

**Itay Cohen**

**Organ, Wings & Percussion Fantasy**

*For Oboe, Clarinet, Horn, Percussion & Organ*

**איתאי כהן**

**פנטזיה לעוגב, כלי הקשה וכלי נשיפה**

*לאבוב, קלרינט, קרון, כלי הקשה ואורגן*

**Itay Cohen:**

**Organ, Wings & Percussion Fantasy**

For Oboe, Clarinet, Horn, Percussion & Organ  
2005

Duration: 15'

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# Itay Cohen

## 2004

# Organ, Winds and Percussion Fantasy

## 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 סכימטית המציגת את הולכת הקולות ומרמזות על הארטיקולציה הרצוייה. קדנציות ראשיות –enan העוגב יכול שלא לנגן את כל ההפולות, יכול להוסיף ההפולות משלו ו/או להתחיל את הקדנציה עם ההפולות מסוימות ולהוסיף ההפולות ככל שהקדנציה מתушמת ומתקרבת לסיוםה.

**הערות כלי הקשה:**

- מצילות – לנגן במרקז המצילה על 'הפעמון'.
- משולשים – לעמעם את המשולש.
- חוף בס – עמעם החוף.

**הערות אבוב:**

קדמה לתייבה 257 – ניתן לנגן קו שולה כדרומי לנוחיות הנגינה.

**הערות כללי:**

**אלטורים** – ביצירה אלטורים כתחובים כמו למשל תפקיד הקלרינט מול תפקיד העוגב (מנואל עליון) החל מתייבה 168 עד תיבת 185, תפקיד האבוב בתיבות 189-193 מול תפקיד הקלרינט בתיבות 192-193, תפקיד הקלרינט מול תפקיד העוגב (מנואל עליון) ולעתים מול תפקיד האבוב בתיבות 194-209. באופן דומה כתחובים אלטורים נוספים כמו למשל בתפקיד העוגב בפוגה (מורדניטים וכדומה), בתפקיד האבוב מול תפקיד העוגב (מנואל עליון) בתיבות 251-256 ואפילו בפוגה בתפקידי הקלרינט – אבוב בתיבות 297-286.

המנץח והמבצעים רשאים להווסף רעינונות משליהם בתחום המסגרת הננתנה, עשוו זאת בזיהירות ובטוב  
טעפה!

בנוסף, בעיקר בתפקיד האבוב ישנות מקומות 'סולניים', במקומות אלו רשאי האבובן לקשט את הנושא.  
**אלטורים כלי הקשה** – כלי הקשה רשאים לגונן את הטקסטורה בתחום המסגרת הננתנה.

# Organ, Winds and Percussion Fantasy

פנטזיה לעוגב, כלי נשיפה וכלי הקשה

Itay Cohen, 2004

Oboe       $\text{d} = 60$

Clarinet in B $\flat$        $\text{d} = 60$

Horn in F       $\text{d} = 60$

Bass Drum

Percussion I+II      Gong  
(2 Players)      Tam Tam

Small Triangle

Medium Triangle

Splash

Crash

Ride

Organ

9

Org.

17

Org.

4  
26

Org.

A musical score for organ. The staff consists of three staves: treble, middle, and bass. The music is in common time. Measures 1-5 show mostly rests. Measure 6 begins with a sustained note in the middle staff, followed by eighth-note patterns in measures 7-10. Measure 11 contains a dynamic marking 'p' above a grace note. Measures 12-15 show eighth-note patterns. Measures 16-19 end with a sustained note in the middle staff.

35

Org.

A musical score for organ. The staff consists of three staves: treble, middle, and bass. The music is in common time. Measures 1-4 show eighth-note patterns. Measures 5-8 show sustained notes in the middle staff. Measures 9-12 show eighth-note patterns. Measures 13-16 end with sustained notes in the middle staff.

45

B♭ Cl.

Hn.

45

Org.

A musical score for bass clarinet, horn, and organ. The bass clarinet and horn staves are in common time, while the organ staff is in 2/4 time. Measures 1-4 show sustained notes. Measures 5-8 show eighth-note patterns. Measures 9-12 show sustained notes. Measures 13-16 show eighth-note patterns. Measures 17-20 end with sustained notes.

55

B♭ Cl.

Hn.

55

Org.

A musical score for bass clarinet, horn, and organ. The bass clarinet and horn staves are in common time, while the organ staff is in 2/4 time. Measures 1-4 show eighth-note patterns. Measures 5-8 show sustained notes. Measures 9-12 show eighth-note patterns. Measures 13-16 show sustained notes. Measures 17-20 end with sustained notes.

66

B♭ Cl. Hn. B.Dr. Trgl.

Org.

Hn. Perc. I B.Dr.

79

Org.

92

Hn. Perc. I B.Dr.

Org.

cuivre

*ff*

*ff*

*p* *mp* *f*

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

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

This musical score page contains four systems of music. The first system (measures 66-67) includes parts for Bassoon (B♭ Cl.), Horn (Hn.), Bass Drum (B.Dr.), and Triangle (Trgl.). The second system (measures 68-69) includes the Organ (Org.). The third system (measures 70-71) includes parts for Horn (Hn.) and Bass Drum (B.Dr.). The fourth system (measures 72-73) includes the Organ (Org.). Measure 92 features dynamic markings *cuivre*, *ff*, *ff*, *p*, *mp*, *p*, *f*, *p*, *ff*, *p*, *mp*, *p*, *f*, *p*, *ff*, and *p*.

6

102

*frul*

B♭ Cl.

Hn.

B. Dr.

Org.

111

Ob.

B♭ Cl.

Org.

121

Ob.

B♭ Cl.

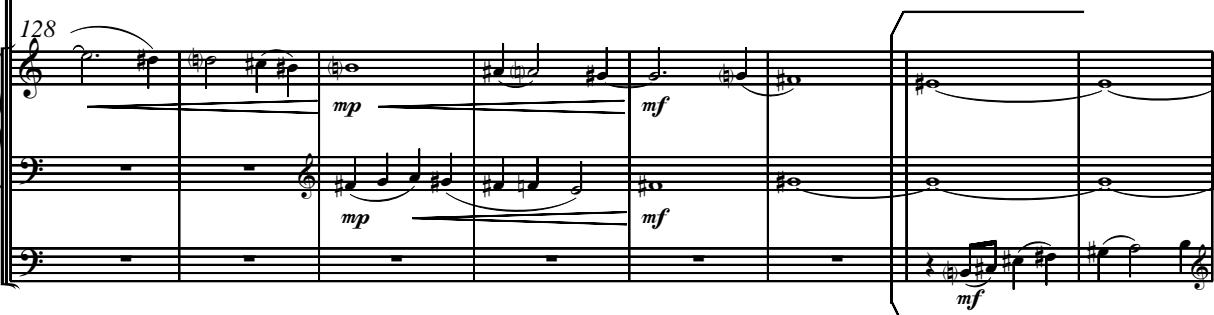
Org.

128

Ob. 

B♭ Cl. 

128

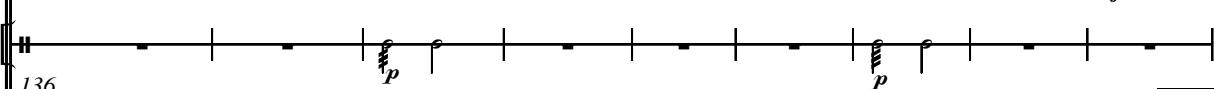
Org. < 

136

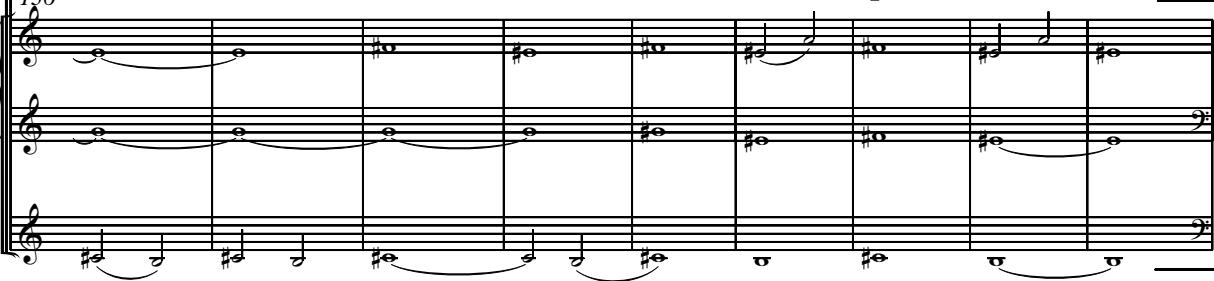
Ob. 

B♭ Cl. 

Hn. 

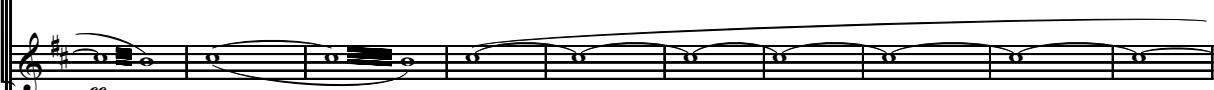
B. Dr. 

136

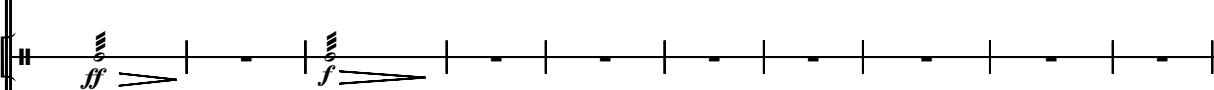
Org. < 

145

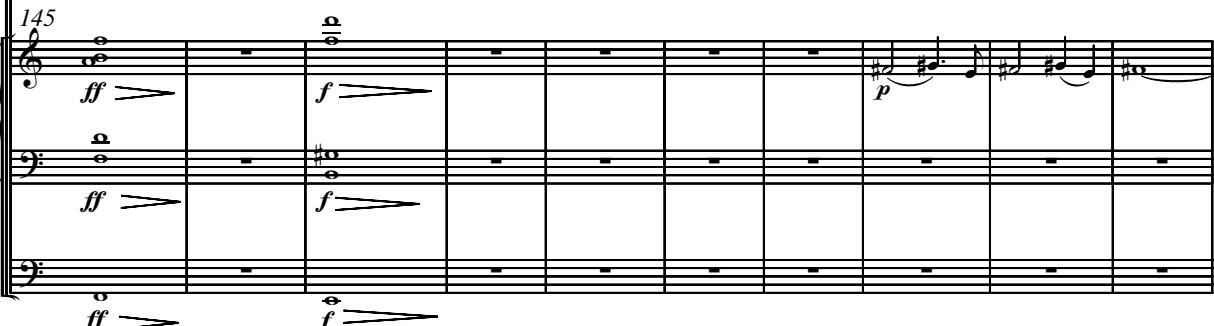
Ob. 

B♭ Cl. 

Hn. 

B. Dr. 

145

Org. < 

155

Ob. *pp*

B♭ Cl. *pp*

Hn.

Trgl. *p*

155

Org. *p*

165

Ob. *cresc*

B♭ Cl. *cresc*

Hn.

165

Org. *p*

171

Ob.

B. Cl.

Hn.

Trgl.

171

Org.

174

Ob.

B. Cl.

Hn.

B. Dr.

Trgl.

174

sim.

Org.

10

177

Ob.

B♭ Cl.

Hn.

B. Dr.

Gong  
T.T.

Trgl.

177

Org.

180

Ob.

B♭ Cl.

Hn.

B. Dr.

Trgl.

180

Org.

182

Ob. <*f*

B♭ Cl. *f*

Hn. *f*

B. Dr.

Gong T.T. *f*

Cym. *f*

182

Org. *f*

186

Ob. *p* *cresc*

B♭ Cl. *p* *cresc*

B. Dr.

Gong T.T. *p* *mf*

Trgl. *p*

Cym. *mf*

186

Org. *p* *cresc*

*pp* *cresc*

12

189

Ob. *mp* 10 *f*

B♭ Cl. *f*

Hn. *f*

B. Dr.

Trgl. *p* *f*

Cym. *mp* *f*

189

Org. *f*

192

Ob. *f* 8

B♭ Cl. *f*

Hn. *f*

Trgl. *p* *f*

Cym. *f*

192

Org. *f*

194 *poco a poco dim-*

Ob.

B♭ Cl.

Hn.

B.Dr.

Trgl.

Cym.

194 *poco a poco dim-*

Org.

197 *(molto dim)*

Ob.

B♭ Cl.

Hn.

B.Dr.

Trgl.

197 *(molto dim)*

Org.

14

200

Ob. Bb Cl. Hn. B.Dr. Gong T.T. Trgl.

sim.

pp

200

Org.

pp pp pp

203

Ob. Bb Cl. Hn. B.Dr. Gong T.T. Trgl.

sim. dim

dim

pp

203

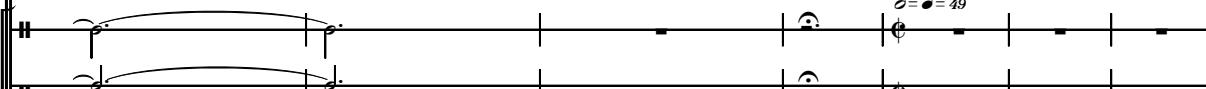
Org.

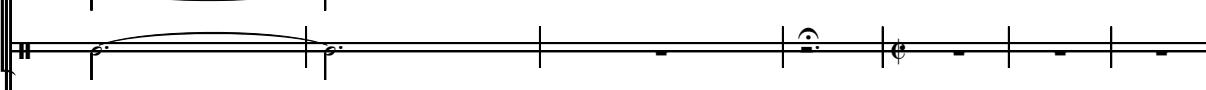
dim dim

207

B♭ Cl. 

Hn. 

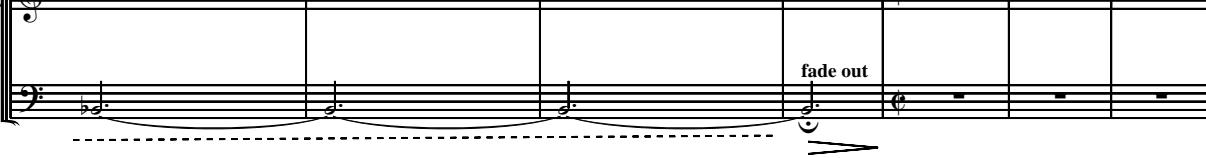
B. Dr. 

Gong T.T. 

Trgl. 

207

Org. 



214

Ob. 

B♭ Cl. 

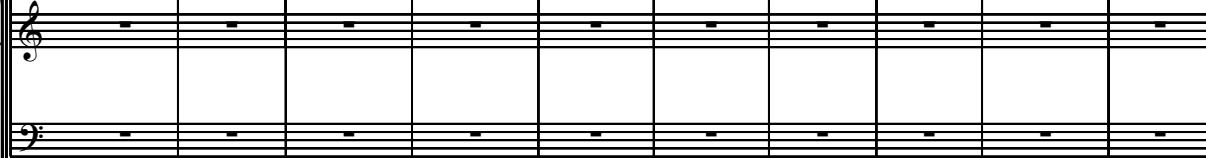
Hn. 

Gong T.T. 

Trgl. 

214

Org. 



224

Ob. *pp*

B♭ Cl. *pp*

Hn. *pp*

B. Dr. (mute) *pp*

Gong T.T.

Trgl.

224

Org. <

235

Ob. *ppp*

B♭ Cl. *ppp*

Hn. *ppp*

B. Dr.

Cym. *bell* *ppp*

243      *piu mosso*  $\text{d} = 55$

Ob.

*p (subito)*      *piu mosso*  $\text{d} = 55$

B♭ Cl.

*p (subito)*

Hn.

B. Dr.

Cym.

*mf (subito)*

243

Org.

*piu mosso*  $\text{d} = 55$

*p (subito)*

247

Ob.

*mp*

B♭ Cl.

*mp*

Hn.

B. Dr.

Cym.

$\gg mp$

247

Org.

*mp*

251

Ob. <*mf*

B. Cl. <*mf*

Hn. *mf*

B. Dr. *mf*

Cym. *mf*

Org. *mf*

254

Ob.

B♭ Cl.

Hn.

B. Dr.

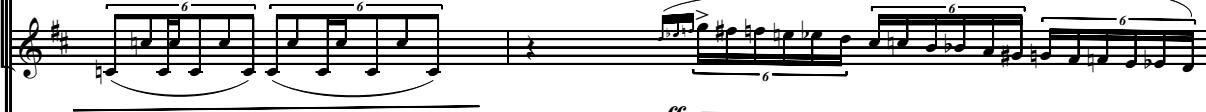
Cym.

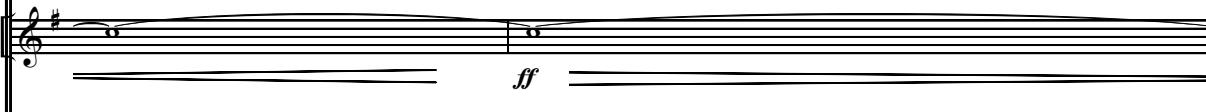
Org.

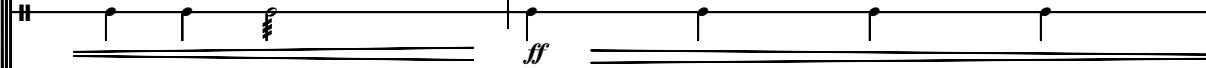
Musical score page 254 featuring six staves. The top staff (Ob.) has a melodic line with grace notes and dynamic markings *tr*, *ff*, and *f*. The second staff (B♭ Cl.) shows a rhythmic pattern of eighth and sixteenth notes with a '6' above it and dynamic *f*. The third staff (Hn.) has sustained notes with dynamic *f*. The fourth staff (B. Dr.) features bass drum strokes with dynamic *f*. The fifth staff (Cym.) shows cymbal patterns with a '3' above it and dynamic *f*. The bottom staff (Org.) has sustained notes with dynamic *f*.

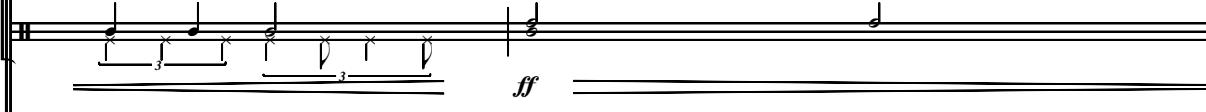
256

Ob. 

B♭ Cl. 

Hn. 

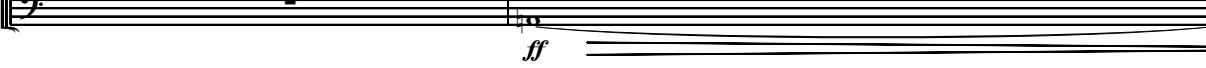
B.Dr. 

Cym. 

256

Org. 

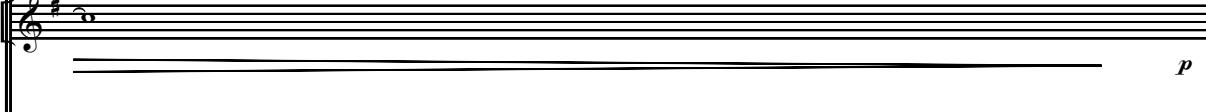


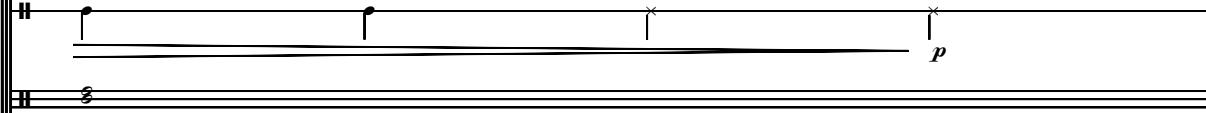


258

Ob. 

B♭ Cl. 

Hn. 

B.Dr. 

Cym. 

258

Org. 





20

259 *meno mosso*

Ob. *mp*

B♭ Cl. *mp*

Hn. *mp*

*meno mosso*

B.Dr. *mp* *ppp*

Gong T.T. *mp*

Trgl. *mp*

259 *meno mosso*

Org. *mp*

267

Ob. *pp*

B♭ Cl. *p* *pp*

Hn. *p* *pp*

B.Dr. *ppp* *pp* *6*

Gong T.T. *p* *6*

Trgl. *p* *mp* *6*

Cym. *ppp* *6*

267

Org. *p* *pp* *6*

275

Ob. ♮ 8  $\bullet = 98$  *mp*

B♭ Cl. ♯ 8  $\bullet = 98$  *mp*

Hn. ♯ 8  $\bullet = 98$  *mp*

B. Dr. ♮ 8  $\bullet = 98$  *mp*

275

Org. ♮ 8  $\bullet = 98$  *f*

280

Ob. ♮ 8

B♭ Cl. ♯ 8

Hn. ♯ 8

B. Dr. ♮ 8

280

Org. ♯ 8 *f*

280

Ob. ♮ 8

B♭ Cl. ♯ 8

Hn. ♯ 8

B. Dr. ♮ 8

280

Org. ♯ 8 *f*

284

Ob.

B♭ Cl.

fade in

284

Org.

fade in

288

Ob.

B♭ Cl.

Cym.

288

Org.

f

ff

6

f

3

3

ff

291

Ob. *mf*

B♭ Cl. *mf*

Cym. *f*

291

Org. *p*

295

Ob. *fade out*

B♭ Cl. *fade out*

B. Dr. *ff*

Gong T.T. *ff*

Cym.

295

Org. *p*

24

300

Cym.

300

Org.

304

B♭ Cl.      fade in      fade out      fade in

Hn.      fade in      fade out      fade in

Cym.

304

Org.

309

B♭ Cl.      fade out      fade in

Hn.      fade out      fade in

B. Dr.

Cym.

309

Org.

315

Ob.      fade in      f

B♭ Cl.      f

Hn.      fade out

B. Dr.      ff      mp

Cym.      ff

315

Org.

322

Ob. *fade out*

B♭ Cl. *fade out*

Hn. *cuirre*

B. Dr.

Gong T.T.

Cym.

322

Org.

331

B♭ Cl. *p*

Hn. *p*

B. Dr. *p*

Cym.

331

Org. *f*

338

Ob.

B. Cl.

Hn.

B. Dr.

Gong

T.T.

Cym.

338

Org.

345

Ob.

B. Cl.

B. Dr.

Cym.

345

Org.

353

Ob.

B♭ Cl. *f*

Hn. *f*

B.Dr.

Cym.

353

Org.

This section contains two staves of musical notation. The top staff includes parts for Oboe (Ob.), Bassoon (B♭ Cl.), and Horn (Hn.). The bassoon part features a dynamic marking 'f'. The bottom staff includes parts for Bass Drum (B.Dr.) and Cymbals (Cym.). The second section starts with an organ part (Org.) on a treble clef staff and a bass clef staff below it, continuing the musical line from the first section.

359

Ob.

B♭ Cl.

Hn.

B.Dr.

Cym.

359

Org.

This section contains two staves of musical notation. The top staff includes parts for Oboe (Ob.), Bassoon (B♭ Cl.), and Horn (Hn.). The bassoon part has a sixteenth-note pattern with eighth-note grace marks above the notes. The bottom staff includes parts for Bass Drum (B.Dr.) and Cymbals (Cym.). The second section starts with an organ part (Org.) on a treble clef staff and a bass clef staff below it, continuing the musical line from the first section.

366

Ob.

B♭ Cl.

B. Dr.

Gong  
T.T.  
*ff*

Cym.

366

Org.

This block contains two staves of musical notation. The top staff begins with an instruction '366' followed by five instrument parts: Oboe (Ob.), Bassoon (B♭ Cl.), Bass Drum (B. Dr.), Gong/Tom-Tom (Gong T.T. with dynamic ff), and Cymbals (Cym.). The bottom staff begins with '366' followed by the Organ (Org.) part. Measure repeat signs are present at the start of both staves.

373

Ob.

B♭ Cl.

Hn.

B. Dr.

Gong  
T.T.

Cym.

373

Org.

This block contains two staves of musical notation. The top staff begins with '373' followed by five instrument parts: Oboe (Ob.), Bassoon (B♭ Cl.), Horn (Hn.), Bass Drum (B. Dr.), and Gong/Tom-Tom (Gong T.T.). The bottom staff begins with '373' followed by the Organ (Org.) part. A measure repeat sign is present at the start of the bottom staff.