Itay Cohen

Organ, Wings & Percussion Fantasy

For Oboe, Clarinet, Horn, Percussion & Organ

איתי כהן

פנטזיה לעוגב, כלי הקשה וכלי נשיפה

לאבוב, קלרינט, קרן, כלי הקשה ואורגן

Itay Cohen:

Organ, Wings & Percussion Fantasy
For Oboe, Clarinet, Horn, Percussion & Organ
2005

Duration: 15'

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2004

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פנטזיה לעוגב, כלי נשיפה וכלי הקשה

Remarks – Organ:
[…] – A schematic writing that represents the voice leading and tries to show the desirable articulation.
Main cadences – The organ player can decide not to double all notes that are written, can add his own doublings or to begin the cadence with less doublings, and then to add more doublings as the cadence progresses and intensifies towards its end.

Remarks – Percussions:
X Cymbals – Bell.
X Triangles – Mute.
X Bass Drum – Mute.

Remarks – Oboe:
Upbeat To bar 257 – The player can play an ascending chromatic line in order to facilitate playing.

General remarks:
Improvisations: There are written Improvisations in this work, e.g. the clarinet part and the organ part (upper manual) in bars 168-185, the oboe part in bars 189-193 and the clarinet part in bars 192-193, the clarinet part and the organ part (upper manual) and sometimes with the oboe part in bars 194-209.
Similarly, there are more written improvisations like in the organ part (fugue – mordents, etc.), in the oboe part and the organ part in bars 251-256, and even at the fugue in the oboe-clarinet parts in bars 286-297.
The conductor and the performers can add their own ideas within the given framework; do this with good taste and discretion.
Furthermore, in the oboe part, especially, there are soloistic passages in which the oboist may add ornaments to the theme.
Percussions Improvisations: Percussions may diversify the texture within this given framework.

הערות עוגב:
[....] – כתיבה סכימתית המציגה את הולכת הקולות ומרמזת על הארטיקולציה הרצויה.
קדנצות ראשיות – נגן העוגב יכול שלא לנגן את כל ההכפלות, יכול להוסיף הכפלות משלו ו/או להתחיל את הקדנצה עם הכפלות מסוימות ולהוסיף הכפלות ככל שהקדנצה מתעצמת ומתקרבת לסיומה.

הערות כלי הקשה:
X מצילות – לנגן במרכז המצילה על 'הפעמון'.
X משולשים – לעמעם את המשולש.
X תוף בס – עמעום התוף.

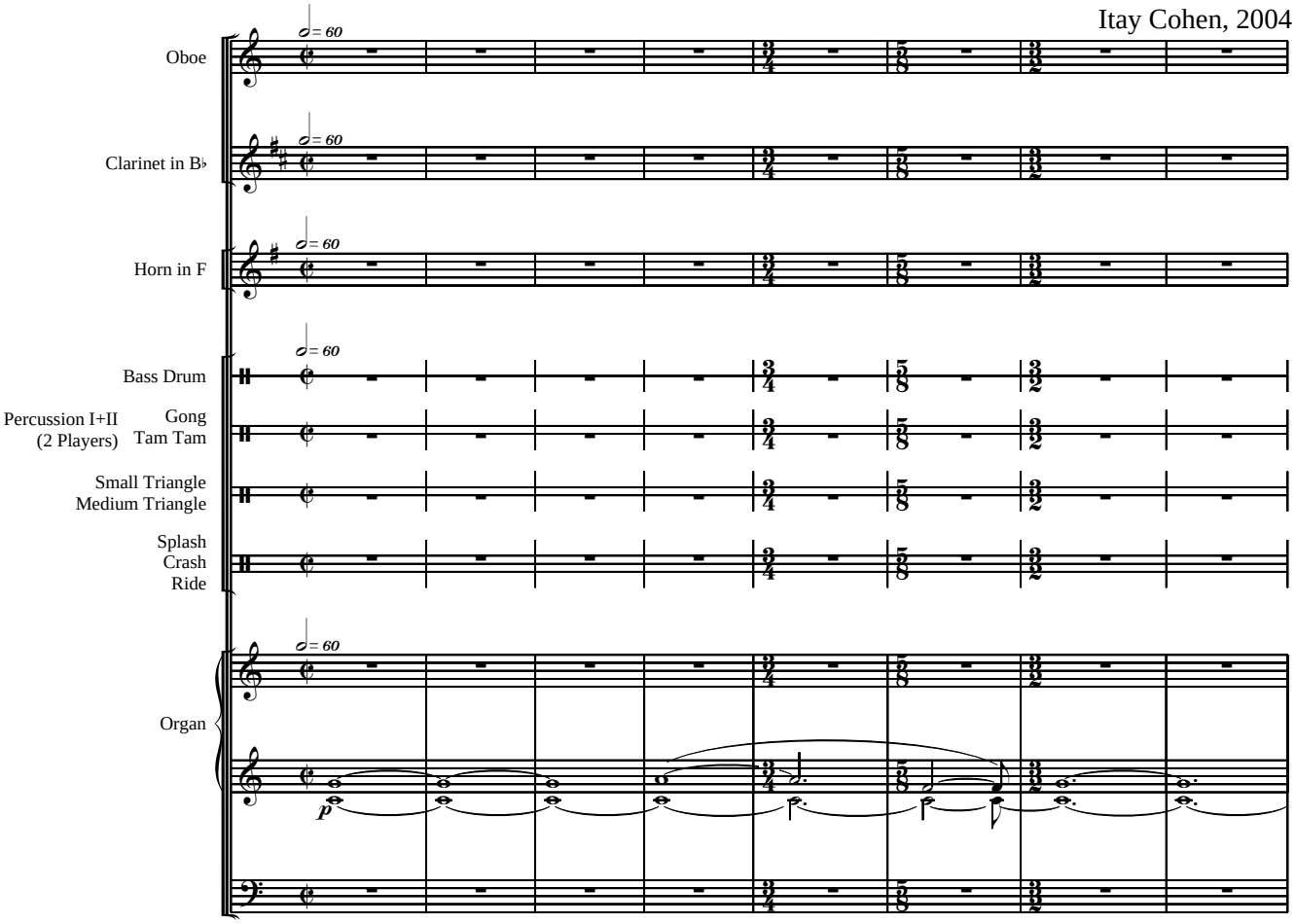
הערות אבוב:
קדמה לתיבה 257 – ניתן לנגן קו עולה כרומטי לנוחיות הנגינה.

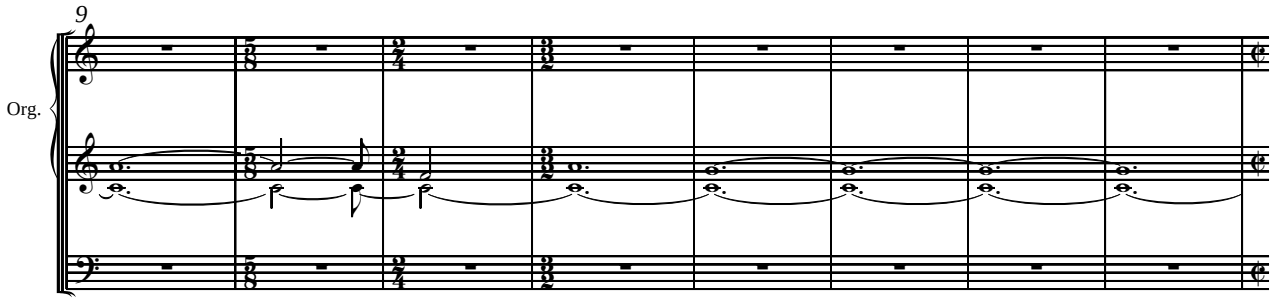
הערות כלליות:
אלתורים - ביצירה אלתורים כתובים כמו למשל תפקיד הקלרינט מול תפקיד העוגב (מנואל עליון) החל מתיבה 168 עד תיבה 185, תפקיד האבוב בתיבות 189-193 מול תפקיד הקלרינט בתיבות 192-193, תפקיד הקלרינט מול תפקיד העוגב (מנואל עליון) ולעיתים מול תפקיד האבוב בתיבות 194-209.
באופן דומה כתובים אלתורים נוספים כמו למשל בתפקיד העוגב בפוגה (מורדנטים וכדומה), בתפקיד האבוב מול תפקיד העוגב (מנואל עליון) בתיבות 251-256 ואפילו בפוגה בתפקידי הקלרינט – אבוב בתיבות 286-297.
המנצח והמבצעים רשאים להוסיף רעיונות משלהם בתוך המסגרת הנתונה, עשו זאת בזהירות ובטוב טעם!
בנוסף, בעיקר בתפקיד האבוב ישנם מקומות 'סולניים', במקומות אלו רשאי האבובן לקשט את הנושא.
אלתורים כלי הקשה – כלי הקשה רשאים לגוון את הטקסטורה בתוך המסגרת הנתונה.

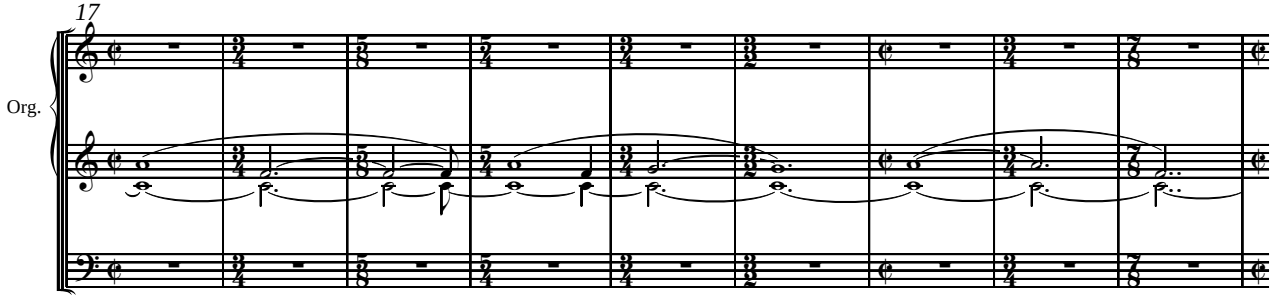
Organ, Winds and Percussion Fantasy

פנטזיה לעוגב, כלי נשיפה וכלי הקשה

Itay Cohen, 2004







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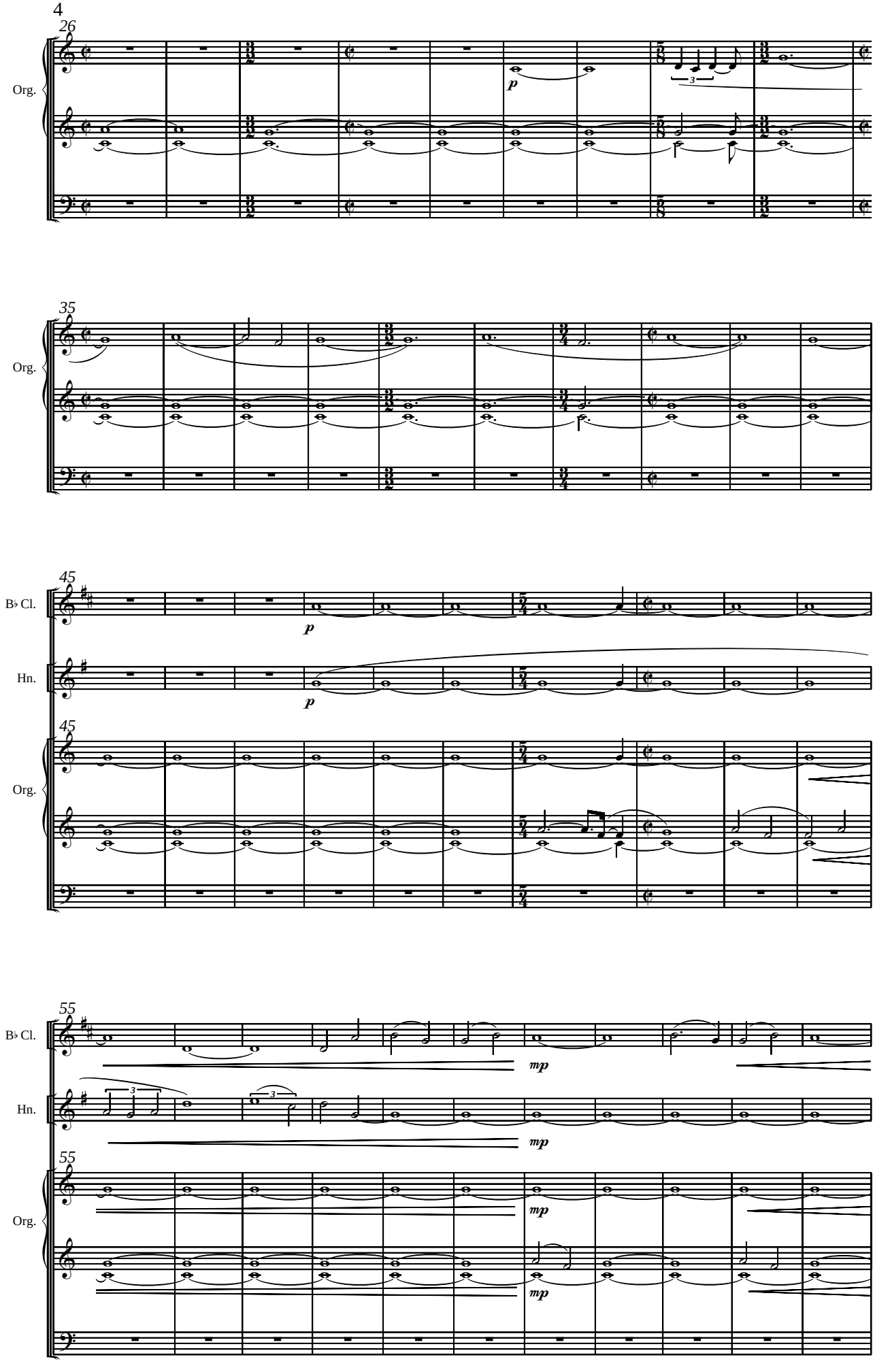
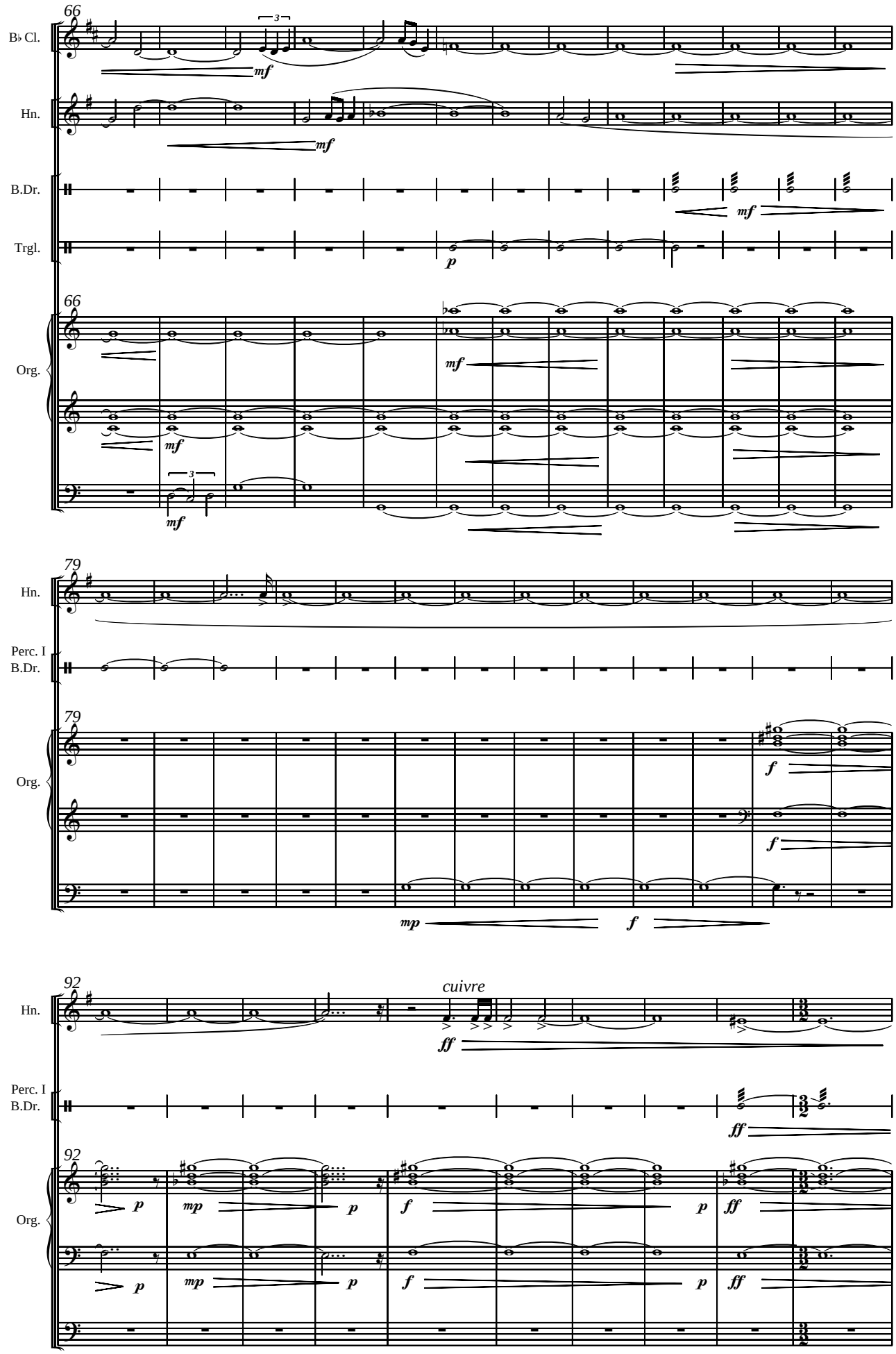
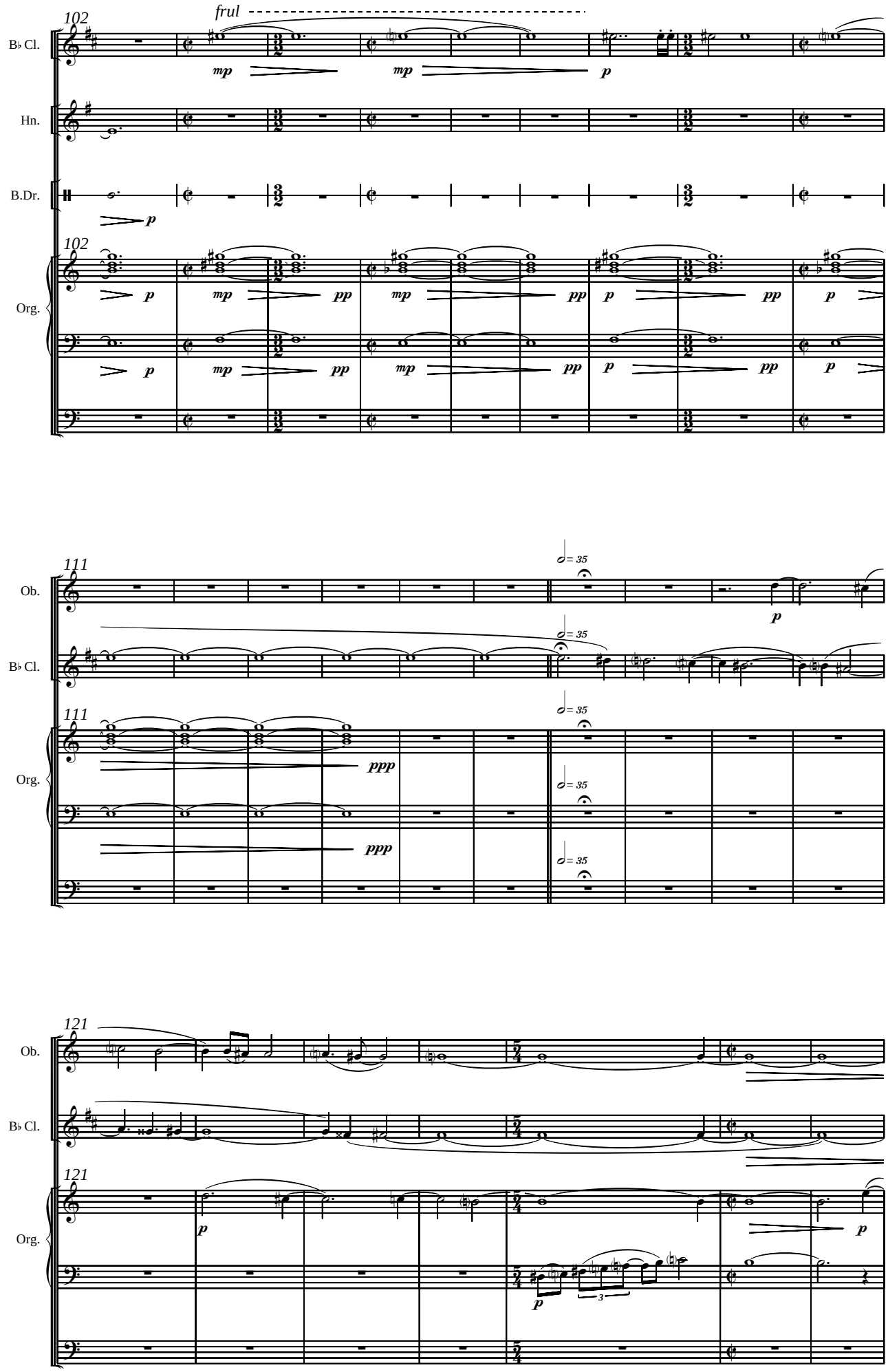
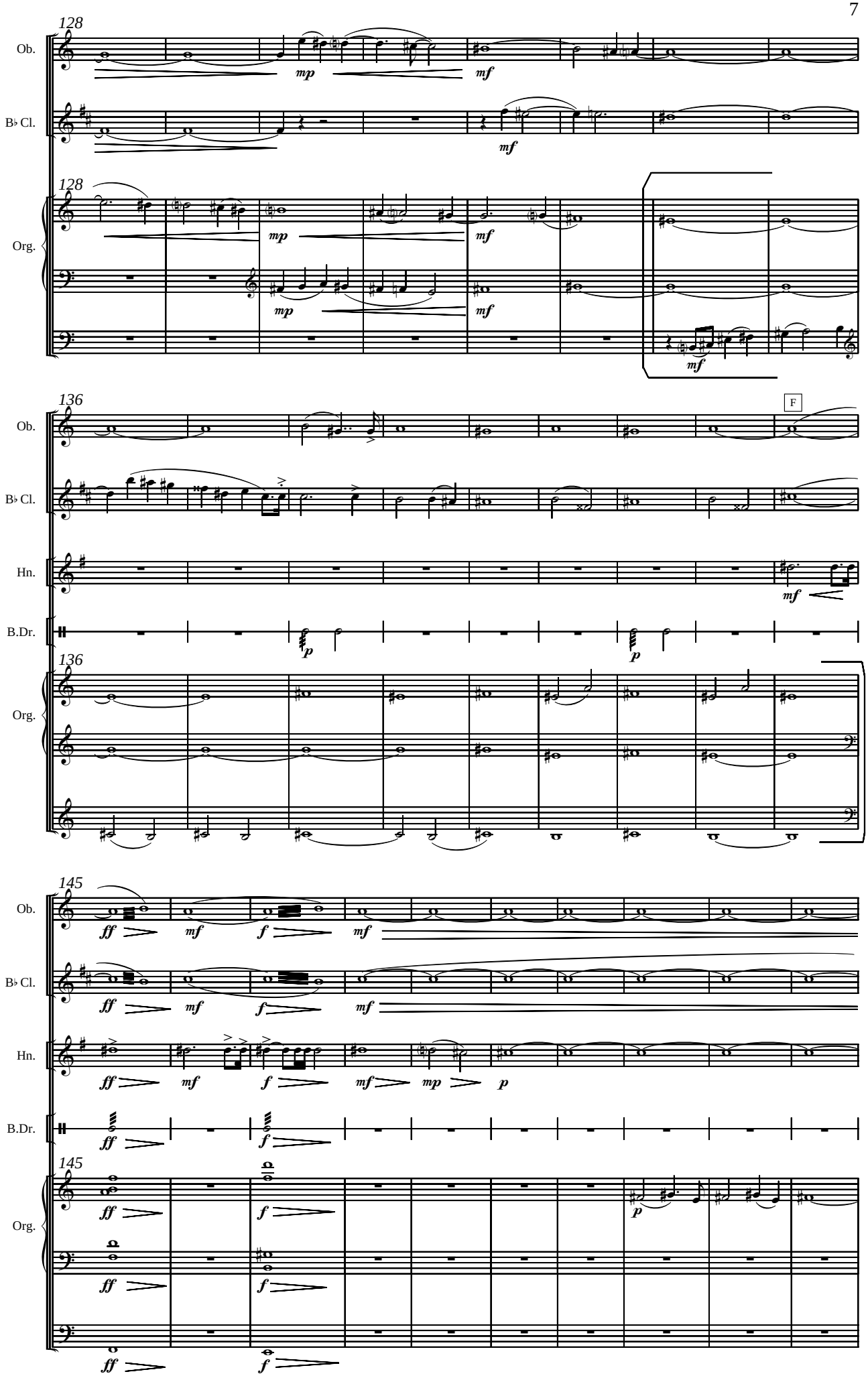
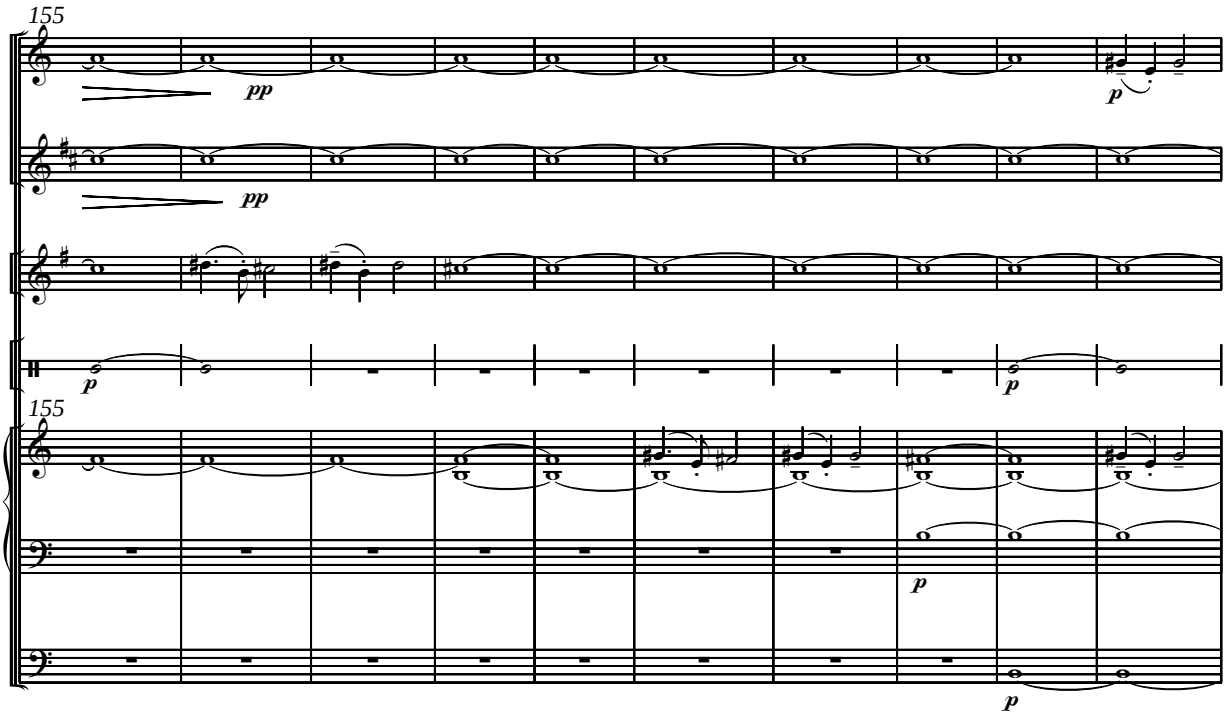
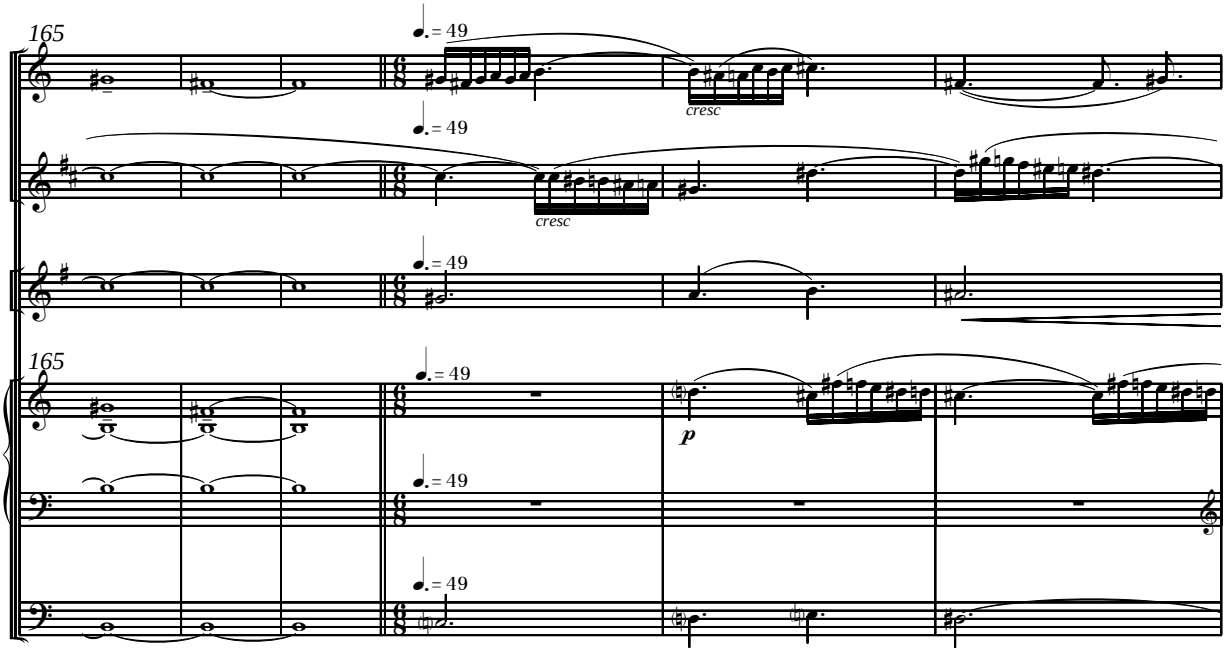

26
Org.
p
35
Org.
45
B♭ Cl.
Hn.
p
p
45
Org.
55
B♭ Cl.
Hn.
mp
mp
55
Org.
mp
mp

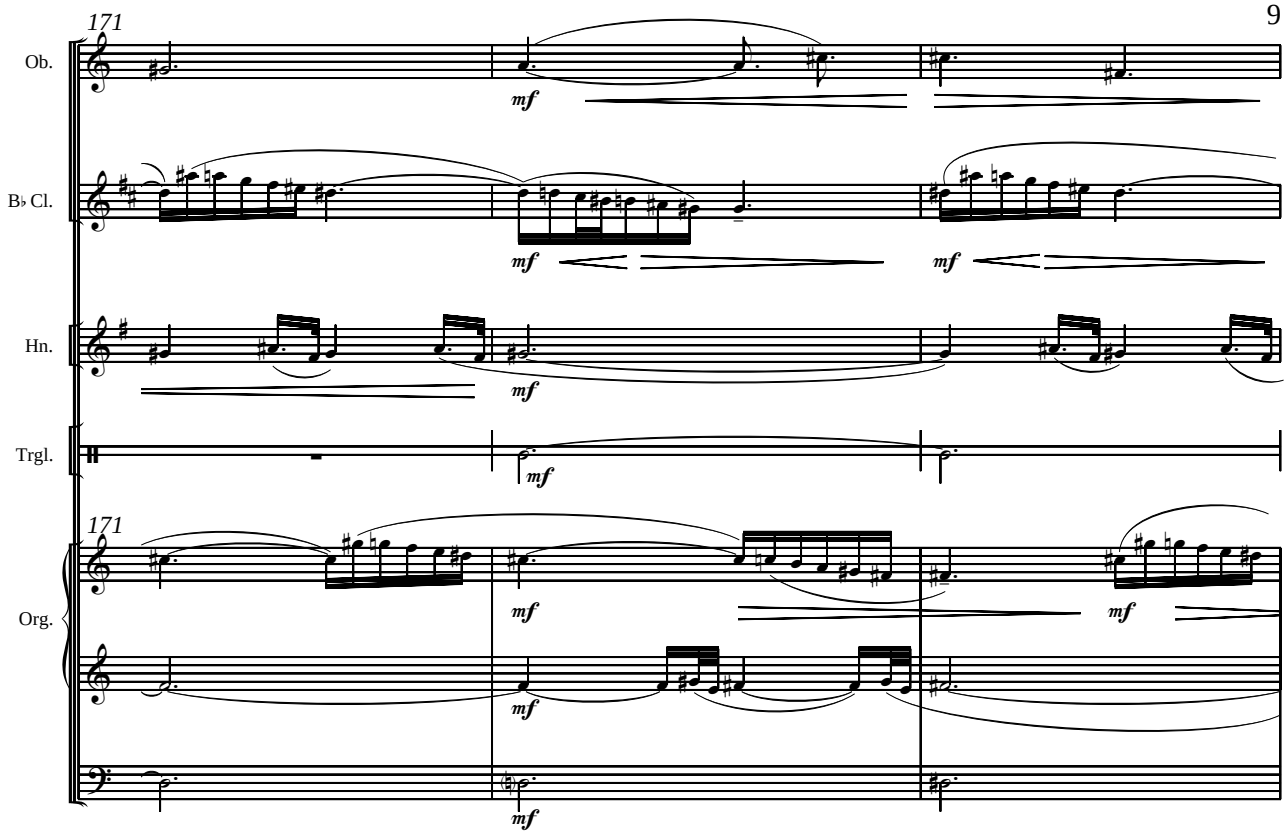

66
B♭ Cl.
Hn.
B.Dr.
Trgl.
Org.
mf
p
79
Perc. I
f
mp
92
cuivre
ff

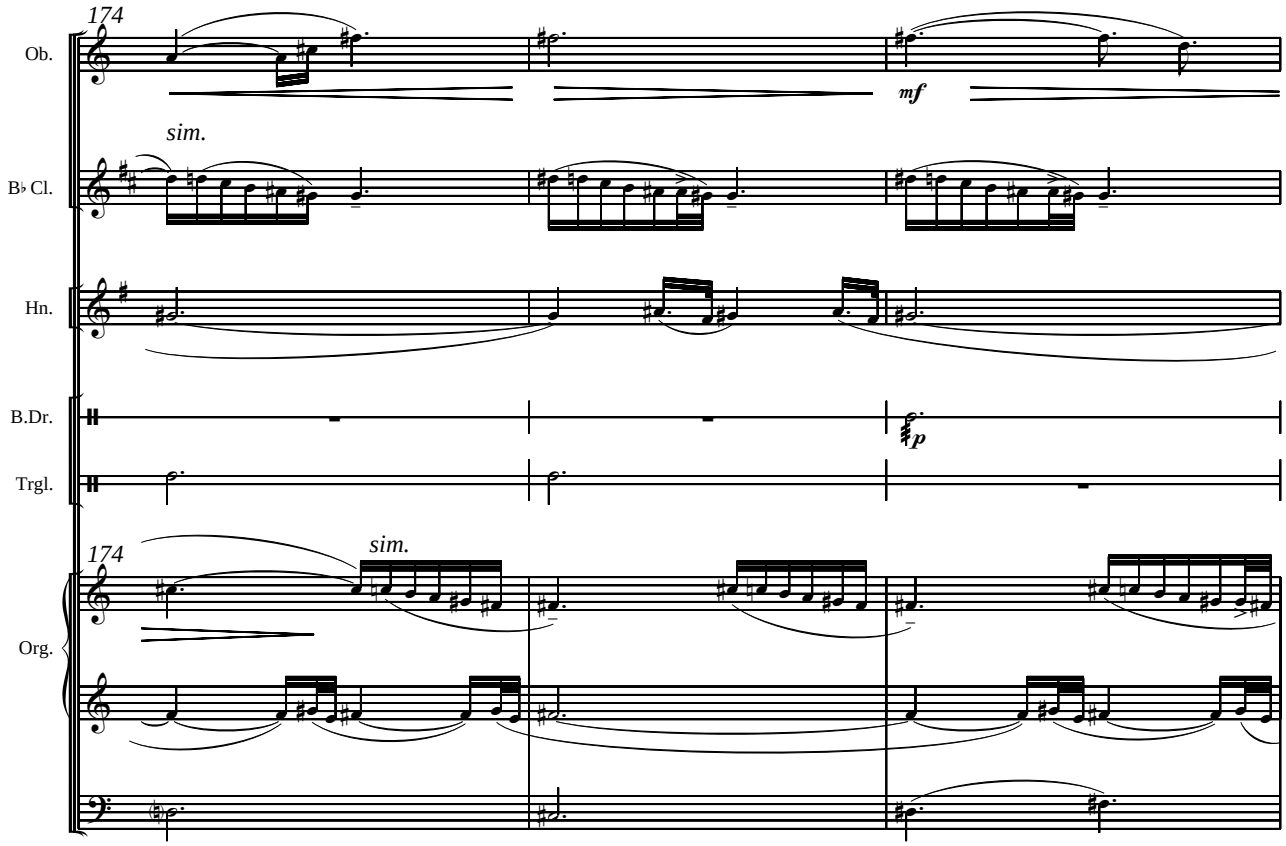

102
frul
B♭ Cl.
Hn.
B.Dr.
Org.
mp
p
pp
111
Ob.
= 35
ppp
121
3

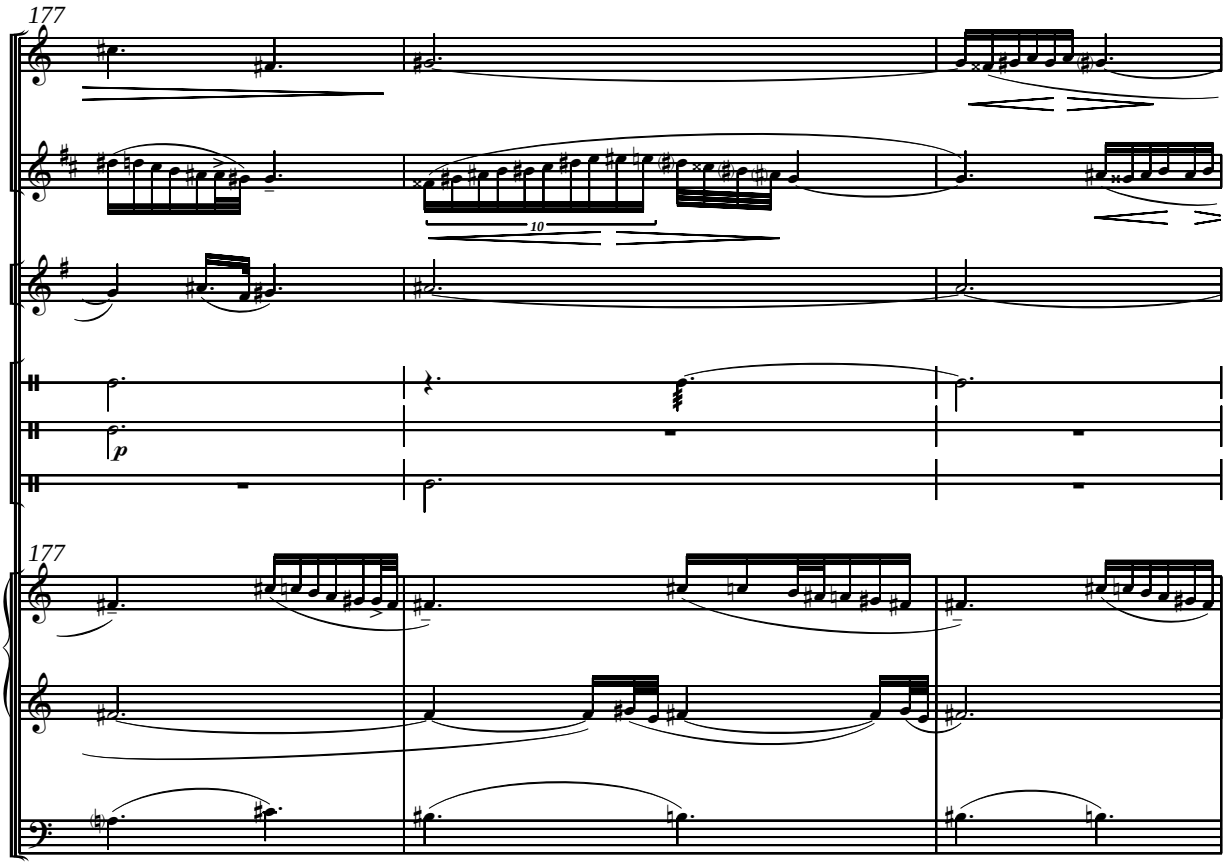

128
Ob.
B♭ Cl.
Org.
mp
mf
136
F
Hn.
B.Dr.
145
ff
f
p

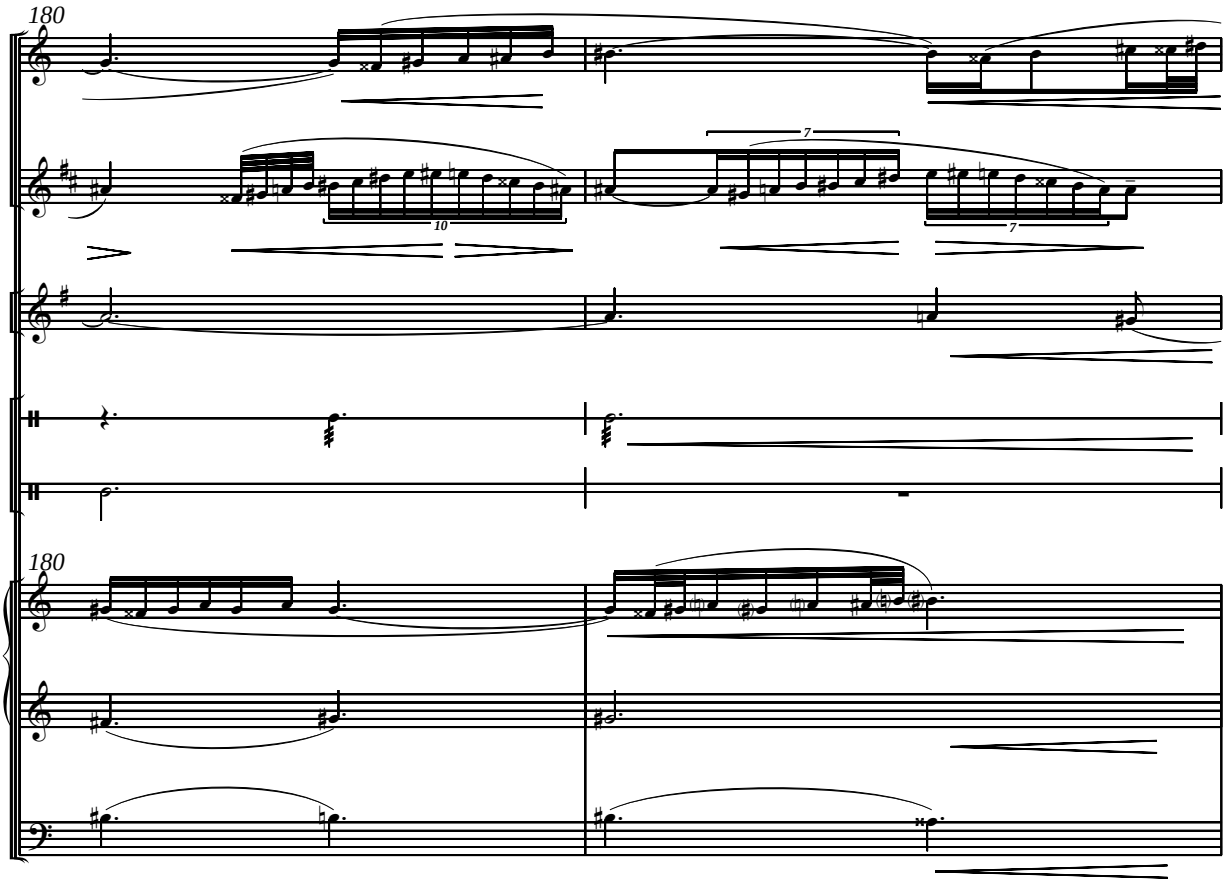

155
Ob.
pp
p
B♭ Cl.
pp
Hn.
Trgl.
p
p
155
Org.
p
p

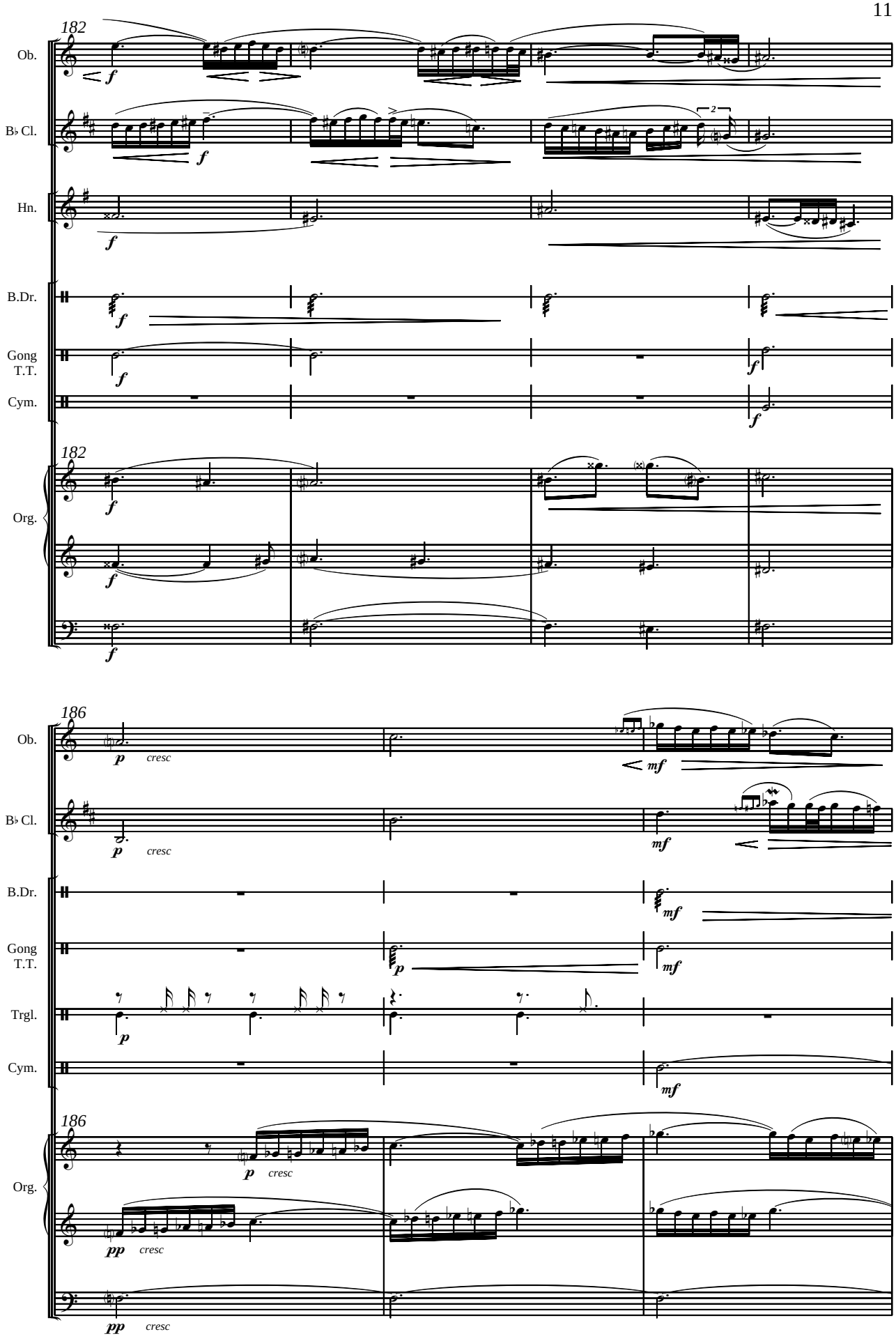

165
Ob.
♩. = 49
cresc
B♭ Cl.
♩. = 49
cresc
Hn.
♩. = 49
165
Org.
♩. = 49
p
♩. = 49
♩. = 49

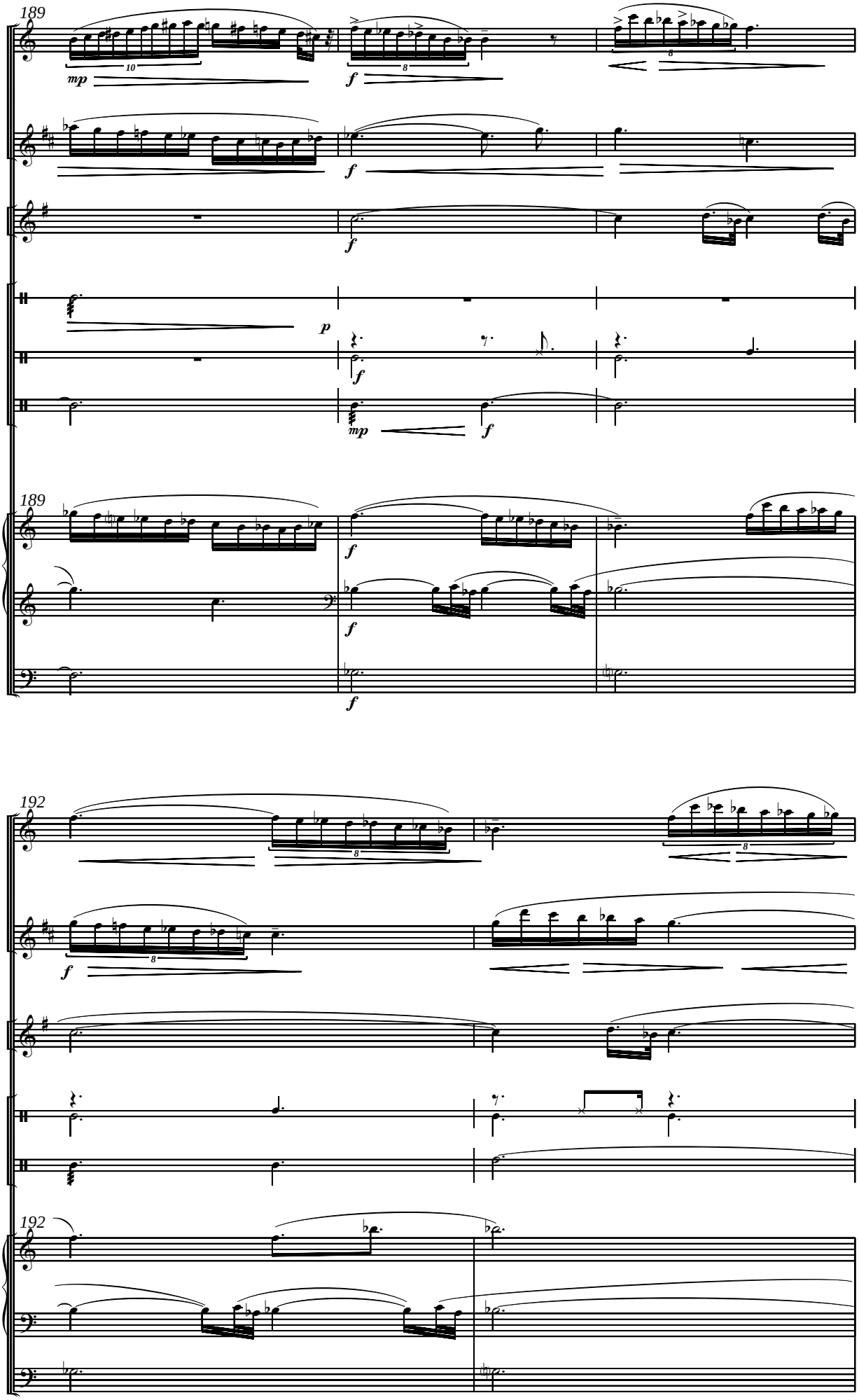

171
Ob.
B♭ Cl.
Hn.
Trgl.
171
Org.
mf

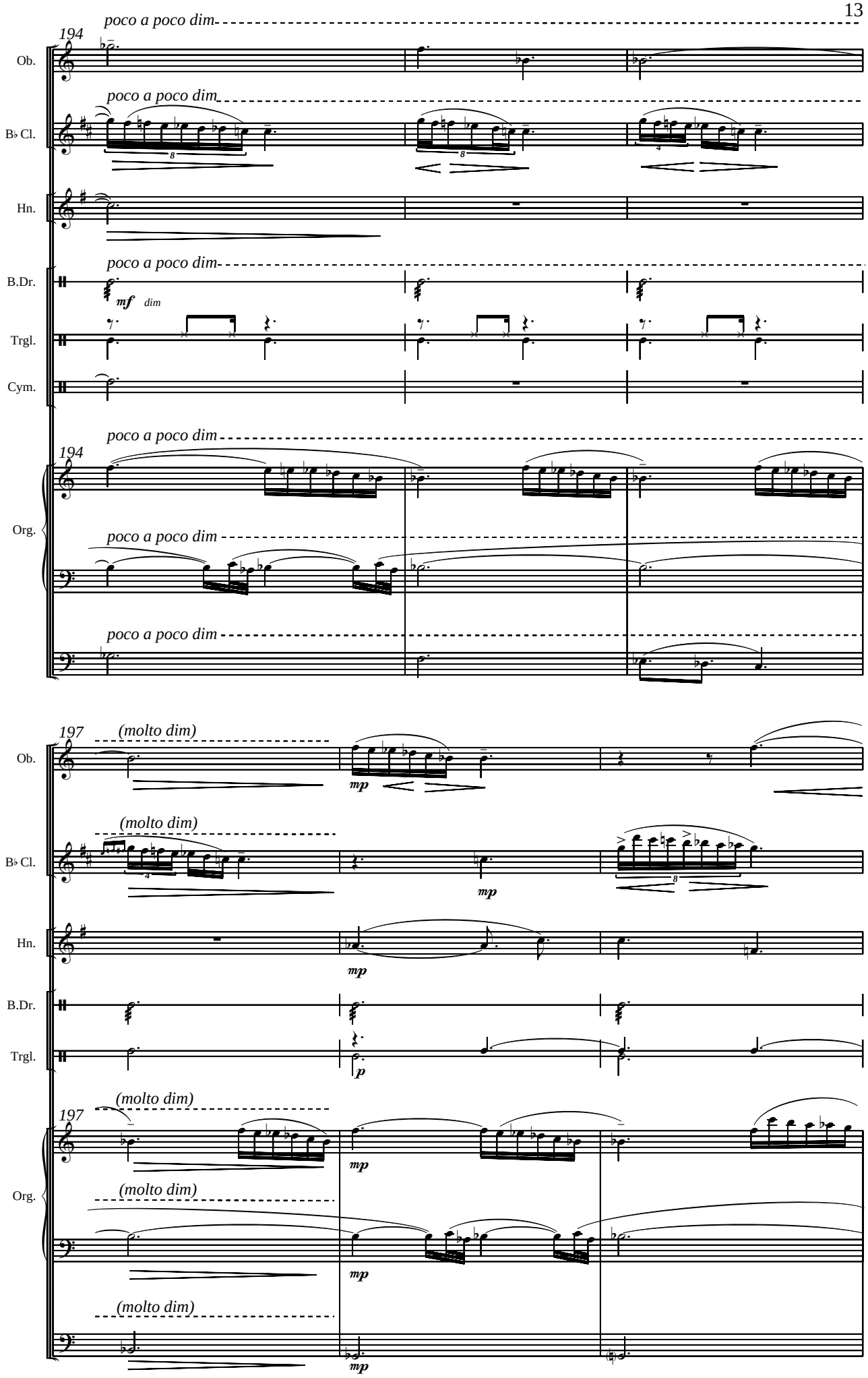

174
Ob.
sim.
B♭ Cl.
Hn.
B.Dr.
Trgl.
174
sim.
Org.
mf
p

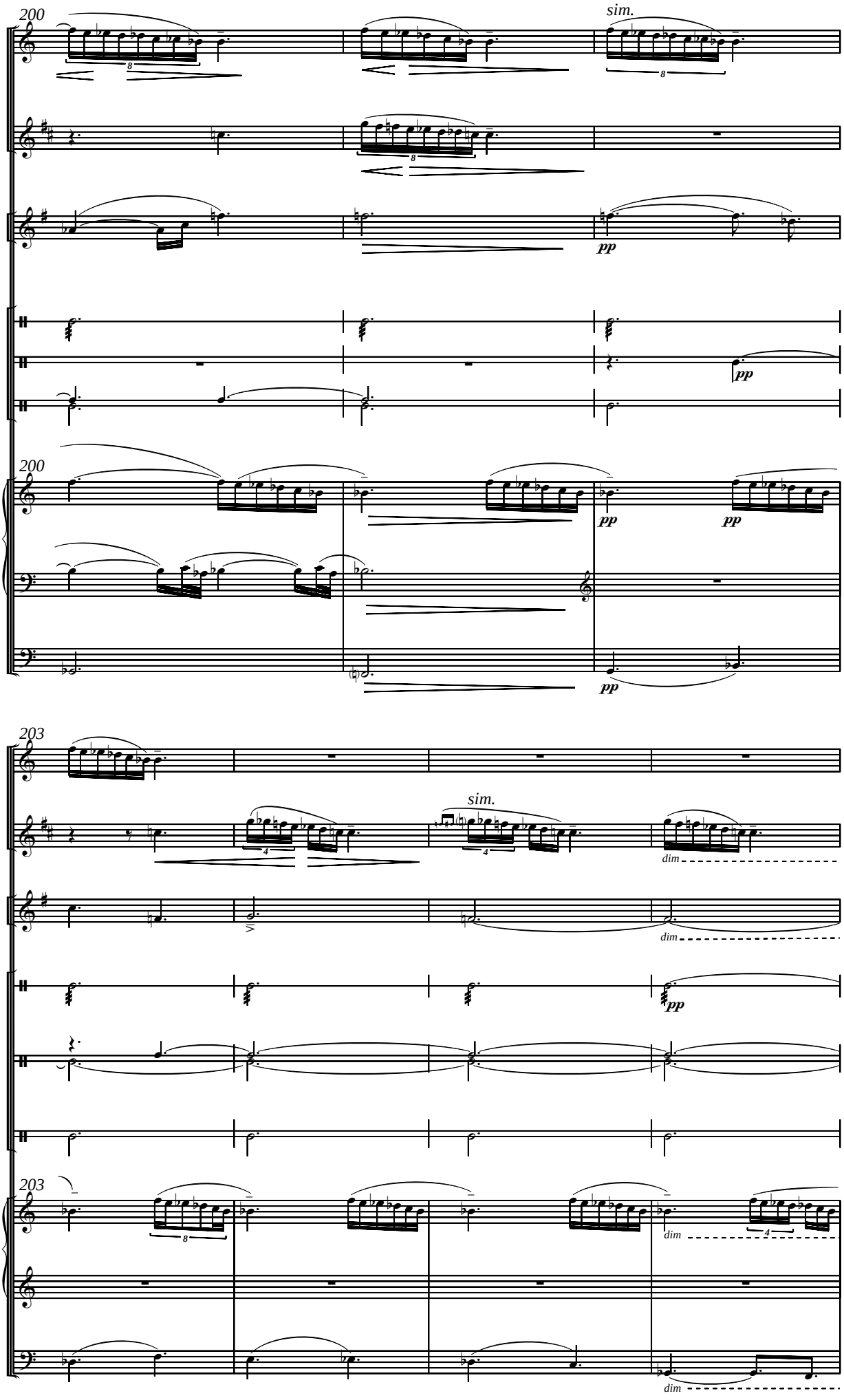

177
Ob.
B♭ Cl.
Hn.
B.Dr.
Gong
T.T.
Trgl.
177
Org.
10
p

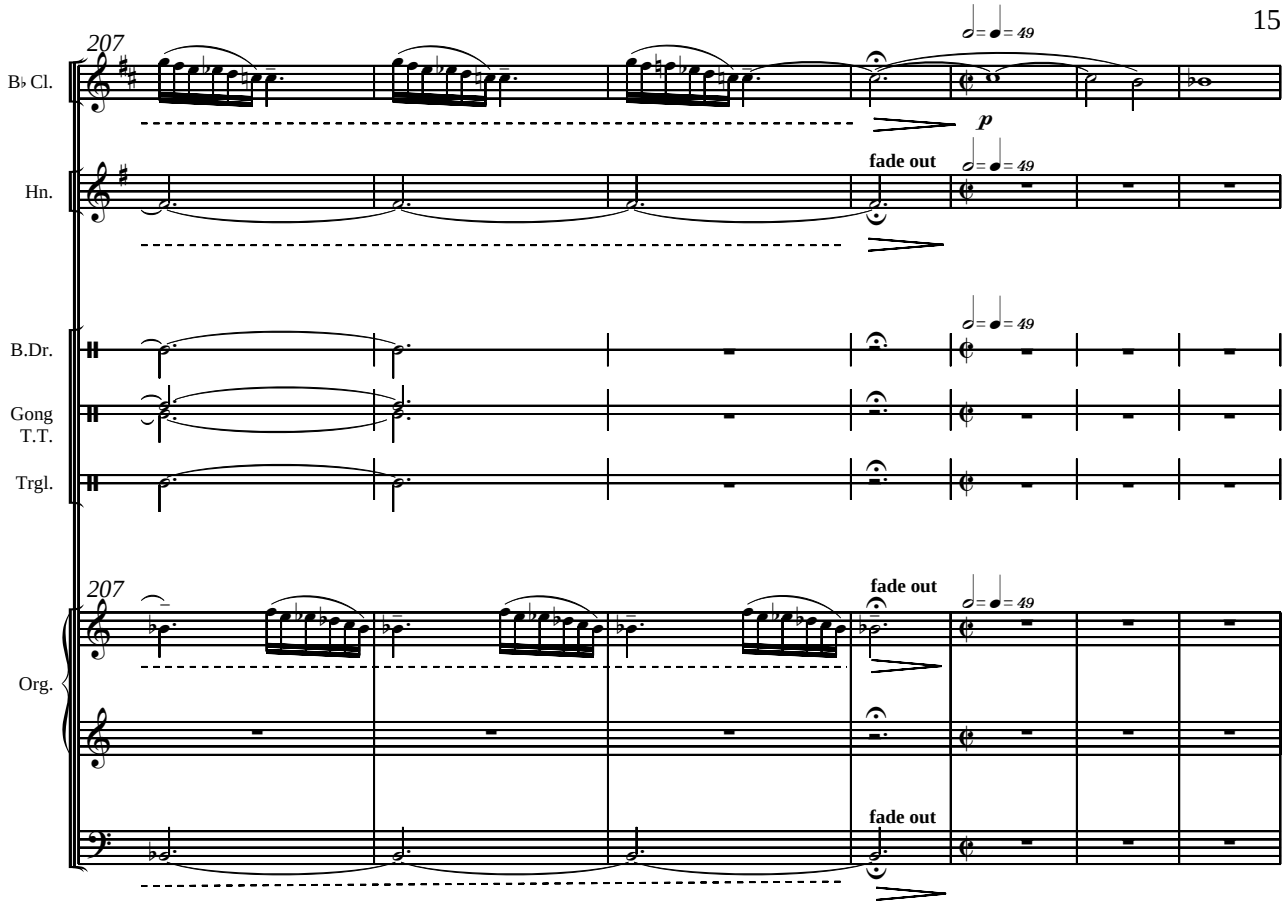

180
Ob.
B♭ Cl.
Hn.
B.Dr.
Trgl.
180
Org.
10
7
7

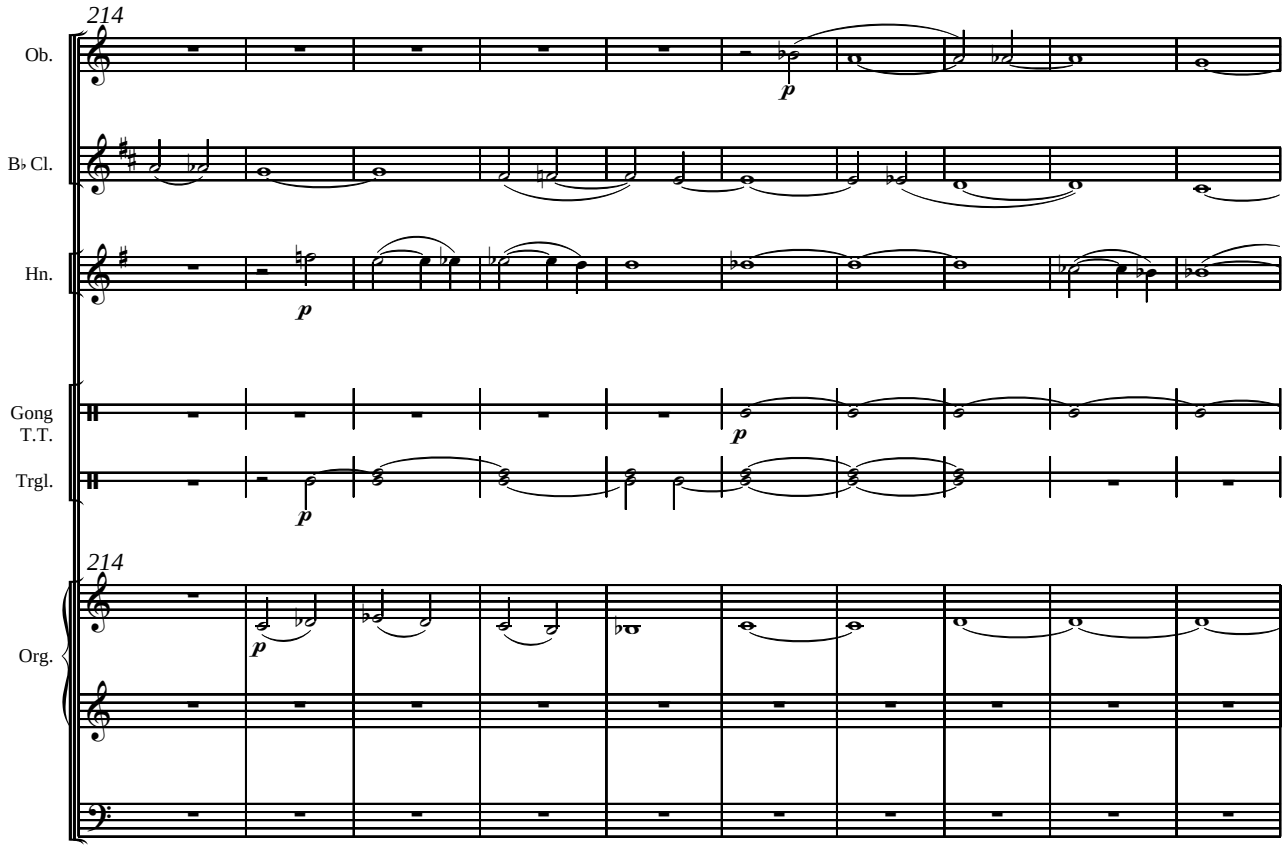

182
Ob.
B♭ Cl.
Hn.
B.Dr.
Gong
T.T.
Cym.
182
Org.
186
Ob.
B♭ Cl.
B.Dr.
Gong
T.T.
Trgl.
Cym.
186
Org.

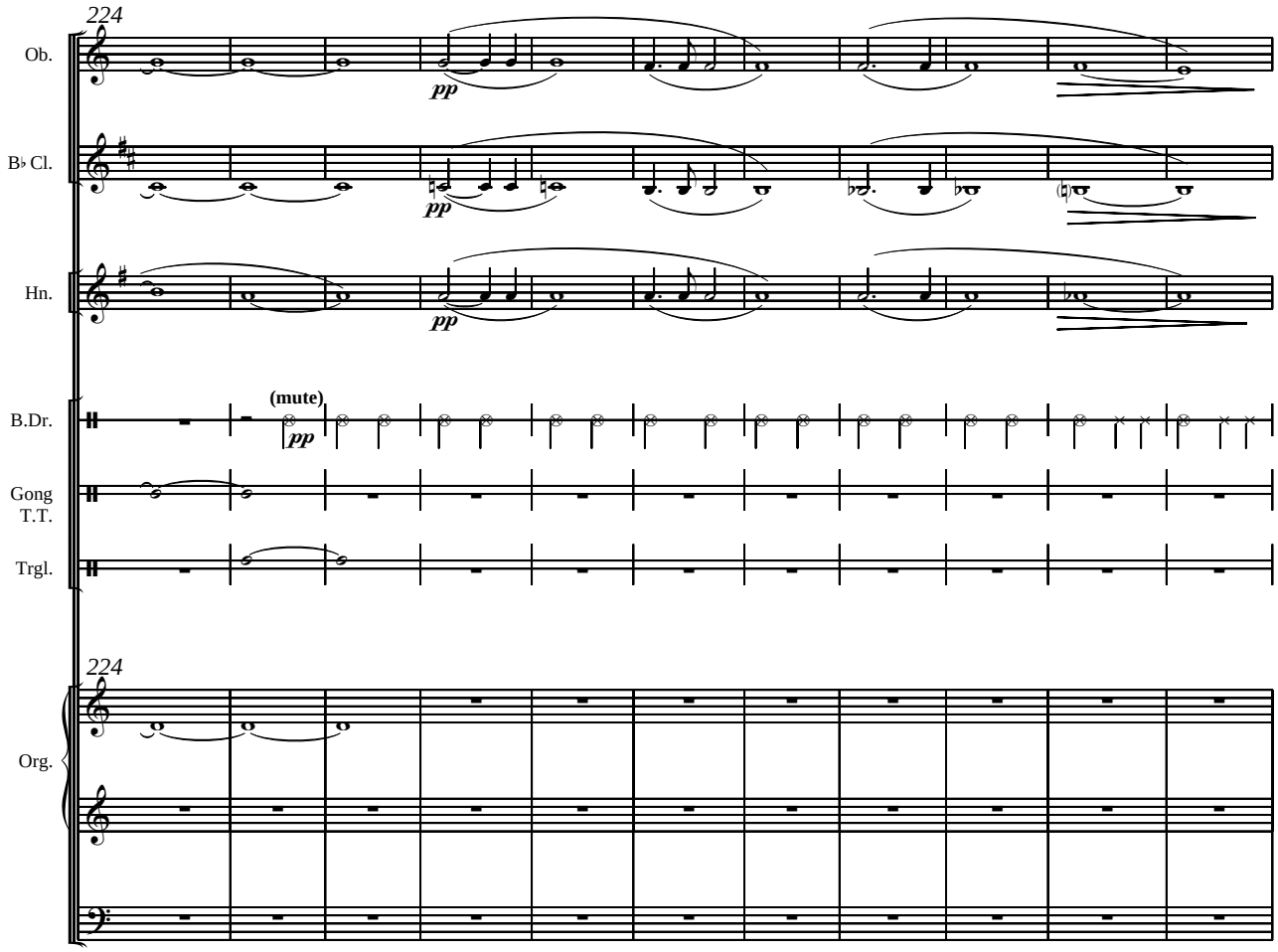

189
Ob.
B♭ Cl.
Hn.
B.Dr.
Trgl.
Cym.
Org.
mp
f
p
192


194
poco a poco dim
Ob.
B♭ Cl.
Hn.
B.Dr.
Trgl.
Cym.
mf dim
Org.
197
(molto dim)
mp
p


200
sim.
Ob.
B♭ Cl.
Hn.
pp
B.Dr.
Gong
T.T.
Trgl.
Org.
203
dim


207
B♭ Cl.
Hn.
B.Dr.
Gong
T.T.
Trgl.
Org.
fade out
fade out
fade out
p


214
Ob.
B♭ Cl.
Hn.
Gong
T.T.
Trgl.
Org.
p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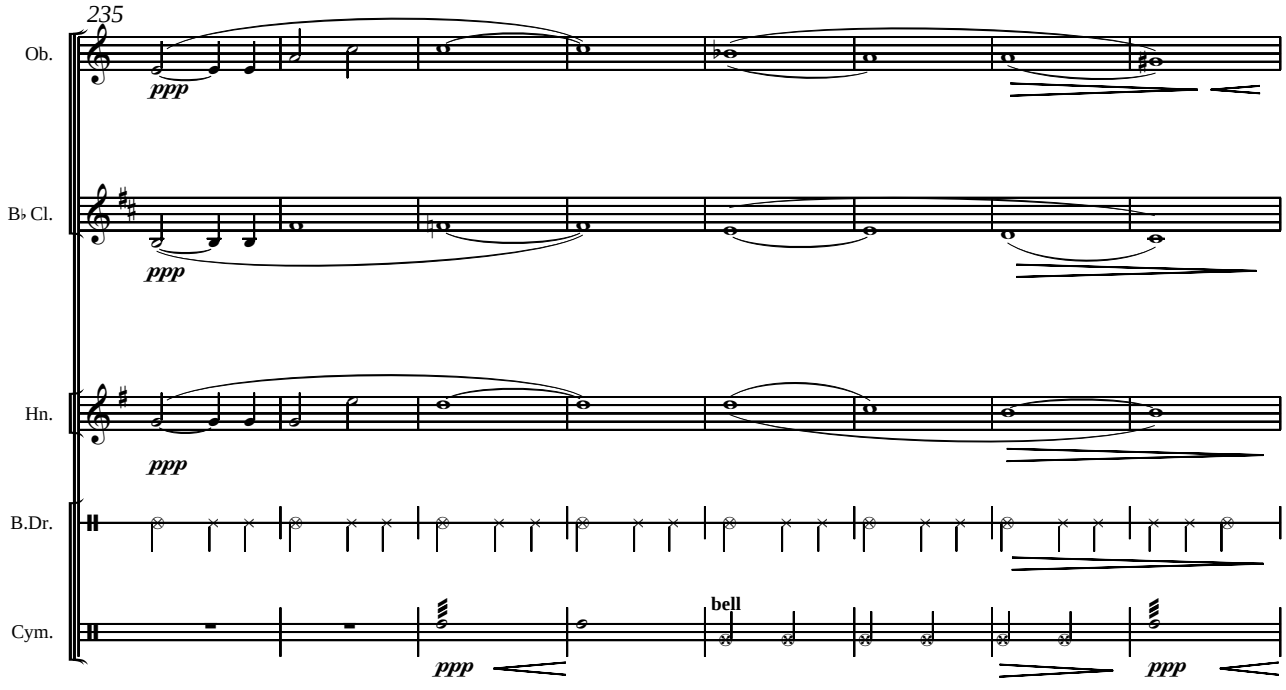
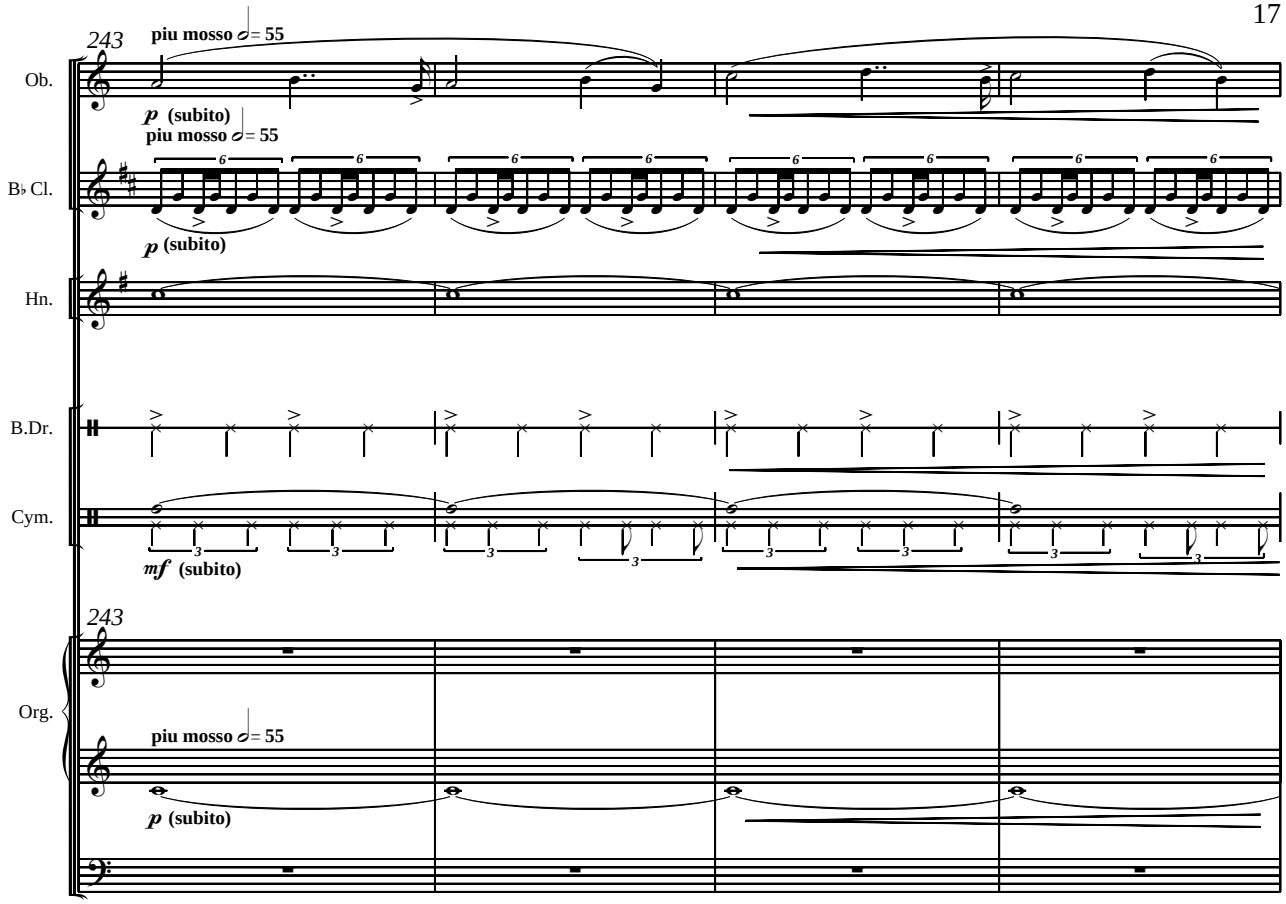
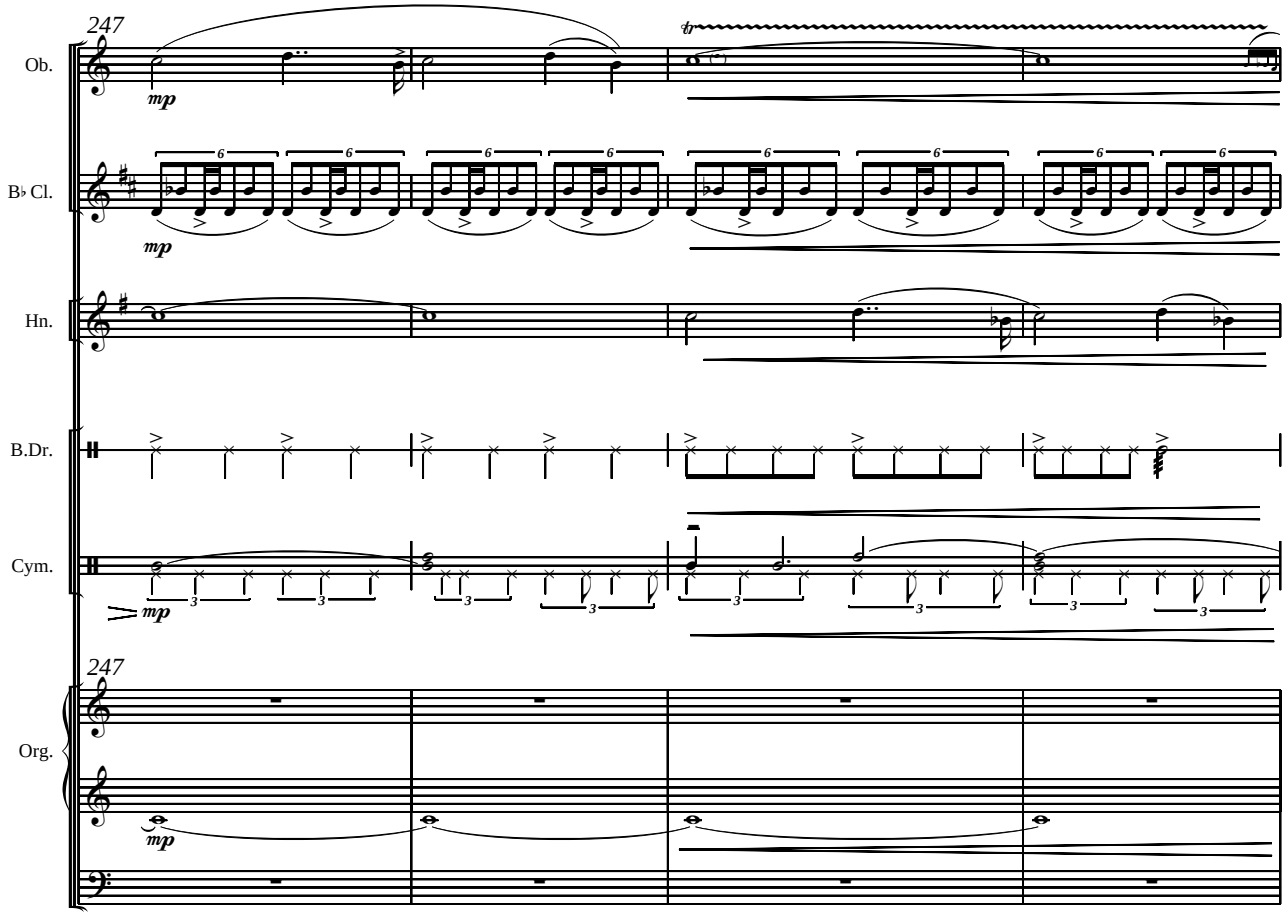
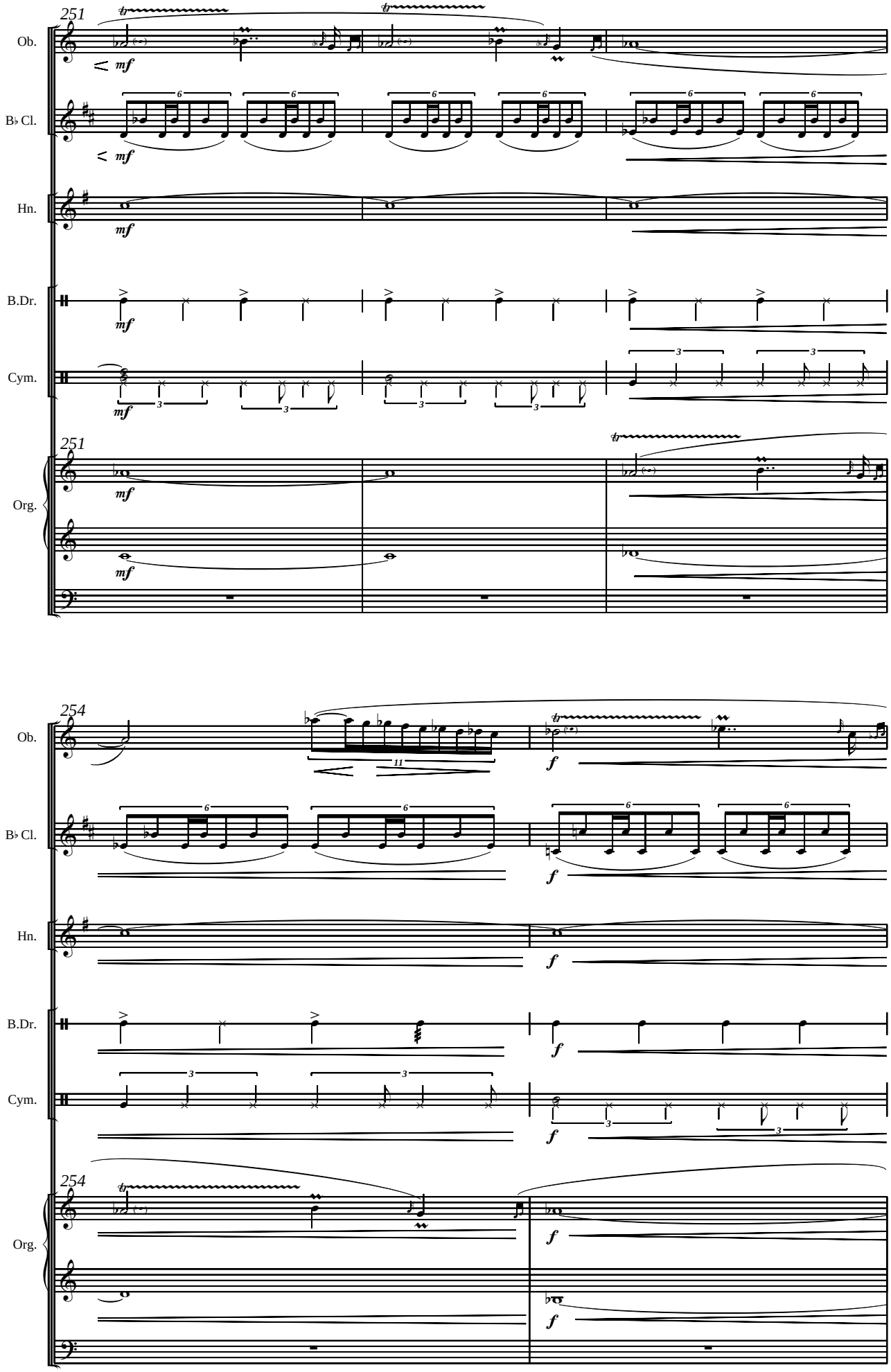
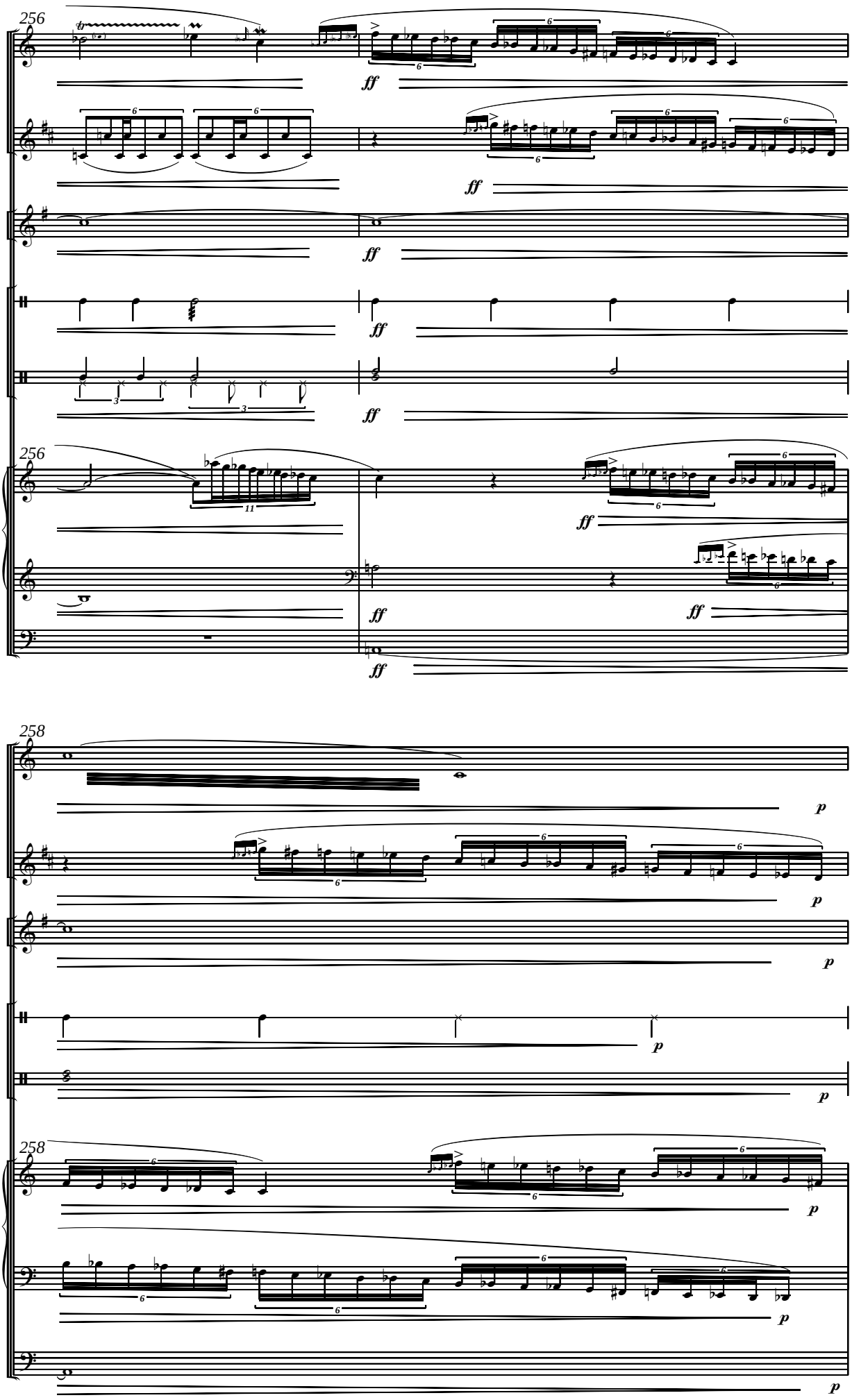
Ob.
B♭ Cl.
Hn.
B.Dr.
Gong
T.T.
Trgl.
Org.
pp
(mute)

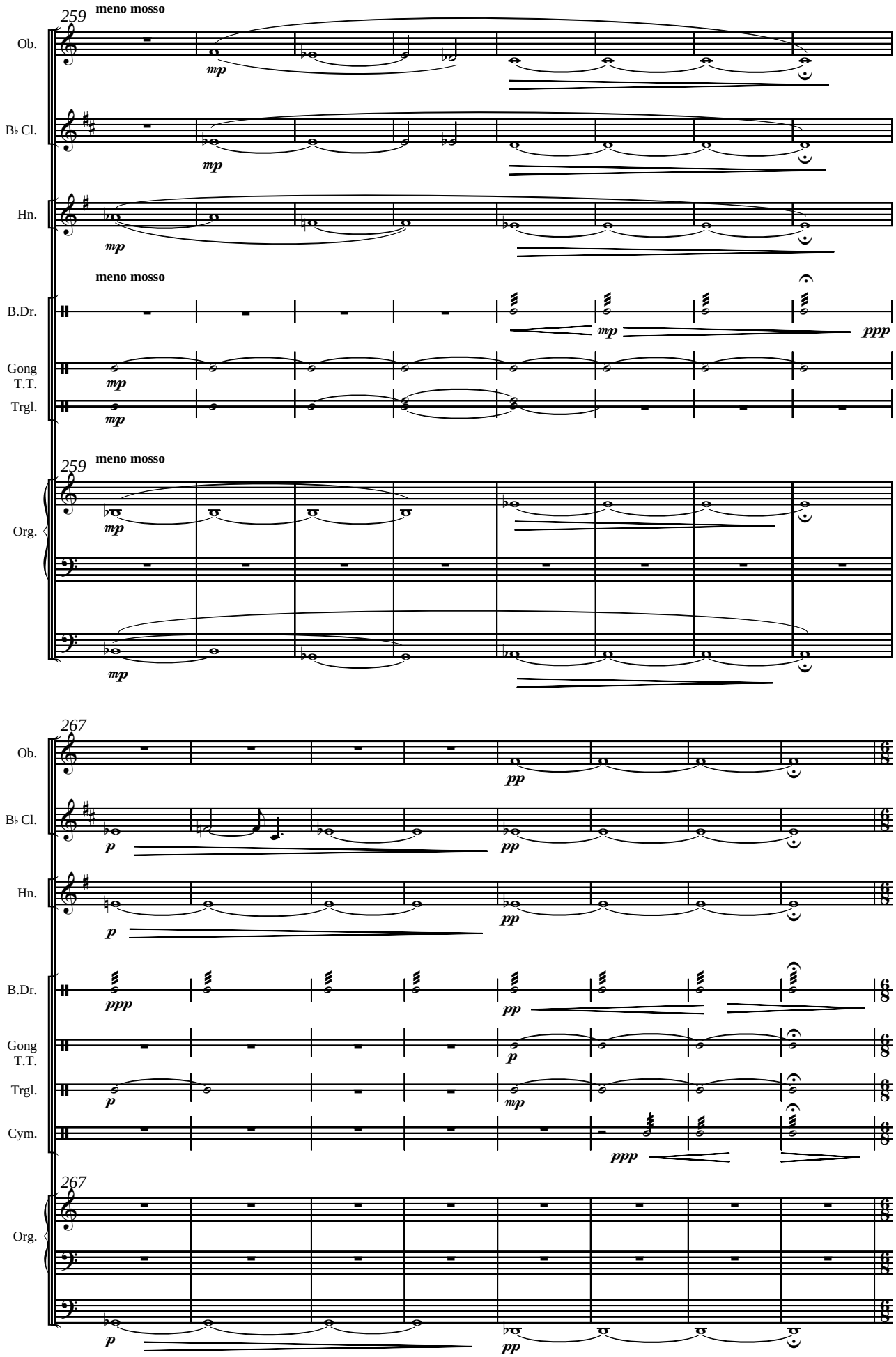

235
Ob.
B♭ Cl.
Hn.
B.Dr.
Cym.
ppp
bell

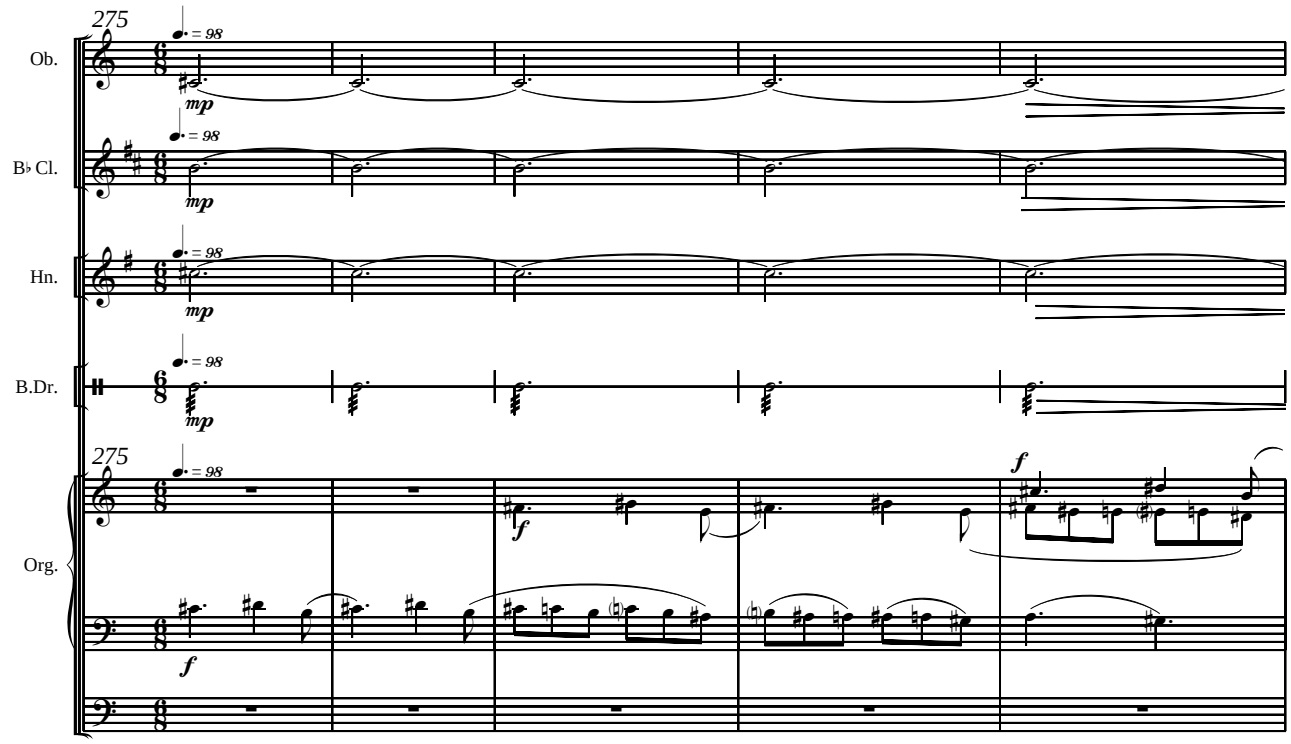

243
piu mosso 𝅗𝅥 = 55
Ob.
p (subito)
piu mosso 𝅗𝅥 = 55
B♭ Cl.
p (subito)
Hn.
B.Dr.
Cym.
mf (subito)
243
Org.
piu mosso 𝅗𝅥 = 55
p (subito)


247
Ob.
mp
tr
B♭ Cl.
mp
Hn.
B.Dr.
Cym.
mp
247
Org.
mp


251
Ob.
B♭ Cl.
Hn.
B.Dr.
Cym.
Org.
mf
254
f


256
Ob.
B♭ Cl.
Hn.
B.Dr.
Cym.
Org.
ff
258
p


259
meno mosso
Ob.
B♭ Cl.
Hn.
B.Dr.
Gong
T.T.
Trgl.
Org.
mp
ppp
267
pp
p
ppp
Cym.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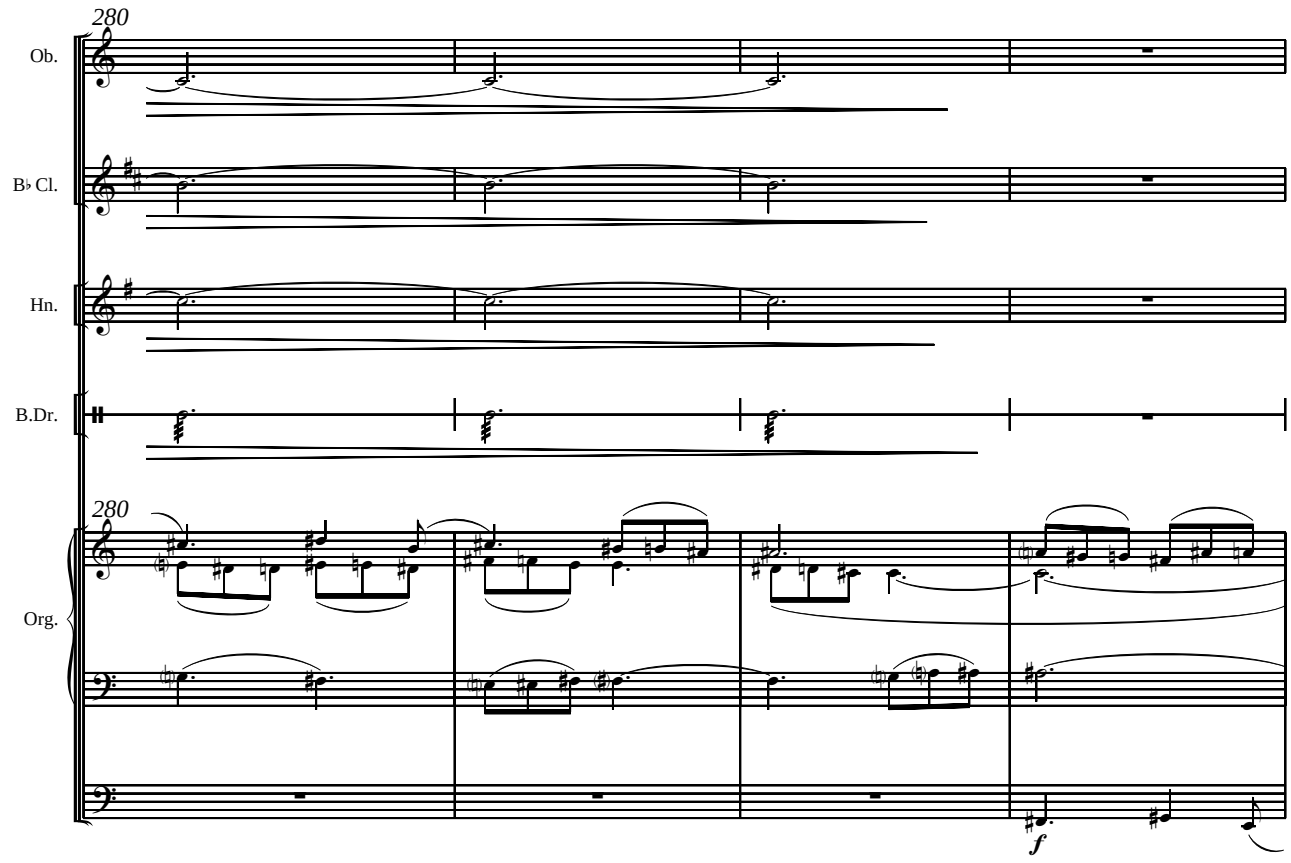
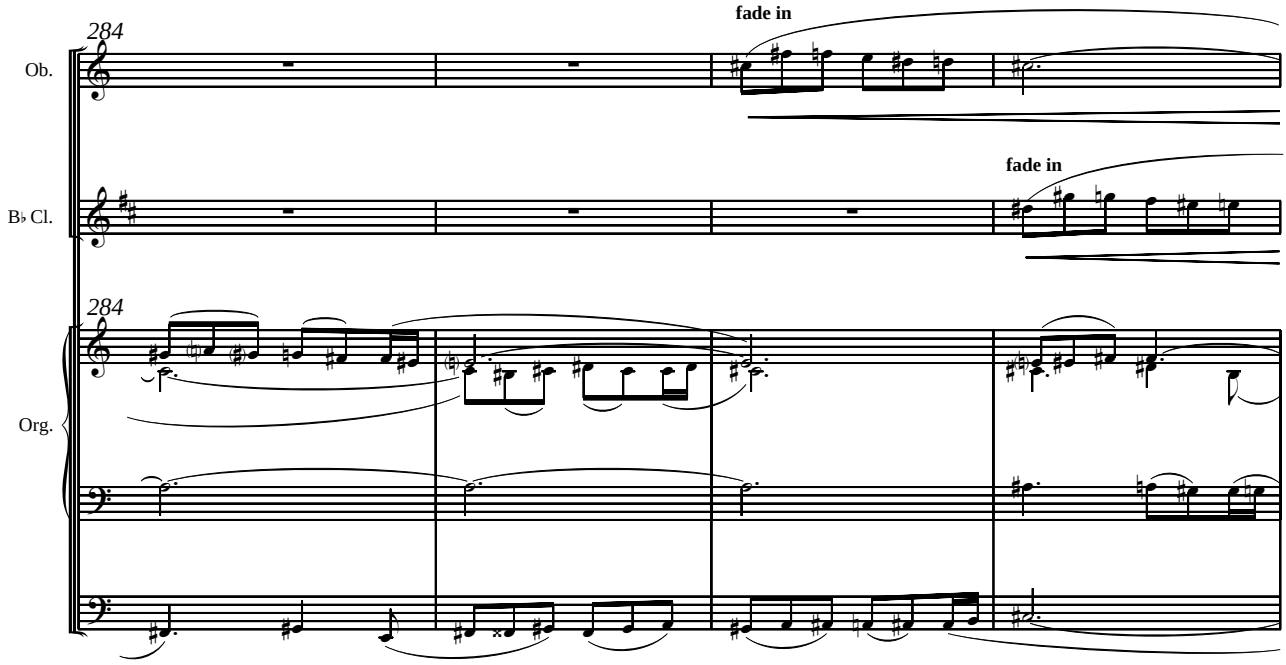
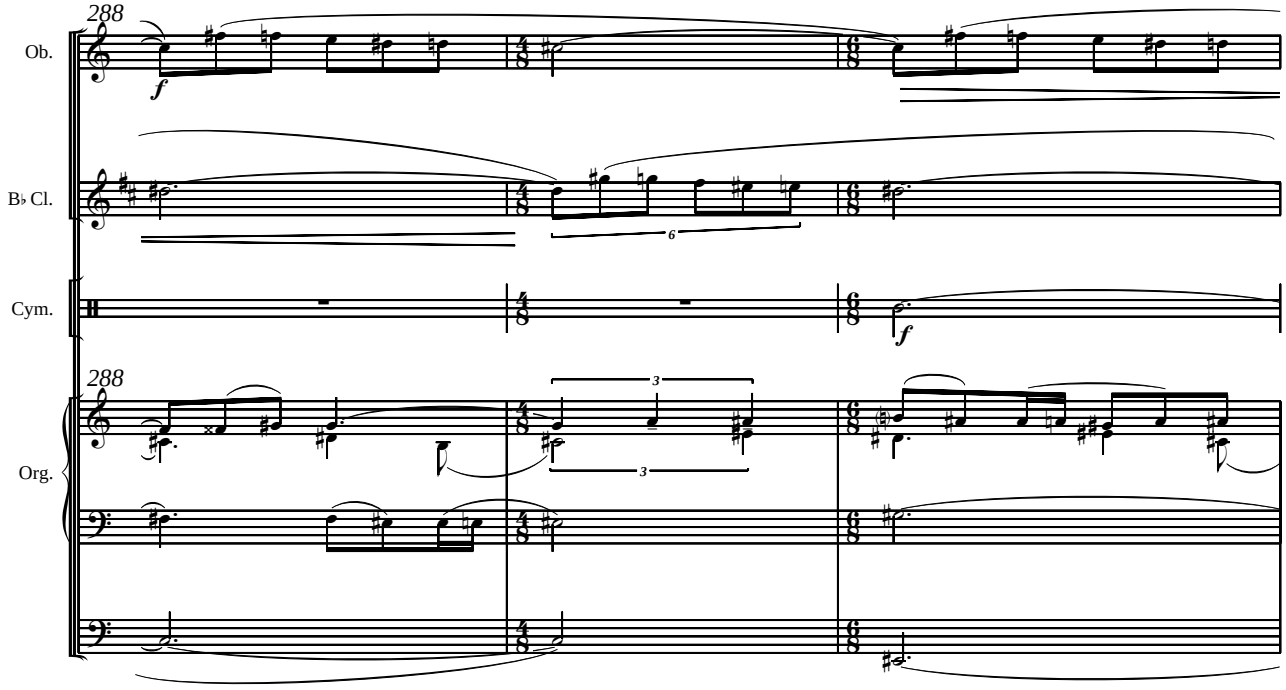
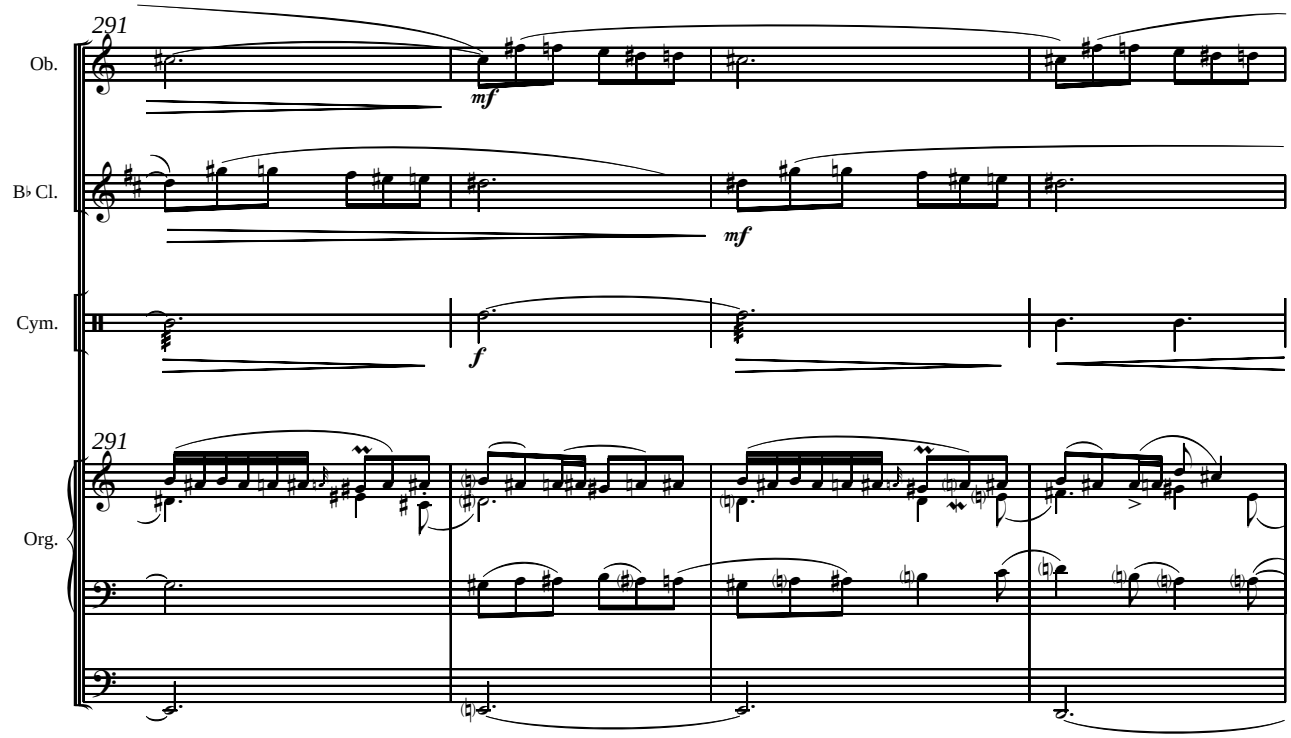
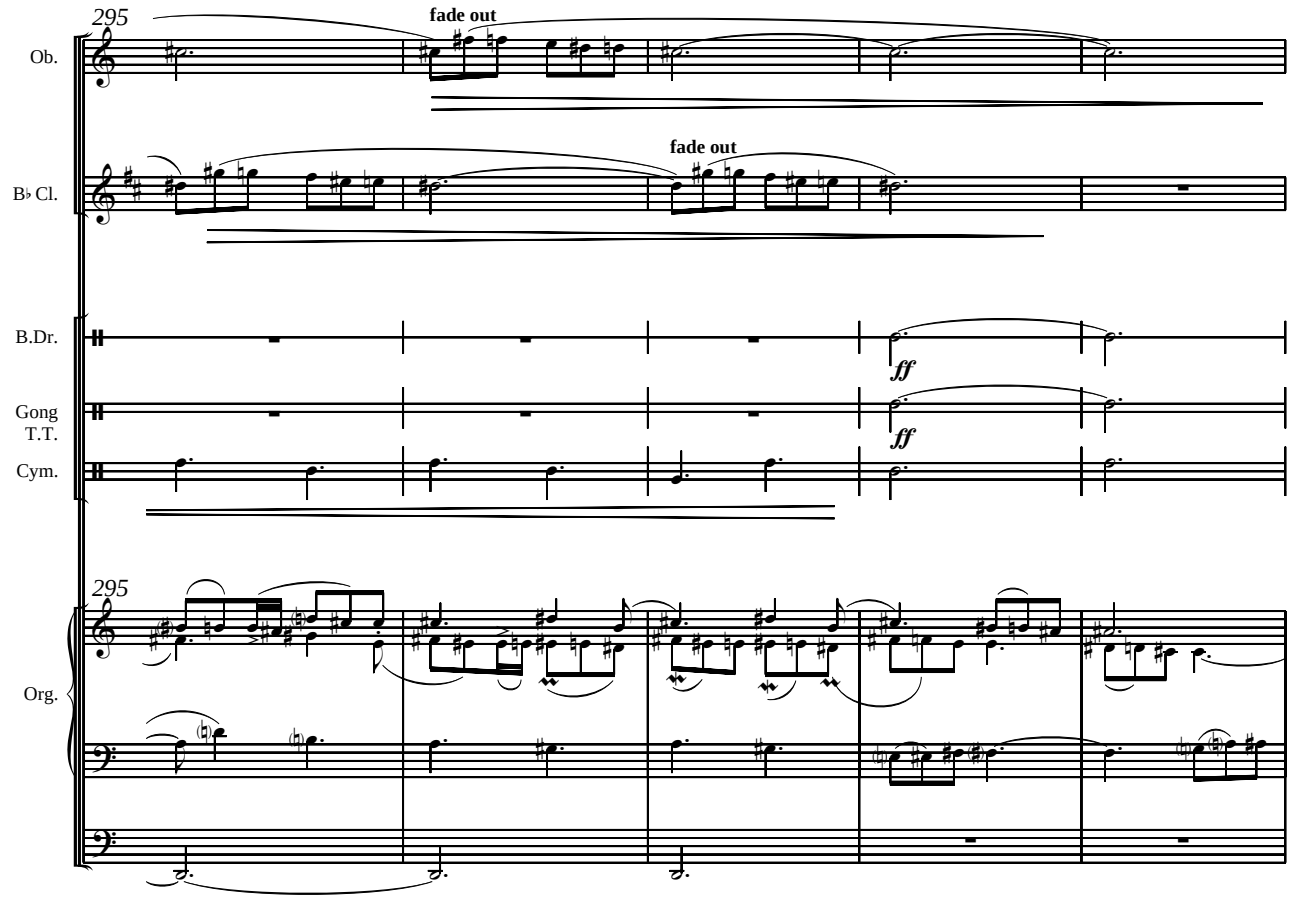
Ob.
B♭ Cl.
Hn.
B.Dr.
Org.
mp
f

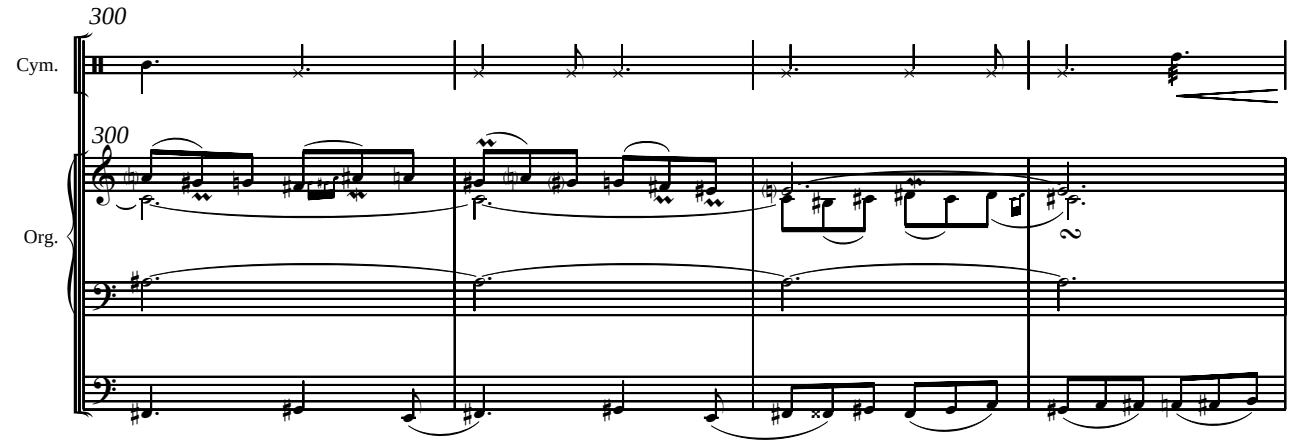

280
Ob.
B♭ Cl.
Hn.
B.Dr.
Org.
f

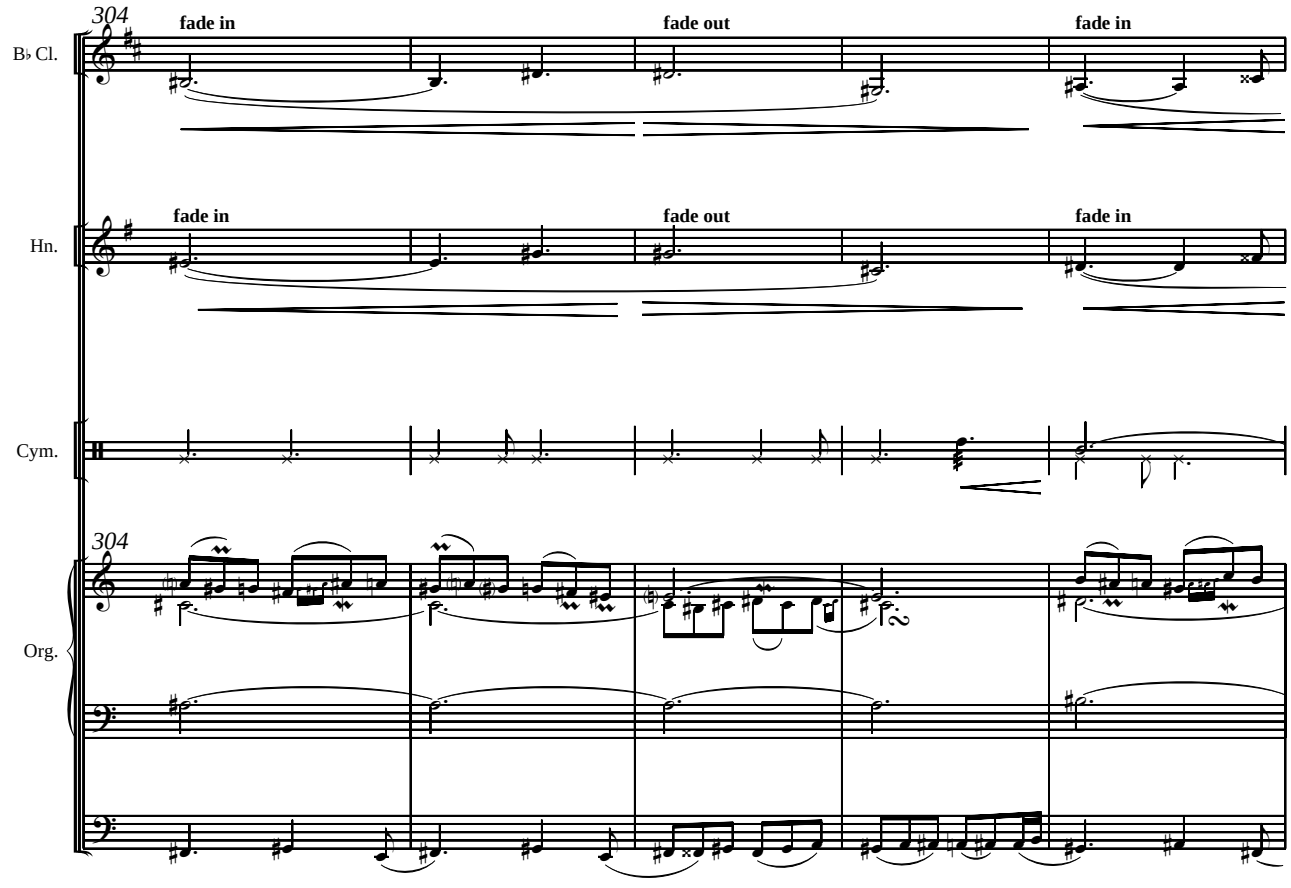

284
Ob.
fade in
B♭ Cl.
fade in
284
Org.

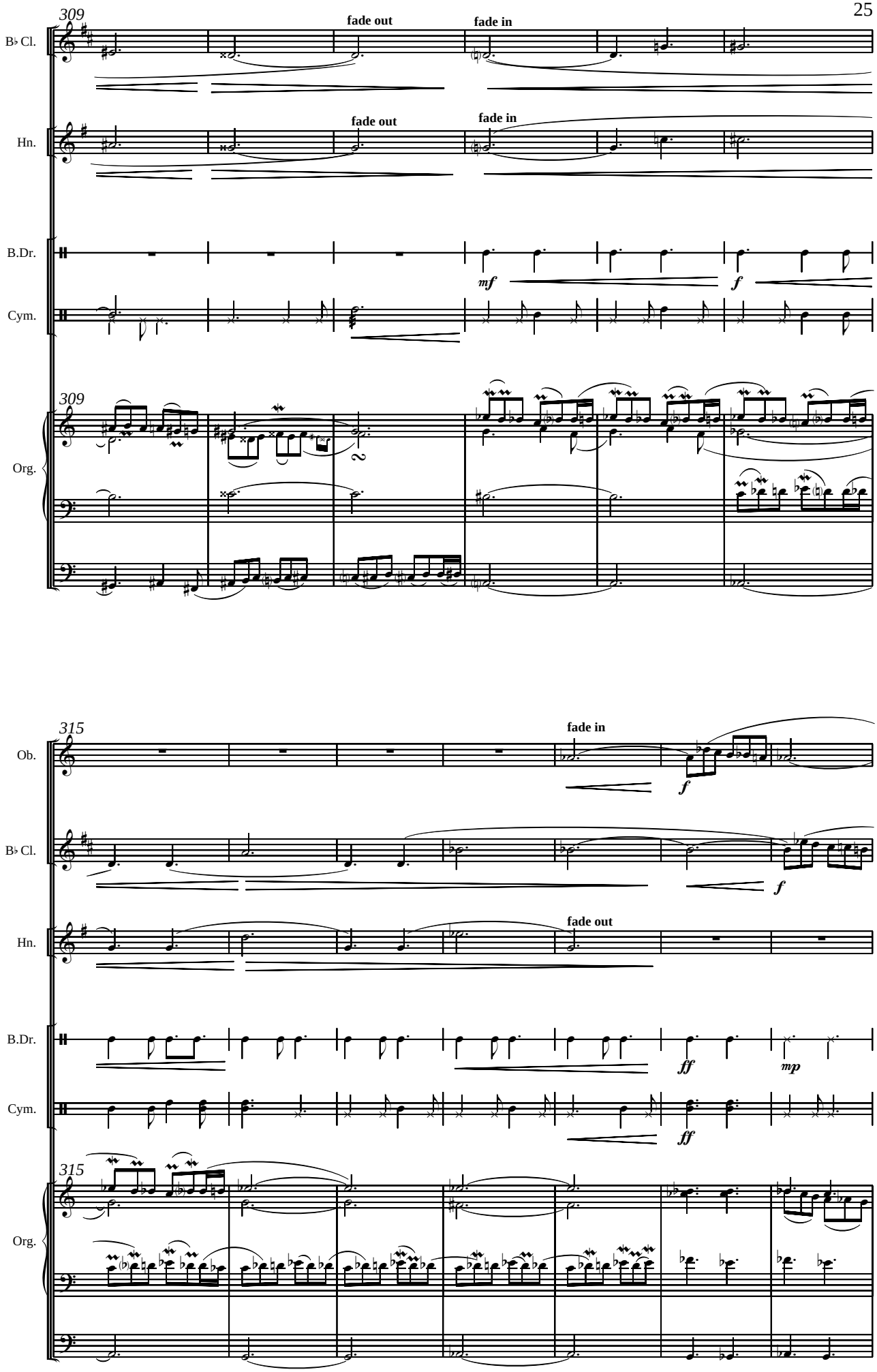

288
Ob.
f
B♭ Cl.
6
Cym.
f
288
3
3
Org.


291
Ob.
mf
B♭ Cl.
mf
Cym.
f
291
Org.


295
Ob.
fade out
B♭ Cl.
fade out
B.Dr.
ff
Gong
T.T.
ff
Cym.
295
Org.


300
Cym.
300
Org.


304
fade in
fade out
fade in
B♭ Cl.
fade in
fade out
fade in
Hn.
Cym.
304
Org.


309
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Hn.
fade out
fade in
B.Dr.
mf
f
Cym.
309
Org.
2
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315
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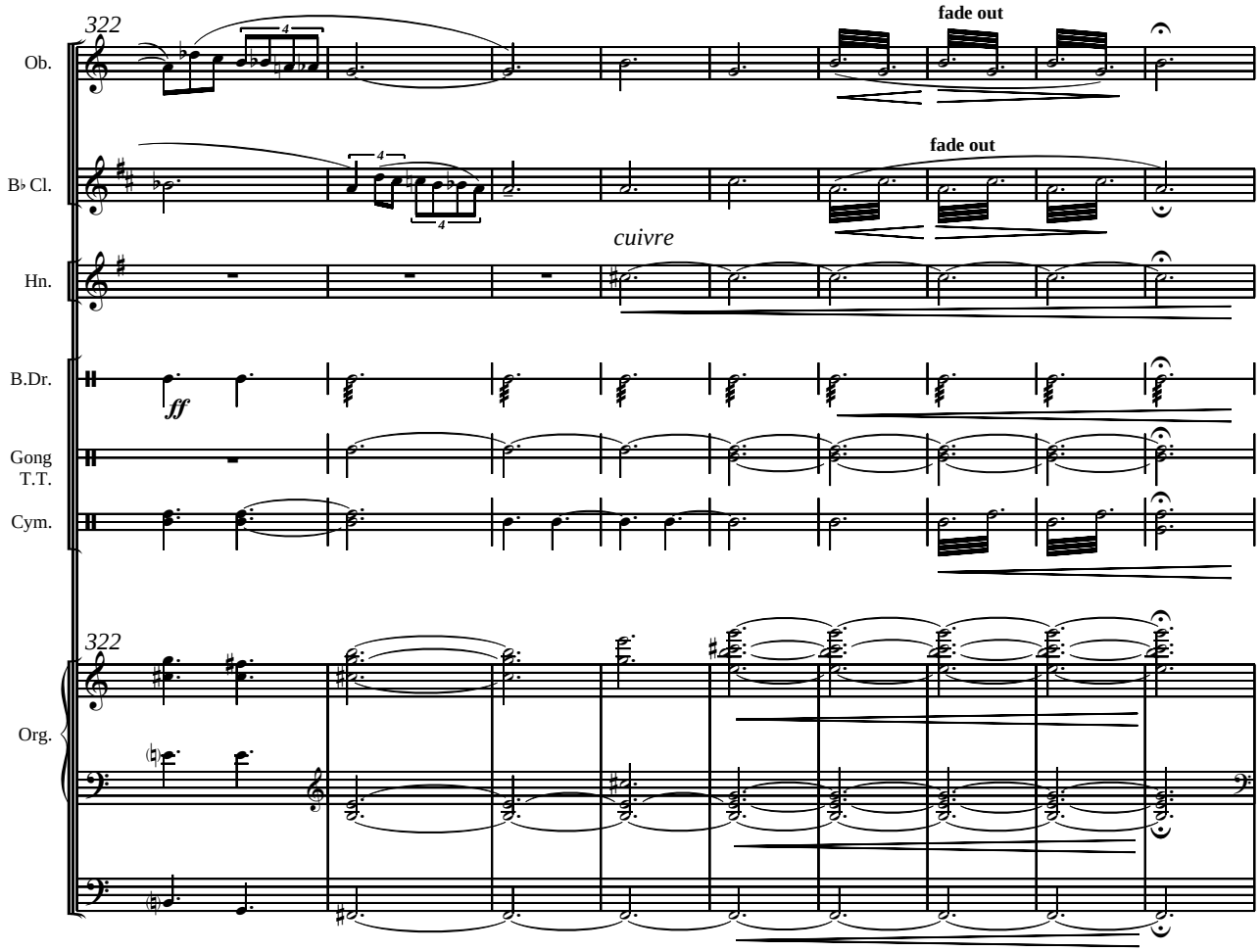
322
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322
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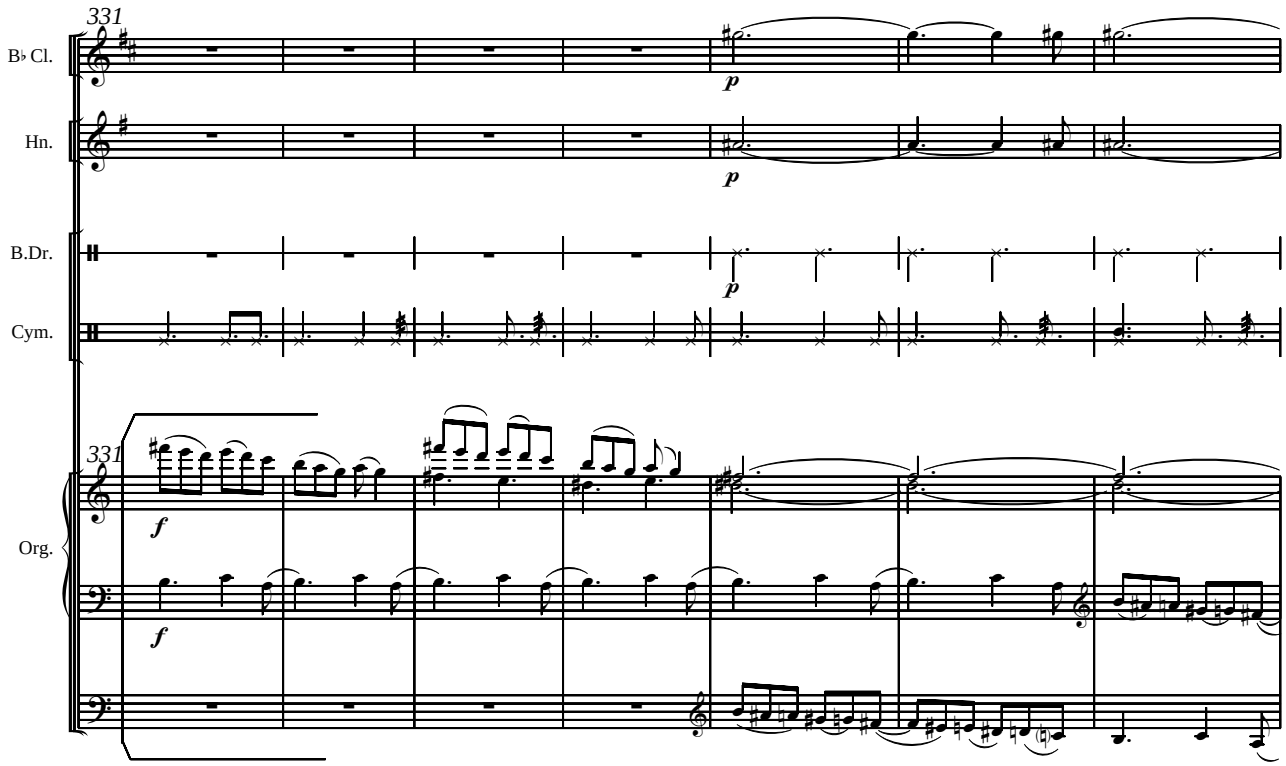
331
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331
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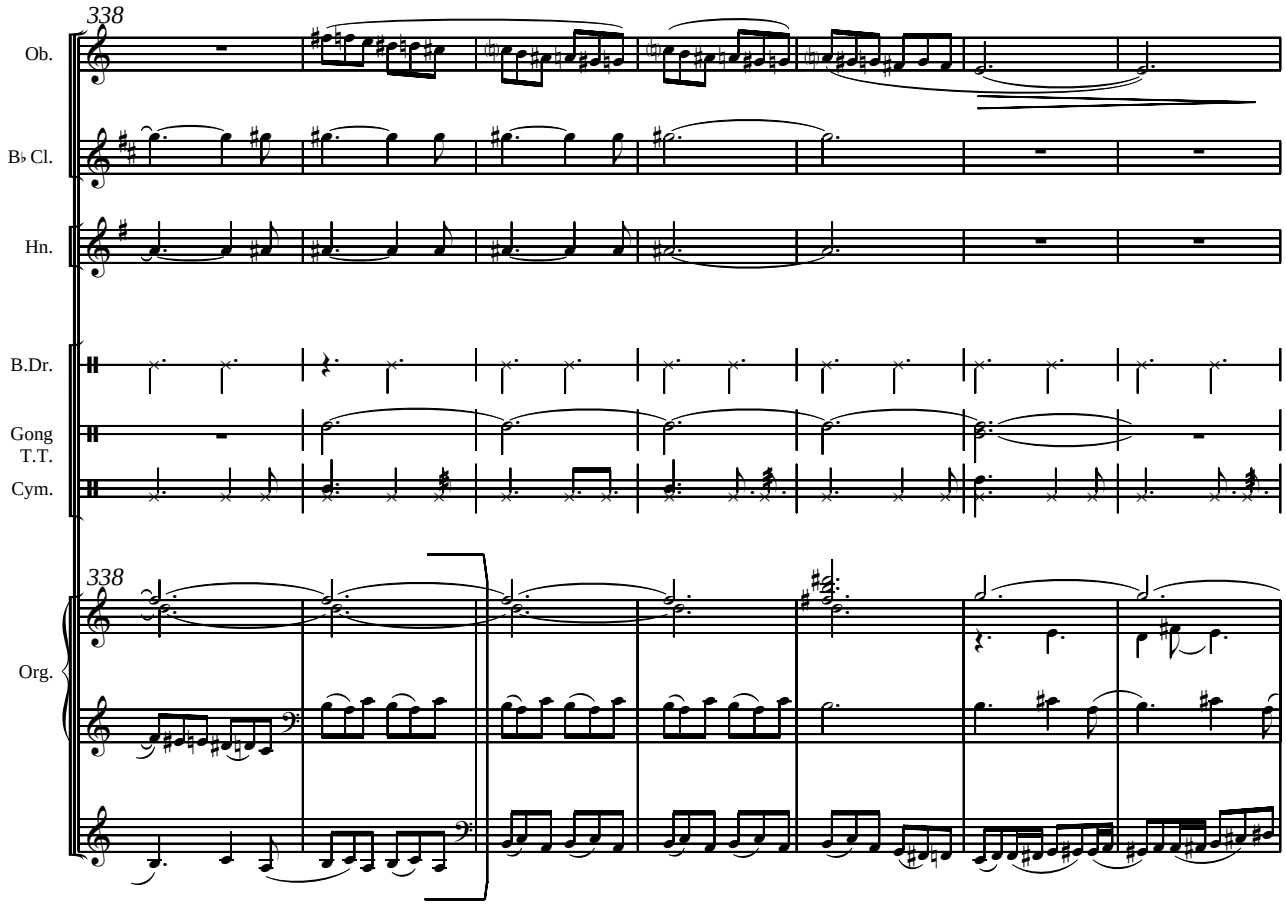
Org.
f


338
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338
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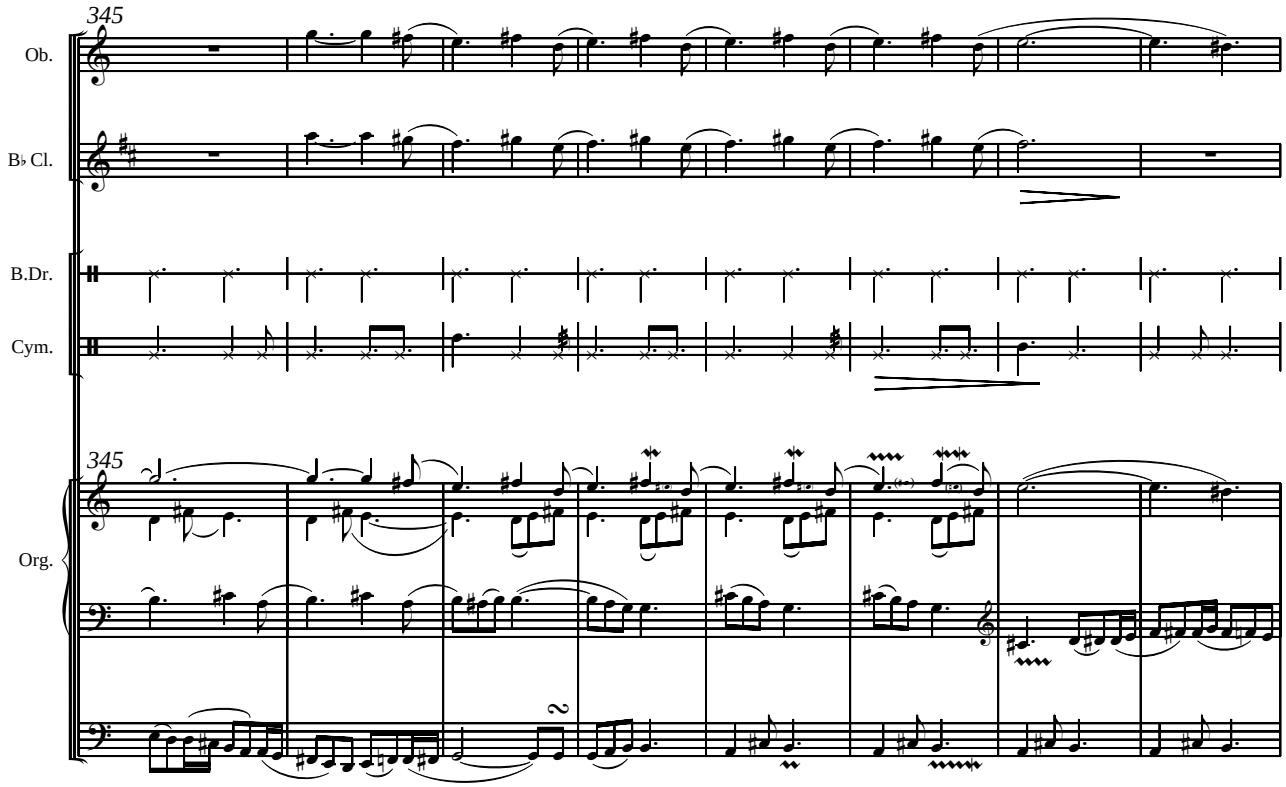
345
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345
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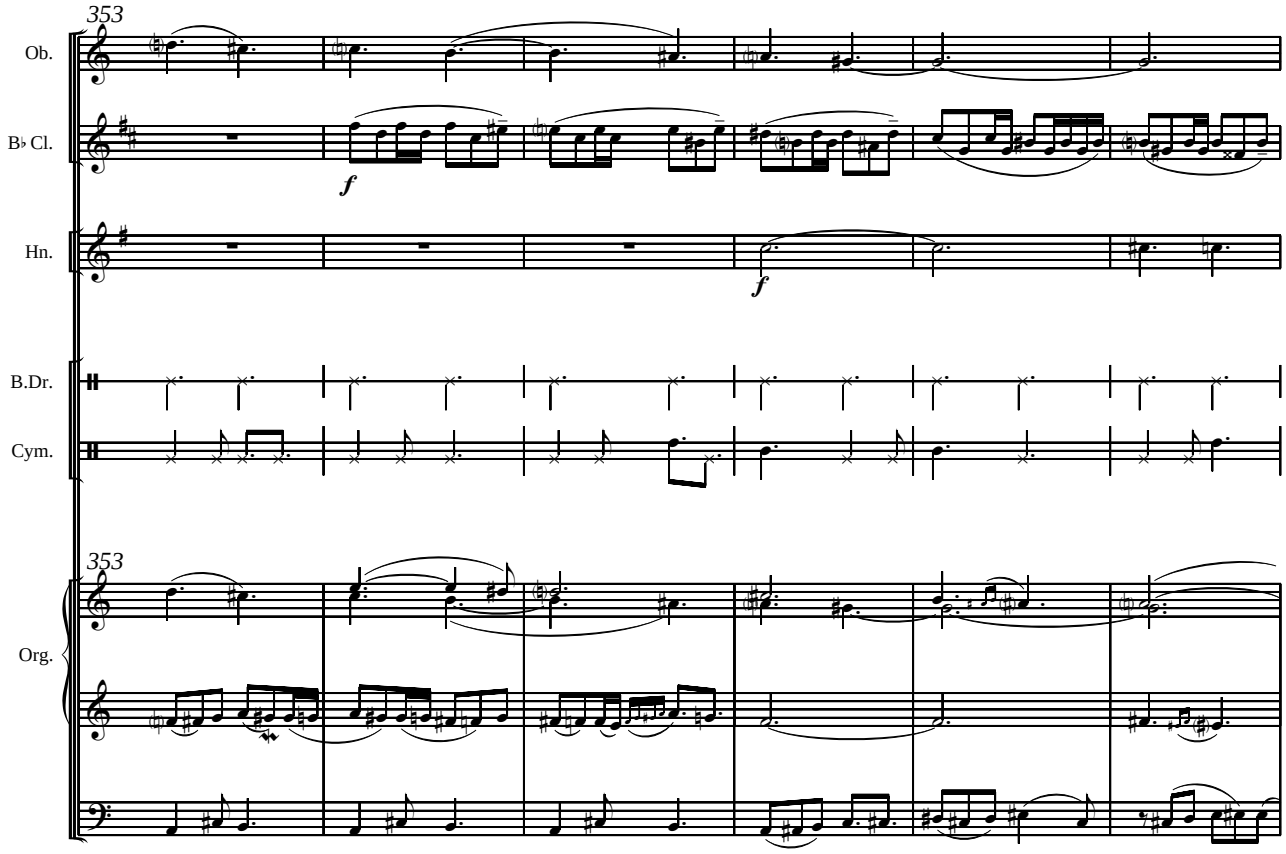
353
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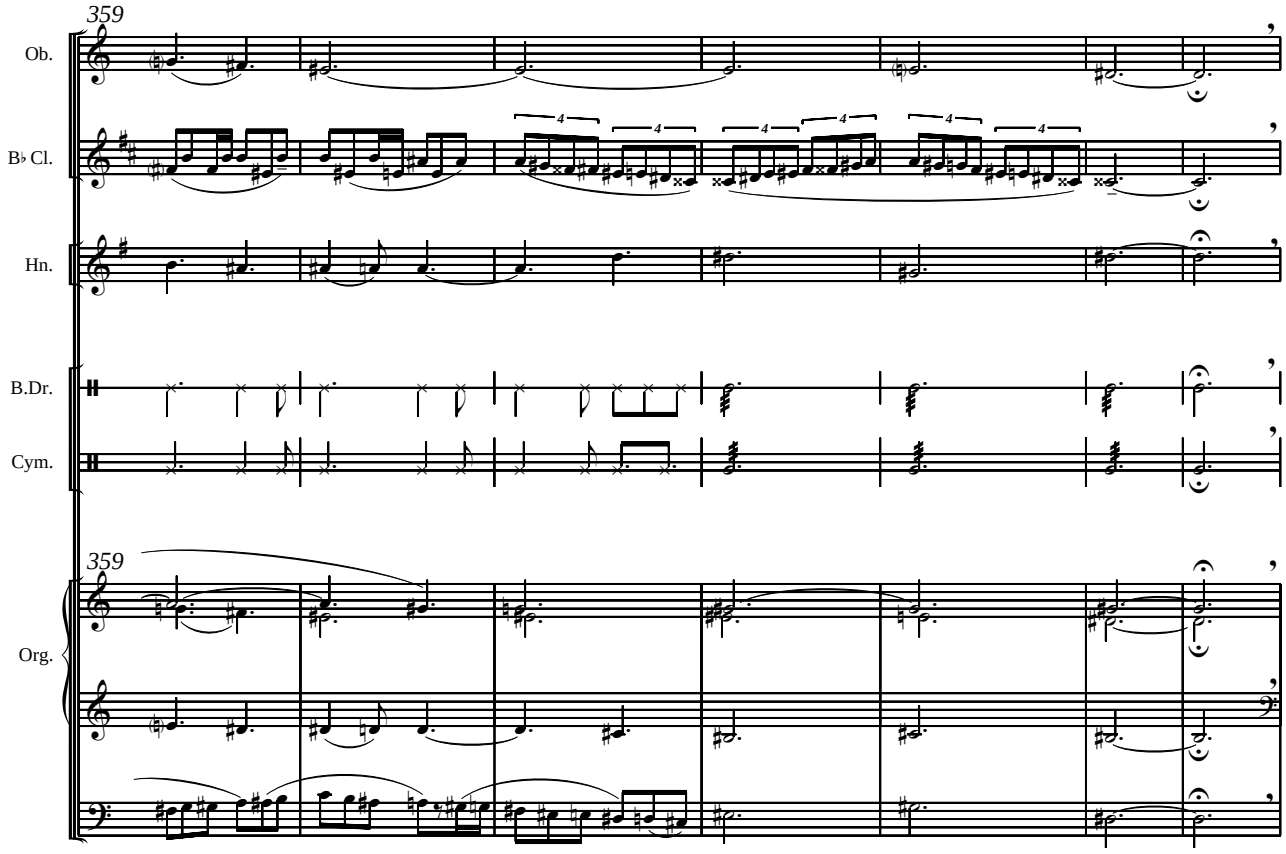
359
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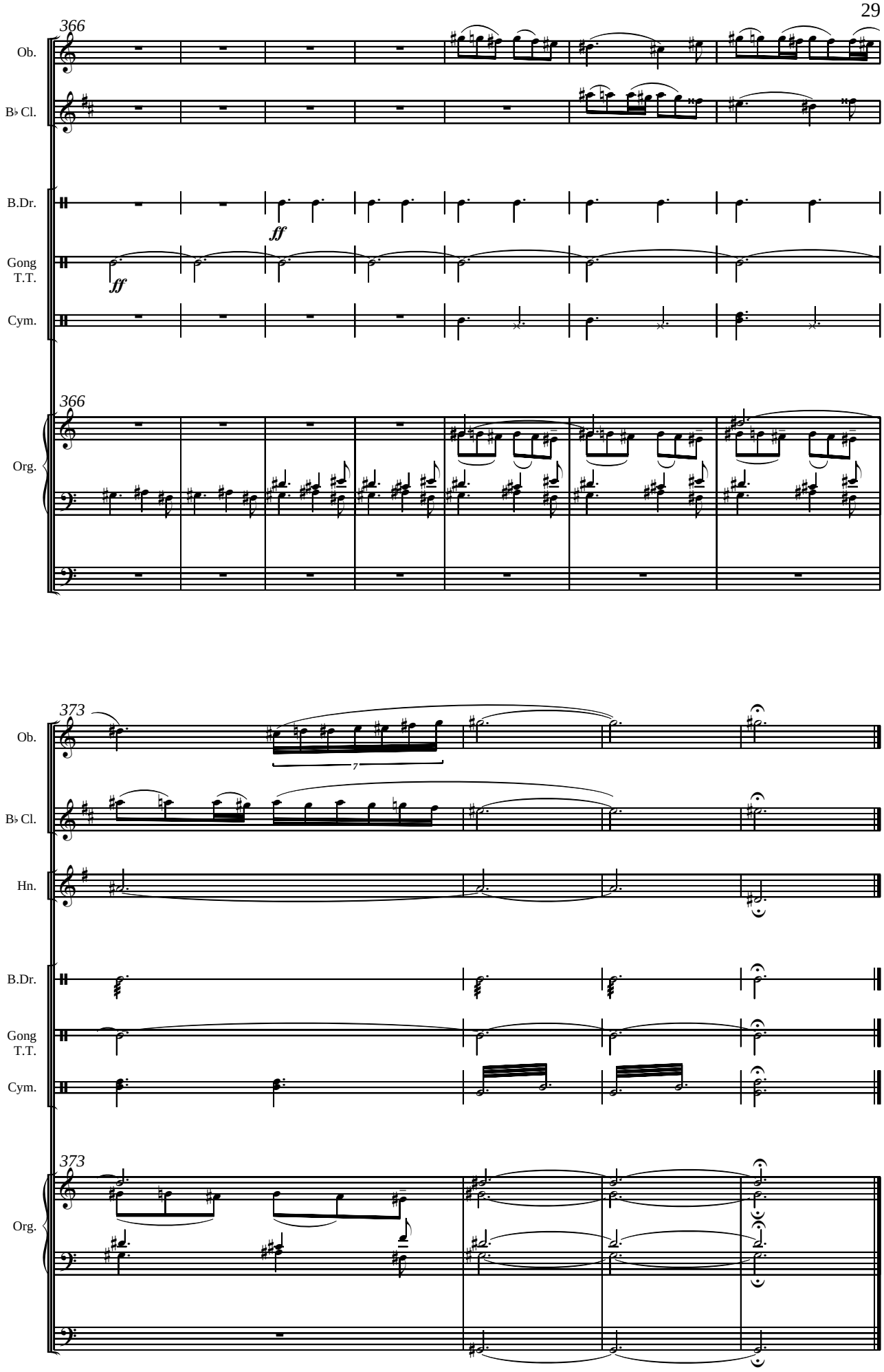
359


366
Ob.
B♭ Cl.
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366
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373
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Hn.
B.Dr.
Gong
T.T.
Cym.
373
Org.