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KALEIDOSCOPIES

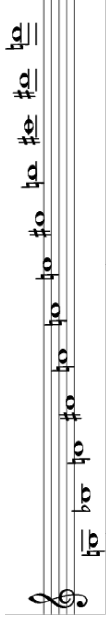
II

Chamber strings orchestra
(6-6-4-3-1)
Marimba and Piano

Mehmet Okonşar

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Yapıt, Kaleidoscopes dizisinin diğer yapıtları gibi, Alban Berg'in Bir Meleğin Anısına keman konçertosunun özgün dizisi üzerine kurulmuştur.



Alban Berg'in özgün dizisi The original tone-row by Alban Berg

This piece, just like the other ones in the series Kaleidoscopes, is based on the original tone row by Alban Berg as used by him in his violin concerto To The Memory of an Angel.

Piano

Marimba

Celli 2-3

C. Bass

Violonçello 1-4

Viola 1

Çelik 1

Violins 1-6

Violins 7-12

Cond. J

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http://www.ram.org/ramblings/philosophy/fmp/freemusic.html

Music engraved by Mehmet Okonşar using GNU-Lilypond ver.2.11

Değerli doç. Dr. Orhan Ahışkal, Doç. Çetin Aydar ve Can Elbi'ye bu çalışmada verdiğiniz destek ve bilgiler için teşekkür ederim
I am grateful to my dear friends Mr. Orhan Ahışkal, Mr. Çetin Aydar and Mr. Can Elbi for their support and advice.

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Violin I (VI.1) measures 14-23. The staff begins with a 3/4 time signature, changes to 4/4 at measure 17, and returns to 3/4 at measure 20. Dynamics include *ppp*, *mp*, *p*, and *f*. Performance instructions include *adornando, a piacere*.

Violin II (VI.2) measures 14-23. Dynamics include *ppp*, *mp*, *p*, and *f*. Performance instructions include *adornando, a piacere*.

Violin III (VI.3) measures 14-23. Dynamics include *ppp*, *mp*, *p*, and *f*. Performance instructions include *adornando, a piacere*.

Violin IV (VI.4) measures 14-23. Dynamics include *ppp*, *mp*, *p*, and *f*. Performance instructions include *adornando, a piacere*.

Violin V (VI.5) measures 14-23. Dynamics include *ppp*, *mp*, *p*, and *f*. Performance instructions include *adornando, a piacere*.

Violin I (VI.1) measures 24-25. Dynamics include *f*, *ppp*, *mp*, and *p*. Performance instructions include *adornando, a piacere*.

Violin II (VI.2) measures 24-25. Dynamics include *ppp*, *mp*, *p*, and *f*. Performance instructions include *adornando, a piacere*.

Violin III (VI.3) measures 24-25. Dynamics include *ppp*, *mp*, *p*, and *f*. Performance instructions include *adornando, a piacere*.

Violin IV (VI.4) measures 24-25. Dynamics include *ppp*, *mp*, *p*, and *f*. Performance instructions include *adornando, a piacere*.

Violin V (VI.5) measures 24-25. Dynamics include *ppp*, *mp*, *p*, and *f*. Performance instructions include *adornando, a piacere*.

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Violin I (VI.1) and Violin II (VI.2) staves, measures 1 through 6. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *pp*, and *mf*. A large watermark 'HERO FOR PERSONAL USE' is overlaid on the page.

Violin III (VI.3), Violin IV (VI.4), and Viola (VI.5) staves, measures 7 through 12. The score includes musical notations and dynamic markings such as *pp*, *mf*, and *mp*. A large watermark 'HERO FOR PERSONAL USE' is overlaid on the page.

Violin III (VI.3), Violin IV (VI.4), and Viola (VI.5) staves, measures 13 through 16. The score includes musical notations and dynamic markings such as *pp*, *mf*, and *mp*. A large watermark 'HERO FOR PERSONAL USE' is overlaid on the page.

N

Viol. I. 20 *f* *div. a 3* *non div.* *arco* *pizz.*

Viol. II. 20 *mf* *arco*

Viol. III. 20 *mf* *arco*

Viola. 20 *mf* *arco*

VI. 100 *mf* *arco*

VI. 110 *mf* *arco*

VI. 120 *mf* *arco*

Vcllo. 20 *mf* *arco*

Viola. 20 *mf* *arco*

CB. 20 *mf* *arco*

Mth. 20 *mf* *arco*

Perc. 20 *mf* *arco*

Viol. I. 20 *mf* *arco*

Viol. II. 20 *mf* *arco*

Viol. III. 20 *mf* *arco*

Viola. 20 *mf* *arco*

VI. 100 *mf* *arco*

VI. 110 *mf* *arco*

VI. 120 *mf* *arco*

Vcllo. 20 *mf* *arco*

Viola. 20 *mf* *arco*

CB. 20 *mf* *arco*

Mth. 20 *mf* *arco*

Perc. 20 *mf* *arco*

145 $\frac{3}{4}$

$\frac{2}{4}$

molto rit. 6 tempo

V $\downarrow = 76$

VI.1 VI.2 VI.3 VI.4 VI.5 VI.6

Violin I and II parts, measures 145-151. The score shows a transition from a 3/4 time signature to a 2/4 time signature. The music is marked 'molto rit.' and then '6 tempo'. The dynamics range from *pp* to *f*.

VI.7 VI.8 VI.9 VI.10 VI.11

Violin III and IV parts, measures 145-151. The music is marked 'molto rit.' and then '6 tempo'. The dynamics range from *pp* to *f*.

VI.12 VI.13 VI.14

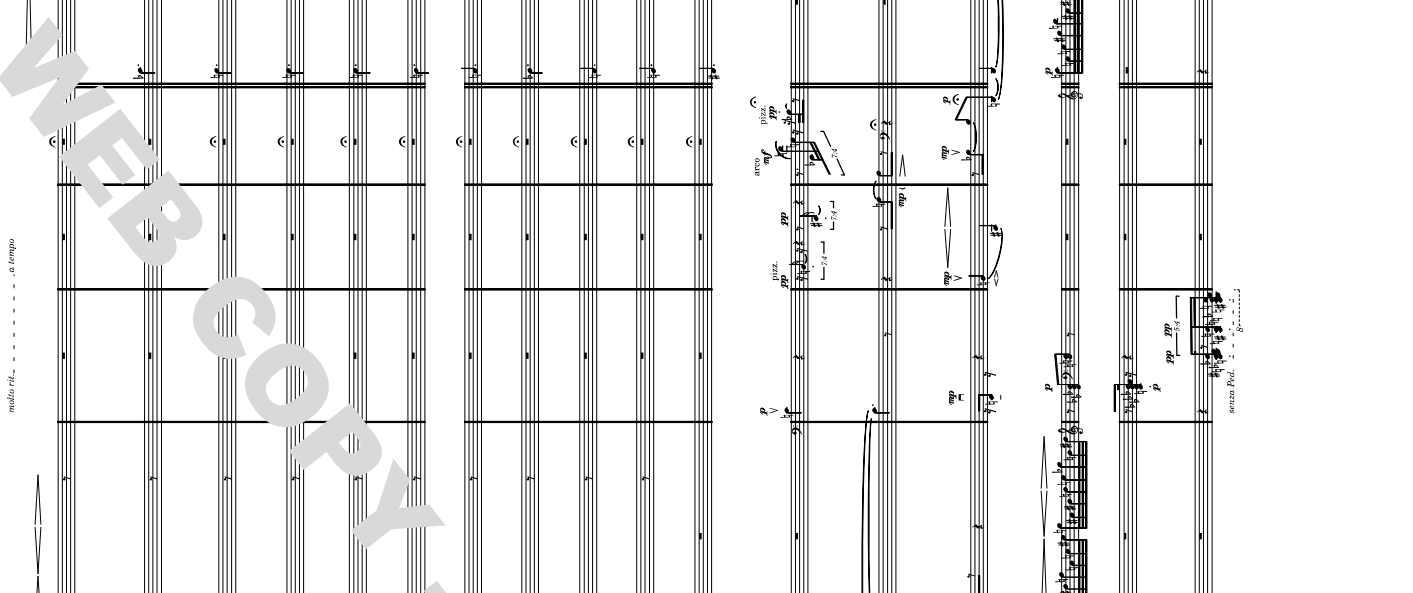
Viola parts, measures 145-151. The music is marked 'molto rit.' and then '6 tempo'. The dynamics range from *pp* to *f*. Includes markings for 'arco' and 'pizz.

VI.15 VI.16

Cello and Double Bass parts, measures 145-151. The music is marked 'molto rit.' and then '6 tempo'. The dynamics range from *pp* to *f*. Includes markings for 'arco' and 'pizz.

Pno.

Piano part, measures 145-151. The music is marked 'molto rit.' and then '6 tempo'. The dynamics range from *pp* to *f*. Includes markings for 'arco' and 'pizz.



Tutti archi senza sordini e non vibrato

$\text{♩} = 46$

The musical score is arranged in systems for various string instruments. The instruments listed on the left are VI.1, VI.2, VI.3, VI.4, VI.5, VI.6, VI.7, VI.8, VI.9, VI.10, VI.11, VI.12, VI.13, C.B., M.H., and Fto. The score includes various dynamics such as *ppp*, *pp*, *mp*, *mf*, and *mp*. Performance instructions include *vibr.*, *non vibr.*, *ord.*, and *all point.*. The score is written in a variety of time signatures including 2/4, 3/4, 4/4, 5/4, 3/8, and 2/8. A large watermark 'MUSICALS' is visible across the page.

