

Fasıl (Peşrev, Beste, Semai)

N.LEVENT

Allegro moderato

♩ = 80

Flute
mf *f*

Oboe
mf

Clarinet in B \flat
mf

Bassoon
mf

Horn in F 1
mf

Horn in F 2
mf

Timpani
mf

Violin 1
mf

Violin 2
mf

Viola
mf

Cello
mf

Double Bass
mf

9

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

f

mp

mp

ff

f

mf

mf

p

p

p

Pizz.

arco

Pizz.

div.

13

Fl. *ff*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Timp. 13

Vln. 1 *mpff*

Vln. 2 *mpff*

Vla. *mpff*

Vc. *mpff*

D.B. *mpff* *arco*

Detailed description: This page of a musical score covers measures 13 through 16. The music is in 4/4 time and features a complex orchestral texture. The Flute part begins with a rest in measure 13, followed by a dynamic shift to fortissimo (ff) in measure 14. The Oboe, Clarinet, and Bassoon parts play a melodic line with a mezzo-piano (mp) dynamic. The Horns play a rhythmic accompaniment. The Timpani part provides a steady pulse. The Violin, Viola, Violoncello, and Double Bass parts all play a driving, sixteenth-note accompaniment with a mezzo-fortissimo (mpff) dynamic. The score includes various musical notations such as rests, slurs, and dynamic markings.

17

Fl. *ff*

Ob.

B♭ Cl.

Bsn.

Hn. 1 *mp*

Hn. 2 *mp*

Timp.

Vln. 1 *f*

Vln. 2 *f* *div.*

Vla.

Vc.

D.B.

The musical score is arranged in a standard orchestral format. It begins at measure 17. The Flute part starts with a fortissimo (*ff*) dynamic, playing a rapid sixteenth-note passage. The Oboe part features a melodic line with a long note in the second measure. The Bass Clarinet and Bassoon parts have similar rhythmic patterns. The Horns 1 and 2 parts play a steady eighth-note accompaniment at a mezzo-piano (*mp*) dynamic. The Timpani part provides a rhythmic foundation with a series of eighth notes. The Violin 1 part plays a complex sixteenth-note figure at a forte (*f*) dynamic. The Violin 2 part plays a similar figure, also at a forte (*f*) dynamic, and includes a *div.* (divisi) instruction in the final measure. The Viola, Violoncello, and Double Bass parts provide harmonic support with rhythmic patterns.

Fl. *f*

Ob. *f* *div.*

B♭ Cl. *mp*

Bsn. *mf*

Hn. 1

Hn. 2

Timp. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *ff* *mf* *arco*

D.B. *ff* *div.*

25

Fl. *mp*

Ob. *mp*

B \flat Cl. *mp*

Bsn.

Hn. 1 *mp*

Hn. 2 *mp*

Timp. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *fff*

D.B. *fff*

Fl. *ff*

Ob. *p*

B \flat Cl. *p*

Bsn. *f*

Hn. 1 *p*

Hn. 2 *p*

Timp.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *ff* *mf*

D.B. *ff* *mf*

Detailed description: This page of a musical score, numbered 8 and 29, features ten staves for various instruments. The Flute (Fl.) part begins with a rest, followed by a melodic line in 6/4 time, reaching a fortissimo (*ff*) dynamic. The Oboe (Ob.) and Clarinet in B-flat (B \flat Cl.) parts play a similar melodic line at a piano (*p*) dynamic. The Bassoon (Bsn.) part provides a rhythmic accompaniment of eighth notes at a forte (*f*) dynamic. The Horns (Hn. 1 and 2) play a melodic line at a piano (*p*) dynamic. The Timpani (Timp.) part features a rhythmic pattern of eighth notes. The Violins (Vln. 1 and 2) play a melodic line at a mezzo-forte (*mf*) dynamic. The Viola (Vla.) part plays a melodic line at a mezzo-forte (*mf*) dynamic. The Violoncello (Vc.) and Double Bass (D.B.) parts play a rhythmic accompaniment of eighth notes, with the Vc. part starting at fortissimo (*ff*) and the D.B. part starting at fortissimo (*ff*), both moving to mezzo-forte (*mf*) later in the piece. The score is written in 6/4 time and includes various musical notations such as rests, notes, and dynamic markings.

This page of a musical score, numbered 9, contains parts for various instruments. The score is divided into systems, with measures 33 through 36 indicated at the beginning of each system. The instruments and their parts are as follows:

- Fl. (Flute):** Part 1, starting at measure 33 with a *mf* dynamic, reaching *f* by measure 35, and ending at *mp* with a *rit.* marking.
- Ob. (Oboe):** Part 1, starting at measure 33 with a *mf* dynamic, reaching *f* by measure 35, and ending at *mp* with a *rit.* marking.
- B♭ Cl. (Bass Clarinet):** Part 1, starting at measure 33 with a *mf* dynamic, reaching *f* by measure 35, and ending at *mp* with a *rit.* marking.
- Bsn. (Bassoon):** Part 1, starting at measure 33 with a *mf* dynamic, reaching *f* by measure 35, and ending at *mp* with a *rit.* marking.
- Hn. 1 (Horn 1):** Part 1, starting at measure 33 with a *mf* dynamic, reaching *mp* by measure 35, and ending at *mp* with a *rit.* marking.
- Hn. 2 (Horn 2):** Part 1, starting at measure 33 with a *mf* dynamic, reaching *mp* by measure 35, and ending at *mp* with a *rit.* marking.
- Timp. (Timpani):** Part 1, starting at measure 33 with a *mf* dynamic, reaching *mp* by measure 35, and ending at *mp* with a *rit.* marking.
- Vln. 1 (Violin 1):** Part 1, starting at measure 33 with a *mf* dynamic, reaching *ff* by measure 35, and ending at *mp* with a *rit.* marking.
- Vln. 2 (Violin 2):** Part 1, starting at measure 33 with a *mf* dynamic, reaching *ff* by measure 35, and ending at *mp* with a *rit.* marking.
- Vla. (Viola):** Part 1, starting at measure 33 with a *mf* dynamic, reaching *ff* by measure 35, and ending at *mp* with a *rit.* marking and a *div.* (divisi) marking.
- Vc. (Violoncello):** Part 1, starting at measure 33 with a *mf* dynamic, reaching *ff* by measure 35, and ending at *mp* with a *rit.* marking.
- D.B. (Double Bass):** Part 1, starting at measure 33 with a *mf* dynamic, reaching *ff* by measure 35, and ending at *mp* with a *rit.* marking.