



for Ensemble

Tolga Zafer Özdemir

Performance Notes:

Oboe wants to give an A to tune the orchestra,
but nobody listens to her.

To put everyone in order,
first she blows her embouchure to freeze the scene,
and then gather the players together
like "Pied Piper of Homelin".

At the end, taking advantage of the situation,
she plays her short imaginary concertino
then blows her embouchure back
to unfreeze the players.

Instrumentation :

Piccolo
Flute
Oboe
2 Bb Clarinets
Soprano Saxophone
Alto Saxophone
2 Bassoons

2 Horns on F
2 Bb Trumpets
Trombone

1 Percussion
(Marching Snare drum and Drum set)
Bass Guitar (Doubling Tambourine)

1st Violins
2nd Violins
Violas
Cellos

1 Solo Oboe
1 Double Bass

"A" has been commissioned by Gijs Kramers
for Ricciotti Ensemble

Approximate Duration : 7-8 minutes

This is a transposed score

INTRO

Musicians are among the audience and they are playing random musical excerpts according to their preferences. The sound is chaotic, but one can still distinguish some familiar melodies here and there.

Nobody is on the stage except double bass player who is just sitting on his high chair and reading his book...

Oboe player appears on the stage, looks at her watch; apparently she is late.
She opens the instrument case, assembles the oboe and gives an A. But musicians are already out of control; they just give a glimpse to oboe and go back to their chaos. Oboe player tries couple more times, running after them to give A, but whenever she approaches the musicians they run away from her, playing even louder and faster.

She becomes aware of this fact, goes back to the stage, takes out her embouchure and blows into it to produce "freezing time" sound. This makes the musicians stop playing immediately and take a still position for couple of seconds, followed by bending their head, holding loosely their instrument on the side.

After the sound, everything gets quiet, it can be easily heard the frequent breathing of oboe player. She seems disoriented while looking at musicians. Slowly puts the embouchure back to her mouth and blows one more time, all musicians get back alive and the chaos continues. She immediately blows back again in order to freeze them, looking around with a concern in her eyes.

- I -

Then she spots the bass player on the stage who apparently not being affected from the "freezing sound" since he was not playing. She hesitantly walks towards him and stands in front of the double bass player while looking at him.

He is reading his book, not aware of oboe player's presence. She gently knocks the body of the bass, making the bass player his eyes off the book. She tries to explain what happened (with exaggerated gestures) and asks him to help her to put to orchestra back in order. He seems uninterested, yet accepts to help by nodding his head.

With slow moves, he puts his book on the side, gets his bow and plays a low D. She seems confused, in return she replay A, hoping for him to change D, but he does not pay attention and continues to give D. Irritated but accepting, she plays A on top D while leaving the stage, going next to musicians among the audience. (Bass player stops playing and turns back reading even before the music starts)

Hearing D and A together, string players come alive and create a D chord (see a reference in the first measure). Starting with the pickup measure of the oboe, string players start moving towards their place on the stage.

(First movement starts)

Until the end of the movement, all strings get back to their concert position. At the end of the music they get back to their freezing standing.

A

Commissioned by
Ricciotti Ensemble

- I -

Tolga Zafer Özdemir

$\text{♩} = 96$

Violin I
mf > *p*

Violin II
mf > *p*

Viola
mf > *p*

Violoncello
mf > *p*

Oboe
mf > *mf*

Contrabass
mf >



7 1

Vln. I

Vln. II

Vla.
legato

Vc.

Ob.

13

Vln. I *tr* *mf*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc.

Ob.



19

Vln. I *p* *mf*

Vln. II *mf*

Vla.

Vc.

Ob. *3* *3* *3*

2



23

Vln. I *rit.* *f*

Vln. II *p* *f*

Vla. *tr* *f*

Vc. *f*

Ob. *f* *3* *3*

- II -

She looks at the audience side, walks towards the bass player to knock one more time in the instrument and points out (with her oboe) that there are still musicians in disorder. She plays an A and expects from him to play the same note.

This time bass player does not take his look out of the book and shows he wants the bow from the stand. The indignant oboe player accepts this game, gets the bow and gives to him, but the bass player makes no sign with his finger, points out the rosin in order for her to apply on the bow. Without and choice, the oboe player does what he asks for then hand him his bow.

Again, a D is heard from the bass. Oboe repeats furiously the A to replace the D, but no change is heard.

Like the first time, she helplessly accepts his D, plays an A on top of it and goes after collecting the wind players from the audience side.

She repeats the first measure for couple of times for woodwinds to pick it up.

(Second movement starts)

Swinging the oboe and dancing in front of them, she successfully gathers them on the stage in their concert position.

- II -

1 $\text{♩} = 108$

Piccolo
Flute
Oboe
Clarinet in B \flat 1
Clarinets in B \flat 2
Soprano Saxophone
Alto Saxophone
Bassoons
Oboe

mf
mf
mf

6

Picc.
Fl.
Ob.
Cl.
Cl.
Sop. Sax.
Alto Sax.
Bsn.
Ob.

mp
mp
mp
mp
mp
mp
mp
mp

3

- III -

Now, the oboe player gains her confidence back.
She looks at the musicians on the stage with a pride in her eyes,
then her gaze turns back in to the audience side,
there are still musicians not being placed.
She gently takes out the embouchure and blows in to it
in order to make the players come alive;
even though reduced,
there is still a chaos going on between brass and percussion.
The second blow from the embouchure freezes them back.

Much determined, she walks towards the bass player,
tabs him on the shoulder.
She simply points out the disoriented musicians to him,
plays a short A, gets his bow,
applies the rosin in fast pace and hand him over to play.

Much more harder to persuade him,
he points out the oboe and he asks for her to
hand the oboe over with small gestures.
With this offer, she gets petrified and suppresses her instrument to her chest.

Finding out there is no other way; she starts looking around to find
another solution. She spots the oboe player and walks towards him/her.
She grasps the oboe from the hand of the player easily
since he/she is frozen and proudly hands it to the bass player.
With the big gestures she tricks him that this instrument is identical as oboe.

Convinced bass player gets his bow and plays the same D.
Furiously, oboe repeats short, staccato A notes, but it is vain.

(Third movement starts)

She goes after the brass and percussion players and
takes them to stage next to the other instruments.

9 **6**

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

S. D.

Tamb.

Ob.

pp

f *p* *f* *p*



14

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

S. D.

Tamb.

Ob.

f *sfz* *sfz*

f *sfz* *sfz*

- IV -

At the end of this whole effort, everyone is on the stage in a still position, except oboe and bass, which are in motion.

The oboe one more time gives the concert A, all instruments responds except the bass player who continues reading.

The oboe player decisively walks to the back stage and disappear for a moment, a long A note is being heard, followed by consecutive short ones. Now, we see the conductor, appears on the stage, seems to be hypnotized by the oboe sound, marches towards his concert position followed the oboe player.

Oboe also gets her position on the stage, but not the concert position, rather as a soloist right next to the conductor in order to play the 4th movement.

Fully confident oboist plays another A for the start and points the bass player out to the conductor, implying that she does not want him to be on the stage.

Conductor tabs his baton on the music stand, two men appears from the backstage, getting the bass player out while holding him from the arms.

She gives the borrowed oboe back to owner, then turns into the tambourine player and asks him to play the bass guitar. She plays a long A, then gets a respond from the Bass guitar same note.

Oboe player turns in to the conductor and the music starts.

(Fourth movement starts)

- IV -
Dream of a Concerto

1 ♩ = 120

Piccolo

Flute

Oboe

Clarinet in B♭ 1

Clarinets in B♭ 2

Soprano Saxophone

Alto Saxophone

Bassoons *a2*
f *mp*

Horn in F

Horn in F 2

Trumpet in B♭

Trumpet in B♭

Trombone

Drum Set

Bass Guitar

Violin I

Violin II *f* *mp*

Viola *f* *mp*

Violoncello *f* *mp*

Oboe *f*

6

Cl. *mp*

Cl. *mp*

Sop. Sax. *mp* *f*

Alto Sax. *mp* *f*

Bsn.

Vln. II

Vla.

Vc.

Ob. *f*

7

Picc. *f*

Fl. *mf* *ff*

Ob. *f*

Cl. *mf* *ff* *mp*

Cl. *mf* *ff* *mp*

Sop. Sax. *p*

Alto Sax. *p*

Bsn.

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

Vln. II

Vla.

Vc.

Ob. *f* *f*

Picc. *sfz sfz*

Fl. *sfz sfz*

Ob. *sfz sfz*

Cl. *sfz sfz*

Cl. *sfz sfz*

Sop. Sax. *fff*

Alto Sax. *fff*

Bsn. *fff*

Hn. *fff*

Hn. 2 *fff*

Tpt. *fff*

Tpt. *fff*

Tbn. *fff*

Dr. *ff*

Bass *ff*

Vln. I *f*

Vln. II *sfz sfz*

Vla. *ff*

Vc. *ff*

Ob. *f*

Picc.

Fl.

Ob.

Cl.

Cl.

Sop. Sax.

Alto Sax.

Bsn.

Hn.

Hn. 2

Tpt.

Tpt.

Tbn.

Dr.

Bass

Vln. I

Vln. II

Vla.

Vc.

Ob.

Picc. Fl. Ob. Cl. Cl. Sop. Sax. Alto Sax. Bsn. Hn. Hn. 2 Tpt. Tpt. Tbn. Dr. Bass Vln. I Vln. II Vla. Vc. Ob.

34 rit.

Picc. *f* *sfz* *sfz*
 Fl. *f* *sfz* *sfz*
 Ob. *f* *sfz* *sfz*
 Cl. *sfz* *sfz*
 Cl. *sfz* *sfz*
 Sop. Sax. *sfz* *sfz*
 Alto Sax. *sfz* *sfz*
 Bsn. *sfz* *sfz*
 Hn. *sfz* *sfz*
 Hn. 2 *sfz* *sfz*
 Tpt. *sfz* *sfz*
 Tpt. *sfz* *sfz*
 Tbn. *sfz* *sfz*
 Dr. *f* *sfz* *sfz*
 Bass *sfz*
 Vln. I *f* *sfz* *sfz*
 Vln. II *sfz* *sfz*
 Vla. *sfz* *sfz*
 Vc. *sfz*
 Ob. *f* *sfz* *sfz* hold it a breath long

OUTRO

After music finishes, all musicians and conductor remain frozen while the oboist is accepting the applause from the audience, giving a bow and showing the conductor, konzertmeister and orchestra with her arms. She looks at the orchestra for the last time, proud of what she had done and she walks back to her concert position, takes out the embouchure, blows for the last time.

The musicians and conductor come alive and try to understand how they got on the stage with a surprise and questioning on their faces. Conductor realizes the bass player is missing, he looks at oboe player and mimicking the gestures ask why there is an empty seat. Oboe player raises her shoulder, pretending that she does not know.

On that time bass player appears on the stage, fixing his dress and hair.

After bass player seating on his chair,
finally orchestra is ready for the next piece....