

Turkish Delight

for mixed ensemble

Richard Harding

2011

Turkish Delight is for any number of players, playing any instruments, and of indeterminate duration.

It consists of thirty-one sections, which are played in order.

Each section is has three strands:

i. Pitch indications to be played, in any octave, as drones.

The notes are to be played with smooth attack and decay, and sustained for the length of a breath.

ii. Melodic fragments, which may be transposed into any octave.

The black noteheads indicate short durations, the white noteheads long durations.

The precise note lengths are left to the performers to decide.

The clef and key signature at the start of each line apply to all the boxes on that line.

iii. Instructions for improvisation.

These indicate the scale and expressive gestures to be used.

Each player is free to shift between strands i, ii and iii as and when they choose as the performance proceeds.

Also, never underestimate the power of silence.


The change from one section to the next may be cued by the ensemble leader, or negotiated between the members of the ensemble by ear as they play.

The piece may be ended on a cue, or as the players drop out one by one in the final section.

Turkish Delight.


Richard Harding

i. C#

ii. 

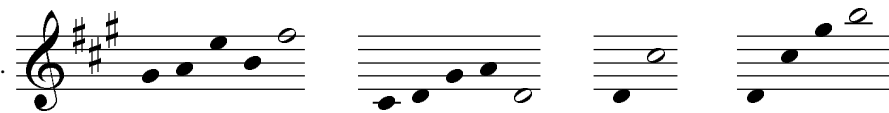
iii. Tacet

i. C# G#

ii. 


iii. Tacet

i. C# G# D

ii. 


iii. A Major. Short, sparse, quiet phrases.

i. C# G# D F#

ii. 


iii. A Major. Gradually broaden phase length and dynamic range.

i. G# D F#

ii. 

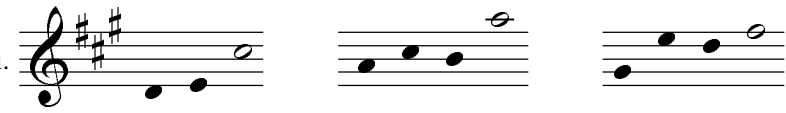
iii. A Major. Generally slow phrases with short, rapid bursts.

i. D F#

ii. 

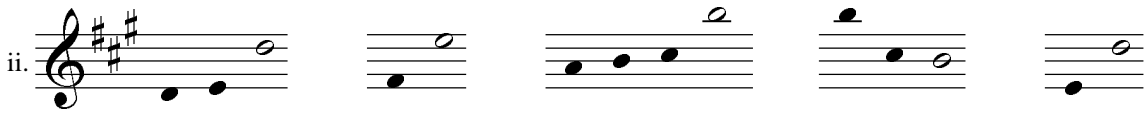
iii. A Major. Slower and increasingly relaxed.

i. E D F#

ii. 


iii. A Major. Phrases of moderate length including long, held notes.

i. E D

ii. 


iii. A Major. Diminuendo, with ever longer silences as the section proceeds.

i. E

ii. 


iii. Tacet

i. E G#

ii. 


iii. E Major. Omit the 5th degree (B). Quiet and gentle.

i. E G# F#

ii. 

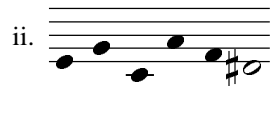
iii. B Major. Omit the 7th degree (A#). Short, isolated phrases.

i. C# E G# F#

ii. 

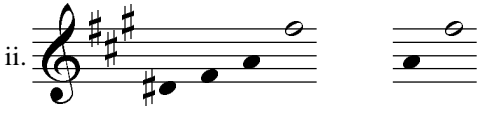
iii. E Major. Long, flowing phrases.

i. C# E G#

ii. 

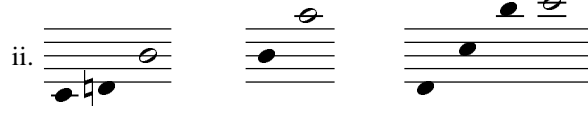
iii. E Major. Above c'.

i. C# E

ii. 


iii. E Major. Omit 7th degree (D#). e to e'.

i. C# E D

ii. 


iii. A Major. Omit 4th degree (D). Below c'.

i. C# D

ii. 


iii. A Major. Gradually extend range.

i. C# D F#

ii. 

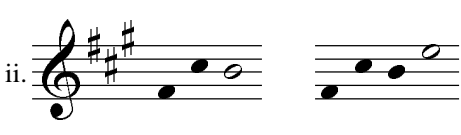
iii. A Major. Slow phrases with short, rapid, bursts.

i. C# F#

ii. 


iii. A Major. Longer fast sections.

i. C# G# F#

ii. 


iii. A Major. Broaden phrases.

i. G# F#

ii. 

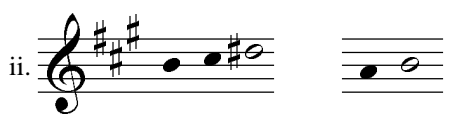
iii. A Major. Short, quiet phrases.

i. F#

ii. 

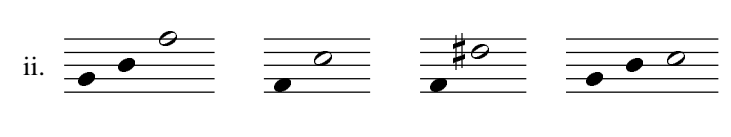
iii. Tacet

i. E F#

ii. 

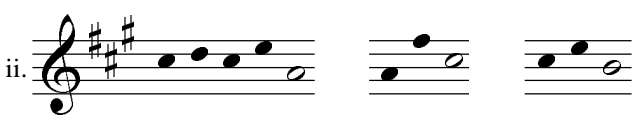
iii. E Major. Flowing phrases.

i. C# E F#

ii. 


iii. E Major. Omit 7th degree (D#). Still flowing.

i. C# E D F#

ii. 


iii. A Major. Slow, relaxed phrases.

i. C# E G# D

ii. 


iii. A Major. Short, quiet, gentle phrases.

i. D

ii. 


iii. Tacet

i. G# D

ii. 


iii. D Whole Tone. Quiet & rippling.

i. E G# D

ii. 

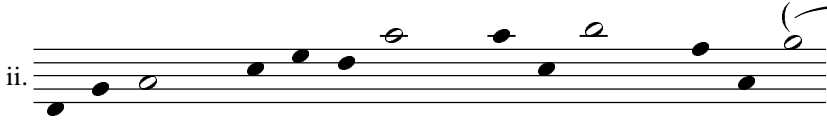
iii. D Whole Tone. Weaving melodies.

i. E G# D F#

ii. 

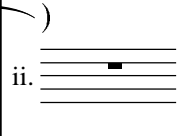
iii. D Whole Tone. Ever shorter phrases, fading to silence.

i. C# E G# D F#

ii. 

iii. A Major. Broad, flowing phrases. Resolve to G# for final section.

i. G#

ii. 

iii. Tacet