

Ertuğrul İnanc

ORKESTRA MÜZİĞİ
(Music for Orchestra)

1999 - 2000, rev. 2006

Orkestra Müziği, babamın bir oyununun 2000 senesindeki temsili için 1999-2000'de bestelediğim muhtelif eserler arasından seçildi. Oyunun o seneki rejisörünün müdahaleleri enstruman seçiminde ve başka hususlarda, bilhassa eserlerin kısalığında tesirli oldu. Bu revizyonda o tesirleri tasfiyeye, bâzan da imkân ölçüsünde eserin bünyesine uydurmaya gayret ettim. Aceleden (bâzı parçalar geceden sabaha ertesi günkü prova da çalınmak üzere bestelenmişti!) ve tecrübesizlikten doğan kompozisyon kusurlarının bir kısmı nı da düzeltmeye uğraştım. Fakat eser hâlâ acemî bir bestekârlık heveslisinin eseri olduğunu belli ediyor.

Orkestra Müziği artık herhangi bir programa tâbî değil. Tamâmı çalınacaksa sırası burada yazıldığı gibi. Orijinal final müziğini düzeltmeye uğraşmaktansa baştan yazmayı yeğ tutum. Yakında yazmayı ümîd ediyorum. Yâni şu hâliyle eserin finali yok; fakat *İnterlüd* asıl final yazılana kadar o vazîfeyi görebilir.

4 *Motif* # 1 ve 2 ile *İnterlüd*'deki mikrotonal kısımları doğru düzgün çalmak için icrâcıların Türk makam müziği ton sistemi ve icrâ ananesine âşinâ olması arzu edilir. Bunun her şartta mümkün olamayacağı âşikâr. Onun için kullandığım ârıza işârelerinin yaklaşık mânâsını veriyorum:

- ♭ Perdeyi takriben 43 sent pesleştirir
- ♯ Perdeyi takriben 60 sent tizleştirir

The orchestral pieces comprising *Music for Orchestra* has been derived from a set of music that I had composed in 1999-2000 for the production of a play by my father in 2000. The director of the play had specific demands affecting instrumentation and other aspects of the music, particularly the durations. In this revision I have attempted to remove, or adapt whenever possible, such non-musical elements and influences. I have also tried to fix certain compositional problems arising from hastiness (some pieces were written overnight to be heard in the rehearsal the next day!) or lack of experience. Still, the resulting work exposes the noviceness of a self-teaching composition enthusiast.

Music for Orchestra no longer has any programme. If performed as a whole, the intended order is as written henceforward. Originally there was a final or concluding piece. However, I have deemed rewriting it more worth the effort than revising. I'm hoping to do that in the near future. Therefore, this edition technically lacks a final but the *Interlude* is, I believe, fit for the job temporarily.

The performers are ideally expected to be familiar with the tone system and performance practice of Turkish makam music in order to play the microtonal passages in 4 *Motives* # 1 & 2 and the *Interlude* but that is not mandatory. Here is a guideline for the additional accidental marks used in notating those pieces:

- ♭ Lowers the note approximately 43 cents
- ♯ Raises the note approximately 60 cents

Sazlar (Instrumentation)

Pic.	Pikolo (Piccolo)
Fl.	Flüt (Flute)
Ob.	Obua (Oboe)
Cor A.	Korangle (English Horn)
Cl. (Bb)	Sib Klârinet (Clarinet in Bb)
Bs./Bss.	Fagot (Bassoon)
C. Bs.	Kontrfagot (Contrabassoon)
Hr.	Korno (French Horn)
Trp.	Trompet (Trumpet)
Trb.	Trombon (Trombone)
B. Trb.	Bas Trombon (Bass Trombone)
Glcksp.	Glokenşpil (Glockenspiel)
T. Bells	Konik çanlar (Tubular Bells)
Perc.	Perdesiz perküsyon (Pitchless
percussion)	
Tim./Timp.	Timpani (Timpani)
Harp	Arp (Harp)
Vl.	Kemanlar (Violins)
Vla.	Viyolalar (Violas)
Vc./Vlc.	Viyolonseller (Cellos)
Cb.	Kontrbaslar (Double Basses)

I. Prelüd (Prelude)

Score for I. Prelüd (Prelude), featuring the following instruments and parts:

- Tb. Bells:** Bass clef, 3/4 time signature. Starts with a forte (*f*) dynamic, playing a series of eighth notes.
- Cym.:** Cymbal, 3/4 time signature. Starts with a forte (*f*) dynamic, playing a series of eighth notes.
- Timp.:** Timpani, Bass clef, 3/4 time signature. Starts with a forte (*f*) dynamic, playing a series of eighth notes.
- Harp:** Treble clef, 3/4 time signature. Starts with a forte (*f*) dynamic, playing a series of eighth notes.
- Vi.:** Violin, Treble clef, 3/4 time signature. Starts with a piano (*p*) dynamic, playing a series of eighth notes.
- Vla.:** Viola, Treble clef, 3/4 time signature. Starts with a piano (*p*) dynamic, playing a series of eighth notes.
- Vc.:** Violoncello, Bass clef, 3/4 time signature. Starts with a mezzo-forte (*mf*) dynamic, playing a series of eighth notes.
- Cb.:** Contrabass, Bass clef, 3/4 time signature. Starts with a forte (*f*) dynamic, playing a series of eighth notes.

Tempo: ♩ = 135
Time signature: 3/4

6 *8va...mp*

Pic. & Fl.

Ob. & Cor A *mp* *at written pitch* *mp*

Cl. (Bb)

Bs. *mp*

C. Bs. *mp*

Tb. Bells

Cym.

Timp.

Harp

Vc.

Cb.

12 *mp* *b* *o*

Pic. & Fl.

Cl. (Bb) *mf*

Bs.

C. Bs.

Hr. *mp*

Trb. *mp*

B. Trb. *mp*

Tb. Bells

Cym.

Timp.

Harp *cresc.* *ff*

Vc.

Cb.

♩=137

15

Ob. & Cor A. *pp*

Cl. (Bb) *pp*

Bs.

C. Bs.

Hr. *mf*

Trp. *con sord.^{mp}*

B. Trb.

Tb. Bells

Cym.

Timp.

Harp

Vc.

Cb.

accel.

17

Pic. & Fl. *mf*

Cl. (Bb) *pp*

Hr.

Trp.

Trb.

Glocksp.

Tb. Bells

Cym.

Timp.

Harp *cresc.* *cresc.* *cresc.*

Vc.

Cb.

con sord.

rall. ♩=135

♩=140

22

Pic. & Fl.

Ob. & Cor A

Cl. (Bb)

Bs.

Hr.

Trp.

Trb.

B. Trb.

Glocksp.

Tb. Bells

Cym.

Timp.

Harp

VI.

Vla.

Vc.

Cb.

decresc.

fresc.

mp

div.

ritard.

$\text{♩} = 140 \quad \text{♩} = 130$

28

Pic. & Fl.

Ob. & Cor A

Cl. (Bb)

Bs.

C. Bs.

Hr.

Trp.

Trb.

B. Trb.

Glcksp.

Tb. Bells

Cym.

Timp.

Harp

VI.

Vla.

Vc.

Cb.

con sord.

senza sord. ff

decresc. mf

fff

decresc. mf

div.

rall.

$\text{♩} = 100$

$\text{♩} = 140$

$\text{♩} = 135$

33 *mf*

Pic. & Fl.

Ob. & Cor A

Cl. (Bb)

Bs.

C. Bs.

Hr.

Trp. *rfz cresc.* *f*

Trb.

B. Trb.

Glcksp.

Tb. Bells

Cym.

Timp.

Harp

VI.

Vla.

Vc. *div.* *ff* *mf*

Cb.

40

Pic. & Fl.

Ob. & Cor A

C. Bs.

Hr.

B. Trb.

Glcksp.

Tb. Bells

Cym.

Timp.

Harp

Vi.

Vla.

Vc.

Cb.

42

Ob. & Cor A. *f* *decresc.*

Bs. *f* *decresc.*

Trb. *f* *decresc.*

B. Trb. *f* *decresc.*

Tb. Bells

Cym.

Timp.

VI. *f* *decresc.*

Vla. *f* *decresc.*

Vc. *f* *decresc.*

Cb. *ff* *decresc.*

rall.

Largo (♩=60)

49

Ob. & Cor A

Cl. (Bb)

Bs.

C. Bs.

Trp.

Trb.

B. Trb.

Glcksp.

Tb. Bells

Cym.

Timp.

VI.

Vla.

Vc.

Cb.

$\text{♩} = 50$ Vivace (=155)

53

Hr.

Trp.

Trb.

B. Trb.

Gleksp.

Tb. Bells

Cym.

Timp.

Cb.

62

Cym.

Timp.

Vc.

Cb.

68

Cym.

Timp.

16va.

VI.

Vla.

Vc.

Cb.

rall.

$\text{♩} = 40$

II. 6 Varyasyon (6 Variations) No. 1

♩=68

The musical score is for a 3/4 time piece with a tempo of 68 beats per minute. It features seven staves: Horn (Hr.), Trumpet (Trp.), Trombone (Trb.), Bass Trombone (B. Trb.), Glockenspiel (Glock.), Tubular Bells (Tub. Bells), and Cello (Cb.). The Horn and Trumpet parts have melodic lines with slurs. The Trombone and Bass Trombone parts have harmonic support. The Glockenspiel and Tubular Bells parts have rhythmic patterns. The Cello part has a melodic line with slurs. The score is marked with dynamics: *mp* (mezzo-piano) for the Cello and *fff* (fortissimo) for the Glockenspiel and Tubular Bells.

Hr.

Trp.

Trb.

B. Trb.

Glock.

Tub. Bells

Cb.

mp

fff

8

Cor A. *p* *mf*

Cl. (Bb) *p* *f*

Bss. *p* *mf*

C. Bss. *p* *mf*

Hr.

Trp.

Trb.

B. Trb.

Glock.

Tub. Bells

Vl. *p*

Vla.

Vcl.

Cb.

13

Cor A.

Cl. (Bb)

Bss.

C. Bss.

Hr.

Trp.

Trb.

B. Trb.

Glock.

Tub. Bells

Vl.

Vla.

Vcl.

Cb.

mf

mf

II. 6 Varyasyon (6 Variations) No. 2

♩ = 68

Cor A.

Cl. (Bb)

Bss.

C. Bss.

Trb.

B. Trb.

Glcksp.

Tb. Bells

VI.

Vla.

Vcl.

Cb.

mp

5

Glocksp.

Tb. Bells

Vl.

Vla.

Vcl.

Cb.

pizz.

fff

ff

ff

3

13

Cor A.

Cl. (Bb)

Bss.

C. Bss.

Hr.

Trp.

Trb.

B. Trb.

Glcsp.

Tb. Bells

VI.

Vla.

Vcl.

Cb.

arco

arco

mp

ff

II. 6 Varyasyon (6 Variations) No. 3

♩ = 68

The musical score is for a 3/4 time piece with a tempo of 68 beats per minute. It features seven staves: Horn (Hr.), Trumpet (Trp.), Trombone (Trb.), Bass Trombone (B. Trb.), Glockenspiel (Glocksp.), Tubas/Bells (Tub. Bells), Violoncello (Vcl.), and Contrabass (Cb.). The Horn, Trumpet, and Trombone parts feature triplet eighth notes. The Bass Trombone, Violoncello, and Contrabass parts play sustained notes with dynamic markings. The Glockenspiel and Tubas/Bells parts play sustained notes. The Violoncello and Contrabass parts play sustained notes with dynamic markings.

Hr.

Trp.

Trb.

B. Trb.

Glocksp.

Tub. Bells

Vcl.

Cb.

6

Hr. *ff* *fff* *mp* *fff*

Trp. *ff* *fff*

Trb. *ff* *fff*

B. Trb. *ff* *fff* *mp* *fff*

Glcksp.

Tub. Bells

Vl. *ff* *fff* *fff*

Vla. *ff* *fff* *fff*

Vcl. *ff* *mp* *fff* *mp* *fff*

Cb.

11

The musical score for measures 11-15 is as follows:

- Hr. (Horn):** Measure 11 has a whole note G4. Measure 12 has a whole note A4. Measure 13 has a whole note B4. Measure 14 has a whole note C5. Measure 15 has a whole note D5. Dynamics: *mf* in measure 15.
- Trp. (Trumpet):** Measures 11-14 are whole rests. Measure 15 has a whole note G4. Dynamics: *f* in measure 15.
- Trb. (Trumpet):** Measures 11-14 are whole rests. Measure 15 has a whole note G4. Dynamics: *f* in measure 15.
- B. Trb. (Baritone Trumpet):** Measure 11 has a whole note G2. Measure 12 has a whole note A2. Measure 13 has a whole note B2. Measure 14 has a whole note C3. Measure 15 has a whole note D3. Dynamics: *mp* in measure 11, *ff* in measure 12, *mp* in measure 13, *f* in measure 14, *f* in measure 15.
- Glcksp. (Glockenspiel):** Measure 11 has eighth notes G4, A4, B4, C5. Measure 12 has eighth notes G4, A4, B4, C5. Measure 13 has eighth notes G4, A4, B4, C5. Measure 14 has eighth notes G4, A4, B4, C5. Measure 15 has eighth notes G4, A4, B4, C5. Dynamics: *f* in measure 15.
- Tub. Bells (Tubular Bells):** Measure 11 has a whole note G2. Measure 12 has a whole note A2. Measure 13 has a whole note B2. Measure 14 has a whole note C3. Measure 15 has a whole note D3.
- Vl. (Violin):** Measure 11 has a whole rest. Measure 12 has a whole note G4. Measure 13 has a whole note A4. Measure 14 has a whole note B4. Measure 15 has a whole note C5. Dynamics: *ff* in measure 12, *f* in measure 13, *f* in measure 14, *f* in measure 15.
- Vla. (Viola):** Measure 11 has a whole rest. Measure 12 has a whole note G4. Measure 13 has a whole note A4. Measure 14 has a whole note B4. Measure 15 has a whole note C5. Dynamics: *ff* in measure 12, *f* in measure 13, *f* in measure 14, *f* in measure 15.
- Vcl. (Violoncello):** Measure 11 has a whole note G2. Measure 12 has a whole note A2. Measure 13 has a whole note B2. Measure 14 has a whole note C3. Measure 15 has a whole note D3. Dynamics: *mp* in measure 11, *ff* in measure 12, *mp* in measure 13, *f* in measure 14, *mf* in measure 15.
- Cb. (Cello):** Measure 11 has a whole note G2. Measure 12 has a whole note A2. Measure 13 has a whole note B2. Measure 14 has a whole note C3. Measure 15 has a whole note D3. Dynamics: *mf* in measure 15.

II. 6 Varyasyon (6 Variations) No. 4

Musical score for measures 5-8 of "The Swan" from Swan Lake. The score is in 3/4 time with a tempo of 68. The key signature has one flat (B-flat). The instruments and their parts are:

- Hr. (Horn):** Measures 5-8. Measures 5-6 are whole rests. Measures 7-8 play a triplet of eighth notes (B-flat, A, G) with a *mf* dynamic.
- Trp. (Trumpet):** Measures 5-8. Measures 5-6 play a half note (B-flat) and a quarter note (A) with a *f* dynamic. Measures 7-8 are whole rests.
- B. Trb. (Baritone Trombone):** Measures 5-8. Measures 5-6 are whole rests. Measures 7-8 play a half note (B-flat) and a quarter note (A) with a *f* dynamic.
- Glcksp. (Glockenspiel):** Measures 5-8. Measures 5-6 play a triplet of eighth notes (B-flat, A, G) with a *fff* dynamic. Measures 7-8 play a triplet of eighth notes (B-flat, A, G) with a *fff* dynamic.
- Tb. Bells (Tubular Bells):** Measures 5-8. Measures 5-6 play a half note (B-flat) and a quarter note (A) with a *fff* dynamic. Measures 7-8 play a half note (B-flat) and a quarter note (A) with a *fff* dynamic.
- Vcl. (Violoncello):** Measures 5-8. Measures 5-6 play a half note (B-flat) and a quarter note (A) with a *p* dynamic. Measures 7-8 play a half note (B-flat) and a quarter note (A) with a *p* dynamic.
- Cb. (Contrabass):** Measures 5-8. Measures 5-6 play a half note (B-flat) and a quarter note (A) with a *mp* dynamic. Measures 7-8 play a half note (B-flat) and a quarter note (A) with a *mp* dynamic.

The score is divided into two systems. The first system contains measures 5-8. The second system contains measures 9-12. The first measure of the second system (measure 9) is marked with a box containing the number 5.

9

Trp. *mf*

Trb. *mf*

B. Trb. *mf*

Glocksp.

Tb. Bells

VI.

Vla. *fff*

Vcl.

Cb.

13

Hr. *mf*

Trp.

Trb. *p*

B. Trb. *mf*

Glcksp. *mf*

Tb. Bells

VI.

Vla. *mf*

Vcl.

Cb.

II. 6 Varyasyon (6 Variations) No. 5

♩=68

The musical score is for Variation No. 5 of the 6 Variations. It is written for an orchestra and is in 3/4 time. The tempo is marked as ♩=68. The score includes the following parts:

- Hr. (Horn):** Treble clef, 3/4 time. The part begins with a whole rest, followed by a half note G4, a quarter note F#4, a half note E4, a quarter note D4, a half note C4, and a whole rest.
- B. Trb. (Baritone Trombone):** Bass clef, 3/4 time. The part begins with a whole rest, followed by a half note G3, a quarter note F#3, a half note E3, a quarter note D3, a half note C3, and a whole rest. The dynamic is *f*.
- Glcksp. (Glockenspiel):** Treble clef, 3/4 time. The part begins with a whole rest, followed by a half note G4, a quarter note F#4, a half note E4, a quarter note D4, a half note C4, and a whole rest.
- Tb. Bells (Tubular Bells):** Bass clef, 3/4 time. The part begins with a whole rest, followed by a half note G3, a quarter note F#3, a half note E3, a quarter note D3, a half note C3, and a whole rest.
- Vl. (Violin):** Treble clef, 3/4 time. The part begins with a whole rest, followed by a half note G4, a quarter note F#4, a half note E4, a quarter note D4, a half note C4, and a whole rest. The dynamic is *p*.
- Vla. (Viola):** Bass clef, 3/4 time. The part begins with a whole rest, followed by a half note G3, a quarter note F#3, a half note E3, a quarter note D3, a half note C3, and a whole rest. The dynamic is *mp*.
- Vc. (Violoncello):** Bass clef, 3/4 time. The part begins with a whole rest, followed by a half note G3, a quarter note F#3, a half note E3, a quarter note D3, a half note C3, and a whole rest. The dynamic is *mp*.
- Cb. (Contrabass):** Bass clef, 3/4 time. The part begins with a whole rest, followed by a half note G3, a quarter note F#3, a half note E3, a quarter note D3, a half note C3, and a whole rest. The dynamic is *mp*.

9

Hr.
 Trp.
 Trb.
 B. Trb.
 Glocksp.
 Tb. Bells
 VI.
 Vla.
 Vc.
 Cb.

f
mp

II. 6 Varyasyon (6 Variations) No. 6

♩=68

Hr. *mf*

Trp.

Trb.

B. Trb. *fff*

Glksp. *fff*

T. Bells *fff*

Vla. *mp*

Vc. *mp*

9

Hr. *mf* *f* *ff*

Trp.

Trb.

B. Trb. *f* *ff*

Glksp.

T. Bells

Vla.

Vc.

III. 4 Motif (4 Motives) No. 1

♩=90

Perc. Triangolo

Vl. p p p p p p p p

Vla. mf mf mf mf mf mf mf mf

Vc. mf mf mf mf mf mf mf mf

Cb. mp mp mp mp mp mp mp mp

9

Fl. *p*

Ob. *p*

Cor A. *p*

Bs. *mf* *mp*

Hr. *mp*

Trp. *mp*

Trb. *mf*

B.Trb. *mp*

Perc. Cymbal

Timp. *ff* *mf* *f* *mf* *ff* *f* *ff* *f*

VI. *p* *tr.* *pr.*

Vc. *mp*

Cb. *mp*

13

Fl.

Ob.

Cor A.

Bs.

Hr.

Trp.

Trb.

B.Trb.

Perc.

Timp.

VI.

Vla.

Vc.

Cb.

f *mf* *f* *ff* *f* *mf* *f*

mp

pp

pp

mf

III. 4 Motif (4 Motives) No. 2

♩ = 90

Fl.

Ob.

Cor A.

Bs.

Trb.

B.Trb.

Vi.

Vla.

Vc.

Cb.

ff

f

mp

p

mp

p

mp

p

mp

mf

mp

11

Fl.

Ob.

Cor A.

Bs.

Hr.

Trp.

Trb.

B.Trb.

Vi.

Vla.

Vc.

Cb.

mp

p

fff

III. 4 Motif (4 Motives) No. 3

FL.

Ob.

Cor A.

Bs.

Hr.

Trp.

Trb.

B.Trb.

Cym.

Tim.

Vc.

Ch.

$\text{♩} = 90$

This musical score is for a 4/4 piece titled 'III. 4 Motif (4 Motives) No. 3'. The tempo is marked as quarter note = 90. The score is arranged for a full orchestra with the following parts: Flute (FL.), Oboe (Ob.), Cor Anglais (Cor A.), Bassoon (Bs.), Horn (Hr.), Trumpet (Trp.), Trombone (Trb.), Bass Trombone (B.Trb.), Cymbal (Cym.), Timpani (Tim.), Violoncello (Vc.), and Contrabass (Ch.). The key signature has one sharp (F#). The score is divided into measures by vertical bar lines. Dynamics include *mp* (mezzo-piano), *mpcresc.* (mezzo-piano crescendo), *fff* (fortissimo), and *p* (piano). The Flute, Oboe, Horn, Trumpet, and Trombone parts have melodic lines with slurs and ties. The Bassoon and Bass Trombone parts have more active, lower-register lines. The Cymbal part consists of rhythmic hits marked with 'x'. The Timpani part plays a steady eighth-note pattern. The Violoncello and Contrabass parts provide a harmonic foundation with sustained notes and some movement.

9

Fl. *p*

Ob. *p* *mp*

Cor A. *p* *mp*

Bs. *p* *p* *mf*

Hr. *p* *f*

Trp. *p* *mp*

Trb. *p* *f*

B.Trb. *f* *mp*

Cym. *x*

Tim. *f*

Vc. *p*

Cb. *p*

rall. ♩=60 ♩=45

III. 4 Motif (4 Motives) No. 4

♩ = 90

Fl. *p* *mf*

Ob. *mp* *mf*

Cor A. *mp*

Bs. *mp*

Hr. *mp*

Trp. *mp* *mf*

Trb. *mp*

B.Trb. *mp*

Timp.

Vc. *mp*

Cb. *p*

9

Fl.

Ob.

Cor A.

Bs.

Hr.

Trp.

Trb.

B.Trb.

Timp.

Div.

Vi.

Vc.

Cb.

IV. Trio (Trio)

First system of the musical score for 'IV. Trio (Trio)'. The score is written for a full orchestra with the following parts: Flute (Fl.), Clarinet in B-flat (Cl. (Bb)), Violins (Vl.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The time signature is 12/8. The key signature has one sharp (F#). The tempo is marked as 120 beats per minute. The dynamics are marked as *mf* (mezzo-forte) for the Flute and Clarinet, and *mp* (mezzo-piano) for the Violins, Viola, Violoncello, and Contrabass. The Violoncello part is marked *pizz.* (pizzicato). The Flute part has a rest in the first measure and enters in the second measure. The Clarinet part has a rest in the first measure and enters in the second measure. The Violins, Viola, Violoncello, and Contrabass parts have a rest in the first measure and enter in the second measure. The Flute part has a rest in the first measure and enters in the second measure. The Clarinet part has a rest in the first measure and enters in the second measure. The Violins, Viola, Violoncello, and Contrabass parts have a rest in the first measure and enter in the second measure. The Flute part has a rest in the first measure and enters in the second measure. The Clarinet part has a rest in the first measure and enters in the second measure. The Violins, Viola, Violoncello, and Contrabass parts have a rest in the first measure and enter in the second measure.

Second system of the musical score for 'IV. Trio (Trio)'. The score is written for a full orchestra with the following parts: Flute (Fl.), Clarinet in B-flat (Cl. (Bb)), Violins (Vl.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The time signature is 12/8. The key signature has one sharp (F#). The tempo is marked as 120 beats per minute. The dynamics are marked as *mf* (mezzo-forte) for the Flute and Clarinet, and *mp* (mezzo-piano) for the Violins, Viola, Violoncello, and Contrabass. The Violoncello part is marked *pizz.* (pizzicato). The Flute part has a rest in the first measure and enters in the second measure. The Clarinet part has a rest in the first measure and enters in the second measure. The Violins, Viola, Violoncello, and Contrabass parts have a rest in the first measure and enter in the second measure. The Flute part has a rest in the first measure and enters in the second measure. The Clarinet part has a rest in the first measure and enters in the second measure. The Violins, Viola, Violoncello, and Contrabass parts have a rest in the first measure and enter in the second measure. The Flute part has a rest in the first measure and enters in the second measure. The Clarinet part has a rest in the first measure and enters in the second measure. The Violins, Viola, Violoncello, and Contrabass parts have a rest in the first measure and enter in the second measure.

5

VI. *mf*

Vla. *mf*

Vlc.

Cb.

7

Fl.

Cl. (Bb)

VI. *arco*

Vla.

Vlc.

Cb.

♩=90

V. İnterlüd (Interlude)

9

Vc.

Cb.

f

mf

$\text{♩} = 90$

$\frac{4}{4}$

Ob.

Bs.

f

Triangolo

Perc.

Vc.

mp

Cb.

mp

Detailed description: This block contains the musical score for the Interlude section, measures 9-14. The score is written for a string quartet (Violin, Viola, Violoncello, Double Bass) and a woodwind section (Oboe, Bassoon). The percussion section includes a Triangolo. The tempo is marked as quarter note = 90. The time signature is 4/4. The key signature is one flat (B-flat). The score is divided into two systems. The first system (measures 9-14) features the Violoncello and Double Bass playing a melodic line with a forte (f) dynamic, while the Oboe and Bassoon play a supporting line with a mezzo-forte (mf) dynamic. The Violin and Viola are silent. The percussion section plays a Triangolo. The second system (measures 15-20) features the Violoncello and Double Bass playing a melodic line with a mezzo-piano (mp) dynamic, while the Oboe and Bassoon play a supporting line with a mezzo-piano (mp) dynamic. The Violin and Viola are silent. The percussion section is silent.

17

Fl. *f* *mp* *p*

Ob. *p* *f* *p* *f*

Bs. *mp* *f*

Perc.

Vc.

Cb. *mp*

25

Fl. *f*

Ob. *p*

Bs. *p* *p*

Perc. Cymbal

Timp. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vc. *mp* *p*

Cb. *mp*

♩=120

31

Fl.

Ob.

Bs.

Perc.

Timp.

Vc.

Cb.

mf *f* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

mf *mp*

37

Ob.

Bs.

Timp.

Vc.

Cb.

f *mf* *f* *mf*

40

Fl.

Ob.

Bs.

Perc.

Timp.

Vc.

Cb.

f

mf

mf cresc.

3

3

mp

rall.

46

Fl.

Ob.

Bs.

Perc.

Timp.

Vc.

Cb.

mf cresc.

f

ff

fff

3

3

mf

ff

mf

ff

mf cresc.

ff

mf cresc.

f

♩ = 60 accel.

♩ = 120 rall.

♩ = 60

♩ = 35

Orkestra Müziği (Music for Orchestra)
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