

Kemençe ve Yaylılar için Hat

(Hat for Kemençe and Strings)

Dört telli kemençe ve yaylı çalgılar oda müziği topluluğu için
(for 4 stringed kemençe and string ensemble)

Onur Türkmen

2011

Bu eser bir İstanbul Teknik Üniversitesi araştırma projesi desteğiyle Nermin Kaygusuz tarafından sipariş edilmiş ve 2011 yazında bestelenmiştir.

Hat müzik eserinde kullanılan malzemenin zıtlıkları, kutuplaşmaları üzerine kurulu bir diyalektik üzerine değil *hat* ile bestecinin ruhu/aklı arasındaki ilişki üzerine kurulur. Makamların birbirlerine nüfuz edip, kaynaşarak oluşturdukları bir çizgi olan *hat* besteci tarafından zaman içinde aranır, ilişkiye girilir ve en sonunda ortaya çıkartılır. Ancak gerçekte bir bütünün koparılamaz parçası olduğundan bestecinin arayışı, ilişkiye girişi ve ortaya çıkarışı ile sınırlıdır. Bu yüzden başlangıç ve bitişi belirsizdir; bir yapı değildir; herhangi bir anda ortaya çıkan durumlar daha sonra oluşacak olanların varlıklarını dikte ettirmezler.

Her ne kadar bazı anımsamalar var ise de, *hat* herhangi bir kültüre referans vermez. Aynı anda hem mekan hem de zaman olarak sürekli genişleyen ve hiçbir zıtlık içermeyen evrende olagelen herhangi bir andan yalnızca biridir.

This piece was commissioned by Nermin Kaygusuz through an Istanbul Technical University research project and was composed during summer 2011

Hat (term derived from calligraphy) is a compositional approach that is not constructed through a dialectic on the oppositions, contradictions and polarizations of the musical material(s) but rather on a dialectic between composers psyche and *hat*. *Hat* - a "line" of maqams penetrating and merging into one another – is gradually sought, communicated with and eventually revealed by the composer. Being inextricable from its single unity, this line is only a phenomenon restricted by composer's seeking, communication and revelation. Therefore its beginnings and endings are ambiguous; it is not a structure; any instance that occurs within the *hat* does not dictate the existence of another consequent moment.

Although there are reminiscences, a *hat* does not incline towards a reference to a certain culture. Rather it is just another occurrence within a universe with no other diversity than itself: a simultaneous unity of time and space that ceaselessly continues and expands.

Speaking of a universe of no diversities, in terms of musical perspective, *hat* is emancipation of consonance

Kemençe partisi dört telli kemençe için yazılmıştır.

Eserin süresi yaklaşık olarak 18 dakikadır.

Bu eser her partiyi bir kişi çalacak şekilde yani toplam 10 kişilik bir toplulukla seslendirilebilir. Ancak kemençe haricindeki partilerin birden fazla icracı tarafından seslendirmesi durumu da değerlendirilebilir.

Kemençe haricindeki partilerin birden fazla icracı tarafından seslendirildiği konserlerde kemençe için mikrofon kullanılmalıdır.

Zaman belirteciye sahip olmayan *point d'orgue* işaretlerinde sürenin belirlenmesi icracının inisiyatifine bırakılmıştır.

Bu eserde müzikal hatların şekillerinin ortaya çıkartılması çok önemli olduğundan yazılı tüm belirteçler kesinlikle uygulanmalıdır.

ST, SP, n.v., molto vib. gibi belirteçlerden önce kullanılan ok işaretleri, söz konusu tekniklere yavaş yavaş dönüşülmesi için kullanılır. Sesteki değişimler ani olmamalıdır.

ST *sul tasto* anlamına gelir.

SP *sul ponticello* anlamına gelir.

(SP) *molto sul ponticello* anlamına gelir.

ord. *ordinario* anlamına gelir.

n.v. *non vibrato*

vib. *vibrato*

molto vib. *molto vibrato* anlamına gelir.

Üçlü aralık basılarak elde edilen armoniklerin (*flajole*) seslendirilmesi sonucunda meydana gelecek sesler portenin üzerinde belirtilmiştir.

Bu eserde kullanılan tüm mikrotonal sesler makamlarla ilişkilidir. Kullanılan makamlar partitur ve partiler üzerinde belirtilmiştir. Mikrotonal seslerin icrası için en doğru yaklaşım bu sesleri belirtilen makamla ilişkilendirmek olacaktır. Bu yaklaşım mümkün olmazsa aşağıda belirtilen yaklaşık değerler kullanılmalıdır.

♮ Natürel (bekar) notadan büyük ikili aralığın 1/8'i kadar daha alçak.

♯ Diyezli notadan büyük ikili aralığın 1/8'i kadar daha alçak.

♮ Natürel (bekar) notadan, büyük ikili aralığın 1/8'i kadar daha yüksek.

♭ Bemollü notadan büyük ikili aralığın 1/8'i kadar daha yüksek.

Prova işaretleri yalnızca provalarda kolaylık sağlanması içindir. Bu eser yapısal olarak bölümlere ayrılmaz; baştan sona bir bütünlük ve süreklilik içinde seslendirilmelidir.

Kemençe part is for 4 string kemençe.

Duration is approximately about 18 minutes.

I suggest that this piece is performed by ten musicians; all parts are played by one musician. However, other possibilities can be considered.

In the ten player setting it might not be necessary to use a microphone for kemençe. In other settings a microphone should be used for kemençe.

Fermatas without time indications are left to performer's or conductor's interpretation

As the contour of musical lines are very important in this piece. All expressions should be performed precisely as they are written.

The arrow which occurs before any indication, such as *ST*, *SP*, *n.v.*, *molto vib.* , means that the player should gradually approach to these indications. The change in sound should not be sudden.

ST means *sul tasto*

SP means *sul ponticello*

(SP) means *molto sul ponticello*.

ord. means *ordinario*

n.v. means *non vibrato*


vib. means *vibrato*


molto vib. means *molto vibrato*


In order to achieve the *molto vibrato* the performer might consider using trills.


The sounding pitches for touch third harmonics are indicated in paranthesis above the staves in order to get the performer's attention to distinguish them from touch fourth harmonics

All microtones are related with maqams in this piece and each maqam used are indicated above the staff.

 means slightly lower intonation. This intonation is not a quarter tone. It is smaller than a quarter tone. It can be approximated to the 1/8 of a tone.

 means slightly lower intonation. This intonation is not a quarter tone. It is smaller than a quarter tone. It can be approximated to the 1/8 of a tone.

 means slightly higher intonation. This intonation is not a quarter tone. It is smaller than a quarter tone. It can be approximated to the 1/8 of a tone.

 means slightly higher intonation. This intonation is not a quarter tone. It is smaller than a quarter tone. It can be approximated to the 1/8 of a tone.

Rehearsal marks are only for rehearsal purposes. They don't divide the piece into separate sections. This piece should be performed as a whole unit without separate sections.

Kemençe ve Yaylılar için Hat

Hat for Kemençe and Strings

(Nermin Kaygusuz için, 2011)

Onur Türkmen
(2011)

A

♩ = 60 *sulD.*
(Do'da nev'eser) *n.v.*
ST

The musical score is for section A, marked with a box 'A'. It is in 4/4 time with a tempo of 60 beats per minute. The key signature is one flat (B-flat). The score is for a Kemençe and a string ensemble. The Kemençe part is written in treble clef and features a melody with dynamic markings: *ppp*, *p*, *mf*, and *pppp*. The string section consists of Violin I 1, Violin I 2, Violin II 1, Violin II 2, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Double Bass. All string parts are marked with rests throughout the section.

4 *sul A.*
n.v. → *molto vib.* → *n.v.* → *SP* → *SP* ca.5"
ord.
 Kmç. *ppp* *sffz* *p* *pp* *pppp*
gliss.

8 *SP* → *ord.* → *SP* → *SP*
 Kmç. *sffz* *ff* *mp* *p* *ppp*
vib. → *n.v.*
gliss.

12 *ord.* → *vib.* → *n.v.* → *SP* (Sol'de zirgüleli hicaz)
 Kmç. *mp* *p sub.* *mf* *pp* *mp* *ppp* *mf*
rit. → *ord.*

Tempo I *ad libitum* (regarding the ornaments)
 15 Kmç. *p* *mf* *p* *pppp* *p* *mf* *pp*
vib. → *n.v.*
 3

18 Kmç. *mf* *p* *f* *p* *mf sub.* *pp*
molto vib. → *n.v.*
 3

21 Kmç. *mf* *ff* *p* *pp* *ppp*
molto vib. → *n.v.*

24

Kmç. *n.v.*
ppp \curvearrowright *ff* \curvearrowright *ppp* *sul A.* *n.v.*
ppp

Vln. I 1 *n.v.*
ppp \curvearrowright *ff sfz* \curvearrowright *ppp* *ppp*

Vln. I 2 *n.v.*
ppp \curvearrowright *ff sfz* \curvearrowright *ppp*

Vln. II 1 *n.v.*
ppp \curvearrowright *ff sfz* \curvearrowright *ppp* *ppp*

Vln. II 2 *n.v.*
ppp \curvearrowright *ff sfz* \curvearrowright *ppp*

Vla. 1 *n.v.*
ppp \curvearrowright *ff sfz* \curvearrowright *ppp*

Vla. 2 *n.v.*
ppp \curvearrowright *ff sfz* \curvearrowright *ppp*

ppp \curvearrowright *ff sfz* \curvearrowright *ppp*

B

29

Kmç. *mp* \rightarrow *molto vib.* *SP* \rightarrow *ord.*
pp \curvearrowright *mp* \curvearrowright *ppp* \curvearrowright *mf*

Vln. I 1 *fff* *sffz*

Vln. I 2 *fff* *sffz* *molto vib.*

Vln. II 1 *pp* *fff* *sffz* *molto vib.*

Vln. II 2 *fff* *sffz* *molto vib.*

Vla. 1 *pp* *fff* *sffz* *molto vib.*

Vla. 2 *mp* *fff* *sffz* *molto vib.*

mp \curvearrowright *fff* *sffz*

34

Musical score for measures 34-36. The score includes parts for Kmc. (Kornet), Vla. 1, Vla. 2, Vc. 1, Vc. 2, and D.B. (Double Bass). The Kmc. part starts with a *pp* dynamic, followed by *mp* and *p*. The Vla. 1 part has *pp*, *mp*, and *ppp* dynamics, with *n.v.* markings. The Vla. 2 part has *pp* and *n.v.* markings. The Vc. 1 part has *p* and *mp* dynamics, with a triplet of eighth notes. The D.B. part has *pp* and *mp* dynamics, with *sul G.* and *SP* markings.

37

Musical score for measures 37-40. The score includes parts for Kmc., Vla. 1, Vla. 2, Vc. 1, Vc. 2, and D.B. The Kmc. part has a *SP* marking. The Vla. 1 part has *p* and *ppp* dynamics, with *SP* markings. The Vla. 2 part has *mp*, *ppp*, *ST*, *ppp*, *mp*, and *ppp* dynamics. The Vc. 1 part has *pp*, *ppp*, *mp*, and *ppp* dynamics. The Vc. 2 part has *pp*, *mp*, and *ppp* dynamics. The D.B. part has *pp*, *mp*, *ppp*, and *SP* markings.

41

Kmç. *pp* *SP*

Vln. II 1 *n.v.* *ppp* *ff* *pppp* *molto vib.*

Vln. II 2 *n.v.* *ppp* *ff* *molto vib.*

Vla. 1 *ord. n.v.* *ppp* *sfz* *pppp*

Vla. 2 *ST n.v.* *ppp* *p* *pppp*

Vc. 1 *ST n.v.* *ppp* *p* *ord.*

D.B. *ppp*

45

Kmç. *ord.* *mp* *f* *mp* *pp* *molto vib.* *n.v.*

Vln. II 1 *n.v.* *pp*

Vln. II 2 *n.v.* *pppp* *mf*

Vla. 1 *ST* *pp*

Vc. 1 *pppp*

D.B. *f* *mp* *p* *pp* *pppp*

(Sol'de hicaz)

49

Kmc. *mf* *ppp*
 Vln. I 1 *ppp* *ff*
 Vln. I 2 *n.v.* *sffz* *sffz* *mf* *mp* *p* *ppp*
 Vln. II 1 *ff* *ppp* *sffz* *sffz* *p* *ppp*
 Vln. II 2 *ppp* *sffz* *mf* *p* *ppp*
 Vla. 1 *mp* *ppp* *ff*
 Vla. 2 *SP* *sffz* *pp* *sub.* *ppp*
 Vc. 1 *ord.* *p* *sffz* *mf* *mp* *p* *ppp*
 Vc. 2 *sffz* *p* *ppp*
 D.B. *sulD.* *pp* *mp* *ppp*

52 *SP* *n.v.* *ord.* *molto vib.*

Kuç.
p *f* *pp* *sfz*

Vln. I 1
ppp

Vln. I 2
pp

Vln. II 1
ppp *sfz*

Vln. II 2
ppp *pppp* *ST*

Vla. 1
ppp *ppp* *ST*

Vla. 2
ppp *pppp* *ST*

Vc. 1
pp

Vc. 2
ppp *ff* *molto vib.*

56

Kmç.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

molto vib. → *n.v.* → *molto vib.* →
f — *fff* — *pp* < *f* >
sffz — *p* — *pp* — *f* — *fff* — *pp* < *f* >
n.v. → *molto vib.* → *n.v.* → *molto vib.* →
mf — *f* — *fff* — *pp* < *f* >
ord. → *molto vib.* → *n.v.* → *molto vib.* →
pppp *mf* — *f* — *fff* — *pp* < *f* >
ord. → *molto vib.* → *n.v.* → *molto vib.* →
n.v. → *molto vib.* → *n.v.* → *molto vib.* →
pp — *f* — *fff* — *pp* < *f* >

C

(Si'de hüzzam)

n.v. ♩ = 50

60

Kmç.
 Vln. I 1
 Vln. I 2
 Vln. II 1
 Vln. II 2
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2

n.v. molto vib. n.v. vib. n.v. p
 pp mf pp mp pp p pppp
 n.v. molto vib. n.v. vib. n.v.
 pp mf pp mp pp p pppp
 n.v. molto vib. n.v. vib. n.v.
 pp mf pp mp pp p pppp
 n.v. molto vib. n.v. vib. n.v.
 pp mf pp mp pp p pppp
 n.v. molto vib. n.v. vib. n.v.
 pp mf pp mp pp p pppp
 n.v. molto vib. n.v. vib. n.v.
 pp mf pp mp pp p pppp

Kmç.

64 *f* *ppp* *f* *mp* *p* *gliss.* *molto vib.*

Kmç.

66 *n.v.* *molto vib.* *n.v.* *SP* *ord.* *molto vib.* *gliss. with m.v.* *n.v.*
sfz *p* *f* *pp* *ppp* *p* *ff* *mp* *ppp*

Kmç.

68 *gliss. vib.* *molto* *n.v.* *(Sol'de hicaz)* *ST*
p *f* *mp* *p* *pp* *mp* *pp* *mp* *ppp*

Kmç.

70 *ord.* *molto vib.* *n.v.* *molto vib.*
p *mf* *sfz* *sfz* *fp* *sfz*

(Do'da karcığar)

Kmç.

71 *ST* *molto vib.* *n.v.* *molto vib.* *n.v.*
mp *sfz* *(mp)* *sfz* *p*

Kmç.

73 *SP* *ord.* *ST* *n.v.*
sfz *p* *sub.* *sfz* *p* *sub.* *sfz* *p* *sub.* *sfz* *mp*

D → *SP* → **(SP)**

Instrumentation and Dynamics:

- Kmc.:** *pp* → *pppp*
- Vln. I 1:** *mf* → *pp* → *ppp*
- Vln. I 2:** *p* → *mf* → *pp* → *ppp*. Includes *gliss.* and *mf sub.*
- Vln. II 1:** *mf* → *ppp*. Includes *gliss.*
- Vln. II 2:** *mf* → *p*
- Vla. 1:** *pp* → *mf* → *pp* → *ppp*. Includes *mf sub.*
- Vla. 2:** *mf* → *ppp*. Includes *gliss.*
- Vc. 1:** *mf* → *ppp*
- Vc. 2:** *mf* → *p*. Includes *gliss.*

Tempo I

E

ad libitum
(regarding the ornaments)
until m.85

♩ = 60

Colla Parte

SP

ord.

78

n.v.

Kmç.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

The musical score consists of nine staves. The top staff is for the Cornet (Kmç.) in G major, starting with a natural breath mark (n.v.) and a dynamic of *pp*. It features a melodic line with ornaments and dynamic changes to *mp*, *sfz*, *mp*, and *p*. The Violin I parts (Vln. I 1 and Vln. I 2) play sustained notes with dynamics *mp*, *p*, and *ppp*. The Violin II parts (Vln. II 1 and Vln. II 2) are mostly silent, with *ppp* markings. The Viola parts (Vla. 1 and Vla. 2) play sustained notes with dynamics *p*, *ppp*, *mp*, *p*, and *ppp*. The Violoncello parts (Vc. 1 and Vc. 2) are mostly silent, with *ppp* markings. Performance instructions include *Tempo I*, *Colla Parte*, and *ad libitum* regarding ornaments until measure 85. A box labeled 'E' is present above the score.

82 *SP* *ord.*

Kmç. *sffz* *mp* *sffz ff* *p* *sfz* *f*

Vln. I 1

Vln. I 2 *ppp* *p*

Vln. II 1 *p*

Vla. 1 *ppp*

Vla. 2 *p*

84

Kmç. *mp* *sffz* *p* *sffz ff*

Vln. I 1 *p* *f* *p*

Vln. I 2 *f* *ppp*

Vln. II 1 *ppp*

Vla. 1 *p* *f* *p* *ppp*

Vla. 2 *f* *p*

14 → ad libitum (regarding the ornaments)

86

Kmç.

Vln. I 1

Vla. 2

88

Kmç.

p → *f*

molto vib. *n.v.* *molto vib.* *n.v.*

90

Kmç.

p → *f*

molto vib. *n.v.* *ad libitum (regarding the ornaments)* *molto vib.* *n.v.* *(Si'de hüzzam)* *n.v.* → *SP*

gliss. with m.v.

93

Kmç.

ord. *ad libitum (regarding the ornaments)*

p → *mf*

95

Kmç.

ad libitum (regarding the ornaments)

molto vib. *n.v.* *rit.* → *SP*

sfz *p sub.* *sfz* → *mp* → *ppp*

ad libitum (regarding the ornaments)

ord.

♩ = 50

98

Kmç.

p → *f* → *ppp* → *f* → *pp* → *ff* → *p*

Tempo I ♩ = 60

Kmç.
 Vln. I 1
 Vln. I 2
 Vln. II 1
 Vla. 1
 Vla. 2

Musical score for measures 95-103. The score includes parts for Kmç., Vln. I 1, Vln. I 2, Vln. II 1, Vla. 1, and Vla. 2. Dynamics range from *ppp* to *mf*. Performance instructions include *n.v.*, *ST*, and various articulations like slurs and accents.

104
 Kmç.
 Vln. I 1
 Vln. I 2
 Vln. II 1
 Vln. II 2
 Vla. 1
 Vla. 2

Musical score for measures 104-112. The score includes parts for Kmç., Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, and Vla. 2. Dynamics range from *f* to *pp*. Performance instructions include *n.v.*, *ST*, and various articulations like slurs and accents. The time signature changes to 3/4.

106

Score for measures 106-107. The music is in 3/4 time, changing to 4/4 at measure 107. The instruments are Kmpç., Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, and Vla. 2. Measure 106 features a long melodic line in the Kmpç. and Vla. 2, and rhythmic patterns in the violins and violas. Measure 107 continues these patterns with a dynamic marking of *f* and a glissando in the Kmpç. and Vla. 2.

Kmpç.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

f

gliss.

108

Score for measures 108-109. The music is in 4/4 time. The instruments are Kmpç., Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, and Vla. 2. Measure 108 features a long melodic line in the Kmpç. and Vla. 2, and rhythmic patterns in the violins and violas. Measure 109 continues these patterns with dynamic markings of *pp*, *f*, and *p*, and a *ST* (staccato) marking in the Vln. II 1 and Vla. 2.

Kmpç.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

mp

pp

f

p

ST

110

Kmç.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

mf

mf

mf

mf

mf

112

Kmç.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

fff

mf

fff

mf

fff

mf

fff

mf

fff

mf

114

Knc.
Musical notation with dynamics: *sfz*, *f*, *mp*

Vln. I 1
Musical notation with dynamics: *p*

Vln. I 2
Musical notation with dynamics: *p*

Vln. II 1
Musical notation with dynamics: *p*

Vln. II 2
Musical notation with dynamics: *p*

Vla. 1
Musical notation with dynamics: *p*

Vla. 2
Musical notation with dynamics: *p*

Vc. 1
Musical notation with dynamics: *pp*, *sfz*, *f*, *mf*. Includes marking *n.v.*

Vc. 2
Musical notation with rests.

116

Kmq. *pp*
 Vln. I 1
 Vln. I 2
 Vln. II 1
 Vln. II 2
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2 *n.v.*
pp *sffz* *p*

The score consists of nine staves. The top staff is for the Kmq. (Kornet) with a *pp* dynamic. The string staves (Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2) contain intricate rhythmic patterns with triplets and quintuplets. The Viola 1 part has a long note with an accent and a slur. The Viola 2 part has a long note with an accent and a slur. The Violoncello parts (Vc. 1 and Vc. 2) have long notes with dynamic markings *pp*, *sffz*, and *p*.

118

Musical score for measures 118-119. The score is arranged in two systems. The first system contains staves for Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, and Vc. 2. The second system contains staves for Vc. 1 and Vc. 2. The woodwinds (Vla. 1, Vla. 2) play eighth-note patterns with various articulations and slurs. The strings (Vln. I, Vln. II, Vc.) play sustained notes with dynamic markings such as *mf*, *sfz*, *f*, and *sfz*. Measure 118 includes a 5-measure slur in Vln. I 1 and Vln. II 1, and a 3-measure slur in Vln. I 2 and Vln. II 2. Measure 119 includes a 3-measure slur in Vln. I 1 and Vln. II 1, and a 5-measure slur in Vln. I 2 and Vln. II 2.

120

Musical score for measures 120-121. The score is arranged in two systems. The first system contains staves for Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, and Vc. 2. The second system contains staves for Vc. 1 and Vc. 2. The woodwinds (Vln. I, Vln. II, Vla. 1, Vla. 2) play eighth-note patterns with various articulations and slurs. The strings (Vc.) play sustained notes with dynamic markings such as *f*, *sfz*, and *ff*. Measure 120 includes a 3-measure slur in Vln. II 1 and Vln. II 2, and a 5-measure slur in Vla. 1 and Vla. 2. Measure 121 includes a 3-measure slur in Vln. I 1 and Vln. II 1, and a 5-measure slur in Vln. I 2 and Vln. II 2. The score includes dynamic markings such as *ord.*, *sfz*, *f*, and *ff*.

122

Musical score for measures 122-123. The score includes parts for Violin I (Vln. I 1, Vln. I 2), Violin II (Vln. II 1, Vln. II 2), Viola (Vla. 1, Vla. 2), Violoncello (Vc. 1, Vc. 2), and Double Bass. The notation features various dynamics such as *sfz*, *ff*, and *ord.* (ordine). There are also accents and slurs throughout the score.

124

Musical score for measures 124-125. The score includes parts for Violin I (Vln. I 1, Vln. I 2), Violin II (Vln. II 1, Vln. II 2), Viola (Vla. 1, Vla. 2), Violoncello (Vc. 1, Vc. 2), and Double Bass. The notation features various dynamics such as *sfz* and *ff*. There are also accents and slurs throughout the score.

126

Vln. I 1 *sffz* *sffzpp sub.* *fff sffz*

Vln. I 2 *sffz* *sffzpp sub.* *fff sffz*

Vln. II 1 *sffz* *sffzpp sub.* *fff sffz*

Vln. II 2 *sffz* *sffzpp sub.* *fff sffz*

Vla. 1 *sffz* *sffzpp sub.* *fff sffz*

Vla. 2 *sffz* *sffzpp sub.* *fff sffz*

Vc. 1 *sffz* *sffzpp sub.* *fff sffz*

Vc. 2 *sffz* *sffzpp sub.* *fff sffz*

D.B. *SP* *sffz* *ff* *p*

G ♩ = 56

D.B.

(Mi'de zirgüleli hicaz/do diyez'de saba)

132

Musical score for measures 132-135. The score includes parts for Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, and D.B. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *ppp*, *mp*, and *pp*. The notation includes slurs and hairpins indicating dynamics. The *n.v.* (no vibrato) marking is present above the first notes of Vln. I 1, Vln. I 2, Vln. II 1, and Vln. II 2. The D.B. part consists of sustained chords.

136

Musical score for measures 136-139. The score includes parts for Kmç., Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, and D.B. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *ppp*, *mp*, and *pp*. The notation includes slurs and hairpins indicating dynamics. The *n.v.* (no vibrato) marking is present above the first notes of Vla. 2 and Vla. 1. The Kmç. part consists of sustained chords. The D.B. part consists of sustained chords.

139

(Mi'de zirgüleli hicaz)

Kmç.
 Vln. I 1
 Vln. I 2
 Vln. II 1
 Vln. II 2
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 D.B.

143

This musical score page contains ten staves for various instruments. The top staff is for the Cornet (Krnç.) in treble clef, with a melodic line starting in measure 143. The Violin I parts (Vln. I 1 and 2) are mostly silent, with a *ppp* dynamic marking and a hairpin in the final measure. The Violin II parts (Vln. II 1 and 2) have melodic lines with dynamics ranging from *p* to *ppp*. The Viola parts (Vla. 1 and 2) also feature melodic lines with dynamics from *p* to *ppp*. The Violoncello parts (Vc. 1 and 2) have a more active role, with dynamics from *ppp* to *mf*. The Double Bass (D.B.) part consists of a steady bass line of dotted half notes.

ad libitum

147

Kmç.

Vln. I 1

Vln. I 2

Vln. II 1

Vc. 1

Vc. 2

D.B.

pp

mf

mp

ppp

p

ppp

p

ppp

p

ppp

tremolo rit. - - - -

ca. 20''

H

Improvisation -(Mi'de zirgüleli hicaz)

Kmç.

D.B.

ord.

Silence

pppp

Tempo I

$\text{♩} = 60$

ad libitum

(Do'da zirgüleli hicaz/La'da saba)

ord.

molto vib. n.v.

153

Kmç.

mf

f

p

ppp

mf

f

p

n.v.

gliss.

SP

157

Kmç.

molto vib., *n.v.*, *molto vib.*, *n.v.*

f *sfz* *f* *sfz* *ff*

Musical score for Kemançe (157) in 4/4 time. The piece features a melodic line with triplets and quintuplets. Dynamics range from *f* to *ff*. Performance instructions include *molto vib.* and *n.v.* (no vibrato).

I

(La'da buselik)

Kmç.

gliss., *mp*, *ppp*

Vln. I 1

n.v., *pp*, *ff*, *pp*, *ppp*

Vln. I 2

n.v., *sfz*, *pp*, *ppp*

Vln. II 1

col legno tratto, *n.v.*, *pp*, *mp*, *ppp*

Vln. II 2

n.v., *sfz*

Vla. 1

n.v., *pp*, *ff*, *pp*

Vla. 2

n.v., *pp*, *ff*

Musical score for strings (157) in 4/4 time. The section includes Kemançe, Violins I and II, and Violas. Dynamics range from *ppp* to *ff*. Performance instructions include *gliss.*, *col legno tratto*, and *n.v.* (no vibrato).

165

Vln. I 2

n.v., *pp*

Vln. II 1

ord., *sfz*, *p*, *ff*, *pp*, *ppp*

Vln. II 2

p, *ff*, *pp*

Vla. 1

f, *p*, *ff*, *pp*, *ppp*

Vla. 2

p, *ff*, *pp*

Musical score for strings (165) in 4/4 time. The section includes Violins I and II, and Violas. Dynamics range from *ppp* to *ff*. Performance instructions include *ord.* (order) and *n.v.* (no vibrato).

168

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

SP

sffz

ppp

pp

sffz

pp

pppp

p

f

pp

ppp

ord.

mf

171

(Si'de hicaz)

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

SP

sffz

pp

ppp

f

pp

ppp

ord.

p

f

ord.

molto vib.

ord.

pp

ppp

f

pp

ppp

sffz

pp

ppp

f

pp

ppp

174

Kmç.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

p *pp* *mp* *f* *ppp* *ord.* *p* *ppp* *ppp* *f* *mp* *8va* *gliss.*

(Si'de hüzzam)

178

J

(Re bemol'de buselik)
n.v.

Kmç.

Vln. I 1

Vln. I 2

Vla. 1

pp *mp* *gliss.* *ST* *n.v.* *pp*

181

Kmç.

Vln. I 1

Vln. I 2

Vla. 1

pp

mp

5/4

5/4

5/4

5/4

185

Kmç.

Vln. I 1

Vln. I 2

Vla. 1

mf

mp

ord.

(Fa'da zirgüleli hicaz)

(Re bemol'de buselik) - -

(La'da buselik)

(Sol'de hicaz)

4/4

4/4

4/4

4/4

3

3

K

rit. ----- ♩ = 50

190

Kmc.

Vln. I 1

Vln. I 2

Vla. 1

D.B.

ppp

mp

n.v.

195

Kmc.

Vln. I 1

Vln. I 2

Vla. 1

Vla. 2

Vc. 1

D.B.

ppp

mp

ppp

mp

ppp

ppp

pp

ppp

ppp

mp

ppp

mp

ppp

mp

mf

mp

mf

mp

loco

n.v.

n.v.

n.v.

n.v.

SP

ord.

SP

ord.

199

Kmpç.

Vln. I 1
ppp *loco n.v.* *ppp* *mp*

Vln. I 2
pp *ppp* *ppp* *mp*

Vln. II 1
pp *mp* *ppp* *col legno tratto n.v.* *ppp*

Vln. II 2

Vla. 1

Vla. 2
n.v. *ppp* *mp* *pp* *ppp* *mp*

Vc. 1
pp *ppp* *mp* *ppp*

Vc. 2
n.v. SP *ppp* *mp* *ppp*

D.B.
SP *ord.* *mf* *mp*

(Mi'de saba)

ad libitum

204

Kmc.
mp
ppp
mp

Vln. I 1
pp
ppp
ppp
mp

Vln. I 2
ppp

Vln. II 1
mp
ppp
ord.
ppp
mp
pp
ppp

Vln. II 2
ppp
mp
pp
ppp
SP
ppp
mp

Vla. 1
col legno tratto
pp
mp
ppp
ord.

Vla. 2
ppp
mp
col legno tratto
mp

Vc. 1
col legno tratto
mp
ppp

Vc. 2
ord.
ppp
mp
ppp

D.B.
SP
ord.
ord.
SP
ord.
mf
mp
mf
mp

ad libitum

208

This musical score page contains ten staves for an orchestra, labeled on the left as Kmç., Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and D.B. The music is written in treble clef for the strings and bass clef for the woodwinds and double bass. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four measures. The first measure (208) features a *pp* dynamic for the first violin and a *mp* dynamic for the second violin. The second measure (209) shows a *ppp* dynamic for the first violin and a *mp* dynamic for the second violin. The third measure (210) features a *ppp* dynamic for the first violin and a *mp* dynamic for the second violin. The fourth measure (211) features a *ppp* dynamic for the first violin and a *mp* dynamic for the second violin. The score includes various performance markings such as *pp*, *ppp*, *mp*, *mf*, *ord.*, *SP*, *gliss.*, and *mf*. The *ord.* marking appears in measures 208, 209, 210, and 211. The *SP* marking appears in measures 208, 209, and 210. The *gliss.* marking appears in measure 211. The *mf* marking appears in measure 211. The *pp* marking appears in measure 208. The *ppp* marking appears in measures 208, 209, 210, and 211. The *mp* marking appears in measures 208, 209, 210, and 211.

ad libitum

212

Kmç.

gliss.

Vln. I 1

loco

pp < *mp*

> *ppp*

Vln. I 2

Vln. II 1

p < *ppp*

Vln. II 2

> *pp* > *ppp*

Vla. 1

< *mp*

> *ppp*

Vla. 2

> *pp* > *ppp*

Vc. 1

> *p* > *ppp*

Vc. 2

D.B.

→ *SP* → *ord.*

< *mf* > *mp*

ca. 10"

217

Improvisation - (Mi' de saba)

Kmç.

D.B.

♩ = 40

219

SP

SP

Kmç.

Vc. 1

D.B.

mp

p

pppp

ppp

p

mp

p

ppp

ca. 30"

constant changes between
ord., SP. and (SP)

223

D.B.

pppp

ca. 10"

224

D.B.

Silence