

Kirpi Sokağı

(Hedgehog Street)

for chamber sextet

Mathew Solomon
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Composed in Istanbul, 2025-2026

Prepared for The Joe Hisaishi 7th Young Composer's Competition

Duration: approx. 7 minutes

Score in C

Instrumentation

Flute

Clarinet (Bb)

Bassoon

Percussion - Vibraphone, Crotales (2 octave)

Violin

Cello

Performance Notes

Two-Note Tremolos (Strings & Winds)

For rhythmic and notation clarity, all tremolos are written using trill notation (2nd note is always written in parentheses). Prioritize pitch clarity over speed, and always emphasize dynamic swells during tremolos.

Grace Notes

All grace notes should be played on the beat, rather than before.

Strings

In sections marked “flautando”, players should use a light and fast bow on the fingerboard to achieve a wispy, delicate sound.

Percussion

The percussionist should choose one main set of mallets (4 mallets) that is suitable for both vibraphone and crotales. On both instruments, a warm, not-harsh reverberant sound should be desirable. Hard yarn or rubber mallets are recommended. Crotales will obviously lack the metallic attack given by a metal mallet head, but a clear attack should still be achieved.

Kirpi Sokağı

Still, Suspended ♩ = 60

Flute

Clarinet in Bb

Bassoon

Vibraphone

Violin

Violoncello



Pushing Forward (♩ = 64)

1

bring out dynamic swells

9 10 11 12 14 15 16

Fl.

pp p pp mp p mp p

Cl. in Bb

bring out dynamic swells

pp mp p

Bsn

bring out dynamic swells

pp

Vib.

sneak breaths as needed

Vib. Crot. Vib. Crot.

mp mf mf mp mf mf mf

3 3 3

Red. Red. Red.

Vln

pizz. arco

p pp mf mp pp

sul tasto

bring out dynamic swells

tr tr tr tr

Vc.

p pp mp p mp p

17 18 19 20 21 22 23

Fl. *mf mp mf mp mf* *p sub. < mf > p mp* *pp*

Cl. in Bb *mf* *p sub. < mf > p mp* *pp*

Bsn *mf mp mf mp mf* *mp mf mp* *pp*

Vib. *p f p*

Vln *mf* *p mf mp* *pp* *pp*

Vc. *mf mp mf mp mf* *p mf mp* *pp* *pp*

flautando

flautando

Play with wooden (back) side of mallets
Exact number of notes is unimportant

24 25 26 27 2

Fl. *mf* *mp < mf* *pp sub. f* *mf*

Cl. in Bb *molto espressivo* *mp mf* *p < f*

Bsn *mp mf* *pp f* *mf*

Vib. *ord. 6* *mf* *mf* *p f p* *f* *mf*

Vln *sul tasto* *mp mf* *ord. p* *sul pont. pp sub. f* *pizz. mf*

Vc. *sul tasto* *p < mf >* *sul pont. mf* *ord. pp f* *pizz. mf* *sul tasto arco* *p < f* *p f*

bird chirps

bird chirps

29 30 31 32 33

Fl.

Cl. in Bb

Bsn

Vib.

Vln

Vc.

bird chirps

mf

f

mp

Vib.

Crot.

mf

mp

p < *f*

p < *f*

p < *f*

p < *f*

p < *f*

p < *ff*

(ord.) arco

pp < *mf*

34 35 36 37

Fl.

Cl. in Bb

Bsn

Vib.

Vln

Vc.

p < >

mf

mp < > *mf*

mp < > *mf*

mf

dim.

p

mp < > *mf*

mp < >

Crot.

Vib.

mf

f

col legno

pizz.

col legno

p < >

p

pp

f

mf

col legno

pizz.

(ord.) arco

sul pont.

p < >

pp

f

p < *f*

p < *f*

39 40 41 42 43

Fl. *mp* < *mf* *mp* < *mf* < *mf* < *mf* *f*

Cl. in Bb *mf* *mf* *p* < *f* *mf* < *mf* *mf*

Bsn *mp* < *mf* *mp* < *mf* *f* *mf* < *mf* *f*

Vib. *mf* *f*

Vln *f* *mf* *f* *p* < *f* *p* < *mf*

Vc. *f* *p* < *ff* *p* < *f* *f* *p* < *f* *p* < *f* *f* *p* < *ff* *p* < *mf*

44 45 46 47 48

Fl. *mp sub.* < *f* *mp* *mp* < *f* *mp*

Cl. in Bb *mp sub.* < *f* *pp* < *mf* < *pp* *pp* < *mf* < *pp* *mf*

Bsn *mp sub.* < *f* *mp* *mf* *mp sub.* < *f* *mf*

Crot. *mf*

Vln *mf* *mp* *p* < *f* *mf* *p* *p* < *f* *p sub.* < *f*

Vc. *mf* *p* < *mf* *mf* *pp* < *mp* *p* < *f*

49 50 51

Fl. *f* *mf* *mf*

Cl. in Bb *tr* *mp* *f* *mf*

Bsn *f* *mf*

Vib. *mf* *Crot.* *Vib.* *Crot.* *Vib.*

Vln *ord.* *tr* *mp* *pizz.* *mf*

Vc. *pizz.* *f* *arco* *ord.* *tr* *p* *mf* *p* *pizz.* *f* *arco* *p* *f* *p* *f*

4

52 54 55 56

A touch faster

Fl.

Cl. in Bb *pp* *mp* *pp*

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

Vib. *mp*

Vln *arco* *mp* *mf* *mp sub.* *mp* *mf*

Vc. *pizz.* *f* *arco* *p* *f* *ord.* *mp* *mp* *mf* *mp sub.* *mp* *mf*



5 Curiously

Fl.

Cl. in Bb

Bsn

Vib.

Vln

Vc.

63 64 66 67 ord.

p *f* *p*

p

mf

p

mp *mf* *f*

sim. *tr.* *pizz.* *mf* *mp* *mf* *mp*

sim. *tr.* *pizz.* *mf* *mp* *mf* *mp*

68 69 70 71 72

Fl. *mf* *mp* *mf* *mp*

Cl. in Bb *mf* *mp* *mf* *mp*

Bsn *mp* *mf* *mp* *mf* *mp*

Vib. *mf* *f* *mp* *mf* *f* *mf*

Vln *ord. arco* *very short* *pizz.* *mf* *mp* *mf* *mp* *arco* *very short*

Vc. *mf* *mp* *mf* *mp* *mf*

73 74 75 76

Fl. *mf* *mp* *mf* *f* *mf*

Cl. in Bb *mp* *mf* *p sub.* *f* *mp*

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

Vib. *f* *mp* *mf* *f* *mf*

Vln *mf* *pizz.* *p* *mp* *espressivo arco* *pizz.* *mf* *mp* *arco* *very short*

Vc. *f* *mf* *cresc.* *f* *mp* *mf*



81 82 83 84 85

Fl. *mf* > *mp* *mf* > *mp* *mp*

Cl. in Bb *mf* > *mp* *f* > *mf* *mf* > *mp* *f* > *mf*

Bsn. *mp* *mf* *pp*

Vib. *mf* *mp* > *mf* *mf* *mf*

Vln. *f* *mf* *f* *mf* *mp* *arco*

Vc. *f* *mf* *f* *f* > *mf*

86 87 88 89 90 91

Fl. *f* > *mf* *pp* < *f* *mf* > *mp* *pp* *f* *mf* *f* *pp* <

Cl. in Bb *f* > *mf* *p* < *mf* > *mp* *pp* < *f* *mp* < *mf* *f* > *mf* *pp* <

Bsn *f* *p sub.* *mf* *f* *pp sub.* *f* *mf*

Vib. *Vib.* *Crot.* *Vib.* *f* *mf*

Vln *mf* *sul tasto* *tr* *p* < *f* *sim.* *tr* *pp* < *f* *pizz.* *ff*

Vc. *f* *p* < *f* *sul tasto arco* *tr* *sim.* *tr* *pp* < *f* *pizz.* *f* *ord. arco* *tr* *pp* <

92 93 94 95 96

Fl. *f* *pp sub.* *f* *mf*

Cl. in Bb *f* *pp* *f* *mf* *fizz.* *f*

Bsn *f* *pp* *f* *mf*

Vib. *Crot.*

Vln *pp* *f* *mp*

Vc. *f* *pizz.* *f* *ff* *f*

7

Aggitated, pushing forward, $\text{♩} = 86$

Fl.

97

f

98

99

100

101

ff

Cl. in Bb

ord.

flz.

ord.

flz.

ord.

flz.

ord.

flz.

ord.

ff

Bsn

ff

Vib.

Vib.

extremely dry

f

ff

ff

ff

ff

ff

Vln

pizz.

ff

f

cresc.

ff

Vc.

ff

f

cresc.

ff

arco

ff



8

Suddenly still ($\text{♩} = 60$)

Fl.

102

103

105

106

107

108

109

fff

Cl. in Bb

fff

solo, fragile

p

insisting

mp

p

mp

p

Bsn

fff

Vib.

let ring

ff

mp

mf

mp

Vln

fff

sul tasto
flautando
arco

ppp

mp

ppp

Vc.

sul pont.

p

$sub.$

fff

sul tasto
flautando
arco

ppp

mp

ppp

110 111 112 113 114 115

Fl. *mf* *p* *mf* *mp*

Cl. in Bb *3* *p* *mp* *p* *mp* *mf* *p* *mf* *mp*

Bsn *insisting* *p* *3* *mp* *p* *mp* *3* *mf* *p* *p*

Vib. *mf* *mp* *mf*

Vln *sim.* *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ord.* *ppp* *mp* *ppp* *p* *mf* *p* *p* *f* *p* *p*

Vc. *sim.* *ppp* *mp* *ppp* *ppp* *mf* *ppp* *ord.* *ppp* *mp* *ppp* *p* *mf* *p* *p* *f* *p* *p*



9

Regathering oneself ♩ = 80

116 118 119 120 121

Fl. *f* *ppp* *mf* *p* *mf* *ppp* *mf* *p* *mf*

Cl. in Bb *mp* *f* *ppp* *mp* *ppp* *ppp* *mf* *ppp*

Bsn *f* *p* *mp* *p* *p* *mp* *p*

Vib. *(Red.)* *mf* *3* no pedal *f* *mf* *3* *f*

Vln *ff* *ppp* *mf* *ppp* *mf* *sim.* *ppp* *mf* *pizz.* *f*

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

sul tasto flautando *tr* *sim.* *tr*

This musical score is for measures 129 through 135 of 'The Swan' from 'The Nutcracker'. The score is written for a full orchestra and includes the following parts:

- Fl.** (Flute): Measures 129-131 are rests. Measures 132-135 feature a melodic line starting on G4, marked *mf*.
- Cl. in Bb** (Clarinet in B-flat): Measures 129-131 play a rhythmic pattern of eighth notes. Measures 132-135 continue this pattern, marked *mf*.
- Bsn** (Bassoon): Measures 129-131 play a rhythmic pattern of eighth notes. Measures 132-135 continue this pattern, marked *mf*.
- Vib.** (Vibraphone): Measures 129-131 play a rhythmic pattern of eighth notes, marked *mf*. Measures 132-135 are rests. Measures 136-137 play a melodic line starting on G4, marked *f* and *cresc.*
- Vln** (Violin): Measures 129-131 play a rhythmic pattern of eighth notes, marked *f*. Measures 132-135 continue this pattern. Measures 136-137 play a melodic line starting on G4, marked *f* and *ord. arco*.
- Vc.** (Violoncello): Measures 129-131 play a rhythmic pattern of eighth notes, marked *mf*. Measures 132-135 continue this pattern. Measures 136-137 play a melodic line starting on G4, marked *f* and *ord. arco*.

The score is in 3/8 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked 'Allegretto'.

[illegible]

167 168 169 170 171 172 173 174 175 176 177 178 179

Fl. *mp* *p* *mf* *p*

Cl. in Bb *mp* *mf* *p*

Bsn *mp*

Vib. *mp*

Vln *Red.* *p* *f*

Vc. *f*

180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197

Fl. *p* *fff*

Cl. in Bb *p* *fff*

Bsn *fp* *f* *p* *ff*

Vib. *f* *ff* *ff* *ff*

Vln *Red.* *mp* *Red.* *sul pont. Red.* *ff*

Vc. *ord. arco* *sul pont.* *mp* *ff*

198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216

Fl. *p* *f* *p* *p* *f* *p*

Cl. in Bb *p* *f* *p* *p* *f* *p*

Bsn *p* *f* *p* *p* *ff* *p*

Crot. *Crot.*

Vln *ord.* *sul tasto* *p* *f* *p* *p* *f* *p* *p* *ppp*

Vc. *ord.* *p* *f* *p* *p* *f* *p* *p* *ppp*