino for solo guitarist and chamber orchestra. The piece explores variations of *makamic* intervallic structures—complex melody types and modes in traditional Middle Eastern Music—and builds the formal architecture and the pitch material upon *makamic* textural and melodic relations.

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Instrumentation

Solo Guitar

Piccolo

Flute

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Contrabassoon

Trumpet in C

Trombone

Timpani

Percussion 1:

Crotales, Triangle, Bass Drum, Glockenspiel, Xylophone

Percussion 2:

Vibraphone, Suspended Cymbal, Wood Blocks,
Tam-Tam, Bass Drum, Triangle, Anvil, Marimba

Harp

Piano

Strings in 5

written for and dedicated to my friend, guitarist extraordinaire, Celil Refik Kaya

In The Midst Of Life

Score in C
Duration: 14' ca.

for Guitar and Chamber Orchestra

Egemen Kesikli
b.1989

5/4 *Hyper, wandering* **4/4**

Piccolo *ff* *mp* *n* *n*
hum into mouth piece, in your preferred singing octave no cresc.
key clicks on random pitches repeat as fast as possible, cresc. and decres. ad lib.

Flute *ff* *pp* *n* *n*
hum into mouth piece, in your preferred singing octave no cresc.
key clicks on random pitches repeat as fast as possible, cresc. and decres. ad lib.

Clarinet in Bb *ff* *pp* *p*
(timbral trill- alternate fingering)

Bass Clarinet in Bb *ff* *mp* *n* *f*
Slap tongue

Bassoon *ff* *mp* *n*

Contrabassoon *f* *n*

Trumpet in C *fp* *mp* *n* *mp* *pp*
Harmon mute, stem out Stem in
Triple tonguing without pitches no flutter tongue

Trombone *fp* *mp* *n* *f* *n*
Hit the mouthpiece with *pp* and decres. ad lib., but exaggerated

Timpani *fp* *mp* *pp*
Cymbal on F timpani, soft mallets "Wind machine effect"
Brushes on cymbal

Percussion 1 *ff* *pp* *mf* *mf*
Bass Drum
Chimes
Snare drum sticks to Triangle Beater
Triangle beater (tri.beater)
Crotales
To Vib.

Percussion 2 *f* *p* *mp* *mf* *secco*
i.v.

Harp *ff* *mf*
thunder roll pitches approx.
i.v.

Piano *f* *mp* *ff*
finger gliss on strings, inside board use upper octave if frame gets in the way
mute

Guitar *ff* *p* *l.v.* *n* *mp* *golpe*
sul ponticello -----> sul tasto
rasg.
Use similar strumming technique when you see "rasg" notation
c a m i c a m i
simile
quasi bisb.
rasg.
simile

Violin I *ffp* *pp* *no cresc.* *sf* *fff* *sf* *> pp* *pp*
Strum (quasi guitarra)
con sord. sul ponticello

Violin II *ffp* *p* *pp* *no cresc.* *fp* *subff*
Strum (quasi guitarra)
sul tasto
con sord. sul ponticello

Viola *ffp* *pp* *ff*
arco sul ponticello
pizz. 3

Violoncello *ffp* *p* *ff*
arco sul tasto
pizz. 3

Contrabass *ffp* *ff*
arco
3

key clicks (like before)

f key clicks on random pitches repeat as fast as possible, cresc. and decres. ad lib., but exaggerated

mp hum into mouth piece, like before

key clicks on random pitches like before

f key clicks on random pitches repeat as fast as possible, cresc. and decres. ad lib., but exaggerated

f

f

fpp

Valve tremolo -----flz

(TKT)

fp *pp* *gliss.* *p*

fpp

arco *mf* arco *mp*

ff

ff

mp *mp* *mp* *mp*

quasi bisb. *camicamicami* *camicami* *golpe p camicamicami simile* *golpe p cami simile camicami*

pp *pp* *ff* *ff* *ff* *ff*

arco con sord. sul ponticello *p* *pp* no cresc. *fp* *ff*

arco con sord. sul ponticello *p* *fp* *pp*

1 ord *mp* *f* *pizz.* *mp*

senza sord. ord. *ff* senza sord. ord. *ff*

6

7

8

9

key clicks, repeat as fast as possible

key clicks on random pitches like before

hum into mouth piece

Fl. *f* *pp*

Cl. Slap tongue *f*

B. Cl. Slap tongue *f*

Bsn. Slap tongue *f*

Cbsn. key clicks on random pitches repeat as fast as possible, cresc. and decres. ad lib., but exaggerated

C Tpt. Hit the mouthpiece with palm *f* *pp* *sfz*

Tbn. Hum into the mouthpiece *mp* *n* T K T repeat as fast as possible

Tim. Hard mallet on cymbal *mf* choke

Crot. Brushes *pp* *p* arco *p* *f*

Vib. Vibraphone Hard mallets *mp* *mf* l.v. Chimes *f*

Hp. *mf* *près de la table*

Pno. Mute (cover the string with left hand) percussive sound, not a lot of pitch *p* *simile*

Gr. *p* *golpe* *c a m i c a m i* simile *c a m i c a m i* *n* *n*

Vln. I con sord. sul ponticello *pp* sul ponticello senza sord. *pp*

Vln. II sul ponticello senza sord. *pp*

Vla. con sord. sul ponticello *f* *pp*

Vc. con sord. sul ponticello *pp*

Cb.

Picc. pitches app. (hum, like before) *n* all trills are half step, unless otherwise indicated *tr* *mp* *mf* *sweetly*

Fl. *p* *mp* *mp* all trills are half step, unless otherwise indicated *tr*

Cl. *mp* *sweetly*

B. Cl. key clicks, as many as pitches as possible *mp* *sweetly*

Bsn. Solo *mp* *p* *mp*

Cbsn. Solo *mp* *p*

C Tpt. *f* Hit the mouthpiece with palm

Tbn. *f* *p* *ironically sentimental* 3 5 3

Timp. *mp*

Crot. (Mallets) *f* 5

Chim. Vibraphone motor on *mp*

Hp. *f* 3 7

Pno.

Gtr. *mp* *p* *c amicamicami* simile *golpe* *camicami p c amicamicami* *n* *c amicam* simile *p*

Vln. I *p* *f* *pizz* *arco sul ponticello* *p*

Vln. II *p* *f* *pizz* *arco sul ponticello* *p*

Vla. *pp*

Vc. simile

Cb.

♩ = 76

rit.

Picc. *mf* 3 *sweetly* 5 3 *f*

Fl. *mp* *pp* *mf* 6 5 *f*

Cl. *mf* > *pp* *mf* 3

B. Cl. *pp* *mf* 3 5

Bsn. *mf* 3 5 3

Cbsn. *fp*

C Tpt. *sweetly* *mp* 3 5 *fpp* *mf* *p*

Tbn. *mp* *fp* (fake gl.) *gliss.* *p*

Timp.

Crot. 3 5 3

Vib. Suspended Cymbal *p* *mp* Grab bow

Hp. *f* Repeat as many times and as fast as possible *mf*

Pno. *pp* 3 5 (open) *mf* 3 8^{va}

Gtr. *golpe* *p* *golpe* *p* *cam icami* *simile* *cam icami* *gliss.* *gliss.* no bisbigliando, keep strumming in rasgado technique

Vln. I *sul ponticello* *rit.* ♩ = 76

Vln. II *sul ponticello*

Vla. *sul ponticello*

Vc. *sul ponticello*

Cb. *sul ponticello*

A ♩=52
Intoxicated

Picc. *mf* *p*

Fl. *mp* *n* all trills are half step, unless otherwise indicated

Cl. *n* all trills are half step, unless otherwise indicated

B. Cl. *mf* *mp* *n*

Bsn. *f* *p*

Cbsn. *n*

C Tpt. *pp* *sfz* *mp* *p* *pp*

Tbn. *p* *sfz* *p* *pp*

Timp.

Crot. *pp* *ff* *n* arco

Sus Cym. *mp* *mf* Wood Blocks

Hp. *ff* *mf*

Pno. *mp*

Gr. *ff* *f* *convincing* L.v.

A ♩=52
Intoxicated

Vln. I *f* *pp* *n* *pp* *legato possibile* sul tasto All glissandos are full-valute glisses, unless asked for portamento

Vln. II *f* *pp* *n* *pp* *legato possibile* sul tasto All glissandos are full-valute glisses, unless asked for portamento

Vla. *f* *pp* *pp* *legato possibile* senza sord. sul tasto All glissandos are full-valute glisses, unless asked for portamento

Vc. *ff* *f* *p* *pp* *pp* *legato possibile* pizz. senza sord. arco sul tasto All glissandos are full-valute glisses, unless asked for portamento

Cb. *ff* *f* *p* *pp* *pp* *legato possibile* pizz. senza sord. arco sul tasto

Picc.

Fl.

Cl.

B. Cl.

Bsn.

Cbsn.

C Tpt.

Tbn.

Timp.

Crot.

W.B.

Hp.

Pno.

Gr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf*

mp

Rubber mallet

ff choke

Vib. mallets

To Vib.

p *mf*

f

mp

pp

fp

mp

pp

trushing

fp

sul tasto

ord.

sul tasto

ord.

25

26

27

28

29

30

Picc. *mp* *pp*
 Fl. *mp*
 Cl. *mp* *mf* *pp* *mf*
 B. Cl.
 Bsn. *mp* *pp* *mf*
 Cbsn.
 C Tpt.
 Tbn. *mp*
 Timp.
 Croc. Hard mallets *mp*
 W.B. Vibraphone *pp* *mf*
 Hp. *mf*
 Pno. *pp*
 Gr. *pp* *mf* *sul f*
 Vln. I *mfp* *sul ponticello*
 Vln. II *mfp* *sul ponticello*
 Vla. *mfp* *sul ponticello*
 Vc. *mfp*
 Cb. *mfp*

31

32

33

34

35

B **Meno mosso**
poco rall. . . ♩ = 48

Picc. Fl. Cl. B. Cl. Bsn. Cbsn. C Tpt. Tbn. Timp. Crot. Vib. Hp. Pno.

sul tasto - - - - - > ord
B **Meno mosso**
poco rall. . . ♩ = 48

Vln. I Vln. II Vla. Vc. Cb.

poco accel.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page. The score is divided into five systems, each containing multiple staves for different instruments. The first system includes Picc., Fl., Cl., B. Cl., Bsn., Cbsn., C Tpt., Tbn., Timp., Croc., Vib., Hp., and Pno. The second system includes Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, and ornaments. Dynamic markings are placed throughout the score to indicate volume changes. Performance instructions like 'Solo' and 'pizz (ord.)' are also present. The score is marked with a 'poco accel.' instruction at the beginning of the first system and again at the beginning of the second system. The page number '11' is centered at the bottom.

48

49

50

51

52

♩=66

pulling back

Picc. *mf* *p* *mp*

Fl.

Cl. *mp* *mf* *mp*

B. Cl.

Bsn. *mf*

Cbsn. *mp*

C Tpt. *non-cresc*

Tbn. *non-cresc*

Timp. Remove the cymbal

Tri. Triangle

Vib. *mf* *p* mute (hold the bar)

Hp.

Pno.

Gr. *p* Left hand mute (lightly touch the string)

♩=66

pulling back

Vln. I *mf* arco ord.

Vln. II

Vla. *mp* arco 5

Vcl. *mp* arco 5

Cb. *mp*

53

54

55

56

57

♩=72

ebb and flow

poco rall.

Picc. *mf* *p*

Fl. *mf* *p*

Cl. *mf* *p*

B. Cl. *mp*

Bsn. *mf* *p*

Cbsn. *fp* arco ord. non-cresc.

C Tpt. Senza sord. *mp*

Tbn. Senza sord. *mp*

Timp. *p*

Tri. *mf* Bass Drum *pp*

Vib. motor on *pp*

Hp. *mf*

Pno. *p* *mf*

Gtr. *f*

♩=72

ebb and flow

poco rall.

Vln. I *mf*

Vln. II *mf* arco ord. *p*

Vla. *pp* *mp* port.

Vc. *pp* *mp*

Cb. *fp* arco ord.

58

59

60

61

♩=86-92
Hyper again

Picc. *fp* *f* *ff* 3 3

Fl. *fp* *f* *ff* 3 3

Cl. *fp* *f* *ff* 3 5

B. Cl. *mf* *f*

Bsn. *f* *ff* 3 5

Cbsn.

C Tpt. 3 3

Tbn. *mf* *f*

Timp.

Glock. Bass Drum *mf* 3

Vib. To Cym.

Hp. *mf* *ff* 3 3

Pno. *ff* 3 3

Gr. Left hand mute simile *p* 3 6 *f*

♩=86-92
Hyper again

Vln. I 3 5 *mf* 3

Vln. II 3 5 *mf* 3

Vla. 3 *mf*

Vc. 3 *mf*

Cb. 3 *mf*

E A mock resolution
 (♩=52-60)

poco rit.

Picc. *f* *ff* *p*

Fl. *f* *ff* *p*

Cl. *f* *ff* *p*

B. Cl. -

Bsn. *f* *ff*

Cbsn. *p*

C Tpt. *fp* *ff*

Tbn. *ff* *fp* *ff*

Timp. -

B. D. Bass Drum *f* *mf* *fp* *f* *ff*

Cym. Sus Cymbal *p* *f* choke

Hp. *ff* *mf*

Pno. *ff* *mf* *f* *mp*

Gr. *mf* *sul tasto* *ord*

E A mock resolution
 (♩=52-60)

poco rit.

Vln. I *ff* *fp* *sul tasto*

Vln. II *ff* *fp*

Vla. -

Vc. -

Cb. *f* *sul E* *ord.* *fpp*

4 Meno mosso (♩=48)
4 Held back, but unsettled

poco rit.

Picc. Fl. Cl. B. Cl. Bsn. Cbsn. C Tpt. Tbn. Timp. Glockenspiel Vibraphone Hp. Pno. Gtr.

mf p pp Senza sord. mp Solo mp f To Crot. mf mp ff

mute (like before) 3 5

4 Meno mosso (♩=48)
4 Held back, but unsettled

poco rit.

Vln. I Vln. II Vla. Vc. Cb.

sul tasto sul ponticello p tr

sul tasto sul ponticello p tr

solo (ord) mf espressivo mp pp pizz.

F $\text{♩} = 66$
Inviting

Picc.

Fl.

Cl.

B. Cl.

Bsn.

Cbsn.

C Tpt.

Tbn.

Timp.

Glock.

Vib.

Hp.

Pno.

Gr.

F $\text{♩} = 66$
Inviting

Vln. I

Vln. II

Vla.

Vc.

Cb.

84

85

86

87

88

89

poco rit. $\text{♩} = 60$ accel. $\text{♩} = 72$

Picc. *mf*

Fl. *mp* *mf* *f*

Cl. *mf* *f*

B. Cl. *mp*

Bsn. *mp*

Cbsn. *mp* *n*

C Tpt.

Tbn. *pp* Straight mute

Timp. *mp*

Glock. *mf* Brushes *mf*

Vib. *mp* Motor off *p*

Hp.

Pno. *mp* mute

Gr. *mf*

Vln. I *p* *mp* poco rit. $\text{♩} = 60$ con sord. sul ponticello *p* *mp* accel. $\text{♩} = 72$

Vln. II *p* *mp* con sord. sul ponticello *p* *mp*

Vla. *pp* *mf* arco col legno *mf*

Vc. *mf* *f* *mf* arco col legno *mf*

Cb. *mf*

G $\text{♩} = 56$

rit.

A conversation

Picc.

Fl. *p* *mf* *pp* *f* *n* *f* Key clicks

Cl.

B. Cl. *mf* *fp* *fp* *mf* *n* *f* Key clicks

Bsn. *mf* *fp* *fp* *mf* *f* Key clicks

Cbsn. *f* Key clicks

C Tpt.

Tbn. *pp* *p* *f* *p* *n* senza sord. *gliss.*

Timp.

Glock. to Crotales Crotales arco *mf*

Vib. *fp* *mf* *pp* Tam-tam *arco* *mp* *f* To T.-t. To Vib.

Hp. *fp* *mf* *pp* *mf*

Pno. (mute) *mf*

Gtr. *f* *ff* *fp* very sweetly

G $\text{♩} = 56$

rit.

A conversation

Vln. I Tap on strings with left hand fingers *f* *n* *f*

Vln. II Tap on strings with left hand fingers *f* *n* *f*

Vla. *mp* *ff* *espressivo* *f* Tap on strings with left hand fingers

Vc. *mp* *fp* *n* *f* Tap on strings with left hand fingers

Cb. *fp* *n*

5/4 $\text{♩} = 76$

Picc. *pp*

Fl.

Cl. *mf* *p* *n* *pp*

B. Cl.

Bsn. *p* *pp*

Cbsn.

C. Tpt. *p* Straight mute *n*

Tbn. Straight mute *n*

Timp.

Tri. *mp* *p*

T.-t. Tam-tam Scrape *mf*

Hp.

Pno.

Gr. *mf* *p* *f* *mp* *mf* *ad lib.*

5/4 $\text{♩} = 76$

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

111

112

113

114

115

4/4 Earthy
4/4 Più mosso (♩=45-50)

Picc. *mp*

Fl. *p* underlining the harmony, quieter

Cl. *p* underlining the harmony, quieter

B. Cl.

Bsn. *mp* underlining the harmony, quieter

Cbsn.

C Tpt. *p*

Tbn. *mp*

Timp.

Tri. *f*

T.-t. l.v.

Hp.

Pno.

Gr. *fp* arpeggiando sul tasto

CXIII

4/4 Earthy
4/4 Più mosso (♩=45-50)

Vln. I

Vln. II

Vla. *mf* ord. arco *port.*

Vc. *mf* *port.*

Cb. *mf* *port.*

Picc.
 Fl.
 Cl.
 B. Cl.
 Bsn.
 Cbsn.
 C Tpt.
 Tbn.
 Timp.
 Tri.
 T.-t.
 Hp.
 Pno.
 Gr.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 118 and 119. The score includes parts for Piccolo, Flute, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Trumpet, Trombone, Timpani, Triangle, Tom-tom, Harp, Piano, Guitar, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 118 and 119 are shown with various musical notations including dynamics (*fp*, *mp*, *mf*), articulation (accents), and performance instructions like "solo" and "To Vln. II".

Picc.
 Fl.
 Cl.
 B. Cl.
 Bsn.
 Cbsn.
 C Tpt.
 Tbn.
 Timp.
 Tri.
 T.-t.
 Hp.
 Pno.
 Gr.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 120 and 121. The score includes parts for Piccolo, Flute, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Trumpet, Trombone, Timpani, Triangle, Tom-tom, Harp, Piano, Guitar, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 120 shows various woodwind and string entries with dynamics like *mf* and *solo*. Measure 121 features a complex guitar solo with techniques like bends and vibrato, and a piano triplet. The string section has a dynamic shift from *mp* to *fp*.

rall.

I A tempo (♩=52)
Something to hold on to

Picc. *ff* 5 3 3 3 5

Fl. *ff* 5 3 3 3 5

Cl. *ff* 3 3 3 3 5

B. Cl. *mp*

Bsn. *ff* 3 3 3 3 5

Cbsn. *mp*

C Tpt.

Tbn.

Timp. *fp* *fp*

Tri. To Glock.

T.-t. *mf* *p* *ff* l.v.

Hp.

Pno. *f* 3 3 3 5

Gr. *ff* *gliss.* *gliss.* *gliss.* *simile* ① *rasguado sempre* ② *c a m i c a m i* ③ *simile* *c a m i c a m i* *simile*

rall.

I A tempo (♩=52)
Something to hold on to

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

Cb. *fp* *f*

accel.

Picc.
 Fl. *fp* *mf*
 Cl. *fp* *mf*
 B. Cl. *fp* *tr*
 Bsn. *fp*
 Cbsn. *fp* *tr*
 C Tpt. *mp* *senza sord.*
 Tbn. *mp* *senza sord.*
 Timp.
 Tri. Glockenspiel *mf*
 T.-t. *p* *mf* (*non-crescendo*) *p*
 Hp. *f* *repeat as fast as possible*
 Pno. *f*
 Gtr. *c a m i c a m i* *simile*
 Vln. I *mf*
 Vln. II
 Vla.
 Vc. *f* *pizz.*
 Cb. *f* *pizz.*

♩=60

J Gently celebrating the mundane

Picc. *mp* *mf* 3

Fl.

Cl. *mp* *mf* 3

B. Cl. *f* *mf*

Bsn. *mf* 3

Cbsn. *f*

C Tpt. *f*

Tbn. *f*

Timp. *f*

Glock. 3

T.-t. *f* l.v. Triangle *mp* *mf*

Hp.

Pno. *mp*

Gr. l.v.

J

Vln. I *mf* 3

Vln. II *mf* 3

Vla. *mf* (arco) pizz. (arco) pizz.

Vc. 3

Cb. 3

129

130

131

132

133

Static
Trying to move on, but suppressed

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The woodwinds play melodic lines with triplets and slurs. The bassoon and contrabassoon parts feature trills. The percussion section includes C Trumpet (C Tpt.), Trombone (Tbn.), and Timpani (Timp.). The Glockenspiel (Glock.) and Triangle (Tri.) also have parts. The Harp (Hp.) provides accompaniment. The Piano (Pno.) and Guitar (Gr.) parts are present but mostly silent.

Static
Trying to move on, but suppressed

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with triplets and slurs. The Contrabass part includes an arco section.

134

135

136

137

138

poco rit. **K** ♩=52
Declarative

54

Picc. *fffpp* *f* *fp* *pp*

Fl. *fffpp* *f* *fp* *pp*

Cl. *fffpp* *f* *fp* *pp*

B. Cl. *fffpp* *f* *fp* *pp*

Bsn. *fffpp* *f* *fp* *pp*

Cbsn. *fffpp* *f* *fp* *pp*

C Tpt. *fffpp* *fp* *mf* *fp* *f*

Tbn. *f* *cut through* *gliss.* *f* *(fake gliss)*

Timp.

Xyl. *fffpp* *fp* *p* *n*

Tri. *mp* *f* *To Anv.*

Hp. *f*

Pno. *ff*

Gr. *fff* l.v. *rasg. c a m i c a m i simile*

K

54

poco rit. **K** ♩=52
Declarative

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *fff* *forcefully, very ugly!* *non-dim.*

Cb. *fff* *forcefully, very ugly!* *non-dim.*

144

145

146

147

4 ♩=80
4 Aggressive

Picc. *sfz* simile *mf* 5

Fl. *sfz* simile *mf* 5

Cl. *sfz* simile *mf* 5

B. Cl.

Bsn. *sfz* simile

Cbsn.

C Tpt. *sfz* simile

Tbn. *sfz* simile

Timpani *fp pp fp*
Cymbal on Timpani I
Roll the cymbal as you gliss up to A on Timp I, then switch Timp II, pretuned to A natural

Xyl. *ff* choke *ff* Two mallets *mf* 5

Anvil *ff* Anvil Sus. Cymbal *p*

Hp.

Pno. *mp*

Gr. *mf* *ad lib.* *f* *mf* *ff* *aggressive!* *mf* *5* *3* *7*

4 ♩=80
4 Aggressive

Vln. I *sfz* simile *sfz* *sfz*

Vln. II *sfz* simile *sfz* *sfz*

Vla. *sfz* simile *all trills half step* *sfz* *sfz*

Vcl. *sfz* simile *all trills half step* *sfz* *sfz*

Cb. *fp pp* *sul ponticello* *glis.*

rall. $\text{♩} = 60$ *accel.*

key clicks on random pitches
repeat as fast and as loud as possible

ff

key clicks on random pitches
repeat as fast and as loud as possible

ff

key clicks on random pitches
repeat as fast and as loud as possible

ff

key clicks on random pitches
repeat as fast and as loud as possible

ff

key clicks on random pitches
repeat as fast and as loud as possible

ff

key clicks on random pitches
repeat as fast and as loud as possible

ff

key clicks on random pitches
repeat as fast and as loud as possible

ff

Triple tonguing without pitches
no flutter tongue

ff

Triple tonguing without pitches
no flutter tongue

ff

f

f

Sus. Cym.

Hp.

ff

Pno.

ffp

ffp

Gr.

3 7 9 9 9

ad lib.

1 2 3

rasg. *c a m i c a m i* simile

ff *fp*

rall. $\text{♩} = 60$ *accel.*

sul ponticello

f

sul ponticello

f

Vln. I

Vln. II

Vla.

ffp *ff*

Vc.

ffp *ff*

ord.

Cb.

ffp *ff*

♩=72 Dominating **♩=52** **L Released Più mosso**

Picc. *f* *fff* *ff*

Fl. *f* *fff* *mf* *f* *ff*

Cl. *f* *fff* *f* *ff*

B. Cl. *f* *ff* *mf*

Bsn. *f* *f* *mf*

Cbsn. *f* *ff* *mf*

C Tpt. *senza sord.* *f* *ff* *mf*

Tbn. *f* *ff* *mf*

Timp.

Xyl. *f* *mf*

Sus. Cym. *mf* *ffp* (Mallets) *ff* To Mar. l.v.

Hp. *f* *f*

Pno. *f* *fff* *8va*

Gr. *ominous* *simile* *fff* *simile*

♩=72 Dominating **♩=52** **L Released Più mosso**

Vln. I *f* *ff* *mf*

Vln. II *f* *ff* *mf*

Vla. *f* *ff* *mf*

Vc. *f* *ff* *mf*

Cb. *f* *ff* *mf*

157

158

159

160

Picc.
 Fl. *senza vib.* *p*
 Cl. *p*
 B. Cl. *pp*
 Bsn.
 Cbsn. *pp*
 C Tpt.
 Tbn.
 Timp.
 Xyl. *mp*
 Mar.
 Hp. *mf*
 Pno. *mf*
 Grt. *mp*
 Vln. I *pp* *n*
 Vln. II *pp* *n* *pp*
 Vla. *pp* *n*
 Vc. *pp*
 Cb. *pp*

161

162

163

164

165

166

167

168

169

170

171

♩=52
8" **M** Crystallized..... warming, melting

Picc.
Fl.
Cl.
B. Cl.
Bsn.
Cbsn.
Ct.
Tbn.
Timp.
Xyl.
Mar.
Hp.
Pno.
Gtr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Musical score for woodwinds and strings, measures 172-180. Includes dynamics like *mp*, *p*, and *mp*.

♩=52
8" **M** Crystallized..... warming, melting

Vln. I
Vln. II
Vla.
Vc.
Cb.
Musical score for strings, measures 172-180. Includes dynamics like *p*, *ppp*, *mf*, and *mp*.

172 173 174 175 176 177 178 179 180

181 182 183 184 185

Picc. *rall.* *f*

Fl.

Cl.

B. Cl.

Bsn.

Cbsn.

C Tpt.

Tbn.

Timp.

Xyl.

Mar. *mf*

Hp. *mf*

Pno.

Gr. *mf*

Vln. I *n* *p* *mp* *Tutti*

Vln. II *n* *p* *mp* *Tutti*

Vla. *mp*

Vc. *mp*

Cb. *mp*

N $\text{♩} = 82$
Overpowering

Picc. mf

Fl. f

Cl. mf

B. Cl. ff

Bsn. ff

Cbsn. f

C Tpt. *senza sord.* mf

Tbn. *Brassy* f

Timp. f

Xyl. *static* mf

Mar. ff

Hp. *static*

Pno. ff

Gr. *Slap* ff

N $\text{♩} = 82$
Overpowering

Vln. I fp

Vln. II fp
arco

Vla. ff
arco

Vc. ff
arco

Cb. ff

This page contains the musical score for measures 190 through 194 of an orchestral work. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Picc.** Piccolo: Treble clef, *f* dynamic, playing eighth-note triplets.
- Fl.** Flute: Treble clef, *f* dynamic, playing eighth-note triplets.
- Cl.** Clarinet: Treble clef, *f* dynamic, playing eighth-note triplets.
- B. Cl.** Bass Clarinet: Bass clef, playing eighth-note triplets.
- Bsn.** Bassoon: Bass clef, playing eighth-note triplets.
- Cbsn.** Contrabassoon: Bass clef, *mf* dynamic, playing eighth-note triplets.
- C Tpt.** Cornet: Treble clef, *f* dynamic, playing eighth-note triplets.
- Tbn.** Trombone: Bass clef, *f* dynamic, playing eighth-note triplets.
- Timp.** Timpani: Bass clef, playing a steady eighth-note pattern.
- Xyl.** Xylophone: Treble clef, *f* dynamic, playing eighth-note triplets. Includes the instruction "To Crot." at the end of the measure.
- Mar.** Maracas: Treble clef, playing eighth-note triplets.
- Hp.** Harp: Treble and Bass clefs, playing a chordal accompaniment.
- Pno.** Piano: Treble and Bass clefs, playing a chordal accompaniment.
- Gr.** Guitar: Treble clef, *ff* dynamic, playing eighth-note triplets.
- Vln. I** Violin I: Treble clef, playing eighth-note triplets.
- Vln. II** Violin II: Treble clef, playing eighth-note triplets.
- Vla.** Viola: Bass clef, playing eighth-note triplets.
- Vc.** Violoncello: Bass clef, playing eighth-note triplets.
- Cb.** Contrabass: Bass clef, playing eighth-note triplets.

The score features a consistent rhythmic pattern of eighth-note triplets across most instruments, with varying dynamics and articulation. The woodwinds and strings play a melodic line, while the percussion and guitar provide a rhythmic foundation.

O Deformative, very ugly

10"

Picc. *ff*

Fl. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

C Tpt. Harmon mute *mf*

Tbn. Harmon mute *mf*

Timp. Brushes *ff*

Crot. Crotales soft rubber mallets *ff*

Mar. Soft mallets almost no pitch *ff*

Hp. Thunder roll Pitches app. *ff*

Pno. Finger gliss on strings, like the beginning Pitches app. *ff*

Gr. *ff* *rasg. camiami simile*

O Deformative, very ugly

10"

Vln. I *ff* Strum (quasi guitarra) simile

Vln. II *ff* Strum (quasi guitarra) simile

Vla. *ff* Strum (quasi guitarra) simile

Vc. *ff* Strum (quasi guitarra) simile

Cb. *ff* Strum (quasi guitarra) simile

195 196 197 198 199 200 201 202

Vita

Egemen Kesikli is a young Turkish composer honored with numerous performances across the United States, as well as Canada, Austria, Greece, and his home-country, Turkey. His music has been praised with performances by ensembles and soloists including the Duluth Superior Symphony Orchestra, Kitchener-Waterloo Symphony Orchestra, the Dissonant Ensemble, Luna Nova Music Ensemble, the UT New Music Ensemble, the St. Olaf Band, and the world-renowned tap-dancer Max Pollak.

Along with composing, Egemen performs actively as a choral and instrumental conductor. He studied conducting with Steven Amundson, Christopher Aspaas, and Timothy Mahr at St. Olaf College, with Wolfgang Harrer in Vienna, Austria, and with Robert Carnochan at The University of Texas at Austin. As the former assistant-conductor of the Viking Chorus of St. Olaf College, he has performed in many venues including the 2011 ACDA (American Choral Directors Association) of Minnesota State Conference, and the 8th Annual Collegiate Men's Chorus Festival. In March 2012, Egemen conducted the St. Olaf Band, dubbed “one of America’s preeminent bands” by the New Yorker, featuring his own composition, the Emperor.

Egemen received his Bachelors degree in Music Theory & Composition from St. Olaf College with Departmental Distinction, and is currently seeking his Master’s degree in Composition at The University of Texas at Austin - Butler School of Music. During his undergraduate and master’s studies he studied composition with Justin Merritt, Timothy Mahr, Dan Welcher, Bruce Pennycook, Yevgeniy Sharlat and Donald Grantham; and attended masterclasses with Andrea Clearfield, Sean Shepherd, Frank Ticheli, and Don Freund.

Egemen will be pursuing his Doctorate of Musical Arts degree at the University of Colorado Boulder starting in Fall 2014, studying with Carter Pann and Daniel Kellogg. For more of Egemen’s music, please visit his official homepage at www.egemenkesikli.com. For any questions and/or comments, contact him at ekesikli@gmail.com.