

Mukhannath Songs

for countertenor, electric guitar, string quartet, and
soundtrack

Full Score

PERUSAL ONLY

Jens Ibsen

Program Notes:

This song set is focused on figures known as *mukhannathun* (singular: *mukhannath*): these were gay, queer, and gender nonconforming men and trans women in the early Islamic period who are absent from the Qu'ran and the Hadiths, but appear sporadically in other literature. Many of them were talented singers who were the first great performers and teachers of Classical Arab singing, as well as the first male singers in Islam. This work was commissioned by Carl Alexander for the Voic(ed) Project: a compilation album of works by seventeen black composers under forty. Fascinatingly, there is a direct connection between these figures and sopranists like Mr. Alexander: these men were (possibly) the earliest recorded falsettists/sopranists in Europe by way of Arab-Andalusia. Accounts from festivals during this period show that performances were divided between programs featuring female courtesans/bards, *qiyān*, and separate programs sung by *mukhannathun*. This seems to point to a special vocal quality they may have had, according to Dr. Everett Rowson, an expert on homosexuality and Islam. Additionally, while they are a dying population, even as late as the 19th Century, there were Turkish analogues to *mukhannathun* dancing and singing in the courts of the Ottoman empire. Unfortunately, there is a dearth of information on these people, and the main source of historical information on the *mukhannathun* can be found in Rowson's essay "The Effeminate of Early Medina". There are three main eras in which we have documentation of their activities, particularly as performers: around 700CE, the 9th Century, and the 19th Century. These individuals have had a complicated history, wrought with periods of tense acceptance and brutal persecution. Currently, they are virtually nonexistent in the nations around the Muslim holy land (*Hijaz*). Given the rise in Islamophobia, homophobia, and transphobia the world over, as well as the obvious historical connection to high male singing, I felt strongly that this concept would lead to transformative, topical music. It is my sincere hope that this work succeeds at that.

Each movement is a tribute to a different *mukhannath*. My choices in texts were also historically informed: each text is chosen from the three eras in which the *mukhannaths* were known to be active. I chose to set the first two texts partly in English and partly in Arabic—both to make the texts accessible to both Western and Arab listeners, as well as give a nod to the bilingual pop music of our time. The first movement is dedicated to Ṭuways ("Little Peacock"). He was the first male singer in all of Islam and helped popularize the *mukhannaths*' trademark musical stylings. He was known for his quick wit, his habit of wearing henna, as well as being notoriously unlucky. When I found the Majnun Layla poem, I thought it encapsulated perfectly the feelings of someone extraordinarily, fantastically unlucky in love. Perhaps Ṭuways himself would have sung such a text.

The second movement is a tribute to al-Dalāl ("Coquetry"): a talented student of Ṭuways, he was a bard and matchmaker with a silver tongue and a golden voice. He was known for his unapologetic demeanor, his incredible sense of humor, and flamboyant homosexuality. Thus, I set out to find a fitting homoerotic text worthy of his name, and the al-Khuzba'aruzzi text immediately spoke to me.

The third movement is an arrangement of a Turkish song, Elem Çekme Gönül by Ottoman composer İsmail Dede Efendi (1778-1846). This was a song sung by cross-dressing young men known as *köçeks*, who were the heart of nightlife in 19th-Century Istanbul. These dancing boys could be found in every tavern across the city, singing songs of love and loss. I wanted the final movement to be a text which could be read as an allegory for the decline of the *mukhannaths* in the 19th- and 20th-centuries. The song, on the surface, is about a lover longing to meet their beloved beyond the mountains. In context of this work, I chose to set it in a darker, more brooding fashion to symbolize the *köçeks*' fall from grace at the turn of the century and their forced exodus abroad, mainly to North Africa, where many *mukhannaths* fled and ultimately faded into obscurity. This piece is dedicated to the great Bülent Ersoy, a trans female pop superstar in her native Turkey.

Special thanks to Dr. Everett Rowson, whose incredible guidance allowed this work to become a reality.

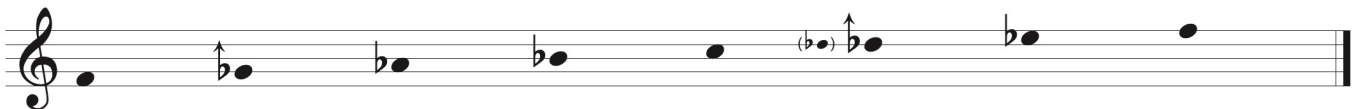
Performance Notes:

For the conductor: The conductor will use a click track. All performers should be amplified. The second and third movements are to be performed *allegretto*. Care should be taken to make sure the singer does not feel too locked into the beat during the semi-aleatoric section in mm. 54-58 of movement I, as well as the improvised section in mm. 184-217 of movement III.

For the singer: Though the work was conceived for countertenor, it may be performed by any treble voice with a comfortable high range and a robust chest register. Theatricality is highly encouraged.

For the guitarist: an overdrive pedal, an echo pedal and a distortion pedal are needed for this piece. For the distortion pedal, anything with a modern "metal" sound will do. Reverb from the amp is sufficient.

For all performers: Familiarity with Arab and Turkish musical styles is recommended. For the third movement, all musicians should practice the Makam Hüseyini scale on the three tones in which it appears in the piece: F, F#, and G:



Translations:

(Italicized portions sung in Arabic)

I.

I draw a picture of her in the dust
and cry, my heart in torment.
I complain to her about her: for she left me,
love-sick, badly stricken.
I complain of all the passion I have
suffered, with a plaint towards the dust.
*Love makes me want to turn to Layla's land,
complaining of my passion and the flames in me.*
I make rain fall upon the dust from my eyes' clouds;
my heart is in distress and grief.
I complain of my great passion
while my tears are flowing, streaming.
I'm talking to her picture in the dust:
as if the dust were listening to me,
*As if I were near her, complaining to her
of my plight, while talking to the dust.*
No one returns an answer to my words,
not even the reproacher answers me.
So I turn back, hope dashed, tears flowing
down as if from showering clouds,
*Truly, madly possessed by her,
my heart in torment for the love of her.*

-Translated by Geert Jan van Gelder

II.

O night, please linger for me--I do not wish for morning--
The face of the one I embrace is lamp enough for me!
*He will do for me as a full moon, and his saliva will do
As wine, and his cheek as an apple;
And the brilliance of his teeth, when I make him laugh,
Means that I can do without a shining star.
Embracing him, I made for him a necklace of my arm,
And my (caressing) palm substituted for a veiling scarf.*
That is true fulfillment so permit us to keep embracing,
For we do not want to stop!

-Translated by Everett Rowson

III.

Don't feel pain, my heart,
One cannot remain in this way.
If you yourself are well,
Won't a beloved be found?
I was a slave at your gate,
My value not understood:
Now I am going away,
What do I have here?
My only love remains on yonder mountains.

-Translated by Walter Feldman

PERUSAL ONLY

Mukhannath Songs

Commissioned for Carl A. Alexander
and the Voic(ed) Project Chicago, Illinois; April 2018.

I. Tuways

Majnun Layla (ca. Umayyad period)

Jens Ibsen (2018)

Trans. Geert Jan van Gelder

Freely, molto rubato ♩ = 44

f pure melodrama

goat trill half-sung

modal voice

Counter-Tenor

I draw a pict-ure in the dust and cry, _____ my heart in tor-ment.

Electric Guitar

Violin I

ffp

sul E

put the bow aside
strum

Violin II

f

put the bow aside
strum

mf

Viola

f

mf

Cello

f

ffp

Soundtrack (Reduction)

5

C.Ten. *f* *mf* *f* norm. vib.

I com-plain to her a-bout her: — for she left me love-sick,bad-ly stri-i-i-i - i - cken!

E.Gtr.

Vln. I *ffp* *pp*

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

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

Vc. *ff* *p* *mf* *f*

accel. ----- , A little faster, ♩ = 52

9

CTen. *mf* *tr* *p* *f*
heaving, out of breath

I com-plain of all the pass-ion I have suff-ered with a plai-ai-ai-ai-ai- aint towards the dust.

E.Gtr. + overdrive + reverb *mf*

Vln. I

Vln. II *p* *mf* *sub. p* *f*

Vla. *p* *mf* *sub. p* *f*

Vc. *p* *mf* *sub. p* *f*

13 *non dim.*

CTen.

E.Gtr.

art. harm.

pp *p*

Vln. I

Vln. II

Vla.

Vc.

start soundtrack

17

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

mf *p* *mp* *mf*

arco *p* *ff*

arco *p* *ff*

arco *sul G* *pp* *f* *ff*

pp *f*

Click: 1:35

A Fiery, ♩ = 104
f

Ya - mīl (u) bi-ya_l-ha - wā fi - 'ar - ḡī-Lay-la fa - 'ash - ku_gha - rā - mī wa - l - ti - hā - mī

mf *pp* *mf* *pp* *mf* *pp* *pp*

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23

CTen.

Ya - mīl (u) bi-ya_l-ha - wā fi - 'ar - dī-Lay-la fa - 'ash - ku_gha-rā - mī wa - l - ti - hā-mī

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

pp

pp

27

C.Ten.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

mf

p

mf

p

mf

p

mf

30

C.Ten.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

f

mf ————— *f*

f

f

pizz.

f

f

f

f

f

34 *f*

CTen. *f*
ya - mīl (u) bi-ya_l-ha - wā fi-'ar - dī-Lay-la _____ fa-'ash - ku_gha - rā - mī wa - l - ti - hā - mī

E.Gtr. *pp*

Vln. I *mf*

Vln. II

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

Vc. *sub. p* *mf*

Strk. *mf*

37

CTen. *(9)*
 — ya-mil-(u)-bi-ya_l-ha - wā fi-'ar - dī Lay-la ————— fa-'ash - ku_gha - rā - mī wa-l - ti - hā - mī,

E.Gtr.

Vln. I *let the voice lead*
mf

Vln. II

Vla. *mf p mf p*

Vc. *p*

Strk. *p*

41 *mf* *ff*

CTen. *ah!*

E.Gtr. *menacing* *f*

Vln. I *pp* *f* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *ff*

Strk. *f* *f*

at the frog

increase bow pressure as line indicates

Click: 2:12

B ♩ = 44

f

non dim.

I make rain fall u-pon the dust from my eyes' clouds;

p

ord. → sul pont.

pp < *p*

ord. → sul pont.

pp < *f* > *p*

ord. → sul pont.

pp < *f* > *p*

ord. → sul pont.

pp < *f* > *p*

"bell sound"

f > *pp*

49

CTen. *mf* *f*

my heart _____ is in dis-stress and _____ grief I com-plain _____ of my great pass -

E.Gtr. *pp* *mp* *mf*

Vln. I *pp* *mf* sul pont. ord.

Vln. II *mf* sul pont. ord.

Vla. *pp* *mf* sul pont. ord.

Vc. *pp* *mf* sul pont. ord.

Strk. *pp* *8^{vb}*

53

CTen. *as if weeping* *p* *f*

- ion while my tears are flow - ing, flow - ing, flow -

E.Gtr. + echo pedal *pp* *p*

Vln. I *f* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Strk. *f* *pp*

56

CTen. *p* *mf* *p* *mf*
- ing, flow - - - - - ing, flow - ing

E.Gtr. *pp* *p* 3:2

Vln. I

Vln. II *mf*

Vla. *mf*

Vc.

Strk.

59

ff non vib. *mf*

CTen. flo - - - - - ing-stream - - - - - ing, stream -

E.Gtr. *pp* *f* *mf* *f*

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

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

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

Vc. *f* *mf* *f*

Strk. *p* *f* *mf* *f*

"shimmer sound" *p* *f*

"distorted bell" *mf*

Burning internally, ♩ = 104

63 *f* > *p*

CTen. *f* > *p* *p*

ing, stream ing... 'Ull - a - ki - mu šū - ra - tan fi ttur - bi min - hä,

E.Gtr. *p* *poss.* - echo pedal

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *pp* *mp* *p*

Vc. *pp* *pp*

Strk. *pp* *pp*

(8th) *pp*

pp

68

mf

CTen. *mf*

ka - 'an-na ttur-ba mus - ta-mi 'un khi - t̄ā - bī, — ka - 'an-nī 'in da-hā 'ash-kū 'i-lay-hā, —

E.Gtr.

Vln. I *mf* *p* *mf* *pizz.* *mf*

Vln. II *p*

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

Vc. *p* *pp*

Strk. *pp*

73

CTen. *f*
mu - šā-bī-wa-l-ha - dī-thu 'i-lā ttu-rā - bī.

E.Gtr.

Vln. I *p poss.* *arco* *8va* *mf* *p*

Vln. II *pp* *p poss.* *8va* *mf* *p*

Vla. *arco* *pp* *mf*

Vc. *mf*

p

79

The musical score for measure 79 is arranged in a multi-staff format. The instruments and their parts are as follows:

- CTen. (Celesta):** Treble clef, 4/4 time signature. It remains silent throughout the measure.
- E.Gtr. (Electric Guitar):** Treble clef, 4/4 time signature. It remains silent throughout the measure.
- Vln. I (Violin I):** Treble clef, 4/4 time signature. It begins with a dotted quarter note, followed by a triplet of eighth notes. The rest of the measure consists of sixteenth-note runs with sixteenth-note triplets. Dynamics include *f* (forte) at the end.
- Vln. II (Violin II):** Treble clef, 4/4 time signature. It begins with a dotted quarter note, followed by a triplet of eighth notes. The rest of the measure consists of sixteenth-note runs with sixteenth-note triplets. Dynamics include *f* (forte) at the end.
- Vla. (Viola):** Alto clef, 4/4 time signature. It plays a dotted quarter note followed by a half note. Dynamics include *f* (forte) at the end.
- Vc. (Violoncello):** Bass clef, 4/4 time signature. It plays a dotted quarter note followed by a half note. Dynamics include *f* (forte) at the end.
- Strk. (Percussion):** Treble clef, 4/4 time signature. It starts with a dotted quarter note followed by a half note. A dynamic marking of *8^{va} p* (piano) is present. The bottom staff shows a rhythmic pattern of eighth notes. Dynamics include *f* (forte) at the end.

The score features a key signature of one flat (B-flat) and a time signature change from 4/4 to 3/4 in the second measure, returning to 4/4 in the third measure. A large watermark "PERUSALOMLY" is visible across the page.

Click: 4:22



CTen. *f* Ya - mīl (u) bi-ya_l-ha-wā fi - 'ar-ḏī-Lay-la fa - 'ash-ku_gha-rā-mī wa-l-ti - hā-mī, ya - mīl (u) bi-ya_l-ha-wā fi- *f* *tr*

E.Gtr.

Vln. I *mf* *f* *mf* *tr*

Vln. II *mf* *f* *mf*

Vla. *pp* *f*

Vc. *pp* *f*

Strk. *mf* *f* *8^{vb}*

The musical score is arranged in a standard orchestral format. The Tenor part (CTen.) is the primary vocal line, starting with a forte (*f*) dynamic. The guitar (E.Gtr.) and strings (Strk.) provide accompaniment. The violin parts (Vln. I and II) play melodic lines with dynamics ranging from mezzo-forte (*mf*) to forte (*f*). The viola (Vla.) and cello (Vc.) parts are primarily accompanimental, with the cello starting at pianissimo (*pp*). The strings include a double bass line with an *8^{vb}* marking and a string ensemble line with a forte (*f*) dynamic. The score is divided into four measures, each with a different time signature: 3/4, 3/8, 5/4, and 3/4.

86

CTen. *tr*

'ar-dī-Lay-la fa - 'ash-ku_gha-rā-mī wa - l - ti - hā-mī.

E.Gtr.

p *f* *pp*

Vln. I *tr*

Vln. II

Vla. *pp* *f*

Vc. *pp* *p*

Strk. *(sub)* *p*

Hi-Hat *mf*

Drums + echo pedal

91

CTen. Treble clef, rests in all measures.

E.Gtr. Treble clef, rests in all measures.

Vln. I Treble clef, notes: *p*, *p*, *pp*

Vln. II Treble clef, notes: *p*, *mf*, *p*, *mf*

Vla. Bass clef, notes: *mf*, *p*, *mf*, *p*

Vc. Bass clef, notes: *mf*, *p*, *mf*, *p*

+ echo pedal "Violin" Treble clef, notes: *mf*, *mf* (triple)

Strk. Bass clef, notes: *mf* (triple), *mf* (triple), *mf* (triple)

Tempo: *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo)

Articulation: *tr* (triple), *z* (accents)

98

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

pp

p

mf

The musical score is written for a string ensemble. It begins at measure 98. The Cello/Tenor (CTen.) and Electric Guitar (E.Gtr.) parts are mostly rests with some chordal accompaniment. The Violin I (Vln. I) part starts with a *pp* dynamic and features triplet patterns. The Violin II (Vln. II) part starts with a *p* dynamic and has a melodic line. The Viola (Vla.) and Violoncello (Vc.) parts have melodic lines with a *mf* dynamic. The String section (Strk.) consists of Cello/Tenor, Violin I, Violin II, Viola, and Violoncello parts, with some triplet figures. The score includes various time signatures (3/4, 2/4) and dynamic markings (*pp*, *p*, *mf*).

Click: 5:00

D

103

The musical score for measure 103 is arranged in a multi-staff format. The instruments and their parts are as follows:

- CTen. (Cymbal/Tam):** Shows rests in 2/4, 3/4, 3/8, 5/4, and 7/8 time signatures.
- E.Gtr. (Electric Guitar):** Features a complex rhythmic pattern of chords with accents (>) and a dynamic range from *sub. p* to *f*.
- Vln. I (Violin I):** Starts with a *mf* dynamic, transitions to *pp*, then *f* with the instruction "at the frog", and ends with *ff*.
- Vln. II (Violin II):** Also features "at the frog" dynamics, moving from *ff* to *pp* with "ord." markings.
- Vla. (Viola):** Plays a melodic line with a *ff* dynamic and "ord." markings.
- Vc. (Violoncello):** Provides a bass line with a *p* dynamic and "ord." markings.
- Strk. (Drums):** Includes a snare line with triplets and a bass drum line with a *f* dynamic.

The score is marked with a large "PERUSAL ONLY" watermark.

108 *f*

C.Ten. *f*
No one re - turns an ans-wer to my words, no one, no one! Not e-ven the re-

E.Gtr.

Vln. I
ord.
p *pp*

Vln. II

Vla.
f *p*

Vc.
f *p*

"Violin I"
+ echo pedal
pp

"Violin II"
+ echo pedal
pp

Strk.

112

proach - er ans-wers me, So I turn back,

mf

p

f *p*

f *p*

mf

(8^{va})

(8^{va})

Strk.

6/8 3/4 6/8 3/4

116

CTen. hope dashed, tears 4 pouring down as if from show-show-show-show -

E.Gtr.

Vln. I *pp*

Vln. II *pp*

Vla. *f* *p*

Vc. *f* *p*

Strk. *pp* *pp*

120 *ff*

CTen. show - show - show-'ring clouds 'A - la 'an - ni bi - ha_l-maj - nū - nu haq-qan wa -

E.Gtr. *mf*

Vln. I *f p mf fp*

Vln. II *f p mf fp*

Vla. *f p mf fp*

Vc. *f p mf fp*

Strk. *pp* *mf* *ff*

sub. p

124

CTen.
qal - bī min ha - wā - hā fī 'ad - hā - bī,

E.Gtr. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Strk. *f*

Click: 5:34

E

wild, as if improvised

The musical score consists of seven staves. The CTen. staff features a melodic line with a fermata and the instruction "ah!". The E.Gtr. staff is mostly silent. The Vln. I and Vln. II staves have dynamic markings of *f* and trills. The Vla. and Vc. staves have dynamic markings of *mf* and *f*. The Cb. staff has a dynamic marking of *mf* and an instruction for an "echo pedal". The score is marked with a large "PERMISSION ONLY" watermark.

130

The musical score is arranged in a system with the following parts from top to bottom:

- CTen.**: Tenor clef, treble clef. Features a melodic line with a slur and the vocalization "Ah" written below. The key signature has one sharp (F#).
- E.Gtr.**: Electric guitar, treble clef. Shows a whole rest in the first measure and a whole note chord in the second measure.
- Vln. I**: Violin I, treble clef. Includes a trill (*tr*) and a dynamic marking of *8^{va}* (octave up). The melody is marked with slurs.
- Vln. II**: Violin II, treble clef. The melody is marked with slurs.
- Vla.**: Viola, alto clef. Includes a trill (*tr*) and a dynamic marking of *f* (forte). The melody is marked with slurs.
- Vc.**: Violoncello, bass clef. The melody is marked with slurs.
- Piano Accompaniment**: Consists of three staves. The top staff is treble clef, the middle is bass clef, and the bottom is a grand staff (treble and bass clefs). The piano part provides harmonic support with chords and moving lines.

The score is divided into three measures, with a 5/4 time signature at the end of each measure. A large, semi-transparent watermark "PERUSALONLY" is overlaid diagonally across the page.

133

C.Ten. *f*
Ah

E.Gtr.

Vln. I *pp*

Vln. II *pp*

Vla. *mf*

Vc. *sub. p* *mf*

mf *-8^{vb}* *mf*

136

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

Ah

p

p

p

140

CTen. *ff*

E.Gtr. *f*

Vln. I *f*

Vln. II *f*, *mf*, *ff*, at the frog

Vla. *p*, *ff*, at the frog

Vc. *ff*

Strk. *f*

Detailed description of the musical score: The score is for a 3/4 time piece. The CTen. part features a melodic line with a long slur across measures 140-143. The E.Gtr. part has a rhythmic accompaniment with accents and a dynamic of *f*. The Vln. I part has a melodic line with a dynamic of *f*. The Vln. II part starts with a dynamic of *f*, then *mf*, and ends with *ff*, with a 'at the frog' instruction. The Vla. part starts with a dynamic of *p*, then *ff*, with a 'at the frog' instruction. The Vc. part has a melodic line with a dynamic of *ff*. The Strk. part has a rhythmic accompaniment with a dynamic of *f*.

144

F ♩ = ♩ (♩ = 130)

The musical score for measure 144 is arranged in a grand staff with the following parts:

- CTen. (Cymbal/Tam):** Rests throughout the measure.
- E.Gtr. (Electric Guitar):** Plays a rhythmic pattern of eighth notes in the first two measures, then rests.
- Vln. I (Violin I):** Plays a melodic line that descends from the first measure to the second, then rests.
- Vln. II (Violin II):** Plays a rhythmic pattern of eighth notes in the first two measures, then rests.
- Vla. (Viola):** Plays a rhythmic pattern of eighth notes in the first two measures, then rests.
- Vc. (Violoncello):** Rests in the first two measures, then plays a pizzicato (pizz.) eighth-note pattern from the third measure onwards, with dynamics *f* and *p* indicated.
- Strk. (Drums):** Rests in the first two measures, then plays a rhythmic pattern of eighth notes in the third measure, with dynamics *pp* indicated.

The time signature is 4/4. A large watermark "PERUSAL ONLY" is overlaid diagonally across the score.

148 *mf*

CTen. Ah ah Lay - la

E.Gtr.

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc.

153

CTen. Ah ah

E.Gtr.

Vln. I

Vln. II *fp*

Vla. *fp*

Vc.

PERUSAL ONLY

156 *ff non dim.*

CTen. Lay - la

E.Gtr.

Vln. I *f p f p*

Vln. II *mf f*

Vla. *mf f*

Vc. *mf f*

160

CTen.

E.Gtr. *blend with cello*
mf <

Vln. I
f *p* *f*

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

Vla.
mf *f*

Vc.
p *mf*

The musical score is arranged in a system with six staves. The top staff is for CTen. (Cello/Tenore), followed by E.Gtr. (Electric Guitar), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The score begins at measure 160. The time signature changes from 7/8 to 4/4. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *blend with cello*. There are also performance markings like *mf* < and *f* > *p*. The bottom of the page shows empty staves for other instruments.

164

mf

Ah

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

pp

f *p*

mf *f*

f

crunch on pitch indicated

ord.

sim.

crunch on pitch indicated

sub. p *f*

168

CTen. Ah

E.Gtr. *mf*

Vln. I *f*

Vln. II *f*

Vla. *p*

Vc. *p*

PERUSALVONY

Detailed description: This is a page of a musical score for a song titled 'Mukhannath Songs'. The page number is 47, and the music begins at measure 168. The score is arranged for a chamber ensemble consisting of a Cello/Tenor (CTen.), Electric Guitar (E.Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The CTen. part features a vocal line with the syllable 'Ah' and a long, sweeping melodic line. The E.Gtr. part has a melodic line starting in measure 170 with a mezzo-forte (*mf*) dynamic. The Vln. I part has a melodic line starting in measure 170 with a forte (*f*) dynamic. The Vln. II part has a melodic line starting in measure 170 with a forte (*f*) dynamic. The Vla. part has a melodic line starting in measure 170 with a piano (*p*) dynamic. The Vc. part has a melodic line starting in measure 170 with a piano (*p*) dynamic. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings. A large watermark 'PERUSALVONY' is visible across the page.

172 *ff* more intense this time

CTen. Ah _____ ah _____

E.Gtr. *f*

Vln. I *fp* *f* *p*

Vln. II *fp* *f* *p*

Vla. *fp* *f*

Vc. *fp* *f*

Strk. *mf* *f* *f* *mf*

+8^{vb}

177

CTen. Lay la Ah ah

E.Gtr. *p* *mf* *f*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *mf* *f*

Vc. *mf* *f*

Strk. *mf* *f*

182

CTen. Lay - la Ah *f*

E.Gtr. *f*

Vln. I *f*

Vln. II *f*

Vla. *p* *f*

Vc. *p* *f*

Strk. *mf* *f* *sub. p*

186

CTen.

Ah

E.Gtr.

mf

Vln. I

Vln. II

Vla.

Vc.

f

Strk.

f

PERUSAL ONLY

189

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

Ah!

ff

ff

ff

ff

ff

ff

II. al-Dalāl

al-Khuzba'aruzzi (d. ca. 939)

Trans. Everett Rowson

Freely, as if singing to a lover, ♩ = 84

p *tenderly*

Oh night, please ling - er for me, I do not wish for mor - ning

Vln. I

Vln. II

Vla.

Vc.

5

CTen. 
 — the face — of the one I em - brace is lamp e - nough for me! —

Vln. I 

Vln. II 

Vla. 

Vc. 



PERUSAL ONLY

9 *seductively, caressing the words*

CTen. *3 3 3 3 3 3*
Has - bī bi - hī - bad - ran wa - ḥas - bī rī-(ə) - qu - hū kha - ma - ran

Vln. I

Vln. II

Vla. *pizz. p*

Vc. *pizz. p*

13

CTen. *pp* *mf* In time, ♩ = 84

wa-ḥas - bī khad-du - hu — tuf - fā - hā... — Oh night, please ling-er for me, — I do — not

Vln. I

Vln. II

Vla. *pizz.* *mf*

Vc. *f* *mf* *f* *mf* l.h. *pizz.* *arco* *arco*

18

CTen. wish for mor-ning — the face — of the one I em - brace is lamp e -

Vln. I

Vln. II

Vla.

Vc. *f* *p* *f* *p* *f* arco arco arco $\text{tr}(\flat)$

22

CTen. *nough for me! _____ Has - bī bi - hī - bad - ran _____ wa - ḥas - bī rī-(ə)-*

Vln. I *p*

Vln. II *p*

Vla. *pp* < *mp* > *pp*
arco

Vc. *f* *pp* *f* *mf* *f* *mf*
arco
ord. sul pont.
l.h. pizz.

Detailed description of the musical score: The score is for a piece titled 'Mukhannath Songs' on page 58. It features five staves: C.Ten., Vln. I, Vln. II, Vla., and Vc. The C.Ten. part has lyrics: 'nough for me! _____ Has - bī bi - hī - bad - ran _____ wa - ḥas - bī rī-(ə)-'. The Vln. I and Vln. II parts play a melodic line starting at measure 22, marked with a piano (*p*) dynamic. The Vla. part has a complex texture with dynamics ranging from *pp* to *mp* to *pp*, and includes performance instructions like 'arco', 'ord.', and 'sul pont.'. The Vc. part has dynamics of *f*, *pp*, *f*, *mf*, *f*, and *mf*, with 'arco' and 'l.h. pizz.' markings. The bottom of the page shows empty staves for other instruments.

26

CTen.

qu-hū kha-ma-ran _____ wa-ḥas - bī khad-du-hu _____ tuf-fā - hā... _____

Vln. I

mf

Vln. II

mf

Vla.

arco

p *mf* *p*

Vc.

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

sul G

start click
start soundtrack



Click: 0:02

G

CTen. **30**

f *molto cantabile* *mf*

Has - bī bi maḍ - ḥa - ki - hī

port.

Vln. I

pp *f* *p*

Vln. II

pp *f* *p*

Vla.

p *f*

Vc.

p *f*

8va - - - - -
"distorted bell"

mf

Strk.

f

+ echo pedal rim shot
kick drum snare

f

34

CTen. *f* *sim.*
i - dhā sta - dhak - tu - hū mus - tag - ni - yan 'an (ə)

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *p* *f* *mf*

Vc. *p* *f* *mf*

Strk.

(8^{va})

37

CTen. kul - li naj - min lā - ḥā ṭaw-wa - qu - tu - hū ṭaw - qa l-'i-

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

Vln. II *mf* *f* *mf* *f* *mf* *f*

Vla. *f*

Vc. *f*

Strk. (8^{va})

40

CTen. *nā - qi bi - sā - 'i - dī wa-ja 'al - tu kaf - fī li - l - li-*

Vln. I *f* \triangleright *mf* *f* \triangleright *mf* *f* \triangleright *mf*

Vln. II *mf* \triangleright *f* *mf* \triangleright *f* *sub. p*

Vla. *p*

Vc. *p*

(8^{va})

Strk.

fading, overcome with emotion

43

ff *pp*

CTen.

thā - mi wish - ā - hā...

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

(*8va*)

Strk.

Click: 0:47

H

That is true ful - fill - ment, so per-mit us to keep em - bra - cing, for

f

p *mf*

p *mf*

mf

mf

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The CTen. part features a melody with a forte (*f*) dynamic, including triplet markings. The Vln. I and Vln. II parts are mostly silent, indicated by horizontal lines. The Vla. and Vc. parts play a sustained harmonic accompaniment, starting with a piano (*p*) dynamic and moving to a mezzo-forte (*mf*) dynamic. The Strk. part provides a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic, using eighth and sixteenth notes.

51

CTen. we do not want to stop... Oh

Vln. I *p*

Vln. II *p*

Vla. *p* *mf*

Vc. *p* *mf*

Strk. *p* *mf*

The musical score for measure 51 is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal line (CTen.) features a melodic line with a triplet of eighth notes and a fermata over the final note. The instrumental parts include Violin I and II (p), Viola (p, mf), Violoncello (p, mf), and Strings (p, mf). The strings play a rhythmic pattern of eighth notes with accents.

55

CTen. — night, ————— please ling-er, ————— Oh —————

Vln. I *f* ————— *p* ————— 6

Vln. II *f* ————— *p* ————— 3

Vla. *p* ————— *mf* —————

Vc. *p* ————— *mf* ————— *p* —————

Strk. *mf* ————— *p* —————

59

CTen. *night, oh please ling-er*

Vln. I *f mf f*

Vln. II *f mf f*

Vla. *mf f*

Vc. *mf f*

Strk. *f*

The musical score for measure 59 is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal line (CTen.) features a melodic line with lyrics: "night, oh please ling-er". The instrumental parts include Violin I and II, Viola, Violoncello, and Striking (Strk.). Dynamics are indicated by *f* (forte), *mf* (mezzo-forte), and *f* (forte). The Strk. part includes a complex rhythmic pattern with triplets and sixteenth notes. A large, semi-transparent watermark "PERUSAL ONLY" is overlaid diagonally across the score.

63 *mf* *f* *p* *p*

CTen. for we do not want _____ to stop, _____ Oh _____ night...

Vln. I *p*

Vln. II *p*

Vla. *mf* *f*

Vc. *mf* *f*

Strk. *8va*

67 *pp*

CTen.

Vln. I *pp*

Vln. II *pp*

Vla. *p* *mf*

Vc. *p* *mf*

(8va)

Strk. *p*

71

CTen.

Vln. I

Vln. II

Vla.

Vc.

Strk.

p *mf* *pp*

The musical score for page 71 consists of six staves. The top staff is for CTen. (Cello/Tenore), followed by Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Strk. (Strikes). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The CTen., Vln. I, and Vln. II parts are mostly silent, indicated by horizontal lines. The Vla. part begins with a half note G2 (marked *p*), followed by a half note F2 (marked *mf*), and then a half note E2. The Vc. part begins with a half note G2 (marked *p*), followed by a half note F2 (marked *mf*), and then a half note E2. The Strk. part features a rhythmic pattern of eighth notes and rests, with a *pp* dynamic marking in the final measure.

75

CTen.

Vln. I

Vln. II

Vla.

Vc.

Strk.

p

pp

arco

mf

p

mf

p

mf

p

mf

p

non rit......

79

Musical score for measures 79-82. The score includes staves for CTen., Vln. I, Vln. II, Vla., Vc., and Strk. The Vc. part features dynamic markings (*mf*, *p*, *mf*, *p*, *pp*, *f*) and performance instructions (*arco*, *non vib.*). The other staves (CTen., Vln. I, Vln. II, Vla., Strk.) are mostly empty, indicating rests or sustained notes. The key signature is two flats (B-flat and E-flat).

attacca

III. Ersoy

Melody: İsmail Dede Efendi
(1778-1846)

Text: Trad.

Longing for what is forever lost... ♩ = 104

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

The musical score is arranged in a system of staves. The top six staves are for the string ensemble: CTen. (Cello/Tenore), E.Gtr. (Electric Guitar), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The bottom two staves are for the keyboard (Strk.), with a grand staff (treble and bass clefs). The time signature is 4/4. The tempo is marked as ♩ = 104. The key signature is one flat (B-flat major/D minor). The score consists of four measures. The string parts are mostly silent, indicated by rests. The keyboard part features a melodic line with dynamics markings 'n' (piano) and 'f' (forte). A large watermark 'PERUSAL ONLY' is overlaid on the score.

5

CTen.

E.Gtr. Detune low E to D clean *p* 3

Vln. I

Vln. II

Vla.

Vc.

Strk.

PERUSAL ONLY

9

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

pp

p

pp

p

13

The musical score for measure 13 is arranged in a multi-staff format. The instruments and their parts are as follows:

- CTen. (Cello/Tenore):** A single staff with a treble clef, showing rests in all four measures.
- E.Gtr. (Electric Guitar):** A single staff with a treble clef. It features a melodic line with a triplet of eighth notes in the second measure, a sextuplet of eighth notes in the third measure, and a dynamic marking of *f* (forte) in the fourth measure.
- Vln. I (Violin I):** A single staff with a treble clef. It plays a sustained note in the first measure, followed by rests in the subsequent measures. The dynamic marking is *pp* (pianissimo).
- Vln. II (Violin II):** A single staff with a treble clef. It plays a sustained note in the first measure, followed by rests. A triplet of eighth notes is marked in the third measure. The dynamic marking is *pp*.
- Vla. (Viola):** A single staff with an alto clef. It shows rests in all four measures.
- Vc. (Violoncello):** A single staff with a bass clef. It shows rests in all four measures.
- Strk. (Percussion):** A single staff with a bass clef. It features a melodic line with a sustained note across the first three measures and a final note in the fourth measure.

The score is marked with a large, diagonal watermark reading "PERUSALONLY".

18

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

pp

p

pp

p

pp

p

sul C

ord.

sul pont.

6

6

6

6

22

The musical score is arranged in a system with seven staves. The instruments are labeled on the left: CTen., E.Gtr., Vln. I, Vln. II, Vla., Vc., and Strk. The score begins at measure 22. The CTen. part consists of whole rests. The E.Gtr. part features a melodic line with a dynamic range from *f* to *pp*, including triplet markings. The Vln. I part has a long, sustained note with a *pp* dynamic. The Vln. II part has a melodic line starting with a *f* dynamic. The Vla. part includes sixteenth-note patterns with a *pp* dynamic, followed by a section marked 'ord.' with a *f* dynamic and triplet markings. The Vc. part has whole rests. The Strk. part has a low, sustained note with a *pp* dynamic. A large watermark 'PERUSAL ONLY' is overlaid diagonally across the score.

26

The musical score for measure 26 is arranged in a multi-staff format. The instruments and their parts are as follows:

- CTen. (Cello/Tenore):** Remains silent throughout the measure.
- E.Gtr. (Electric Guitar):** Features a tremolo effect (tr.) on a note in the second measure, followed by a series of notes in the third measure. Dynamics include *f*.
- Vln. I (Violin I):** Enters in the third measure with a *pp* dynamic, playing a melodic line that reaches *ff* by the end of the measure.
- Vln. II (Violin II):** Plays a rhythmic pattern of eighth notes with triplets in the first two measures, then continues with a melodic line in the third measure. Dynamics range from *p* to *ff*.
- Vla. (Viola):** Mirrors the Vln. II part with a similar rhythmic pattern and dynamics.
- Vc. (Violoncello):** Remains silent throughout the measure.
- Strk. (Strikes):** Plays a series of sustained notes with a long slur across the first three measures, ending with a final note in the fourth measure.

The score is marked with a 3/4 time signature and includes various dynamic markings (*p*, *pp*, *f*, *ff*) and performance instructions like *tr.* and *>*. A large watermark "PERUSALOK" is visible across the page.

30

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

PERUSAL ONLY

art. harm.

p

f

PERUSAL ONLY

34

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

pp

mf

f

PERUSALU ONLY

40

The musical score for page 84, measure 40, features the following parts and dynamics:

- CTen.:** Treble clef, 7/8 time signature. Rests in all measures.
- E.Gtr.:** Treble clef, 7/8 time signature. Rests in measures 1-3. Measure 4 contains a triplet of eighth notes (Bb, Ab, Gb) with a *mf* dynamic.
- Vln. I:** Treble clef, 7/8 time signature. Measure 1: *mf* dynamics, notes G4, Ab4, Bb4, C5. Measure 2: *f* dynamics, notes Bb4, Ab4, G4. Measure 3: *f* dynamics, notes G4, Ab4, Bb4, C5. Measure 4: Rest.
- Vln. II:** Treble clef, 7/8 time signature. Measure 1: *mf* dynamics, notes G4, Ab4, Bb4, C5. Measure 2: *f* dynamics, notes Bb4, Ab4, G4. Measure 3: *f* dynamics, notes G4, Ab4, Bb4, C5. Measure 4: Rest.
- Vla.:** Bass clef, 7/8 time signature. Measure 1: *f* dynamics, note G3. Measure 2: *f* dynamics, note Ab3. Measure 3: *f* dynamics, note Bb3. Measure 4: Rest.
- Vc.:** Bass clef, 7/8 time signature. Measure 1: *p* dynamics, notes G2, Ab2, Bb2, C3. Measure 2: *p* dynamics, notes Bb2, Ab2, G2. Measure 3: *f* dynamics, note G2. Measure 4: Rest.
- Strk.:** Bass clef, 7/8 time signature. Measure 1: *f* dynamics, note G2. Measure 2: *f* dynamics, note Ab2. Measure 3: *f* dynamics, note Bb2. Measure 4: *pp* dynamics, notes G2, Ab2, Bb2, C3.

44

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

sub p

f

pp

48

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

p

f

f

PERUSAL ONLY

Click: 4:25

I

52

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

mf

mf

pp

mf

pp

mf espress.

f

56

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

pp

The musical score is arranged in a system of seven staves. The top two staves (CTen. and E.Gtr.) are mostly empty, indicating rests. The Violin I and Violin II staves contain melodic lines with various rhythmic values and accidentals. The Viola staff has a few notes, including a *pp* dynamic marking. The Violoncello staff has a melodic line. The String section (Strk.) is represented by a grand staff with a treble and bass clef, showing rests for most of the measures.

60

The musical score is arranged in a system with seven staves. The instruments are labeled on the left: CTen., E.Gtr., Vln. I, Vln. II, Vla., Vc., and Strk. The score begins at measure 60. The time signature is 3/4. The CTen. and E.Gtr. parts are mostly rests. The Vln. I and Vln. II parts have melodic lines with slurs and accents. The Vla. part is mostly rests. The Vc. part has a few notes. The Strk. part has a complex accompaniment with slurs and accents. A large watermark 'PERUSAL ONLY' is visible across the score.

64

The musical score is arranged in a system with seven staves. The instruments are labeled on the left: CTen., E.Gtr., Vln. I, Vln. II, Vla., Vc., and Strk. The time signature is 3/4. The key signature has one sharp (F#). The score begins at measure 64. The CTen. and E.Gtr. parts are mostly rests. The Vln. I and Vln. II parts feature melodic lines with slurs and dynamic markings of *p* and *mf*. The Vla. part has a melodic line starting in measure 65 with a dynamic marking of *mf*. The Vc. part is mostly rests. The Strk. part has a rhythmic accompaniment with various note values and rests. A large watermark 'PERUSAL ONLY' is visible across the score.

68

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

p < *f*

mf

p < *f*

p < *f*

PERUSAL ONLY

Click: 5:01

J

The musical score is arranged in a system with seven staves. The instruments and their parts are as follows:

- CTen. (Cymbal/Tam):** Treble clef, 4/4, 3/4, and 4/4 time signatures. The staff contains rests.
- E.Gtr. (Electric Guitar):** Treble clef, 4/4, 3/4, and 4/4 time signatures. The part features a melodic line with a dynamic marking of *p* (piano).
- Vln. I (Violin I):** Treble clef, 4/4, 3/4, and 4/4 time signatures. The part starts with a dynamic marking of *f* (forte) and later transitions to *mf* (mezzo-forte).
- Vln. II (Violin II):** Treble clef, 4/4, 3/4, and 4/4 time signatures. The part starts with a dynamic marking of *f* and later transitions to *mf*.
- Vla. (Viola):** Bass clef, 4/4, 3/4, and 4/4 time signatures. The part starts with a dynamic marking of *pp* (pianissimo) and later transitions to *mf*.
- Vc. (Violoncello):** Bass clef, 4/4, 3/4, and 4/4 time signatures. The staff contains rests.
- Strk. (Drums):** Treble clef, 4/4, 3/4, and 4/4 time signatures. The part features a rhythmic pattern with a dynamic marking of *pp*.

The score is marked with a large, diagonal watermark reading "PERUSAL ONLY".

80

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

f

fp

mf

pp

p

PERUSAL ONLY

84

The musical score is arranged in a system with seven staves. The instruments and their parts are as follows:

- CTen. (Cello/Tenore):** A single staff with a treble clef, showing rests in measures 84, 85, and 86.
- E.Gtr. (Electric Guitar):** A single staff with a treble clef, playing a rhythmic melody with eighth and sixteenth notes.
- Vln. I (Violin I):** A single staff with a treble clef, starting with a *pp* dynamic and moving to *mf*. It features a triplet in measure 85.
- Vln. II (Violin II):** A single staff with a treble clef, playing a melody with accents and a triplet in measure 85. The dynamic is *mf*.
- Vla. (Viola):** A single staff with an alto clef, playing a melody with triplets in measures 84 and 86. The dynamic is *mf*.
- Vc. (Violoncello):** A single staff with a bass clef, playing a melody with a *f* dynamic in measure 84, a *p* dynamic in measure 85, and a *f* dynamic in measure 86. It includes a triplet in measure 86.
- Strk. (Percussion):** A single staff with a treble clef, playing a rhythmic accompaniment with eighth and sixteenth notes.

The score is divided into four measures, with time signatures changing from 3/4 to 4/4. Dynamics include *pp*, *mf*, *f*, and *p*. There are several triplet markings throughout the score.

88

CTen.

E.Gtr. + distortion *f*

Vln. I *f* *p* *f* *p* *ff*

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

Vla. *f*

Vc. *p* *ff*

Strk.

Click: 5:36

K A battle for one's heart... ♩ = 152

The musical score is arranged in a standard orchestral format. It includes staves for CTen., E.Gtr., Vln. I, Vln. II, Vla., Vc., and Strk. The E.Gtr. part features a complex rhythmic pattern with many beamed notes. The Vln. I and Vln. II parts have some initial notation but are mostly blank. The Vla. and Vc. parts are also blank. The Strk. part has a rhythmic accompaniment with various note values and rests. A large, semi-transparent watermark reading 'PERUSAL ONLY' is overlaid diagonally across the entire score.

96

mf

E - lem

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

100

CTen.

çek - me gö - nül _____ bôy - le

E.Gtr.

sub. p

Vln. I

Vln. II

Vla.

Vc.

Strk.

(feedback pulse sound, continues throughout)

104

CTen. ka - lin - maz, ah, e - lem

E.Gtr. *mf*

Vln. I

Vln. II

Vla.

Vc.

Strk.

108

çek - me gö - nül _____ böy - le

CTen.

E.Gtr. *sub. p* *pizz.*

Vln. I *f* *pizz.*

Vln. II *f*

Vla. *pizz.* *f*

Vc. *pizz.* *f*

Strk.

112

CTen. ka - lin - maz, ah, tek ba -

E.Gtr.

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc.

Strk.

116

CTen. *sin sag - ol - sun - - - - - yar - - - - - m1*

E.Gtr.

Vln. I

Vln. II

Vla.

Vc. *arco*
mf

Strk.

120

CTen. *f*
bu - lun - maz, ah, tek ba -

E.Gtr. *p*

Vln. I *p* *mf*

Vln. II *arco* *mf*

Vla. *p* *mf*

Vc.

Strk.

124

CTen. şın sag - ol - sun yar mi

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

128

CTen. *bu - lun - maz*

E.Gtr. *f*

Vln. I

Vln. II

Vla.

Vc.

Strk.

132

The musical score is arranged in a system with seven staves. The instruments are labeled on the left: CTen., E.Gtr., Vln. I, Vln. II, Vla., Vc., and Strk. The score begins at measure 132. The CTen. staff has a treble clef and contains whole rests. The E.Gtr. staff has a treble clef and contains a complex rhythmic pattern of chords and single notes. The Vln. I staff has a treble clef and contains whole rests until measure 134, where it begins with a melodic line marked *pp*. The Vln. II staff has a treble clef and contains a melodic line marked *pp* in measure 133, *p* in measure 134, and *pp* in measure 135. The Vla. staff has a bass clef and contains whole rests. The Vc. staff has a bass clef and contains whole rests. The Strk. staff has a treble clef and contains a rhythmic pattern of chords and single notes, marked *mf* in measure 134. A large, semi-transparent watermark "PERUSALON" is overlaid diagonally across the score.

Click: 6:51

136

f

L *sub. p*

CTen. *f* *sub. p*
Kul ol - dum ka - pin - da

E.Gtr.

Vln. I *f*

Vln. II

Vla.

Vc.

"Violin" *mf*

Strk.

140

C.Ten.  kad - rim bi - lin - mez, ah, 

E.Gtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Strk.  *pp*



The image shows a musical score for a song. It consists of several staves: C.Ten. (Cello/Tenor), E.Gtr. (Electric Guitar), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Strk. (Strings). The C.Ten. staff has lyrics: "kad - rim bi - lin - mez, ah,". The Strk. staff has a dynamic marking of *pp*. The score is marked with a large watermark "PERUSAL ONLY".

144

f

CTen. kul ol - dun ka - pin - da ah,

E.Gtr.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Strk. *f*

148

CTen. kad - rim bi - lin - mez, ah,

E.Gtr.

Vln. I *p* *fp*

Vln. II *p* *mf*

Vla. *p* *fp* *mf*

Vc. *mf*

Strk.

152

C.Ten.

iş - te gi - di - yo - rum şur - da neh - kal -

E.Gtr.

Vln. I

mf *pp*

Vln. II

p *pp*

Vla.

Vc.

mf

Strk.

156

CTen. *ff* *f*
di, ah, ah, kar ši ki

E.Gtr.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f*

Vc. *f*

Strk. *pp* "sweep" *f*

160

C.Ten. *dag - lar - da - - - - - bir - da -*

E.Gtr.

Vln. I *mf p*

Vln. II *mf p*

Vla. *p*

Vc. *p*

Strk. *pp*

164

C.Ten. nem - kal - di...

E.Gtr.

Vln. I *fp*

Vln. II *fp*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Strk.

168

CTen. *mf* Ah, *f* ah, *f*

E.Gtr. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *pp* *mf*

Vc. *pp*

Strk. *pp*

The musical score is written in 4/4 time. The CTen. part features a melodic line with a triplet of eighth notes and a sixteenth-note run. The E.Gtr. part provides a rhythmic accompaniment with chords and eighth-note patterns. The Vln. I and Vln. II parts play sustained notes with a *mf* dynamic. The Vla. part has a melodic line with *pp* and *mf* dynamics. The Vc. part plays sustained notes with a *pp* dynamic. The Strk. part has a rhythmic accompaniment with a *pp* dynamic.

172 *ff*

CTen. *ah,* *ah,*

E.Gtr.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *ff*

Vc.

Strk.

176

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

ah, ah,

PERUSAL ONLY

180

CTen. ah!

E.Gtr. *f*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *f* *ff*

Vc. *mf* *ff*

Strk.

Click: 8:09

M

Improvised solo in Turkish style.
Start in very low register and get
higher and louder.

The musical score consists of six staves. The CTen. staff features a melodic line starting with a long note in a very low register, indicated by a large 'mf' dynamic marking and the text 'Ah...'. The E.Gtr. staff has a rhythmic pattern with a '- distortion' effect and a 'mf' dynamic marking. The Vln. I, Vln. II, Vla., and Vc. staves are currently empty, with only a few rests visible. A large, semi-transparent watermark 'PERUSAL ONLY' is overlaid diagonally across the entire score.

188

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

pp

mf

192

Musical score for rehearsal mark 192, featuring the following parts:

- CTen.**: Treble clef, mostly rests.
- E.Gtr.**: Treble clef, rhythmic accompaniment with eighth and sixteenth notes.
- Vln. I**, **Vln. II**, **Vla.**, **Vc.**: Treble and Bass clefs, mostly rests.
- Strk.**: Treble and Bass clefs, starting with a *mf* dynamic and a melodic line in the bass clef.

A large watermark "PERUSALONLY" is visible across the score.

196

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

mf

mf

PERUSAL ONLY

200

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

p *mf* *f* *mf*

non vib.

PERUSAL ONLY

204

The musical score for Mukhannath Songs, page 125, starting at measure 204, features the following parts and dynamics:

- CTen. (Cello/Tenore):** A single line with a treble clef, showing a sustained note.
- E.Gtr. (Electric Guitar):** A single line with a treble clef, featuring a rhythmic pattern of eighth and sixteenth notes.
- Vln. I (Violin I):** A single line with a treble clef, showing a sustained note.
- Vln. II (Violin II):** A single line with a treble clef, featuring a sustained note with a *p* dynamic.
- Vla. (Viola):** A single line with an alto clef, featuring a sustained note with a *p* dynamic that transitions to *mf* in the final measure.
- Vc. (Violoncello):** A single line with a bass clef, featuring a sustained note with a *f* dynamic, marked *non vib.* (non-vibrato), and a *p* dynamic in the final measure.
- Strk. (Percussion):** A single line with a bass clef, featuring a complex rhythmic pattern with various note values and rests.

A large watermark "PERUSAL ONLY" is visible across the score.

N

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- CTen. (Cymbal/Tam):** A single staff with a treble clef, showing a series of horizontal lines representing sustained cymbal sounds.
- E.Gtr. (Electric Guitar):** A staff with a treble clef, featuring a distorted, rhythmic accompaniment. The dynamic is marked *mf*. Above the staff, the text "+ distortion" is written.
- Vln. I (Violin I):** A staff with a treble clef, playing a sustained, high-pitched note with a dynamic of *f*.
- Vln. II (Violin II):** A staff with a treble clef, playing a sustained, lower-pitched note with a dynamic of *f*.
- Vla. (Viola):** A staff with an alto clef, playing a sustained note that transitions from *f* to *p*.
- Vc. (Violoncello):** A staff with a bass clef, playing a sustained note that transitions from *f* to *p*.
- Strk. (Drums):** A staff with a bass clef, showing a complex rhythmic pattern with various note values and rests.

A large, semi-transparent watermark reading "PERUSAL ONLY" is overlaid diagonally across the center of the page.

212

The musical score is arranged in a system with seven staves. The instruments and their parts are as follows:

- CTen. (Cello/Tenore):** A single staff with a treble clef, currently empty.
- E.Gtr. (Electric Guitar):** A staff with a treble clef, playing a complex rhythmic pattern of chords and single notes.
- Vln. I (Violin I):** A staff with a treble clef, playing a sustained note with a *mf* dynamic.
- Vln. II (Violin II):** A staff with a treble clef, playing a sustained note with a *mf* dynamic, followed by a triplet of eighth notes.
- Vla. (Viola):** A staff with an alto clef, currently empty.
- Vc. (Violoncello):** A staff with a bass clef, currently empty.
- Strk. (Strikes):** A staff with a treble clef, playing a rhythmic pattern of eighth notes with accents.

A large, diagonal watermark reading "PERUSAL ONLY" is overlaid across the center of the page.

216

ff

C.Ten.

Ah, _____

E.Gtr.

f

Vln. I

sul A

f

Vln. II

sul D

f

Vla.

sul G

f

Vc.

sul C

f

Strk.

ff

220

CTen.

Ah!

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

224

CTen.

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

Strk.

ff

ff

ff

ff

(echo continues, fading to niente)

228

The image shows a musical score for rehearsal mark 228. It consists of seven staves: CTen. (Cello/Tenore), E.Gtr. (Electric Guitar), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Strk. (Strikes). Each staff contains a single measure of music, represented by a horizontal line with a small vertical tick mark. A large, semi-transparent watermark reading 'PERUSAL ONLY' is overlaid diagonally across the entire score. The Strk. staff is a single thick horizontal line with a small vertical tick mark at the beginning.

pp

January 15th, 2018
San Francisco, CA

PERUSAL ONLY