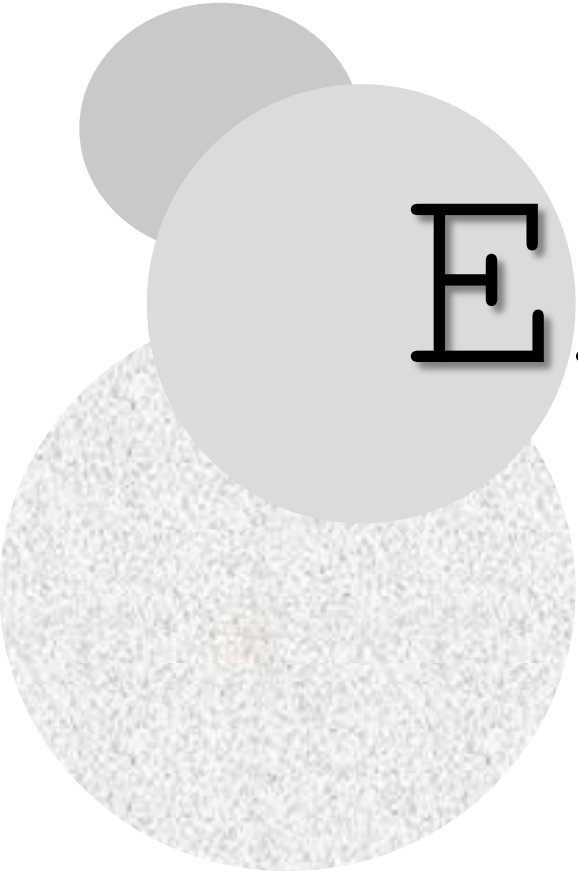


Deniz AĐLARCAN



EXOPLANET

FOR STRING QUARTET AND TAPE

05.02.2018

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Exoplanet is a commission of the Bilkent New Music Days VII

First Performance: 1 March 2018 in Ankara

Hezarfen Ensemble,
Özcan Ulucan, 1. Violin
Şenol Aydın, 2. Violin
Ulrich Mertin, Viola
Gökhan Bağcı, Violoncello

Duration: ca. 9'

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Preface

Exoplanets... They are far away from our homeland Earth. Their appearances are so appealing, mysterious and unique. In infinite space, those exoplanets and their diversity in terms of colors, mass, movements among each other seems like they are in discord however, there are some kind of harmony in macrocosm. The thought of settling an exoplanet makes people curious and excited. Also, the fact that the existence of non-humanoid life activities at undiscovered planets and to know that we are not alone in entire universe, regardless of whether they are hostile or friendly, intelligent or basic life forms makes them so appealing. Even the imagination of witnessing a nice sunset with two sun like at Kepler-16b is so exciting. On the other hand, maybe, only the imagination itself is the source of the excitement. Maybe the reality is much more different than what we imagine, if we could have gone there, because of the gravitational difference or the weather conditions, like extreme cold or hot, or the hostile alien life forms, we would not face that exaggerated happiness. The pure happiness of the imagination and the expectations maybe cannot match with the reality.

In this piece, each instrument has its own temporal space which serves to overall texture of the music which contains a constant process between harmonicity and inharmonicity.

Önsöz

Ötegezegenler... Dünyamızdan çok uzaktalar. Güzel görüntüleriyle göze çarpıyorlar, çok özel ve gizemliler. Gökyüzünü süsleyen ötegezegenler birbirlerinden farklı kütlelerde, renklerde ve hızlarda olmalarıyla birbirleriyle uyumsuz gibi gözükselerde evren içerisinde bir uyumları vardır. Uzak bir gezegene göç etme, oraya yerleşme düşüncesi insanoğlunu meraklandırıp heyecanlandırmıştır. Orada karşılaşılabilecekleri olası uzaylı formlarının evrende yalnız yaşamadığımızı öğrenme; uzaylıların dost mu, düşman mı, akıllı yada basit hayat formlarından mı oluştuklarını gözardı ederek gerçeği öğrenme isteği bile insanoğlu için çok çekicidir. Keppler-16b de olduğu gibi iki güneşi olan bir gezegende güneşlerin batışlarını izleme düşüncesi bile insanı heyecanlandırmaya yetiyor. Öte yandan bu konularda hayal kurmak, heyecan ve mutluluk kaynağının kendisidir. Belkide gerçek bu hayallerden çok daha farklıdır. Eğer bu gezegenlere gidebilseydik, büyük yer çekimi farklarından, aşırı ilkim farklarından, yakıcı sıcaklar ve dondurucu soğuklar gibi, yada düşman uzaylı hayat formlarından dolayı hayalimizdeki mutluluğu yaşayamayacaktık. Belkide hayal kurmanın verdiği saf mutluluk gerçeklerle örtüşmeyecekti.

Performance Instructions

Scordatura

Violin I

Violin II: +25 cent

Viola: -25 cent

Violoncello: -50 cent

Vla. IV 4 5 6 7 8 9 10

Numbers are the harmonic partials of the string. 4 is equal to 14th position and play the increasing numbers on top of it. Picture is an example for fourth string of viola.

Playing instructions for harmonics: All harmonics should be clearly audible. Use only one finger to play harmonic passages. While shifting one harmonic to another, do not jump, always connect them with very slow portamento. Connection should be between glissando and portamento. It is important to play position shifting itself as well as harmonics. Play all harmonics passages legato (unnoticeable bow changes) unless there is a written bow. Play as loud as possible without distorting the sound.

saltando 5

: Saltando on damped string with standard bow technique.

: This clef indicates bow positions on instrument.

: Indicates very fast glissando up and down, it is most likely a fast and very wide vibrato.

"f" : Technically it is impossible to play forte but play as loud as possible without distorting the sound.

: Play on the wood of the instrument.

: Damp with left hand.

8va : Only indicated note should be played one octave higher.

: Highest note on the string.

: Attach an alligator clip on indicated string.

: Produce short and scratchy sound behind the bridge.

: Play a left hand pizzicato on indicated string and allow alligator clips to hit on the front wood of the instrument to produce a rhythm. Changing angle of the instrument while playing, enables and disables the gesture.

: Indicates left hand glissando with motion.

I II c.l.b.

: Random percussive sounds produced with aiming different places on indicated string with col legno battuto technique.

II III c.l.b. saltando

: Col legno battuto saltando on indicated strings.

: Aim random places on indicated string with col legno battuto technique.

: Indicates bow rhythm with in glissando.

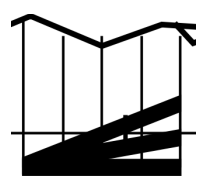
I : On the first string.

II : On the second string.


III : On the third string.


IV : On the fourth string.

 : Produce single percussive sound with overpressured bow.





: Increasing bow rhythm.

 : Increase bow pressure. Also indicates nuances.

 : Decrease bow pressure. Also indicates nuances.

 Detune ~ G1 : Detune C string approximately to G1.

 : Hold the harmonic until the other comes.

 m.s.p. : Molto sul ponticello overtime.

soundcloud link,

<https://soundcloud.com/denizcaglarcan/exoplanet>

You can get alligator clip from this link,

https://www.amazon.com/s/ref=nb_sb_noss_2?url=search-alias%3Dautomotive&field-keywords=alligator+clip

Any further questions?

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Exoplanet

for String quartet and tape

Deniz Çağlarcan
(1992)

seconds:1

f

simile

♩ = 60

Viola

seconds:16

Vla.

s.p.

seconds:31

A

Vln. I **IV**

Vln. II **III** **Floating** 4 5 6 7 8 9 10 9 8 7 8 10 9 8 7 6 5 4 *f sempre*

Vla. **IV** *gradually play longer, reach a one long single note* *smooth connection to harmonics* **IV** **Floating** 4 5 6 7 8 *f sempre* *m.s.p. ord.*

Vc.

seconds:46

Vln. I **IV**

Vln. II **III** 5 6 7 8 9 10 6 7 8 9 10 9 8 7 6 10

Vla. **IV** 9 10 11 10 9 8 7 6 5 4 5 6 7 8 9 10 9 8 7 8 9 10 11 12 7

Vc.

seconds:61

Vln. I **IV** **Floating** 4 5 6 7 8 9 10 11 10 9 8 7 6 5 4 5 6 7 8 9 10 11 10 9 8 7 6 5 4 9 8 7 6 *f sempre*

Vln. II **III** 9 8 7 6 5 4 10 6 5 4

Vla. **IV** 6 5 4 9 8 7 6 7 8 9 10 11 12 11 10 9 8 7 6

Vc.

seconds:76

Vln. I **IV** 7 8 9 10 5 6 7 6 5 6 7 8 9 10 11 10 9 8 7 6 5 11 7

Vln. II **III** 5 6 7 8 9 10 11 9 8 7 6 7 8 9 10 11 12

Vla. **IV** 5 9 10 11 12 11 10 11 12 13 12 13 11 10 9 8 7 6 5 6 7

Vc. **IV** **Floating** 4 **f sempre**

seconds:91

Vln. I **IV** 8 9 10 9 4 5 6 7 8 9 10 11 10 9 8 7 6 5 4 5 6 7 8

Vln. II **III** 10 11 10 9 8 7 6 5 6 7 8 9 10 9

Vla. **IV** 8 9 10 11 10 6 7 8 9 8 7 8 9 10 11 12 13 11

Vc. **IV** 5 6 7 8 9 10

seconds:106

Vln. I **IV** 9 8 7 6 5 4 5 6 7 8 9 10 9 8 7 6 5 10 6 7 8 9 10 4 12 11 10 9 8 7 6

Vln. II **III** 9 8 7 6 11 10 7 6 11

Vla. **IV** 10 9 8 7 6 7 8 9 8 7 6 12 6 7 8 9 10 11 12 11 10 9 8

Vc. **IV** 11 12 13 14 13 12 11 10 4 11 10

seconds:121

Vln. I **IV** 5 9 8 7 6 5 10 9 8 7 6 5 11 10 9 8 7 6 5 4 5 6 7 8 9 10 11

Vln. II **III** 10 13 10 8 6 12 10 11 13 11 9

Vla. **IV** 7 6 4 12 7 11 6 10 9 8 9 10 11 12 13 12

Vc. **IV** 9 8 7 6 5 4 5 6 7 8 9 10 11 10 9 8 7

seconds:136

Vln. I **IV** 10 9 8 7 6 5 4 5 6 12 4 11 7 6 5 12 11 10 9 8 9 10 4 8 7 6 11 10 9

Vln. II **III** 8 7 8 9 10 9

Vla. **IV** 11 10 9 8 7 6 5 6 7 11 10 9 8 7 8

Vc. **IV** 6 5 12 9 10 11

B

seconds:151

Vln. I **IV** 8 7 6 11 10 9 8 7 6 5 4 5 6 7 10 4 5 6 7 8

Vln. II **III** 8 7 8 9 10 9 8 7 6 5 4 5 6 10 7 8

Vla. **IV** 9 hold the note **B** 4

Vc. **IV** 10 9 8 7 6 5 4 5 6

seconds:166

Vln. I **IV** 9 10 11 5 6 7 hold the note

Vln. II **III** 9 10 hold the note

Vla. **IV** 8 Detune ~ -25cent 8 **B** *f*

Vc. **IV** 7 8 9 10 11 12 13

seconds:181

Vln. I **IV** (7) (hold the note)

Vln. II **III** (10) (hold the note) 6 9 10 hold the note

Vla. **B** 5 7 **B**

Vc. **IV** 12 11 hold the note

seconds:196 (hold the note)

Vln. I IV (hold the note) IV 7 IV 8 hold the note

Vln. II III (hold the note) III 8

Vla. (11) (hold the note) IV 7 9 IV

Vc. IV

seconds:211 (hold the note)

Vln. I IV 9 hold the note IV 10 hold the note

Vln. II III 10 Detune ~ +25cent 10 f III 4

Vla. IV 9 hold the note IV

Vc. (11) (hold the note) IV 5 7 hold the note

seconds:226 (hold the note)

Vln. I IV 7 I f 5 hold the note

Vln. II III 5 III 4 8 hold the note

Vla. IV 4 10 IV 6 10 hold the note

Vc. (hold the note) IV b IV

seconds:241

Vln. I I 4 4444 I 6 I 5

Vln. II III (hold the note) III

Vla. IV (hold the note) IV b IV

Vc. IV 4 7

C
seconds: 256

Vln. I I 5 7 4 7 7 7 7 7 7

Vln. II III 5 9 9 9 9 9 9 9 9

Vla. IV 6 8 5 IV

Vc. IV 7

seconds: 271

Vln. I I 9 8 6 5 6 6 6 6 6 6 6 6

Vln. II III 6 9 5 6 7

Vla. IV 6 7 5 4 8 6

Vc. IV 10 7 6 8 4

simile

seconds: 286

Vln. I I 5 7 6 8 4 6

Vln. II III 9 4 8

Vla. IV 8 5

Vc. IV 7

seconds:301

Vln. I I 6 4 4 4 5

Vln. II III 9 4 4 4 5

Vla. IV 8 II 4 hold the note *f*

Vc. IV 4 9



D

seconds:316

Vln. I I 5 5 5 5 5 5 5 7

Vln. II I 5 5 5 5 5 5 5 4

Vla. II 6 III 6 6 6 6 5

Vc. IV 5 III 3



seconds:331

Vln. I I 6 6 5 6

Vln. II I 6 5 6

Vla. II 7 6 III 7

Vc. IV 7 6 IV 6

seconds:346

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. IV V 5 6 7 8 9 10

seconds:361

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

stop generating sound at the same time

m.s.p. bring out the harmonics, change bow when generate normal tone

"f"

E

seconds:376 I: /

Vln. I

Vln. II I: /

Vla. I: / II: /


Vc. I: /

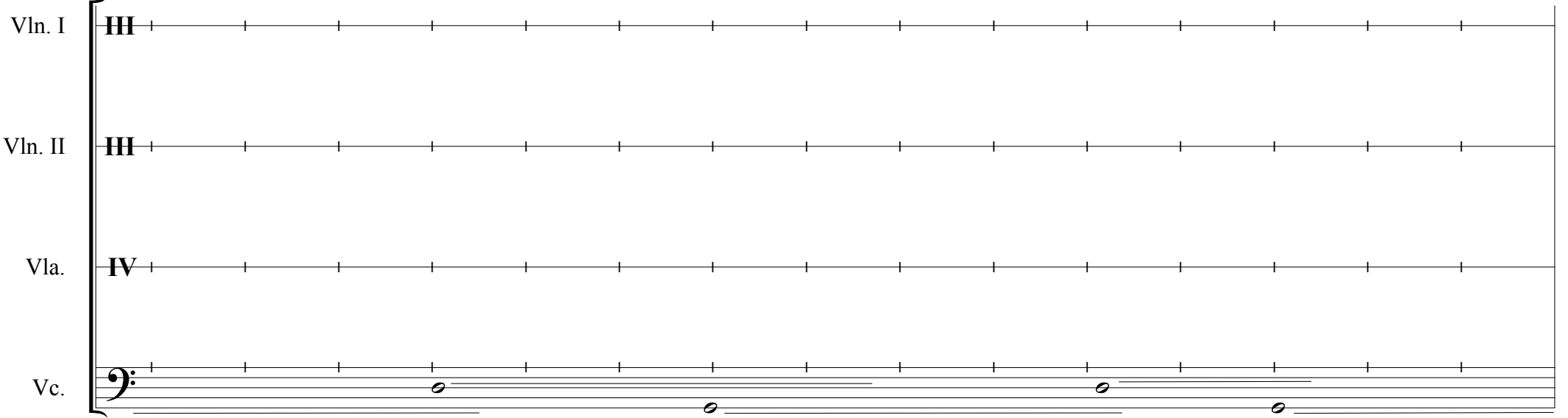
seconds:391

Vln. I III

Vln. II III

Vla. IV

Vc. 




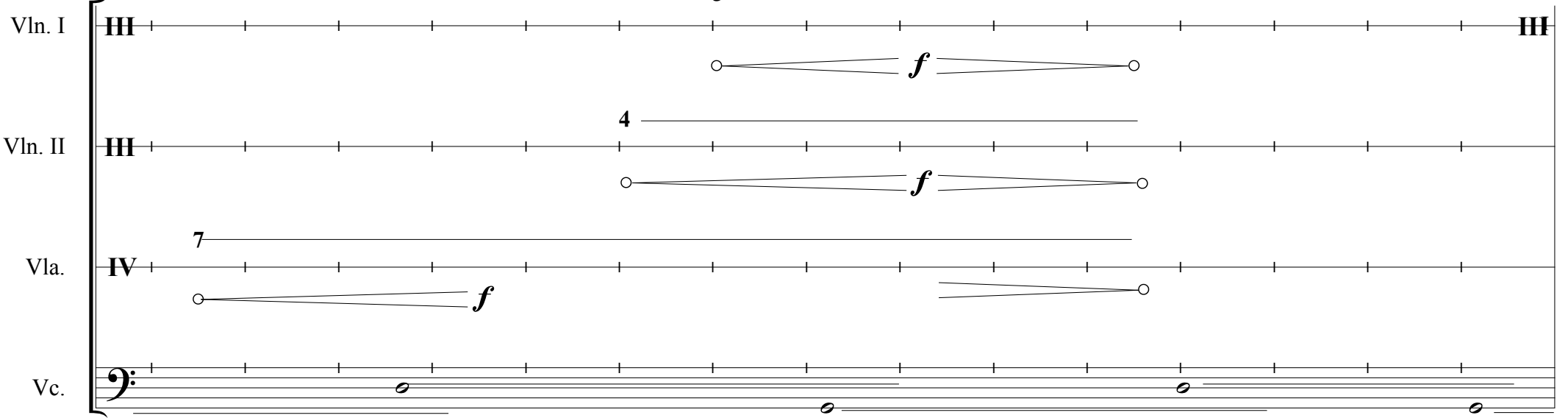
seconds:406

Vln. I III 5 *f* III

Vln. II III 4 *f*

Vla. IV 7 *f*

Vc. 




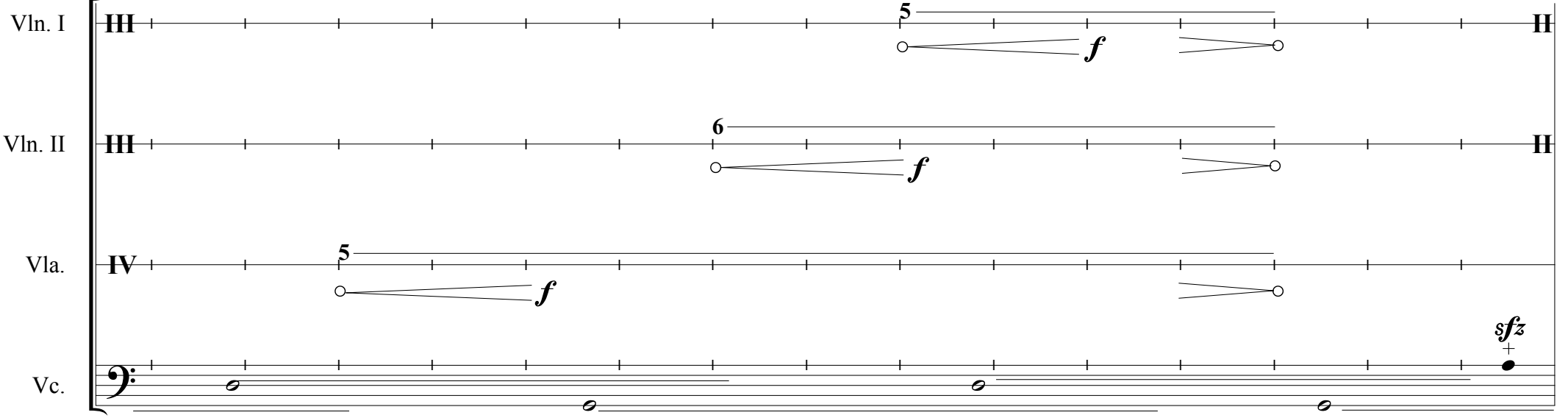
seconds:421

Vln. I III 5 *f* II

Vln. II III 6 *f* II

Vla. IV 5 *f*

Vc.  *sfz*




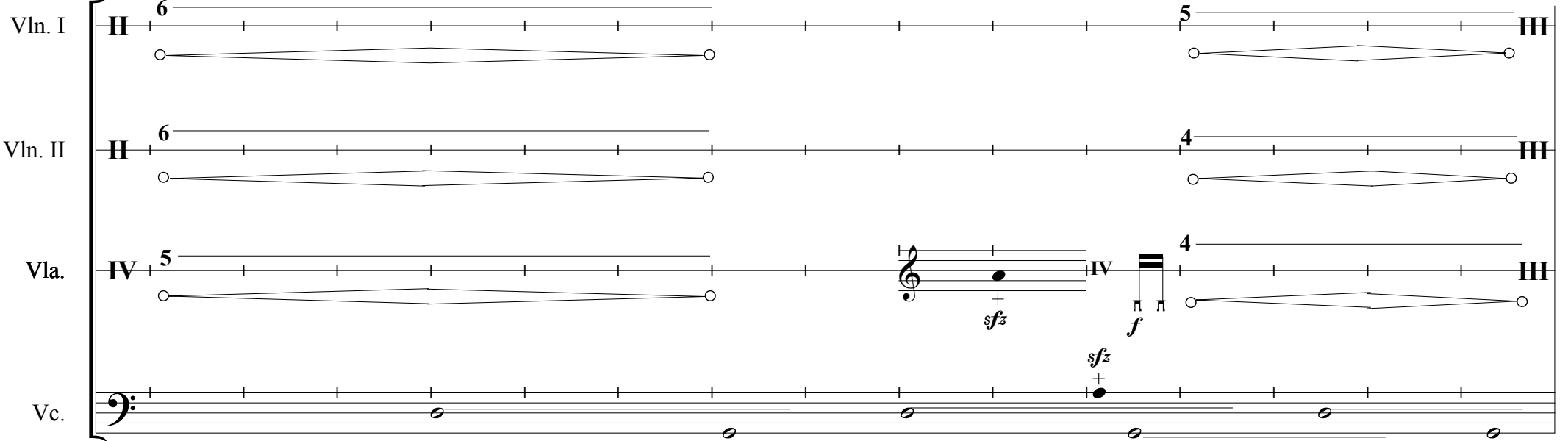
seconds:436

Vln. I II 6 5 III

Vln. II II 6 4 III

Vla. IV 5 *sfz* IV *f* 4 III

Vc.  *sfz*



seconds:451

Vln. I *f* *f* *f* IV III *f* $\frac{2}{4}$

Vln. II *f* *f* *f* *f* *sfz* $\frac{2}{4}$

Vla. *f* *f* *f* *f* $\frac{2}{4}$

Vc. IV $\frac{2}{4}$

mp *fff* Detune ~ G1

seconds:466

Vln. I $\frac{2}{4}$ **F** $\frac{4}{4}$

Vln. II $\frac{2}{4}$ $\frac{4}{4}$ 5. *f*

Vla. $\frac{2}{4}$ $\frac{4}{4}$ *f*

Vc. $\frac{2}{4}$ $\frac{4}{4}$ 5. *f*

seconds:472

Vln. I *ff* *sfz* *f* 5

Vln. II *f* *f* *sfz*

Vla. *f* *sfz* *sfz* *f*

Vc. *f* *sfz* *f* 3

seconds:481

Vln. I *sfz* "f" saltando 5

Vln. II *f* "f" saltando 5

Vla. *f*

Vc. *sfz* *f* 5

seconds:489

G

Vln. I *sfz* *f* *ff* *f*

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

Vla. *sfz* *f*

Vc. *mp* *mf*

gliss. *gliss.* *saltando*

seconds:498

Vln. I *sfz* *f*

Vln. II *sfz* *f*

Vla. *f* *sfz* *f* *sfz*

Vc. *ff*

c.l.b. saltando *c.l.b.*

seconds:506

Vln. I *sfz* *f* *f*

Vln. II *f* *sfz* *f*

Vla. *f* *f* *f*

Vc. *f*

saltando *c.l.b. saltando*

seconds:514

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f* *f*

Vc. *f*

c.l.b. saltando *c.l.b. saltando*

m.s.p. *sul C* *smooth connection to harmonics*

