but this kind of freedom is a sad affair under the stars

for ensemble

approx. 8'

ÖZKAN UMUTCAN BAPBACI

- 2025 -

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Instrumentation

Bass Flute / Piccolo

Oboe

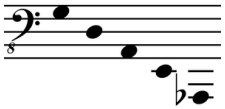
Contraforte

Horn (with brass mute)

Violin (IV prepared with patafix)

Viola (IV prepared with patafix)

Violoncello

Contrabass 

Performance Notes

The score is in C.

General Abbreviations/ Symbols/ Indications

 : decrescendo to silence

 : crescendo from silence

 : gradual transition from one phase towards another

 : quarter-tone sharp
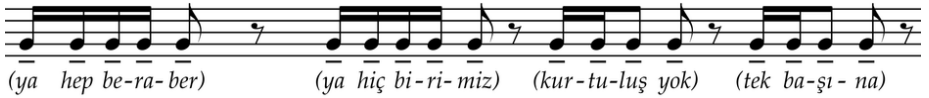
 : three quarter-tone sharp

 : quarter-tone flat

 : slightly higher

no vib. / nv. : no vib. remain as stable as possible.

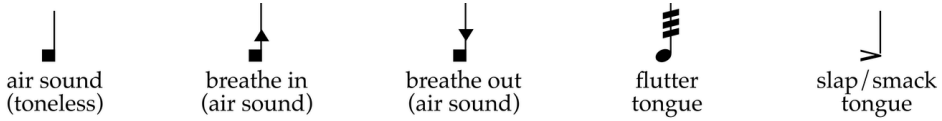
molto vib. : molto vib. Defined with (a) **slow or fast, which** indicates the vibrato rate, and (b) **wide or narrow**, indicates the vibrato depth. Transitions between these parameters should be as continuous as possible.



The phrase *"All of us together, or none of us – no salvation alone"* comes from the 2025 Turkish protests, a nationwide movement demanding social justice and democratic reform. The line should be delivered while thinking of a strict, collective chant that is rhythmically precise with clear articulation, through the playing of individual instruments.

Bass Flute / Piccolo

The score is in sounding pitches (indicated with the 8vb treble clef) for Bass Flute. The piccolo appears only for a short part of the piece, and it sounds two octaves higher than the written pitches.
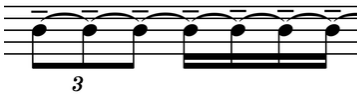



: gradually go to full tone


: gradually go to air sound


: gradually go to half tone

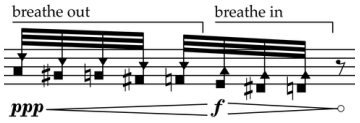


: bisbigliando/unmeasured. Follow the indications such as slow and fast to maintain a continuous transition between different rates of change between fingerings.

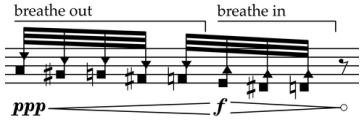


: bisbigliando/measured. Emphasize the given phrase by changing the fingering at each tenuto marked note.

The performer may choose suitable fingerings for bisbigliando without restriction, considering the clear colour change and rhythmical impetus.



: a singular gesture achived by performing the given chromatic fingering while doing a continuous breathe out - breathe in at given points (arrow up/down)
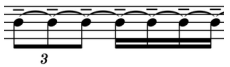


: a singular gesture achived by performing the given chromatic fingering while doing a continuous breathe out - breathe in at given points (arrow up/down)


: sing and play (mm. 78-80): performer should hold the fingering indicated with a normal notehead and choose a comfortable singing register to perform sing/play. The aim is not a particular clean pitch, but gradually stronger and wilder energy build up. The performer can breathe in/out freely, without noticeably interrupting the continuity.

Oboe
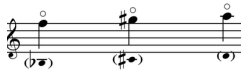


: bisbigliando/unmeasured. Follow the indications such as slow and fast to maintain a continuous transition between different rates of change between fingerings.



: bisbigliando/measured. emphasize the given phrase by changing the fingering at each tenuto marked note.
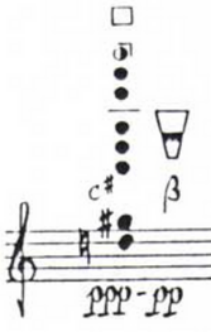
The performer may choose suitable fingerings for bisbigliando without restriction, considering the clear colour change and rhythmical impetus.


: overblown harmonic: weak, shadowy, the lower note indicates fingering, while the note above indicates the resultant sound.

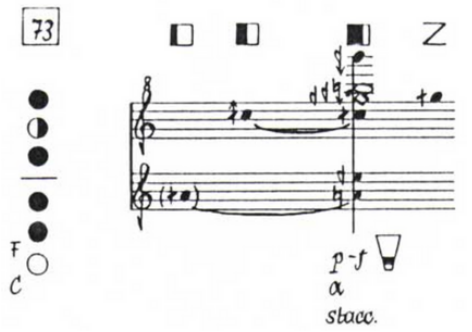
Oboe (cont'd)

Double Harmonics and Multiphonic Fingering

The following diagrams for the double harmonic and multiphonic are taken from Peter Vaele's Book "The Techniques of Oboe Playing"



First occur in: mm. 65



mm. 80

Contraforte
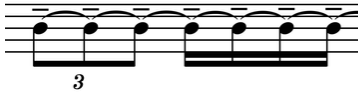
The score is in sounding pitches (indicated with an 8vb bass clef) for Contraforte. The treble clef between mm.40 and 64 also indicates the sounding pitches.



: flutter tongue



: bisbigliando/unmeasured. Follow the indications such as slow and fast to maintain a continuous transition between different rates of change between fingerings.



: bisbigliando/measured. Emphasize the given phrase by changing the fingering at each tenuto marked note.

Horn



: air sound



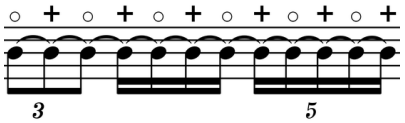
: flutter tongue



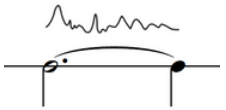
: slap tongue without blowing / hand pop. This recurring notehead indicates either technique depending on the text accompanying it. The resultant is a short, sharp popping sound.



: Half Valve (HV) Tremolo. Subtle, timbral oscilation. Please refer to Douglas Hill's "Extended Techniques for the Horn" (pp.52/6)



: brass mute on/off (+/o)



: trembling vibrato, an erratic and nervous fluctuation of the normal vibrato. The player should imitate the given graphic with emphasis on the peak points

Strings

The strings should aim for a non-vibrato playing manner unless specifically indicated otherwise.

Bow positions remain the same until a specific change is indicated.



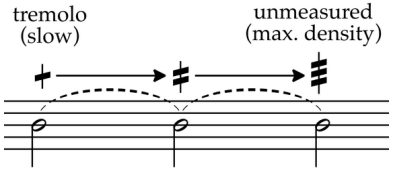
: air sound

SP / MSP : sul ponticello / molto sul ponticello

ST / MST : sul tasto / molto sul tasto

N : normal bowing position

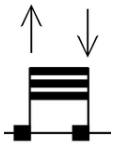
ord. : ordinario (usually negates a certain playing technique)



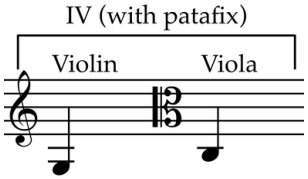
: gradually intensifying tremolo. The dashed line indicates a continuous motion, without a significant attack to the note with a more intense tremolo sign. Aim is to reach from a slow tremolo to as fast as possible.



: gradual transition from ordinary bow pressure to increased bow pressure (noisy with tone clearly present yet distorted) to complete scratch tone.



: move the bow parallel to the string. Up and down bow indicate away from the player and towards the player, respectively. Resultant is either sharp and short scratch tone or grainy, muted string sound, depending on the indicated technique on the score.



: The performer takes a small chunk of patafix made up into a ball and places it on IV (pre-performance) somewhere roughly halfway between the end of the fingerboard and the bridge. Depending on the bowing position and pressure, the resultant is a ghastly, high register, rich and somewhat noisy tone."

For execution:
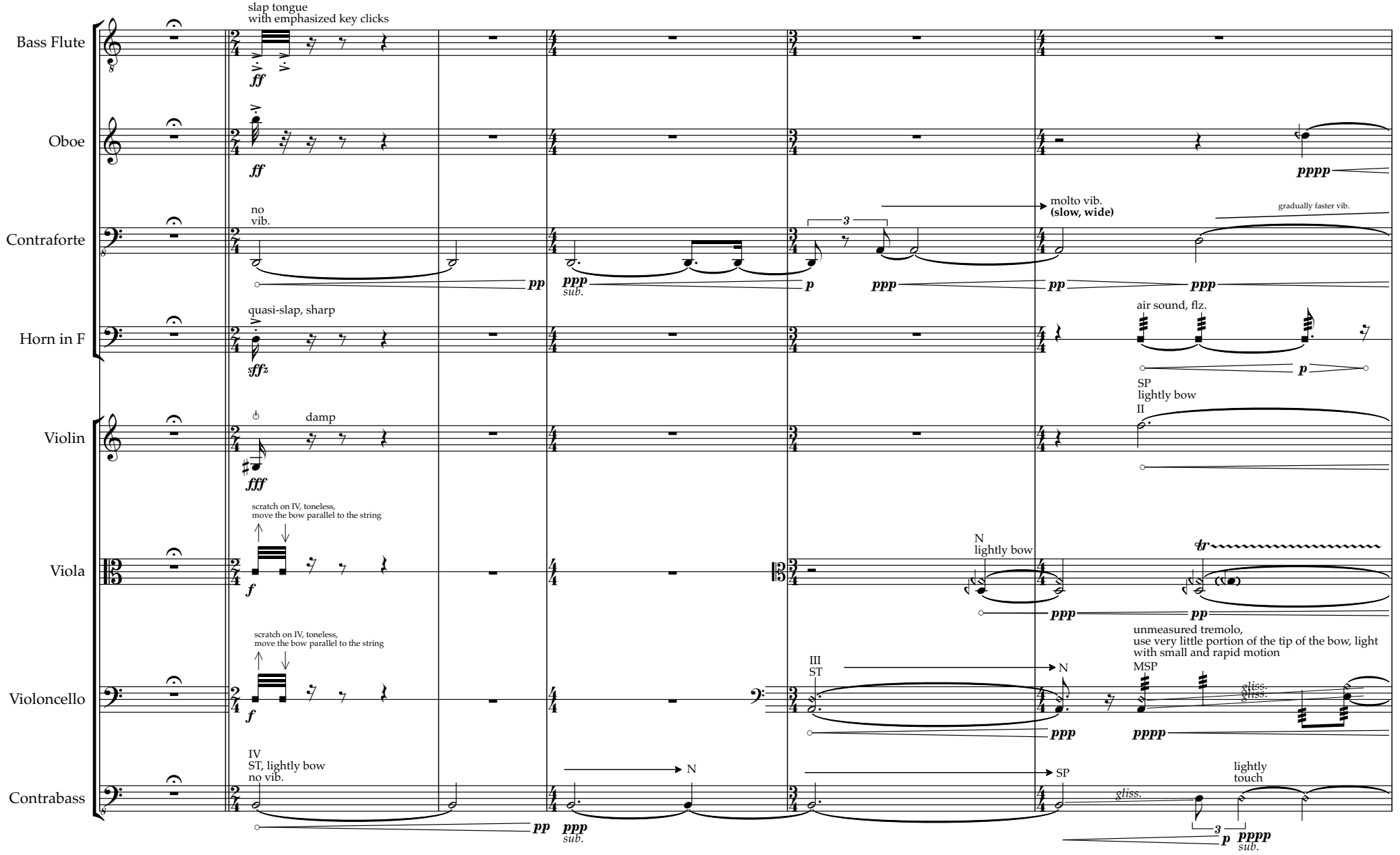
Score in C

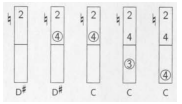
written for Ensemble Modern as part of IYCA 2025

but this kind of freedom is a sad affair under the stars

for eight players

Özkan Umutcan Bapbacı (*1996)





7

bisbig. (fast) bisbig. (slow)

B. Fl.

Ob.

Ctfrte

Hn.

Vln.

Vla.

Vc.

Cb.

(fast)

vib.
(slow, wide)

(fast, narrow)

(slow, wide)

simile

simile

simile

MSP

lightly bow,
airy
II

tremolo, slow

I-II

gradually intensified

unmeasured,
as dense as possible

no harm.
trill

MSP
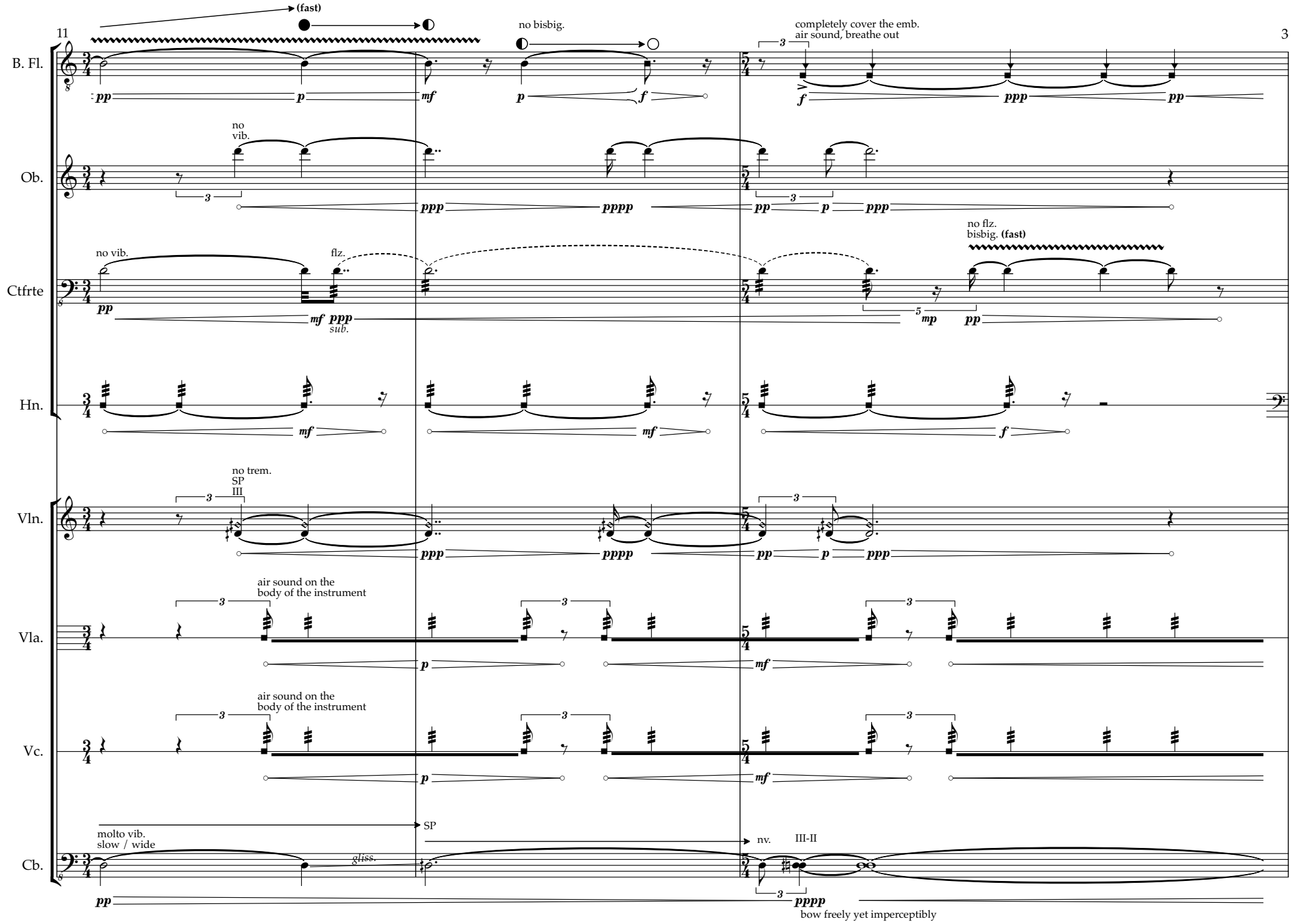
lightly bow,
airy

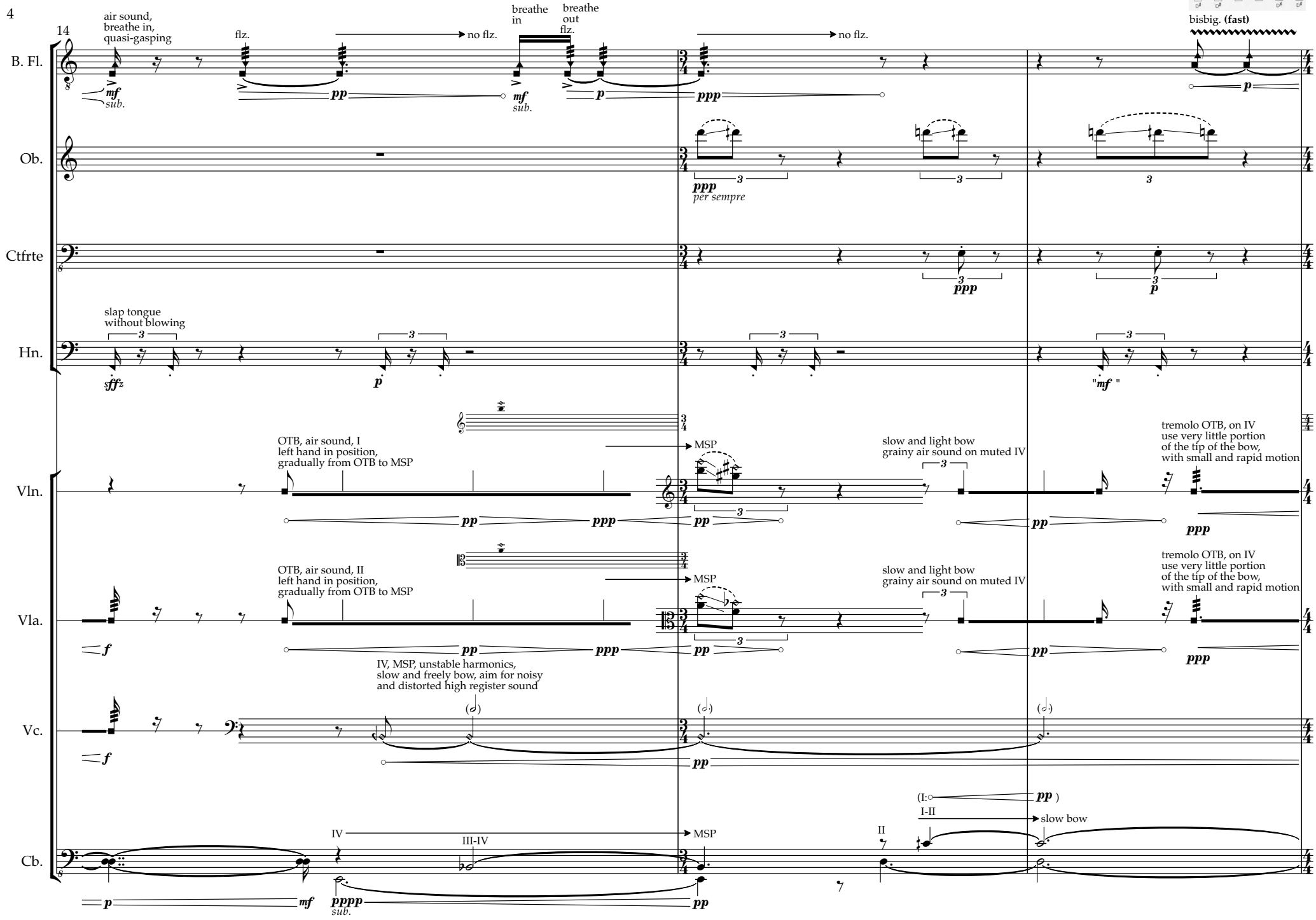
tremolo, slow
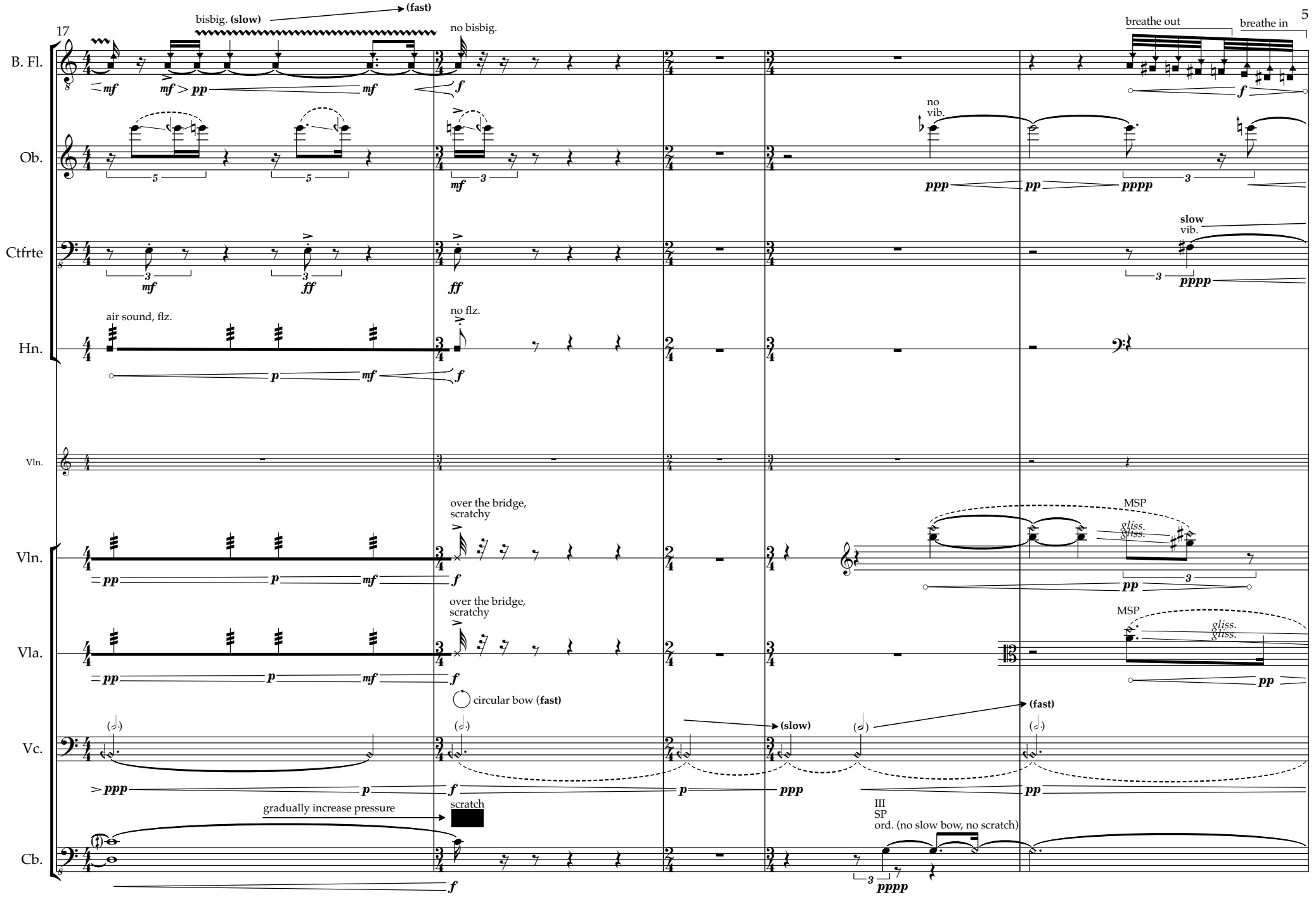
gradually intensified
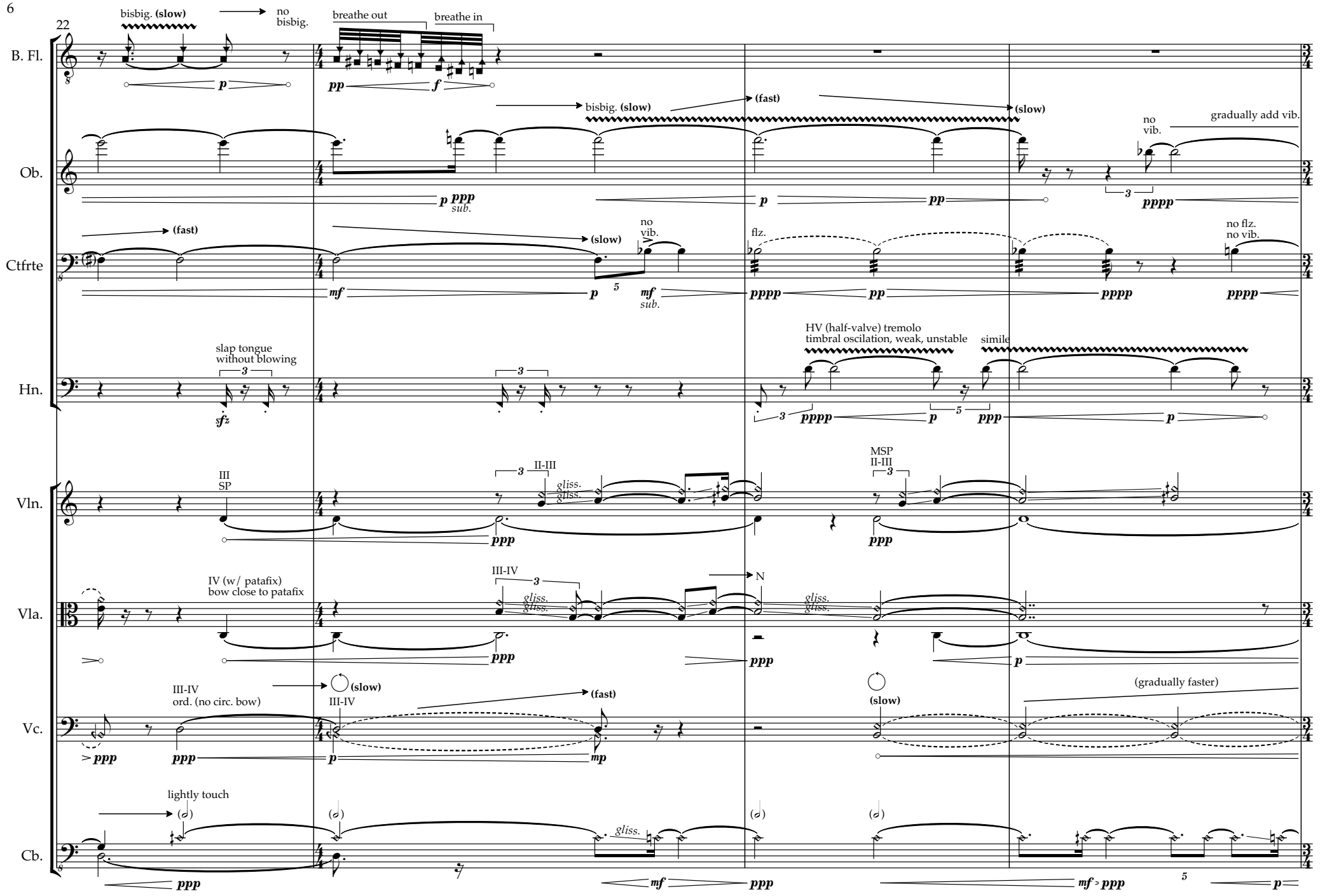
unmeasured,
as dense as possible
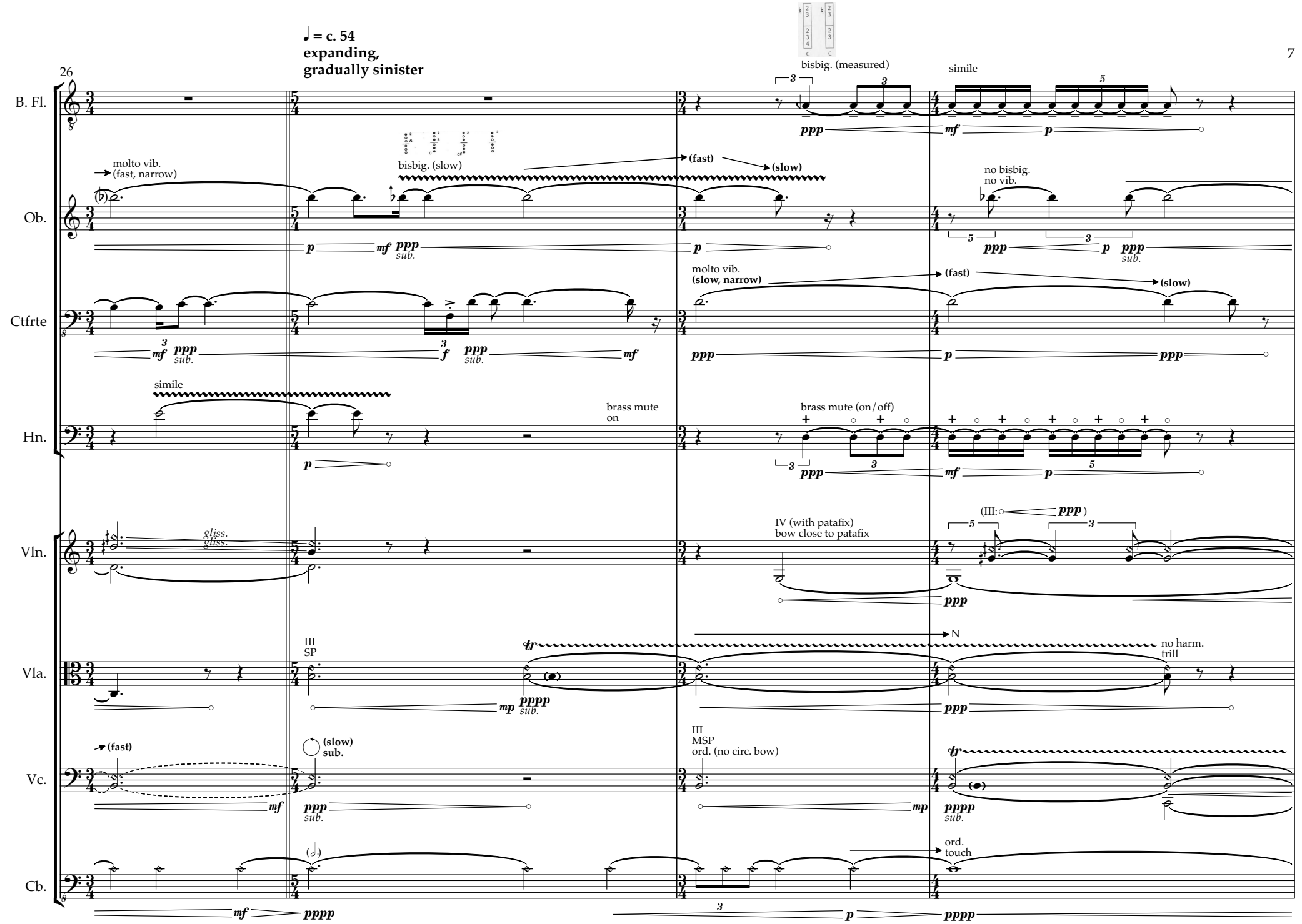
III
MSP, ord. touch, lightly bow
no vib. (nv.)


(fast)
no bisbig.
completely cover the emb.
air sound, breathe out
B. Fl.
pp
p
mf
p
f
f
ppp
pp
no
vib.
Ob.
ppp
pppp
pp
p
ppp
no vib.
flz.
no flz.
bisbig. (fast)
Ctfrte
pp
mf
ppp
sub.
mp
pp
Hn.
mf
mf
f
no trem.
SP
III
Vln.
ppp
pppp
pp
p
ppp
air sound on the
body of the instrument
Vla.
p
mf
air sound on the
body of the instrument
Vc.
p
mf
molto vib.
slow / wide
SP
nv.
III-II
Cb.
gliss.
pp
pppp
bow freely yet imperceptibly


14
B. Fl.
air sound, breathe in, quasi-gasping
mf sub.
flz.
pp
no flz.
breathe in
mf sub.
breathe out flz.
p
ppp
no flz.
bisbig. (fast)
p
Ob.
ppp per sempre
Ctfrte
ppp
p
Hn.
slap tongue without blowing
sfffz
p
"mf "
Vln.
OTB, air sound, I
left hand in position, gradually from OTB to MSP
pp
ppp
MSP
pp
slow and light bow
grainy air sound on muted IV
pp
tremolo OTB, on IV
use very little portion of the tip of the bow, with small and rapid motion
ppp
Vla.
f
OTB, air sound, II
left hand in position, gradually from OTB to MSP
pp
ppp
MSP
pp
slow and light bow
grainy air sound on muted IV
pp
tremolo OTB, on IV
use very little portion of the tip of the bow, with small and rapid motion
ppp
Vc.
f
IV, MSP, unstable harmonics, slow and freely bow, aim for noisy and distorted high register sound
pp
Cb.
p
mf
IV
III-IV
MSP
pppp sub.
pp
II
(I:
pp)
I-II
slow bow


17
B. Fl.
Ob.
Ctfrte
Hn.
Vln.
Vln.
Vla.
Vc.
Cb.
bisbig. (slow)
(fast)
no bisbig.
breathe out
breathe in
no vib.
slow vib.
air sound, flz.
no flz.
over the bridge, scratchy
over the bridge, scratchy
MSP
MSP
gliss.
circular bow (fast)
(slow)
(fast)
gradually increase pressure
scratch
III SP ord. (no slow bow, no scratch)


22
B. Fl.
bisbig. (slow)
no bisbig.
breathe out
breathe in
Ob.
bisbig. (slow)
(fast)
(slow)
no vib.
gradually add vib.
Ctfrte
(fast)
(slow)
no vib.
flz.
no flz. no vib.
Hn.
slap tongue without blowing
HV (half-valve) tremolo timbral oscilation, weak, unstable
simile
Vln.
III SP
II-III
gliss.
MSP II-III
Vla.
IV (w/ patafix) bow close to patafix
III-IV
N
Vc.
III-IV ord. (no circ. bow)
(slow)
III-IV
(fast)
(slow)
(gradually faster)
Cb.
lightly touch
gliss.


26
♩ = c. 54
expanding,
gradually sinister
B. Fl.
Ob.
Ctfrte
Hn.
Vln.
Vla.
Vc.
Cb.
molto vib.
(fast, narrow)
bisbig. (slow)
(fast)
(slow)
bisbig. (measured)
simile
no bisbig.
no vib.
molto vib.
(slow, narrow)
(fast)
(slow)
simile
brass mute
on
brass mute (on/off)
gliss.
gliss.
IV (with patafix)
bow close to patafix
(III:
)
III
SP
N
no harm.
trill
(fast)
(slow)
sub.
III
MSP
ord. (no circ. bow)
ord.
touch



30

B. Fl.

simile

Ob.

molto vib.. (fast, narrow) nv.

molto vib. (fast, narrow) (slow) nv.

mv. (fast, narrow)

nv. sub.

Ctfrte

(fast) (slow)

nv.

mv. (slow, wide) (fast, narrow)

Hn.

Vln.

(IV: pp)

gliss.

Vla.

III MSP

gliss.

SP

N no harm. trill

Vc.

N

no harm. trill

air sound on the body of the instrument

"mf"

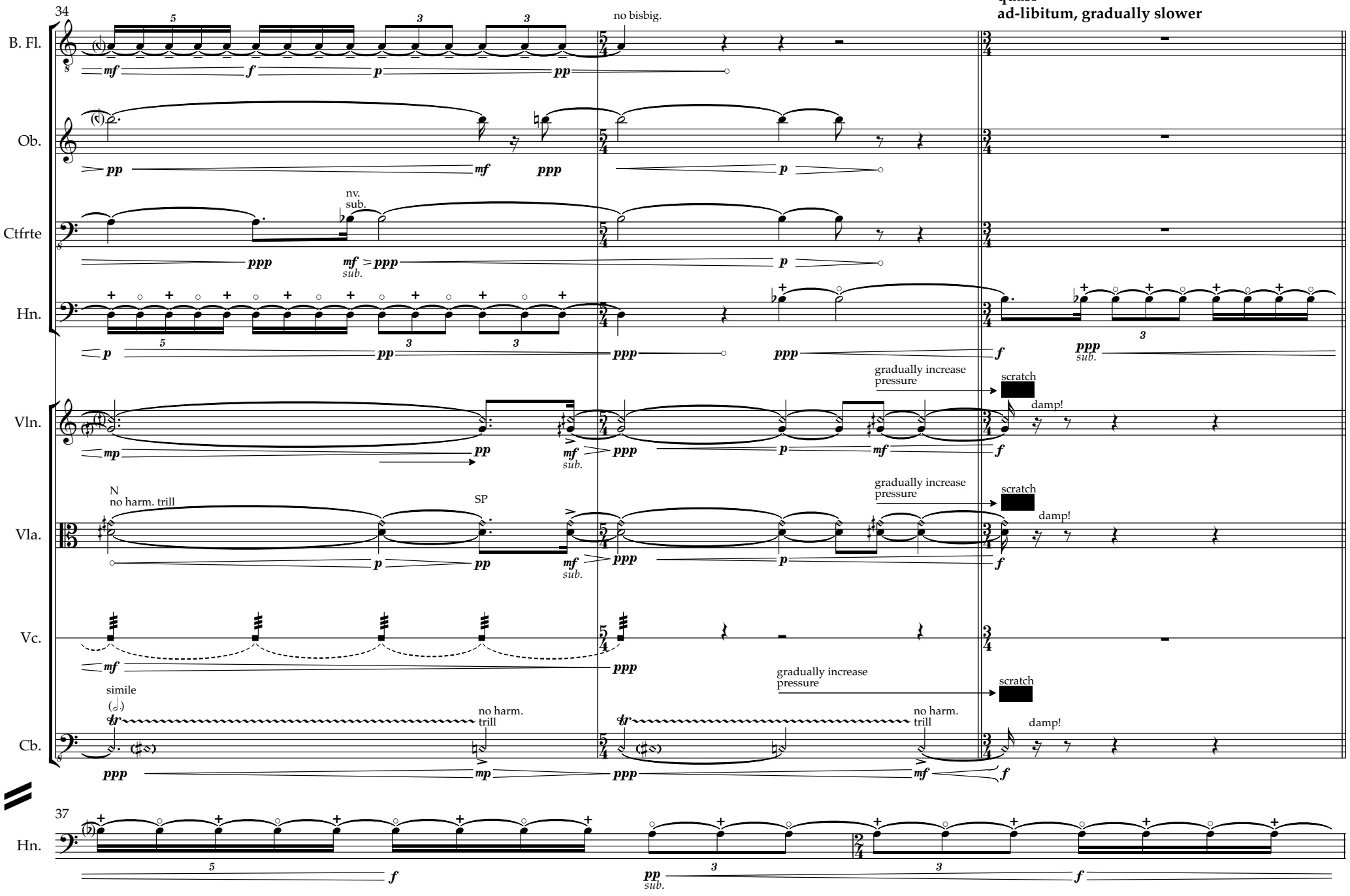
harmonic trill

Cb.

III SP nv.

lightly touch

no harm. trill


quasi
ad-libitum, gradually slower
34
B. Fl.
Ob.
Ctfrte
Hn.
Vln.
Vla.
Vc.
Cb.
no bisbig.
nv.
sub.
gradually increase
pressure
scratch
damp!
N
no harm. trill
SP
simile
no harm.
trill
37
Hn.

39

♩ = c.48
shadowy,
gradually pulsating



B. Fl.

bisbig. (measured)

simile

Ob.

overblown harm.
weak, quasi-shadowy

(fingering)

simile

Ctfrte

Hn.

mute IV-III,
air sound on strings
flaut.

simile, III

simile III-IV

Vln.

mute IV-III,
air sound on strings
flaut.

Vla.

mute IV-III,
air sound on strings
flaut.

Vc.

IV
SP

Cb.



43

B. Fl.

no bisbig.

bisbig. (measured)

simile

Ob.

simile

simile

Ctfrte

gliss.

Hn.

Vln.

simile, III

simile III-IV

Vla.

Vc.

Cb.

circular bow (slow)

(fast)
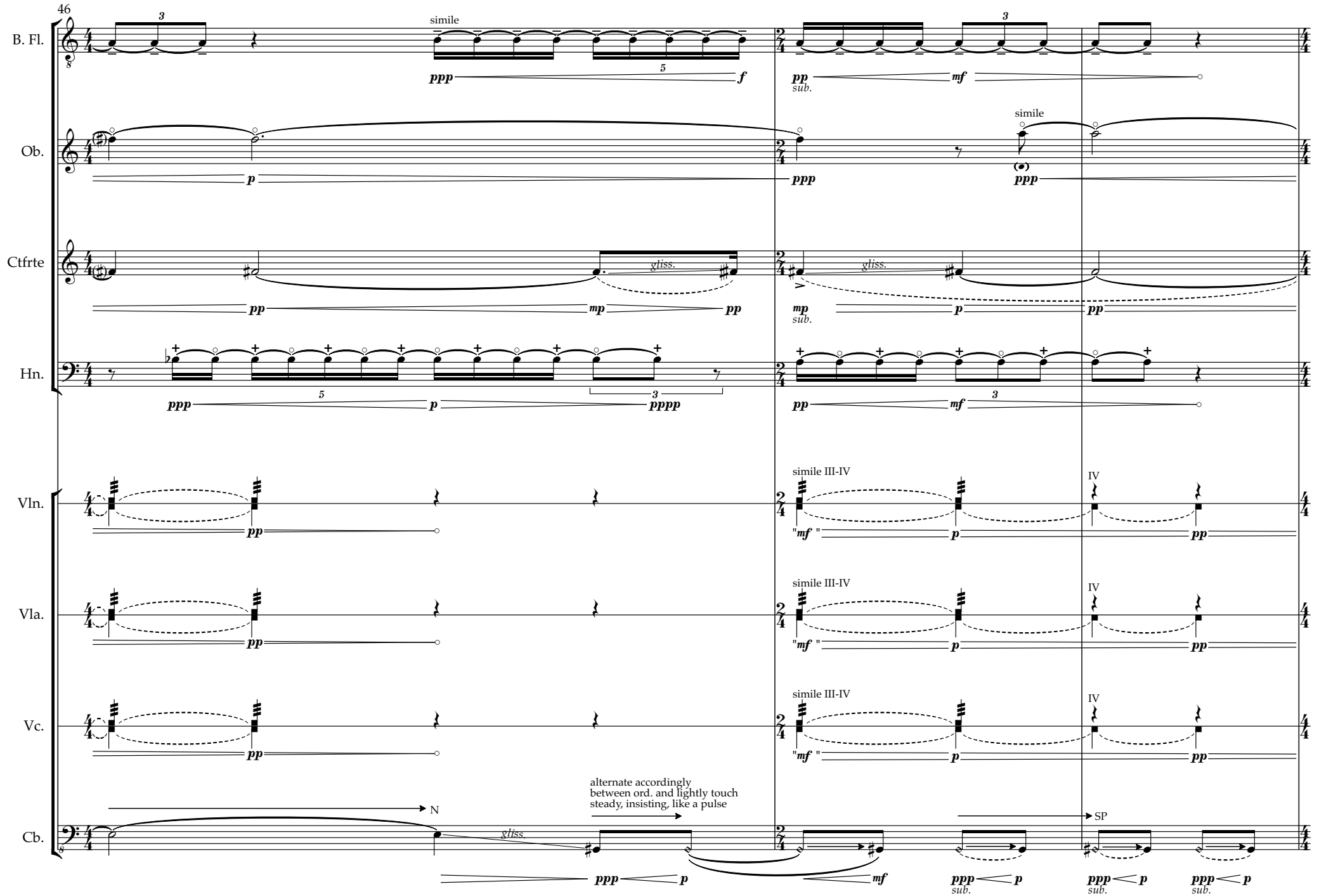
ST
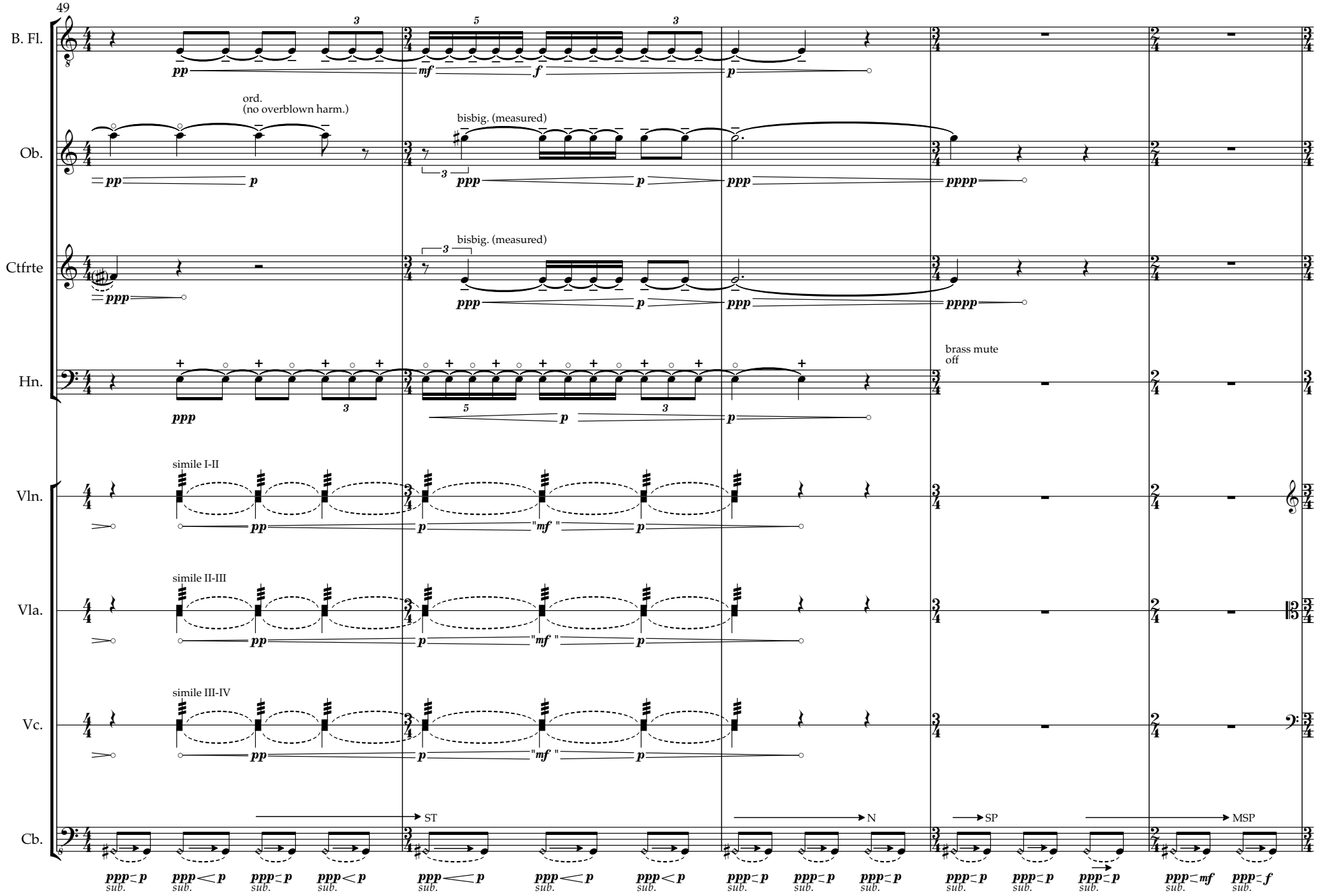
IV
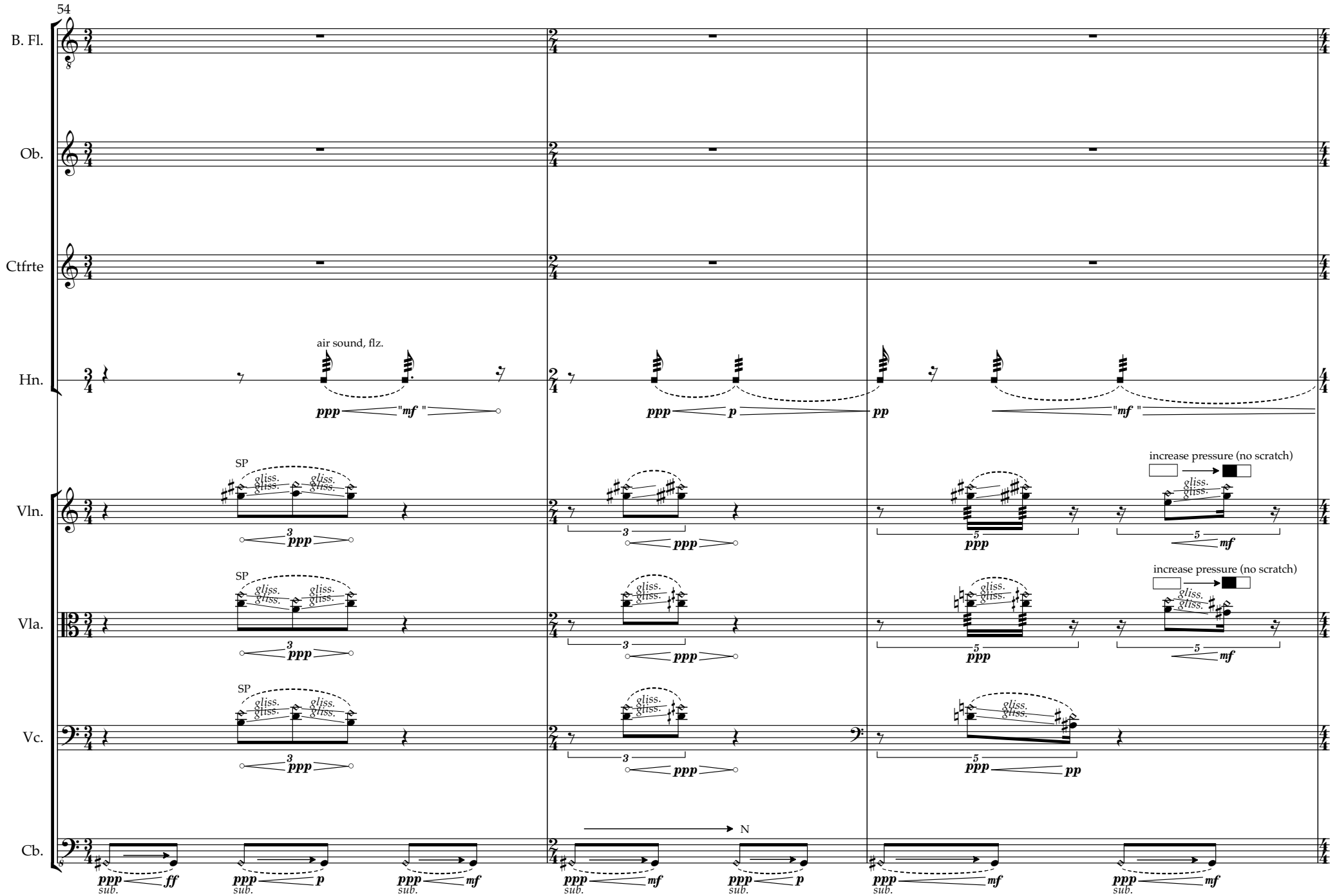
ord. (no circ. bow)
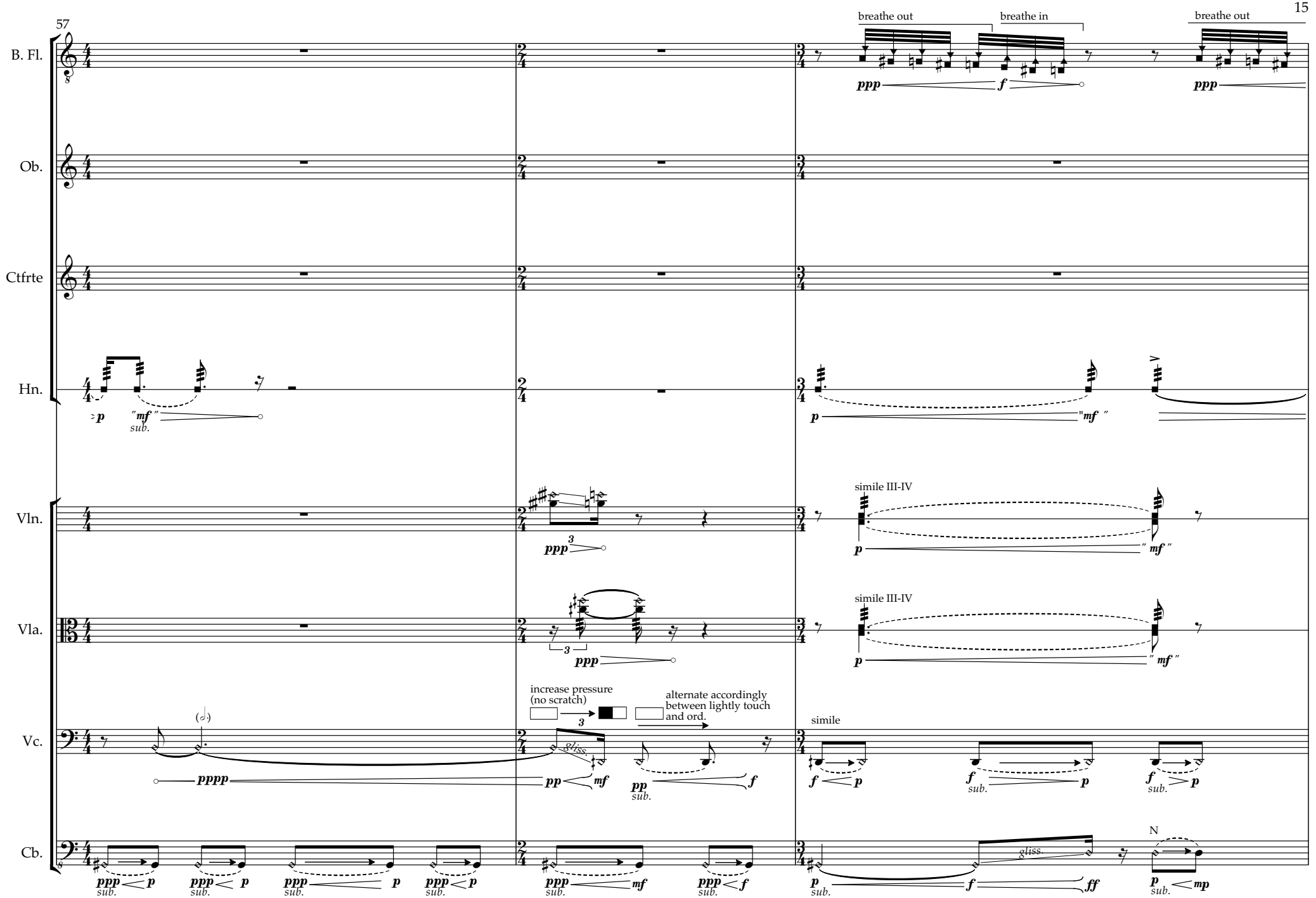
gliss.
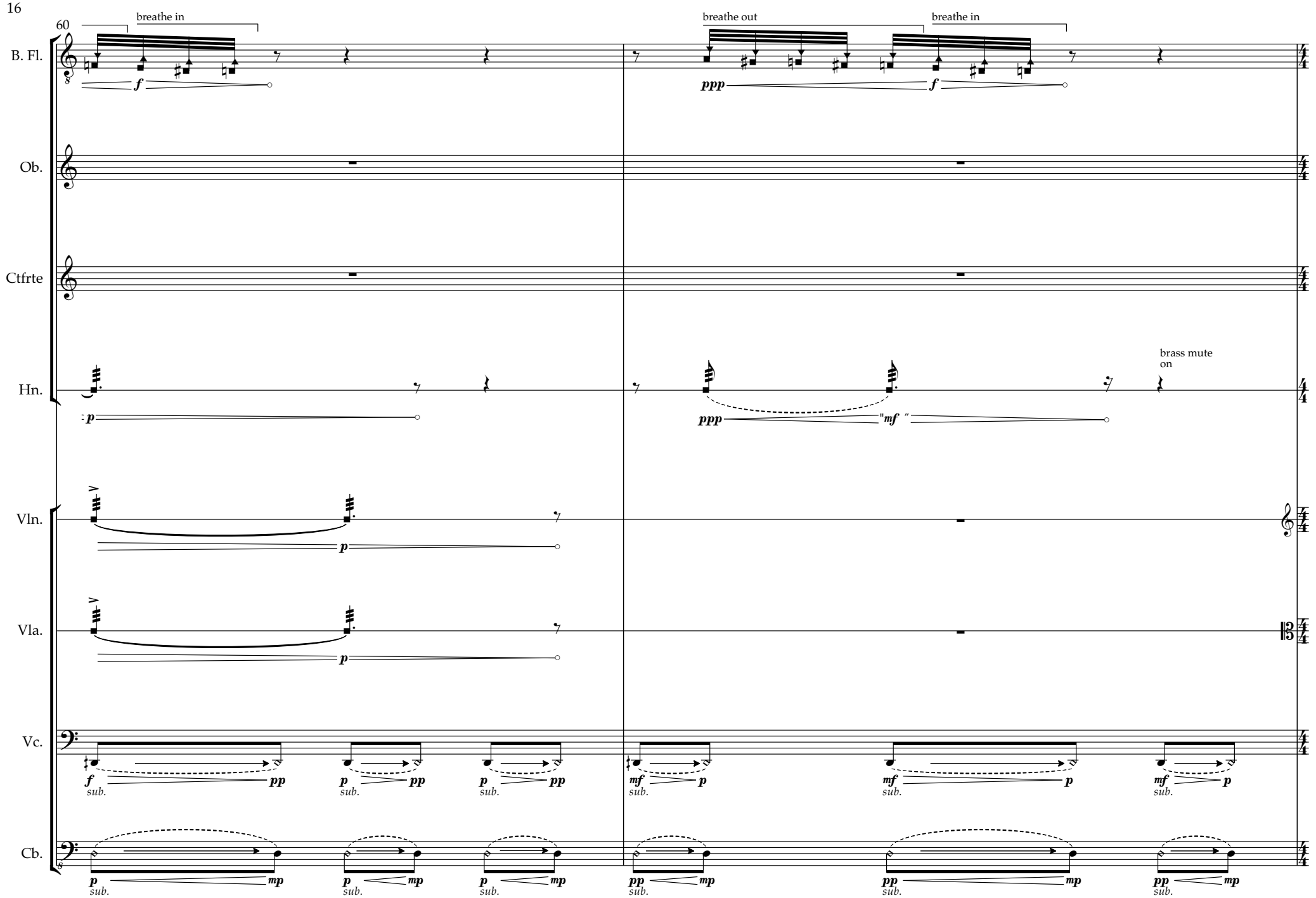
sub.
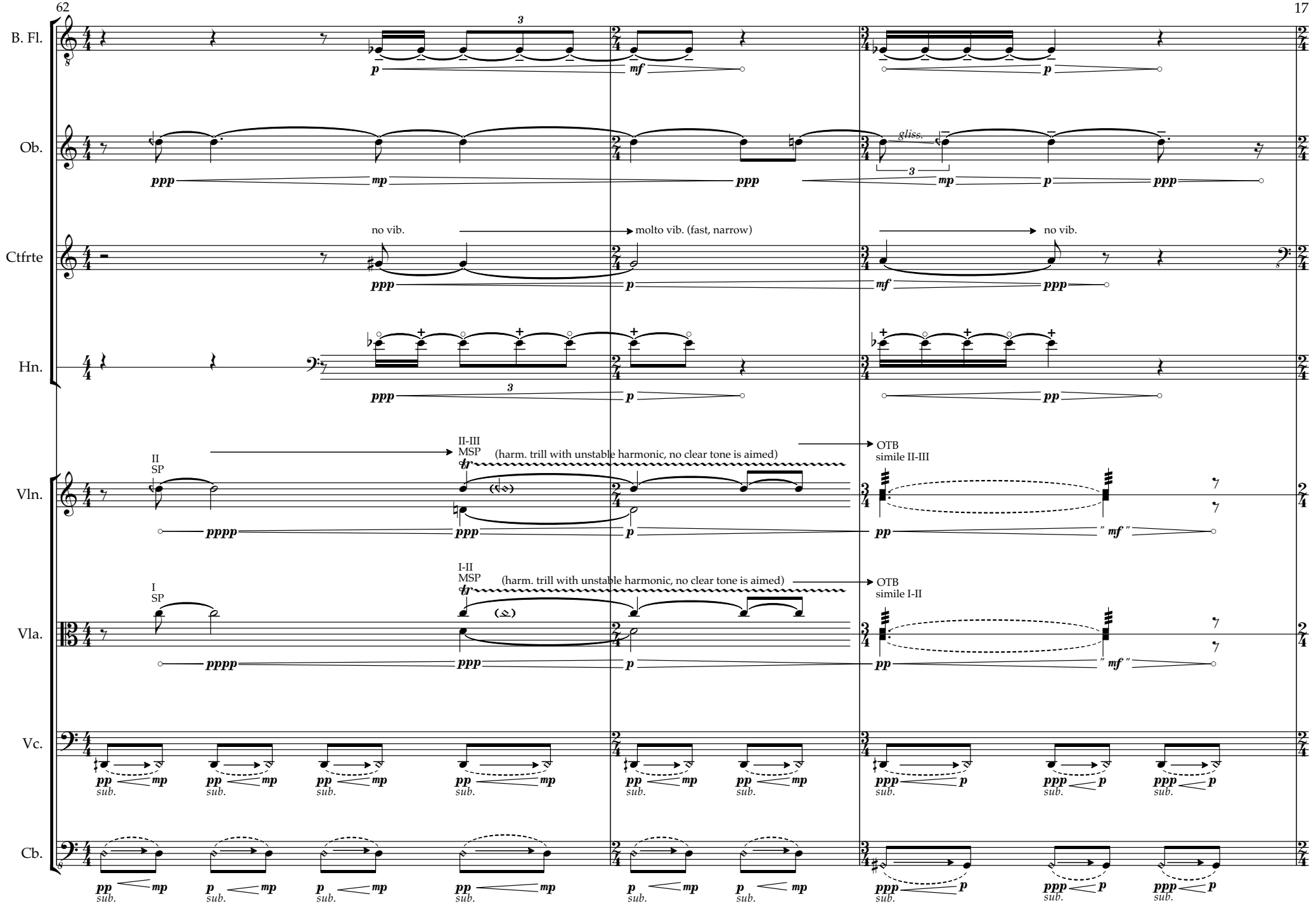

46
B. Fl.
simile
ppp
f
pp
sub.
mf
Ob.
p
ppp
simile
Ctfrte
gliss.
pp
mp
mp
sub.
Hn.
ppp
p
pppp
pp
mf
Vln.
simile III-IV
IV
"mf"
Vla.
Vc.
Cb.
N
alternate accordingly
between ord. and lightly touch
steady, insisting, like a pulse
SP
sub.

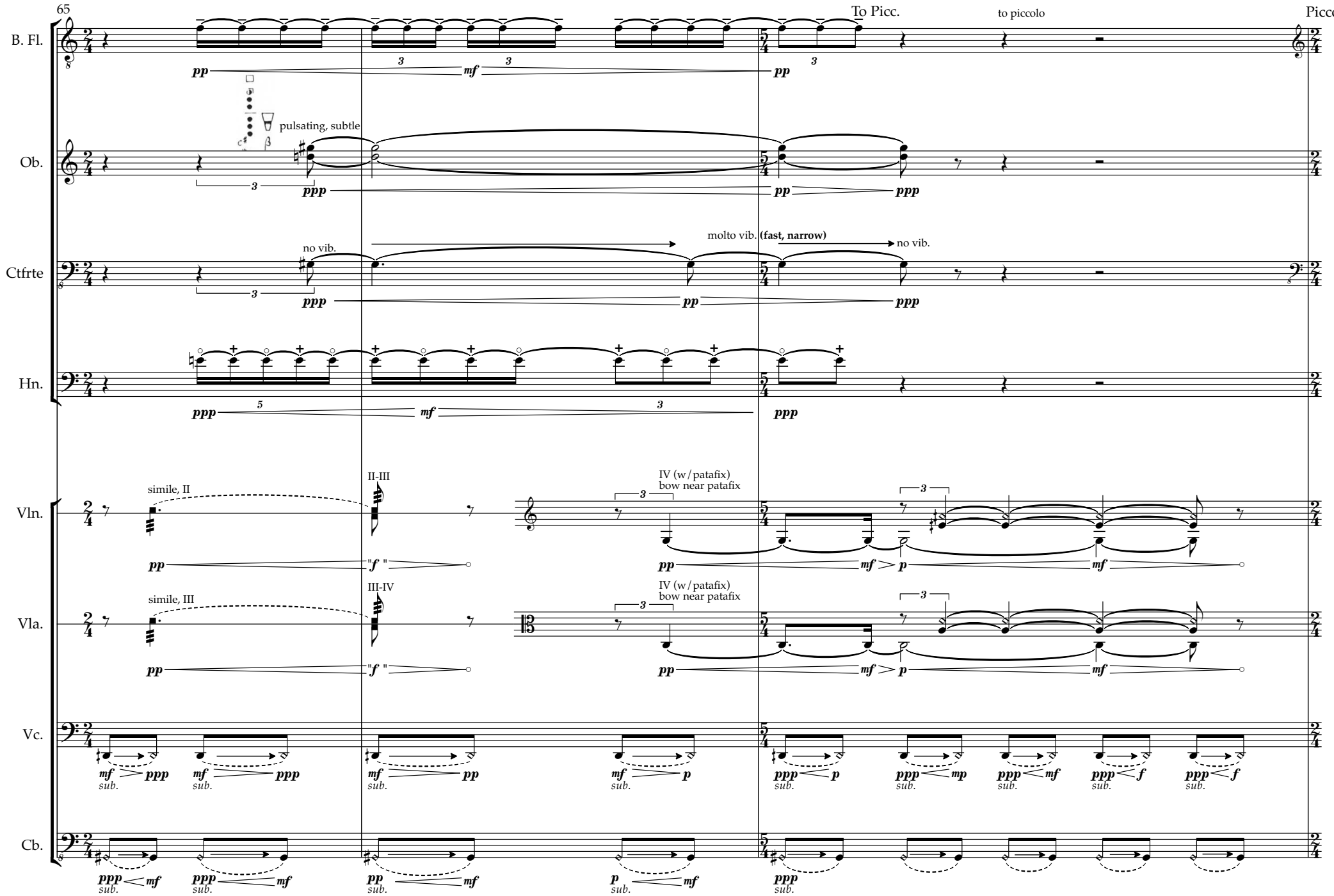

49
B. Fl.
Ob.
Ctfrte
Hn.
Vln.
Vla.
Vc.
Cb.
ord.
(no overblown harm.)
bisbig. (measured)
bisbig. (measured)
brass mute
off
simile I-II
simile II-III
simile III-IV
ST
N
SP
MSP

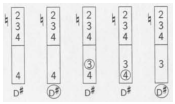

54
B. Fl.
Ob.
Ctfrte
Hn.
air sound, flz.
ppp "mf "
ppp p pp
"mf "
Vln.
SP
gliss.
3 ppp
5 ppp
increase pressure (no scratch)
5 mf
Vla.
Vc.
pp
Cb.
N
ppp ff
ppp p
ppp mf
sub.


57
B. Fl.
Ob.
Ctfrte
Hn.
Vln.
Vla.
Vc.
Cb.
breathe out
breathe in
breathe out
ppp
f
ppp
p
"mf"
sub.
p
"mf"
simile III-IV
p
"mf"
simile III-IV
p
"mf"
ppp
ppp
increase pressure
(no scratch)
3
alternate accordingly
between lightly touch
and ord.
simile
pppp
pp
mf
gliss.
pp
sub.
f
f
p
f
sub.
p
f
sub.
p
ppp
sub.
p
ppp
sub.
p
ppp
sub.
p
ppp
sub.
p
ppp
sub.
mf
ppp
sub.
f
p
sub.
f
ff
gliss.
N
p
sub.
mp


60
breathe in
breathe out
breathe in
B. Fl.
Ob.
Ctfrte
Hn.
brass mute on
Vln.
Vla.
Vc.
Cb.
sub.


B. Fl.
Ob.
Ctfrte
Hn.
Vln.
Vla.
Vc.
Cb.
gliss.
no vib.
molto vib. (fast, narrow)
no vib.
II
SP
II-III
MSP
(harm. trill with unstable harmonic, no clear tone is aimed)
OTB
simile II-III
I
SP
I-II
MSP
(harm. trill with unstable harmonic, no clear tone is aimed)
OTB
simile I-II
sub.


65
To Picc.
to piccolo
Piccolo
B. Fl.
pp
mf
pp
pulsating, subtle
Ob.
ppp
pp
ppp
no vib.
molto vib. (fast, narrow)
no vib.
Ctfrte
ppp
pp
ppp
Hn.
ppp
mf
ppp
simile, II
II-III
IV (w/patafix)
bow near patafix
Vln.
pp
"f "
pp
mf
p
mf
simile, III
III-IV
IV (w/patafix)
bow near patafix
Vla.
pp
"f "
pp
mf
p
mf
Vc.
mf sub.
ppp
mf sub.
ppp
mf sub.
pp
mf sub.
p
ppp sub.
p
ppp sub.
mp
ppp sub.
mf
ppp sub.
f
ppp sub.
f
Cb.
ppp sub.
mf
ppp sub.
mf
pp sub.
mf
p sub.
mf
ppp sub.



68

bisbig. (measured)

Picc.

Ob.

Ctfrte

bisbig. **(slow)** → **(fast)**

bisbig. **(slow)** → **(fast)**

Hn.

brass mute off

air sound, flz.

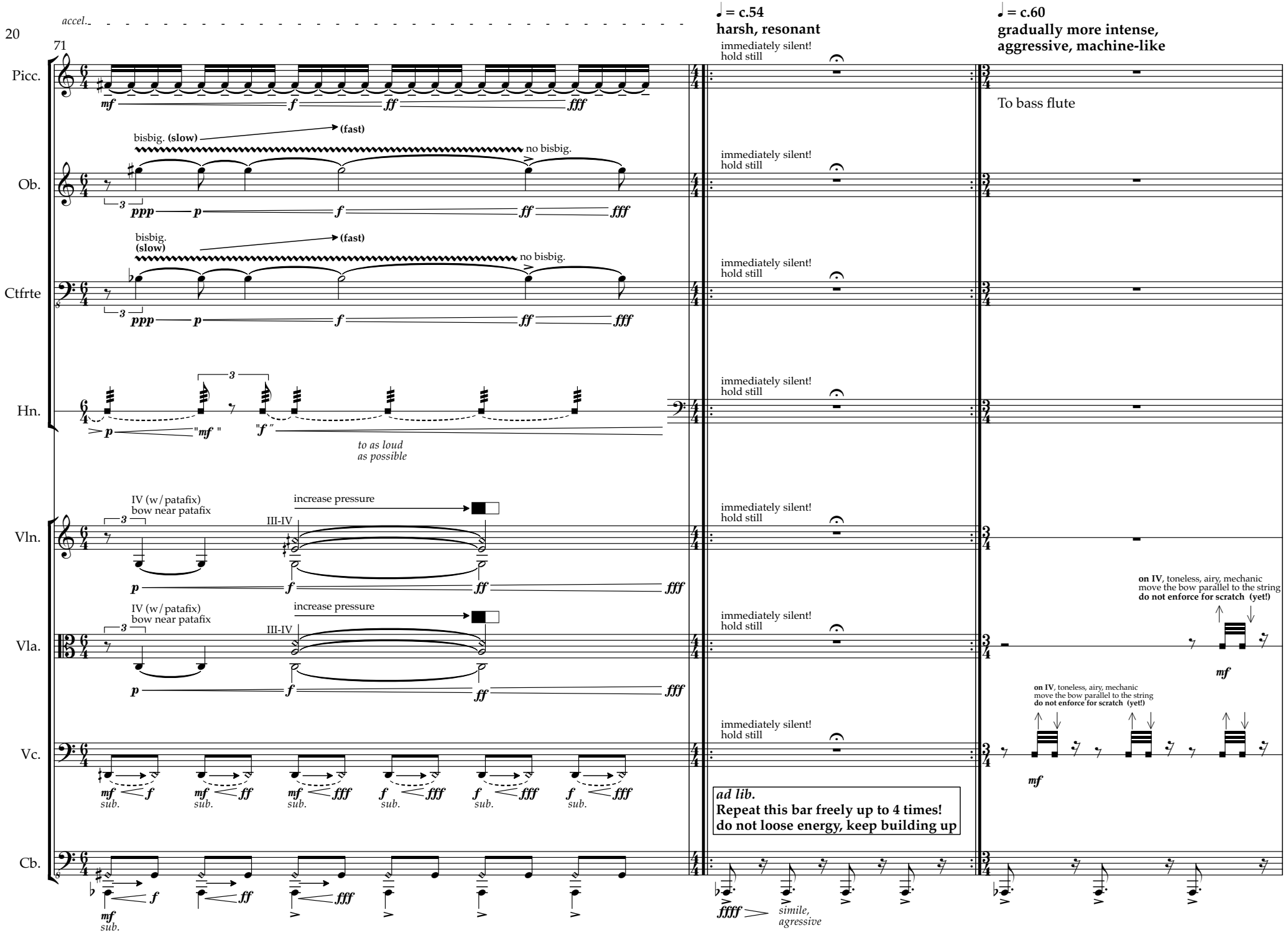
Vln.

Vla.

Vc.

Cb.

IV-V


accel.
71
♩ = c.54
harsh, resonant
♩ = c.60
gradually more intense, aggressive, machine-like
Picc.
Ob.
Ctfrte
Hn.
Vln.
Vla.
Vc.
Cb.
bisbig. (slow)
(fast)
no bisbig.
bisbig.
(slow)
(fast)
no bisbig.
to as loud as possible
IV (w/patafix)
bow near patafix
III-IV
increase pressure
IV (w/patafix)
bow near patafix
III-IV
increase pressure
immediately silent!
hold still
To bass flute
on IV, toneless, airy, mechanic
move the bow parallel to the string
do not enforce for scratch (yet!)
on IV, toneless, airy, mechanic
move the bow parallel to the string
do not enforce for scratch (yet!)
ad lib.
Repeat this bar freely up to 4 times!
do not loose energy, keep building up
simile, agressive

74

B. Fl.

slap tongue
with emphasized key clicks

sfz

cresc. gradually to as loud as possible

as loud as possible!

Ob.

molto vib.
(fast, narrow)

p

f

Ctfrte

mf

f

ff

fff

simile

Hn.

hand pop

sfz

cresc. gradually to as loud as possible

as loud as possible! keep the intensity

Vln.

on muted IV, toneless, airy
move the bow parallel to the string
do not enforce for scratch

mf

f

III-IV

scratch

ff

IV
(w/ patafix)
bow right next to patafix

p

Vla.

f

III-IV

ff

IV
(w/ patafix)
bow right next to patafix

p

Vc.
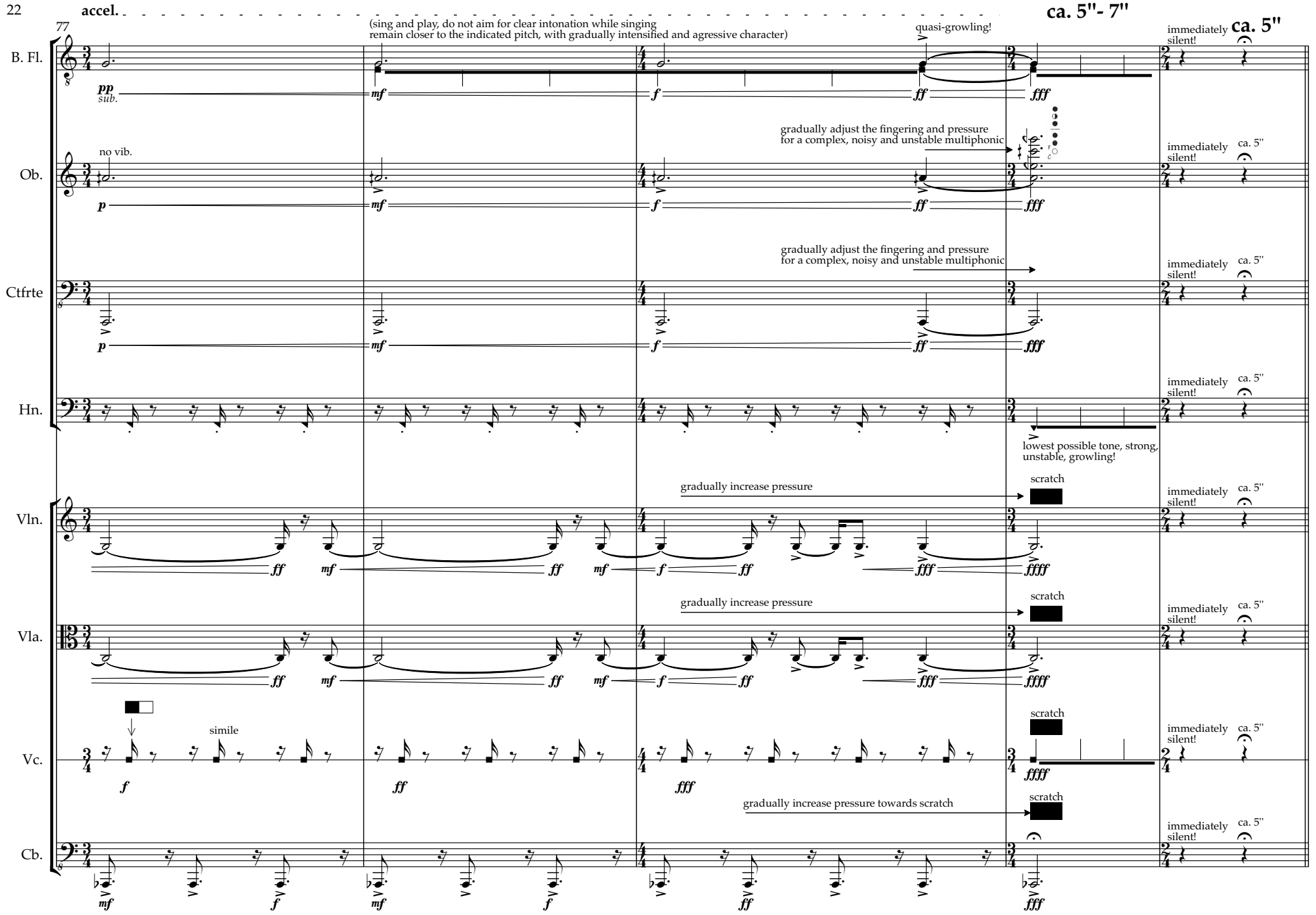
f
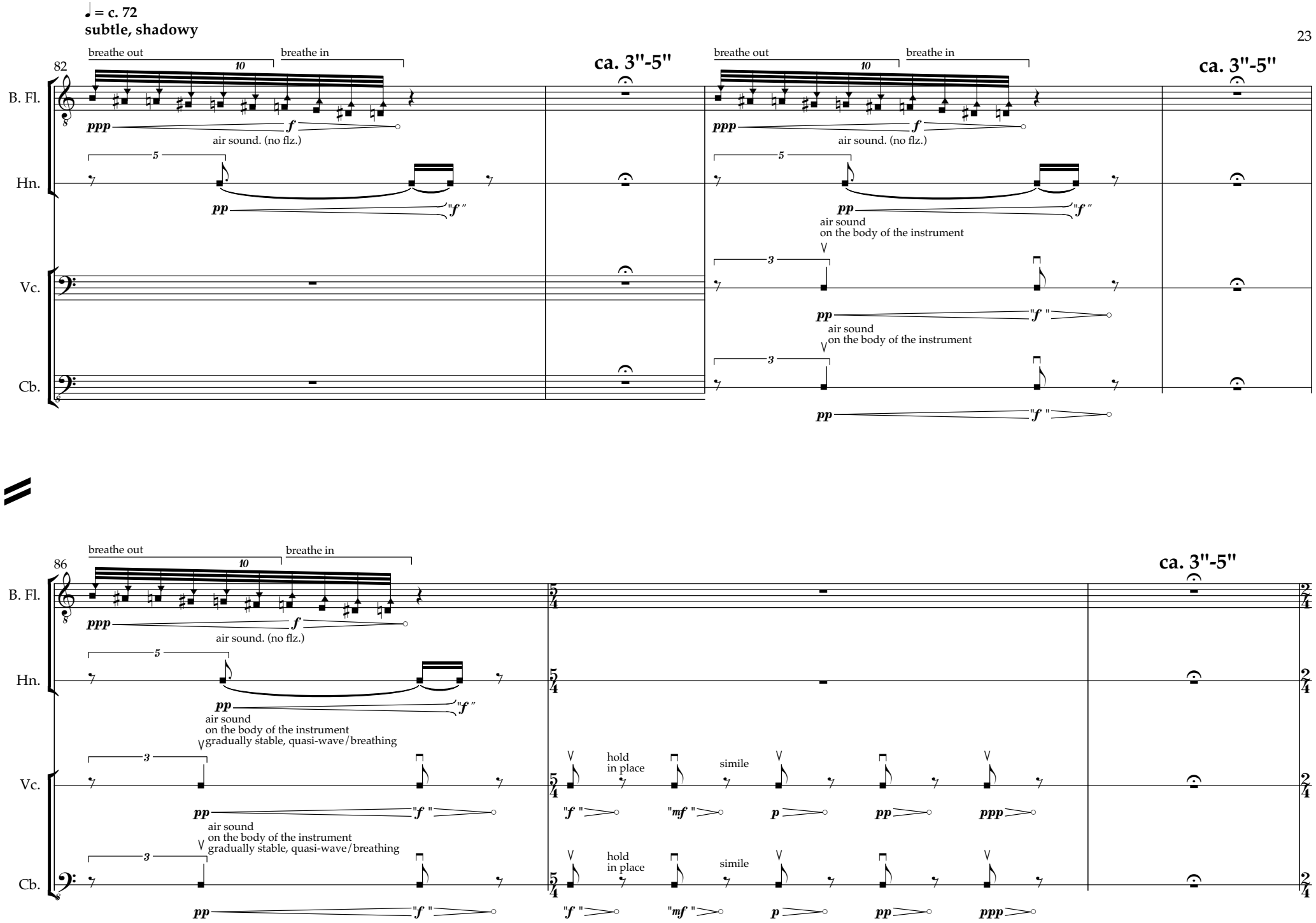
III-IV

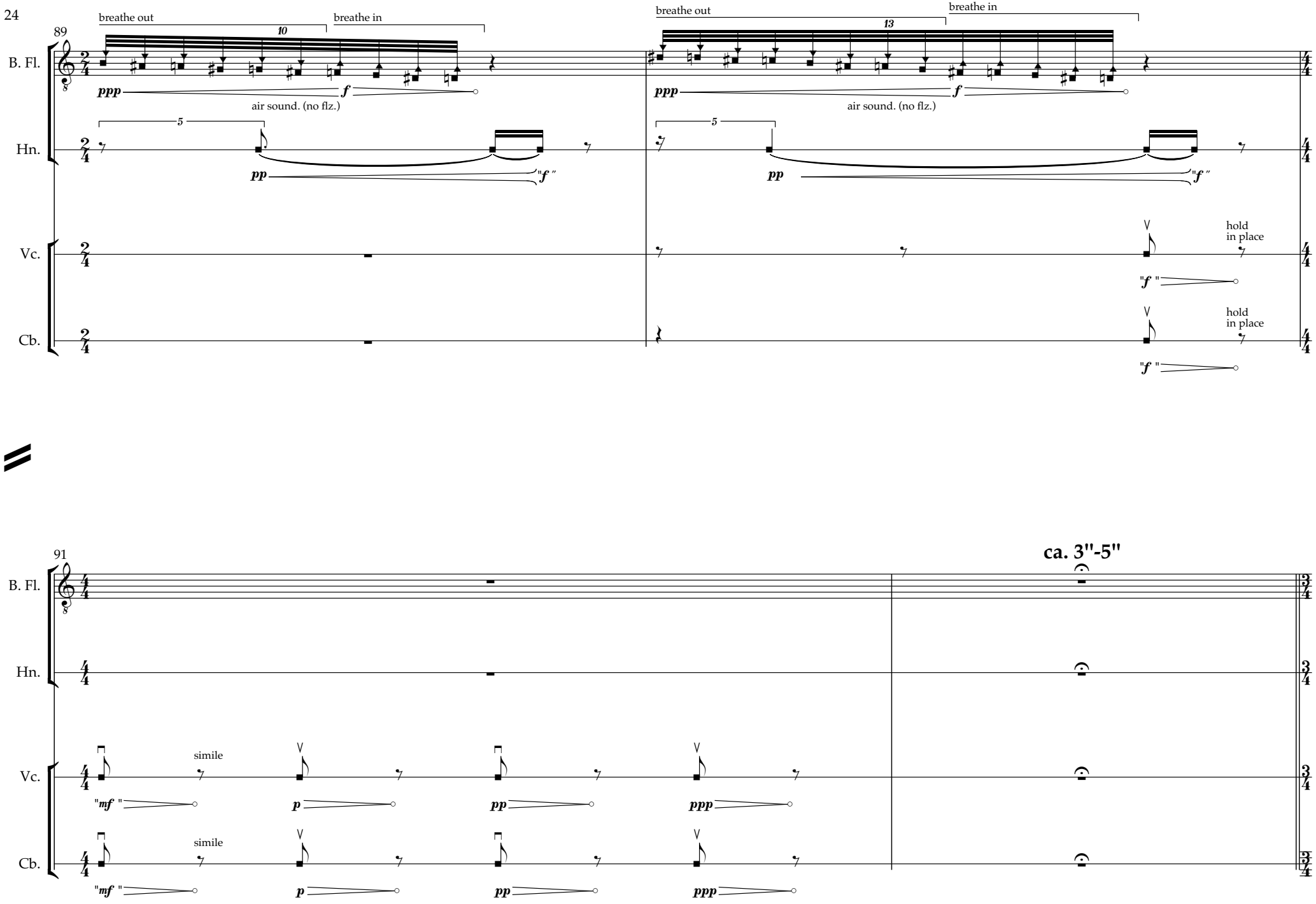
ff

mf
sub.

Cb.


accel.
ca. 5"- 7"
77
(sing and play, do not aim for clear intonation while singing
remain closer to the indicated pitch, with gradually intensified and agressive character)
quasi-growling!
immediately silent!
ca. 5"
B. Fl.
pp sub.
mf
f
ff
fff
no vib.
Ob.
gradually adjust the fingering and pressure for a complex, noisy and unstable multiphonic
Ctfrte
Hn.
lowest possible tone, strong, unstable, growling!
gradually increase pressure
scratch
Vln.
Vla.
simile
Vc.
gradually increase pressure towards scratch
Cb.


♩ = c. 72
subtle, shadowy
82
B. Fl.
Hn.
Vc.
Cb.
breathe out
breathe in
10
ppp
f
air sound. (no flz.)
5
pp
"f"
ca. 3"-5"
air sound
on the body of the instrument
3
86
gradually stable, quasi-wave/breathing
hold
in place
simile
mf
p


89
B. Fl.
Hn.
Vc.
Cb.
breathe out
breathe in
10
ppp
f
air sound. (no flz.)
5
pp
"f"
breathe out
breathe in
13
ppp
f
air sound. (no flz.)
5
pp
"f"
hold
in place
"f"
hold
in place
"f"
91
B. Fl.
Hn.
Vc.
Cb.
simile
"mf"
p
pp
ppp
simile
"mf"
p
pp
ppp
ca. 3"-5"

93

♩ = c. 30
subtle, hidden

♩ = c. 48
expanded, interrupted

B. Fl.

Ob.
3 3
ppp *pp* *ppp*

Ctfrte

Hn.

Vln.
MSP
flaut. airy
3 3
pppp *pppp*
MSP *gliss.* *gliss.* *gliss.* *gliss.* SP *gliss.* *gliss.*
3 3 3 3 3
pppp

Vla.
MSP
flaut. airy
gliss. *gliss.*
3
pppp
MSP *gliss.* *gliss.* *gliss.* *gliss.* SP *gliss.* *gliss.*
3 3 3 3 3
pppp

Vc.
MSP SP
3 3 3 3 3
pppp

Cb.
ST
very slow bow
3
pppp
N
V (scordatura)
pppp

♩ = c. 72
interrupting

96

ca. 3"-5"

B. Fl.
breathe out
breathe in
10
ppp
f
breathe out
breathe in
10
To Picc.
ppp
f
to piccolo

Ob.
3
pppp
ppp
3

Ctfrte

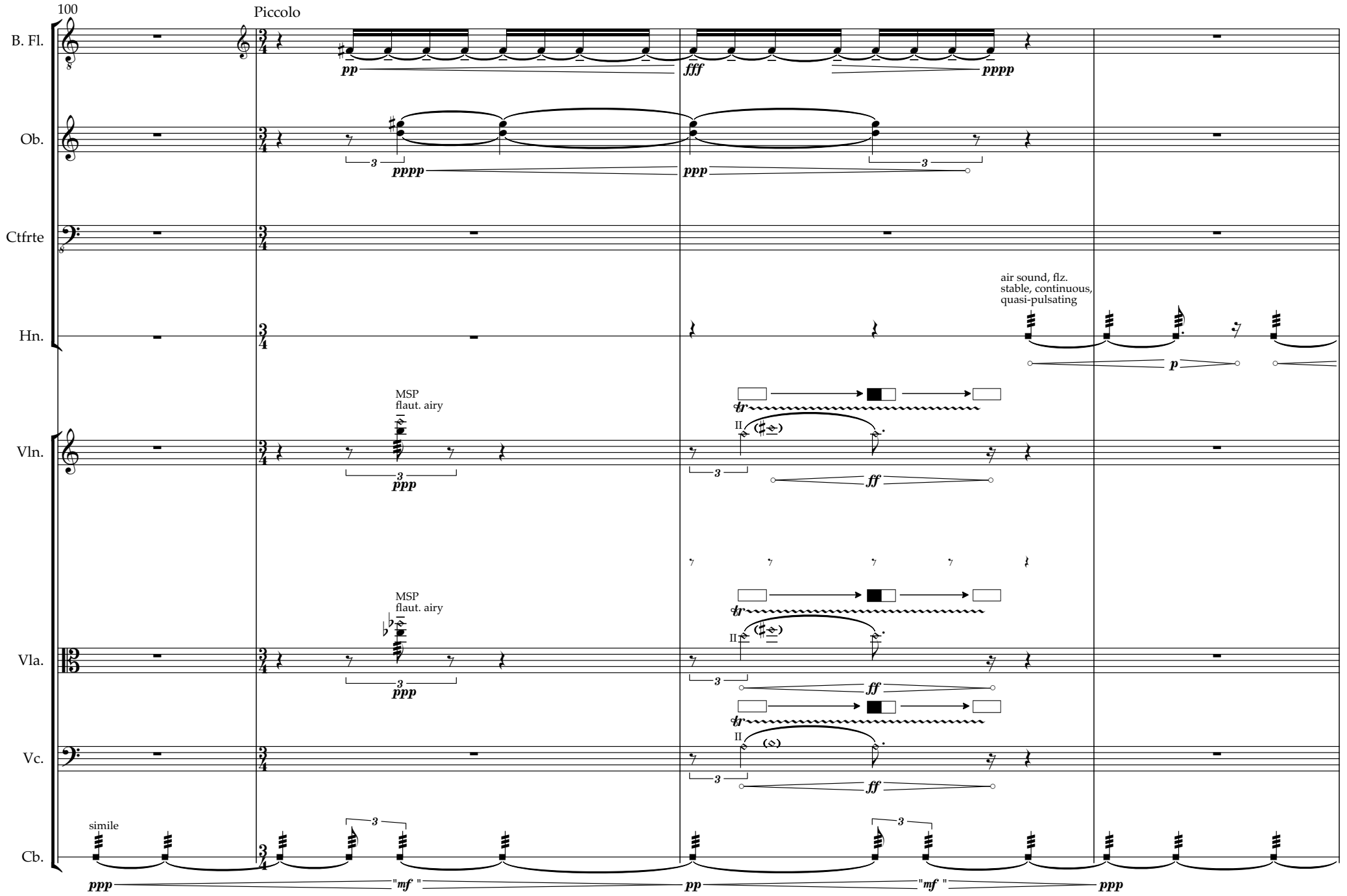
Hn.
5
air sound
pp
"f"
pppp
pp
p
"f"

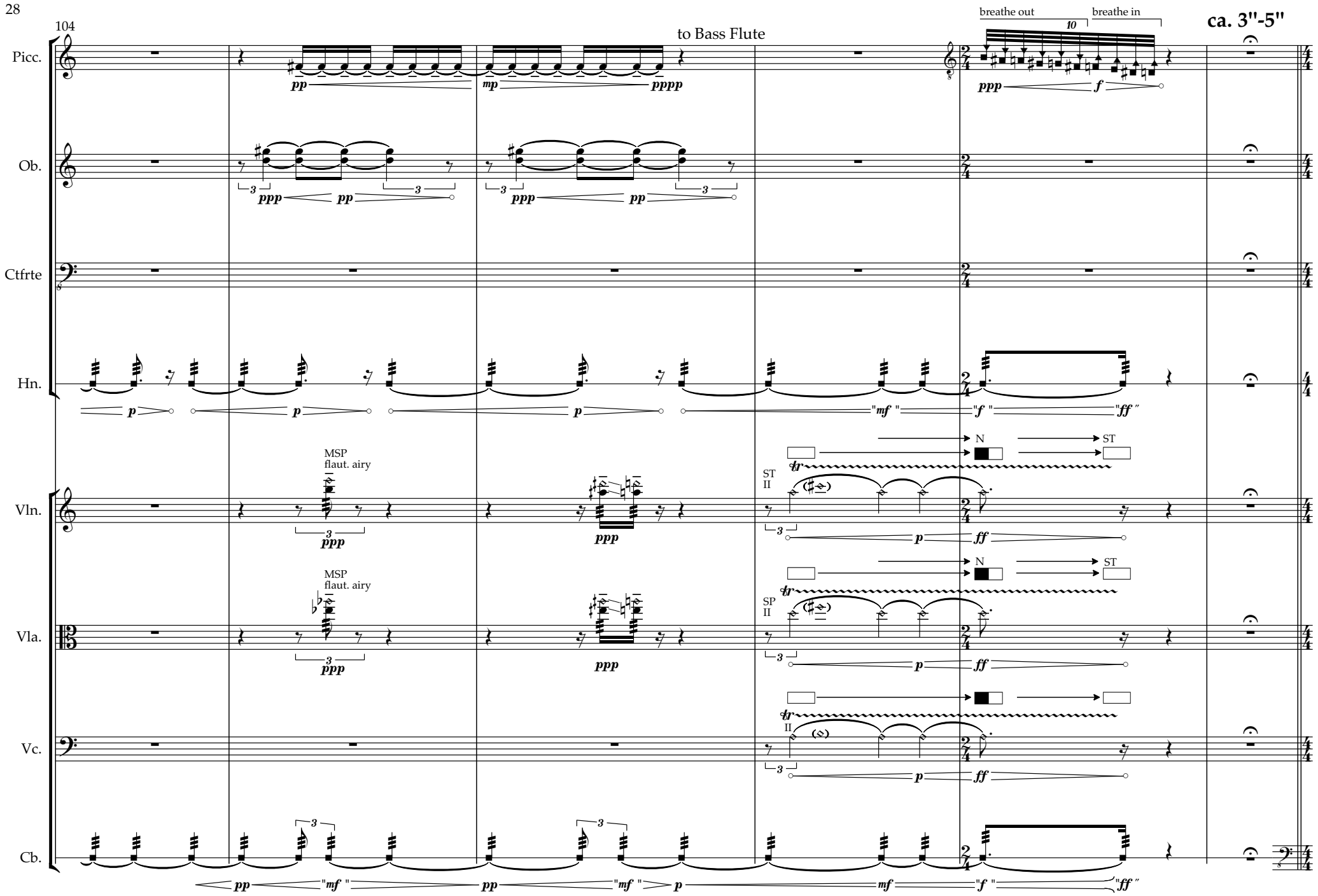
Vln.
gliss.
gliss.
3
pppp
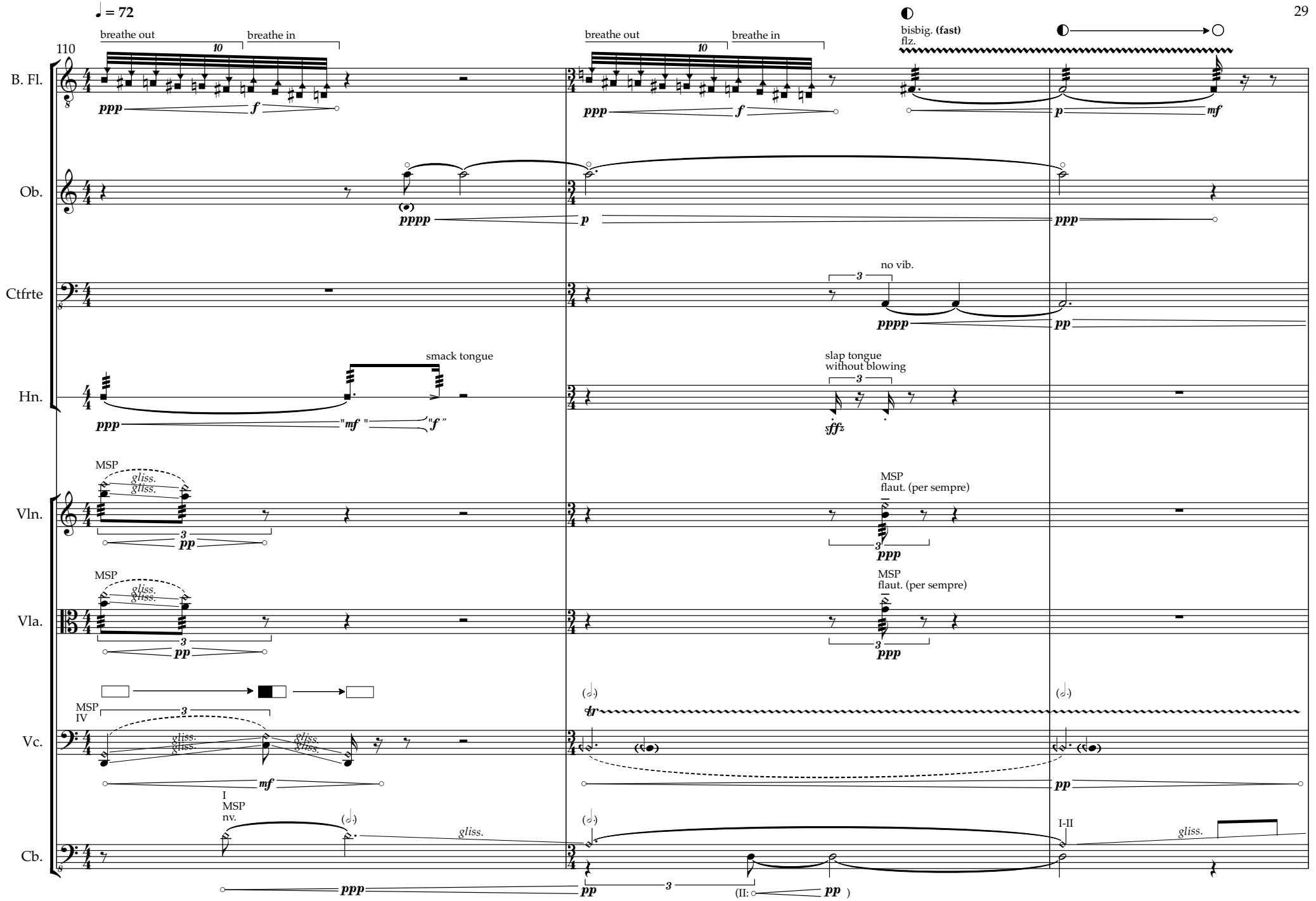
Vla.
gliss.
gliss.
3
pppp

Vc.
gliss.
gliss.
3
pppp

Cb.
air sound, tremolo
on the body of the instrument
ppp
p
"mf"
"f"


100
Piccolo
B. Fl.
Ob.
Ctfrte
Hn.
Vln.
Vla.
Vc.
Cb.
pp
fff
pppp
pppp
ppp
air sound, flz.
stable, continuous,
quasi-pulsating
p
MSP
flaut. airy
ppp
ff
simile
mf
pp
ppp


104
to Bass Flute
breathe out
breathe in
ca. 3"-5"
Picc.
Ob.
Ctfrte
Hn.
Vln.
Vla.
Vc.
Cb.
MSP
flaut. airy
N
ST
SP
II


♩ = 72
110
B. Fl.
Ob.
Ctfrte
Hn.
Vln.
Vla.
Vc.
Cb.
breathe out
breathe in
10
ppp
f
pppp
p
mf
bisbig. (fast)
flz.
no vib.
3
pppp
pp
smack tongue
"mf "
"f"
slap tongue
without blowing
sfffz
MSP
gliss.
pp
MSP
flaut. (per sempre)
ppp
MSP
IV
I
MSP
nv.
tr
I-II
(II: pp)



113

B. Fl.

no flz. bisbig. **(fast)** flz.

sffz *p* *ppp*

no flz. bisbig. **(fast)** flz.

sffz *p* *mp*

no bisbig.

3

Ob.

no vib.

vib. **(slow and wide)** **(fast, narrow)**

(slow, wide)

pp

ppp *p* *ppp*

Ctfrte

molto vib. wide and **(slow)**

(fast, narrow)

(slow, wide)

ppp *pp*

Hn.

3 3 3 3

Vln.

SP N MSP

3 3 3 3

ppp *ppp* *pp* *pp* *p*

Vla.

SP N MSP III

3 3 3 3

ppp *ppp* *pp* *mf* *p* *ppp*

Vc.

SP IV

tr
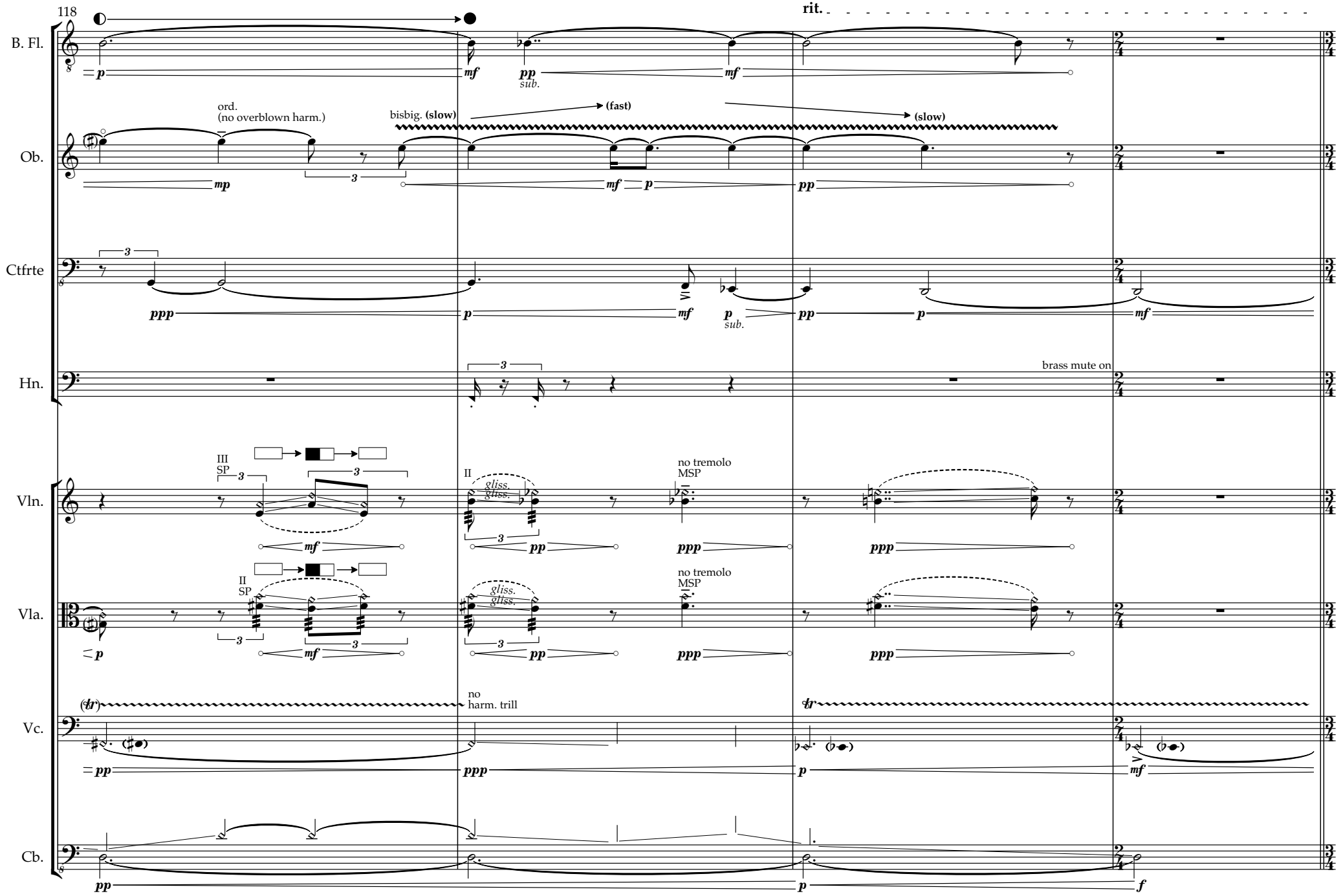
gliss. *gliss.*
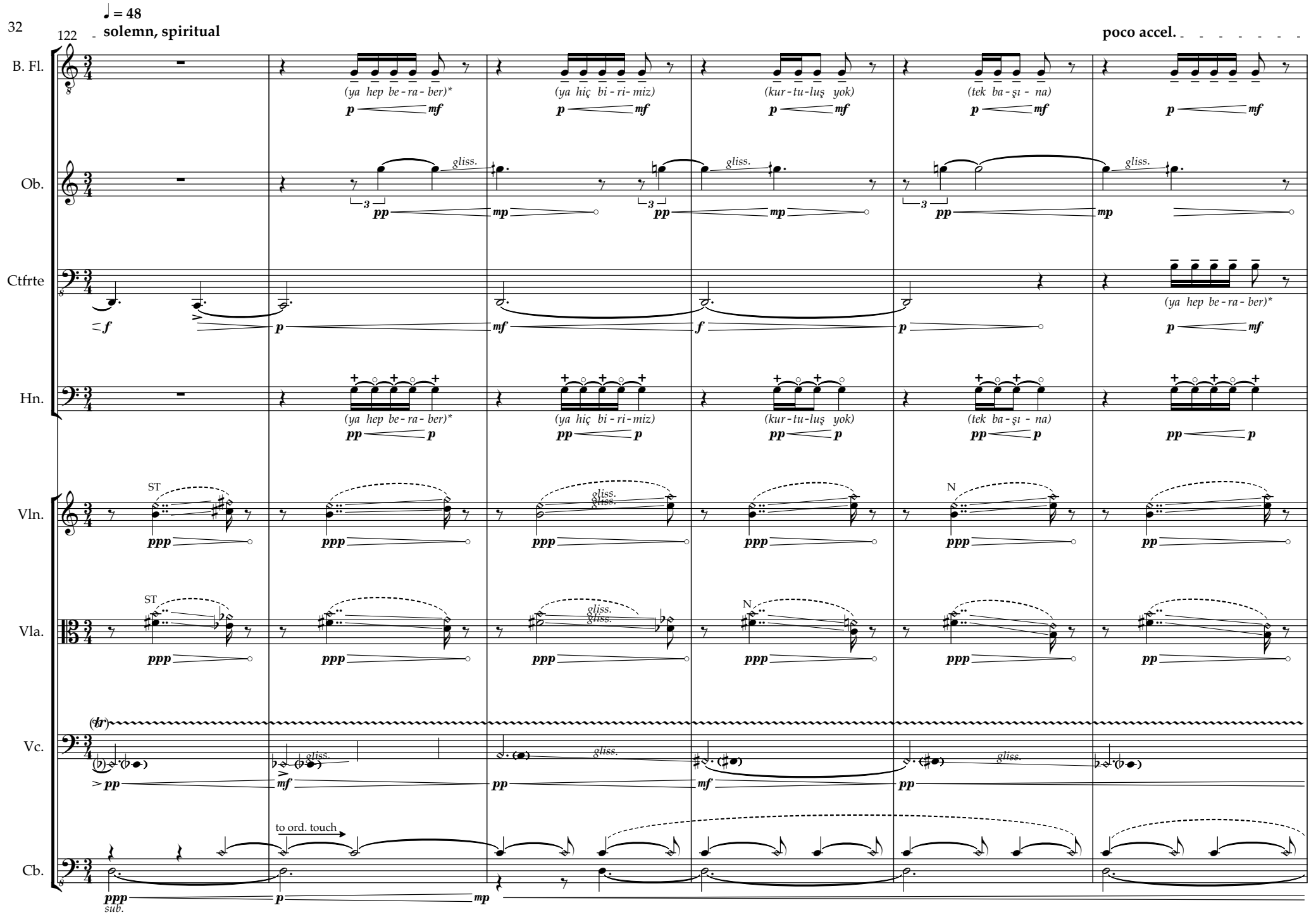
pp *p*

Cb.

MSP 3
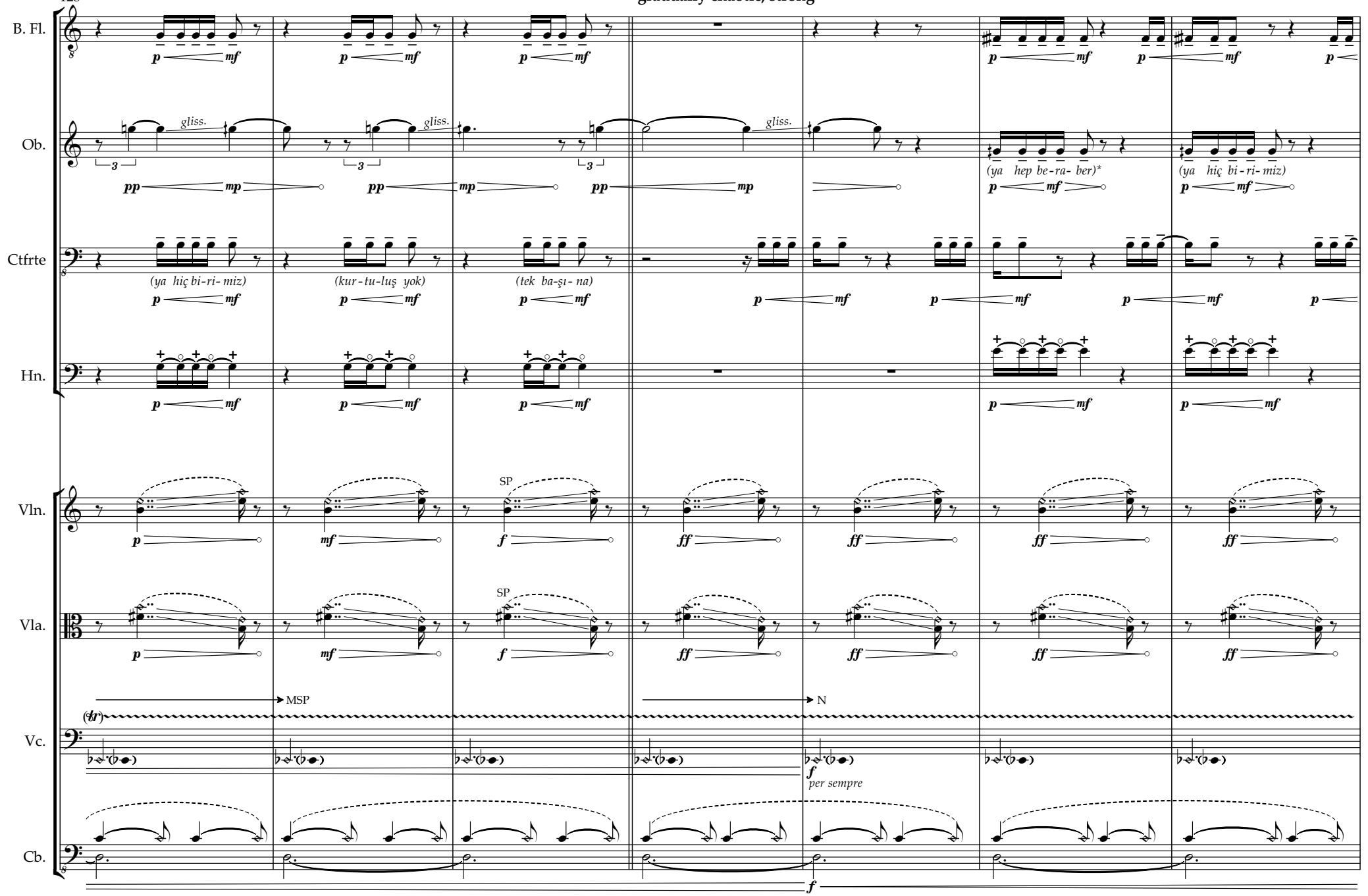
p
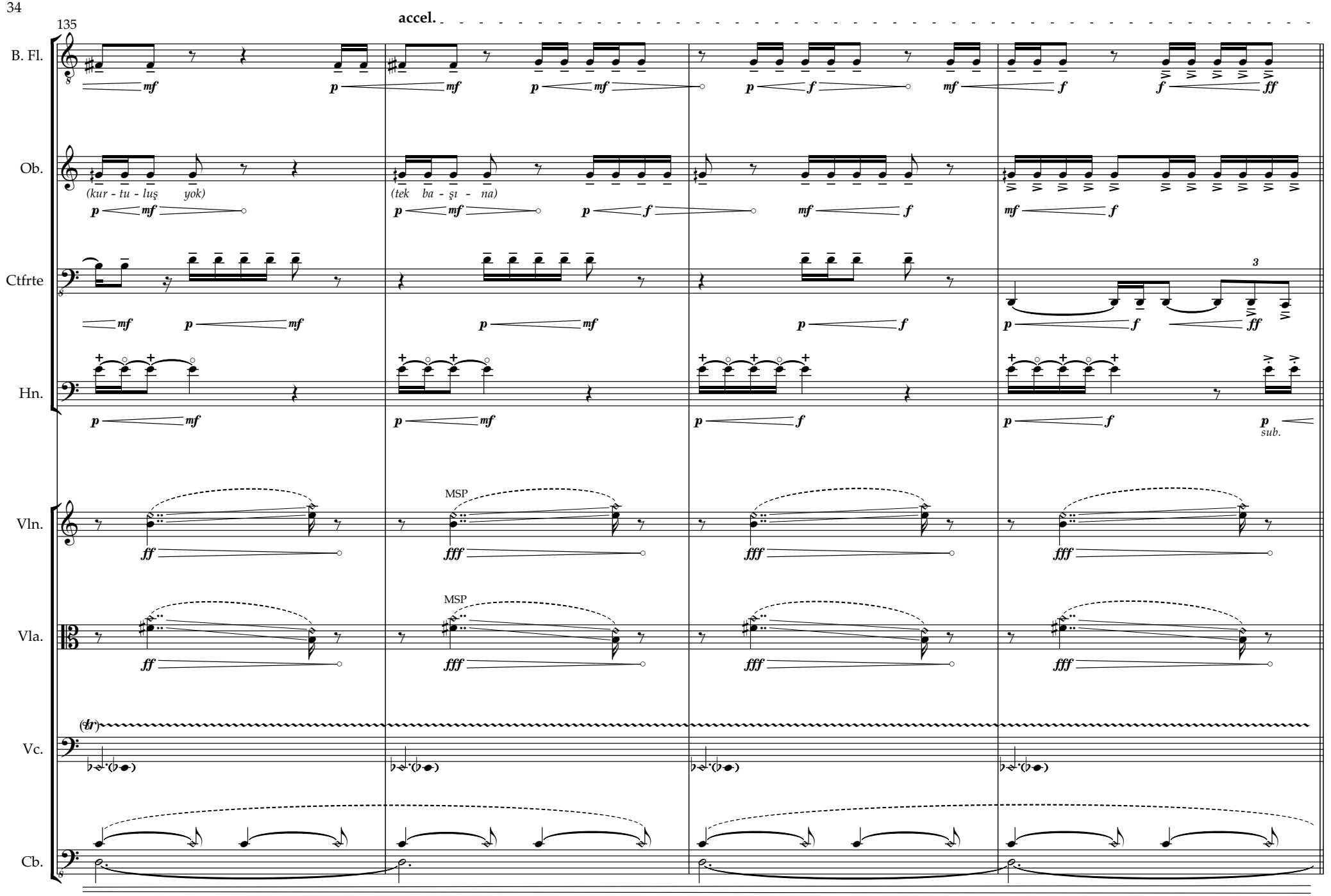

118
rit.
B. Fl.
Ob.
Ctfrte
Hn.
Vln.
Vla.
Vc.
Cb.
ord.
(no overblown harm.)
bisbig. (slow)
(fast)
(slow)
sub.
brass mute on
III
SP
II
gliss.
no tremolo
MSP
no
harm. trill


♩ = 48
solemn, spiritual
122
poco accel.
B. Fl.
Ob.
Ctfrte
Hn.
Vln.
Vla.
Vc.
Cb.
(ya hep be-ra-ber)*
(ya hiç bi-ri-miz)
(kur-tu-luş yok)
(tek ba-şı-na)
(ya hep be-ra-ber)*
gliss.
ST
N
(tr)
to ord. touch
sub.

128

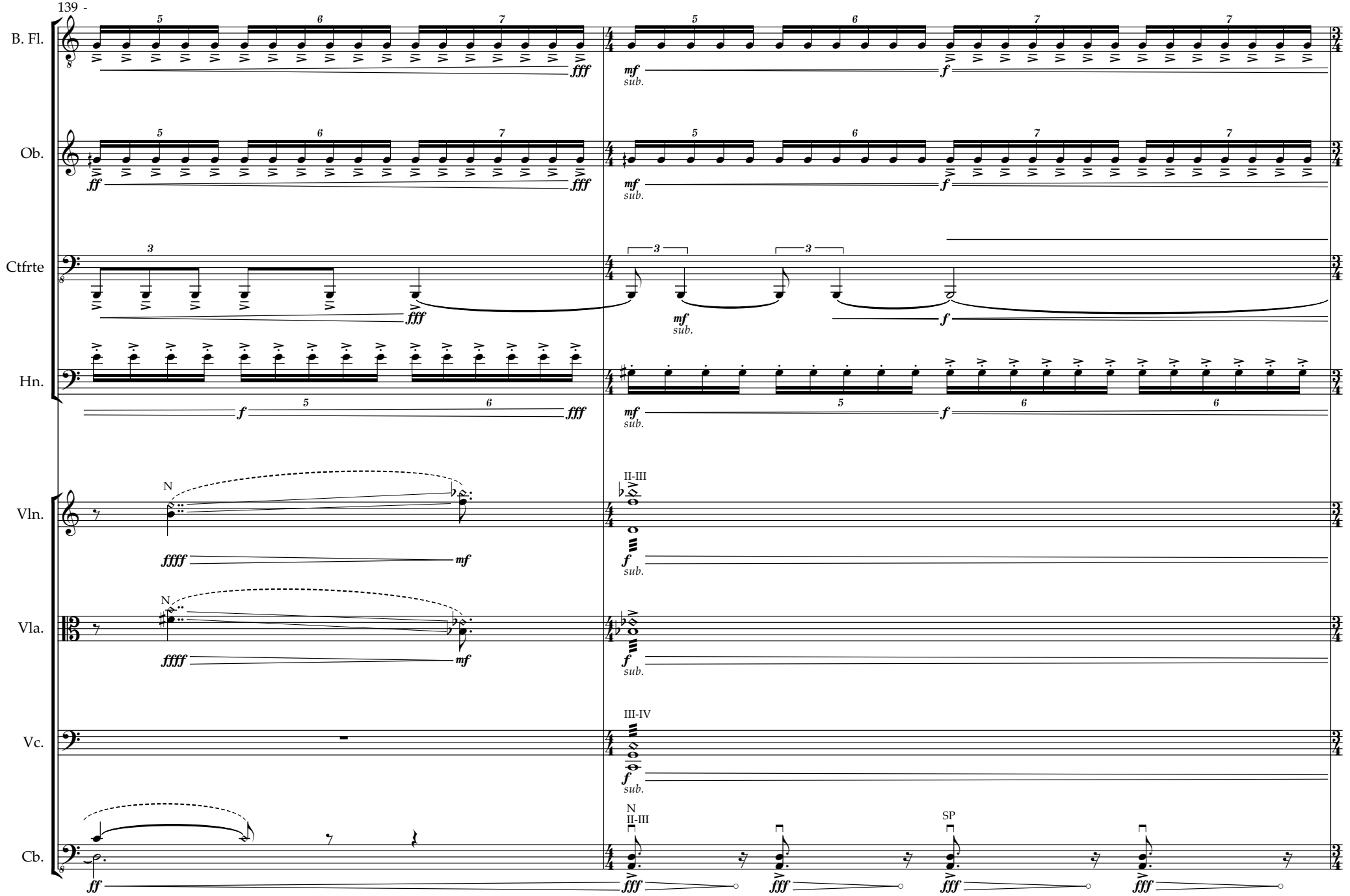
♩ = 60
gradually chaotic, strong
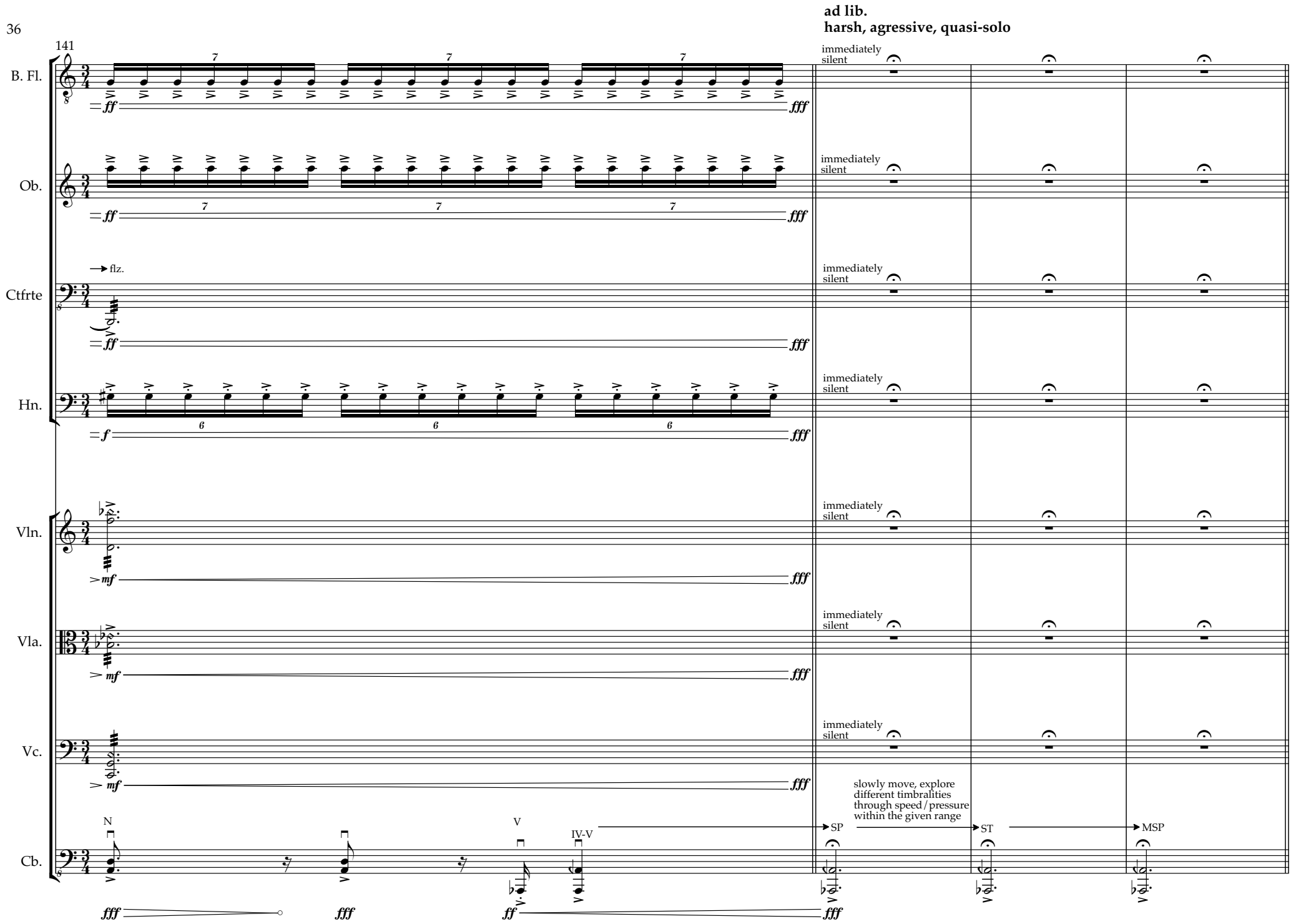



135
accel.
B. Fl.
Ob.
(kur - tu - luş yok)
(tek ba - şı - na)
Ctfrte
Hn.
sub.
Vln.
MSP
Vla.
MSP
(tr)
Vc.
Cb.

♩ = 84
erupting

139 -




ad lib.
harsh, agressive, quasi-solo
141
B. Fl.
Ob.
Ctfrte
flz.
Hn.
Vln.
Vla.
Vc.
Cb.
immediately silent
slowly move, explore different timbralities through speed / pressure within the given range
SP
ST
MSP
N
V
IV-V

♩ = 84
flowing, wavy, gradually strong

145

B. Fl.

Ob.

Ctfrte
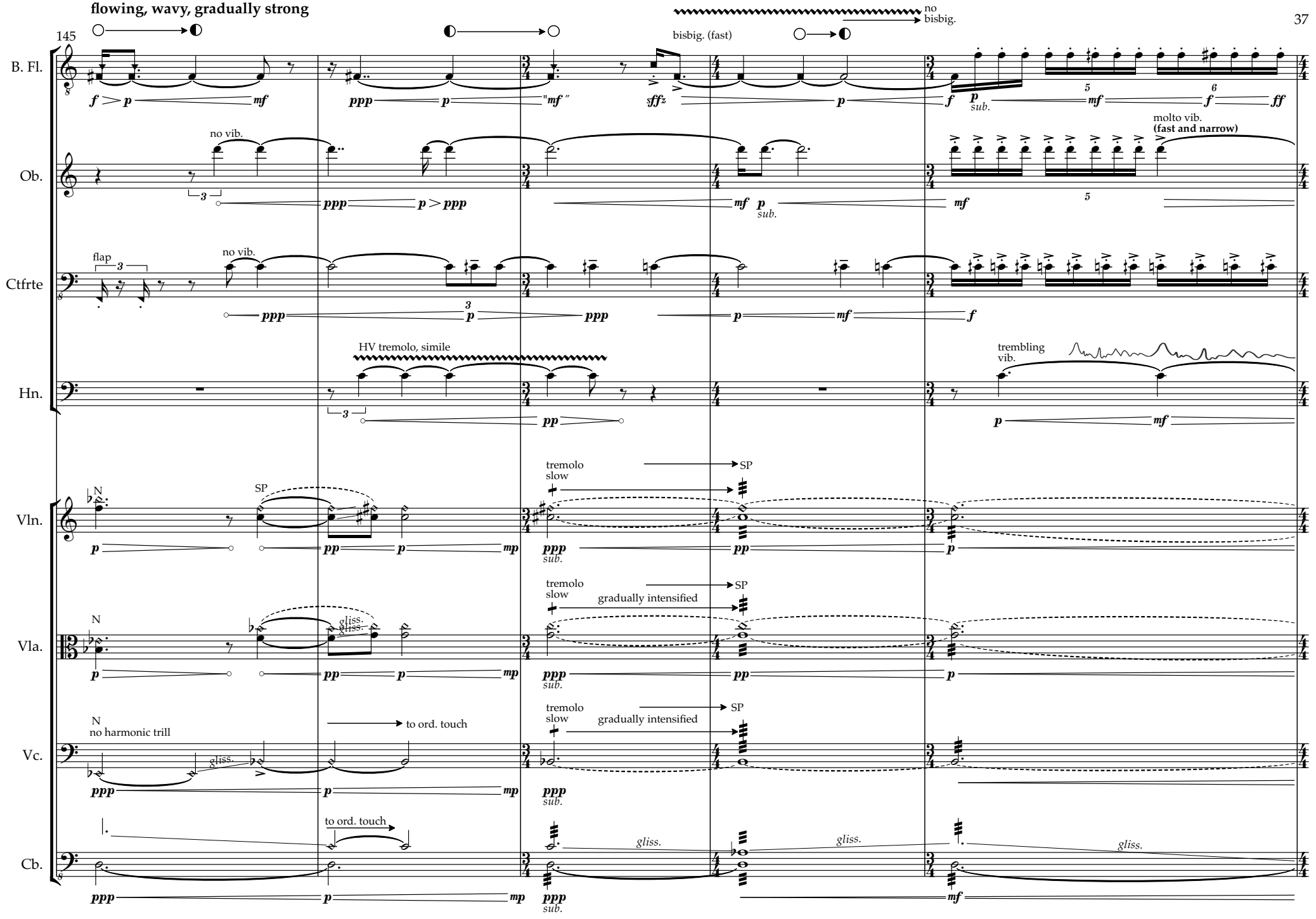
Hn.
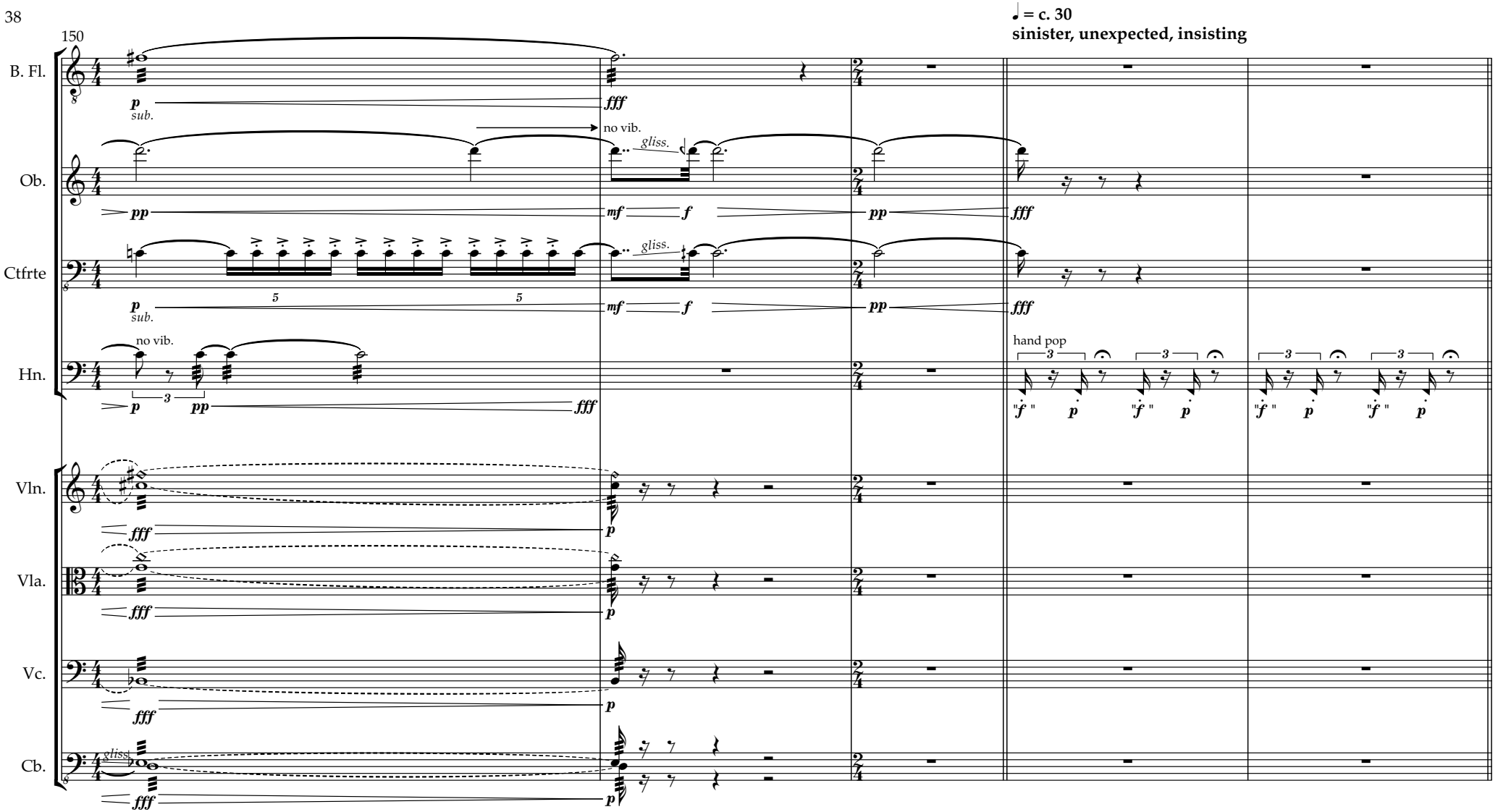
Vln.

Vla.

Vc.

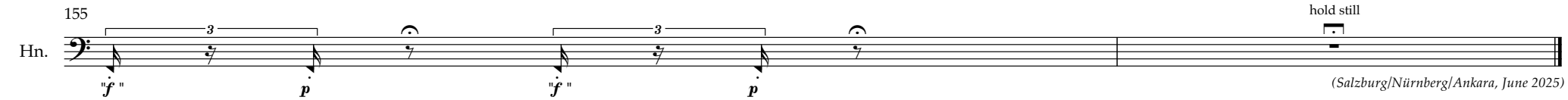
Cb.





The performer repeats this insisting pattern as much as they see fit,
at least with a minimum of three repeats, without any change in dynamics or rhytmic character.

They should conclude the performance abruptly, without any indication of reaching a finale.



(Salzburg/Nürnberg/Ankara, June 2025)