

Mother

For String Orchestra

Armağan Durdağ

Instrumentation:

Violin I
Violin II
Viola
Violoncello
Contrabass

DEDICATION :

After the loss of cellist Rahsan Apay's mother, Ender Apay,
from a tough disease;
this music is dedicated
to Ender Apay,
to the spiritual bond between her and her daughter,
to all mothers that have been lost,
and to the motherhood.

İTHAF :

Viyolonsel sanatçısı Rahşan Apay'ın annesi Ender Apay'ı
zor bir hastalığın ardından kaybetmesi üzerine;
Ender Apay'a,
kızıyla aralarındaki manevi bağa,
kaybedilen tüm annelere ve
anneliğe
ithafen yazılmıştır.

Duration: app. 12'

Composed February and March 2015.

Commissioned by Orchestra Ankara for the 32th International Ankara Music Festival.

Mother

Anne

1

♩ = 40

Armağan Durdağ

2015

div.

4# 4

Violin I

Violin II

Viola

Violoncello

Contrabass

ppp *pp* *p* *mp*

pp *p*

p *mp*

mp

mp

mp

6

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *ppp* *pp* *f*

mf *pp* *p* *f*

mf *p* *f*

mf *mp* *f*

mf *mp* *f*

1 3
4 4

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2

A

Vln. I $\frac{3}{4}$ ♩ = 62 *molto rit.* $\frac{4}{4}$ ♩ = 40 $\frac{2}{4}$ $\frac{3}{4}$ ♩ = 62 *molto rit.* $\frac{4}{4}$

Vln. II *unis. molto vibrato* *f* *gliss.* *p* *div.* *f* *mp < f* *unis. molto vibrato*

Vla. *p* *f*

Vc. *p* *f*

Cb. *mf < f*



Vln. I 15 $\frac{4}{4}$ ♩ = 40 $\frac{3}{4}$ ♩ = 62 *molto rit.* ♩ = 62 $\frac{2}{4}$ $\frac{3}{4}$

Vln. II *gliss.* *p* *f* *div.* *f* *mp < f*

Vla. *mp* *f* *mp < f*

Vc. *mp* *f* *mp < f*

Cb. *mf < f* *mp < f*

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molto rit. ♩ = 62

3/4 **4/4** **3/4** *molto rit.* ♩ = 62

Vln. I *f* *mp* *f* *p*

Vln. II *mp* *f* *f* *p*

Vla. *mp* *f* *mp*

Vc. *mp* *f* *mp*

Cb. *mp* *f* *mp*

unis. molto vibrato *gliss.*

25

molto rit. ♩ = 62

2/4 **4/4**

Vln. I *f* *mf* *mp* *p* *mf*

Vln. II *mf* *f* *mf* *mp* *p* *mf*

Vla. *mf* *f* *mf* *mp* *f* *p* *f*

Vc. *mf* *f* *mf* *mp* *p* *mf*

Cb. *mf* *f* *mf* *mp* *p* *mf*

div. *unis. molto vibrato* *gliss.* *moltissimo vibrato*

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B

31 $\frac{4}{4}$ ♩ = 50 , rit. . . . ♩ = 50 , rit. . . .

Vln. I *p*

Vln. II *p* div.

Vla. *p*

Vc. *mf* *gliss.* *rit.*

Cb. *p*



33 ♩ = 50 , rit. . . . ♩ = 50 , rit. . . .

Vln. I

Vln. II

Vla.

Vc. *gliss.* *rit.*

Cb.

35 $\text{♩} = 50$, rit. . . $\text{♩} = 50$, rit. . . $\frac{1}{4} \text{♩} = 50$ $\frac{4}{4}$

Vln. I

Vln. II

Vla.

Vc.

Cb.



38 $\frac{4}{4}$, rit. . . $\text{♩} = 50$, rit. . . $\frac{2}{4}$

Vln. I

Vln. II

Vla.

Vc.

Cb.

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40 $\text{♩} = 50$ $\text{♩} = 76$

Vln. I *mf* > *p*

Vln. II *mf* *p* *p* *mf* *p*

Vla. *mf* *p* *mf* *p* *mf*

Vc. *f*

Cb. *mf*

unis.



44 $\text{♩} = 80$ **2**
4

Vln. I

Vln. II *mf* *p* *mf* *p*

Vla. *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*

Cb.

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$\text{♩} = 84$

$\frac{3}{4}$ unis.

48 $\frac{2}{4}$

Vln. I

Vln. II

Vla.

Vc.

Cb.

p mf

mf pp *p*

pp *p* mf

pp *p* mf

p mf

51

Vln. I

Vln. II

Vla.

Vc.

Cb.

p mf *p*

p *p*

p mf *p*

p mf *p*

p mf *p*

$\frac{1}{4}$ $\frac{4}{4}$

C

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54 $\frac{4}{4}$ ♩ = 50

Vln. I

First Violin I part. Treble clef, key signature of two flats. The first staff has a melody starting with a half note G₃ and a quarter note F₃, marked *f* *espress.*. The second staff consists of triplet eighth notes with glissando markings, marked *f*. The dynamics transition to *mp* in the second measure.

Vln. II

Second Violin II part. Treble clef, key signature of two flats. The first staff has a melody starting with a half note G₃ and a quarter note F₃, marked *f* *espress.*. The second staff consists of triplet eighth notes with glissando markings, marked *f*. The dynamics transition to *mp* in the second measure.

Vla.

Viola part. Treble clef, key signature of two flats. The first staff has a melody starting with a half note G₃ and a quarter note F₃, marked *f* *div.*. The second staff consists of triplet eighth notes with glissando markings, marked *f*.

Vc.

Violoncello part. Bass clef, key signature of two flats. The first staff has a melody starting with a half note G₃ and a quarter note F₃, marked *f*. The second staff consists of triplet eighth notes with glissando markings, marked *f*.

Cb.

Contrabass part. Bass clef, key signature of two flats. The first staff has a melody starting with a half note G₃ and a quarter note F₃, marked *f*. The second staff consists of triplet eighth notes with glissando markings, marked *f*.

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56

Vln. I

Musical notation for Violin I, measures 56-59. The first staff (treble clef) contains a melodic line starting with a half note G4 (flat), followed by quarter notes A4 (flat), B4 (flat), and C5 (flat). The second staff (treble clef) contains a triplet of eighth notes with glissando markings, starting on G4 (flat) and moving up to C5 (flat). The dynamic marking *f* is placed above the first staff, and *mf* is placed below the second staff.

Vln. II

Musical notation for Violin II, measures 56-59. The first staff (treble clef) contains a melodic line identical to the Violin I part. The second staff (treble clef) contains a sustained chord of G4 (flat), B4 (flat), and C5 (flat).

Vla.

Musical notation for Viola, measures 56-59. The first staff (alto clef) contains a sustained chord of G4 (flat), B4 (flat), and C5 (flat). The second staff (bass clef) contains a sustained chord of G3 (flat), B3 (flat), and C4 (flat).

Vc.

Musical notation for Violoncello, measures 56-59. The staff (bass clef) contains a triplet of eighth notes with glissando markings, starting on G3 (flat) and moving up to C4 (flat).

Cb.

Musical notation for Contrabass, measures 56-59. The staff (bass clef) contains a melodic line starting with a half note G3 (flat), followed by quarter notes A3 (flat), B3 (flat), and C4 (flat).

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58 $\frac{2}{4}$ $\frac{4}{4}$

Vln. I

Violin I part, measures 58-60. The score is in two systems. The first system (measures 58-59) is in 2/4 time and features a melodic line with triplets and glissandos, with dynamics *mf* and *ff*. The second system (measure 60) is in 4/4 time and continues the melodic line with triplets and glissandos, with dynamics *f* and *espress.*

Vln. II

Violin II part, measures 58-60. The score is in two systems. The first system (measures 58-59) is in 2/4 time and features a melodic line with triplets and glissandos, with dynamics *mf* and *ff*. The second system (measure 60) is in 4/4 time and features a melodic line with triplets and glissandos, with dynamics *f* and *espress.*

Vla.

Viola part, measures 58-60. The score is in two systems. The first system (measures 58-59) is in 2/4 time and features a melodic line with triplets and glissandos, with dynamics *mf* and *ff*. The second system (measure 60) is in 4/4 time and features a melodic line with triplets and glissandos, with dynamics *f* and *div.*

Vc.

Violoncello part, measures 58-60. The score is in two systems. The first system (measures 58-59) is in 2/4 time and features a melodic line with triplets and glissandos, with dynamics *mf* and *ff*. The second system (measure 60) is in 4/4 time and features a melodic line with triplets and glissandos, with dynamics *f* and *espress.*

Cb.

Contrabass part, measures 58-60. The score is in two systems. The first system (measures 58-59) is in 2/4 time and features a melodic line with triplets and glissandos, with dynamics *mf* and *ff*. The second system (measure 60) is in 4/4 time and features a melodic line with triplets and glissandos, with dynamics *f* and *espress.*

61

Vln. I

Violin I part, measures 61-62. The first staff shows a melodic line with triplets and glissando markings. The second staff shows a rhythmic accompaniment of triplets with glissando markings.

Vln. II

Violin II part, measures 61-62. The first staff shows a melodic line with triplets. The second staff shows a rhythmic accompaniment of chords.

Vla.

Viola part, measures 61-62. The first staff shows a melodic line with triplets. The second staff shows a rhythmic accompaniment of chords.

Vc.

Violoncello part, measures 61-62. The first staff shows a melodic line with triplets and glissando markings. The second staff shows a rhythmic accompaniment of chords.

Cb.

Contrabass part, measures 61-62. The first staff shows a melodic line with triplets. The second staff shows a rhythmic accompaniment of chords.

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63

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 63 and 64 is as follows:

- Violin I (Vln. I):** Treble clef, key signature of two flats. Measure 63: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 64: Quarter notes G5, F5, E5, D5, C5, Bb4, A4, G4.
- Violin II (Vln. II):** Treble clef, key signature of two flats. Measure 63: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 64: Quarter notes G5, F5, E5, D5, C5, Bb4, A4, G4.
- Viola (Vla.):** Alto clef, key signature of two flats. Measure 63: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 64: Quarter notes G5, F5, E5, D5, C5, Bb4, A4, G4.
- Violoncello (Vc.):** Bass clef, key signature of two flats. Measure 63: Quarter notes G3, A3, Bb3, C4, D4, E4, F4, G4. Measure 64: Quarter notes G4, F4, E4, D4, C4, Bb3, A3, G3.
- Contrabass (Cb.):** Bass clef, key signature of two flats. Measure 63: Quarter notes G3, A3, Bb3, C4, D4, E4, F4, G4. Measure 64: Quarter notes G4, F4, E4, D4, C4, Bb3, A3, G3.

Measure 63 includes a key signature change from two flats to one flat (Bb major) for the first two measures, then returns to two flats. Measure 64 includes a key signature change from two flats to one flat (Bb major) for the first two measures, then returns to two flats. The score includes triplet markings (3) and glissando markings (gliss.) for the Violin I, Violin II, and Viola parts.

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1/4 3/4

65

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

3 3 3 3 3 3 3 3

Detailed description of the musical score: The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has two flats (B-flat and E-flat). The time signature is 1/4 and 3/4. The score starts at measure 65. The Violin I and II parts play a melodic line with triplets and glissando markings. The Viola part plays a similar melodic line with triplets. The Violoncello and Contrabass parts play a rhythmic pattern of eighth and quarter notes. The score ends with a double bar line and a repeat sign.

D

3/4

♩ = 80

68

Vln. I

Vln. II

unis.

Vla.

unis.

Vc.

unis.

Cb.



72

unis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

76

85

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

80

E

4/4 ♩ = 50

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *espress.* *gliss.* *f* *gliss.* *f* *gliss.* *f* *gliss.* *f* *gliss.*

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16

82

Vln. I

Vln. II

Vla.

Vc.

Cb.

3 3 3 3 3 3 3 3 3 3 3 3 3 3

gliss. *gliss.* *gliss.* *gliss.*



84

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf 3 3 3 3 3 3 3 3 3 3 3 3

mf 3 3 3 3 3 3 3 3

mf 3 3 3 3 3 3 3 3

mf

mf

86

Vln. I

Vln. II

Vla.

Vc.

Cb.



F

88

Vln. I

Vln. II

Vla.

Vc.

Cb.

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18

90

Vln. I

Vln. II

Vla.

Vc.

Cb.

91

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

93
4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.



94

Vln. I

Vln. II

Vla.

Vc.

Cb.

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20

95

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 95 through 100. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I, II, and Viola parts are written in treble clef with a key signature of one flat (B-flat major/D minor). They consist of dense, rhythmic sixteenth-note passages. The Violoncello and Contrabass parts are in bass clef and provide a harmonic foundation with sustained notes and some rhythmic movement. A double bar line is present at the end of measure 100.



96

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 96 through 101. It features the same five staves as the previous system. The Violin I, II, and Viola parts continue with their rhythmic patterns, showing some melodic variation. The Violoncello and Contrabass parts also continue, with some notes being tied across measures. A double bar line is present at the end of measure 101.

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♩ = 62

21

97

div. *8^{va}*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

101

(8)

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *f*

Vc.

Cb.

3/4

Tempo markings: $\text{♩} = 62$ *molto rit.* $\text{♩} = 50$ $\text{♩} = 62$ *molto rit.*

105 $\frac{3}{4}$ unis. *molto vibrato* $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ unis. *molto vibrato* $\frac{4}{4}$

Vln. I *f* *mp* *ff* *mf* *f*

Vln. II unis. *molto vibrato* *div.* unis. *gliss.* *molto vibrato*
f *mp-mf* *ff* *mf* *ff* *f*

Vla. unis. *molto vibrato* *div.* unis. *gliss.* *molto vibrato*
f *mp-mf* *ff* *mf* *ff* *f*

Vc. *div.* unis. *gliss.*
mf *ff* *mf* *ff* *p*

Cb. *mf* *ff* *mf*

110 $\text{♩} = 50$ *gliss.* *div.* $\text{♩} = 62$ *unis.* *molto rit.* $\text{♩} = 62$ *molto vibrato*

Vln. I *p* *mf* *ff* *f* *mp* *ff* *f*

Vln. II *p* *ff* *f* *mf* *ff* *f*

Vla. *p* *mp* *ff* *f* *mf* *ff* *f*

Vc. *mp* *ff* *f* *mf* *ff* *f*

Cb. *mf* *ff* *mf* *ff* *mf* *ff*

gliss. *div.* *unis.* *molto vibrato* *div.* *unis.* *div.* *unis.* *div.* *unis.*

4/4 3/4 4/4 4/4 2/4 3/4

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24

115 *molto vibrato* **3/4** *molto rit.* **4/4** ♩ = 62 **3/4** *molto vibrato* *molto rit.* ♩ = 62 *gliss.* *div.*

Vln. I *mf* — *ff* *f* *mp* — *mf* *mp* <

Vln. II *molto vibrato* *div.* *unis. molto vibrato* *gliss.* *f* *mp*

Vla. *molto vibrato* *div.* *unis. molto vibrato* *gliss.* *f* *mp* — *mf* *div.*

Vc. *molto vibrato* *div.* *unis. molto vibrato* *gliss.* *div.* *f* *mp*

Cb. *mf* — *ff* *mp* —

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molto rit.

♩ = 62

25

120

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *mp* *p* *ff*

div.

mf *f* *mf* *mp* *p* *ff*

mf *f* *mf* *mp* *p* *ff*

unis. *f* *molto vibrato* *gliss.* *moltissimo vibrato*

mf *f* *mf* *mp* *p* *ff*

mf *f* *mf* *mp* *p* *ff*

mf *f* *mf* *mp* *p* *ff*

1 4 4

I ♩ = 50

126 $\frac{4}{4}$ div.

Vln. I *ff* *espress.*

Vln. II *f* unis. *gliss.* 3 3 3 3 3 3 3 3 3 3 3 3

Vla. *f* unis. *gliss.* 3 3 3 3 3 3 3 3 3 3 3 3

Vc. *ff* *espress.*

Cb. *f*

129

Vln. I unis. > *gliss.* *mf* 3 3 *ff*

Vln. II > *gliss.* 3 > *gliss.* 3 > *gliss.* 3 > *gliss.* 3 *mf* 3 3 *ff*

Vla. > *gliss.* 3 > *gliss.* 3 > *gliss.* 3 > *gliss.* 3 *mf* 3 3 *ff*

Vc. > 3 3 > 3 3 *mf* *ff*

Cb. *mf* *ff*

Detailed description: This is a page of a musical score for five instruments. The score is divided into two systems by a vertical bar. The first system starts at measure 129. Vln. I has a melodic line with some triplets and a glissando. Vln. II and Vla. play triplet patterns with glissandos. Vc. plays a melodic line with triplets. Cb. has a simple bass line. The second system continues these patterns, with Vln. I, Vln. II, and Vla. reaching a fortissimo (ff) dynamic at the end. Vc. and Cb. reach fortissimo at the very end of the page. Dynamic markings include mezzo-forte (mf) and fortissimo (ff). Performance instructions include accents (>), glissandos (gliss.), and unison (unis.).

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131

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *gliss.*

Vc. *ff* *div.*

Cb. *ff*



133

Vln. I *8va*

Vln. II

Vla. *gliss.*

Vc.

Cb.

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(8) 135 29

Vln. I
Vln. II
Vla.
Vc.
Cb.

3 3 3 3 3 3 3 3 3 3

gliss. *gliss.* *gliss.* *gliss.*

Detailed description: This system contains two measures of music. The first measure (135) and the second measure (139) are marked with a circled '8' above them. The first system (measures 135-136) features Vln. I and Vln. II with eighth-note triplets, and Vla. with eighth-note triplets and glissando markings. The second system (measures 140-144) continues the patterns with similar triplet and glissando figures across all staves.

137

Vln. I
Vln. II
Vla.
Vc.
Cb.

3 3 3 3 3 3 3 3 3 3

gliss. *gliss.* *gliss.* *gliss.*

Detailed description: This system contains two measures of music. The first measure (137) and the second measure (141) are marked with a circled '8' above them. The first system (measures 137-141) features Vln. I and Vln. II with eighth-note triplets, and Vla. with eighth-note triplets and glissando markings. The second system (measures 142-146) continues the patterns with similar triplet and glissando figures across all staves.

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30

139 **3**/**8** **4**/**4** **J** rit. $\text{♩} = 50$ rit.

Vln. I *p* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. II *p* div. non vibrato

Vla. *p* *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *p* div. non vibrato

Cb. *p* non vibrato

142 $\text{♩} = 50$ rit. $\text{♩} = 50$ rit.

Vln. I *gliss.* *gliss.* *gliss.* *gliss.*

Vln. II

Vla. *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *mp* *gliss.* *p* *mp* unis. molto vibrato

Cb.

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144 $\text{♩} = 50$, rit. $\text{♩} = 50$, rit. $\frac{1}{4} \text{♩} = 50$ $\frac{4}{4}$

Vln. I *mp* *gliss.* *mp* *gliss.* *p*

Vln. II *mp* *p*

Vla. *mp* *gliss.* *mp* *gliss.* *p*

Vc. *mf* *molto vibrato* *mp* *mf*

Vc. div. *mp* *gliss.* *p*

Cb. *mp* *p*

147 $\frac{4}{4}$ $\text{♩} = 50$, rit. $\text{♩} = 50$, rit. $\frac{3}{4} \text{♩} = 50$ $\frac{4}{4}$

Vln. I *mp* *gliss.* *mp* *gliss.* *mf*

Vln. II *mp* *mf*

Vla. *mp* *gliss.* *mp* *gliss.* *mf*

Vc. *mf* *mp* *mf*

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

Cb. *mp* *mf*

150 $\frac{4}{4}$

Vln. I *p* *gliss.* 3 3 3 3

Vln. II *p*

Vla. *p* 3 3 3 3 *gliss.* *gliss.* *gliss.* *gliss.* *molto vibrato* 3 3

Vc. *mp* *p*

Cb. *p*

152

The musical score consists of five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I, Vla., and Vc. staves feature a rhythmic pattern of eighth notes grouped in triplets, with 'gliss.' markings and accents. The Vln. II staff contains sustained chords. The Vla. staff has a melodic line with a glissando and a 'mp' dynamic marking. The Cb. staff has a simple bass line. The score is divided into two measures, with a double bar line in the middle. A large brace on the left side groups the Vln. I, Vln. II, and Vla. staves. A large brace on the right side groups the Vln. I, Vln. II, Vla., Vc., and Cb. staves.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

mp

3

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34

154

Vln. I *mp* *gliss.* *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *molto vibrato* *p* *mf*

Vc. *mp* *mf* *p*

Cb. *mp* *p*

2/4 4/4

Detailed description: This page of a musical score for the piece 'Mother' by A. Durdağ, page 34, starts at measure 154. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I and Violoncello parts play a melodic line of eighth-note triplets with glissando effects. The Viola part features a triplet of eighth notes followed by a glissando and a half note. The Violoncello and Contrabass parts play a rhythmic accompaniment of eighth-note triplets. The Violin II part provides harmonic support with sustained chords. Dynamic markings range from *mp* to *p*. Performance instructions include *molto vibrato* for the Viola. The score concludes with a 2/4 time signature change to 4/4.

157 $\frac{4}{4}$

The musical score consists of five staves. Vln. I and Vc. play a melodic line of eighth notes in groups of three, with glissando markings and accents. Vln. II plays a harmonic accompaniment. Vla. has a melodic line with glissando markings. Vc. has a rhythmic accompaniment. Cb. plays a simple bass line. Dynamics range from mp to mf.

Vln. I
mp *gliss.* 3 3 3 3 3 3 3 3

Vln. II
mp *mf*

Vla.
mf 3 3 *mp* *gliss.* *gliss.*

Vc.
mp *mf* 3 3 3 3 3 3 3 3 *gliss.* *gliss.*

Cb.
mp *mp*

159

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *mf*

Cb. *f* *mf*

164

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp* *p* *mp*

Cb. *mp* *p* *mp*

170 poco rit. $\frac{5}{4}$ ♩ = 92 $\frac{4}{4}$

Vln. I *pp* *ppp* *pppp*

Vln. II *pp* *ppp* *pppp*

Vla. *pp* *ppp* *pppp*

Vc. *p* *p* *mp*

Cb. *p* *p* *mp*

*Al la hüm me sal li a la__ se yi di na__ Mu ham me di

Al la hüm me sal li a la__ se yi di na__ Mu ham me di

* Lyrics are not for singing, they are for remembering.. our losses.. or death... choice is up to the musician... Ad libitum...

* Sözler söylemek için değil, çalarken hatırlamak için.. kayıplarımızı.. ya da ölümü... tercih müzisyenin... Ad libitum...

175

3
4

4
4

5
4

Vln. I

Vln. II

Vla.

Vc.

Cb.

nin ne biy yil_ üm miy yi ve a la a li_ hi_

nin ne biy yil_ üm miy yi ve a la a li_ hi_

ppp *pp* *ppp*

ppp *pp* *ppp*

ppp *pp* *ppp*

ppp *pp* *ppp*

p *mp*

p *mp*

A.Durdağ - Mother

40

183

4
4

3
4

poco rit. . . .

4
4

Vln. I

Vln. II

Vla.

Vc.

Cb.

se yi di na Mu ham me di nin ne biy yil üm miy yi

se yi di na Mu ham me di nin ne biy yil üm miy yi

A.Durdağ - Mother

3 molto rit. ♩ = 92 41

187 **4**/**4** ♩ = 88 **5**/**4** **3**/**4**

Vln. I *ppp* *pppp*

Vln. II *ppp* *pppp*

Vla. *ppp* *pppp*

Vc. *< pp* *pp* *ppp*

Cb. *< pp* *pp* *ppp*

ve a la a li hi ve sah bi hi ve sel lim

A.Durdağ - Mother

42

193

Vln. I

Vln. II

Vla.

Vc.

Cb.

pppp *p* *mp*

pppp *p* *mp*

pppp *p* *mp*

p *mp*

p *mp*

202

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp