

(2024)

ENIGMA IN THE VEIL

SEGMENT I
(ECLIPSE)

ORCHESTRA & ELECTRONICS
©

COMPOSITION

PORTFOLIO

(2023)



A•MOR•PHOUS

(2023)

AN UNQUIET MIND



ENIGMA IN THE VEIL

SEGMENT I

(ECLIPSE)

AMAC ERDEM

ORCHESTRA & LIVE ELECTRONICS

©

ENIGMA IN THE VEIL

Purpose of the Composition

Enigma in The Veil was born out of a deep curiosity for the unknown and the transformation one undergoes in that process. While composing this piece, I aimed to pay tribute to both the purity of sound and the modern capabilities that technology offers. By merging the organic warmth of acoustic instruments with the cold, sharp tones of electronic sounds, my goal was to create a sonic universe where these two worlds could coexist harmoniously. This union also reflects the ever-evolving relationship between humanity and technology. The piece is a musical representation of a quest to solve a mystery hidden behind a veil.

Process and Approach

In composing this piece, I sought to merge two fundamental elements—natural and artificial—without them clashing, allowing both to retain their unique identities. The first sections of the piece highlight the acoustic instruments, symbolizing purity and clarity. These sections are filled with clean, strong melodic lines rooted in classical music.

Gradually, electronic sounds are delicately introduced, as if the boundary between nature and technology slowly begins to blur. During the integration of electronic textures, I utilized artificial intelligence and deep learning techniques. This allowed me to create a new dimension in both harmonic and rhythmic structures.

Using ***Python*** and other generative AI, I developed a harmonic spectrum that visualizes frequency and time simultaneously. Each note was color-coded to align with classical music theory, revealing the relationships and distributions within the composition. This visual perspective uncovered hidden layers within the music, transforming it into both an auditory and visual experience.

Instrumentation and Techniques

Woodwinds

All woodwind instruments were utilized, offering a broad palette of sounds that shaped both the melodic and textural aspects of the composition. The instruments used include:

- Piccolo
- Flute
- Alto Flute
- Clarinet
- Bass Clarinet
- Bassoon
- Contrabassoon

Piano (Extended)

The piano was used as a pre-recorded sound source, blending with electronic textures. It played a key role in the structural richness of the piece, moving beyond traditional performance techniques.

- Natural Harmonics

Strings

The entire string family was incorporated, contributing to the emotional depth and warmth of the acoustic layers. The string instruments used include:

- Violin
- Viola
- Cello
- Double Bass

Percussion

A diverse array of percussion instruments provided dynamic support and enhanced the rhythmic and textural structure of the composition. The percussion instruments used include:

- Bass Drum
- Barrel (Metal, Bowed, Wood)
- Water Tank (Metal)
- Thunder Sheet

AI-Synthesized Sounds

The electronic elements consisted of manipulated acoustic sounds and AI-synthesized sounds. These components were gradually integrated, merging seamlessly with the acoustic structures. Manipulated acoustic sounds offered digitally processed versions of natural instruments, while AI-synthesized sounds added an innovative touch, creating a modern sonic landscape.

ENIGMA IN THE VEIL

Spectrogram

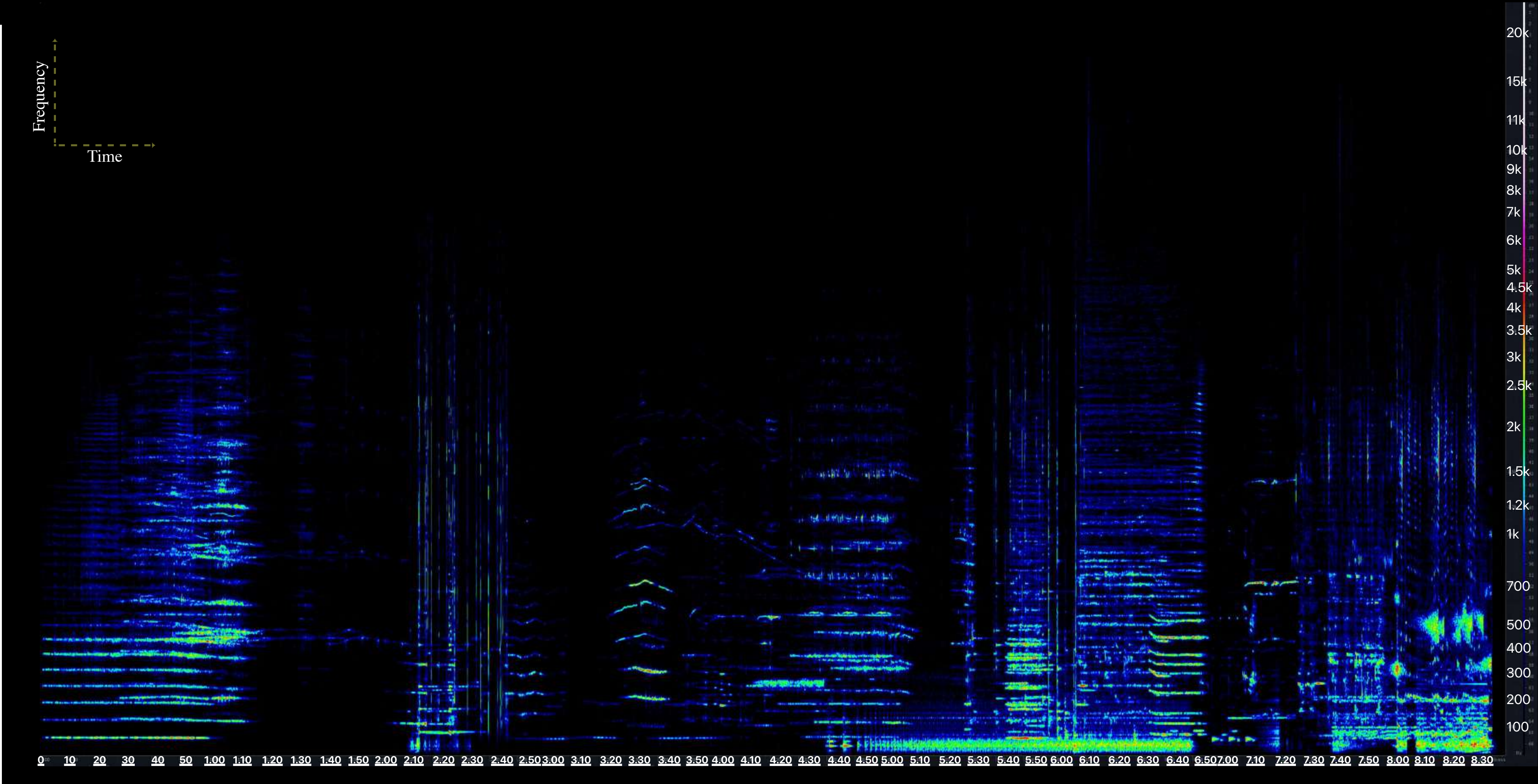
To bring the idea of seamlessly blending the organic warmth of the orchestra with the cutting-edge textures of electronic soundscapes to life, the composition was layered with contributions from live performers, recording each section meticulously.

This method ensured the authenticity of each instrument was preserved while electronic elements were gradually integrated into the soundscape.

Transforming a vast array of collected materials into cohesive elements allowed the orchestral and electronic components to coexist harmoniously while retaining their distinct identities.

The initial phase of the piece is grounded in acoustic elements, aiming to symbolize clarity and the pure essence of sound.

As the composition progresses, these natural tones subtly begin to intertwine with electronic nuances.



This gradual shift was intended to evoke the phenomenon of an eclipse, where one celestial body gently obscures another, creating a moment of transformation and revelation.

In this spectral analysis, the colors transition from blue (low dB) to green, yellow, and red (high dB), illustrating increasing signal intensity across the frequency range. The brighter colors correspond to stronger sound levels, providing a clear visualization of dB changes within the spectrum.

ENIGMA IN THE VEIL

Harmonic Spectrogram

This project aimed to create an enhanced “harmonic spectrogram” that offers a deeper understanding of the musical composition.

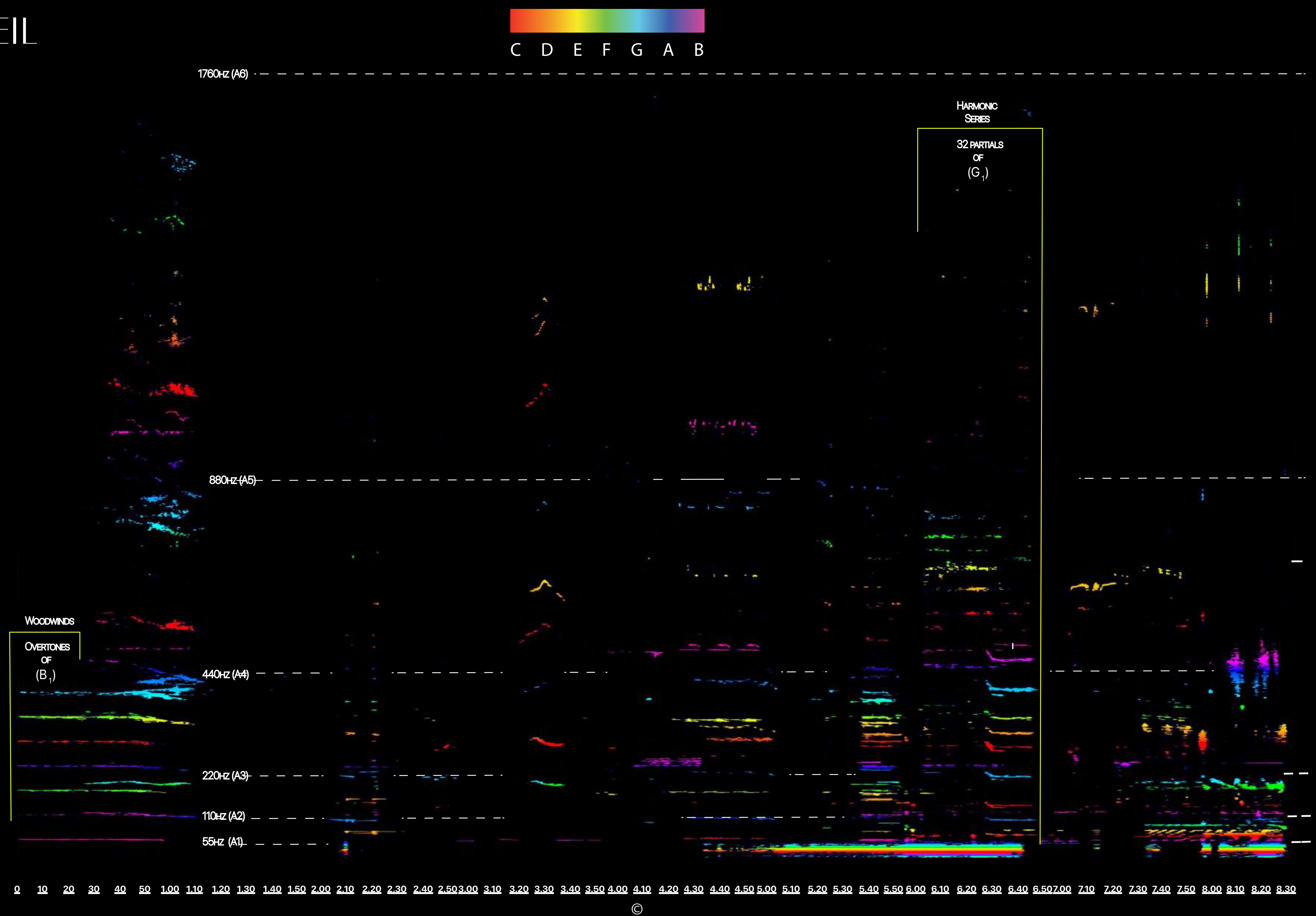
Traditional spectrograms display frequency over time, but this approach incorporated harmonic meaning by assigning specific colors to musical notes, aligning with classical music theory.

Using AI, Python, and existing software, a harmonic spectrogram was developed to visualize frequency and time, with notes color-coded to reveal relationships and distributions within the composition.

The result is a tool that subtly blends visual art with music theory, providing a unique perspective on the harmonic structure of “Enigma in The Veil”.

In this spectrogram, it’s important to note that not only the fundamental frequencies are visible.

Instead, the entire signal is being analyzed, allowing us to observe the partials and traces of the harmonic series on the map.



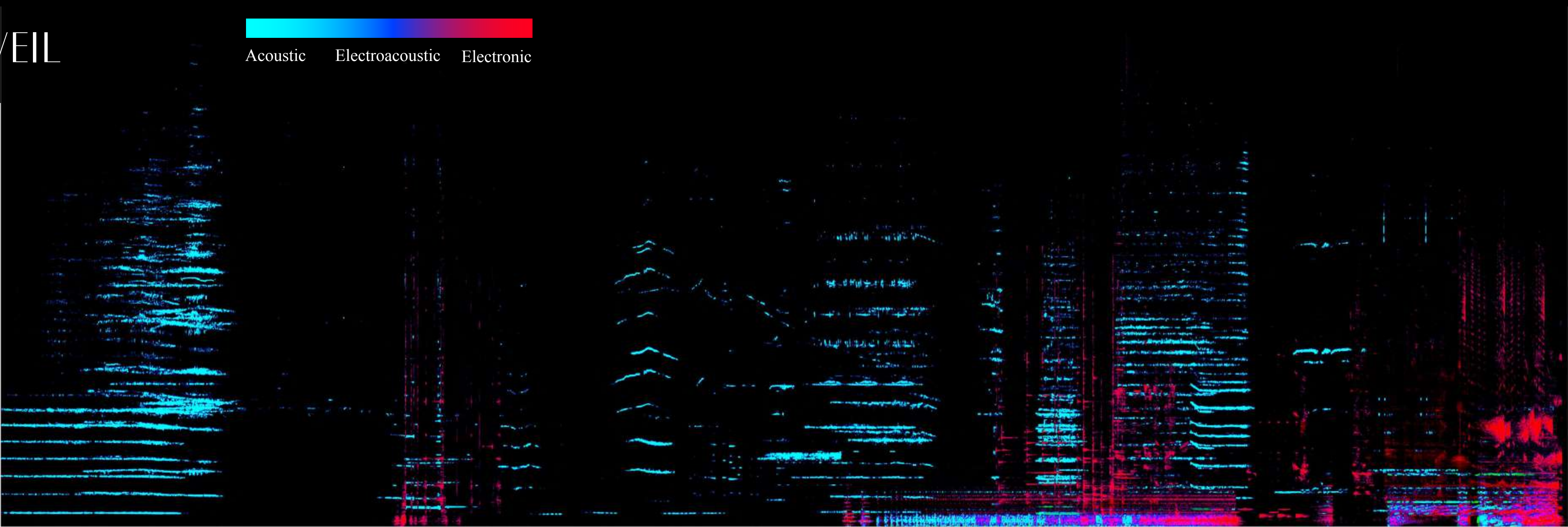
ENIGMA IN THE VEIL

Dual-Tone Analyzer

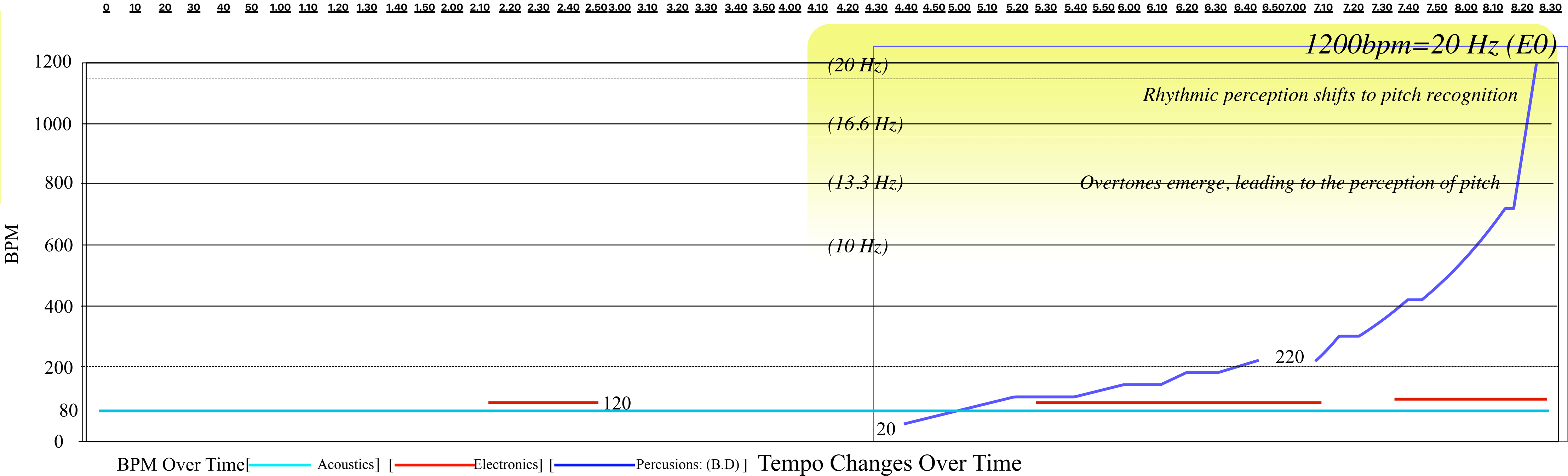
This visual represents a spectrogram designed to differentiate between electronic and acoustic sounds.

By coding the electronic and acoustic sounds with different colors, characteristics and relationships of the sounds can be clearly observed.

Additionally, a tempo change graph has been added below the spectrogram, visually representing the transitions within the piece.



"As BPM increases beyond 10 Hz, rhythmic pulses generate overtones that gradually overlap, leading to the perception of continuous pitch, with full pitch recognition occurring around 1200 BPM (20 Hz)."





A M A Ç E R D E M

A•MOR•PHOUS

A M O R P H O U S

A Journey Through Fluidity and Formlessness

"Amorphous" is a string quartet that gently blurs the lines between instrumental roles, merging the voices of all four instruments into a single, shapeless, and homogeneous sonic object.

The composition explores form and fluidity, where each string instrument contributes not as an individual entity but as part of an indistinguishable whole.

The goal is to create a texture that continuously evolves, suspending the listener in a soundscape where definition and differentiation between instruments dissolve.

"Amorphous" embraces a sonic landscape in which the material is ever-changing,

like a mass of sound that cannot be pinned down to a fixed shape.

The strings merge, their individual timbres melding into an organic, unified object.

Through this blurring of instrumental identities, "Amorphous" seeks to immerse the listener in an abstract, fluid experience—one where the distinctions between the instruments are lost, leaving behind only a continuously morphing sonic entity.

Exploring Harmonic Ambiguity through Microtonal Systems

The theoretical foundation of the piece stems from Turkish makam theory, specifically focusing on the *triple quarter sharp* interval, which corresponds to approximately 75 cents.

The octave has been subdivided into 8 equal parts, each separated by this interval, producing a microtonal scale with 8 distinct pitches in the traditional 12-tone equal temperament system,

using these pitches both melodically (horizontally) and harmonically (vertically), organizing the material to create movements that challenge conventional tonal systems.

My goal with this microtonal framework is to generate a field of harmonic indeterminacy. While no single pitch serves as a tonal center, the equal distribution of intervals maintains an underlying symmetry.

AMORPHOUS

Performance Notes

- s.t = Sul tasto
- s.p = Sul ponticello
- m.s.t = Molto Sul tasto
- m.s.p = Molto Sul ponticello
- o.b or o.t.b = Play on the bridge
- B.bridge or B.b = Behind the bridge
- Vertical Bowing = Bow up and down on the string
- n.p = Normal pressure
- o.p = Over pressure
- sp , spp = Subito piano , subito pianissimo

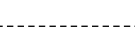
 = Play on the bridge with indicated angle

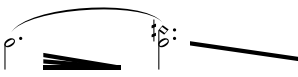
 = Note head for no-determined-pitch

 = Note head for behind the bridge

 Glissando (straight)

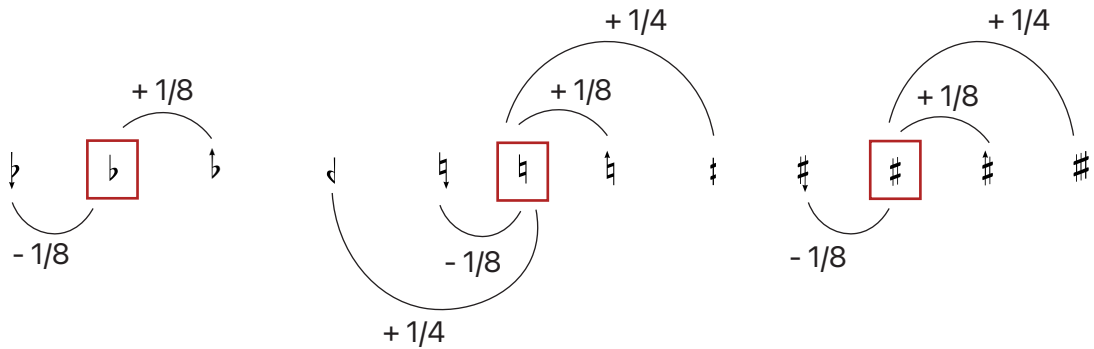
 Glissando (curved)

 Gradually shift to the next bowing position

 Tremolo with artificial harmonic
& feathered beam rit. or acc.
+ glissando

 Mute the string at the indicated position and bow at 5th higher
(if there is not any other bowing indication)

 Multiphonics



Section A

Violin I: Legato sempre. on the bridge. Dynamics: *mp*, *pp*, *p*, *mf*, *pp*, *mf*, *ppp*, *p*, *ppp*, *p*, *ppp*, *sfz*, *p*. Techniques: (IV) Vertical Bowing (on string), (IV) ord. Behind b., (II), (III), (IV), m.s.p. 3., 3:2, ord., 2., 3. 2.

Violin II: Legato sempre. on the bridge. Dynamics: *p*, *mp*, *pp*, *mp*, *pp*, *pp*, *mp*, *mf*, *pp*, *p*, *mf*, *ppp*, *p*, *ppp*, *mf*. Techniques: (IV) (on string) Vertical Bowing, (IV) spazzolato Vertical Bowing, (IV) spazzolato Vertical Bowing, (IV) Behind bridge ord., (IV) spazzolato Vertical Bowing.

Viola: Legato sempre. on the bridge. Dynamics: *p*, *mp*, *ppp*, *mp*, *ppp*, *mp*, *pp*, *sfz*, *ppp*, *mf*, *pp*, *fp*, *pp*, *p*, *mf*. Techniques: (IV) (on string) Vertical Bowing, (IV) Behind b. -> Vertical Bowing, (IV) ord. Behind b., Vertical bowing, (IV) Bh.B. ord., Vertical bowing.

Violoncello: Legato sempre. Tail piece. Dynamics: *p*, *mp*, *mf*, *mp*, *ppp*, *p*, *ppp*, *mp*, *pppp*, *p*, *mf*, *p*. Techniques: (IV) Vertical Bowing (on string), ord. (IV) behin b., Vertical Bowing (on string), m.s.t. 3:2, m.s.p., s.p.

Section B

Violin I: Dynamics: *mppp*, *mf*, *p*, *sfz*, *pp*, *pp*, *mp*, *p*, *mf*, *p*, *mf*, *p*, *mp*, *mf*, *pp*, *mf*, *p*. Techniques: (III), m.s.p., (IV), 3:2, 5:4, (IV), (IV) s.p., m.s.p., (II), 3:2, (II), ord., m.s.p., (II), (III), (II), 3:2.

Violin II: Dynamics: *sfz*, *p*, *mf*, *pp*, *fp*, *fp*, *mp*, *pp*, *mp*, *p*, *mp*, *p*. Techniques: Vertical Bowing, Behind b. + Vertical b. (IV), (III), (IV), ord., 3:2.

Viola: Dynamics: *ppp*, *p*, *mf*, *p*, *mf*, *p*, *mp*, *p*, *mf*, *p*, *mp*. Techniques: m.s.p., m.s.t., Vertical Bowing, (IV), m.s.p., s.p. (II), m.s.p. (II), 5:4, 3:2.

Violoncello: Dynamics: *pp*, *p*, *mp*, *sfz*, *p*, *fp*, *fp*, *f*, *p*, *mf*, *fp*, *p*, *mf*, *fp*, *mp*. Techniques: s.p., ord., s.p., ord., s.p., ord., s.t., 3:2, s.t., m.s.p., (III), 3:2, (III).

ord. (I) 3:2 (I) s.p. (II) (III) 5:4 ord. (IV) (IV) C

17

mf *p* *mp* *pp* *p* *pp* *ppp* *Stabile*

ord. (II) 3:2 (III) 5:4 m.s.p. (III) (III) m.s.p. No vib. *p* *fp* *pp* *p* *mp* *ppp* *p* *ppp* *Stabile*

p *mf* *mp* *mf* *p* *p* *ppp* *p* *ppp* *Stabile*

ord. (III) s.p. (III) ord. (II) (III) (III) m.s.p. s.p. No vib. *p* *mf* *mp* *mf* *p* *p* *ppp* *p* *ppp* *Stabile*

ord. (III) s.p. (III) m.s.p. (IV) (IV) (IV) (IV) (vertical bowing) 3:2 (IV) (vertical bowing) *mf* *p* *mf* *pp* *mp* *p* *ppp* *p* *ppp* *Stabile*

mf *p* *mf* *pp* *mp* *p* *ppp* *p* *ppp* *Stabile*

(IV) (vertical bowing) m.s.p. o.t.b. m.s.p. o.t.b. m.s.p. o.t.b. s.p. ord. m.s.p. (IV) (vertical bowing) *p* *mf* *sp* *pp* *ppp* *p* *ppp* *p* *ppp*

(III) (vertical bowing) m.s.p. o.t.b. m.s.p. o.t.b. m.s.p. ord. s.p. (Muted) bow at the 5th higher 3:2 *p* *mf* *sp* *mp* *pp* *p* *ppp* *p* *ppp*

(II) (vertical bowing) m.s.p. o.t.b. m.s.p. o.t.b. m.s.p. ord. s.p. No pressure o.p. 3:2 *p* *mf* *sp* *mf* *sp* *mf* *p* *mp* *p* *f*

spazz. 3:2 (IV) + (III) Vertical Bowing spazz. (IV) + (III) Vertical Bowing spazz. m.s.p. ord. (mute string at the indicated position and bow at 5th higher) *ppp* *mf* *ppp* *ppp* *f* *ppp* *mp* *ppp* *mp* *mp* *p*

28

mp *ppp* *pp* *mf-p* *mf* *mf* *p* *sfz* *pp* *mf* *sp* *ppp* *pp* *ppp* *s.p.*

mf-p *mf* *pp* *mf* *p* *mp* *mf* *ppp* *ord.* *mf* *sp* *pp* *"f"* *pp* *s.p.*

f *p* *p* *f* *p* *ff* *p* *fp* *p* *"mf"* *mp* *ppp* *s.p.*

mf *ppp* *mp* *pp* *f* *fp* *pp* *mp* *"f"* *p* *mf-p*

m.s.p. *No pressure* *m.s.p. o.p.* *(m.s.p.) N.pr.* *Msp. N.p.* *St. O.p.* *ord. N.p.* *s.p.*

(mute string at the indicated position and bow at 5th higher) *(mute string at the indicated position and bow at 5th higher)*

35

D ♩ = 72

mf *ff* *ppp* *p* *ppp* *mf* *p* *ppp* *s.p.*

ppp *mf* *ff* *ppp* *p* *ppp* *mf* *p* *ppp* *p* *3* *pp* *m.s.p.*

mf *ff* *ppp* *p* *ppp* *mf* *p* *ppp* *m.s.p. 3*

f *ff* *f* *p* *f* *sfz* *p* *f* *sp* *ff* *mf* *ff* *p* *fff* *pp* *ff* *mf* *p* *fff* *mf* *fff* *f* *ppp* *m.s.p.*

s.p. *ord.* *s.p.* *ord.* *s.t.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *m.s.p.* *m.s.p. 3* *m.s.p. 5:4* *m.s.p.*

The musical score for "The Swan" by Maurice Strakosky is presented in four staves. The first staff is the vocal line, marked with dynamics such as *fp*, *ppp*, *p*, *mf*, *pp*, *ord.*, *pp*, *p*, *mp*, and *pp*. The second staff is the piano accompaniment, featuring dynamics like *mp*, *fp*, *ppp*, *mp*, *pp*, *fp*, *pp*, *pp*, *mf*, *ppp*, *p*, *p*, *pp*, *p*, and *mp*. The third staff is the cello part, with dynamics including *mp*, *spp*, *fp*, *pp*, *p*, *mf*, *spp*, *p*, *p*, *pp*, *mp*, *pp*, and *p*. The fourth staff is the bass part, marked with dynamics such as *ppp*, *p*, *fp*, *mp*, *ff*, *p*, *fp*, *mf*, *ffp*, *f*, *p*, and *mf*. The score includes various performance instructions like *s.p.* (soprano), *ord.* (order), and *m.s.t.* (musical score). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4.



48

ord.

pp

fp

f

p

m.s.p.

mf

f

p

s.p.

f

p

sfz

pp

ord.

mp

fp

f

p

f

sp

f

p

f

p

sfz

pp

ord.

p

fp

f

p

f

p

f

mp

ffp

mf

ppp

ord.

f

ffp

f

p

f

p

f

mp

ffp

mf

ppp

69

m.s.p. (flautato)

pp

p

p

pp

s.p.

pp

p

pp

Sp. (flautato)

pp

p

p

s.p. (flautato)

p

ppp

pp

p

p

(balance string sound)

(balance string sound)

ord. (flautato)

mp

ppp

pp

pp

(balance string sound)

pp

76

s.p. flaut.

pp

mp

p sub. < p sub. < p sub. < p sub. < p sub.

mf

p

ord. flaut.

pp

mp

p sub. < p sub. < p sub. < p sub. < p sub.

mf

sp

mf

p

mf

pp

s.p.

mf

p

mp

pp

s.p.

mf

p

mp

pp

mf

p

m.s.p. flaut.

pp

mp

pp

p sub. < p sub. < p sub. < p sub. < p sub.

mf

p

mf

pp

ord. flaut.

mp

pp

mp

p sub. < p sub. < p sub. < p sub. < p sub.

f

sp

mp

mp

f

p

Musical score for "The Swan" by Maurice Strakosky. The score is written for piano and voice. It features five staves: four for the piano (treble and bass clefs) and one for the voice (treble clef). The key signature changes from one flat (B-flat major) to two sharps (D major) at the end of the piece. The tempo is marked "moderato" and the time signature is 2/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, mp, mf, pp, f). The piano part includes a key signature change to D major at the end. The voice part includes a key signature change to D major at the end. The score is marked with "65" and "G" in the top left corner.

The musical score for 'The Great Wall' by Tan Dun is presented in four staves. The notation is highly complex, featuring a variety of time signatures (3/4, 3/8, 5/4, 3/2, 4/4) and dynamic markings (mf, pp, mp, f, sfz, ppp, p, sp, ord. (II), m.s.p., m.s.t., s.p., s.t., (balance sound)). The score includes numerous performance instructions such as 'mf', 'pp', 'mp', 'f', 'sfz', 'ppp', 'p', 'sp', 'ord. (II)', 'm.s.p.', 'm.s.t.', 's.p.', 's.t.', and '(balance sound)'. The notation also features many slurs, ties, and other musical symbols. The score is divided into measures by vertical bar lines, and the time signatures change frequently throughout the piece.

8 100

m.s.p.

s.p.

s.t.

ord.

m.s.p.

ord.

m.s.t.

ord.

m.s.t.

ff

mp

p

sfz

p

ff

mp

sfz

p

ff

mf

sfz

p

mp

pp

ppp

p

p

p

pppp

ppp

pppp

fp

ppp

fff

f

ff

mf

ff

sfz

sfz



107

Ord.

Ord.

Ord.

ff

mf

p

f

p

p

mf

f

p

ff

sp

mf

p

mf

f

ff

pp

p

sfz

ff

pp

f

mp

mf

f

p

p

mf

f

ff

p

p

mf

f

ff

p

ppp

f

sfz

sfz

mp

sfz

p

f

sfz

f

sp

ff

ppp

f

Violin I

Violin II

Viola

Violoncello

Violin I: s.p. (pizzicato), p sub., p sub., p sub. 5, p sub., p sub., mp, pppp, mp

Violin II: ord. (arco), p sub., p sub., p sub. 5, p sub., p sub., mp, pppp, mp

Viola: m.s.p. (messa di voce), p sub., p sub., p sub. 5, p sub., p sub., mp, pppp, mp, ppp

Violoncello: ord. (arco), p sub., p sub., p sub. 5, p sub., p sub., mp, pppp, mp, p

AN UNQUIET MIND



An Unquiet Mind

A Journey Through An Unquiet Mind

"An Unquiet Mind" is a composition that directly stems from my personal experience with a bipolar episode, designed to vividly portray the intense mental fluctuations and chaotic vibrancy characteristic of this condition.

Through the lens of the disorder, this work explores the dichotomy between manic and depressive states, while also capturing the nuanced, often unsettling, intermediate stages that exist between these extremes. The composition serves as both a sonic reflection of a mind in turmoil and a psycho-emotional exploration of perception and reality as experienced during such an episode.

The narrative structure of the piece is reinforced by the inclusion of monologues, which are derived from my own personal notes taken during the episode.

These notes were originally written in Turkish and have been transcribed into the International Phonetic Alphabet (IPA) for performance accuracy.

However, for the purpose of clarity and efficiency during rehearsals, these monologues were translated into English.

The internal dialogues woven throughout the piece illustrate the games that the mind plays with itself during moments of heightened psychological tension, bringing to life the fragmented thought processes characteristic of the disorder.

An Unquiet Mind offers a window into the disorienting duality experienced by individuals with the disorder—oscillating between states of hyperactivity, euphoria, and creativity during mania, and the profound depths of lethargy, hopelessness, and introspection during depression.

While this work holds significant artistic value, it represents a deeply personal turning point in my life. It transcends its role as a mere composition, serving as a therapeutic outlet and a means of confronting the complexities of my own mental health journey. By externalizing the inner workings of the episode through music and spoken word,

This piece invites listeners to engage with the often-hidden realities of mental illness, offering insight into the subjective experience of living with an unquiet mind, while also contributing to the broader conversation surrounding mental health and artistic expression.

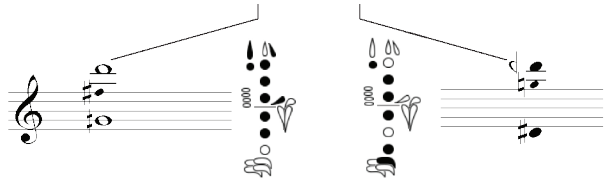
Korkma çocuk! Biz buradayız! Sabırlı ol çocuk! Başı sonu olmaz! Ortada başlar, Ortada biter, Daima!	Beynim, saldırlara karşı çok daha uyanık bir vaziyette! Ama bu durum iyimdir bilemiyorum, Bilmek sorunu çözmedi! Bilip bilmediğimden emin olamıyorum, Ancak uyuyamadığım gerçek! Ben, başımda ağrılar, halsizlik... ama bir taraftan dünyanın en keyifli adamı... Bu duygunun tarifi yok!	İnsan aklının sınırlarını hayal edemez! Bırakın artık! Neyi bırakmanız gerektiğini bilmiyorum... Bilmiyorum ve bilemem, Kabul edemem çünkü gerçekten anlamsız... Üstüme geldikçe düşüncem, Ve anlamsız olduğuna kanaat getireceğim. Tekrar, tekrar, tekrar, tekrar, Obsesyon, şizofreni veya bipolar, veya O veya Bu, Ne farkeder?	Ben düşünen bir adamım! Benim için bir soruna en uygun çözüm, Düşünmek olduğundan, Ben insan olduğumdan, Ve hissetmek olduğundan, Elimden gelenin en iyisini yapmaya çalışmak.. Beni öldürmek demek! Adam öldürmek ister misiniz? Şizofreni veya bipolar, Bir adamın içindeki bir başka adam olsa ne fark eder !?!	Benim bulmacam, sonsuz bir bulmaca Ama mesele bu! Başka hiçbir şey değil! Hayır çocuk! Yanılıyorsun, Sen hep yanıldın, Biz hep seslendik, Sen hep yanıldın.	Kork çocuk! Bir yalanın içinde yaşanmaktan değil, Gerçeğin içinde boğulup ölmekten değil, Başkalaşan düşüncelerinden kork, artık sana ait olmayanlardan, Kendine yabancılaşmaktan! Bir başkası gibi ölmekten, özlemle Hayal meyal...
Don't fret son! We are here! Patience son! No dawn, no dusk! Everlasting, Transient, Always!	My brain, is taking an awake stance against the storms. Yet, I cannot know whether it's good or not Knowing did not help! Cannot be sure if I'm able to know or not Yet, the fact is I cannot sleep! I, Gnaws in my head, exhaustion... on the other hand most joyous man on earth... An unnameable feeling!	Man can't imagine the limits of the mind! Let it go! I don't know what it is... Don't know, Can't know Cannot accept cuz it's illogical... As long as it overlaps, I'll be convinced that it's meaningless. Again and again and again and again. Obsession, schizophrenia or bipolar, or this or that, What does it matter?	Because the most appropriate solution for me is thinking, And feeling humane, Trying to do the best that I can.. Means to kill me! Would you like to murder a man? Schizophrenia or bipolar, What does it matter if it's a man inside another !?!	My puzzle, is eternal. But it's the thing! Nothing else! No Son! You are wrong, You have always been wrong, We have always called, You have always been wrong.	Fret son! Not over growing old in a lie, Not over drowning in the truth and die, Fret over your thoughts metamorphosing, not belonging to you no more, Alienating from yourself! Dying as someone else, with longing Vaguely!...

An Unquiet Mind

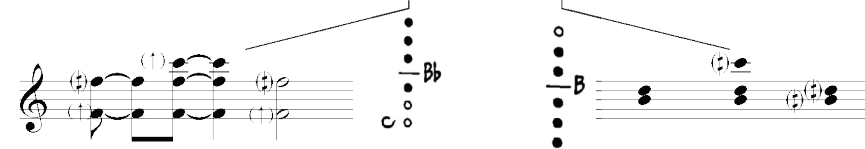
Performance Notes

Multiphonics

Clarinet in Bb



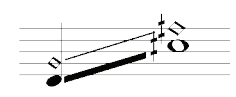
Soprano Saxophone



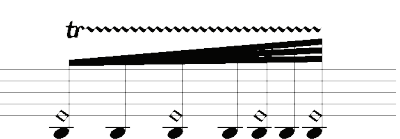
Strings



Tap muted strings
instrument body etc.
produce random percussive sound

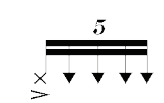


Harmonic Glissendo



Harmonic Trill
with accelerando

Percussion



Play inverted triangle notehead with thin drum stick

Instrumentation

- Clarinet in Bb
- Soprano Saxophone
- Baritone Saxophone
- Trombone
- 1 Percussionist
- Timpani
- Wood Blocks
- Bass Drum
- Vibraphone
- Violin
- Viola
- Violoncello
- Contrabass

O.P. & N.P
Over pressure & Normal pressure

wide vib. non vib.

An Unquiet Mind

[illegible]

[illegible]

This musical score is for a piece titled "Benim İçin Bir Soruna En Uygun Çözüm, Düşünmek Olduğundan, Ben İnsan Olduğundan ve Hissetmek Olduğundan." The score is written for a large ensemble, including Clarinet (Cl.), Soprano Saxophone (Sop. Sax.), Trombone (Tbn.), Wood Bass (W.B.), Bass Drum (B.D.), Violin (Vl.), Viola (Vla.), Violoncello (Vic.), and Contrabass (Cb.), along with a vocal line. The music is in 4/4 time and features a complex arrangement of melodic lines, harmonies, and rhythmic patterns. The vocal line is in Turkish and English, with the English translation being: "I don't know what it is... / I don't know, Can't know / Cannot accept! / It's illogical... / Because the most appropriate solution for me is thinking, / And feeling humane,". The score includes various musical notations such as dynamics (p, mp, mf, f, ff), articulation (accents, slurs), and performance instructions (Sul pont., wide vib., non vib., ord.). The piece is divided into measures, with some measures containing multiple staves for different instruments or voices. The overall mood is contemplative and expressive, reflecting the themes of the lyrics.

29

Cl.

4

3

4

3

5

mp

f

mp

f

Voice

Adam celdirmek ister misiniz ?

Would you like to murder a man ?

mp

Şizofreni veya bipolar,

Schizophrenia or bipolar,

mf

Bit adamın içindeki, bir başka adam olsa ne fark eder ??

What does it matter, if it's a man inside another !?!

Sop. Sax.

4

3

4

3

5

p

pp

mp

f

mp

f

Voice

Adam celdirmek ister misiniz ?

Would you like to murder a man ?

mp

Şizofreni veya bipolar,

Schizophrenia or bipolar,

mf

Bit adamın içindeki, bir başka adam olsa ne fark eder ??

What does it matter, if it's a man inside another !?!

Tbn.

4

3

4

3

5

p

mp

mf

f

p

mf

p

f

Voice

Elimden gelenin en iyisini yapmaya çalışmak beni celdirmek demek !!

Trying to do the best that I can.. Means to kill me !!

Adam celdirmek ister misiniz ?

Would you like to murder a man ?

mp

Şizofreni veya bipolar,

Schizophrenia or bipolar,

mf

Bit adamın içindeki, bir başka adam olsa ne fark eder ??

What does it matter, if it's a man inside another !?!

B. D.

4

3

4

3

5

p

ppp

mf

f

Voice

Şizofreni veya bipolar,

Schizophrenia or bipolar,

mf

Bit adamın içindeki, bir başka adam olsa ne fark eder ??

What does it matter, if it's a man inside another !?!

Vln.

4

3

4

3

5

Sul E

p

f

p

mf

p

mf

p

mf

p

mf

p

Sul A Ord.

f

mp

f

p

Voice

Vla.

4

3

4

3

5

f

mf

f

mf

mp

f

mp

mf

ppp

Sul A

Sul pont.

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

Ord.

f

mp

f

p

Voice

Vc.

4

3

4

3

5

mf

mf

p

mf

p

mf

p

mf

p

mf

p

Ord.

mf

ff

mf

ff

f

fff

mp

Voice

Şizofreni veya bipolar,

Schizophrenia or bipolar,

mf

Bit adamın içindeki, bir başka adam olsa ne fark eder ??

What does it matter, if it's a man inside another !?!

Cb.

4

3

4

3

5

p

ff

p

f

p

ff

p

p

Adam celdirmek ister misiniz ?

Would you like to murder a man ?

mp

Şizofreni veya bipolar,

Schizophrenia or bipolar,

mf

Bit adamın içindeki, bir başka adam olsa ne fark eder ??

What does it matter, if it's a man inside another !?!

Sul pont.

fff

mp

ff

mp

4

Cl.

voice

Sop. Sax.

voice

Bar. Sax.

Tbn.

voice

Vib.

B.D.

voice

VI.

voice

Vla.

voice

Vlc.

voice

Cb.

voice

5

[illegible]

This musical score is for the song "Bakla" by Mehmet Akif Ersoy, arranged for a vocal ensemble and a large instrumental ensemble. The score is written in 4/4 time and consists of 7 measures.

Vocal Parts:

- Cl. (Cello):** The first vocal part, featuring a melodic line with a long note in the first measure and a series of eighth notes in the second measure.
- voice (Soprano):** The second vocal part, featuring a melodic line with a long note in the first measure and a series of eighth notes in the second measure.
- voice (Alto):** The third vocal part, featuring a melodic line with a long note in the first measure and a series of eighth notes in the second measure.
- voice (Tenor):** The fourth vocal part, featuring a melodic line with a long note in the first measure and a series of eighth notes in the second measure.
- voice (Bass):** The fifth vocal part, featuring a melodic line with a long note in the first measure and a series of eighth notes in the second measure.

Instrumental Parts:

- Bar. Sax. (Baritone Saxophone):** The first instrumental part, featuring a melodic line with a long note in the first measure and a series of eighth notes in the second measure.
- Tbn. (Trombone):** The second instrumental part, featuring a melodic line with a long note in the first measure and a series of eighth notes in the second measure.
- Vib. (Vibraphone):** The third instrumental part, featuring a melodic line with a long note in the first measure and a series of eighth notes in the second measure.
- Tim. (Timpani):** The fourth instrumental part, featuring a melodic line with a long note in the first measure and a series of eighth notes in the second measure.
- VI. (Violin I):** The fifth instrumental part, featuring a melodic line with a long note in the first measure and a series of eighth notes in the second measure.
- Vla. (Viola):** The sixth instrumental part, featuring a melodic line with a long note in the first measure and a series of eighth notes in the second measure.
- Vic. (Violoncello):** The seventh instrumental part, featuring a melodic line with a long note in the first measure and a series of eighth notes in the second measure.
- Cb. (Contrabass):** The eighth instrumental part, featuring a melodic line with a long note in the first measure and a series of eighth notes in the second measure.

Lyrics:

Bakla[an] dy[nd]ze[er]inden kork !
 artu[ğ] sana ait olmajlardan
 Kendine jabend[ı]maktan
 Bir bak[ı]m g[ibi] c[el]mekten...

Fret over your thoughts metamorphosing
 not belonging to you no more
 Alienating from yourself!
 Dying as someone else...

Kendine jabend[ı]maktan
 Bakla[an] dy[nd]ze[er]inden kork !
 artu[ğ] sana ait olmajlardan
 Bir bak[ı]m g[ibi] c[el]mekten...

Alienating from yourself!
 Fret over your thoughts metamorphosing
 not belonging to you no more
 Dying as someone else...

Bakla[an] dy[nd]ze[er]inden kork !
 Kendine jabend[ı]maktan
 artu[ğ] sana ait olmajlardan
 Bir bak[ı]m g[ibi] c[el]mekten...

Fret over your thoughts metamorphosing
 Alienating from yourself!
 not belonging to you no more
 Dying as someone else...

This musical score is for the song "Benim bulmadığım, sonsuz bir bulmadığım" by Mehmet Akif Ersoy. It is a full orchestral arrangement with vocal soloists. The score is written for a large ensemble, including a full orchestra and vocal soloists. The music is in 4/4 time and features a complex arrangement of instruments and voices. The score is divided into measures, with each measure containing musical notation for the instruments and lyrics for the vocalists. The lyrics are in Turkish and English. The music is characterized by its melodic lines and harmonic structure, which is typical of the song. The score is a high-quality musical score that provides a detailed view of the composition.

67

Cl.

voice

Sop. Sax.

voice

Tbn.

voice

Timp.

voice

Vi.

voice

Vla.

voice

Vlc.

voice

Cb.

voice

9

72

Cl

voice

Sop. Sax

voice

Tbn

voice

Timp

voice

Vi

voice

Vla

voice

Vlc

voice

Cb

voice

p *mf* *p* *mf* *ppp* *p* *pp* *p*

mf *p* *mf* *p* *pp*

p *mf* *p* *mf* *pp* *pp* *pp*

p *f* *pp* *mp* *p* *ppp* *pp*

p *f* *pp* *mp* *p* *ppp* *pp*

p *f* *pp* *mp* *p* *pp* *p*

p *f* *pp* *mp* *p* *pp* *p*

sul pont. sul pont. sul pont. sul pont. sul pont.