

Yigit Özalp

DIALOGO COL MARE

Commissioned by Paolo Galli for his daughter Valeria Galli

Written for Cristina Ruggirello (oboe I) and Luca Avanzi (oboe II, english horn and flute.)
2018

Performance Notes

- 1) All the accidentals belong to the single notes on which they are attached. (Except note repetitions)
- 2) The score is sounding (in C) until rehearsal letter [Q]. Then, as soon as the second player starts playing only the unprepared english horn, the score becomes written until the end.

- 3) For playing oboe and english horn at the same time,
 - a) The left hand keys of the english horn should be closed with suitable materials.
 - b) The player takes the oboe to his left hand and the prepared english horn to the right.
 - c) The sounding possible notes are as the following:

Oboe in the left hand

Prepared e.h. in the right hand

- 4) The instrumentalists are displaced in the following order:
 - a) In the first 5 pages, the first player (oboe I) is on the scene while the second player is distant as much as possible.
 - b) On page 6, starting from [F], the second player gets more near to the scene.
 - c) On page 7, starting from [W], " " " " " " " " " " " "
 - d) Starting from [CC], the second player is on the scene, next to the first player.

5) Ghost notes are indicated in paranthesis. (d) They should be performed faintly and shadowy. The headless sixteenth notes (as in [J][J][J][J]) indicates also ghost notes. In this writing, the pitch of the ghost note is diatonically one upper pitch of the previous note.

- 6) The comma (,) is used for silence.
 - a) , ≅ 0,5-1 second
 - b) ,, ≅ 1-2,5 seconds
 - c) ,,, ≅ 2,5-4 seconds
 - d) ,,,, ≅ 4-6 seconds

8) ♯ : Quarter tone upper, ♭ : Quarter tone below, # : Quarter tone up from ♯.

9) NU : Senza misura.

7) On page 3, timbral alterations are indicated with ▲ and ■ noteheads. Possible positions are:

10) ⓧ : Strike your foot (toe) on the floor.

11) @ : Breath (exhale) sound, without the reed.

12) Ⓢ : Sound with breath (for flute)

13) | : Bend.

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Yigit Ozatalay
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Oboe I

$\text{♩} = 92$, Rubato, Balbettando.

pp, f, pp rub., f, pp rub., (pp), ff (over blow), f, p, pp, f, sf, p, p, f, p, f

simile, (key.c.), (key.c.), (key.c.)

Oboe I

(slow down)

A

B $\text{♩} = 92$ (simile)

Oboe II

$\text{♩} = 168$

Debussy, "La mer" (il tema del vento)

rit.

(4")

5"

prende corno inglese

bend

sfpp, f, sfpp, f, pp, mp

(lascia corno inglese)

sf (over blow)

Oboe I

Rubato

4"

(5-6")

bend

pp, sfpp, sfpp, sfpp, sfpp, f

sfpp, sfpp, sfpp, sfpp, f

pp poss.

Oboe II

sf

Oboe I

vib. → trill

pp, mp, f, sf, fpp, sfp, sfp, f, p, ppp sub., mfp, f, pp, mf

slow down

C

Oboe II

pp

$\text{♩} = 168$

3

Debussy, il tema secundario del mare

(4")

3

prende corno inglese

ing.

pp, sfz=p, sfz=p

Rubato

slow → fast → slow

pp, mf, sf