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Title

Adjacent Rooms, for Borges

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Author

Kaleli, Emre Sihan

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Adjacent rooms, for Borges

Emre Sihan Kaleli

INSTRUMENTATION

Alto Flute, flute
Oboe, English Horn
Clarinet in B-flat
Piano
Violin
Viola
Violoncello

Duration: 7' ca.

Score in C

“(And just when I stop believing in him, ‘Averröes’ disappears.)”

Jorge Luis Borges, Averröes’ Search

Adjacent rooms, for Borges

for ensemble

Emre Sihan Kaleli

Fluid, in a continuous flow ♩ = 56

Alto Flute

molto vibrato, quiveringly

p *ff* *pp* *mp* *pp* *f* *pp* *f* *pp* *ff*

Oboe

Clarinet in Bb

molto vibrato, quiveringly

p *ff* *pp* *mp* *pp* *f* *pp* *f* *pp* *ff*

Mute the indicated notes with left hand, approx. 9-10 centimeters after the pins. Use fingertips to mute [never damp with handpalm!] All notes thus sound as harmonics or multiphonics. Letter 'M' on the top of some certain notes indicates that those are rich and resonant multiphonics [press the pedal immediately after the attacks for multiphonics to sound better]

Piano

f *mf* *mp* *f* *mf* *mp* *f*

8^{va} throughout

8^{va} Ped.

Fluid, in a continuous flow ♩ = 56

Violin I

non vibrato

mp

Viola

* ricochet | gliss. throughout

pp simile

Violoncello

** m.s.p. *ff* *p* *pp* *ff* *pp*

S.T. m.s.p. S.T.

Strings: m.s.p. - molto sul ponticello (as close as possible to the bridge, higher partials should be audible rather than the ground pitches); s.p. - sul ponticello; s.t. - sul tasto; m.s.t. - molto sul tasto
 * Number of notes in ricochets are indefinite and irregular ** Do not aim to intonate correctly - let some pitches to be slightly higher or lower than well-tempered

10 *molto vibrato, quiveringly*

A. Fl. *pp* *ff* *pp* *mp* *pp* *f* *pp* *ff* *pp* *f* *pp* *mf* *pp* *ff* *p*

Ob.

Cl. *pp* *ff* *pp* *mp* *pp* *f* *pp* *ff* *pp* *f* *pp* *mf* *pp* *ff* *p*

Pno. *mf* *mp* *p* *f* *Red.* *f* *mf* *mp* *f* *Red.*

Vln. I *mf* *ord.* *mp*

Vla. *pp*

Vc. *mf* *m.s.p.* *mp* *ff* *p*

move the 4th finger from B nat. to B-flat
rest of the notes from the previous chord are kept

(8)

13 *non vib.*

A. Fl. *mf* *p* *f* *pp* *ff* *pp* *f* *p* *mp* *pp* *mf* *pp* *f* *p* *f*

Ob.

Cl. *mf* *p* *f* *pp* *ff* *pp* *f* *p* *mp* *pp* *mf* *pp* *f* *p* *f*

Pno.

Vln. I *mf*

Vla.

Vc. *ff*

(8)

A Appena piu mosso ♩ = 63

16

A. Fl.

Ob.

Cl.

Pno.

slow glissando upwards on the muted strings

Mechanical, with great rhythmical precision

mf

Ed.

(8)

A Appena piu mosso ♩ = 63

Vln. I

Vla.

Vc.

s.p.

gliss.

p



19

A. Fl.

Ob.

Cl.

Pno.

Vln. I

Vla.

Vc.

mf

move the 2nd finger from D to D-flat, replace the 4th finger with 3rd on C

B Fluid, in a continuous flow ♩ = 56

23 *molto vibrato, quiveringly*

A. Fl. *pp* *ff* *pp* *mp* *pp* *f* *pp* *f* *pp* *ff*

Ob.

Cl. *molto vibrato, quiveringly* *pp* *ff* *pp* *mp* *pp* *f* *pp* *f* *pp* *ff*

Pno. *f* *mf* *mp* *f* *mf* *mp* *f*

add A, B-flat, and E-flat [previous notes are kept]

(8) Ped.

B Fluid, in a continuous flow ♩ = 56

8^{va}

ord. cl.

Vln. I *mp*

Vla. *pp*

Vc. *m.s.p.* *ff* *pp* *f* *pp*

3 3 3 3 3

S.L.



25 *non vib.* *vibrato molto, quiveringly*

A. Fl. *p* *mp* *pp* *f* *p* *mf* *p* *f* *pp* *ff*

Ob.

Cl. *non vib.* *vibrato molto, quiveringly* *p* *mp* *pp* *f* *p* *mf* *p* *f* *pp* *ff*

Pno. *f* *mf* *mp* *mf* *f*

move the 1st finger from E-flat to E-nat. [rest of the notes from the previous chord are kept]

(8) Ped.

8^{va}

Vln. I

Vla. *mf*

Vc. *m.s.p.* *f* *p*

3 3 3 3 3

27

A. Fl. *pp* *f* *p* *mp* *pp* *mf* *pp* *f* *mp* *f* non vib.

Ob.

Cl. *pp* *f* *p* *mp* *pp* *mf* *pp* *f* *mp* *f* non vib.

Pno. *f* *mf* *mp* *f* *f* *f*

Vln. I

Vla. *p* *mp*

Vc. *ff*

move the 2nd finger from D flat to D, the 4th finger from B flat to B nat.

replace C-sharp [2nd finger] with C-nat. [3rd finger], add the A sharp [keep the B in its place!]

(8)

Ped.

29

A. Fl. *pp* *ff* *pp* *mp* *pp* *f* *pp* *f* *pp* *ff* vibrato molto, quiveringly

Ob.

Cl. *pp* *ff* *pp* *mp* *pp* *f* *pp* *f* *pp* *ff* vibrato molto, quiveringly

Pno. *mf* *mp* *p* *f* *f* *f*

Vln. I

Vla.

Vc. *ppp*

add D [previous notes are kept]

(8)

Ped.

C Appena piu mosso ♩ = 63

31

A. Fl. *molto vibrato*
ff *mp* *mf* *frull.*

Ob.

Cl. *frull.*
p *mf* *mp* *non vibrato*

Pno. *solo | extremely precise*
15^{ma}
ff *f* *ff* *f*

8^{va}

C Appena piu mosso ♩ = 63

Vln. I *molto vibrato*
p *ff* *f* *over press.* *normal pressure*

Vla. *molto vibrato*
ff *mp* *ff* *over pressure* *non vibrato*

Vc. *ord. pizz.* *arco | molto vibrato*
f *ff* *mf* *over press.* *normal pressure* *non vibrato*

*For the absolutely equality of volume and timbre, it is advisable to attack all the accented notes in the piano part with the pointing finger of the right hand



34

A. Fl. *molto vibrato*
p *f* *Flute*

Ob.

Cl. *molto vibrato*
mf

Pno. *(15)*
ff *f* *(8)* *mp* *Led.*

Vln. I *non vibrato* *s.p.* *p* *mf* *m.s.t.*

Vla. *normal press.*
p *mf* *m.s.t.*

Vc. *s.p.*
ff *m.s.t.*

Appena meno mosso ♩ = 56

39

Fl. *mf* *in the background* 6:4

Ob. *p* *non vibrato* *f* *gliss.* *p*

Cl. *mp* *in the background* 6:4 *pp mf* 6:4

Pno. *f* (15)

8^{eb}

Appena meno mosso ♩ = 56

Vln. I *p* *f* *pp* *ff* *p* *f* *ord.*

Vla. *f* *p* *f*

Vc. *ff* *p* *ff* *p* *s.p.*

41

Fl. *pp* *mf* 6:4 *ppp* 6:4

Ob. *f* 6:4

Cl. *pp* *mp* 6:4 *ppp* 6:4

Pno. (15)

Vln. I *p* *mf* (8)

Vla. *plectrum*

Vc. *ff*

D With great energy ♩ = 63

Fl. **Multiphonic I* *p* *Multiphonic II* *mf*

Ob. **Multiphonic I* *p* *Multiphonic II* *mf*

Cl. **Multiphonic I* *p* *Multiphonic II* *mf*

Pno. *quasi portamento:*
do not start the gliss. immediately but every time stay on each cluster for a bit

f

gliss. *8^{va}* *gliss.* *8^{va}* *gliss.* *8^{va}* *gliss.* *8^{va}*

D With great energy ♩ = 63

s.p. with slight over pressure (dirty, piercing sound)

Vln. I *fff* *mp* *fff* *mf*

Vla. *with plectrum* *ff* *mp* *ff* *mf*

Vc. *s.p. with slight over pressure (dirty, piercing sound)* *fff* *mp* *fff* *mf*

3:2

*In this section, each woodwing player chooses two multiphonics. Multiphonic I should be soft and smooth. Multiphonic II should be louder (but not much loud and piercing to the ear) and with a larger, richer spectrum.

45

Fl. Multiphonic I *p* Multiphonic II *mf*

Ob. Multiphonic I *p* Multiphonic II *mf*

Cl. Multiphonic I *p* Multiphonic II *mf*

Pno. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *8va* *8va* *8va* *8va*

Vln. I *fff* *mp* *fff* *f*

Vla. *ff* *3* *3* *3* *ff* *3* *mf*

Vc. *fff* *mp* *fff* *f*

Multiphonic I

Multiphonic II

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Pno. *gliss.* *mp* *f* *8^{va}* *8^{vb}*

Vln. I *fff* *mp* *fff* *8^{va}*

Vla. *ff* *mp* *ff* *3*

Vc. *fff* *mp* *fff* *8^{va}*

E Appena piu mosso | Quasi lontano
♩=70

Fl. *Multiphonic I*
p

Ob. *Multiphonic I*
p

Cl. *Multiphonic I*
p

English Horn

non vibrato
p *pp*

Pno.

gliss. *gliss.* *gliss.* *gliss.*

mp *p* *pp* *p* *pp*

left ped. throughout the section
[no sustain ped. in this section]

E Appena piu mosso | Quasi lontano
♩=70

Vln. I *fff* *p*

Vla. *fff* *mp*

Vc. *fff* *p*

bow

m.s.p. 3 *pp*

m.s.p. 3 *pp*

m.s.p. 3 *pp*

54

Fl. *p* *pp* *p*

Eng. Hn. *p* *pp* *p*
non vibrato

Cl. *p* *pp* *p*

Pno. (8) *mp* *pp*

Vln. I *sfz* *pp*

Vla. *sfz* *pp*

Vc. *sfz* *pp*

6:4 muted string *sfz* *pp*

56

Fl. *pp* *p*

Eng. Hn. *pp* *p*

Cl. *pp* *p*

Pno. (8) *p* *pp* *p* *pp*

Vln. I *sfz*

Vla. *sfz*

Vc. *sfz*

6:4 muted string *sfz*

58 14

Fl. *p* *pp* *p*

Eng. Hn. *p* *pp* *p*

Cl. *p* *pp* *p*

Pno. *p* *pp* *mp* *pp*

Vln. I *pp* 6:4 6:4 6:4 6:4 6:4 3

Vla. *pp* 6:4 6:4 6:4 6:4 6:4 3

Vc. *pp* 6:4 6:4 6:4 6:4 6:4 3

60

Fl. **→ Alto Flute**

Eng. Hn. *pp* *p*

Cl. *pp* *p*

Pno. *mp* *p* *mp* *p*

Vln. I 6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4 3

Vla. 6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4 3

Vc. 6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4 3

F Introspective, contemplative

62

A. Fl. *frull.* *p* *molto vibr.* *mp* *frull.* *p*

Eng. Hn. **Oboe**

Cl. *non vibr.* *pp* *molto vibr.* *p* *non vibr.* *pp*

Pno. (8)

F Introspective, contemplative

Vln. I *flautando* | m.s.t. *pp* *s.p.* *p* *flautando* | m.s.t. *pp*

Vla. *flautando* | m.s.t. *pp*

Vc. *flautando* | m.s.t. *pp*

66

A. Fl. *molto vibr.* *mp* *frull.* *p* *molto vibr.*

Ob.

Cl. *molto vibr.* *p* *non vibr.* *pp* *molto vibr.*

Pno.

Vln. I *s.p.* *p* *flautando* | m.s.t. *s.p.* *pp* *flautando* | m.s.t.

Vla. (b) *s.p.* *flautando* | m.s.t.

Vc. (b) *s.p.* *p* *flautando* | m.s.t. *pp*

70

A. Fl. *frull.* *mp* *molto vibr.* *p* *frull.* *mp* *molto vibr.* *p*

Ob.

Cl. *non vibr.* *p* *molto vibr.* *pp* *non vibr.* *p* *molto vibr.* *pp*

Pno.

Vln. I *s.p.* *p* *flautando | m.s.t.* *pp* *s.p.* *p* *flautando | m.s.t.* *pp*

Vla. *s.p.* *flautando | m.s.t.* *s.p.* *flautando | m.s.t.*

Vc. *s.p.*



74

A. Fl. *frull.* *mp* *molto vibr.* *p* *mp*

Ob.

Cl. *non vibr.* *p* *molto vibr.* *pp* *non vibr.* *p*

Pno. *1. h. 2/3* *bb*

Vln. I *s.p.* *p* *flautando | m.s.t.* *pp* *s.p.* *p*

Vla. *s.p.* *flautando | m.s.t.*

Vc. *s.p.*

Ped.
8vb

G Fluid, in a continuous flow ♩ = 56

78 *molto vibrato, quiveringly*

A. Fl. *p* *ff* *pp* *mp* *pp* *f* *pp* *f* *pp* *ff*

Ob.

Cl. *molto vibrato, quiveringly*

p *ff* *pp* *mp* *pp* *f* *pp* *f* *pp* *ff*

Mute the indicated notes with left hand, approx. 9-10 centimeters after the pins. Use fingertips to mute [never damp with handpalm!]
All notes thus sound as harmonics or multiphonics. Letter 'M' on the top of some certain notes indicates that those are rich and resonant multiphonics [press the pedal immediately after the attacks for multiphonics to sound better]

Pno. *f* *mf* *mp* *f* *mf* *mp* *f*

(8) Ped.

G Fluid, in a continuous flow ♩ = 56

80^{va}

Vln. I *ord.* non vibrato *mp*

Vla. *ord.* ricochet | gliss. throughout *pp* simile

Vc. *m.s.p.* *ff* *p* *pp* *ff* *pp*

s.t.



80

A. Fl. *pp* *f* *pp* *f* *pp* *mf* *p* *f* *pp* *ff*

Ob.

Cl. *pp* *f* *pp* *f* *pp* *mf* *p* *f* *pp* *ff*

Pno. *f* *mf* *mp* *p* *f*

(8) Ped.

(8)¹

Vln. I *ord.* *8^{va}*

Vla. *mf*

Vc. *m.s.p.* *p* *f* *pp* *ff*

s.t.

add the G-sharp

83

A. Fl. *pp* *f* *pp* *mp* *pp* *mf* *pp* *ff* *mp* *f* non vib.

Ob.

Cl. *pp* *f* *pp* *mp* *pp* *mf* *pp* *ff* *mp* *f* non vib.

Pno. add the C nat. and E-flat [rest of the notes from the previous chord are kept] *f* *mf* *mp* *f* Ped.

Vln. I s.p. gliss. lentiss. *mp*

Vla. *p* *s.t.* *f*

Vc. *pp* *ord.* *gliss. lentiss.* *mp*



86

A. Fl. *pp* *ff* *pp* *mp* *pp* *f* *pp* *ff* *pp* *f* *pp* *mf* *pp* *ff* *p* molto vibrato, quiveringly

Ob.

Cl. *pp* *ff* *pp* *mp* *pp* *f* *pp* *ff* *pp* *f* *pp* *mf* *pp* *ff* *p* molto vibrato, quiveringly

Pno. move the 4th finger from B nat. to B-flat [rest of the notes from the previous chord are kept] *mf* *mp* *p* *f* Ped. *f* *mf* *mp* *f* Ped.

Vln. I *mf* *ord.* *8va* *mp*

Vla. *pp*

Vc. *mf* *m.s.p.* *mp* *ff* *p*

89

A. Fl. *<mf> p <f> pp <ff> pp <f> p <mp> pp <mf> pp <f> p <f>* non vib.

Ob.

Cl. *<mf> p <f> pp <ff> pp <f> p <mp> pp <mf> pp <f> p <f>* non vib.

Pno.

Vln. I (8) (6) s.p. III IV

Vla. *mp* → plectrum

Vc. s.p. III IV *ff*

H With great energy ♩ = 63

→ Flute

A. Fl. *mf* Multiphonic II

Ob. *p* Multiphonic I *mf* Multiphonic II

Cl. *mf* Multiphonic II

quasi portamento:
do not start the gliss. immediately but
every time stay on each cluster for a bit

Pno. *f*

H With great energy ♩ = 63

slight over pressure (dirty, piercing sound)

Vln. I *fff* *mp* *mf*

Vla. *ff* *mp* *mf* with plectrum 3:2 3

Vc. *fff* *mp* *mf* slight over pressure (dirty, piercing sound)

Multiphonic II
96 *mf*

Multiphonic I
p

Fl.

Multiphonic II
mf

Multiphonic I
p

Ob.

Multiphonic II
mf

Multiphonic I
p

Cl.

gliss. *8^{va}* *gliss.* *gliss.* *8^{va}* *gliss.* *mp*

Pno.

fff *f* *fff*

Vln. I

fff *mf* *fff* *mf*

Vla.

fff *f* *fff* *f*

Vc.

98

Fl. Multiphonic II *mf* Multiphonic I *p*

Ob. Multiphonic II *mf* Multiphonic I *p*

Cl. Multiphonic II *mf* Multiphonic I *p*

Pno. *f* *gliss.* *8^{va}-1* *gliss.* *8^{va}-1* *gliss.* *8^{va}-1* *gliss.* *8^{va}-1*

Vln. I *mp* *fff* *fff* *p*

Vla. *ff* *mp* *bow*

Vc. *mp* *fff* *fff* *p*

I Coda: Fluid ♩=56

101

Fl. *tonlos* 6:4 6:4 6:4 6:4 6:4 6:4
fff *mp* *fff* *p* *f* *p*

Ob.

Cl.

Pno. *f* *15^{ma} muted*
ffz *8^{va}* *multiphonics ad lib.*

Ped.

I Coda: Fluid ♩=56

Vln. I *col legno tratto* *s.t.* *pp* *3* *mp* *p* *f* *mp* *slight overpressure*

Vla. *slight overspressure throughout* *ff* *pp*

Vc. *col legno tratto* *s.t.* *pp* *3* *mp* *p* *ff* *slight overspressure throughout* *pp*

ord. crini



104

Fl. 6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4
fff *p* *fff* *mp* *fff* *p* *f* *p*

Ob. *ppp*

Cl. *ppp*

Pno. *ffz* *8^{va}*

Vln. I

Vla. *ff* *mp* *ff* *p*

Vc. *ff* *mp* *ff* *p*

106

Fl. *fff* *mp* *fff* *ff* *p* *p* *f* *p*

Ob.

Cl.

Pno. *sfz* *sfz*

(8)

Vln. I

Vla. *ff* *mf* *ff* *p*

Vc. *ff* *mf* *ff* *p*

108

Fl. *p* *fff* *mp* *ff* *p* *f* *p*

Ob.

Cl.

Pno. *sfz* *sfz*

(8)

Vln. I

Vla. *ff* *mf* *ff* *pp*

Vc. *ff* *mf* *ff* *pp*