

Circular Etudes

for
Mixed Ensemble

Tolga Zafer Özdemir

Instrumentation:

Flute
Oboe
B \flat Clarinet
Bassoon

Horn in F
B \flat Trumpet
Trombone

Harp

Piano

2 Violins
Viola
Violoncello
Double Bass

Approximate duration : 8'00"

Circular Etudes

commissioned by
Bilkent Contemporary Ensemble

Tolga Zafer Özdemir
(2011)

4/4 ♩ = 75
Phrygian

Flute

Oboe Ionian

Clarinet in B♭ Aeolian

Bassoon

Horn in F

Trumpet in B♭

Trombone

Harp Mixolydian
con moto
mp

Piano

Violin Dorian
sul tasto, espressivo
piu rubato, portamento
p mp port.

Violin

Viola

Violoncello Lydian
sul tasto, espressivo
piu rubato, portamento
p mp port.

Contrabass

1 2 3 4 5 6 7 8 9 10 11

Circular Etudes

Fl. -
Ob. *meccanico mp*
Cl. *meccanico mp*
Bsn. -
Hn. -
Tpt. -
Tbn. -
Hp. *p mp*
Pno. -
Vln. *port. p mp*
Vln. -
Vla. -
Vc. *port. p mp*
Cb. -

12 13 14 15 16 17 18 19 20 21 22 23

Detailed description: This page of a musical score for 'Circular Etudes' covers measures 12 to 23. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The keyboard section includes Harpsichord (Hp.) and Piano (Pno.). The string section includes Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe and Clarinet parts are marked with 'meccanico' and 'mp' (mezzo-piano). The Harpsichord and Violin I parts feature dynamic markings of 'p' (piano) and 'mp'. The Violoncello part is marked with 'port.' (portando). The Flute, Bassoon, Horn, Trumpet, Trombone, Piano, Violin II, Viola, and Contrabass parts are mostly silent (indicated by a flat line) during this section. The measures are numbered 12 through 23 at the bottom of the page.

Circular Etudes

Musical score for measures 24-29 of 'Circular Etudes'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Harp (Hp.), Piano (Pno.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 24: Flute and Clarinet play a melodic line with a triplet of eighth notes. Oboe and Clarinet play a rhythmic accompaniment. Harp plays a steady eighth-note accompaniment. Violoncello and Contrabass play a bass line with dynamics *p* and *mf*. Violin I has a dynamic marking of *mf*.

Measure 25: Flute and Clarinet continue their melodic lines. Oboe and Clarinet play a rhythmic accompaniment. Harp plays a steady eighth-note accompaniment. Violoncello and Contrabass play a bass line with dynamics *mf*.

Measure 26: Flute and Clarinet continue their melodic lines. Oboe and Clarinet play a rhythmic accompaniment. Harp plays a steady eighth-note accompaniment. Violoncello and Contrabass play a bass line with dynamics *mf*.

Measure 27: Flute and Clarinet continue their melodic lines. Oboe and Clarinet play a rhythmic accompaniment. Harp plays a steady eighth-note accompaniment. Violoncello and Contrabass play a bass line with dynamics *mf*.

Measure 28: Flute and Clarinet continue their melodic lines. Oboe and Clarinet play a rhythmic accompaniment. Harp plays a steady eighth-note accompaniment. Violoncello and Contrabass play a bass line with dynamics *mf*.

Measure 29: Flute and Clarinet continue their melodic lines. Oboe and Clarinet play a rhythmic accompaniment. Harp plays a steady eighth-note accompaniment. Violoncello and Contrabass play a bass line with dynamics *mf*.

24

25

26

27

28

29

Circular Etudes

6

Fl. *legato, espressivo*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Pno.

Vln. *p*

Vln.

Vla.

Vc. *kısa Gliss, decrescendo ile birlikte*

Cb.

30 31 32 33 34

C₃

p

p

Circular Etudes

A

The musical score is arranged in systems for various instruments. The Flute (Fl.) part is marked with the **Locrian** mode and includes the instruction *legato, espressivo*. The Oboe (Ob.) part is marked with the **Mixolydian** mode and includes *mp*. The Clarinet (Cl.) part is marked with the **Phrygian** mode and includes *espressivo*. The Horn (Hn.) part is marked with the **Lydian** mode and includes *espressivo* and *mp*. The Trumpet (Tpt.) and Trombone (Tbn.) parts are currently silent. The Harp (Hp.) part is marked with the **Dorian** mode. The Piano (Pno.) part is currently silent. The Violin (Vln.) part is marked with the **Aeolian** mode and includes *mp*, *p*, *staccato*, *mp*, *f*, *mp*, and *f*. The Viola (Vla.) part is currently silent. The Violoncello (Vc.) part is marked with the **Ionian** mode and includes *mf*. The Contrabass (Cb.) part is currently silent. The score spans measures 35 to 46.

Circular Etudes

B

8

meccanico
f
Lydian
sempre
meccanico
mf
Dorian
meccanico
Locrian
mf
Ionian
espressivo, legato
p
Aeolian
Phrygian
port.
staccato
Mixolydian
mf
mp
port.

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.

47 48 49 50 51 52 53 54 55 56

Detailed description: This is a page of a musical score for 'Circular Etudes B'. The score is arranged in a standard orchestral layout with staves for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music begins at measure 47 and ends at measure 56. Various performance instructions are present, including 'meccanico', 'sempre', 'espressivo, legato', 'staccato', and 'port.'. Modal scales are indicated in boxes: Lydian, Dorian, Locrian, Ionian, Aeolian, Phrygian, and Mixolydian. Dynamics such as *f*, *mf*, and *p* are used throughout. The score includes notes, rests, and articulation marks for all instruments.

Circular Etudes

C

The musical score is arranged in systems for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Harp (Hp.), Piano (Pno.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Flute (Fl.):** Starts with a melodic line in G major (Ionian mode), marked *non-legato*. It transitions to A minor (Aeolian mode) at measure 58.
- Oboe (Ob.):** Plays a rhythmic accompaniment of eighth notes.
- Clarinet (Cl.):** Features a melodic line in G major (Ionian mode) at the start, which shifts to F# major (Lydian mode) at measure 58, marked *legato*.
- Trumpet (Tpt.):** Enters at measure 58 with a melodic line in G major (Mixolydian mode).
- Harmonica (Hp.):** Provides a harmonic accompaniment of chords, marked *Phrygian* at measure 58.
- Violin I (Vln.):** Features a melodic line in G major (Locrian mode) at the start, which shifts to F# major (Locrian mode) at measure 58. It includes markings for *port.* (portamento), *legato, espressivo*, and dynamic levels *p* and *mp*.
- Violoncello (Vc.):** Features a melodic line in G major (Dorian mode) at the start, which shifts to F# major (Dorian mode) at measure 58. It includes markings for *gliss.* (glissando) and dynamic levels *mp*.

Circular Etudes

10

D

Mixolydian

Phrygian

Ionian

Dorian

Locrian

Lydian

Aeolian

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl.** (Flute): Melodic line with various articulations.
- Ob.** (Oboe): Melodic line with slurs and accents.
- Cl.** (Clarinet): Melodic line with slurs and accents.
- Bsn.** (Bassoon): Rested throughout the page.
- Hn.** (Horn): Rested throughout the page.
- Tpt.** (Trumpet): Melodic line with slurs and accents.
- Tbn.** (Tuba): Rested throughout the page.
- Hp.** (Harp): Accompanying texture with chords and arpeggios.
- Pno.** (Piano): Rested throughout the page.
- Vln.** (Violin): Melodic line with slurs and accents.
- Vla.** (Viola): Melodic line with slurs and accents.
- Vc.** (Violoncello): Melodic line with slurs and accents.
- Cb.** (Cello): Rested throughout the page.

The score is divided into measures 68 through 74. The key signature changes from D major (two sharps) to D minor (two flats) at measure 71. The modes are indicated by text boxes above the staves: Mixolydian (measures 68-70), Phrygian (measures 70-71), Ionian (measures 71-72), Dorian (measures 72-73), Locrian (measures 73-74), Lydian (measures 74-75), and Aeolian (measures 75-76).

68

69

70

71

72

73

74

Circular Etudes

Fl. *ff* *sfz* harmonic

Ob. *ff* *sfz*

Cl. *ff* *sfz*

Bsn.

Hn.

Tpt. *ff* senza vibra

Tbn.

Hp. *8^{va}*

Pno.

Vln. *ff* *p*

Vln.

Vla.

Vc. *ff* molto vibrato piu vibrato

Cb.

75

76

77

78

79

Circular Etudes

12

Fl. **E**

Ob. niente

Cl. Mixolydian

Bsn. *p* Dorian espressivo, legato, piu rubato *f* Aeolian *mp* Phrygian

Hn. niente

Tpt. niente

Tbn. niente

Hp.

Pno. Phrygian *mp* *Ped.* *Ped.* sempre pedal

Vln. I.

Vln. II.

Vla.

Vc. senza vibrato sul ponticello *p* *fp* *p < mp* *p < mp*

Cb. *p* niente

80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95

Circular Etudes

poco rit. $\frac{2}{4}$ $\frac{4}{4}^A$ Tempo

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Harp (Hp.), Piano (Pno.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score spans measures 96 to 107. The key signature is one sharp (F#). The tempo markings are 'poco rit.' and 'Tempo'. The time signature changes from 2/4 to 4/4 at measure 102. The Bsn. part includes a 'mp' dynamic marking. The Pno. part includes several modal labels: Lydian, Ionian, Mixolydian, Dorian, Aeolian, Phrygian, and Lydian. The Cl. part includes a 'Locrian' label. The Fl., Ob., Hn., Tpt., Tbn., Hp., Vln., Vla., Vc., and Cb. parts are mostly silent, with some rests and occasional notes.

Circular Etudes

14

rall.

2
4 **4**
4

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Tuba), Hp. (Harp), Pno. (Piano), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score spans measures 108 to 117. The key signature is three sharps (F#, C#, G#). The time signature is 2/4, with a 4/4 section starting at measure 114. The tempo marking is 'rall.' (rallentando). The dynamics range from *f* (forte) to *ff* (fortissimo). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Modal labels are placed above the notes in several staves: Phrygian, Aeolian, Dorian, Mixolydian, Ionian, and Lydian. The piano part (Pno.) features a complex harmonic structure with many chords and a *ff* dynamic marking starting at measure 114.

108 109 110 111 112 113 114 115 116 117

Circular Etudes

4/4 **F** A Tempo

Fl. -

Ob. -

Cl. *Whole-Half* *meccanico, staccato*

Bsn. *Whole-Half* *f* *meccanico, staccato*

Hn. -

Tpt. *Whole-Half* *f* *detache*

Tbn. *Whole-Half* *f* *<*

Hp. -

Pno. *Half-Whole* *staccato* *f* *senza pedal*

Vln. *Half-Whole* *pizz* *f*

Vla. *Whole-Half* *pizz* *f*

Vc. *Half-Whole* *pizz* *f*

Cb. -

118 119 120 121 122 123 124 125 126 127 128

Circular Etudes

16

G

H

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

ff *subito mp* *ff* *mp*

ff *sub p* *ff* *p*

ff *sub p* *ff* *sub p*

ff *subito p* *f* *sub p*

f *p* *subito p* *f* *sub p*

f *subito p* *f* *sub p*

f *subito p* *f* *sub p*

Circular Etudes

I

J

K

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

f

mf

sub p

mp

f

sub p

ff

sub p

f

p

p

f

sub p

sub p

sub p

sub p

140

141

142

143

144

145

146

147

148

Circular Etudes

18

L Accents on the strong beats

Musical score for 'Circular Etudes', page 18, measures 149-158. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Harp (Hp.), Piano (Pno.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 149-156 are marked with *f*. Measure 157 is marked with *f*. Measure 158 is marked with *f*. The Piano part includes the instruction *E Locrian* in measure 157.

Violin I and II parts include dynamic markings *ff* and *f*. Viola and Violoncello parts include dynamic markings *ff* and *f*. The Contrabass part includes the instruction *pizz* in measure 157.

Measure numbers 149, 150, 151, 152, 153, 154, 155, 156, 157, and 158 are indicated at the bottom of the page.

Circular Etudes

Fl.

Ob.

Cl.

Bsn.

Hn. *non-legato*

Tpt.

Tbn.

Hp.

Pno. *E♭ Lydian* *E♭ Mixolydian*

Vln. *arco*

Vln.

Vla.

Vc.

Cb.

159 160 161 162 163 164 165 166 167

Circular Etudes

20

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.

E^b Ionian *D Locrian*

ff *p* *fp* *sempre*

168 169 170 171 172 173 174

Circular Etudes

M

meccanico

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Hp. (Piano), Pno. (Piano), Vln. (Violin), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score spans measures 175 to 182. The Flute part begins with a dynamic marking of *f* and a *meccanico* instruction. The Piano part includes two modal markings: *C# Phrygian* and *A Locrian*. The Violin parts feature dynamic markings of *mf* and *f*, and include *arco* and triplet markings. The Viola, Violoncello, and Contrabass parts provide harmonic support with various rhythmic patterns.

175

176

177

178

179

180

181

182

Circular Etudes

22

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

N

O

cresc.

cresc.

detache, arco

D Phrygian

E^b Lydian

183 184 185 186 187 188 189 190 191

Circular Etudes

Fl. *f*

Ob.

Cl. *f*

Bsn.

Hn.

Tpt. *ff*

Tbn. *ff*

Hp.

Pno. *B^b Locrian* *E Mixolydian*

Vln. *p* *ff*

Vln. *p* *ff*

Vla. *arco, detache* *ff*

Vc. *arco, detache*

Cb. *arco, detache*

192 193 194 195 196 197 198 199

Circular Etudes

24

2/4

P

4/4

Fl. Lydian

Ob. Ionian

Cl. Locrian

Bsn. Phrygian

Hn. Mixolydian

Tpt. pp

Tbn. pp

Hp. Aeolian mp

Pno. A Dorian B Dorian E Dorian A Dorian

Vln. Dorian

Vla. Locrian

Vc. Phrygian

Cb. Phrygian

sul tasto, espressivo
piu rubato, portamento

niente

p mp

port.

niente

niente

gliss.

200 201 202 203 204 205 206 207 208 209 210

Circular Etudes

Musical score for 'Circular Etudes' page 25, measures 211-222. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Harp (Hp.), Piano (Pno.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Flute (Fl.):** Active in measures 211-215, playing eighth-note patterns. Rests from measure 216 onwards.
- Oboe (Ob.):** Active in measures 211-215, playing eighth-note patterns. Rests from measure 216 onwards.
- Clarinet (Cl.):** Active in measures 211-215, playing eighth-note patterns. Rests from measure 216 onwards.
- Bassoon (Bsn.):** Rests until measure 213, then plays a series of sustained notes with a crescendo from *p* to *mp* across measures 213-222.
- Horn (Hn.):** Active in measures 211-215, playing sustained notes. Rests from measure 216 onwards.
- Trumpet (Tpt.):** Rests throughout the entire passage.
- Trombone (Tbn.):** Rests throughout the entire passage.
- Harp (Hp.):** Active throughout, playing a rhythmic accompaniment of eighth notes.
- Piano (Pno.):** Rests throughout the entire passage.
- Violin I (Vln.):** Active in measures 211-215, playing sustained notes. Rests from measure 216 onwards.
- Violin II (Vln.):** Rests throughout the entire passage.
- Viola (Vla.):** Rests throughout the entire passage.
- Violoncello (Vc.):** Active throughout, playing sustained notes.
- Contrabass (Cb.):** Rests throughout the entire passage.

Measure numbers 211 through 222 are indicated at the bottom of the page.

Circular Etudes

28

S

Lydian espressivo, legato
mf

Half-Whole
mf Lydian
Half-Whole
mf

Ionian legato
mp

Ionian legato
mp Ionian legato
mp

Ionian legato
mp

Half-Whole
f

Locrian port.
mp

gliss.
Half-Whole
gliss.
mp

gliss.
Half-Whole
gliss.
mp

gliss.
Half-Whole
gliss.
mp

mp 247 248 249 250 251 252 253 254 255 256 pp 257 258 259

Circular Etudes

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Hp.
 Pno.
 Vln.
 Vln.
 Vla.
 Vc.
 Cb.

p 260 261 262 263 264 265 266 267 268 269 270

mp ord.
 mp ord.
 mp ord.
 mp

Detailed description: This is a page of a musical score for 'Circular Etudes', page 29, covering measures 260 to 270. The score is arranged in a standard orchestral layout with 13 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Harp (Hp.), Piano (Pno.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score features complex melodic lines for the woodwinds and strings, with the piano part providing harmonic support. Dynamic markings include *p* (piano) at the start of measure 260 and *mp* (mezzo-piano) for the strings starting in measure 262. The strings are marked 'ord.' (ordine), indicating they are playing in a specific order. The page number '29' is in the top right corner.

Circular Etudes

30

T

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl.** (Flute): Melodic line in G major, marked *Ionian*.
- Ob.** (Oboe): Melodic line in G major, marked *Whole-Half*.
- Cl.** (Clarinet): Melodic line in G major, marked *Ionian*.
- Bsn.** (Bassoon): Melodic line in G major, marked *Half-Whole*.
- Hn.** (Horn): Melodic line in G major, marked *Half-Whole* and *fp*.
- Tpt.** (Trumpet): Melodic line in G major, marked *Half-Whole* and *fp*.
- Tbn.** (Tuba): Melodic line in G major, marked *Half-Whole* and *fp*.
- Hp.** (Piano): Accompanying part with chords and arpeggios, marked *Lydian*.
- Pno.** (Piano): Accompanying part with chords and arpeggios, marked *Half-Whole* and *ff*.
- Vln.** (Violin): Melodic line in G major, marked *Locrian*, *Phrygian*, *Aeolian*, and *Dorian*.
- Vln.** (Violin): Melodic line in G major, marked *Lydian*, *Ionian*, *Mixolydian*, *Dorian*, and *Aeolian*.
- Vla.** (Viola): Melodic line in G major, marked *Dorian*.
- Vc.** (Violoncello): Melodic line in G major, marked *Dorian*.
- Cb.** (Cello): Melodic line in G major, marked *ff*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The modes are indicated by boxes above the staves. The piano part features a series of chords and arpeggios, with some chords labeled with notes like D₂, E₂, C₂, B₁, G₁, F₁, D₁, and A₁.

271

ff

272

273

274

275

Circular Etudes

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Hp. (Harp), Pno. (Piano), Vln. (Violin), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score is divided into two systems, 276 and 277. The key signature is D major (two sharps). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The harp part features a tremolo effect. The string parts include specific mode markings: Mixolydian, Phrygian, Ionian, and Locrian. The woodwinds and brass parts have dynamic markings of *mp* and *fp*. The harp part has a *8va* marking. The score is written in a clean, professional style with clear notation and a well-organized layout.

Circular Etudes

32

Fl. *senza vibrato*

Ob. *molto vibrato*

Cl. *senza vibrato*

Bsn. *senza vibrato*

Hn. *fp*

Tpt. *fp*

Tbn. *fp*

Hp. *fp*

Pno. *Lydian*

Vln. *Lydian*

Vln. *Ionian*

Vla. *niente*

Vc. *niente*

Cb. *niente*

278 279 280 281 282 283