

# Kutadgu Bilig

*for qanoon, microtonal-guitar and ensemble*

Onur Dülger  
2017

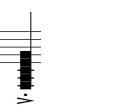
## Performance Notes

### PIANO



#### Horizontal Glissando

All chromatic tones should be played between the given notes with a plectrum inside the piano towards the given direction.



#### Cluster on Keyboard

All chromatic tones should be played between the given notes on the keyboard.



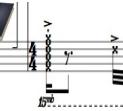
#### Play on Strings

Given tones should be played with a plectrum on the strings.



#### A4 size Book book damper

Place a A4 size book on the strings between A0-A1.



#### Book damped play

Play the given notes on the keyboard. Because of the book on the strings this will sound noisy.



#### Irregular Trill

Play the given notes in any order without repetition of the same pattern.



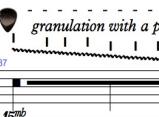
#### Glass Play

place a curveless glass on the given strings. Slide them horizontally while playing the given notes on the keyboard.



#### Cascaded tuplets

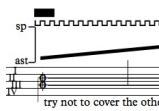
This indicates accelerando within a bar, cascade with an oposite direction means ritardando.



#### Plectrum granulation

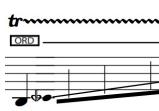
The right hand holds the plectrum and makes a horizontal glissando on the given string which causes granulation.

### STRINGS



#### Dampened over pressure

The roman numbers indicate the strings which should be dampened with the left hand while the right hand plays those strings with over pressure. Black rectangle indicates the over pressure, the sign below it indicates the scratch sound.



#### Enlarging gliss-trill

The interval of the trill is enlarging during the glissando. rectangle with ORD inside means ordinary bow pressure and half black half white means half way over pressure.



#### Cascaded tuplets

This indicates accelerando within a bar, a cascade with an oposite direction means ritardando.



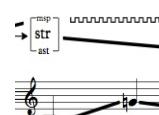
#### On the wrapped strings

Play behind the bridge on the wrapped part of the string. tp means towards the tailpiece, b means towards the bridge. All should be performed on the wrapped part of the string.



#### Seagull effect

The effect is performed so that the left hand interval should be kept fix between the stopped and harmonic fingers while making the glissando. As a result broken upwards glissandi are heard.



#### Gliss over pressure

While left hand playing a gliss. the right hand goes between ast (alto sul tasto) and msp (molto sul ponticello) with the over pressure of the bow.



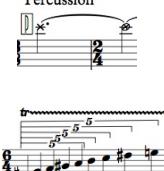
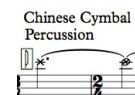
#### Irregular Trill

Play the given notes in any order without repetition of the same pattern.

### PERCUSSION

#### List of instruments:

snare drum, 3 tom toms, bass drum, chinese cymbal, tam-tam, vibraphone, glockenspiel



#### Bowing the cymbal

It is allowed to make some variations of bow pressure, speed, etc.

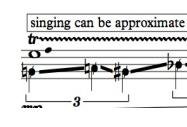
#### Cascaded tuplets

This indicates ritardando within a bar, cascade with an oposite direction means accelerando.

#### Irregular Trill

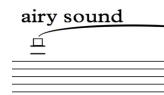
Play the given notes in any order without repetition of the same pattern.

### WOODWINDS



#### Play and Sing

Singing can be approximate but to try to make it as written as much as possible. The octave of singing changes according the gender of the player.



#### Play and Sing Airy sound

Play with half air half pitch.



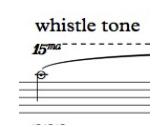
#### Spectral Multiphonic

These consist of harmonics of the bas notes by overblowing. More information can be found by Robert Dick's book called "the other flute". For the clarinet the Heather Roche's blog <https://heatherroche.net/2016/09/26/spec-tral-multiphonics-bb-and-bass/>



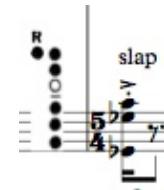
#### Irregular Trill

Play the given notes in any order without repetition of the same pattern.



#### Whistle tone

Play either as ordinary or to better controll it can be played as whistle onto the instrument.



#### Slap multiphonic

Slap tongue combined with multiphonic of the clarinet. Can be found on Heather Roche's blog.



#### Poizz multiphonic

Pizzicato combined with multiphonic of the flute..



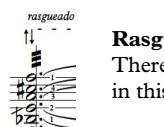
#### Cascaded tuplets

This indicates accelerando within a bar, a cascade with an oposite direction means ritardando.

### GUITAR

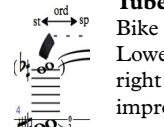
#### Microtones

The microtones should be inserted in necessary frets.



#### Rasgueado

There are two and three finger/direction versions in this piece.



#### Tube Play

Bike tire tube is used to play these sections. Lower notes are play with the left hand, while right hand holds the tire and alternates and improvise between sul tasto and sul ponticello.



#### Glass Play

play with a curveless glass on strings. The pitches indicate where to slide the glass with the left hand. while right hand plays two strings with the given rhythms.



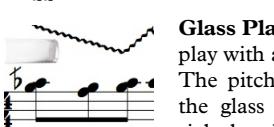
#### Repeating Treomolo

pla No hit of hand of fingers is required. Repeat the notes in tirando style.

### QUANOON

#### Tube Play

Bike tire tube is used to play these sections. Lower notes indicates the strings. Right hand holds the tire and alternates and improvise between sul tasto and sul ponticello.



#### Glass Play

play with a curveless glass on strings. The pitches indicate where to slide the glass with the left hand, while right hand plays two strings with the given rhythms.



#### Cascaded tuplets

This indicates ritardando within a bar, cascade with an oposite direction means accelerando.

# Kutadgu Bilig

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*singing can be approximate*

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

*singing can be approximate*

*mp* *f* *mp* *f* *slap* *sfz*

snare drum, 3 tom toms, bass drum, chinese cymbal, tam-tam, vibraphone, glockenspiel

Tam-tam *f* *f* *f* *pp*

Percussion Chinese Cymbal

Vibraphone *mp* *f* *mp* *f*

*Brutally, but slowly & equally*

*ff* *ff* *ff* *ff*

*rasgueado*

*mp* *f* *pp*

*C#* *Bb*

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

*ast* *sp* *try not to cover the other sounds*

*ORD* *tr* *pizz.* *ff* *pp*

*ORD* *tr* *pizz.* *ff* *pp*

*ORD* *tr* *pizz.* *ff* *pp*

*ast* *sp* *try not to cover the other sounds*

*ORD* *tr* *pizz.* *ff* *pp*

*sp* *ast* *tr* *pizz.* *ff* *pp*

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3

38" 41" 47"

Fl. C1. Perc. Vib.

Pno. Pno. A0-A1

M-G. M-G. ord msp

Qan. Qan. ord pp

Vln. Vln. arco [ORD] pp

Vla. Vla. arco pp

Vc. Vc. pizz. III sfz arco pp

This page of musical notation spans three measures: 38", 41", and 47".

- Measure 38":** Flute (Fl.) and Clarinet (C1.) play eighth-note patterns. Percussion (Perc.) and Vibraphone (Vib.) provide rhythmic support. The piano (Pno.) begins a melodic line.
- Measure 41":** The piano continues its line. The vibraphone and marimba (M-G.) introduce a new rhythmic pattern.
- Measure 47":** The vibraphone and marimba continue their pattern. The piano reaches a dynamic of **p**, followed by **A0-A1**. The quaver (Qan.) and violin (Vln.) also contribute to the texture.

The notation includes various dynamics like **pp**, **p**, and **msp**, and performance instructions such as **ord**, **arco**, **pizz.**, and **III sfz**.

Fl. 11

Cl.

Perc.

Pno. { f *legg.*

M-G. 8

Vln.

Vln.

Vla.

Vc.

Flute part (Fl.): Measures 52"-57", dynamic *mf*; Measures 1'04"-1'21", dynamics *pp*, *mp*, *pp*.

Clarinet part (Cl.): Measures 52"-57", dynamic *mf*; Measures 1'04"-1'21", dynamics *pp*, *mf*, *pp*.

Percussion part (Perc.): Measures 52"-57", dynamic *mf*; Measures 1'04"-1'21", dynamics *pp*, *mf*, *pp*.

Piano part (Pno.): Measure 52", dynamic *f*, *legg.*; Measures 57"-1'21", dynamics *pp*, *mf*, *pp*.

Marimba part (M-G.): Measures 52"-57", dynamics *mf*; Measures 1'04"-1'21", dynamics *pp*, *mf*.

Violin part (Vln.): Measures 52"-57", dynamics *mf*; Measures 1'04"-1'21", dynamics *p*, *mf*.

Double Bass part (Vla.): Measures 52"-57", dynamics *f*, *pp*; Measures 1'04"-1'21", dynamics *pp*.

Cello part (Vc.): Measures 52"-57", dynamics *f*, *pp*; Measures 1'04"-1'21", dynamics *pp*.

5

1'27"

Fl. 18 *mp* *p ff*

Cl. *mp* *p ff f*

Perc. *pp ff*

Vib. *f*

Pno. *f* *sffz f*

M-G. *f*

Qan. *A $\sharp$  f*

Vln. *mp* *try not to cover the other sounds* *mp*

Vln. *mp* *ORD tr*

Vla. *mp* *b wrapped tp* *try not to cover the other sounds* *mp* *ORD tr*

Vc. *mp*

1'36" 20

Fl. >mp tr tr tr tr ff

Cl. >mp 3 sim. 3 ff

Perc. Tam-tam

Vib. irr. tr irr. To Glock.

Pno. >mp irr. tr irr. ff

M-G. >mp f

Qan. >mp 3 f

Vln. ff 3 mp str ast 3 5 8va ff

Vln. ff mp (tr) ORD ff

Vla. f 3 mp str ast 3 ff

Vc. (tr) ORD 5 5 5 ff

1'49"

whistle tone

1'55"

Fl. 22 *ppp* *pp*

Cl. *ppp*

Vib. Glockenspiel *ppp* *pp*

Pno. { *pp* *mp*

M-G. { *pp* *mp*

Qan. { *pp* *mp* *pp*

Vln. { *ppp* *3* *mp*

Vln. { *ppp* *3* *mp*

Vla. { *ppp* *3* *ppp*

Vc. { *ppp* *3* *ppp*



2'17"

2'22"

9

27

Fl.

Cl.

Glock.

Pno.

M-G.

Qan.

Vln.

Vln.

Vla.

Vc.

2'17"

2'22"

*mf*

*mp*

*mf*

*pp*

*mf pp*

*mf*

*p*

*pp*

*arco* *f*

*pp*

*arco* *d*

*pp*

*mf*

*mf*

Fl. (1) 2  
C1.  
Glock.  
Pno.  
M-G.  
Qan.  
Vln.  
Vln.  
Vla.  
Vc.

29

*mf*

*p*

*ppp*

*mf*

*p*

*mf*

*p*

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

*3* *f* *mp* *ff* *6* *7* *mf*

*mf* *mp* *f* *mp* *ff* *6* *5* *ff* *7* *mf*

*mf*

*p*

*mf*

*p*

*8va* *mf*

*p*

*ppp*

*mf*

*p*

*8va* *mf*

*p*

*ppp*

*mf*

*p*

11

Fl.  $\text{ff}$  2'38" 2'44" 2'46" 2'53" pizz. 3'01" 3'08" 3'14" 3'19"

Cl.  $\text{ff}$  slap sfz 2'53" pp 3'01" pp 3'14" p flutter

Perc. Tam-tam 3'19" ppp

Glock.  $\text{ff}$

Pno.  $\text{ff}$  pp p

M-G.  $\text{ff}$  ppp p

Qan.  $\text{ff}$  ppp p

Vln. non vib.  $\text{ffp}$  ppp pp mp ppp p

Vln. non vib.  $\text{ffp}$  ppp pp mp ppp p

Vla. (8) non vib.  $\text{ffp}$  pp ppp mp ppp p

Vc. (8) non vib.  $\text{ffp}$  pp ppp mp ppp p





4'32"

4'38" 4'46" 4'48"

4'55"

5'00"

14

Fl. *f*

Cl. *f*

*ff* *mp* *mp*

*tr* *tr* *tr*

*ff* *mp* *mp*

Perc.

Vib. *p* *ff* *mf* *f* *mf*

*ff* *mp* *mp* *f*

Pno.

M-G. *mp* *ff* *ff* *mp* *mp* *f*

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

Qan. *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *mp* *mp* *f* *mp* *f*

Vln. *f* *ff* *mp* *mp*

Vln. *f* *pp* *ff* *mp* *mp*

Vla. *f* *pp* *ff* *mp* *mp*

Vc. *f* *pp* *ff* *mp* *mp*

*tr* *tr* *tr* *tr* *tr*

*ast* *sp* *ff* *mp* *mp*

*tr* *tr* *tr* *tr* *tr*

*sp* *ast* *ff* *mp* *mp*





17 6'16" 6'22" 6'27"

Fl. (71)  $\text{G}^{\#}$   $\text{mf}$

Cl. (71)  $\text{G}^{\#}$   $\text{mf}$

Perc.  $\text{H}^{\#}$   $\text{G}$

Vib.  $\text{G}$   $\text{pp}$

Pno.  $\text{G}$   $p$   $mf$   $pp$   $\text{Ped.}$

M-G.  $\text{G}$   $p$   $mf$   $pp$   $\text{sp}$   $\text{tr}$   $\text{ord}$

Qan.  $\text{G}$   $mf$   $p$   $mf$   $pp$   $\text{sp}$   $\text{tr}$   $\text{ord}$

Vln. (71)  $\text{G}$   $\text{mf}$   $p$   $mf$   $pizz.$

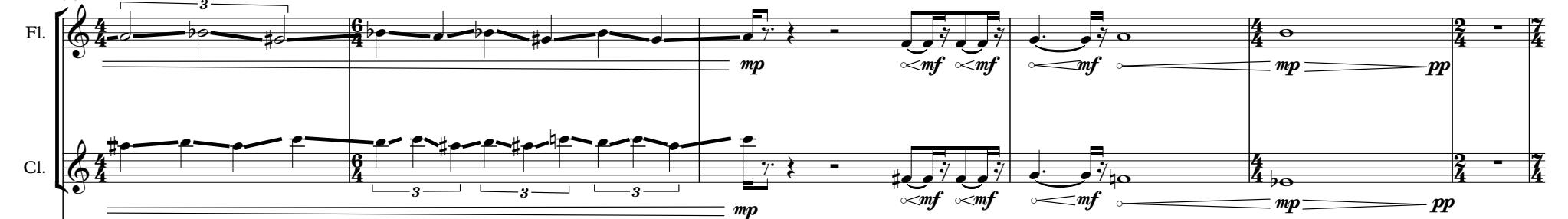
Vln. (71)  $\text{G}$   $\text{mf}$   $p$   $mf$   $pizz.$

Vla. (71)  $\text{G}$   $\text{mf}$   $p$   $mf$   $pizz.$

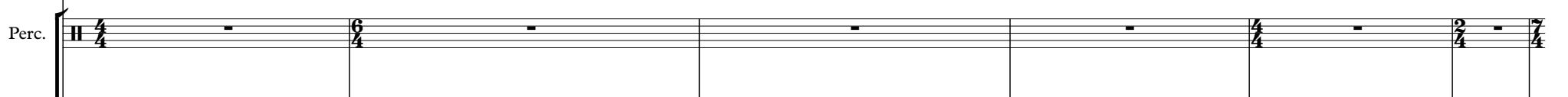
Vc. (71)  $\text{G}$   $pp$   $mf$   $pizz.$

6'30" 6'36" 6'44" 6'52" 7'00" 7'06"

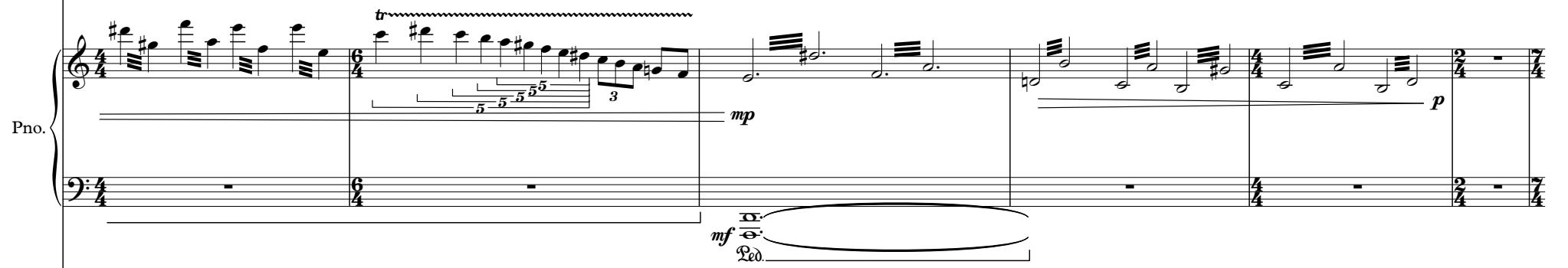
74

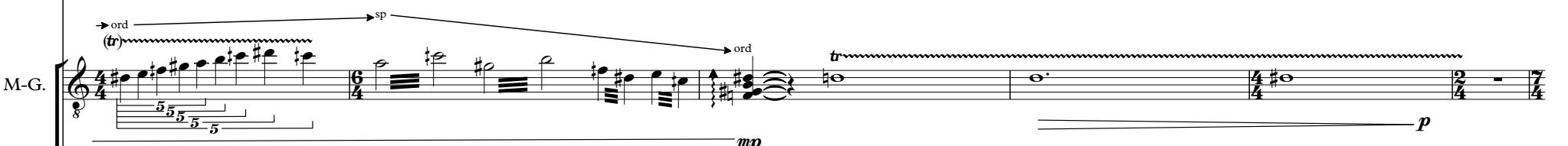
Fl. 

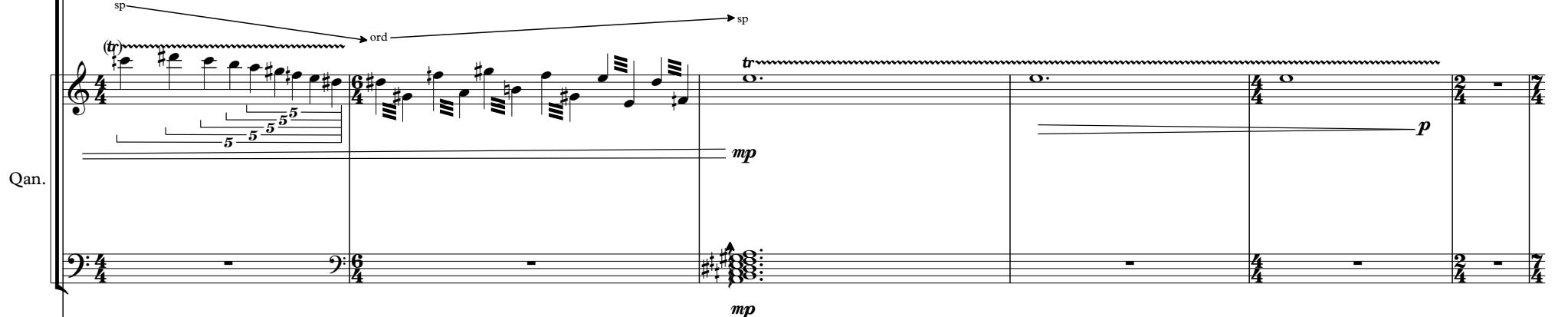
Cl. 

Perc. 

Vib. 

Pno. 

M-G. 

Qan. 

Vln. 

Vln. 

Vla. 

Vc. 

19

Fl. 80 *pp* *mf* *p* *mf* *sffz*

Cl. *pp* *mf* *p* *mf* *sffz*

Tam-tam *p*

Percussion

Vib. *p* *mf* *ord* *pp* *mf* *mf*

Pno. *p* *mf* *pp* *mf* *mf* *p*

M-G. *mp* *p* *mf* *pp* *mf* *p*

Qan. *mp* *mf* *pp* *mf* *p*

Vln. *pp* *mf* *p* *mf* *pizz.* *mf*

Vln. *pp* *mf* *p* *mf* *pizz.* *mf*

Vla. *pp* *mf* *p* *mf* *pizz.* *mf*

Vc. *pp* *mf* *p* *mf* *pizz.* *mf*

7'49"

no:15 7'55"

Fl.

Cl.

Perc.

Vib. (tr)

Pno.

M-G.

Qan.

Vln.

Vln.

Vla.

Vc.

no: 75 8'00"

*granulation with a plectrum*

*ped.*

*ped.*

*ped.*

*mp*

*mf*

*p*

*mf mp*

*p*

*tr*

*mp*

*mp*

*p*

*mp*

*mp*

*p*

*arco*

*p*

*arco*

*p*

*arco*

*p*

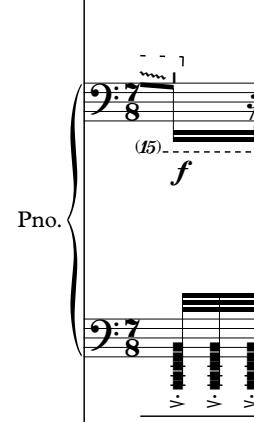
8'06"



8'10"



8'13"

*plectrum granulation on the treble bridge*

8'17" 8'20"

Fl. 93

Cl.

Perc.

Pno.

M-G.

Qan.

Vln.

Vln.

Vla.

Vc.

This page contains six systems of musical notation. The first system features Flute, Clarinet, and Percussion parts. The second system shows the Piano and Melodic Guitar parts. The third system includes the Quantzoon and Melodic Guitar parts. The fourth system contains Violin, Viola, and Cello parts. The fifth system contains Violin, Viola, and Cello parts. The sixth system contains Violin, Viola, and Cello parts. Various dynamics such as *pp*, *ff*, *f*, *mf*, and *mp* are indicated throughout the score. Performance instructions like *tr*, *ast*, *sp*, and *15mb* are also present.

Fl. *irr.* 8'25" 95 *tr.* 8'31" 8'39" 8'41" 8'44"

Cl. *irr. tr.* 5 *ff* *slap* *sfz* *pp*

Perc. *Tam-tam* *ff*

Vib. *irr. tr.* *f* *ff*

Pno. *irr. tr.* *f* *ff* *p* *Leo*

M-G. *sfz* *f* *ff* *pp* *msp*

Qan. *A* *f* *ff* *pp* *p*

Vln. *ast* *sp* *mf* *try not to cover the other sounds* *ff* *pp* *ORD* *seagull effect*

Vln. *tr.* *mf* *b* *wrapped* *tp* *ff* *pp* *ORD* *seagull effect*

Vla. *mf* *try not to cover the other sounds* *ff* *pp* *ORD* *seagull effect*

Vc. *mf* *ff* *pp* *ORD* *seagull effect*

Fl. 100 *pp* 8'49" 8'55" 9'00"

Cl. *mf*

Perc. *pp* *mf*

Pno. *p* *f* *Reed.*

M.-G. *msp* *ord* *msp* *ord* *mf*

Vln. *pp* *mf*

*mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*