

SYMPHONY NO 12

dostum Uğur Altınok'a

ŞAFAK ALICIOĞLU

OP:35

SYMPHONY NO 12

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[illegible]

The musical score for 'The Rose Tree' is presented in a system of five staves. The first two staves are vocal parts (Soprano and Alto) in treble clef, and the last three are piano accompaniment (Right Hand, Left Hand, and Pedal) in bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into three measures. The first measure shows the vocal entries and the piano accompaniment. The second measure continues the vocal lines and the piano accompaniment. The third measure shows the vocal lines and the piano accompaniment. The piano accompaniment features a prominent bass line in the left hand and a more active right hand. The score includes dynamic markings such as *f* (forte) and *pp* (pianissimo) for the piano accompaniment.

First system of musical notation, measures 1-6. Includes staves for strings and woodwinds. Dynamics include *ff*, *f*, *pp*, and *f*.

Second system of musical notation, measures 7-12. Includes staves for strings and woodwinds. Dynamics include *mf*, *ff*, *ff*³, *pp*, and *f*.

Third system of musical notation, measures 13-14. Includes staves for strings and woodwinds. Dynamics include *ff*, *pp*, and *ff*.

Fourth system of musical notation, measures 15-20. Includes staves for strings and woodwinds. Dynamics include *ff*, *pp*, and *ff*.

Fifth system of musical notation, measures 21-22. Includes staves for strings and woodwinds. Dynamics include *ff*.

Sixth system of musical notation, measures 23-28. Includes staves for strings and woodwinds. Dynamics include *pp*, *ff*, *f*, *pp*, and *f*.

First system of musical notation, measures 16-19. Includes staves for strings and woodwinds. Dynamics: *ff*, *f*.

Second system of musical notation, measures 20-23. Includes staves for strings and woodwinds. Dynamics: *f*, *ff*.

Third system of musical notation, measures 24-27. Includes staves for strings and woodwinds. Dynamics: *p*, *fff*.

Fourth system of musical notation, measures 28-31. Includes staves for strings and woodwinds. Dynamics: *fff*, *p*.

Fifth system of musical notation, measures 32-35. Includes staves for strings and woodwinds. Dynamics: *mf*, *p*.

Sixth system of musical notation, measures 36-40. Includes staves for strings and woodwinds. Dynamics: *mf*, *f*, *fff*.

24

1'47"

1'51"

1'55"
Presto

1'57"

1'59"

2'00"

2'02"

7

38 **Moderato**

3 Presto

The image displays a page of a musical score for a 12-part ensemble. The score is organized into two systems, each consisting of six staves. The first system includes staves for Soprano, Alto, Tenor, Bass, and two additional parts. The second system includes staves for Soprano, Alto, Tenor, Bass, and two additional parts. The music is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). The score is presented in a clean, professional layout with clear notation and a structured format.

[illegible]

The musical score is for the song "The Rose Tree" and is written for a piano. It consists of 11 staves. The first six staves are for the right hand, and the last five are for the left hand. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system contains staves 1 through 6, and the second system contains staves 7 through 11. The music is in a 3/4 time signature. The first system ends with a double bar line, and the second system begins with a new key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (p, f, mf, ff). The first system is marked with a piano (p) dynamic, and the second system is marked with a forte (f) dynamic. The score is written in a standard musical notation style, with a treble clef for the right hand and a bass clef for the left hand. The first system is marked with a piano (p) dynamic, and the second system is marked with a forte (f) dynamic. The score is written in a standard musical notation style, with a treble clef for the right hand and a bass clef for the left hand.

The bass line of 'The Rose Tree' is written on a single staff. It begins with a whole rest, followed by a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. This is followed by a series of eighth notes: A3, B3, C4, D4, E4, F4, G4, A4. The tempo is marked 'f' (forte). The melody then continues with a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The tempo is marked 'ff' (fortissimo). The melody concludes with a series of eighth notes: C6, D6, E6, F6, G6, A6, B6, C7.

A blank musical score template consisting of 10 staves. The first four staves are single-line staves, and the last six staves are double-line staves. Each staff begins with a treble clef and a common time signature 'C'. The staves are organized into two groups of five, with a double bar line separating them.

The first system of the musical score for 'The Little Boat' consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It begins with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The second staff is a treble clef with a key signature of one flat, starting with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The third staff is a bass clef with a key signature of one flat, starting with a half note G3, followed by a quarter note A3, and then a half note B-flat3. The fourth staff is a bass clef with a key signature of one flat, starting with a half note G3, followed by a quarter note A3, and then a half note B-flat3. The system concludes with a double bar line.

This image shows a page from a musical score, likely for a large ensemble or orchestra. The score is written on multiple staves, organized into systems. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f* for forte, *p* for piano). The score is divided into measures, with some measures containing repeat signs. The overall layout is typical of a professional musical score, with clear notation and a structured arrangement of staves.

[illegible]

This musical score is for the piece "The Swan" by Camille Saint-Saëns, arranged for a full orchestra and piano. The score is divided into three systems, each containing 13 staves. The first system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons, Saxophones), brass (Trumpets, Trombones, Tuba/Euphonium), and piano. The second system continues the orchestration with additional woodwinds (Piccolo, English Horn, Cor Anglais, Bassoon II, Saxophone II) and brass (Horns, Trumpets II, Trombones II, Tuba/Euphonium II). The third system features the piano (Grand Piano) and a section for percussion (Timpani, Snare Drum, Cymbals, Triangle, Gong, Chimes, and Tambourine). The score is written in 4/4 time and includes various musical notations such as notes, rests, dynamics (p, f, pp, mf), and articulation marks. The piece is marked "Allegro" and includes a section labeled "6" which likely refers to a specific measure or section within the work.

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120

10

 $\mathcal{F}$

10

11

223

The musical score is written for a large ensemble, including woodwinds, strings, and percussion. The notation is complex, featuring many sixteenth and thirty-second notes, as well as rests and dynamic markings. The page is numbered 223 in the top left corner.

Woodwinds:

- Flutes:** The first flute part has a melodic line with a trill in the first measure. The second flute part has a similar melodic line.
- Oboes:** The first oboe part has a melodic line with a trill in the first measure. The second oboe part has a similar melodic line.
- Clarinets:** The first clarinet part has a melodic line with a trill in the first measure. The second clarinet part has a similar melodic line.
- Bassoons:** The first bassoon part has a melodic line with a trill in the first measure. The second bassoon part has a similar melodic line.

Strings:

- Violins:** The first violin part has a melodic line with a trill in the first measure. The second violin part has a similar melodic line.
- Violas:** The first viola part has a melodic line with a trill in the first measure. The second viola part has a similar melodic line.
- Cellos:** The first cello part has a melodic line with a trill in the first measure. The second cello part has a similar melodic line.
- Double Basses:** The first double bass part has a melodic line with a trill in the first measure. The second double bass part has a similar melodic line.

Percussion:

- Timpani:** The timpani part has a melodic line with a trill in the first measure.
- Snare Drum:** The snare drum part has a melodic line with a trill in the first measure.
- Cymbals:** The cymbals part has a melodic line with a trill in the first measure.

Dynamics:

- mf (mezzo-forte):** Used in the first measure of the woodwinds and strings.
- f (forte):** Used in the first measure of the woodwinds and strings.
- pp (pianissimo):** Used in the first measure of the percussion.
- p (piano):** Used in the first measure of the percussion.

Articulation:

- tr (trill):** Used in the first measure of the woodwinds and strings.
- acc (accent):** Used in the first measure of the woodwinds and strings.

6

This page of a musical score is for a large ensemble, likely a symphony or concert band. It features multiple staves, each with a key signature of one flat (B-flat) and a time signature of 3/4. The score is divided into three main sections by tempo markings: *molto rit.* (very slow) and *A tempo* (return to original tempo). The first section begins with a *mf* (mezzo-forte) dynamic and includes complex rhythmic patterns with many sixteenth and thirty-second notes. The second section, marked *molto rit.*, features a *ff* (fortissimo) dynamic and includes a large, complex rhythmic figure. The third section, marked *A tempo*, returns to the original tempo and includes a *ff* dynamic. The score is written for a large ensemble, with multiple staves for each instrument. The bottom of the page shows the beginning of a new section, marked *molto rit.* and *A tempo*.

[illegible][illegible]

An empty musical staff for guitar, consisting of six lines. The staff is divided into measures by vertical bar lines. The first measure is a whole measure, followed by four half measures, and then a final whole measure. The staff is empty, with no notes or other markings.

13

rit. $\text{♩} = 50$

pizz. *pp*

pizz. *pp*

pizz. *pp*

pizz. *pp*

pp

28

7'07"

7'11"

7'15"

7'19"

156

15

A dagio

A dagio

15

Andante

Andante

First measure of the right hand: quarter rest, quarter note G, quarter note A, quarter note B.

First measure of the left hand: quarter note G, quarter note A, quarter note B.

First measure of the bass: quarter note G, quarter note A, quarter note B.

First system of musical notation, measures 162-167. Includes staves for strings and woodwinds. Dynamics: *ff*, *f*, *mf*.

Second system of musical notation, measures 168-173. Includes staves for strings and woodwinds. Dynamics: *mf*, *ff*, *pp*.

Third system of musical notation, measures 174-179. Includes staves for strings and woodwinds. Dynamics: *fff*, *p*.

Fourth system of musical notation, measures 180-181. Includes staves for strings and woodwinds.

Fifth system of musical notation, measures 182-187. Includes staves for strings and woodwinds. Dynamics: *arco*, *ff*, *ff* *arco*.

68

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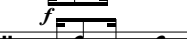
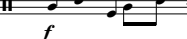
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475

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477

478

A musical score for the song "The Rose Tree". It features a piano introduction in G major, 4/4 time. The score is written for piano (p) and includes a key signature of one flat (Bb) and a common time signature (C). The melody is in the treble clef, and the bass line is in the bass clef. The score consists of six measures. The first measure is a whole rest in the treble and a whole note G in the bass. The second measure is a whole rest in the treble and a whole note Bb in the bass. The third measure is a whole rest in the treble and a whole note D in the bass. The fourth measure is a whole rest in the treble and a whole note F in the bass. The fifth measure is a whole rest in the treble and a whole note G in the bass. The sixth measure is a whole rest in the treble and a whole note Bb in the bass.

17



[illegible]

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36

200

9'00"

9'02"

9'05"

9'07"

9'08"

Moderato

Presto

Score for 12 staves, including woodwinds, strings, and piano.

Tempo markings: Moderato, Presto.

Dynamic markings: *p* (piano), *ff* (fortissimo).

Rehearsal marks: 36, 200.

Time signatures: 9'00", 9'02", 9'05", 9'07", 9'08".

Moderato

Presto

Score for 4 staves, including woodwinds and piano.

Tempo markings: Moderato, Presto.

Dynamic markings: *ff* (fortissimo).

Rehearsal mark: 200.

Time signature: 9'08".

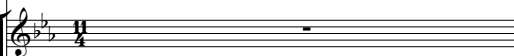
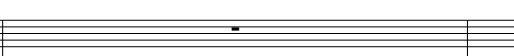
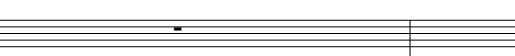
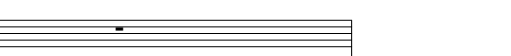
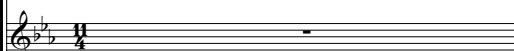
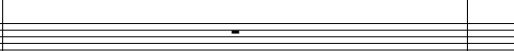
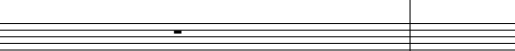
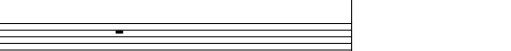
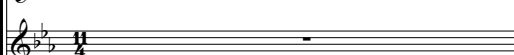
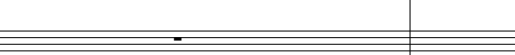
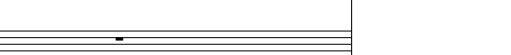
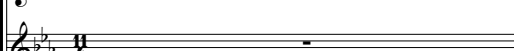
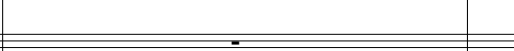
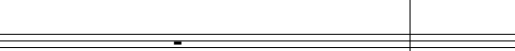
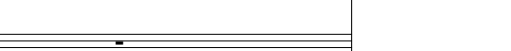
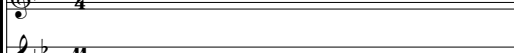
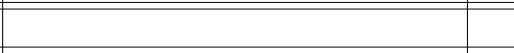
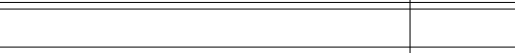
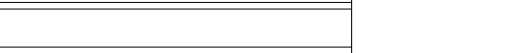
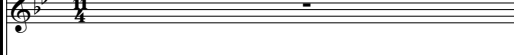
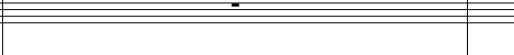
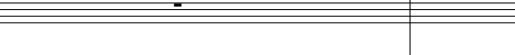
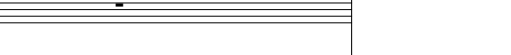
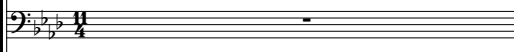
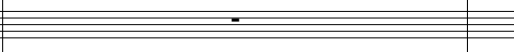
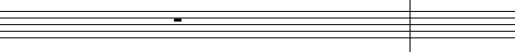
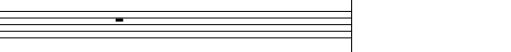
Grave-- ♩ =

Grave-- ♩ =

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The melody begins with a half note G2, followed by a half note F2, and then a half note E2. The second system continues the melody with a half note D2, followed by a half note C2, and then a half note B1. The piece concludes with a final whole note G1.

The image displays a page from a musical score, likely for a 12-part ensemble. The score is written in 3/4 time and features various instruments including woodwinds, brass, strings, and piano. The music is in a key with three flats (E-flat major or C minor). The score includes dynamic markings such as *mp*, *mf*, *f*, and *ppp*. The page shows measures 1 through 11, with the final measure containing a complex piano passage marked *ppp*.

A blank musical score template for a 12-part choir. The score is written on 12 staves, with the first staff labeled "Lento". The key signature is B-flat major (two flats) and the time signature is 4/4. The staves are arranged in a single system with four measures per staff.

The image shows a musical score for the song "The Rose Tree". It is written for a piano and a vocal line. The piano part consists of a melody with triplets and a bass line with chords. The vocal line is a simple melody. The score is in 4/4 time with a key signature of two flats. The piano part is marked with dynamics like *pp*, *p*, and *mf*. The vocal line is marked with *mf*. The score is divided into four measures.

21 Lento

pizz.

p

p

mf

219

First system of musical notation, measures 219-220. The system consists of 12 staves. The key signature is three flats (B-flat, E-flat, A-flat). The first staff has a treble clef, and the others have bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *mp*.

Second system of musical notation, measures 221-222. The system consists of 12 staves. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *mp*.

Third system of musical notation, measures 223-224. The system consists of 12 staves. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *p*, and *gliss.*.

Fourth system of musical notation, measures 225-226. The system consists of 12 staves. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like *fp*, *pp*, *f*, *mf*, and *gliss.*.

ॐ

[illegible]

A blank musical score template consisting of 10 staves. The first five staves are in treble clef with a key signature of two flats (Bb, Eb). The last five staves are in bass clef with a key signature of two flats (Bb, Eb). Each staff has a 2/4 time signature and contains a single whole note in the first measure, followed by a bar line and then two empty measures.

Andante

pp

2/4 2/4 12/4 12/4 12/4 12/4 12/4 12/4 12/4 12/4

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a piano introduction in 2/4 time, marked 'mp' (mezzo-piano). It features a treble and bass staff in B-flat major. The piano part includes a triplet of eighth notes in the right hand and a single eighth note in the left hand. The vocal melody is shown in the treble staff, starting with a quarter note and followed by a half note. The second system is the vocal melody, also in 2/4 time, marked 'mp'. It begins with a quarter note and is followed by a series of eighth notes, with a triplet of eighth notes indicated by a '7' over the notes. The melody is written in the treble staff.

[illegible]

First system of musical notation, measures 44 to 45. The system includes 12 staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *mp*.

Second system of musical notation, measures 46 to 51. The system includes 12 staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *mp*.

Third system of musical notation, measures 52 to 53. The system includes 12 staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *mp*.

Fourth system of musical notation, measures 54 to 60. The system includes 12 staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *mp*.

Fifth system of musical notation, measures 61 to 62. The system includes 12 staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *mp*.

Sixth system of musical notation, measures 63 to 64. The system includes 12 staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *mp*.

Musical score system 1 (measures 233-242). Features multiple staves with complex notation, including a piano (*p*) dynamic marking and a triplet of eighth notes.

Musical score system 2 (measures 243-252). Continuation of the musical score with various staves and musical notation.

Musical score system 3 (measures 253-254). Features a single staff with a glissando marking and a single note.

Musical score system 4 (measures 255-264). Features multiple staves with complex notation, including a piano (*p*) dynamic marking and a triplet of eighth notes.

Musical score system 5 (measures 265-274). Features multiple staves with complex notation, including a piano (*p*) dynamic marking and a triplet of eighth notes.

Musical score system 6 (measures 275-284). Features multiple staves with complex notation, including a piano (*p*) dynamic marking and a triplet of eighth notes.

[illegible]

The image shows a musical score for a 12-part ensemble, likely a string quartet or similar, in 4/4 time. The score is divided into four measures. The first measure shows a whole note for all parts. The second measure shows a whole note for all parts. The third measure shows a whole note for all parts. The fourth measure shows a whole note for all parts, with a final measure showing a triplet of eighth notes for the first two parts, marked with a forte (f) dynamic.

10

4/2

1

2

3

4

5

6

7

8

9

10

[illegible]

258

The musical score on page 258 is a complex orchestral arrangement. It features a large number of staves, each representing a different instrument or section of the orchestra. The notation is dense, with many notes, rests, and dynamic markings. The score is divided into measures, with some measures containing multiple staves for different instruments. The page number '258' is visible in the top left corner.

The image displays a musical score for the song "The Rose Tree". The score is written for a 12-part choir, with parts for Soprano, Alto, Tenor, and Bass, each divided into three voices. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into two systems, each containing six measures. The first system includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The second system includes a *cresc.* (crescendo) marking. The lyrics "The Rose Tree" are written below the vocal parts. The score is presented in a clean, professional layout with a white background and black musical notation.

25

Violin I

Violin II

Viola

Cello

Double Bass

pizz.

f

275

Musical score system 1 (measures 275-284). It features a piano introduction with a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The piano part includes a series of eighth-note patterns. The system ends with a double bar line.

Musical score system 2 (measures 285-294). This system continues the piano introduction. It features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The piano part includes a series of eighth-note patterns. The system ends with a double bar line.

Musical score system 3 (measures 295-304). This system continues the piano introduction. It features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The piano part includes a series of eighth-note patterns. The system ends with a double bar line.

Musical score system 4 (measures 305-314). This system continues the piano introduction. It features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The piano part includes a series of eighth-note patterns. The system ends with a double bar line.

Musical score system 5 (measures 315-324). This system continues the piano introduction. It features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The piano part includes a series of eighth-note patterns. The system ends with a double bar line.

[illegible]

[illegible][illegible][illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has 12 measures, and the second system has 12 measures. The piano part is written in a grand staff (treble and bass clefs). The voice part is written in a single staff with a soprano clef. The lyrics are written below the voice staff. The score is for a piano and voice arrangement.

27

[illegible]

The image shows a musical score for a 12-part ensemble. The score is written on 12 staves. The first six staves are for strings (Violins I, Violins II, Violas, Cellos, Double Basses, and Contrabasses) and the last six are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, Saxophones, and Trombones). The music is in 4/4 time and features a complex, rhythmic melody. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). The notation is dense, with many notes and rests, and the overall style is that of a professional musical score.

An empty musical staff with a bass clef and a flat key signature (B-flat). The staff is divided into ten measures, each containing a whole rest.

[illegible]

The musical score for 'The Rose Tree' is presented in a five-staff format. The top two staves are for the vocal melody, with the first staff in treble clef and the second in bass clef. The bottom three staves are for the piano accompaniment, with the first in bass clef and the second and third in treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is characterized by triplet rhythms, indicated by a '3' over groups of three notes. The piano accompaniment features a steady bass line and chords that support the melody. The score is divided into measures by vertical bar lines, with some measures containing rests for the vocal parts.

Musical score for "The Rose Tree" featuring ten staves. The score is in 3/4 time and G major. It includes vocal parts for Soprano, Alto, Tenor, and Bass, as well as piano accompaniment for the right and left hands. The melody is a simple, folk-like tune. The piano accompaniment features a steady bass line and a treble line with triplets and eighth notes. The score is divided into measures by vertical bar lines, with some measures containing rests for the vocalists.

An empty musical score for guitar and bass. The guitar part is on a single staff with a treble clef and a key signature of one flat (B-flat). The bass part is on a single staff with a bass clef and a key signature of one flat (B-flat). The time signature is 9/8. The score consists of seven measures, each containing a whole rest for both instruments. The final measure is followed by a double bar line and the time signature 9/8.

[illegible]

This page of a musical score is divided into three main systems. The first system (measures 348-357) features a large woodwind section with staves for Flute, Oboe, Clarinet, Bassoon, and Saxophone, along with a string section and a percussion section. The second system (measures 358-367) continues the woodwind and string parts, with the percussion section remaining empty. The third system (measures 368-377) shows the woodwind and string parts concluding, while the percussion section begins a new rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'pizz.'

[illegible]

ॐ

402

31



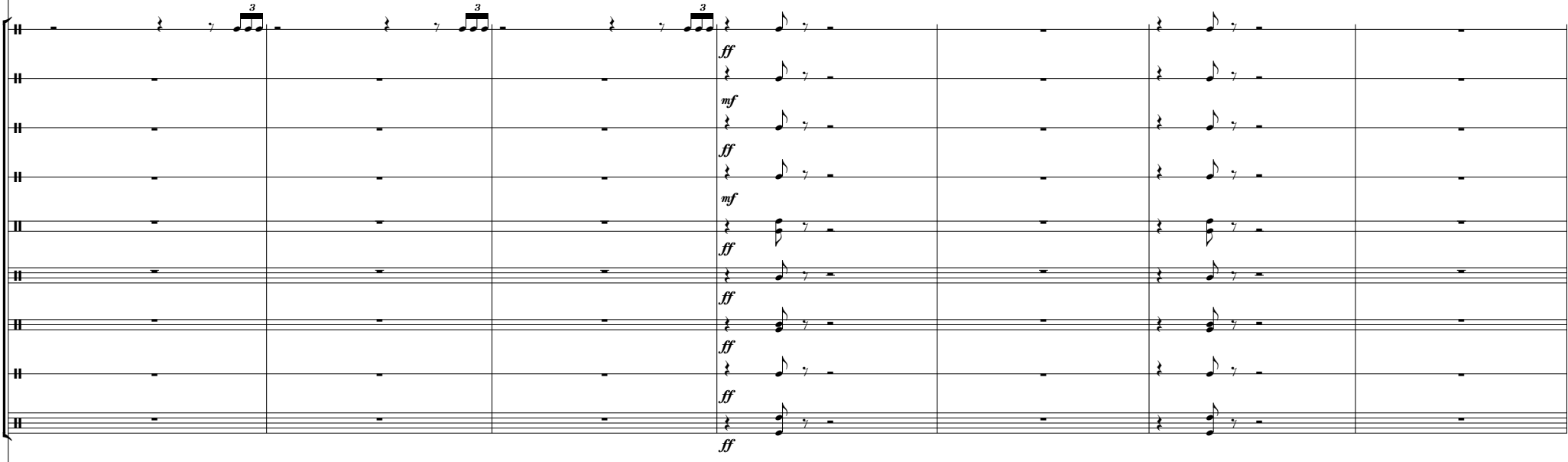
Musical score system 1, measures 31-37. The system consists of 12 staves. Measures 31-33 are mostly rests. Measures 34-37 contain musical notation with various dynamics including *ff* (fortissimo) and *mf* (mezzo-forte).



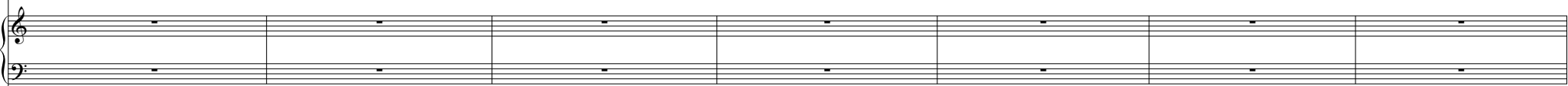
Musical score system 2, measures 38-44. This system features more active musical notation across all 12 staves. Dynamics such as *mf*, *p* (piano), and *ff* are used throughout.



Musical score system 3, measures 45-47. Measures 45-47 show musical notation with triplets indicated by a '3' over the notes.



Musical score system 4, measures 48-54. This system includes 12 staves with musical notation and dynamics like *ff* and *mf*.



Musical score system 5, measures 55-57. Measures 55-57 contain musical notation, primarily rests, across the 12 staves.

31



Musical score system 6, measures 58-64. Measures 58-64 contain musical notation with dynamics including *f* (forte) and *ff*.

ॐ

416
32
6

This image shows a blank musical score template. It consists of 10 staves arranged in two groups of five. The first six staves are treble clefs with a key signature of one sharp (F#). The last four staves are bass clefs. Each staff contains a whole rest in the first measure.

32

Treble 1: -
 Treble 2: -
 Bass 1: -
 Bass 2: -

Treble 1: *p*
 Treble 2: *p*
 Bass 1: *pizz.*
 Bass 2: *mf*

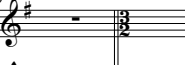
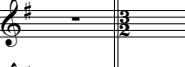
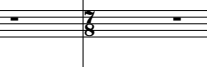
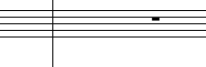
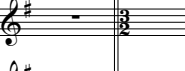
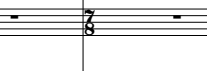
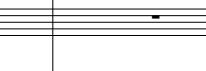
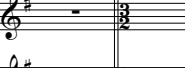
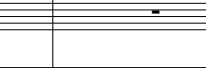
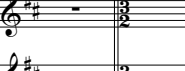
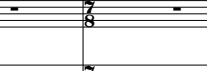
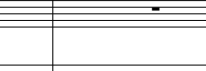
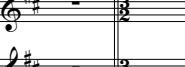
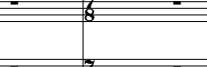
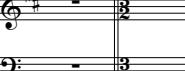
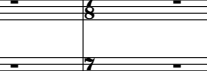
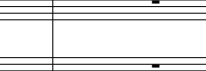
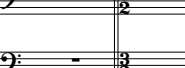
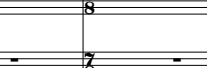
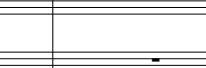
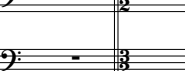
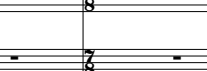
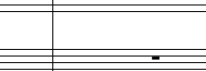
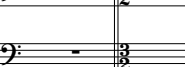
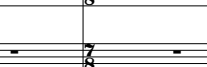
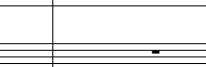
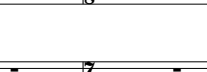
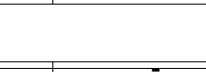
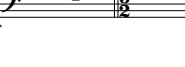
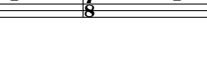
Treble 1: *pp*
 Treble 2: *pp*
 Bass 1: *ff*
 Bass 2: *p*

ॐ

461

rit.

rit.

[illegible]

Musical score for "The Rose Tree" in 7/8 time. The score is for piano and includes a key signature change from C major to D major. The melody is in the right hand, and the bass line is in the left hand. The piece begins with a piano (pp) dynamic and a mezzo-piano (mp) dynamic. The melody features a series of eighth notes and quarter notes, with a final cadence in D major. The bass line consists of a steady eighth-note accompaniment.

[illegible]

[illegible]

Musical score for "The Rose Tree" featuring ten staves. The score is in 2/4 time and key of D major. It includes vocal parts for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The piano part features a prominent bass line with a "pp" (pianissimo) marking. The vocal parts enter in the second measure and continue through the fourth measure. The piano accompaniment begins in the fifth measure and continues through the eighth measure.

H	-	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	-	-	-	-	-	-	-	-
H	-	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	-	-	-	-	-	-	-	-
H	-	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	-	-	-	-	-	-	-	-
H	-	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	-	-	-	-	-	-	-	-
H	-	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	-	-	-	-	-	-	-	-
H	-	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	-	-	-	-	-	-	-	-
H	-	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	-	-	-	-	-	-	-	-
H	-	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	-	-	-	-	-	-	-	-
H	-	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	-	-	-	-	-	-	-	-
H	-	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	$\frac{2}{4}$	-	$\frac{7}{8}$	-	-	-	-	-	-	-	-	-

First system of musical notation for 'The Rose Tree'. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is written in the treble staff, and the bass staff contains a single bass note (B-flat) for the first two measures, followed by rests.

[illegible][illegible]

The bass line of 'The Rose Tree' is written in 6/8 time. It begins with a rest, followed by a series of eighth notes with a 'mf' dynamic marking. The melody then shifts to a series of quarter notes with a 'pp' dynamic marking, followed by a 'f' dynamic marking, and then a 'pp' dynamic marking. The piece concludes with a 'pp' dynamic marking and a final 'f' dynamic marking.

[illegible]

Two empty musical staves, one for the right hand (treble clef) and one for the left hand (bass clef), each with a key signature of one sharp (F#) and a time signature of 9/8.

Presto $\text{♩} = 190$

37

The image displays a musical score for the song "The Rose Tree". It features a vocal melody and a piano accompaniment. The score is written in 9/8 time and consists of three systems. The first system shows the vocal melody and piano accompaniment. The second system shows the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment.

ॐ

509 | 38

[illegible]

The image shows a musical score for a 10-part ensemble. The score is divided into four measures. The first three measures are empty. The fourth measure contains musical notation for the first two staves. The first staff (bass clef) has a half note G2, a quarter note A2, and a quarter rest. The second staff (treble clef) has a half note G4, a quarter note A4, and a quarter rest. The dynamic markings 'mf' and 'f' are present in the first staff, and 'pp' is in the second staff.

[illegible]

38

f *pp* *f*

513

Violins I

Violins II

Violas

Cellos

Double Basses

Flutes

Oboes

Clarinets

Bassoons

Trumpets

Trombones

Tuba/Euphonium

Timpani

Snare

Cymbals

Triangle

Gong

mf

f

ff

pp

[illegible]

[illegible]

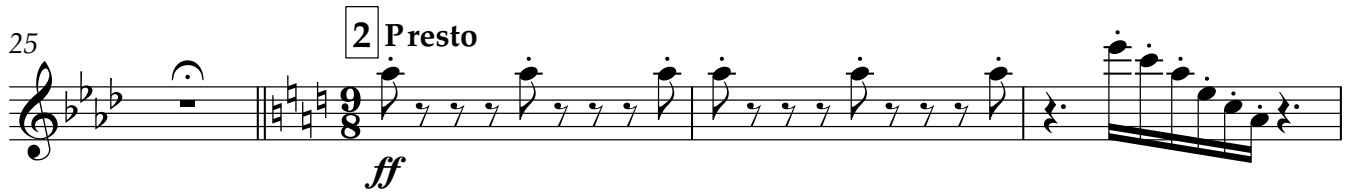
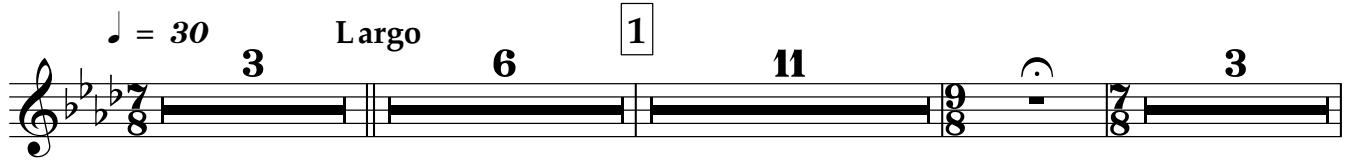
This page of the musical score, numbered 40, continues the orchestration for a large ensemble. It features a variety of instruments including woodwinds (flutes, oboes, bassoons, clarinets), brass (trumpets, trombones, tubas, euphoniums), strings (violins, violas, cellos, double basses), and percussion (timpani, snare, cymbals, etc.). The notation is dense, with many measures containing complex rhythmic patterns and dynamic markings such as *f* (forte) and *ff* (fortissimo). The score is written in a key signature of two flats and a 3/4 time signature. The page is divided into two systems, with the first system containing 18 staves and the second system containing 10 staves. The bottom left corner of the page is marked with the number 40.

23'04"

Piccolo
Piccolo

SYMPHONY NO 12

ŞAFKALICIOĞLU OP 35



[illegible]

95 **7** 2 **5** *ff* *f*

105 **8** **Presto** 3 5 *p*

111 **9** **Adagio** 2 *f*

117 **10** 3 2 *pp* *f* *pp* *ff*

126 **11** 7 **12** *ff* 7 7 *mf* *ff*

135 *ff* 7 7 *mf* *ff*

138 **molto rit.** **A tempo** 3 3 3 3 *ff* *f*

141 **13** *p* *ff* *p* *ff* **rit.**

147 $\text{♩} = 50$ **14** 2

151 *mp* *pp* 5

156 **15** A dagio 3 *f*

161 Andante **16** 3 *f* 2

168 **17** 2 5 *f* 2

180 **18** Allegro 5 Presto *ff*

187 **19**

191

194 3

200 *p* Moderato *ff* Presto

204 8/4

Detailed description: This page contains the musical notation for the Piccolo part, measures 151 through 204. The score is written on a single staff in treble clef. Measures 151-155 are in B-flat major, marked *mp* and *pp*, featuring a rapid sixteenth-note scale and a trill. Measure 156 begins a section marked **15** 'A dagio' with a triplet. Measures 161-167 are marked 'Andante' and **16**, featuring a triplet and a half note. Measures 168-173 are marked **17** and *f*, featuring a half note and a triplet. Measures 180-186 are marked **18** 'Allegro' and *ff*, featuring a half note and a triplet. Measures 187-193 are marked **19** and feature a half note and a triplet. Measures 194-199 are marked **20** and feature a half note and a triplet. Measures 200-203 are marked 'Moderato' and *ff*, featuring a half note and a triplet. Measure 204 is marked **20** and features a half note and a triplet. The key signature changes to B major at measure 180. The tempo changes from 'A dagio' to 'Andante' at measure 161, from 'Allegro' to 'Presto' at measure 180, and from 'Moderato' to 'Presto' at measure 200. The time signature changes to 8/4 at measure 204.

Piccolo

5

205 **Grave** ← ♩ = 40

2

209

20

215

21

Lento 7

ff

229

22

5

23

14

248

Allegro ♩ = 190

ff

253

24

mf

2

258

3

264 25

pp ————— *mf*

268

272

276 *f*

281 4

290 26 4 *ff* ————— *p*

301 *ff* ————— *p* *ff* ————— *p*

310 27 18 *f* 3

331 2 3

336 4 9/8 3/4

Piccolo

7

Allegro ♩ = 190

340 **28**

ff

343

mf

352

mf

357

mf

362

ff

368 **29**

ff

379 **A tempo**

mf

383 **Vivace** ♩ = 170

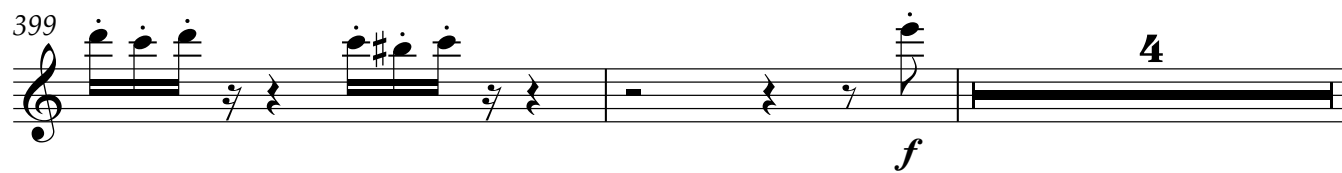
f

387 **30**

ff

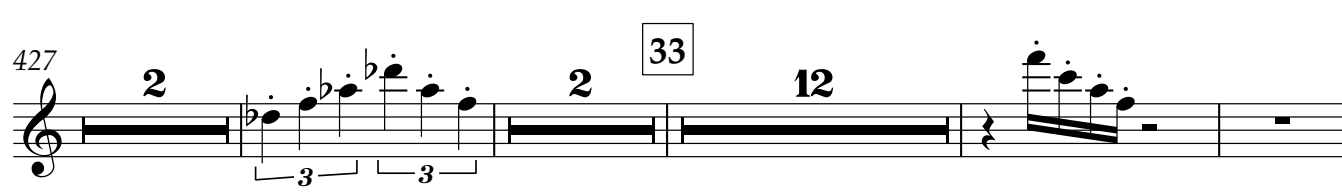
391

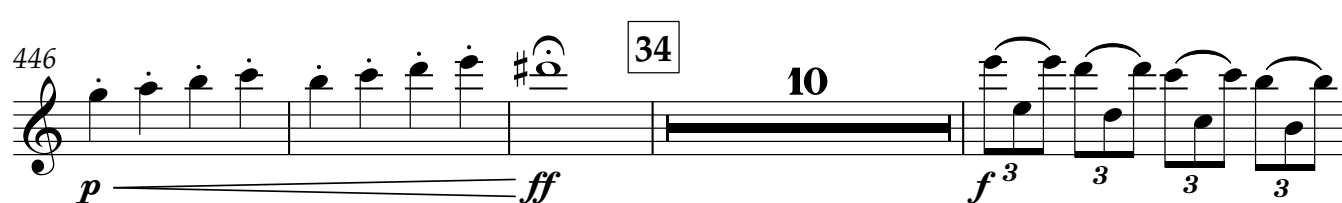
ff

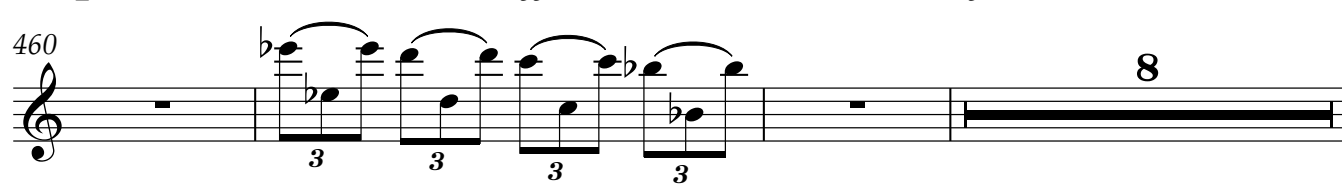
399  *f* 4

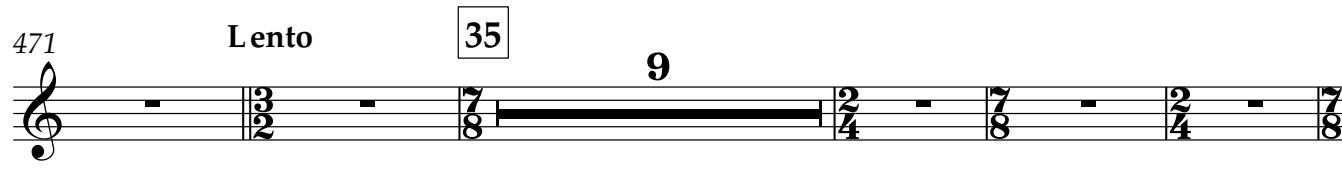
405  *ff* 31

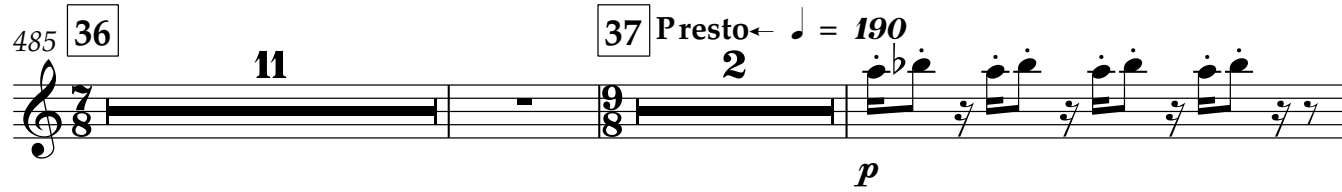
409  8 7 3 3 32

427  2 3 3 2 12 33

446  *p* *ff* 10 *f* 3 3 3 3 34

460  3 3 3 3 8

471  *Lento* 9 35

485  *p* 11 2 36 37 *Presto* ♩ = 190

500

514

f

518

39 Vivace ← $\text{♩} = 170$

f

522

524

526

8

40

f

538

f *f* *p* 3

544

f

549

f

Flute 1
Flute 1

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30 **Largo**

3 6 1 2

ff

14 *f* *pp* *f*

16 *ff* *f*

21 2 *mf* 3 3

26 2 **Presto** *ff*

30

34 12/8

37 **Moderato** 9/8

39 3 **Presto**

43 *p* *tr* 3 C

Flute 1

49 **4** *mf* *mf* *f* *2*

55 *p* *f*

60 *p* *3*

64 *f* *pp* *f* *3* *3* *3* *3*

← ♩ = 190

68 **5** *pp* *ff*

73 *p*

76 *ff*

79 *p*

83 **6** *Allegro* *5* *tr* *2* *mf* *mp*

92 *mf* *f*

Flute 1

Flute 1

3

Flute 1

95 7 2 *ff* *mp*

101

mf 3 3 3 3 3 3 3 3 *f*

104 **8** **Presto**

ff

2

109

p

112

9 A dagio



f

115

pp cresc. *f* decresc. *pp*

126 **11**



A musical staff with a treble clef. A single eighth rest is placed on the staff, aligned with the first line.

Flute 1

127 *f* 5 5 *f*

130 *p*

12 *ff* 5 5 *mf* *ff* 5

133 *mf* *ff* *mf* 5

136 *mf* *ff* *mf* 5

138 *molto rit.* *A tempo* 3 3 3 3 *ff* *f*

141 13 *p* *ff* *p* *ff* *rit.*

147 $\text{♩} = 50$ 14 2 *mp* *pp* *tr*

154 15 *Adagio* 2 *f* *tr*

159 *p* *Andante*

162 16 2 *ff* 3 *f*

Flute 1

5

168 **17**

mf 5

173

f

180 **18** Allegro **Presto**

ff

187 **19**

191

195

199 **Moderato**

p *ff*

202 **Presto**

204

8/4

Flute 1

205 **Grave** ← $\text{♩} = 40$
2

209 **20**

215 **21** **Lento**
5
mf *pp*

222 *ff* 3

229 **22** 4 *p* 3

234 **23** 14

248 **Allegro** $\text{♩} = 190$ *ff*

252 **24** *mf*

256

259 4 *pp* *mf*

Flute 1

7

266 **25**

269

273

278

283

f

290 **26**

ff *p*

301

ff *p* *ff* *p*

310 **27**

mf

324

4 *3* *4* *3*

336

4

9/8 *3/4*

Allegro ♩ = 190

340 28

ff

343

mf

350

mf

355

mf

360

ff

368 29

ff

374

molto rit.

ppp

379 *A tempo*

mf

Flute 1

9

Vivace $\text{♩} = 170$

383 *f*

387

389

391 8 *f* 4

405 **31** *ff* *f*

411 2 2

417 **32** 7 2 3 3

429 **33** 2 10 *mf*

443 *p* *ff*

449 **34** 10

459 *f* 3 3 3 3 3 3 3 3 8

471 Lento 35 9

485 36 11 37 Presto $\text{♩} = 190$ 2

499 *p* 6 *f*

508 *f* 38

512 *mf* 3 *f*

518 39 Vivace $\text{♩} = 170$ *f*

522

524

526 8

Flute 1

11

534 40

538

543

548

f

f

p

f

22'48"

Flute 2
Flute 2

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30

Largo

3 6 2 2

1

ff

15

pp *f* *ff*

19

f *mf* 3 3 3

2 **Presto**

25

ff

29

33

36

38 **Moderato** **3** **Presto**

43

tr *p* 3

49 **4** *mf* 4

54 *f* *p* *f*

59

63 *p* *f* *pp* *f* *f* *f* *f*

68 5 ← ♩ = 190 *pp* *ff*

73 *p*

76 *ff*

79 *p*

83 6 Allegro *mf* *mp*

92 *mf* *f*

95 7 *ff* *mp*

Detailed description of the musical score: The score is for a Flute 2 part, spanning measures 54 to 95. It is written in treble clef. The key signature changes from C major (no sharps or flats) to B-flat major (two flats: B-flat and E-flat) at measure 79. The time signature changes from 4/8 to 4/4 at measure 83. The score includes various dynamics: *f* (forte), *p* (piano), *ff* (fortissimo), *pp* (pianissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are several articulations, including accents, slurs, and trills (marked 'tr'). Performance markings include fingerings (e.g., 3, 5, 2, 3) and breath marks. Rehearsal marks are indicated by boxed numbers: 5 at measure 68, 6 at measure 83 (labeled 'Allegro'), and 7 at measure 95. The score ends with a double bar line and repeat signs at measure 95.

103 **8** Presto **2**
f *ff*

108 *p*

112 **9** Adagio *f*

116 *pp* *f* *pp*

120 **10** **3** **2** *ff*

126 **11** *f* *f*

130 *p*

133 **12** *ff* *mf* *ff* *tr* *5*

136 *mf* *ff* *tr* *mf* *5*

138 *molto rit.* *A tempo* *ff* **3** **3** **3** **3**

Flute 2

140 **f** **p** **ff** **p** **ff**

146 **rit.** **2** **4**

154 **5** **3** **p**

161 **Andante** **16** **2** **ff** **3** **f**

168 **17** **mf** **5** **tr**

172 **6**

180 **18** **Allegro** **5** **Presto** **ff**

187 **19**

191

195

Flute 2

5

199 **Moderato**

p *ff*

202 **Presto**

8
4

205 **Grave** ← $\text{♩} = 40$

8
4

209 **20**

11
4

215 **21** **Lento** **5**

mf *pp*

222 **ff**

12
4

229 **22** **5** **23** **14**

12
4

248 **Allegro** $\text{♩} = 190$

ff

253 **24**

mf

256 **6**

6

264 25

pp ————— *mf*

268

273

278

283

f

290 26

ff ————— *p*

301

ff ————— *p* *ff* ————— *p*

310 27

20 4

3 3

Allegro ♩ = 190

336 28

ff

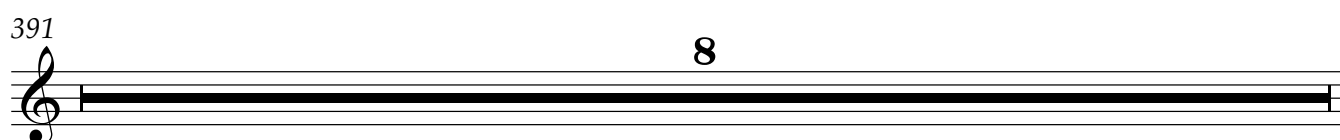
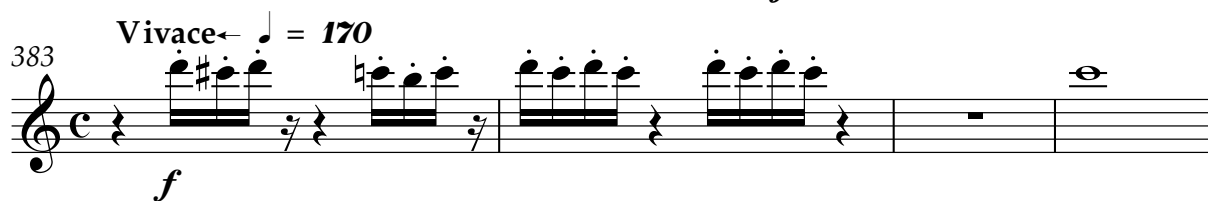
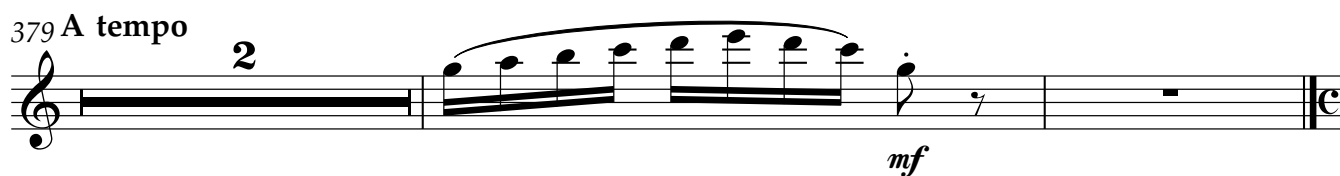
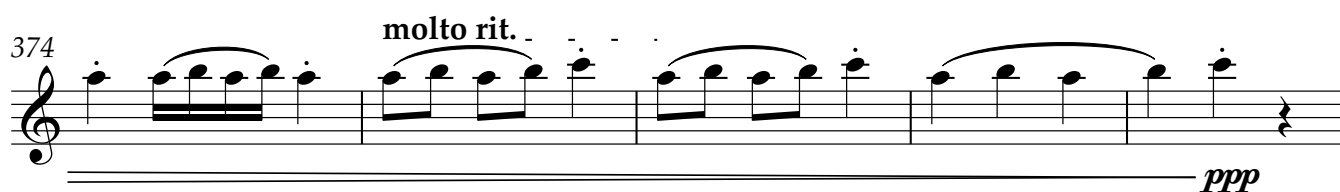
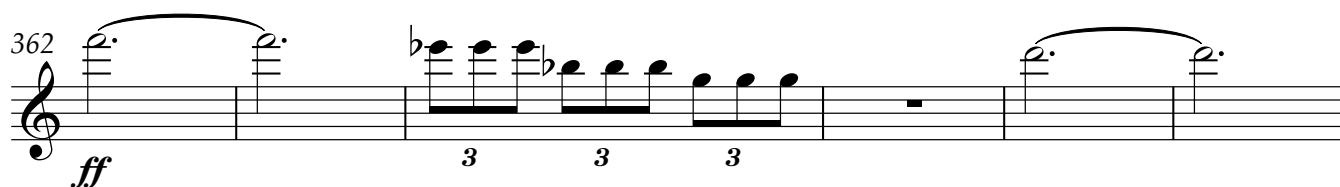
342

2

mf

Flute 2

7



[illegible]

513 39 Vivace $\text{♩} = 170$

522

526 40

538

545

549

f

ff

f

f

p

f

Alto Flute
Alto Flute

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

$\text{♩} = 30$

pp

4 **Largo** 6 11 9 7 3

26 **2** **Presto** 11 **Moderato** 12 9

39 **3** **Presto** 10 4 19 5

68 **5** $\text{♩} = 190$ 5 6 7 8 9 10 11 12 11

76 11 10 9 8 7 6 5 4

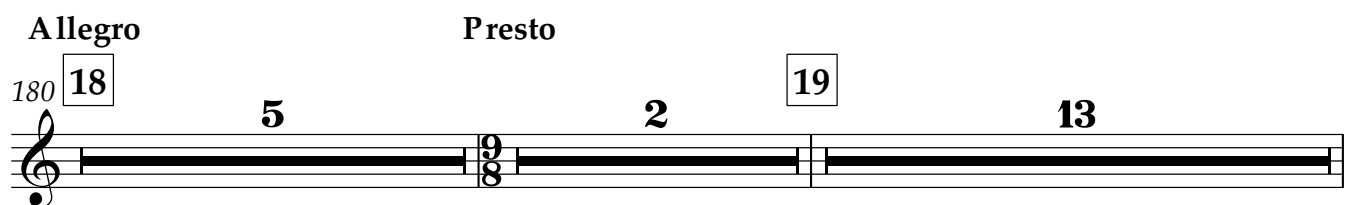
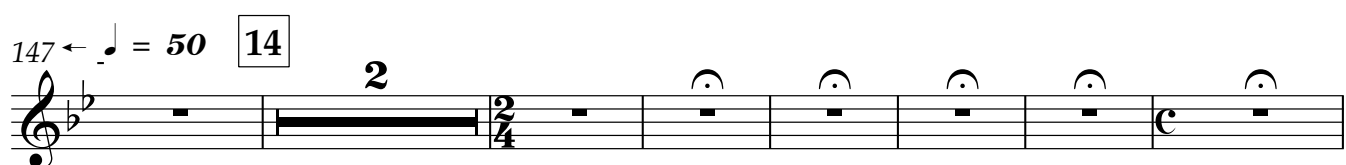
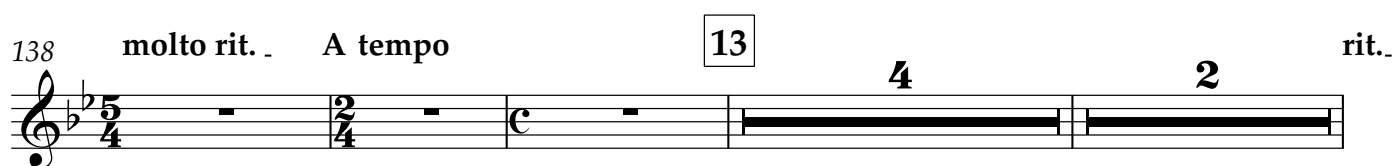
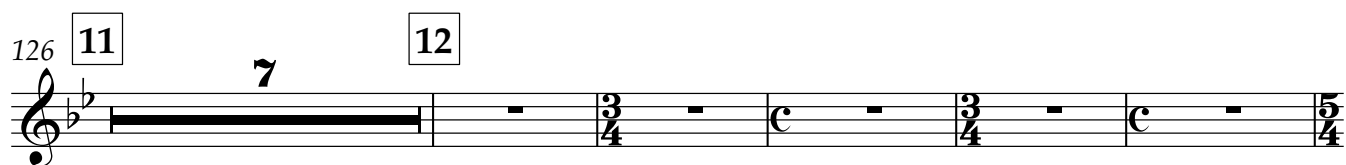
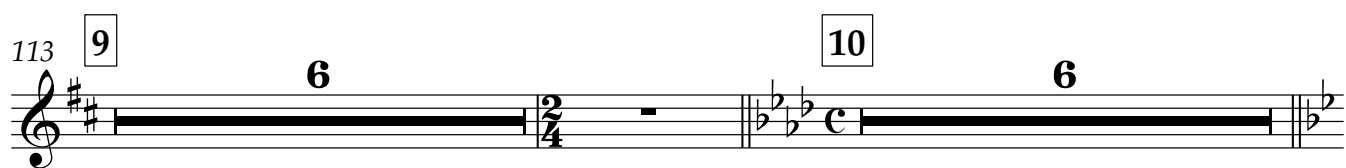
83 **6** **Allegro** 12 **7** 10 9

105 **8** **Presto** 4 5 3

Alto Flute

2

Alto Flute



205 Grave ← $\text{♩} = 40$

pp

209 **20**

215 **21** **Lento**

pizz.

Double Bass

221

229 **22**

mf

231

234 **23**

mp

248 Allegro $\text{♩} = 190$

TACET

Vivace ← $\text{♩} = 170$

387 **30**

31

18

12

417 **32**

33

15

16

449 **34** **14** **6**

Bass Drum-Tam-Tam

470 **Lento** **35** **9** *p* *pp*

485 **36** **11** **37** **Presto** ← $\text{♩} = 190$ **12**

509 **38** **9** **39** **Vivace** ← $\text{♩} = 170$ **16**

534 **40** **2** **2** **4** **3**

545 **4**

21'20"

Bass Flute
Bass Flute

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

$\text{♩} = 30$ **Largo**

6

mf

10 **1** **11** **9** **3** **9**

26 **2** **Presto** **11** **12** **9** **Moderato**

39 **3** **Presto** **10** **4** **19** **5**

68 **5** $\leftarrow \text{♩} = 190$ **6** **7** **8** **9** **10** **11** **12** **11**

76 **11** **10** **9** **8** **7** **6** **5** **4**

83 **6** **Allegro** **12** **7** **10** **9**

105 **8** **Presto** **4** **5** **3**

Bass Flute

2

Bass Flute

113 9 **A dagio** 6 10 6

126 11 7 12

138 **molto rit.** **A tempo** 13 6

147 ← ♩ = 50 14

Clarinet in Bb 1 *pp*

153 15 **A dagio** 5 **Andante**

162 16 6 17 2 9

180 18 **Allegro** 5 **Presto** 2 19 13

200 **Moderato** **Presto** 2 8

Bass Flute

3

Grave ← $\text{♩} = 40$

205

pp

209

20

mf

211

p

215

21

Lento 6

p

227

22

mf

231

mf

234

23

9

2

mf

248 Allegro $\text{♩} = 190$

TACET

mf

Vivace ← $\text{♩} = 170$

mf

387

30

18

31

12

mf

417

32

15

33

16

mf

449 **34**

14 **6** **2**

bass drum-tam tam

472 **Lento** **35**

9

p *pp*

485 **36**

11

37 **Presto** ← $\text{♩} = 190$

12

509 **38**

9

39 **Vivace** ← $\text{♩} = 170$

16

534 **40**

2 **2** **4** **3**

545

4

22'45"

Contrabass Flute
Contrabass Flute

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

$\text{♩} = 30$ **Largo**

mf

10 **1** **11** **3** **6**

26 **2** **Presto** **11** **Moderato**

39 **3** **Presto** **10** **4** **19**

68 **5** $\text{♩} = 190$

76

83 **6** **Allegro** **12** **7** **10**

105 **8** **Presto** **4** **3**

Contrabass Flute

Contrabass Flute

113 9 6 10 6

126 11 7 12

138 *molto rit.* *A tempo* 13 6

147 ← *♩ = 50* 14

clarinet in Bb 1 *mf* *>* *pp*

156 15 *A dagio* 5 *Andante* 16 6

168 17 2 9

180 18 *Allegro* 5 *Presto* 19 13

200 *Moderato* *Presto* 2

Grave ← ♩ = 40

205

mf

209

20

mf

211

2

215

21

Lento 6

3

227

7

22

Harp

2

231

f

234

23

9

2

mf

248 Allegro ♩ = 190

TACET

Vivace ← ♩ = 170

387

30

18

31

12

417

32

15

33

16

Contrabass Flute

449 **34**

14 **6** **2**

bass drum tam-tam

472 **Lento** **35**

9

mp *pp*

pp

485 **36**

11

37 **Presto** $\text{♩} = 190$

12

pp

509 **38**

9

39 **Vivace** $\text{♩} = 170$

16

pp

534 **40**

2 **2** **4** **3**

pp

545

4

pp

21'23"

Oboe 1

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30

Largo

3 6 1 2

mf

14

pp *f*

22

Presto

3

ff

28

7

38 **Moderato** **Presto**

3

f

42

2 2 2

p

49

4 19 5 ← ♩ = 190

5 6 7 8 9 10 11

74

11 12 11 10 9 8 7 6 5

82

Allegro

5 2

mp

92

3 7 4

f

Oboe 1

2

Oboe 1

101 8 Presto

109

112 9 A dagio

119 10 11

129

133 12

138 molto rit. A tempo 13 rit.

147 14

156 15 A dagio Andante

162 16

Oboe 1

232

mp

3 3

234

23

14

248 Allegro ♩ = 190

5

24

12

266

25

12

f

282

286

26

19

f

310

27

16

f

3

331

f

3

336

28

Allegro ♩ = 190

28

368

29

7

4

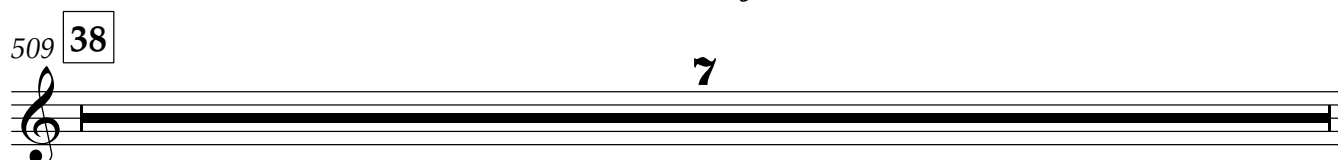
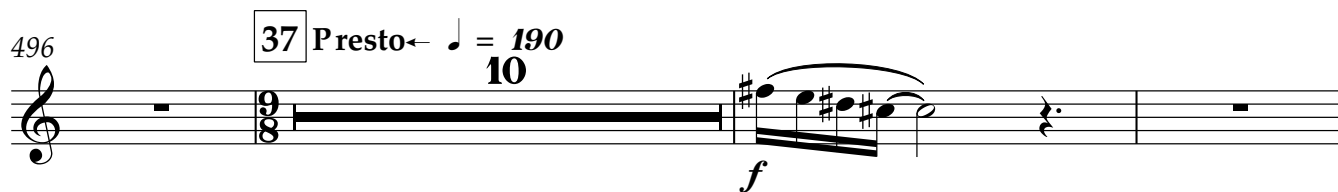
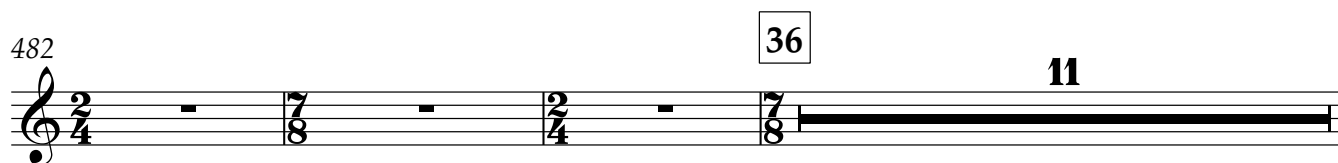
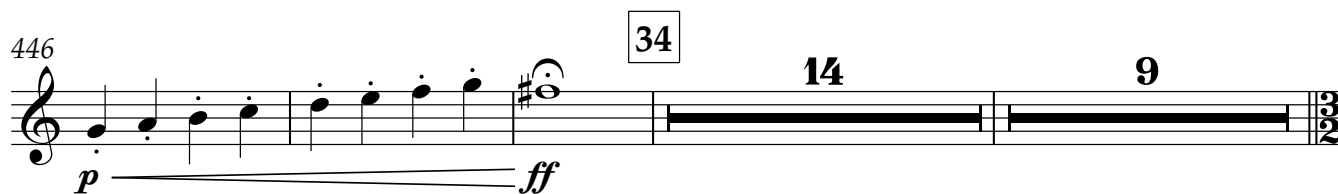
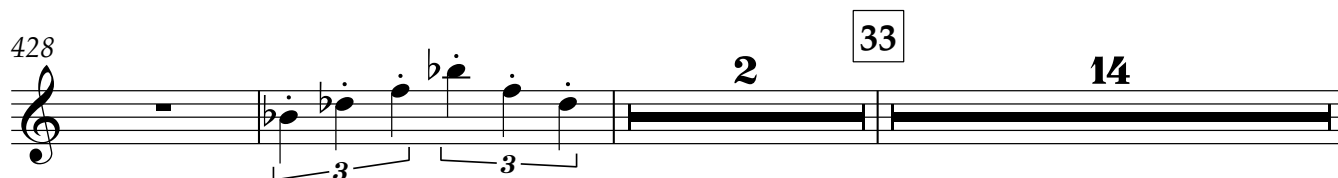
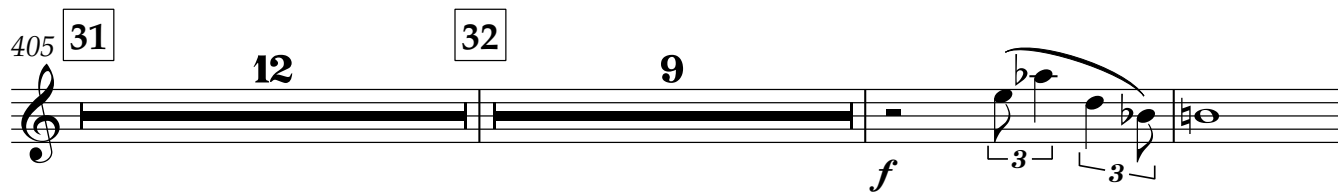
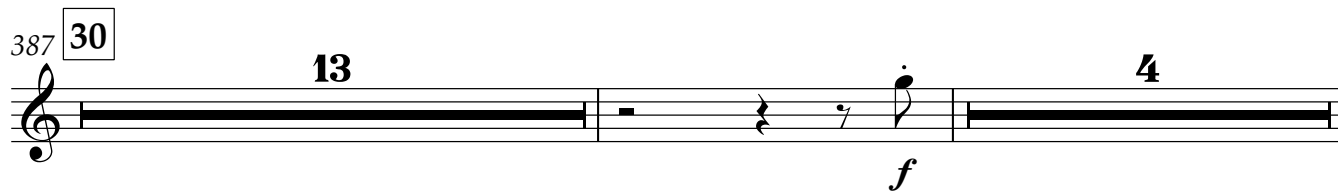
A tempo

4

Oboe 1

5

383 Vivace ← $\text{♩} = 170$



516 39 Vivace $\text{♩} = 170$

f *f*

521

Oboe 2
Oboe 2

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30 Largo

3 6 4 1

mf *pp* *f*

16 4 3

26 2 Presto

ff 7

35

38 Moderato 3 Presto

f

42 2 2 3

p

49 4 5 ← ♩ = 190

19 5 6 7 8 9 10 11

74

82 6 Allegro

5 2

mp

92 3 7 4

f

Oboe 2

2

Oboe 2

101 8 Presto

f *ff*

109

112 9 Adagio

119 10 11

f

130 12

mf *ff*

136 *molto rit.* A tempo

141 13 14 *rit.* 50

152 15 Adagio

161 Andante 16

ff

167 17

Oboe 2

3

171

2

6

180

18 Allegro

5

Presto

ff

187

19

7

197

200

Moderato Presto

p

ff

ff

8/4

205

Grave ← ♩ = 40

2

11/4

209

20

3

11/4

215

21 Lento

7

3

ff

12/4

229

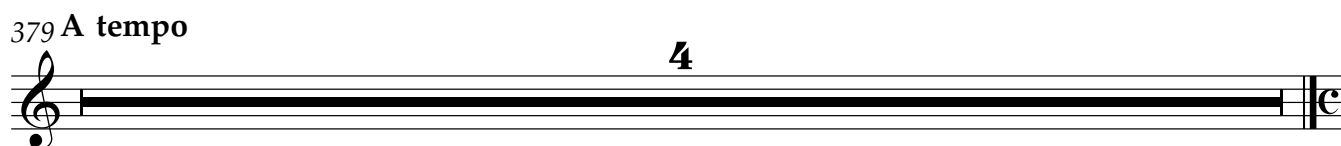
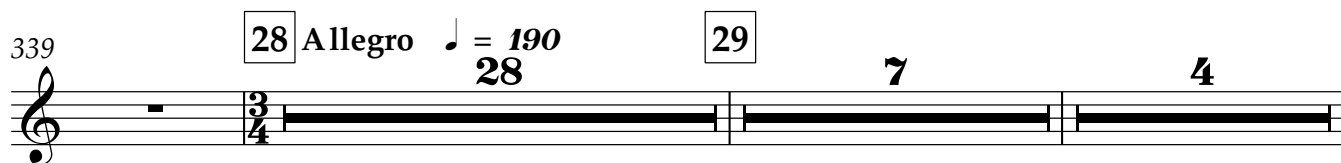
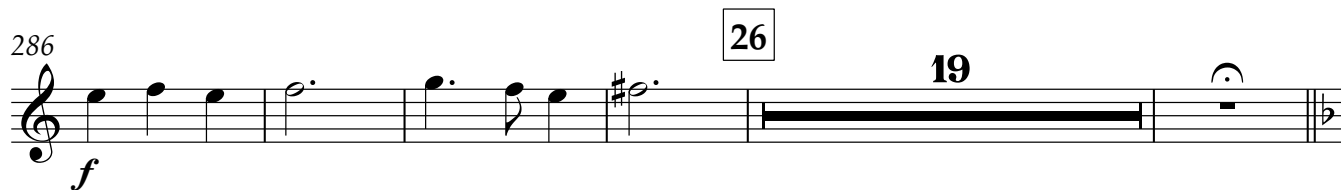
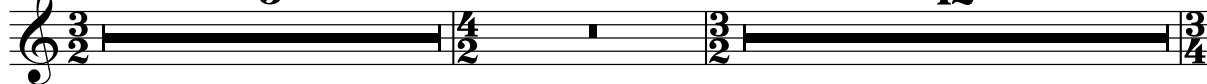
22

5

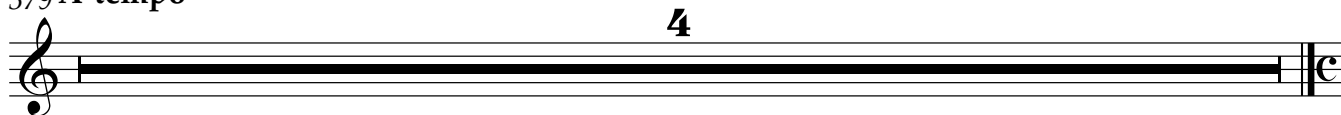
23

14

3/2

248 Allegro $\text{♩} = 190$ 

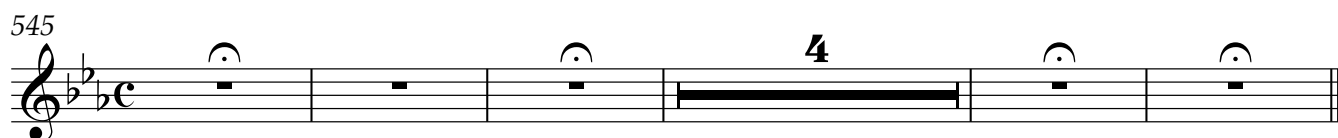
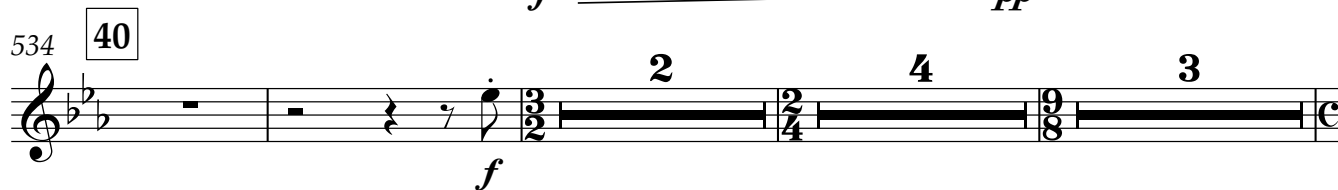
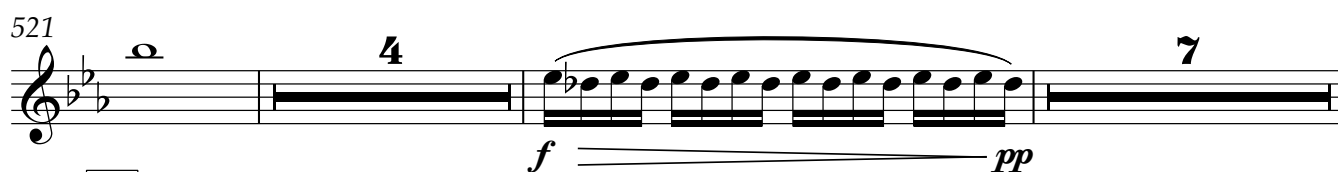
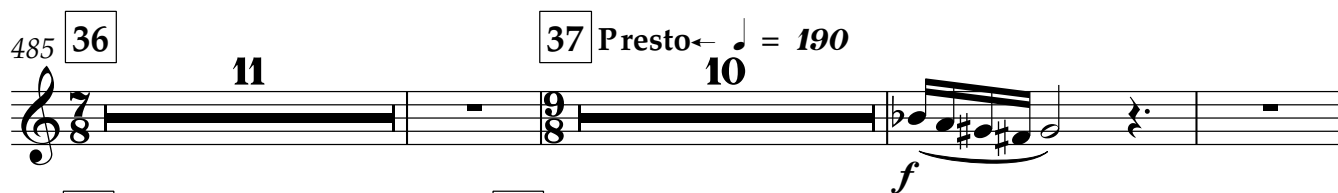
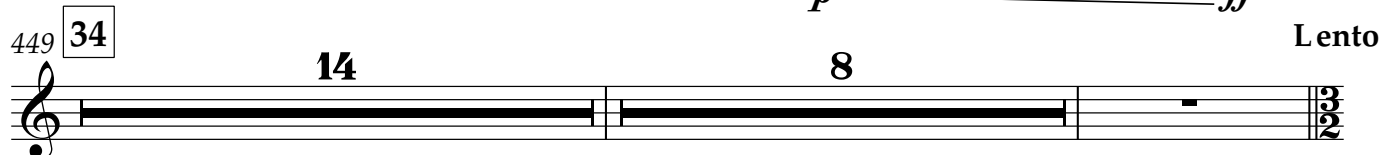
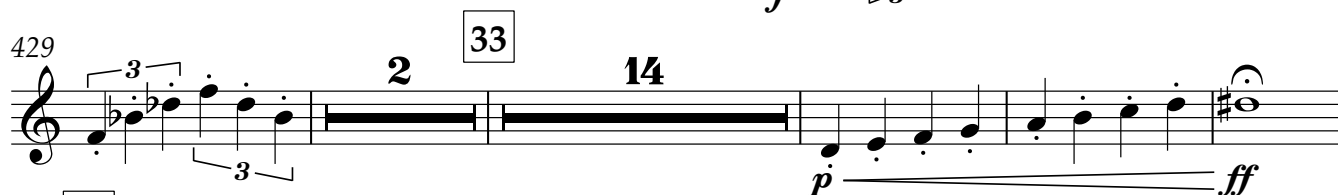
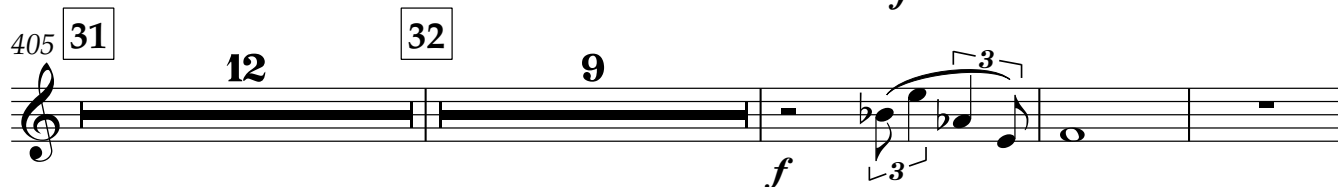
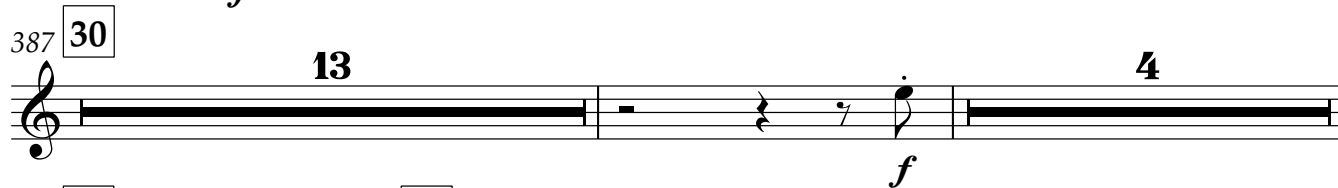
379 A tempo



Oboe 2

5

383 Vivace ← $\text{♩} = 170$

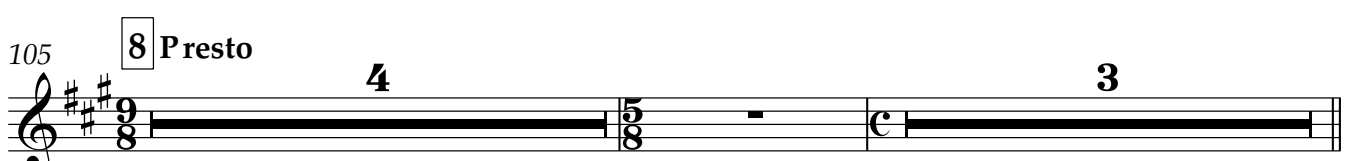
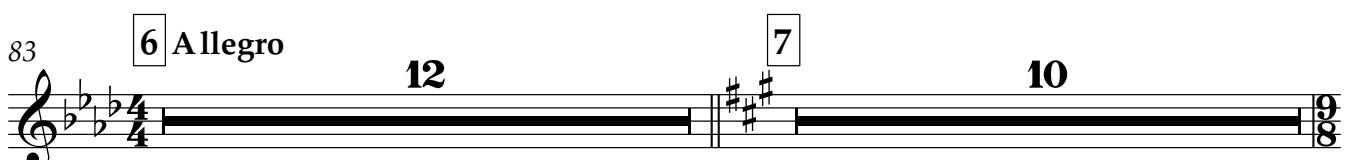
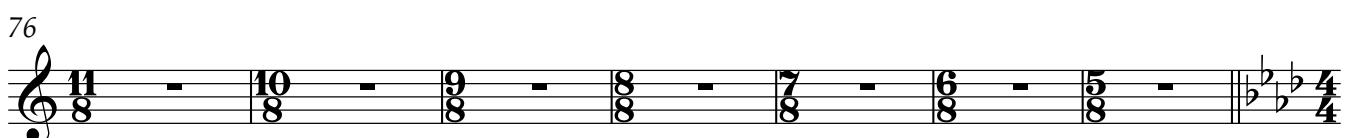
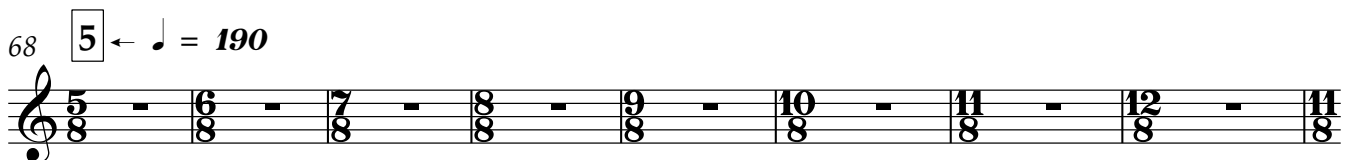
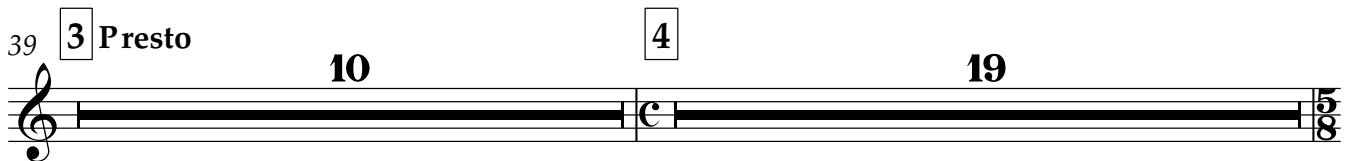
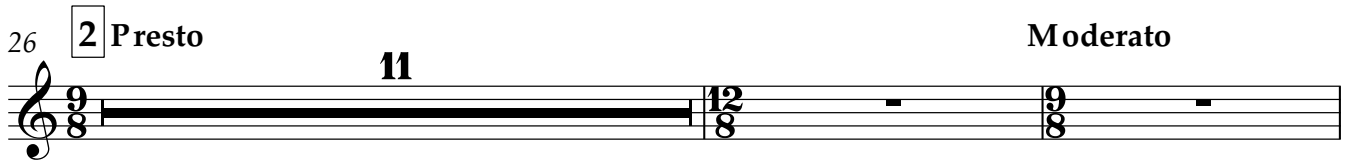
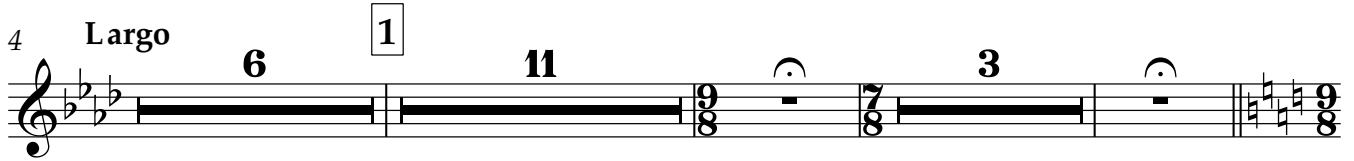


Bass Oboe
Bass Oboe

SYMPHONY NO 12

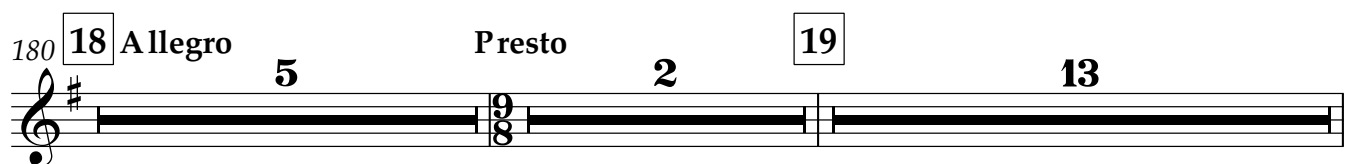
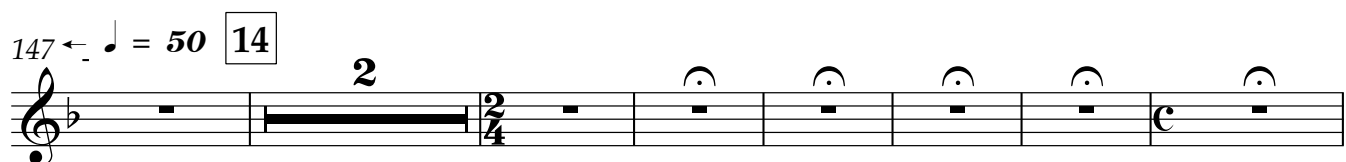
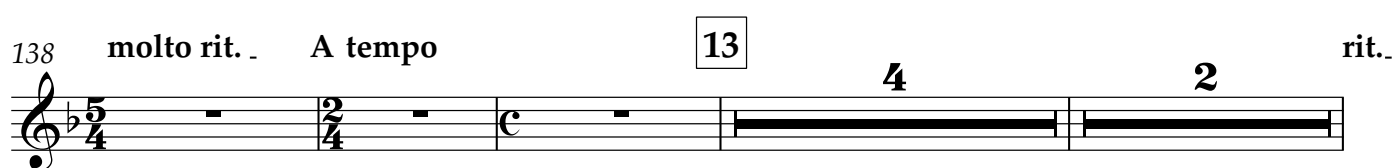
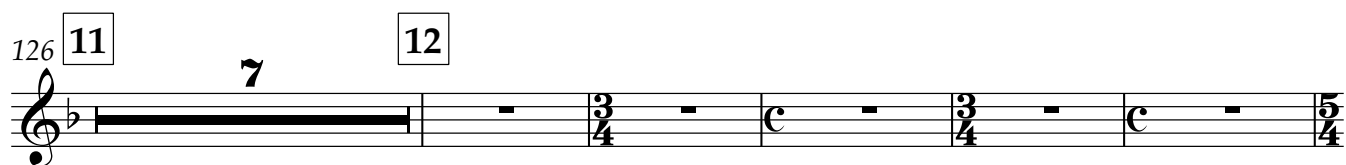
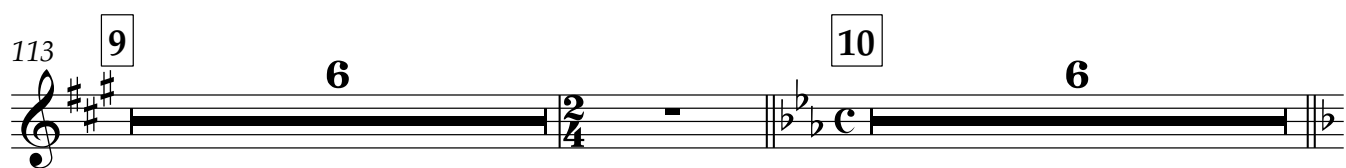
ŞAFAK ALICIOĞLU OP 35

♩ = 30

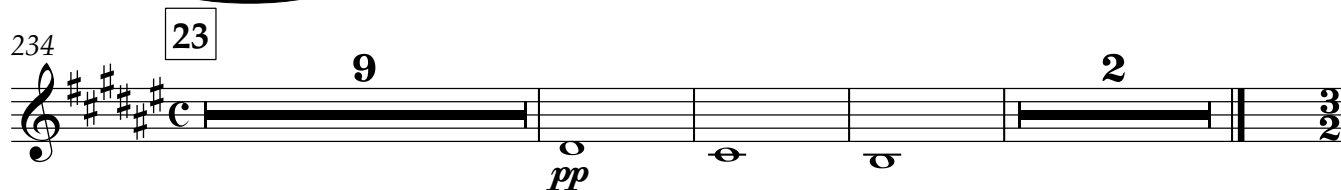
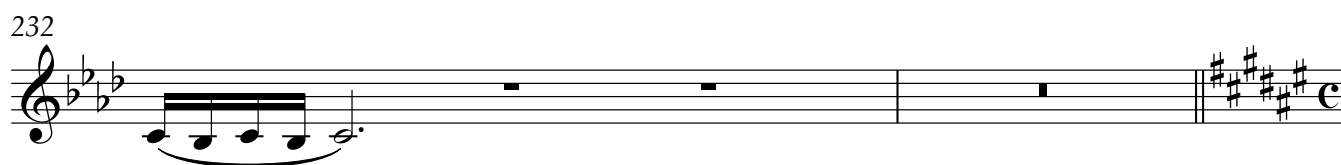
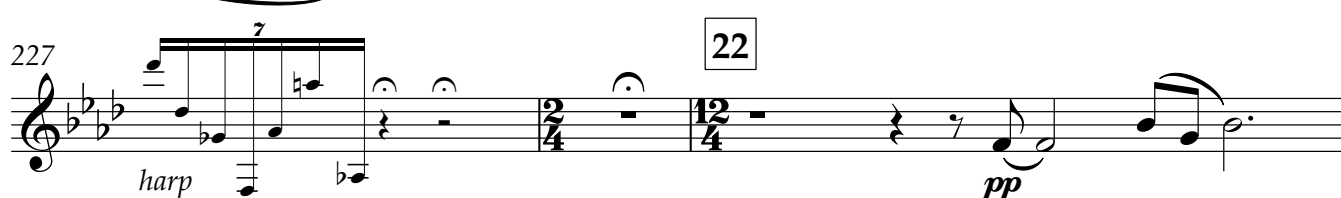
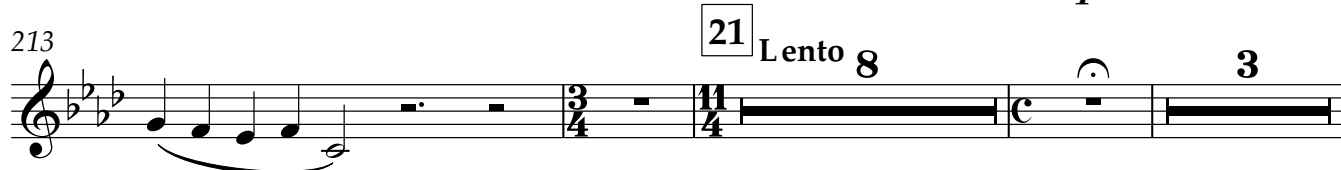
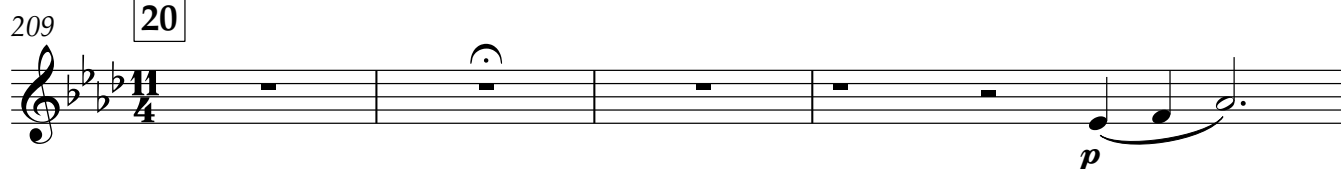
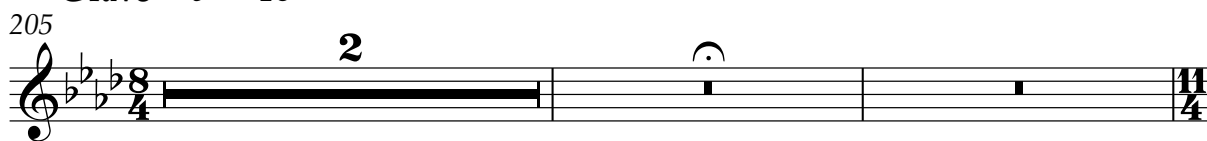


Bass Oboe

Bass Oboe



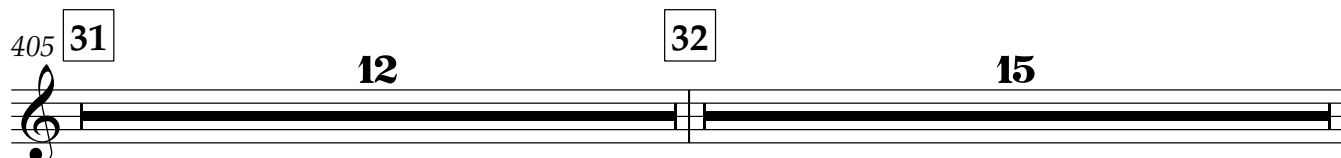
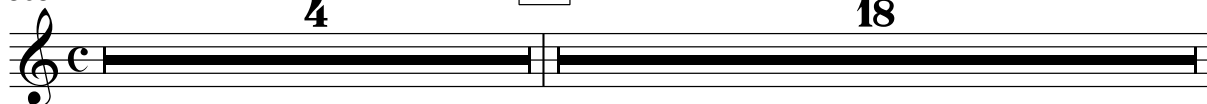
Grave ← ♩ = 40



248 Allegro ♩ = 190



383 Vivace ← ♩ = 170



Bass Oboe

432 **33** **16** **34** **14** **6**

bass drum
tam-tam

471 **Lento** **35** **2** **3** **3**

477 **3** **3** **3** **pp**

485 **36** **11** **37** **Presto** $\text{♩} = 190$ **12**

509 **38** **9** **39** **Vivace** $\text{♩} = 170$ **16**

534 **40** **2** **2** **4** **9** **3**

545 **4**

Cor Anglais

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30 **Largo**

3 6 1

p

13 7 3

f

26 2 **Presto** 11 Moderato

39 3 **Presto** 6 4 4 19

p

68 5 ← ♩ = 190

76

83 6 **Allegro** 12 7 10

105 8 **Presto** 4 3

Cor Anglais

200

Moderato Presto

2

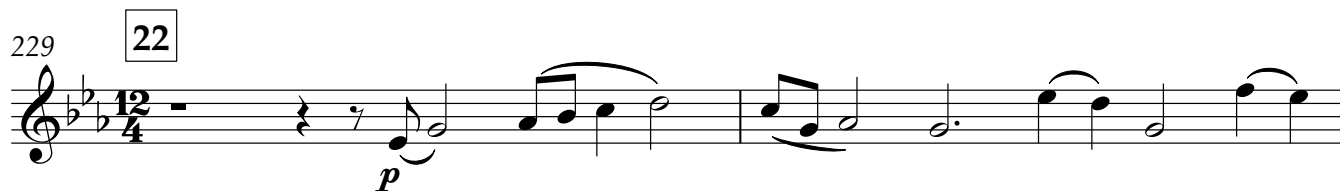
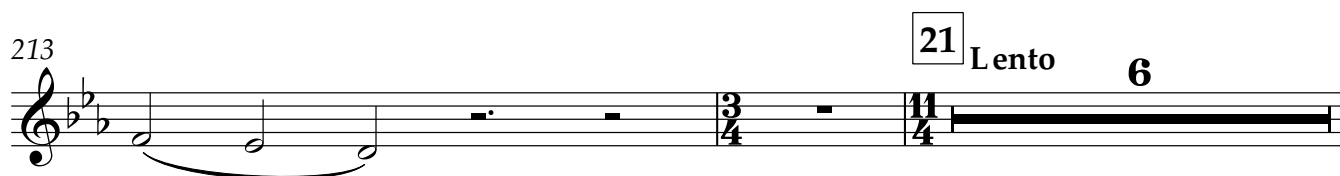
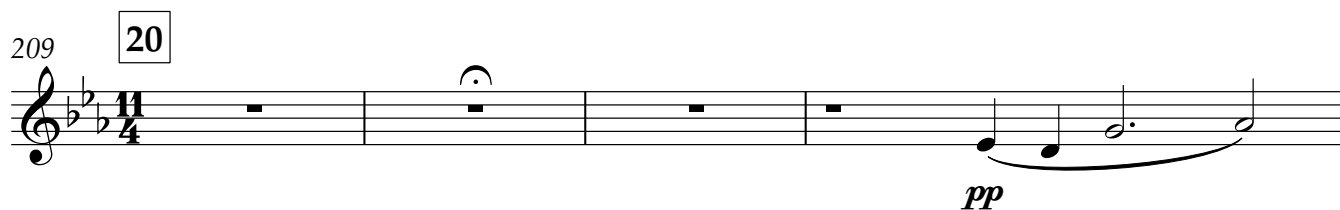
8/4

The first system of the musical score for 'The Rose Tree' is in treble clef with a key signature of two sharps (F# and C#). It begins with a tempo marking of 'Moderato' and a time signature of 8/4. The music consists of a single melodic line. The first measure is a whole note (4 beats) with a fermata. The second measure is a whole note (4 beats) with a fermata. The third measure is a half note (2 beats) with a fermata. The fourth measure is a half note (2 beats) with a fermata. The system ends with a double bar line and a final measure of 8/4.

Cor Anglais

3

Grave ← ♩ = 40



248 Allegro ♩ = 190



Cor Anglais

383 **Vivace** ← $\text{♩} = 170$ 30 18

405 31 12 32 15

432 33 16 34 14 6

bass drum-tam tam

471 **Lento** 35 2 *mp*

477 *mp* 3 *pp*

485 36 11 37 **Presto** ← $\text{♩} = 190$ 12

509 38 9 39 **Vivace** ← $\text{♩} = 170$ 16

534 40 2 2 4 3

545 4

Clarinet in B $\flat$ 1

Clarinet in A

Clarinet in B $\flat$ 1

Clarinet in A

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

$\text{♩} = 30$ **Largo**

3 4

10 1

14 *mf* *pp* *f*

18 *f* *p*

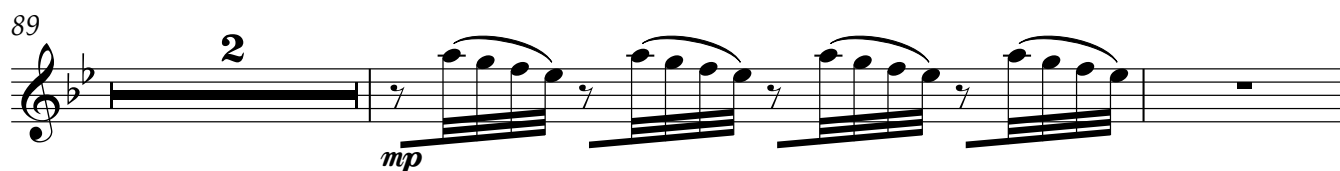
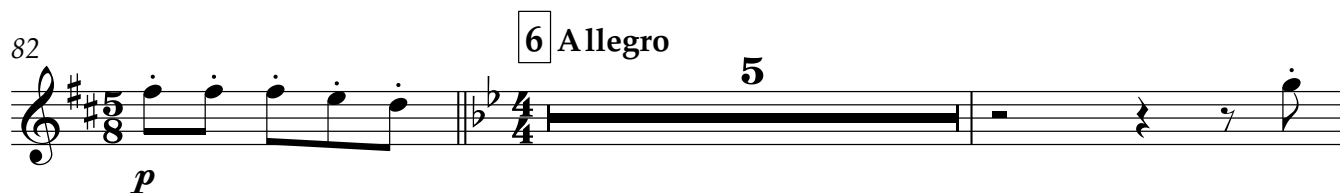
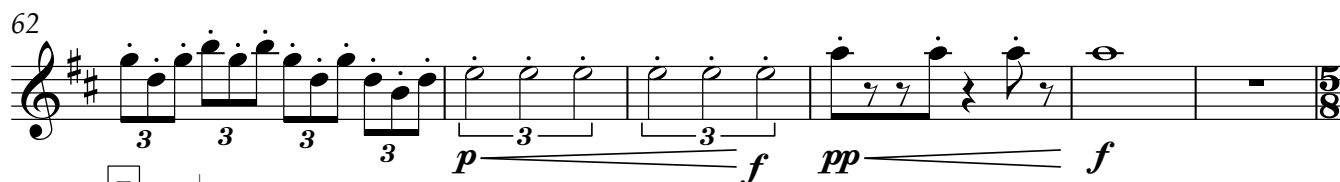
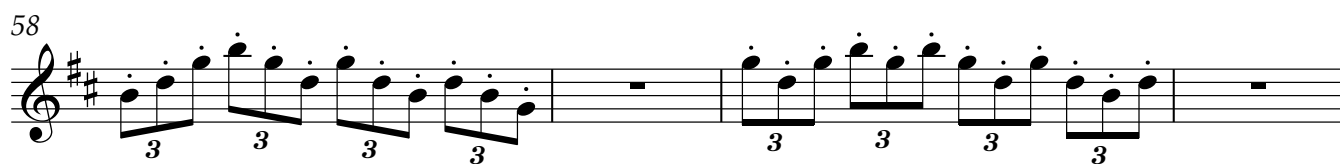
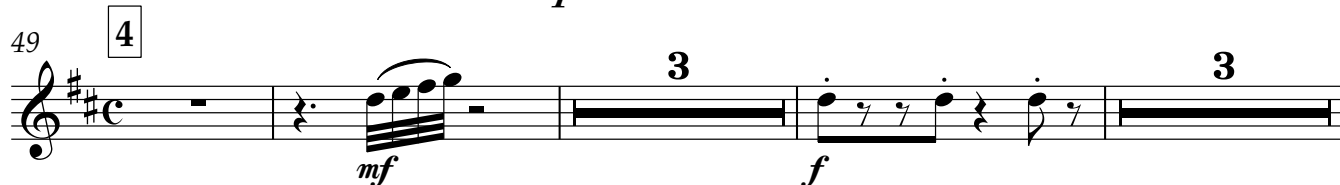
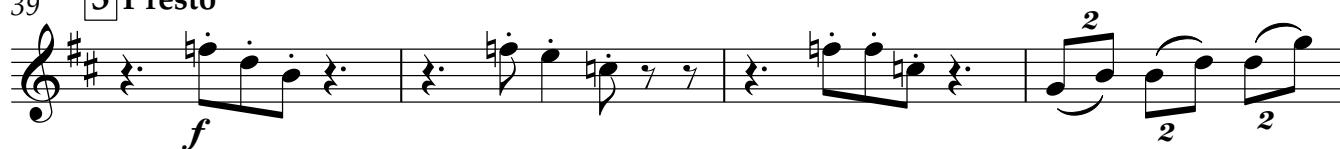
22 2 3 *mf* 3

26 2 **Presto** *ff* *f*

30

34 12 8

37 **Moderato**

Clarinet in B $\flat$ 1, Clarinet in A39 **3** Presto

Clarinet in B $\flat$ 1

Clarinet in A

Clarinet in B $\flat$ 1, Clarinet in A

3

93 To Cl.

pp *f*

95 7 Clarinet in A

f

Presto

105 8

ff

108

p

112 9

f

116

pp *f*

118 Clarinet in B $\flat$

pp

120 10

ff

126 11

mf

133 12

f

134

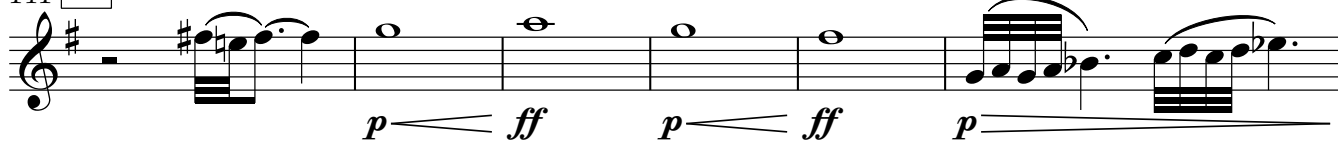


138

molto rit. . . . A tempo



141 [13]



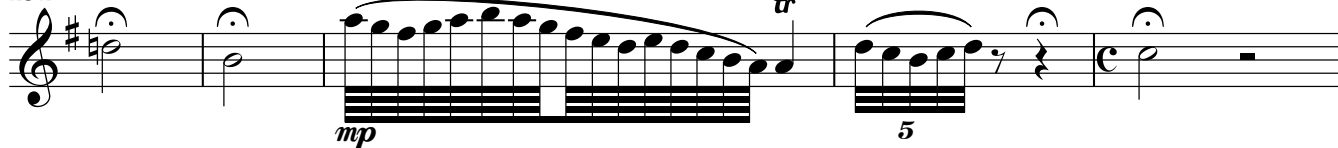
147

♩ = 50

[14]

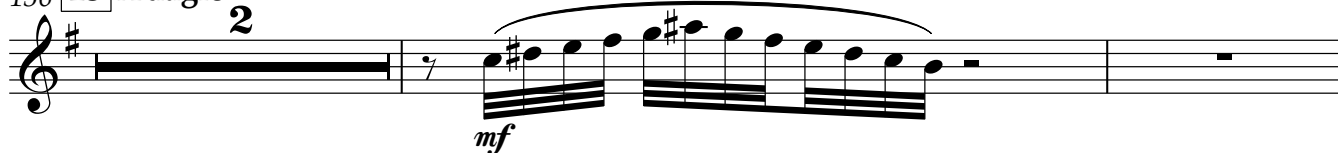


151



156

[15] A dagio



160



161

Andante

[16]



166

[17]



Clarinet in B $\flat$ 1, Clarinet in A

5

172 *mf* 5 *tr*

174 5 *mf*

180 **18** Allegro 5 Presto *ff*

187 **19** *f*

191

195

199 Moderato *p* *ff*

202 Presto

205 Grave $\text{♩} = 40$ 2

209 **20** 2

213 *mp*

Clarinet in B $\flat$ 1, Clarinet in A

215 **21** Lento 7

ff

229 **22** 5 **23** 14

248 Allegro $\text{♩} = 190$

ff

253 **24**

p *mf* *p*

257 *mf*

260 3

pp *mf*

266 **25**

ff *mf*

271

275 12

290 **26** 4

Clarinet in B $\flat$ 1, Clarinet in A

7

298

ff *p* *ff* *p* *ff*

307

p *mf*

316

p

321

324

f

330

f

Allegro ♩ = 190

336

ff

341

mf

Clarinet in B $\flat$ 1, Clarinet in A

346

mf

2

Detailed description: Musical staff 346-352. Key signature: two sharps (F# and C#). The staff begins with a whole rest. Measures 347-352 contain eighth-note patterns with slurs. A dynamic marking of *mf* is placed below measure 347. A fingering number '2' is placed above measure 350.

353

Detailed description: Musical staff 353-357. Continuation of the eighth-note patterns from the previous staff, all slurred together.

358

ff

2

2

Detailed description: Musical staff 358-367. Measures 358-360 continue the eighth-note patterns. Measures 361-362 are whole notes. Measures 363-364 are half notes. Measures 365-367 are eighth-note patterns. A dynamic marking of *ff* is placed below measure 361. Fingering numbers '2' are placed above measures 361 and 363.

368

29

ff

ff

Detailed description: Musical staff 368-373. Measure 368 is a whole rest. Measures 369-373 contain eighth-note patterns. A dynamic marking of *ff* is placed below measure 370. A second *ff* marking is placed below measure 373, which is followed by a double bar line.

374

molto rit.

ppp

Detailed description: Musical staff 374-378. The tempo marking 'molto rit.' is placed above measure 374. The staff contains eighth-note patterns. A dynamic marking of *ppp* is placed below measure 378, which is followed by a double bar line.

379 A tempo

mf

2

Detailed description: Musical staff 379-382. Measure 379 is a whole rest. Measures 380-382 contain eighth-note patterns. A dynamic marking of *mf* is placed below measure 381. A fingering number '2' is placed above measure 379. The staff ends with a repeat sign.

383

Vivace ← ♩ = 170

f

Detailed description: Musical staff 383-386. The tempo marking 'Vivace' and a quarter note equal to 170 are placed above measure 383. The staff begins with a whole rest. Measures 384-386 contain eighth-note patterns. A dynamic marking of *f* is placed below measure 384.

387

30

f

pp

f

4

8

Detailed description: Musical staff 387-399. Measure 387 is a whole rest. Measures 388-399 contain eighth-note patterns. A dynamic marking of *f* is placed below measure 388. A dynamic marking of *pp* is placed below measure 395. A dynamic marking of *f* is placed below measure 399. Fingering numbers '4' and '8' are placed above measures 388 and 395 respectively.

401

31

ff

f

4

Detailed description: Musical staff 401-410. Measure 401 is a whole rest. Measures 402-410 contain eighth-note patterns. A dynamic marking of *ff* is placed below measure 402. A dynamic marking of *f* is placed below measure 409. A fingering number '4' is placed above measure 401.

411

2

Detailed description: Musical staff 411-414. Measures 411-414 contain eighth-note patterns. A fingering number '2' is placed above measure 412.

Clarinet in B♭ 1, Clarinet in A

9

416

32

7

This block shows measures 416, 417, and 418 of the piece. Measure 416 contains a treble clef, a key signature of two sharps (F# and C#), and a melodic line of eighth notes: A4, B4, C#5, B4, A4, G#4, F#4, E4, D4, C4. A slur is placed under the first seven notes. Measure 417 is a whole rest, with a box containing the number '32' above it. Measure 418 begins with a quarter note G#4, followed by a quarter rest, and ends with a quarter note C4.

[illegible]

432 33 **10**

444

p *ff*

449 34

Exercise 34 consists of two measures. Measure 449 begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The first measure contains a whole rest, followed by a double bar line. The second measure contains a series of eighth notes: F#4, A4, B4, C#5, B4, A4, G#4, and F#4. The notes are grouped into two sets of three eighth notes each, with a '3' above each group. The first group is marked with a forte 'f' dynamic. Measure 450 is identical to measure 449, starting with a treble clef, a key signature of two sharps, and a common time signature. It also begins with a whole rest, followed by a double bar line, and then the same sequence of eighth notes: F#4, A4, B4, C#5, B4, A4, G#4, and F#4, grouped into two sets of three eighth notes each, with a '3' above each group. The first group is marked with a forte 'f' dynamic.

463 **Lento** 35 **8** **6**

480

485 36 **11** 37 Presto $\text{♩} = 190$

p $\leftarrow$ *ff*

508 38 **4** **2**

p $\leftarrow$ *ff* *mf*

516 39 Vivace $\text{♩} = 170$

f *f*

522 40 **12**

f *f*

539

f *p* $\leftarrow$ *f*

546

550

Clarinet in B $\flat$ 2

Clarinet in A

Clarinet in B $\flat$ 2

Clarinet in A

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

$\text{♩} = 30$ **Largo**

3 4

10 **1** 2 *ff* *mf* *pp* *f*

16 *f*

21 *p* *mf* 2 3 3

26 **2** **Presto** *ff* *f*

30

34

37 **Moderato**

39 **3** **Presto** *f* 2 2 2

43 *tr* *p* 3

95 7 Clarinet in A 9 8 Presto *ff*

96 97 98 99

Clarinet in B $\flat$ 2, Clarinet in A

162 **16** *mf* 2

166 **17**

172 *mf* 5 *tr*

174 5 *mf*

180 **18** Allegro 5 Presto *ff*

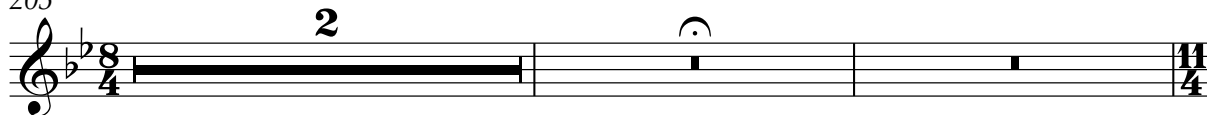
187 **19** *f*

191

195

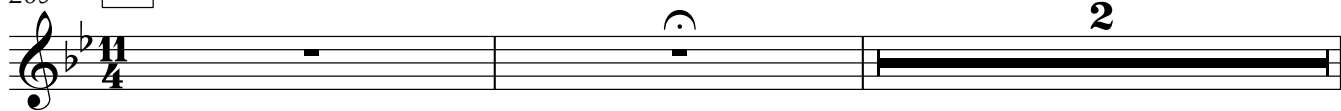
199 Moderato *p* *ff*

202 Presto

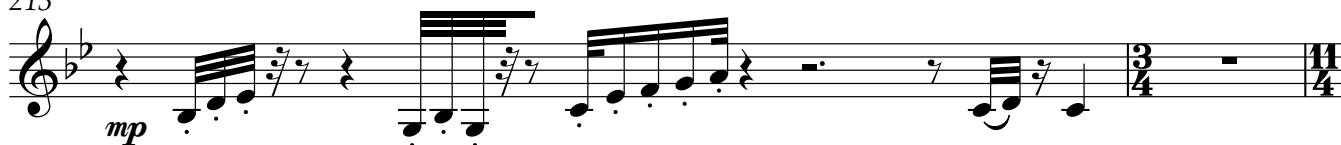
205 Grave $\text{♩} = 40$ 

209

20



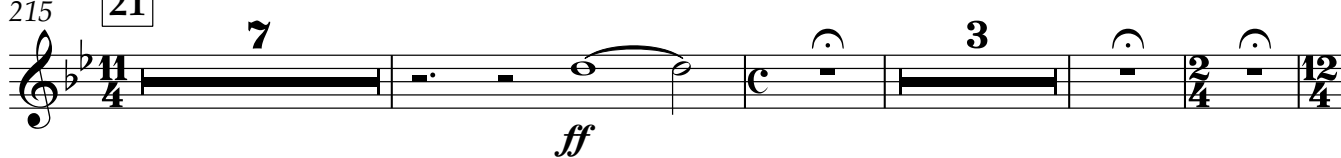
213



215

21

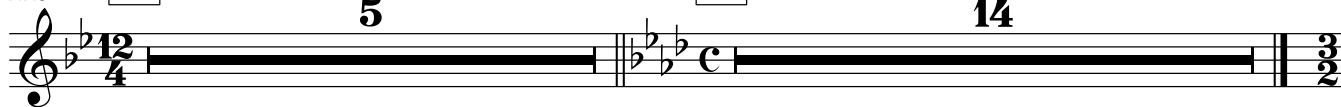
Lento



229

22

23

248 Allegro $\text{♩} = 190$ 

253

24



257



259



264 25

pp *mf* *ff*

269 *mf*

273

278 26 12 4

298 *ff* *p* *ff* *p*

306 27 15 *ff* *p* *f* 3

327 2 3 *f* 3 3

333 2 3 3

339 28 Allegro ♩ = 190 3 *ff* *mf*

347 *mf* 2

Clarinet in B $\flat$ 2, Clarinet in A

7

354



359



368 [29]



374



379 A tempo



383 Vivace ← ♩ = 170



387 [30]



401



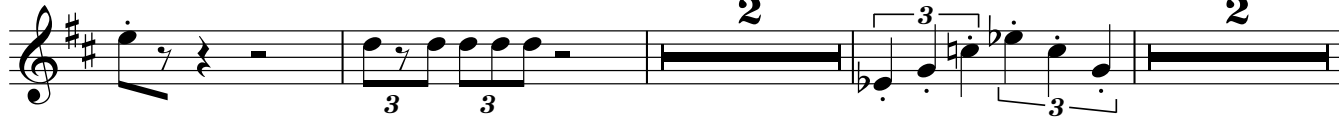
411



416



425



Clarinet in B $\flat$ 2, Clarinet in A

432 **33** **14**

p *ff*

449 **34** **10**

f **3** **3** **3** **3** **3** **3** **3**

463 **35** **8** **6** **Lento**

p

480

485 **36** **11** **37** **Presto** $\text{♩} = 190$ **9**

p *ff*

508 **38** **4** **4**

p *ff* *mf*

518 **39** **Vivace** $\text{♩} = 170$ **12**

f

534 **40**

f *p* **3** **3** *f*

541

547

Bassoon 1
Bassoon 1

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30 **Largo**

3 2 3

mf

10 **1**

2 2

ff *pp* *f*

18

ff *pp*

22

2

mf 3 3 3

26 **2** **Presto**

ff *mf*

30

p

34

12/8

37 **Moderato**

39 **3** **Presto**

f 2 2 2

43

2 2 2 3

p

Bassoon 1

49 **4**

f

60

p *f*

65 **5** ← ♩ = 190

pp *f* *ff*

71

p

74

77

p

82 **6** Allegro

mp *pp* *f*

91

mp *ff* *mp*

95 **7**

f *ff*

103 **8** Presto

Detailed description of the musical score: The score is for Bassoon 1, measures 49 to 103. It begins in common time (C) at measure 49. Measure 49 has a fingering of 5 and a dynamic of *f*. Measure 50 has a fingering of 3 and a dynamic of *f*. Measure 51 has a dynamic of *f*. Measure 52 has a dynamic of *f*. Measure 53 has a dynamic of *f*. Measure 54 has a dynamic of *f*. Measure 55 has a dynamic of *f*. Measure 56 has a dynamic of *f*. Measure 57 has a dynamic of *f*. Measure 58 has a dynamic of *f*. Measure 59 has a dynamic of *f*. Measure 60 has a dynamic of *f*. Measure 61 has a dynamic of *f*. Measure 62 has a dynamic of *f*. Measure 63 has a dynamic of *f*. Measure 64 has a dynamic of *f*. Measure 65 has a dynamic of *f*. Measure 66 has a dynamic of *f*. Measure 67 has a dynamic of *f*. Measure 68 has a dynamic of *f*. Measure 69 has a dynamic of *f*. Measure 70 has a dynamic of *f*. Measure 71 has a dynamic of *f*. Measure 72 has a dynamic of *f*. Measure 73 has a dynamic of *f*. Measure 74 has a dynamic of *f*. Measure 75 has a dynamic of *f*. Measure 76 has a dynamic of *f*. Measure 77 has a dynamic of *f*. Measure 78 has a dynamic of *f*. Measure 79 has a dynamic of *f*. Measure 80 has a dynamic of *f*. Measure 81 has a dynamic of *f*. Measure 82 has a dynamic of *f*. Measure 83 has a dynamic of *f*. Measure 84 has a dynamic of *f*. Measure 85 has a dynamic of *f*. Measure 86 has a dynamic of *f*. Measure 87 has a dynamic of *f*. Measure 88 has a dynamic of *f*. Measure 89 has a dynamic of *f*. Measure 90 has a dynamic of *f*. Measure 91 has a dynamic of *f*. Measure 92 has a dynamic of *f*. Measure 93 has a dynamic of *f*. Measure 94 has a dynamic of *f*. Measure 95 has a dynamic of *f*. Measure 96 has a dynamic of *f*. Measure 97 has a dynamic of *f*. Measure 98 has a dynamic of *f*. Measure 99 has a dynamic of *f*. Measure 100 has a dynamic of *f*. Measure 101 has a dynamic of *f*. Measure 102 has a dynamic of *f*. Measure 103 has a dynamic of *f*.

Bassoon 1

Bassoon 1

3

107

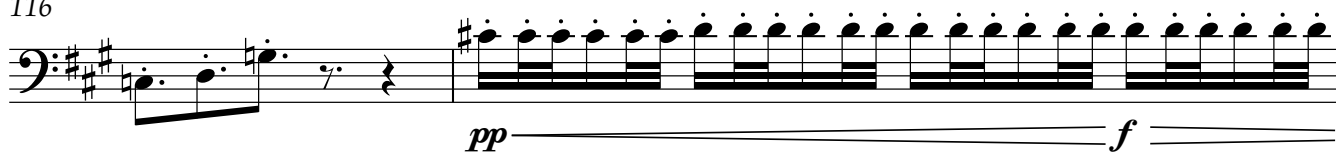


112

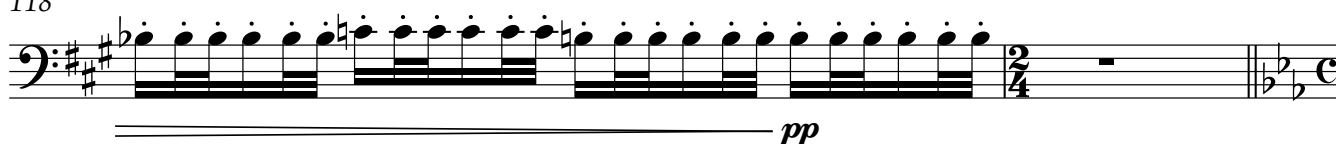
9 Adagio



116

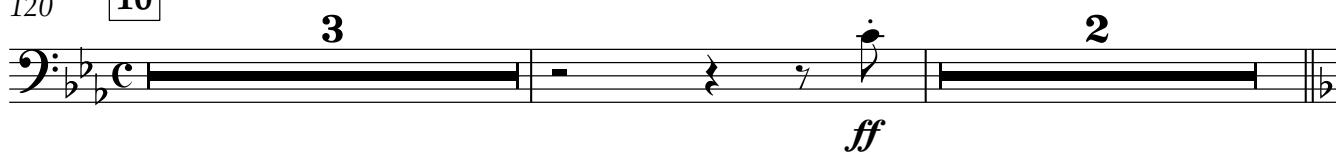


118



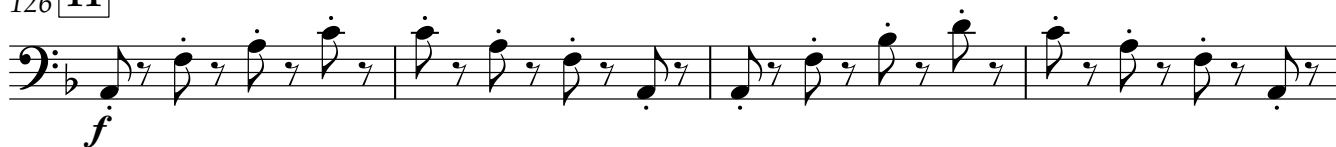
120

10



126

11



130



133

12



135



Bassoon 1

137

molto rit. A tempo



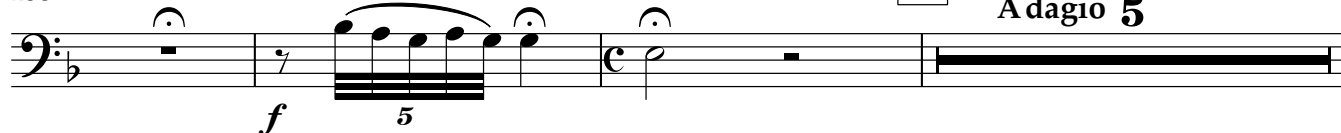
140



146



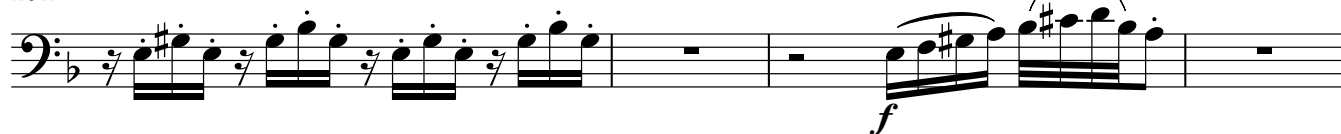
153



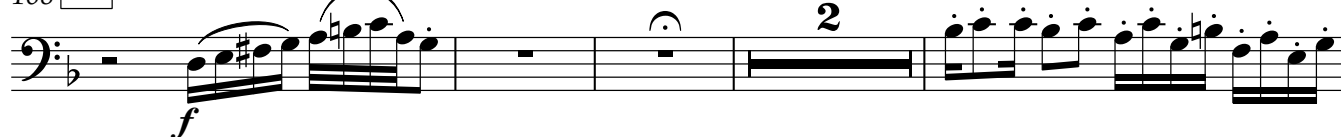
161 Andante



164



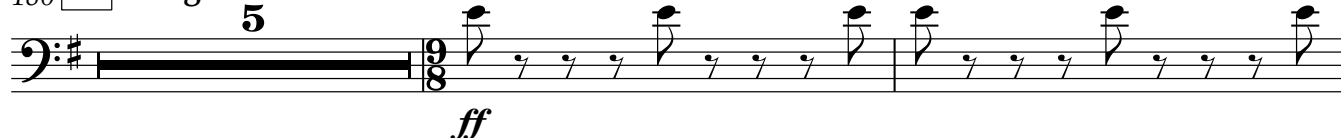
168



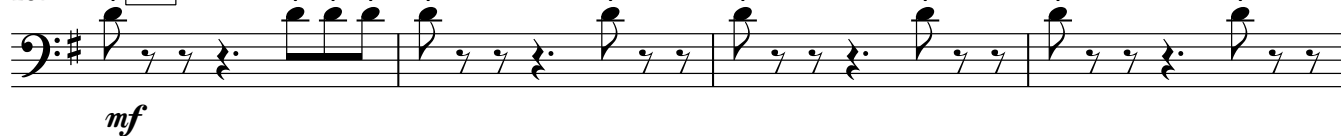
174



180



187



Bassoon 1

5

191

p

195

p

200

Moderato

Presto

p *ff*

203

p

205

Grave ← $\text{♩} = 40$

2

p

209

20

p

213

mf *f*

215

21

Lento

7

3

ff

229

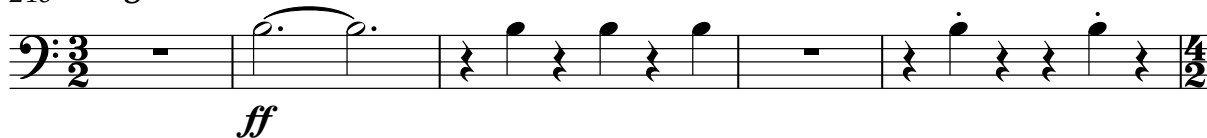
22

5

23

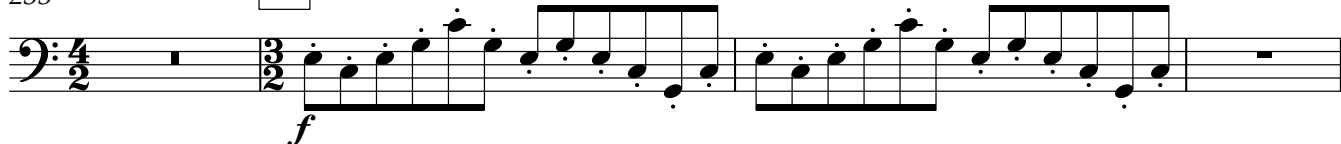
14

p

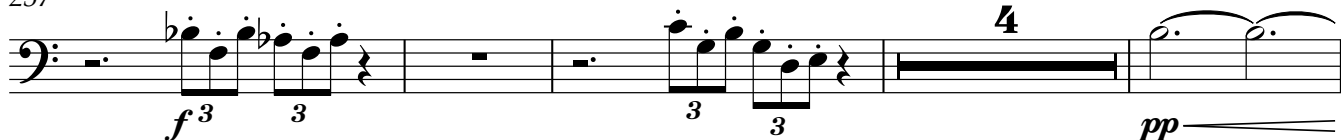
248 Allegro $\text{♩} = 190$ 

253

24



257



265

25



270



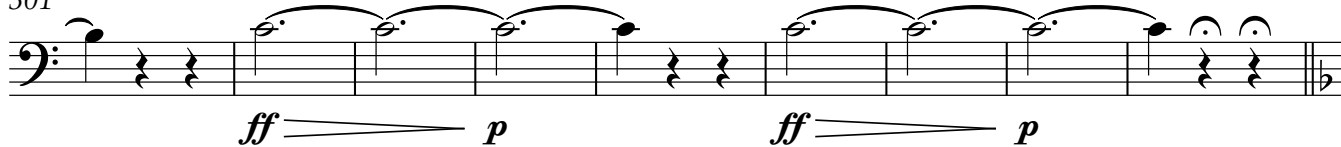
275



290 26



301



310 27



330

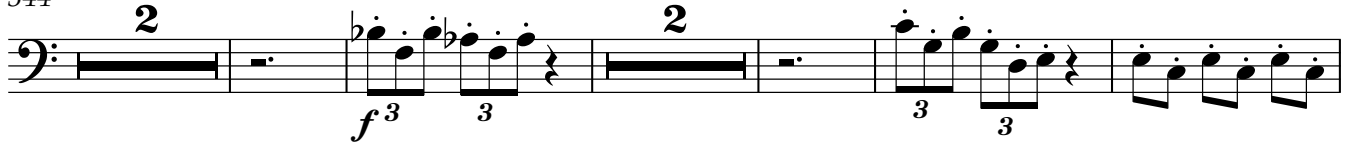


336

28 Allegro ♩ = 190



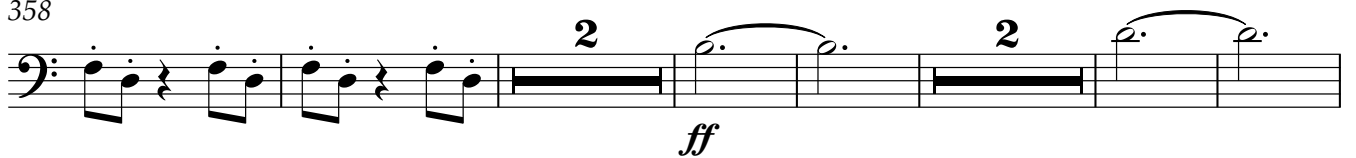
344



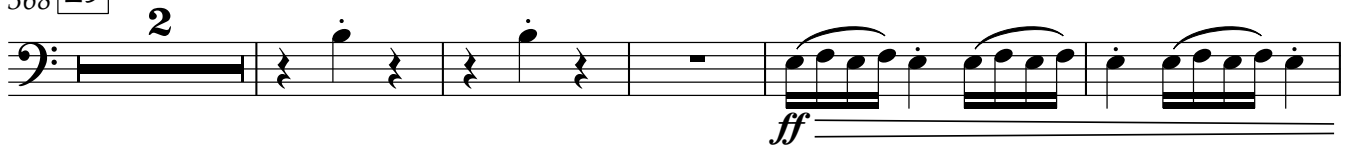
353



358



368 29



375 molto rit.



379 A tempo



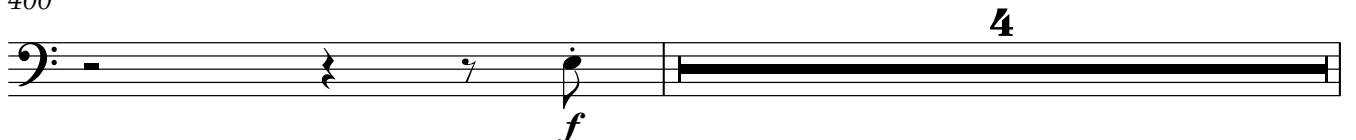
383 Vivace ♩ = 170

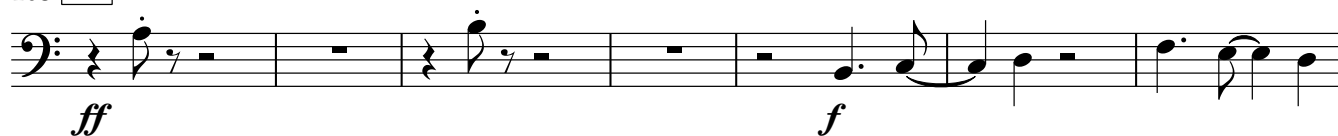


387 30

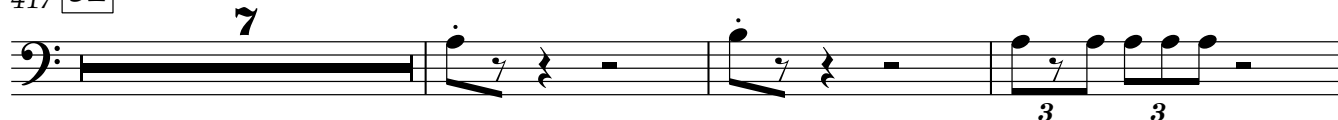


400



405 **31**

412

417 **32**

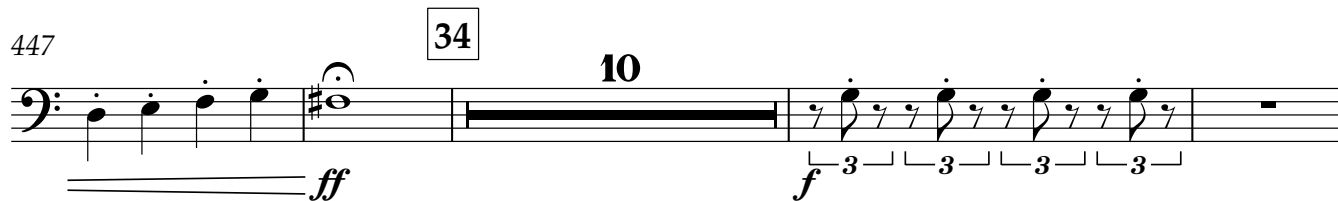
427

432 **33**

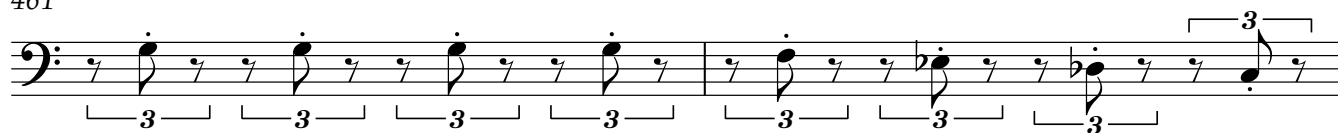
442



447



461



463



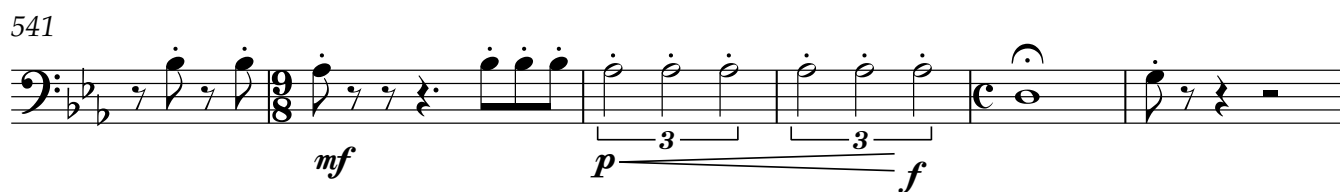
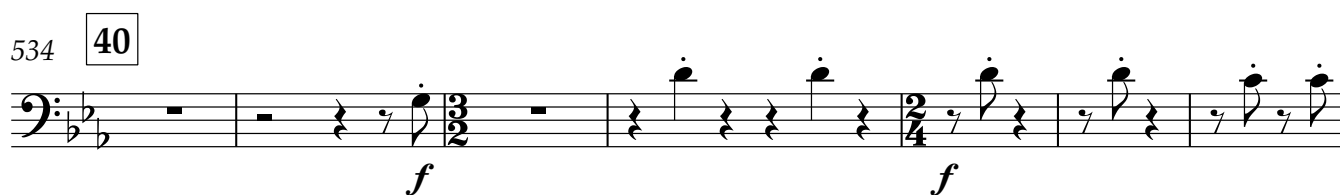
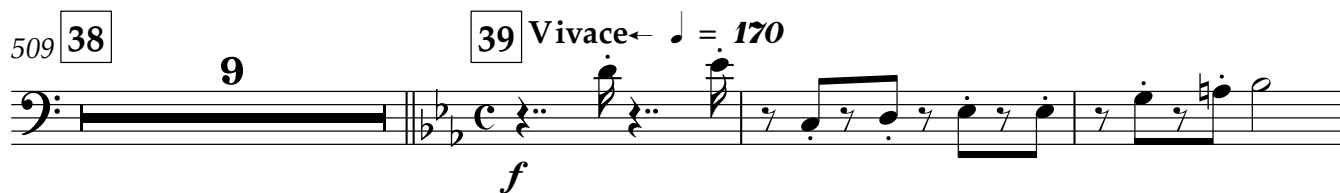
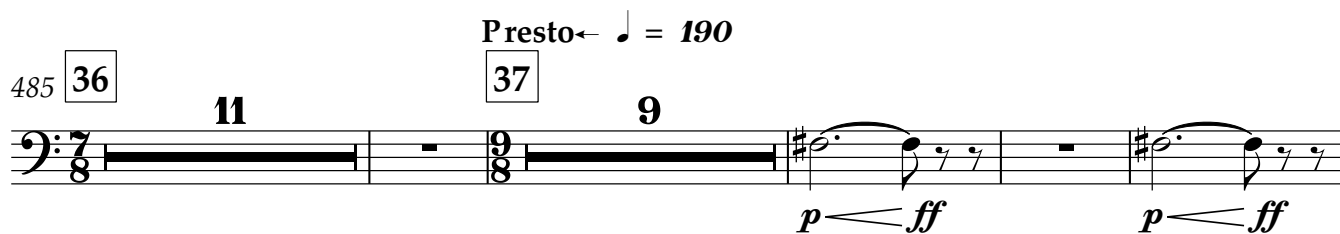
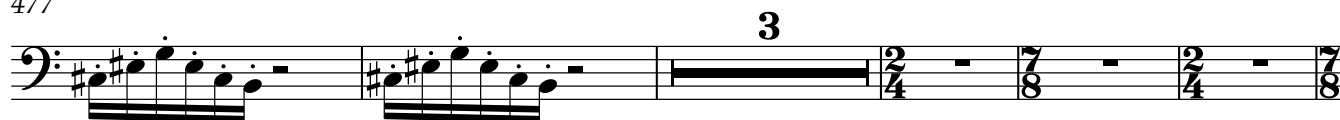
472 Lento

35

Bassoon 1

9

477



22'47"

Bassoon 2
Bassoon 2

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30 **Largo**

10 **1** 2 2 *mf* *ff* *pp* *f*
18 *ff* *pp*
22 2 3 *mf* 3
26 **2** **Presto** *ff* *mf*
30 *p*
34 12
37 **Moderato**
39 **3** **Presto** *f* 2 2 2
43 2 2 2 *p* 3

Bassoon 2

Bassoon 2

3

107

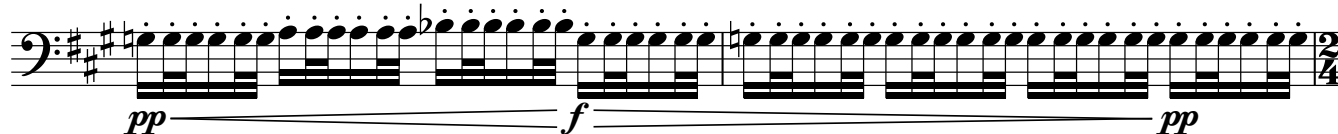


Adagio

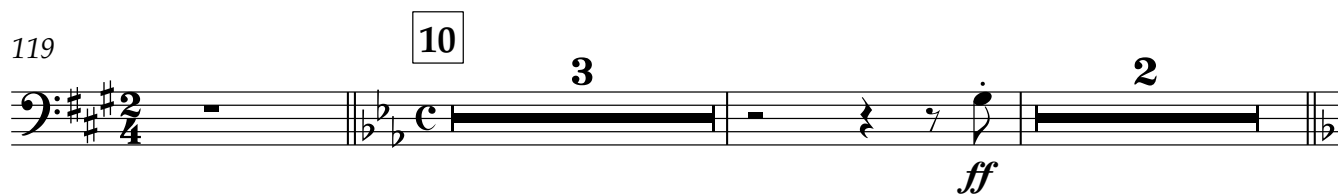
112



117



119



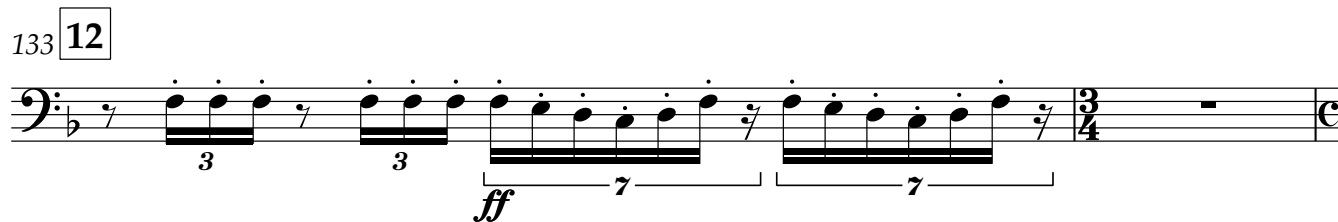
126



130



133



135



137 *molto rit.* *A tempo*

140 *f* *p* *ff* *p* *ff* *rit.*

146 *p* *♩ = 50* 14 2

154 15 *A dagio* 5

161 *Andante* 16 *f*

164 *f*

168 17 2

174 5 *ff*

180 18 *Allegro* 5 *Presto* *ff*

187 19 *mf*

Detailed description of the musical score: The score is for Bassoon 2 and spans measures 137 to 187. It begins with a triplet of eighth notes in measure 137, marked *molto rit.*, followed by a return to *A tempo*. Measure 140 features a series of dynamic markings: *f*, *p*, *ff*, *p*, and *ff*, with a *rit.* marking at the end. Measure 146 includes a tempo marking of *♩ = 50* and rehearsal mark 14. Measure 154 marks the beginning of a section with rehearsal mark 15, *A dagio*, and a five-measure rest. Measure 161 starts with rehearsal mark 16, *Andante*, and a forte (*f*) dynamic. Measure 164 continues the *Andante* section with a forte (*f*) dynamic. Measure 168 marks the start of rehearsal mark 17, which includes a two-measure rest. Measure 174 marks the start of rehearsal mark 18, which includes a five-measure rest and a fortissimo (*ff*) dynamic. Measure 180 marks the start of rehearsal mark 18, *Allegro*, with a five-measure rest and a *Presto* tempo change. Measure 187 marks the start of rehearsal mark 19, which begins with a mezzo-forte (*mf*) dynamic.

191



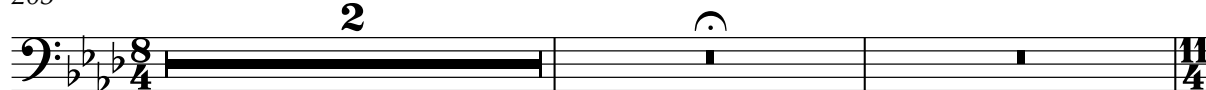
194



198

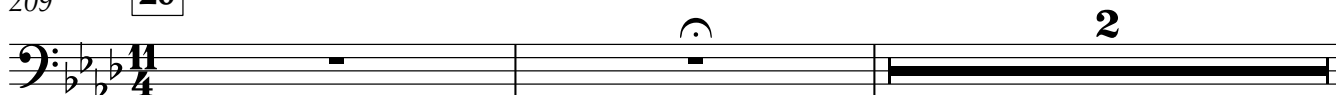


202 Presto

205 Grave ← $\text{♩} = 40$
2

209

20



213



215

21

Lento



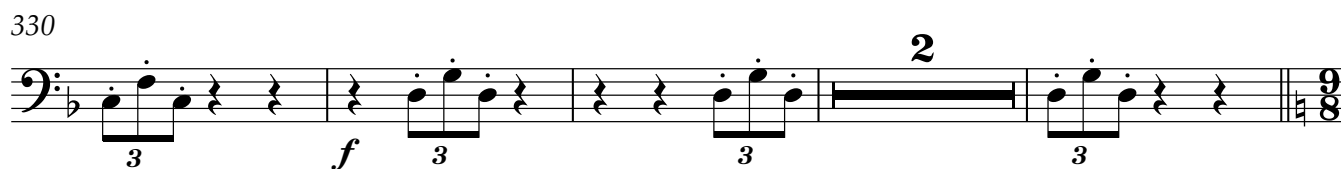
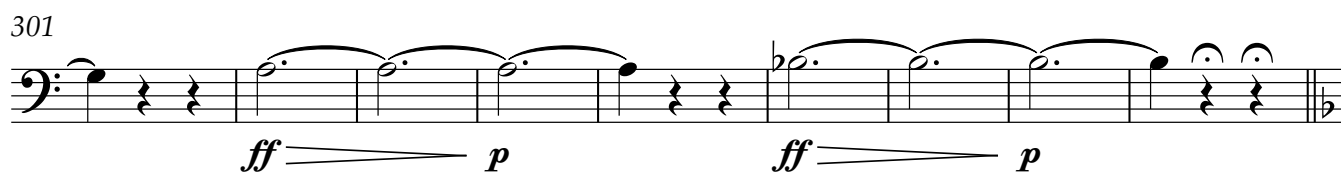
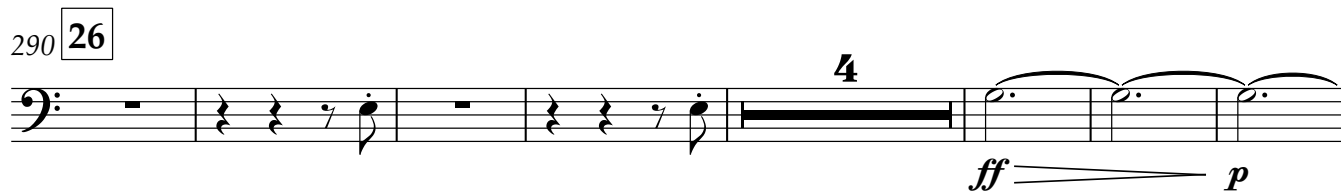
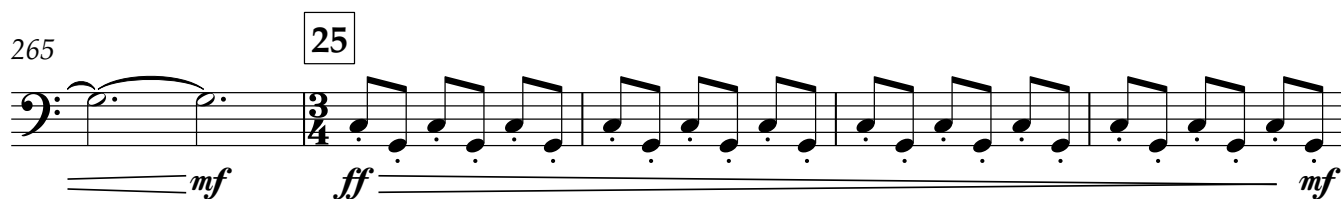
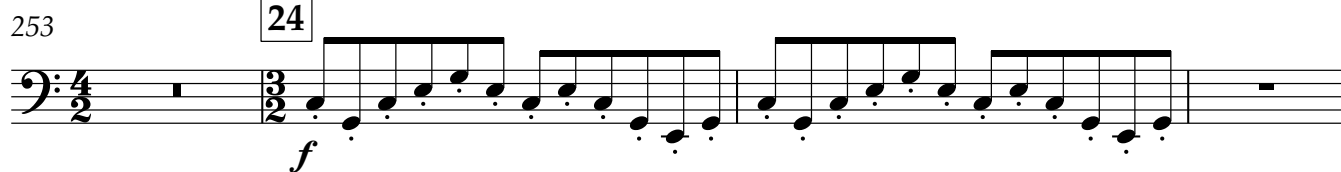
229

22

23



248 Allegro ♩ = 190



336 28 Allegro ♩ = 190

344

353

358

366 29

374 molto rit.

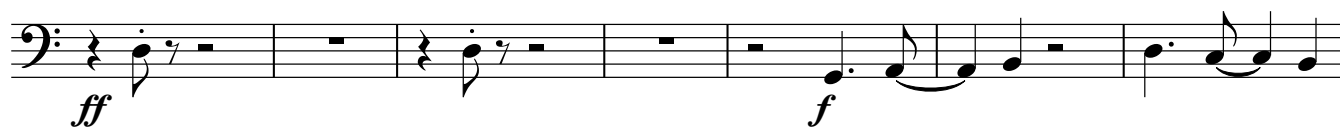
379 A tempo

383 Vivace ♩ = 170

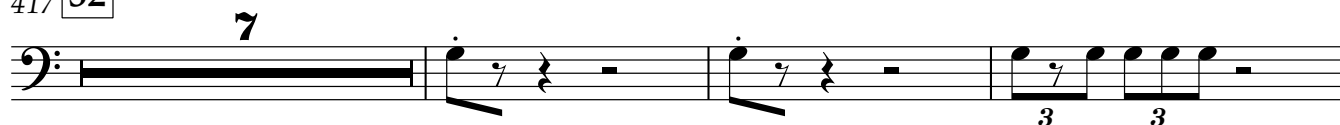
387 30

400

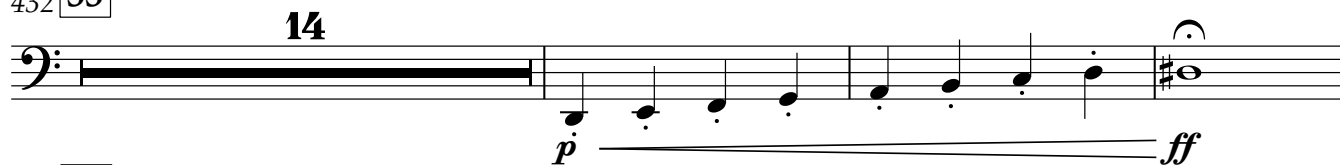
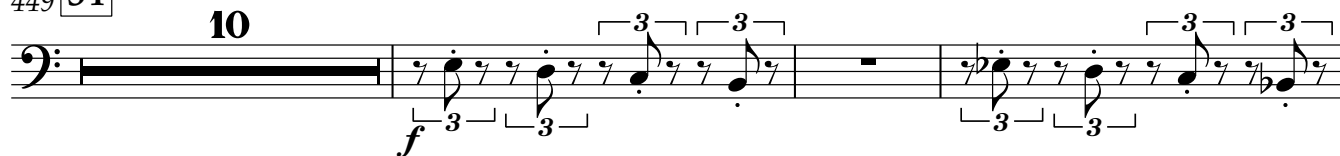
ff *mf* *f* *ppp* *mf* *f*

405 **31**

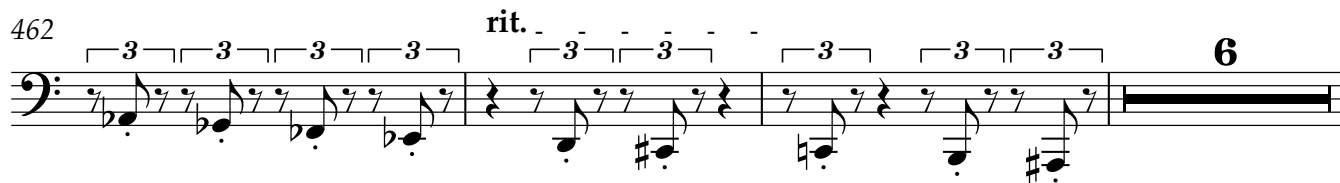
412

417 **32**

427

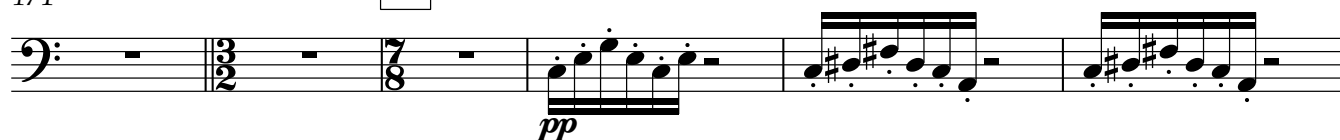
432 **33**449 **34**

462

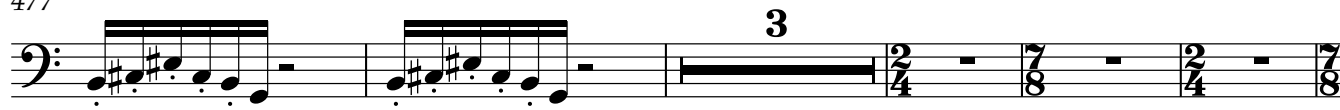


471

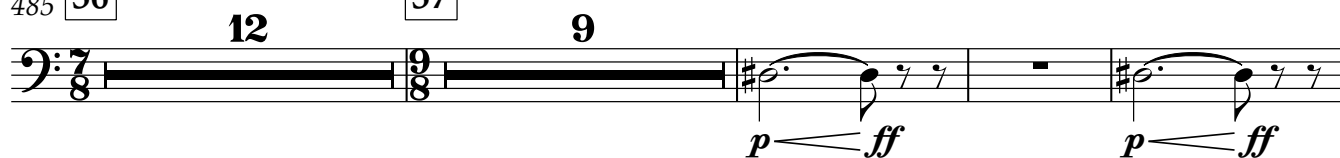
Lento

35

477

485 **36****37**

Presto ← ♩ = 190



Bassoon 2

9

509 **38**

6 **2** **5**

f

518 **39** Vivace $\text{♩} = 170$

f

527 **40**

6

mf *f* *f*

537

f *mf*

543

3 **3**

p *f*

548

22'47"

Horn in F 1

Horn in F 1

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30 **Largo**

3 3 2

10 1 2 2 p f

17 f 2

24 2 Presto mf ff

28 mf f p f p f

31 p f p

35 12 9

38 Moderato 3 Presto f f 2 2 2

43 2 2 p 3 C

49 4 **2** **f** **2** **f** **2**

57 **p**

63 **p** **f** **pp** **f**

68 5 ← ♩ = 190 **ff**

73 **p**

76

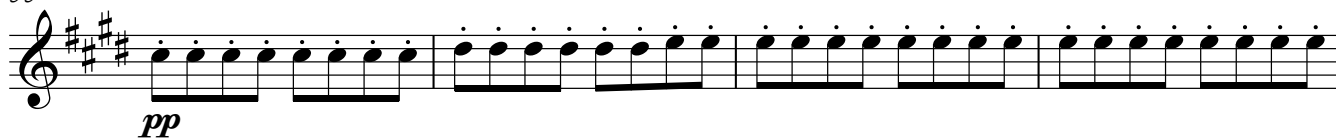
79 **Allegro** **p**

83 6 **3** **pp** **2**

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

95 7 **p**

99



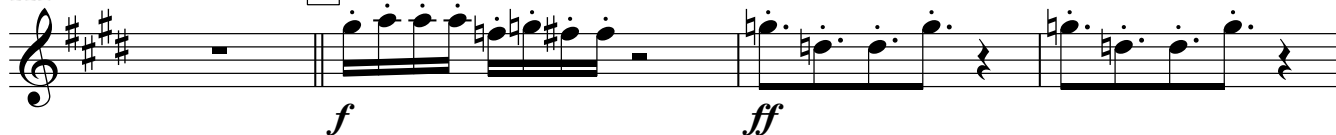
103



107



112



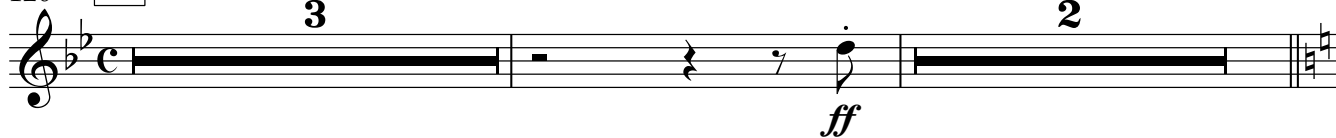
116



118



120



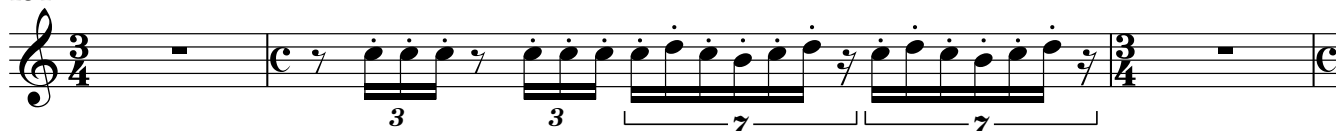
126



131



134



Horn in F 1

137 *molto rit.* *A tempo*

140 **13** *ff* *rit.*

147 $\text{♩} = 50$ **14** *p* *ff* *p* *ff* *p*

156 **15** *A dagio* *Andante*

162 **16** *mf* *ff* *3*

167 **17** *pp* *f* *4*

175 *3* *3* *3* *3*

178 **18** *Allegro* *5* *9*

185 *Presto* *ff*

187 **19** *mf* *f* *p* *f* *p* *f*

190

p *f* *p*

194

p *f* *p*

198 **Moderato**

p *ff*

202 **Presto**

p *ff*

205 **Grave** ← ♩ = 40
con sord. **2**

p *ff*

209 **20**

p *ff*

215 **21** **Lento**

p *ff*

224 **22**

p *ff*

234 **23**

p *ff*

Allegro ♩ = 190

248 *ff* 3 3 3

252 24 3 *f* 3 3

259 3 3

262 *pp* *mf* 3/4

266 25 *ff* *mf* 3/4

274 *f*

280 4

290 26 2 *ff* 3 3 3

299 *p* *ff* *p* *ff* *p*

309 27 15

Horn in F 1

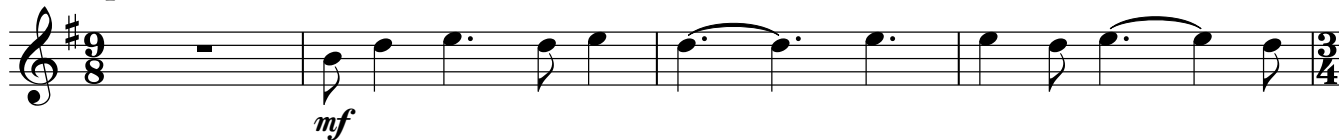
7

329



336

poco accel. . .



340

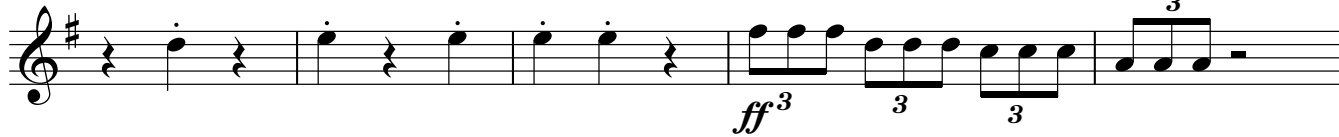
28 Allegro ♩ = 190



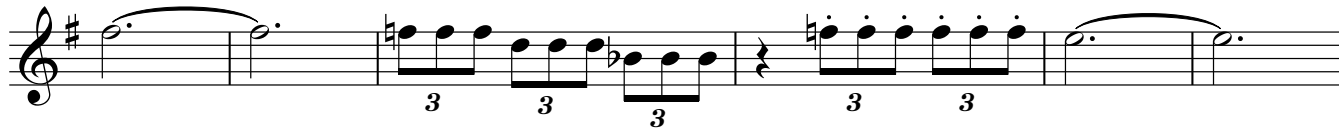
348



357

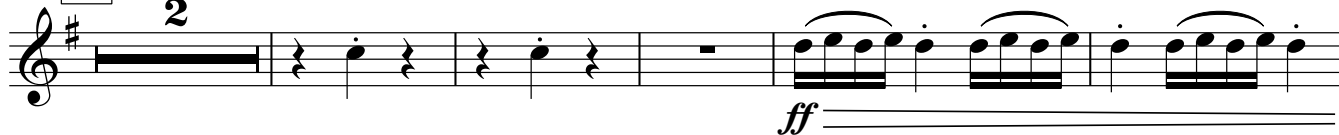


362



368

29



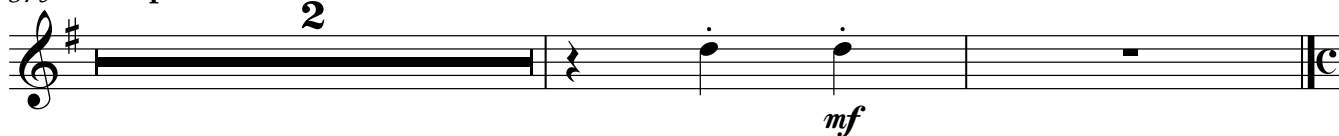
375

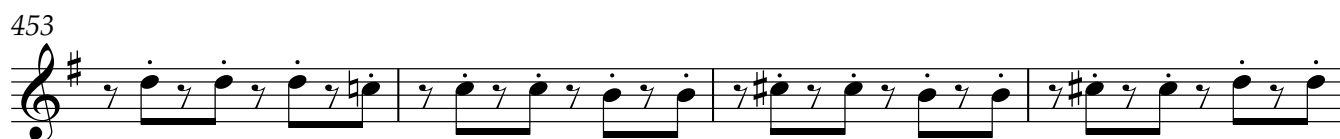
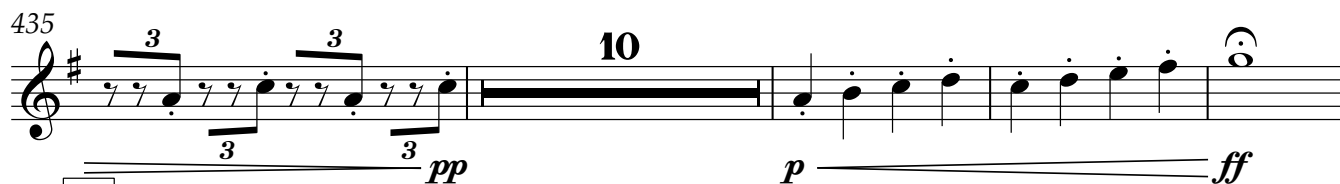
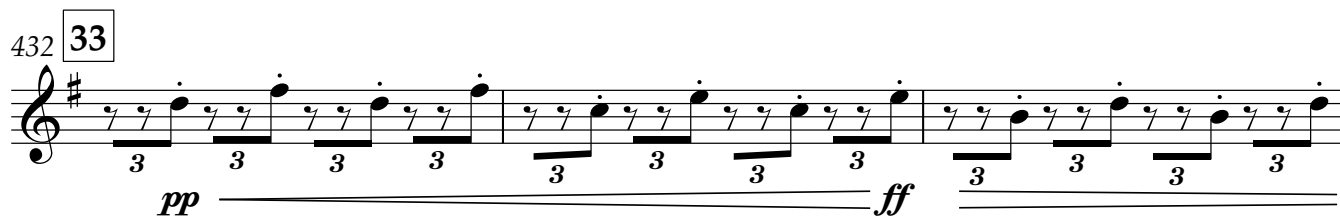
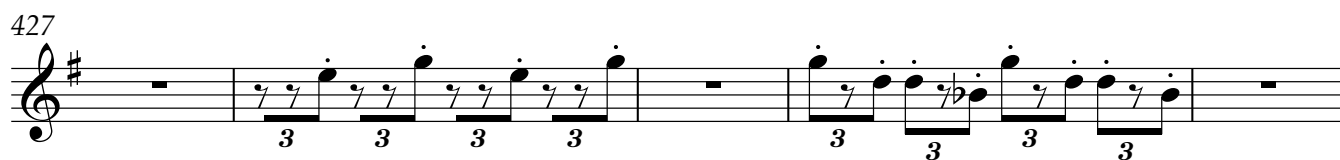
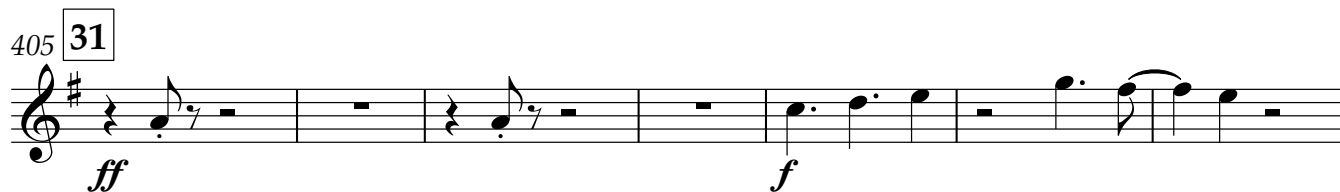
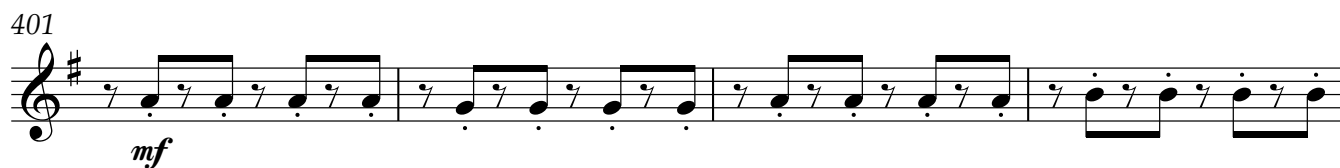
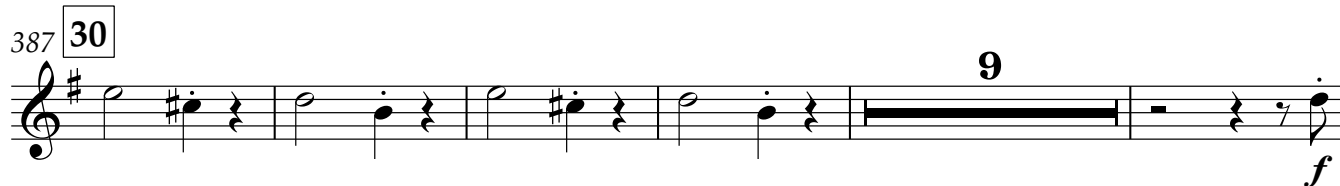
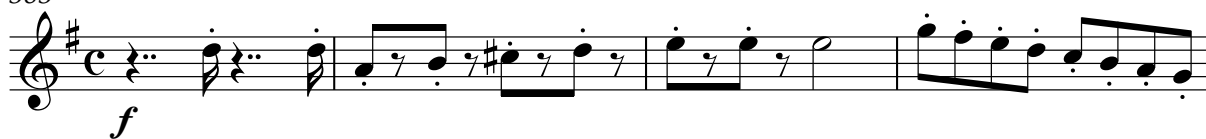
molto rit.



379

A tempo



383 Vivace $\text{♩} = 170$ 

457

3

463 rit. - - - - -

6

471 Lento

35 9

485

36 7

pp

496

37 Presto $\text{♩} = 190$

5

f *f*

505

38

p *ff*

510

4 2

f

518

10

Horn in F 1

534 **40**

f *f*

541

mf *f* *p* *f*

547

f

22'45"

Horn in F 2
Horn in F 2

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30 **Largo**

Measures 1-43:

- Measures 1-4: **Largo**, 7/8 time. Measure 1 has a triplet of eighth notes. Measure 4 has a half note and a quarter note.
- Measures 5-8: Measure 5 has a half note. Measure 6 has a half note. Measure 7 has a half note. Measure 8 has a half note.
- Measures 9-12: Measure 9 has a half note. Measure 10 has a half note. Measure 11 has a half note. Measure 12 has a half note.
- Measures 13-16: Measure 13 has a half note. Measure 14 has a half note. Measure 15 has a half note. Measure 16 has a half note.
- Measures 17-20: Measure 17 has a half note. Measure 18 has a half note. Measure 19 has a half note. Measure 20 has a half note.
- Measures 21-23: Measure 21 has a half note. Measure 22 has a half note. Measure 23 has a half note.
- Measures 24-27: **Presto**, 9/8 time. Measure 24 has a half note. Measure 25 has a half note. Measure 26 has a half note. Measure 27 has a half note.
- Measures 28-30: Measure 28 has a half note. Measure 29 has a half note. Measure 30 has a half note.
- Measures 31-34: Measure 31 has a half note. Measure 32 has a half note. Measure 33 has a half note. Measure 34 has a half note.
- Measures 35-37: Measure 35 has a half note. Measure 36 has a half note. Measure 37 has a half note.
- Measures 38-40: **Moderato**, 9/8 time. Measure 38 has a half note. Measure 39 has a half note. Measure 40 has a half note.
- Measures 41-43: Measure 41 has a half note. Measure 42 has a half note. Measure 43 has a half note.

Horn in F 2

49 4

f *f*

57

p

63

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

68 5 ← ♩ = 190

ff

73

p *ff*

76

ff

79

p

83 6 Allegro

pp *pp* *2*

91

mp *pp* *f*

95 7

p

3

The first system of the musical score for 'The Little Boat' is written on a single staff in treble clef. The key signature is three sharps (F#, C#, G#), indicating the key of D major. The time signature is 9/8. The music begins with a piano (*p*) dynamic and consists of two measures of eighth notes, followed by two measures of eighth notes, and then a measure with a 9/8 time signature change. The final measure of the system is marked with a fortissimo (*ff*) dynamic and contains a half note followed by a whole rest.

The first system of the musical score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a quarter note G#4, followed by eighth notes A4, B4, and C5. This is followed by a quarter rest, then eighth notes B4, A4, and G#4. The next measure contains a quarter note F#4, a quarter rest, and a quarter note E4. The final measure of the system consists of a half note D4. The system concludes with a repeat sign. Below the staff, the dynamics *p* and *f* are indicated under the first and last measures of the first ending, respectively. A second ending bracket labeled '2' spans the final two measures of the system.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The dynamics are marked as *pp* (pianissimo) at the beginning, *f* (forte) in the middle, and *pp* at the end. The score is divided into measures by vertical bar lines, and the final measure is marked with a double bar line and the time signature 2/4.

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The first measure contains a half note G4 (G) and a quarter note A4 (A). The second measure contains a half note B4 (B) and a quarter note C5 (C). The third measure contains a half note D5 (D) and a quarter note E5 (E). The fourth measure contains a half note F#5 (F#) and a quarter note G5 (G). The fifth measure contains a half note A5 (A) and a quarter note B5 (B). The sixth measure contains a half note C6 (C) and a quarter note D6 (D). The seventh measure contains a half note E6 (E) and a quarter note F#6 (F#). The eighth measure contains a half note G6 (G) and a quarter note A6 (A). The ninth measure contains a half note B6 (B) and a quarter note C7 (C). The tenth measure contains a half note D7 (D) and a quarter note E7 (E). The eleventh measure contains a half note F#7 (F#) and a quarter note G7 (G). The twelfth measure contains a half note A7 (A) and a quarter note B7 (B). The thirteenth measure contains a half note C8 (C) and a quarter note D8 (D). The fourteenth measure contains a half note E8 (E) and a quarter note F#8 (F#). The fifteenth measure contains a half note G8 (G) and a quarter note A8 (A). The sixteenth measure contains a half note B8 (B) and a quarter note C9 (C). The seventeenth measure contains a half note D9 (D) and a quarter note E9 (E). The eighteenth measure contains a half note F#9 (F#) and a quarter note G9 (G). The nineteenth measure contains a half note A9 (A) and a quarter note B9 (B). The twentieth measure contains a half note C10 (C) and a quarter note D10 (D). The twenty-first measure contains a half note E10 (E) and a quarter note F#10 (F#). The twenty-second measure contains a half note G10 (G) and a quarter note A10 (A). The twenty-third measure contains a half note B10 (B) and a quarter note C11 (C). The twenty-fourth measure contains a half note D11 (D) and a quarter note E11 (E). The twenty-fifth measure contains a half note F#11 (F#) and a quarter note G11 (G). The twenty-sixth measure contains a half note A11 (A) and a quarter note B11 (B). The twenty-seventh measure contains a half note C12 (C) and a quarter note D12 (D). The twenty-eighth measure contains a half note E12 (E) and a quarter note F#12 (F#). The twenty-ninth measure contains a half note G12 (G) and a quarter note A12 (A). The thirtieth measure contains a half note B12 (B) and a quarter note C13 (C). The thirty-first measure contains a half note D13 (D) and a quarter note E13 (E). The thirty-second measure contains a half note F#13 (F#) and a quarter note G13 (G). The thirty-third measure contains a half note A13 (A) and a quarter note B13 (B). The thirty-fourth measure contains a half note C14 (C) and a quarter note D14 (D). The thirty-fifth measure contains a half note E14 (E) and a quarter note F#14 (F#). The thirty-sixth measure contains a half note G14 (G) and a quarter note A14 (A). The thirty-seventh measure contains a half note B14 (B) and a quarter note C15 (C). The thirty-eighth measure contains a half note D15 (D) and a quarter note E15 (E). The thirty-ninth measure contains a half note F#15 (F#) and a quarter note G15 (G). The fortieth measure contains a half note A15 (A) and a quarter note B15 (B). The forty-first measure contains a half note C16 (C) and a quarter note D16 (D). The forty-second measure contains a half note E16 (E) and a quarter note F#16 (F#). The forty-third measure contains a half note G16 (G) and a quarter note A16 (A). The forty-fourth measure contains a half note B16 (B) and a quarter note C17 (C). The forty-fifth measure contains a half note D17 (D) and a quarter note E17 (E). The forty-sixth measure contains a half note F#17 (F#) and a quarter note G17 (G). The forty-seventh measure contains a half note A17 (A) and a quarter note B17 (B). The forty-eighth measure contains a half note C18 (C) and a quarter note D18 (D). The forty-ninth measure contains a half note E18 (E) and a quarter note F#18 (F#). The fiftieth measure contains a half note G18 (G) and a quarter note A18 (A). The fifty-first measure contains a half note B18 (B) and a quarter note C19 (C). The fifty-second measure contains a half note D19 (D) and a quarter note E19 (E). The fifty-third measure contains a half note F#19 (F#) and a quarter note G19 (G). The fifty-fourth measure contains a half note A19 (A) and a quarter note B19 (B). The fifty-fifth measure contains a half note C20 (C) and a quarter note D20 (D). The fifty-sixth measure contains a half note E20 (E) and a quarter note F#20 (F#). The fifty-seventh measure contains a half note G20 (G) and a quarter note A20 (A). The fifty-eighth measure contains a half note B20 (B) and a quarter note C21 (C). The fifty-ninth measure contains a half note D21 (D) and a quarter note E21 (E). The sixtieth measure contains a half note F#21 (F#) and a quarter note G21 (G). The sixty-first measure contains a half note A21 (A) and a quarter note B21 (B). The sixty-second measure contains a half note C22 (C) and a quarter note D22 (D). The sixty-third measure contains a half note E22 (E) and a quarter note F#22 (F#). The sixty-fourth measure contains a half note G22 (G) and a quarter note A22 (A). The sixty-fifth measure contains a half note B22 (B) and a quarter note C23 (C). The sixty-sixth measure contains a half note D23 (D) and a quarter note E23 (E). The sixty-seventh measure contains a half note F#23 (F#) and a quarter note G23 (G). The sixty-eighth measure contains a half note A23 (A) and a quarter note B23 (B). The sixty-ninth measure contains a half note C24 (C) and a quarter note D24 (D). The seventieth measure contains a half note E24 (E) and a quarter note F#24 (F#). The seventy-first measure contains a half note G24 (G) and a quarter note A24 (A). The seventy-second measure contains a half note B24 (B) and a quarter note C25 (C). The seventy-third measure contains a half note D25 (D) and a quarter note E25 (E). The seventy-fourth measure contains a half note F#25 (F#) and a quarter note G25 (G). The seventy-fifth measure contains a half note A25 (A) and a quarter note B25 (B). The seventy-sixth measure contains a half note C26 (C) and a quarter note D26 (D). The seventy-seventh measure contains a half note E26 (E) and a quarter note F#26 (F#). The seventy-eighth measure contains a half note G26 (G) and a quarter note A26 (A). The seventy-ninth measure contains a half note B26 (B) and a quarter note C27 (C). The eightieth measure contains a half note D27 (D) and a quarter note E27 (E). The eighty-first measure contains a half note F#27 (F#) and a quarter note G27 (G). The eighty-second measure contains a half note A27 (A) and a quarter note B27 (B). The eighty-third measure contains a half note C28 (C) and a quarter note D28 (D). The eighty-fourth measure contains a half note E28 (E) and a quarter note F#28 (F#). The eighty-fifth measure contains a half note G28 (G) and a quarter note A28 (A). The eighty-sixth measure contains a half note B28 (B) and a quarter note C29 (C). The eighty-seventh measure contains a half note D29 (D) and a quarter note E29 (E). The eighty-eighth measure contains a half note F#29 (F#) and a quarter note G29 (G). The eighty-ninth measure contains a half note A29 (A) and a quarter note B29 (B). The ninetieth measure contains a half note C30 (C) and a quarter note D30 (D). The ninety-first measure contains a half note E30 (E) and a quarter note F#30 (F#). The ninety-second measure contains a half note G30 (G) and a quarter note A30 (A). The ninety-third measure contains a half note B30 (B) and a quarter note C31 (C). The ninety-fourth measure contains a half note D31 (D) and a quarter note E31 (E). The ninety-fifth measure contains a half note F#31 (F#) and a quarter note G31 (G). The ninety-sixth measure contains a half note A31 (A) and a quarter note B31 (B). The ninety-seventh measure contains a half note C32 (C) and a quarter note D32 (D). The ninety-eighth measure contains a half note E32 (E) and a quarter note F#32 (F#). The ninety-ninth measure contains a half note G32 (G) and a quarter note A32 (A). The hundredth measure contains a half note B32 (B) and a quarter note C33 (C). The hundred-first measure contains a half note D33 (D) and a quarter note E33 (E). The hundred-second measure contains a half note F#33 (F#) and a quarter note G33 (G). The hundred-third measure contains a half note A33 (A) and a quarter note B33 (B). The hundred-fourth measure contains a half note C34 (C) and a quarter note D34 (D). The hundred-fifth measure contains a half note E34 (E) and a quarter note F#34 (F#). The hundred-sixth measure contains a half note G34 (G) and a quarter note A34 (A). The hundred-seventh measure contains a half note B34 (B) and a quarter note C35 (C). The hundred-eighth measure contains a half note D35 (D) and a quarter note E35 (E). The hundred-ninth measure contains a half note F#35 (F#) and a quarter note G35 (G). The hundred-tieth measure contains a half note A35 (A) and a quarter note B35 (B). The hundred-first measure contains a half note C36 (C) and a quarter note D36 (D). The hundred-second measure contains a half note E36 (E) and a quarter note F#36 (F#). The hundred-third measure contains a half note G36 (G) and a quarter note A36 (A). The hundred-fourth measure contains a half note B36 (B) and a quarter note C37 (C). The hundred-fifth measure contains a half note D37 (D) and a quarter note E37 (E). The hundred-sixth measure contains a half note F#37 (F#) and a quarter note G37 (G). The hundred-seventh measure contains a half note A37 (A) and a quarter note B37 (B). The hundred-eighth measure contains a half note C38 (C) and a quarter note D38 (D). The hundred-ninth measure contains a half note E38 (E) and a quarter note F#38 (F#). The hundred-tieth measure contains a half note G38 (G) and a quarter note A38 (A). The hundred-first measure contains a half note B38 (B) and a quarter note C39 (C). The hundred-second measure contains a half note D39 (D) and a quarter note E39 (E). The hundred-third measure contains a half note F#39 (F#) and a quarter note G39 (G). The hundred-fourth measure contains a half note A39 (A) and a quarter note B39 (B). The hundred-fifth measure contains a half note C40 (C) and a quarter note D40 (D). The hundred-sixth measure contains a half note E40 (E) and a quarter note F#40 (F#). The hundred-seventh measure contains a half note G40 (G) and a quarter note A40 (A). The hundred-eighth measure contains a half note B40 (B) and a quarter note C41 (C). The hundred-ninth measure contains a half note D41 (D) and a quarter note E41 (E). The hundred-tieth measure contains a half note F#41 (F#) and a quarter note G41 (G). The hundred-first measure contains a half note A41 (A) and a quarter note B41 (B). The hundred-second measure contains a half note C42 (C) and a quarter note D42 (D). The hundred-third measure contains a half note E42 (E) and a quarter note F#42 (F#). The hundred-fourth measure contains a half note G42 (G) and a quarter note A42 (A). The hundred-fifth measure contains a half note B42 (B) and a quarter note C43 (C). The hundred-sixth measure contains a half note D43 (D) and a quarter note E43 (E). The hundred-seventh measure contains a half note F#43 (F#) and a quarter note G43 (G). The hundred-eighth measure contains a half note A43 (A) and a quarter note B43 (B). The hundred-ninth measure contains a half note C44 (C) and a quarter note D44 (D). The hundred-tieth measure contains a half note E44 (E) and a quarter note F#44 (F#). The hundred-first measure contains a half note G44 (G) and a quarter note A44 (A). The hundred-second measure contains a half note B44 (B) and a quarter note C45 (C). The hundred-third measure contains a half note D45 (D) and a quarter note E45 (E). The hundred-fourth measure contains a half note F#45 (F#) and a quarter note G45 (G). The hundred-fifth measure contains a half note A45 (A) and a quarter note B45 (B). The hundred-sixth measure contains a half note C46 (C) and a quarter note D46 (D). The hundred-seventh measure contains a half note E46 (E) and a quarter note F#46 (F#). The hundred-eighth measure contains a half note G46 (G) and a quarter note A46 (A). The hundred-ninth measure contains a half note B46 (B) and a quarter note C47 (C). The hundred-tieth measure contains a half note D47 (D) and a quarter note E47 (E). The hundred-first measure contains a half note F#47 (F#) and a quarter note G47 (G). The hundred-second measure contains a half note A47 (A) and a quarter note B47 (B). The hundred-third measure contains a half note C48 (C) and a quarter note D48 (D). The hundred-fourth measure contains a half note E48 (E) and a quarter note F#48 (F#). The hundred-fifth measure contains a half note G48 (G) and a quarter note A48 (A). The hundred-sixth measure contains a half note B48 (B) and a quarter note C49 (C). The hundred-seventh measure contains a half note D49 (D) and a quarter note E49 (E). The hundred-eighth measure contains a half note F#49 (F#) and a quarter note G49 (G). The hundred-ninth measure contains a half note A49 (A) and a quarter note B49 (B). The hundred-tieth measure contains a half note C50 (C) and a quarter note D50 (D). The hundred-first measure contains a half note E50 (E) and a quarter note F#50 (F#). The hundred-second measure contains a half note

137 *molto rit.* *A tempo*

140 **13** *rit.*

147 *f* = 50 **14** *p* *ff* *p* *ff* *p* *ff*

156 **15** *A dagio* *Andante*

162 **16** *mf* *ff* 3

167 *pp* *f* **17** 4

175 3 3 3 3

178 **18** *Allegro* 5

185 *Presto* *ff*

187 **19** *mf* *f* *p* *f* *p* *f*

190

p *f* *p*

194

p *f*

198 **Moderato**

p *ff*

202 **Presto**

p *ff*

205 **Grave** ← $\text{♩} = 40$

p *ff*

con sord.

209 [20]

p *ff*

senza sord.

215 [21] **Lento**

p *ff*

224 [22]

p *ff*

234 [23]

p *ff*

Allegro ♩ = 190

248 *ff* 3 3

252 24 3 *f* 3 3

259 3 3

262 *pp* *mf*

266 25 *ff* *mf*

274

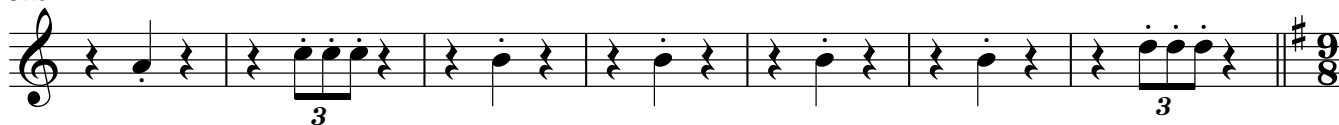
281 4

290 26 2 3 3 *ff*

299 *p* *ff* *p* *ff* *p*

309 27 15

329



336

poco accel.

340

28

Allegro ♩ = 190

348



356

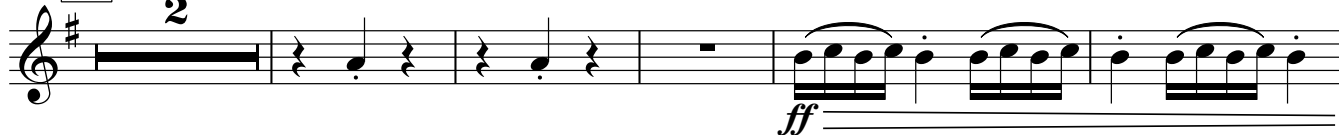


362



368

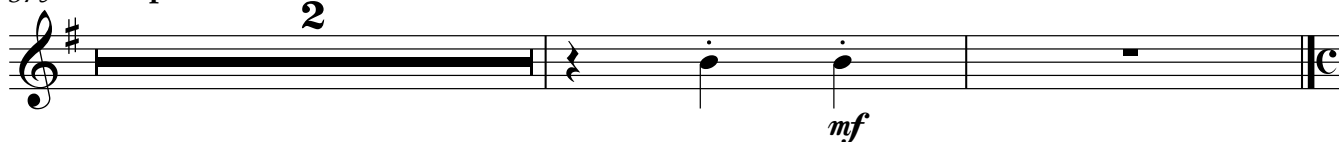
29

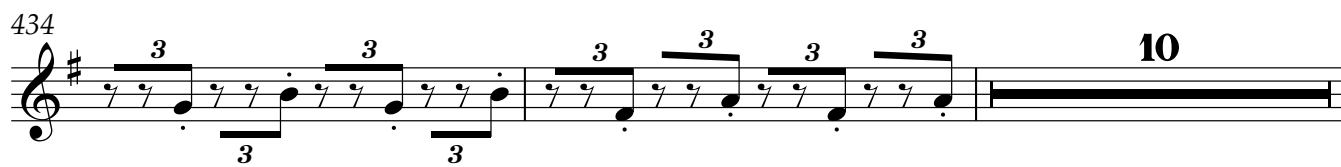
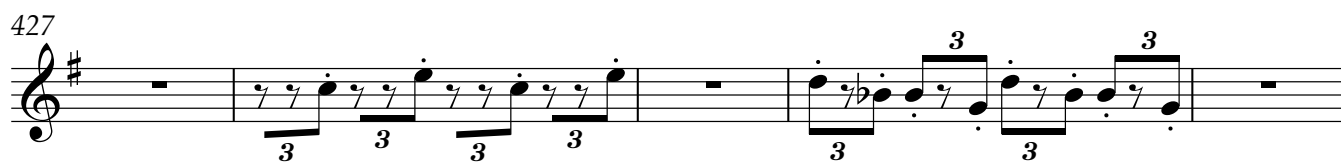
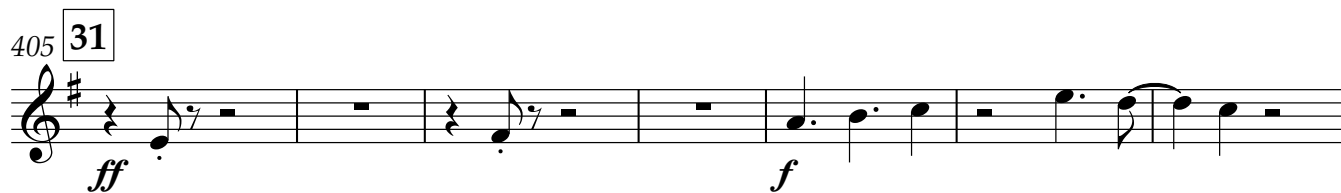
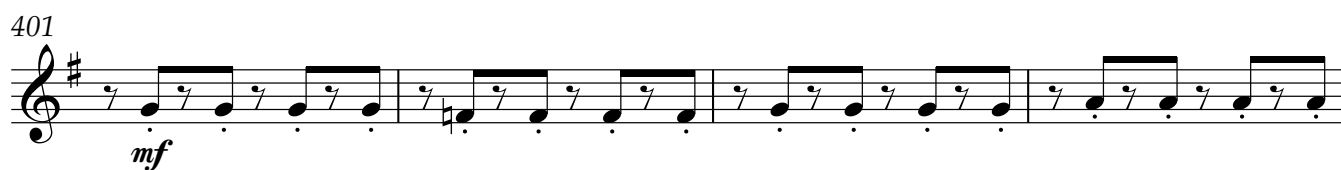
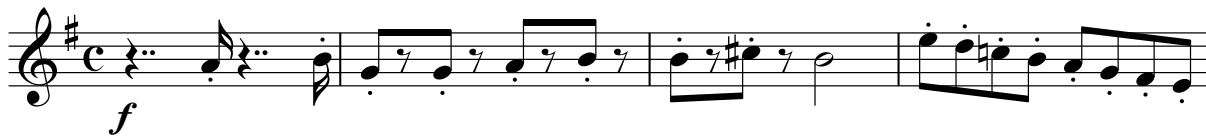


375

molto rit.

379

A tempo

383 Vivace $\text{♩} = 170$ 

453



457



463

rit. - - - - -

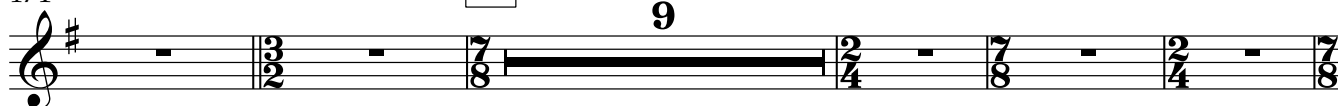


471

Lento

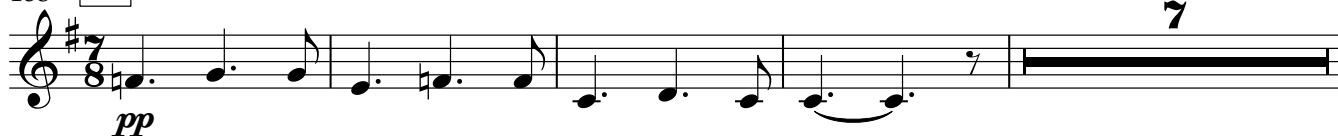
35

9



485

36



496

37

Presto ← ♩ = 190

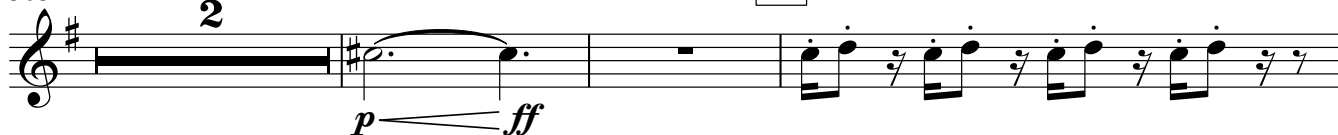
5



505

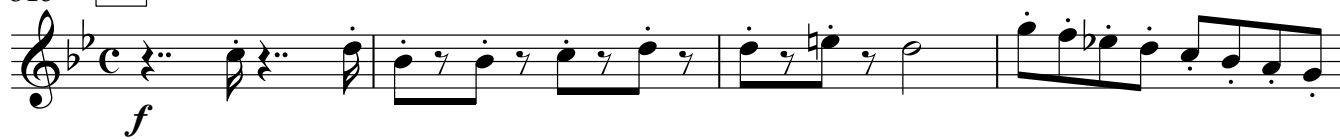
2

38



510



518 **39** Vivace ← ♩ = 170

Horn in F 3

Horn in F 3

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30 **Largo**

3 3 2

10 **1** 2 2

mf *ff* *p* *f*

17 *f* 2

24 **2** **Presto**

mf *ff*

28 *mf* *f* *p* *f* *p* *f*

31 *p* *f* *p*

35 12 9

38 **Moderato** **3** **Presto**

f *f*

43 2 2 2 3

p

Horn in F 3

49 4 **2** **f** **2** **f** **2**

57 **p**

63 **p** **f** **pp** **f** **3** **3** **3** **3**

68 5 ← ♩ = 190 **pp** **ff**

72

75 **pp**

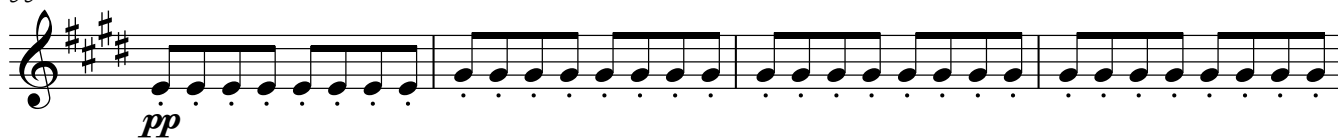
78

82 6 **Allegro** **3** **p** **pp** **f**

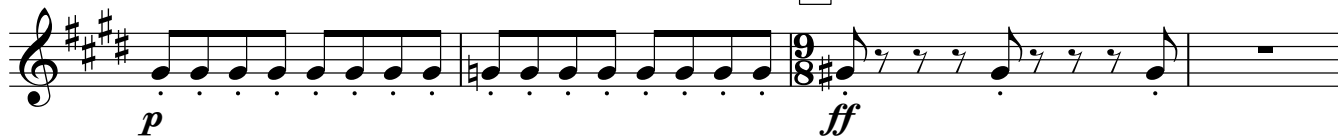
89 **2** **mp** **pp** **f**

95 7 **p**

99



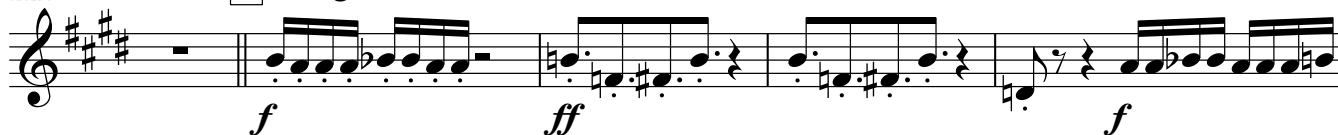
103



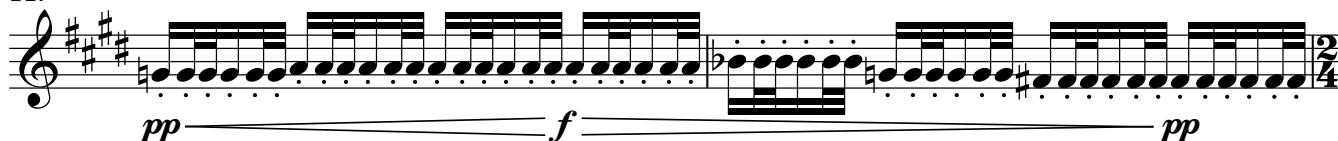
107



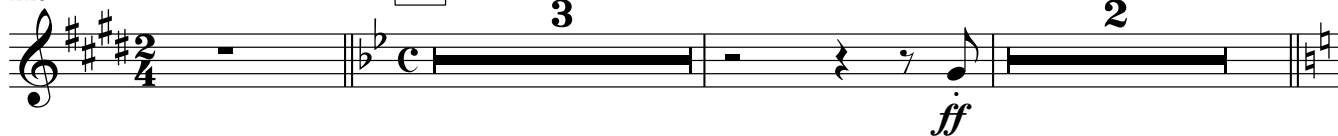
112



117



119



126



128



133



135



137 *molto rit.* *A tempo*

140 *f* *p* *ff* *p* *ff* *p* *rit.*

147 $\text{♩} = 50$ *2*

156 **15** *A dagio* *4* *p* *Andante*

162 **16** *2* *3* *ff* *pp*

168 **17** *f* *4* *3* *3*

176 *3* *3* *3* *3*

180 **18** *Allegro* *5* *Presto* *ff*

187 **19** *mf* *f* *p* *f* *p* *f*

190 *p* *f* *p*

194



198

Moderato



202 Presto



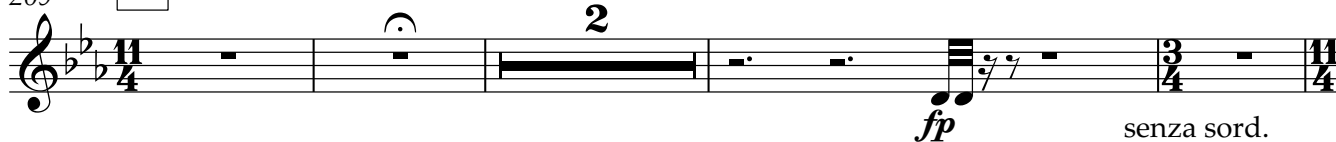
205 Grave ← ♩ = 40



con sord.

209

20



senza sord.

215

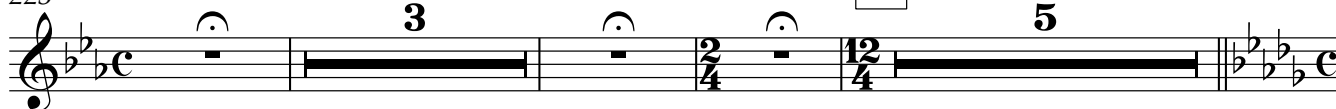
21

Lento



223

22



234

23



Allegro ♩ = 190

248 *ff* ³

252 24 10 *pp* *mf*

266 25 *ff* *mf*

274

281 4

290 26 2 *ff* ³

298 *p* *ff* *p* *ff*

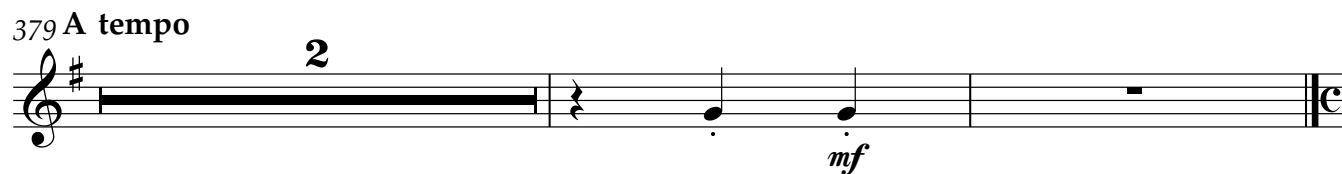
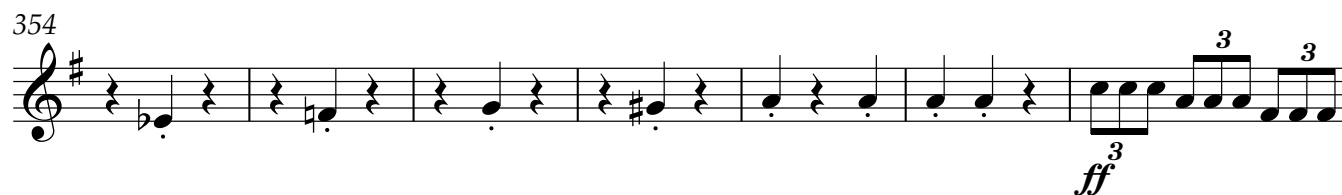
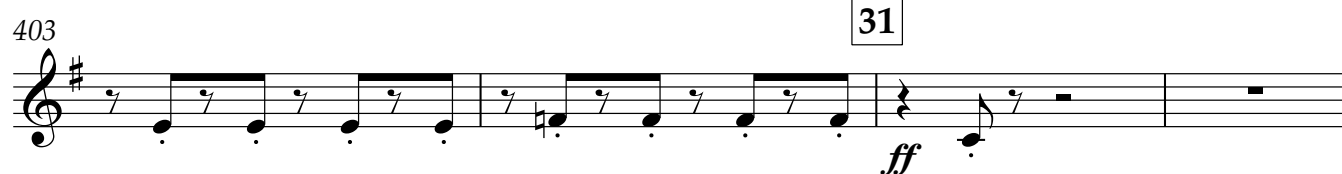
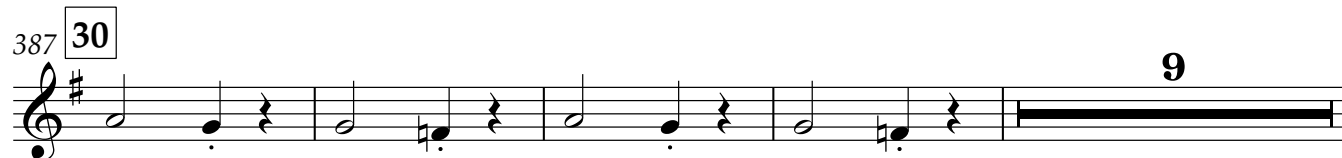
308 27 15 *p*

329 3 ³ *mf*

336 poco accel. *mf*

Horn in F 3

7

340 **28** Allegro ♩ = 190383 **Vivace** ♩ = 170

407

f

5

417 32

7

3 3

428

3 3 3 3 3 3

3 3

432 33

pp *ff*

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

435

3 3 3 3 10

pp *p* *ff*

449 34

pp

453

457

3 3 3 3 3

3 3 3 3

463 rit.

3 3 3 3 3 6

471 Lento

35

9

3/2 7/8 2/4 7/8 2/4 7/8

485 36

pp

496 37 Presto $\text{♩} = 190$

f

505 38

p $\leftarrow$ *ff*

511 39 Vivace $\text{♩} = 170$

f

521

526 40

f

539

mf *f* *p* *f*

545

549

Horn in F 4
Horn in F 4

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

$\text{♩} = 30$ **Largo**

3 3 2

p

10 **1** 2 2 *mf* *ff* *p* *f*

17 *f* 2

24 **2** **Presto** *mf* *ff*

28 *mf* *f* *p* *f* *p* *f*

31 *p* *f* *p*

35

38 **Moderato** **3** **Presto** *f* 2 2 2

43 2 2 2 *p* 3

Horn in F 4

49 4 **2** **2** **2**

57 *p*

63 *p* *f* *pp* *f*

68 5 ← ♩ = 190

72 *pp* *ff*

75 *pp*

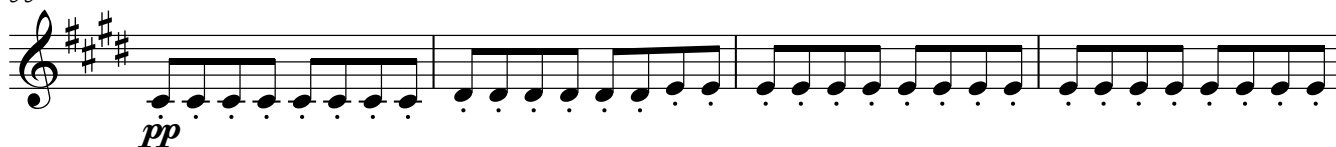
78

82 6 Allegro **3** *p* *pp*

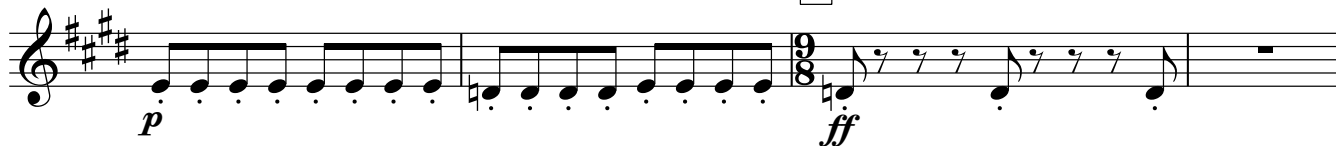
89 **2** *mp* *pp* *f*

95 7 *p*

99



103



107



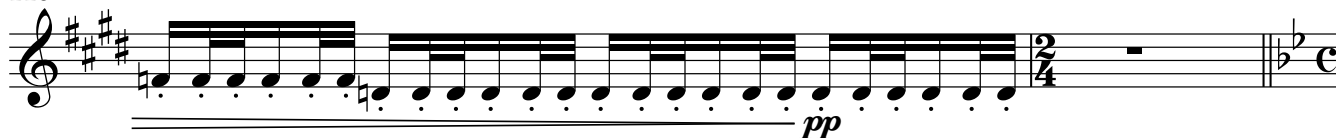
112



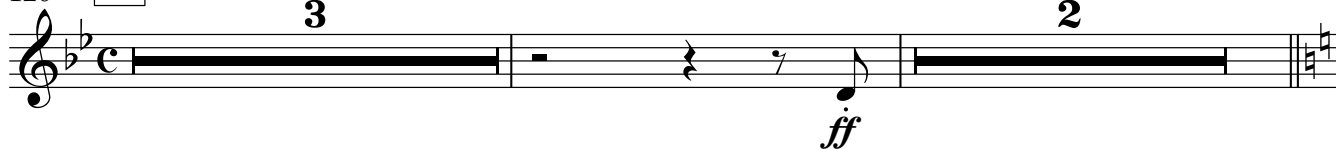
116



118



120



126



128



133



180 **18** Allegro **5** Presto

ff

187 **19**

mf f p f p f

Musical staff 187-190. Key signature: two sharps (F# and C#). The staff contains six measures of music. Measures 187, 189, and 191 (labeled 187, 190, 194) feature a half note followed by a quarter rest, then a sixteenth-note triplet. Measures 188, 190, and 192 (labeled 190, 194, 198) feature a half note followed by a quarter rest, then a sixteenth-note triplet. Dynamics: mf, f, p, f, p, f.

190

p f p

Musical staff 190-194. Key signature: two sharps (F# and C#). The staff contains six measures of music. Measures 190, 192, and 194 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Measures 191, 193, and 195 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Dynamics: p, f, p.

194

Musical staff 194-198. Key signature: two sharps (F# and C#). The staff contains six measures of music. Measures 194, 196, and 198 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Measures 195, 197, and 199 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Dynamics: p, f, p.

198 **Moderato**

p ff

Musical staff 198-202. Key signature: two sharps (F# and C#). The staff contains six measures of music. Measures 198, 200, and 202 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Measures 199, 201, and 203 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Dynamics: p, ff.

202 **Presto**

Musical staff 202-205. Key signature: two sharps (F# and C#). The staff contains six measures of music. Measures 202, 204, and 206 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Measures 203, 205, and 207 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Dynamics: p, ff.

205 **Grave** ← $\text{♩} = 40$
con sord. **2**

Musical staff 205-209. Key signature: two sharps (F# and C#). The staff contains six measures of music. Measures 205, 207, and 209 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Measures 206, 208, and 210 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Dynamics: p, ff.

209 **20**

fp senza sord.

Musical staff 209-215. Key signature: two sharps (F# and C#). The staff contains six measures of music. Measures 209, 211, and 213 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Measures 210, 212, and 214 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Dynamics: fp, senza sord.

215 **21** **Lento** **7**

p ff

Musical staff 215-223. Key signature: two sharps (F# and C#). The staff contains six measures of music. Measures 215, 217, and 219 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Measures 216, 218, and 220 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Dynamics: p, ff.

223 **22** **3** **5**

Musical staff 223-234. Key signature: two sharps (F# and C#). The staff contains six measures of music. Measures 223, 225, and 227 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Measures 224, 226, and 228 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Dynamics: p, ff.

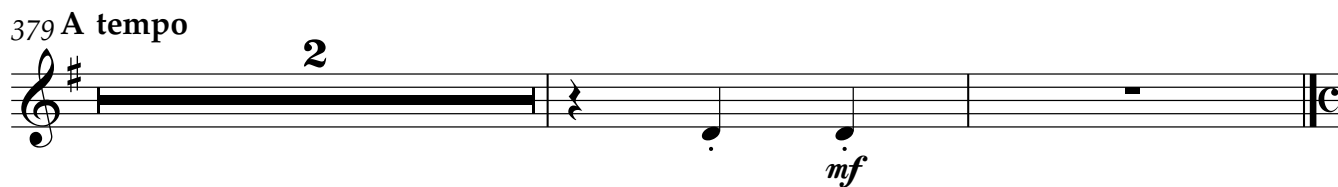
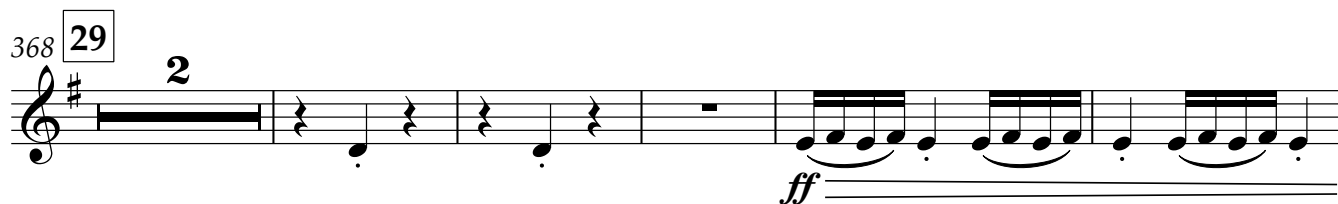
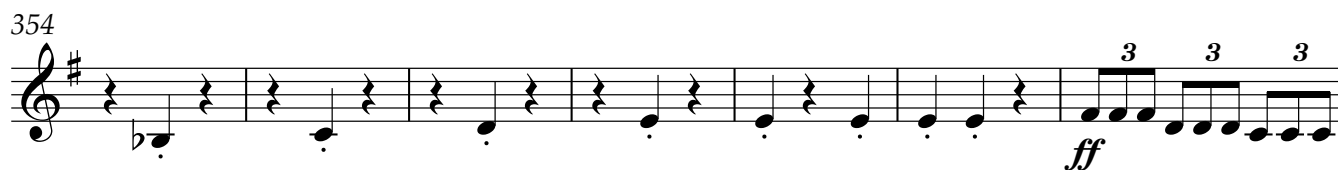
234 **23** **10**

p p

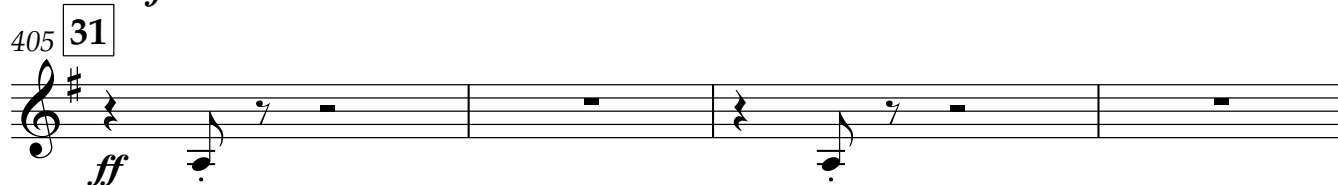
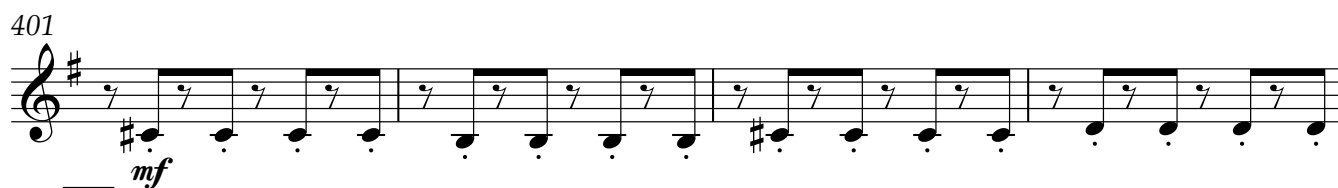
Musical staff 234-240. Key signature: two sharps (F# and C#). The staff contains six measures of music. Measures 234, 236, and 238 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Measures 235, 237, and 239 feature a half note followed by a quarter rest, then a sixteenth-note triplet. Dynamics: p, p.

336 poco accel. **2**

mf

340 **28** Allegro ♩ = 190

383 Vivace ♩ = 170



409 *f* 5

417 32 7 3 3

428 3 3 3 3 3 3 3 3

432 33 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *pp* *ff*

435 3 3 3 3 10 *pp* *p* *ff*

449 34 *pp*

453

457 3 3 3 3 3 3 3 3

463 *rit.* 3 3 3 3 3 6

471 *Lento* 35 9 2 7 2 7 2 7

485 **36** **11** **37** Presto $\text{♩} = 190$ **5**

503 **2** *f* *p* *ff*

509 **38** **7**

518 **39** Vivace $\text{♩} = 170$ *f*

522 **8**

534 **40** *f* *f*

541 *mf* *f* *p* *f*

547

Trumpet in B $\flat$ 1
Trumpet in C

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

$\text{♩} = 30$ **Largo**

3 6 1 2 2

ff

15 *pp* *f* *f*

20 *ff* *mf*

26 **2 Presto**

ff *mf*

30 *p* *f*

33 *p* *f* *p* *f*

36

38 **Moderato 3 Presto**

f

43 *p* 3

49 **4**

mf *f* 4

Trumpet in B♭ 1, Trumpet in C

57

p

63

p *f* *pp* *f*

68

5 ← ♩ = 190

pp *ff*

72

pp *ff*

75

pp *ff*

78

pp *ff*

82

Allegro

6

p *pp* *f*

91

mp *pp* *f*

95

7

p *f*

104

8 Presto

p *ff*

Trumpet in C

Trumpet in B♭ 1

Trumpet in C

Trumpet in B♭ 1, Trumpet in C

3

107

p

112

9 A dagio

f *ff*

116

Trumpet in B♭

pp *f* *pp*

119

10

ff

126

11

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

129

mp *f* *p*

133

12

ff *mf* *ff*

136

mf *ff* *p*

138

molto rit. A tempo

ff *f*

141

13

p *ff* *p* *ff*

Trumpet in B♭ 1, Trumpet in C

147 ← $\text{♩} = 50$ **14**

156 **15** *Adagio* *Andante*

162 **16**

168 **17**

176

180 **18** *Allegro* *Presto*

187 **19**

191

194

198 *Moderato*

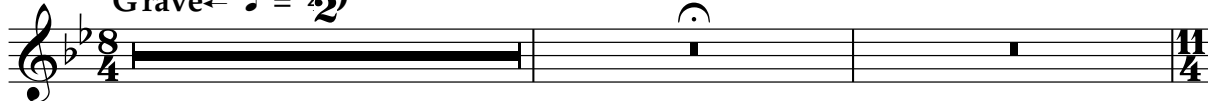
Trumpet in B♭ 1, Trumpet in C

5

202 **Presto**

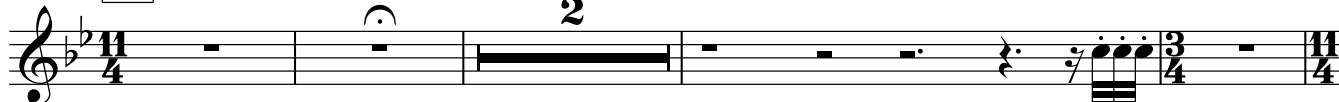


205 **Grave** ← ♩ = 2



con sord.

209 **20**

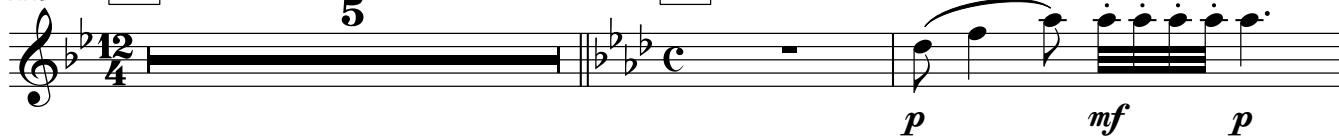


senza sord.

215 **21**



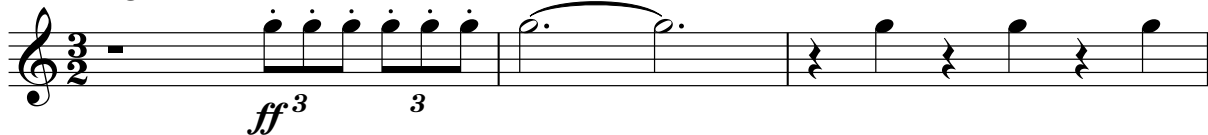
229 **22**



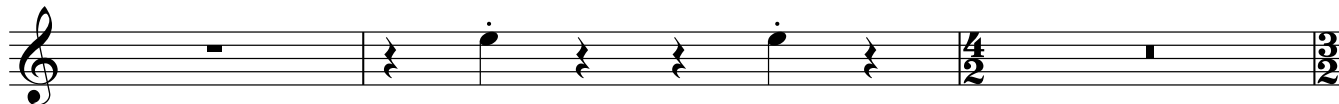
236



248 **Allegro** ♩ = 190



251



254 **24**



Trumpet in B♭ 1, Trumpet in C

258

f 3 3 *p* *f*

262

p *ff* 3 3

265

25

3 3 3 3 3 3 *mf*

270

278

286

4 26 3 *ff* 3 3

298

p *ff* *p* *ff*

308

27

15 2 *f* 3

329

2 3 3 3 3

336

28 Allegro ♩ = 190

3 *mf* *mf*

Trumpet in B♭ 1, Trumpet in C

7

344

356

362

368 29

375 *molto rit.*

379 **A tempo**

383 **Vivace** ← ♩ = 170

387 30

390

Trumpet in B♭ 1, Trumpet in C

400

404

408

417

428

432

435

449

453

457

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

mf *p* *ff*

f

pp *ff*

pp *p* *ff*

pp

459

3

rit.

3

3

3

464

7

Lento

35

7

9

2

482

36

4

492

3

37

Presto

5

190

f

503

2

507

p

ff

38

511

7

39

Vivace

170

f

521

521

524

524

526

8

Trumpet in B♭ 1, Trumpet in C

[illegible][illegible]

22'00"

Trumpet in B $\flat$ 2
Trumpet in C

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

$\text{♩} = 30$ **Largo**

3 6 1 2 2

ff³

15 **pp** **f** **f**

20 **ff** **mf** 2

25 **2 Presto** **ff** **mf**

29 **p** **f**

33 **p** **f** **p** **f**

36 12/8

38 **Moderato** **3 Presto** **f** 2 2 2

43 2 2 **p** 3

49 **4** **mf** **f** 4

Trumpet in B♭ 2, Trumpet in C

57

p

63

p *f* *pp*

68

5 ← ♩ = 190

pp *f* *ff*

72

p

75

p

78

p

82

Allegro

p *pp* *p*

91

mp *pp* *f*

95

7

p *f* *p*

104

8 Presto

p *ff* *p*

Trumpet in B♭ 2

Trumpet in C

Trumpet in B♭ 2, Trumpet in C

3

109 9 A dagio

115 Trumpet in B♭

119 10

126 11

129

133 12

137 molto rit. A tempo

140 13

147 ♩ = 50 14

156 15 A dagio

4

160 **Andante** **16** **2**

p

166 **17**

pp *f*

171 **4**

3 *3* *3* *3*

178 **18** **Allegro** **5**

3 *3*

185 **Presto**

ff

187 **19**

mf

191 *p* *f* *p* *f* *p* *f*

194

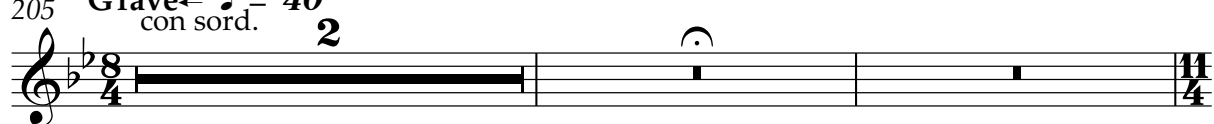
198 **Moderato**

p *ff*

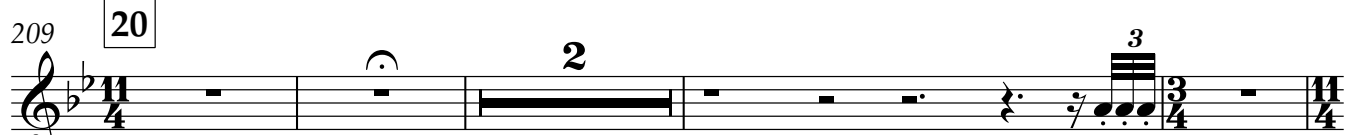
202 **Presto**

8 *4*

205 **Grave** ← $\text{♩} = 40$
con sord. **2**



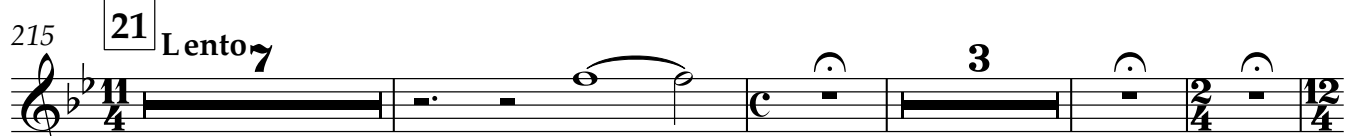
209 **20**



f

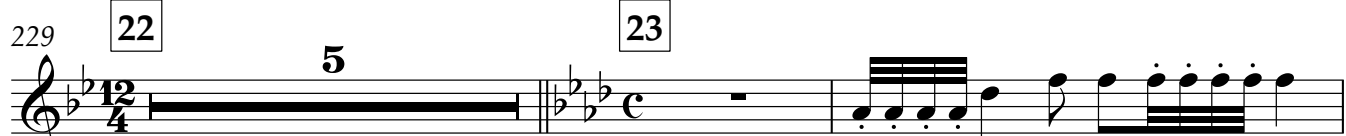
senza sord.

215 **21** **Lento** $\text{♩} = 7$



ff

229 **22** **23**



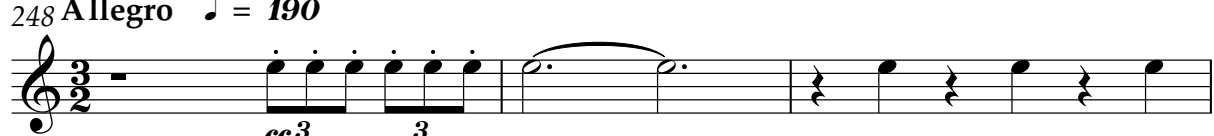
mf *p* *mf* *p*

236 **10**



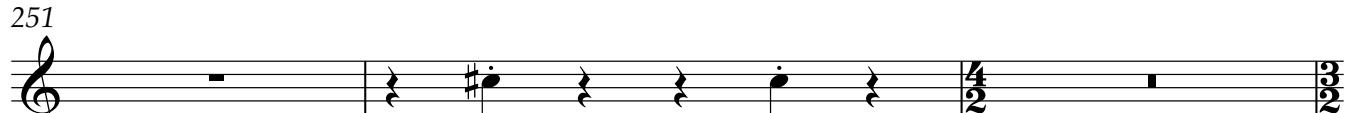
mf *p* *mf* *p*

248 **Allegro** $\text{♩} = 190$

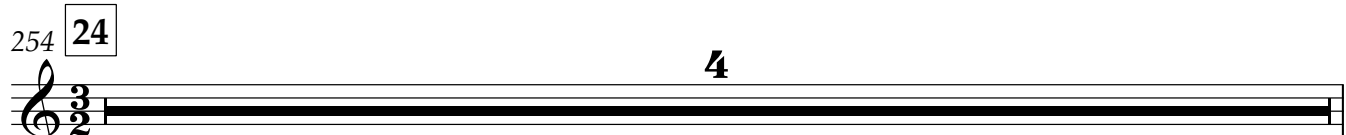


ff **3**

251



254 **24**



4

Trumpet in B $\flat$ 2, Trumpet in C

258

f 3 3 *p* *f*

262

p *ff* 3 3

265

25

3 3 3 3 3 3 *mf*

270

278

286

4 26 3 *ff* 3

298

p *ff* *p* *ff*

308

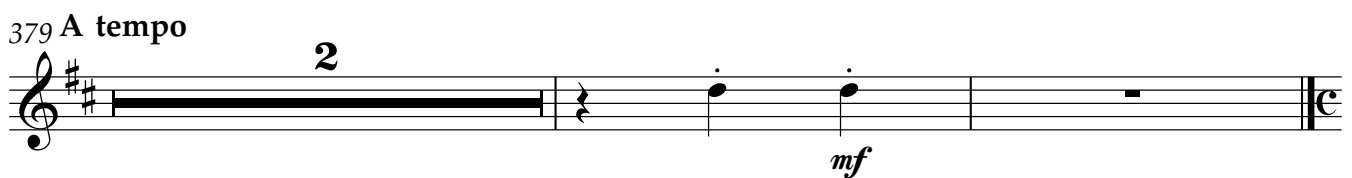
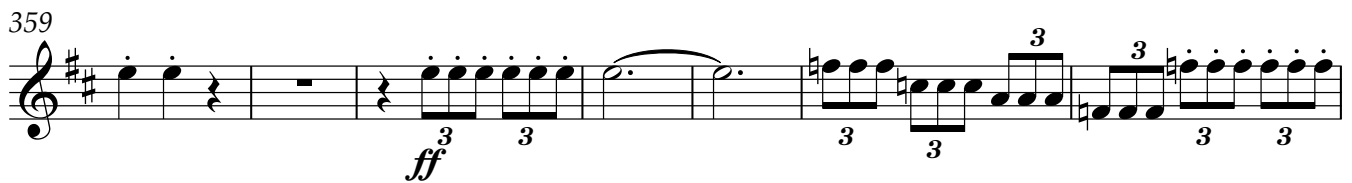
27 15 2 *f* 3

329

2 3 3 3 3

336

poco accel. 2 *mf*

340 **28** Allegro ♩ = 190

383 Vivace ♩ = 170



Trumpet in B♭ 2, Trumpet in C

400

404

31

408

417

32

428

432

33

435

449

34

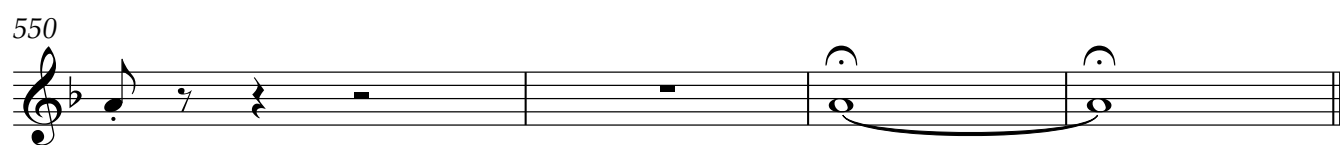
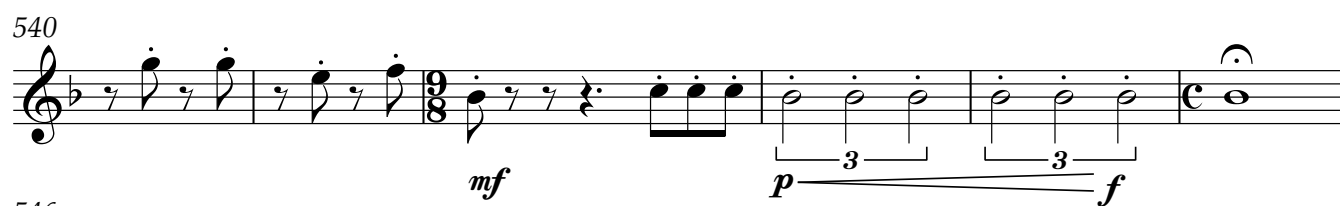
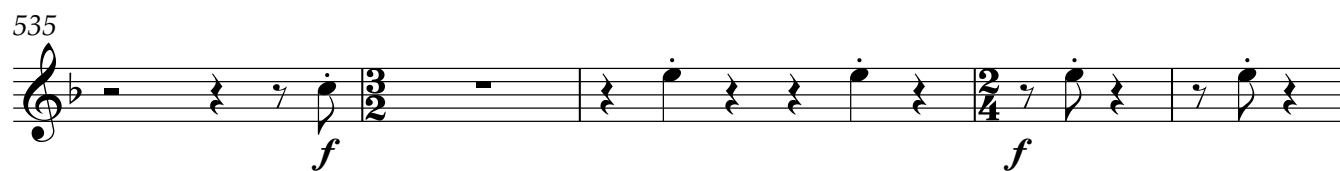
453

457

Detailed description: This page contains nine staves of musical notation for a trumpet part. The key signature is two sharps (F# and C#). The notation includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). There are also crescendo and decrescendo hairpins. Rehearsal marks are indicated by boxed numbers 31, 32, 33, and 34. Some measures contain fingerings (e.g., 5, 7, 10, 3) or articulation marks. The staves are numbered 400, 404, 408, 417, 428, 432, 435, 449, and 453.

9

525



Trumpet in B $\flat$ 3
Trumpet in C

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

$\text{♩} = 30$ **Largo**

3 6 1 2 2

ff ³

15 **pp** **f** **f**

20 **ff** **mf**

25 **2 Presto** **ff** **mf**

29 **p** **f**

33 **p** **f** **p** **f**

36 $\frac{12}{8}$

38 **Moderato** **3 Presto** **f**

43 **2** **2** **3** **p**

49 **4** **3**

52 *f* *p* **4**

61 *p* *f* *pp* **3** **3**

66 *f* *pp* **5** ← ♩ = 190

71 *ff*

74 *pp*

76

79 *p* **Allegro**

83 *pp* **3** **2**

91 *mp* *pp* *f*

95 *p* *f* **7** **2**

Trumpet in B $\flat$ 3

Trumpet in C

Trumpet in B $\flat$ 3, Trumpet in C

3

99 Trumpet in C

p

105 **8** Presto

ff *p*

112 **9** A dagio

f *ff*

116 Trumpet in B $\flat$

pp *f* *pp*

120 **10**

ff

126 **11**

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf*

129

mp *f* *p*

133 **12**

ff *mf < ff* *mf < ff*

137 *molto rit.* *A tempo*

p *ff*

140 **13** *rit.*

f *p* *ff* *p* *ff*

Trumpet in B $\flat$ 3, Trumpet in C

147 $\text{♩} = 50$ **14**

2

156 **15** Adagio Andante

4

p

162 **16**

4

pp

168 **17**

4

f

176

3

3

3

3

180 **18** Allegro Presto

5

ff

187 **19**

mf

191

p

f

p

f

p

f

194

p

198 Moderato

p

ff

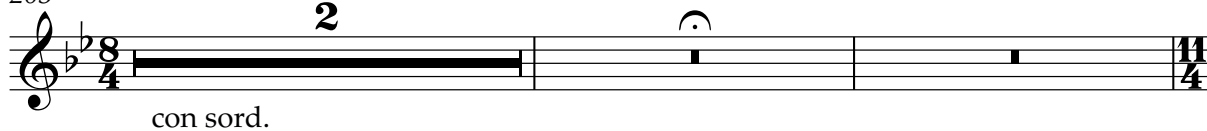
Trumpet in B♭ 3, Trumpet in C

5

202 **Presto**

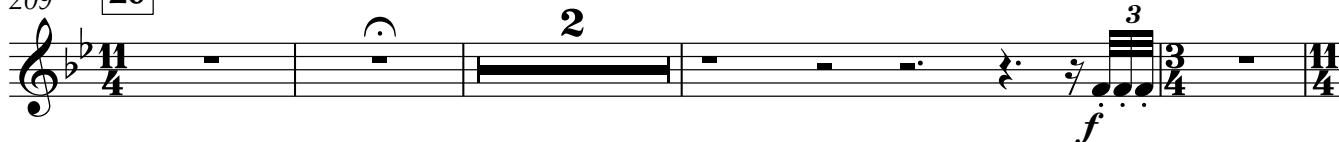


205 **Grave** ← ♩ = 40



209

20



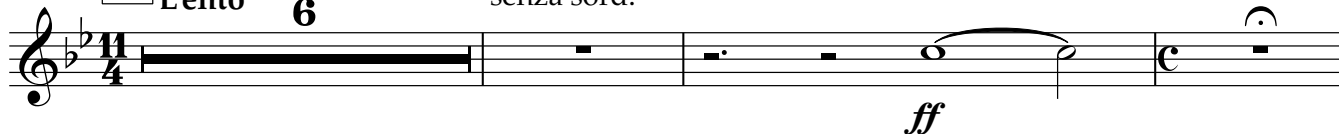
215

21

Lento

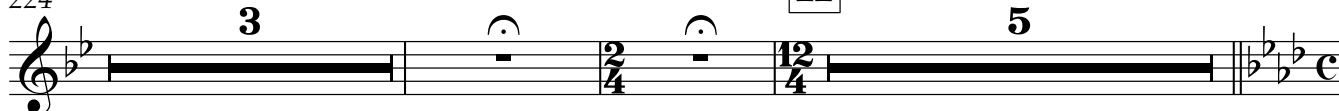
6

senza sord.



224

22



234

23



237

10



Trumpet in B♭ 3, Trumpet in C

7

330

336 poco accel.

339 28 Allegro ♩ = 190

348

357

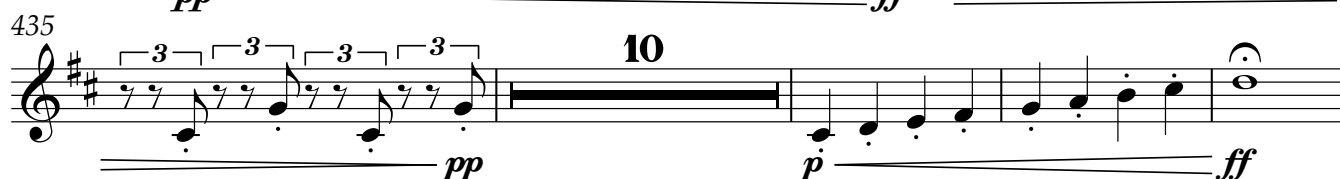
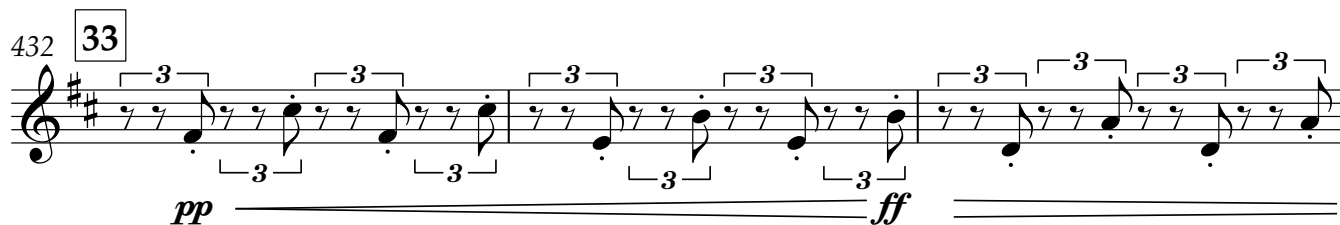
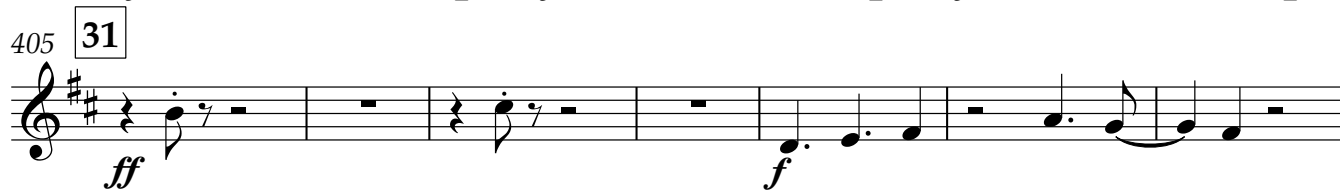
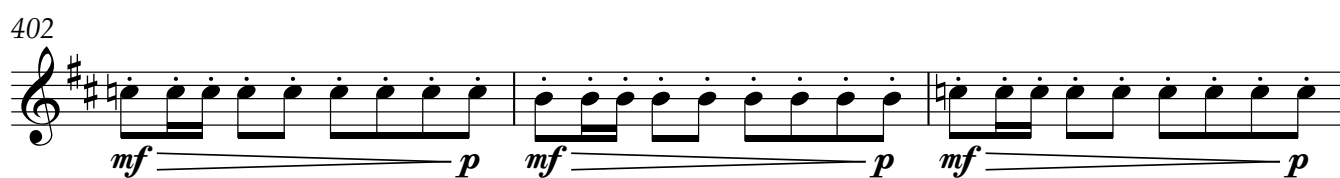
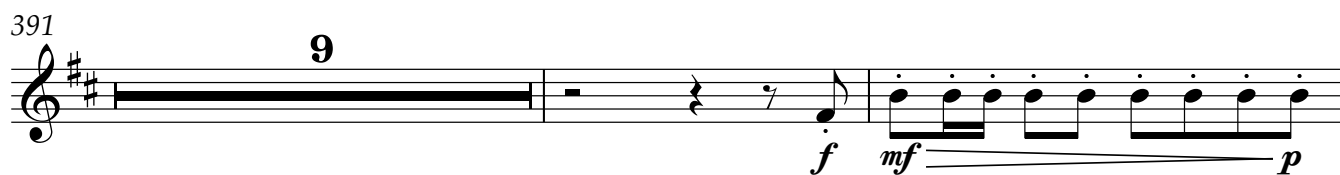
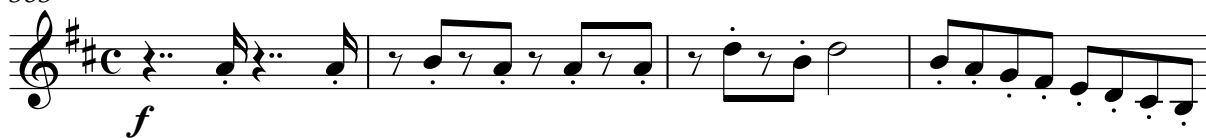
363

368 29

375 molto rit.

379 A tempo

383 Vivace ← ♩ = 170



Trumpet in B♭ 3, Trumpet in C

9

453



457



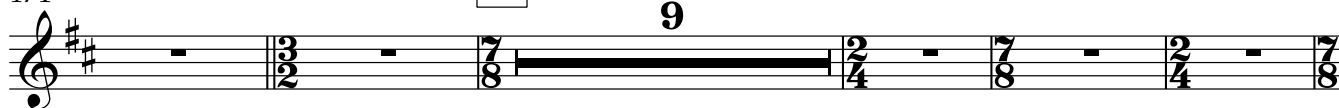
462



471

Lento

35



485

36

4



496

37

Presto ← ♩ = 190

5



504

2



509

38



511

4

2



10

Trumpet in B $\flat$ 3, Trumpet in C518 39 Vivace $\text{♩} = 170$ 

522



526



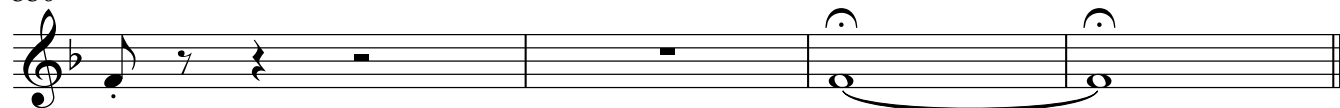
539



546



550



22'45"

Trombone 2
Trombone 2

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30 **Largo**

3 6 1 2 2

15

pp ————— *f* *ff* *f*

20

p *mf*

26 **2 Presto**

ff *mf*

30

p

34

Moderato

37

39 **3 Presto**

f 2 2 2

44

2 2 2 *p* *ff*

49 **4**

3 4

f

57



63

68 5 ← ♩ = 190

73



76



79

83 6 Allegro

91



95

105 8 Presto

Trombone 2

Trombone 2

3

112

9 A dagio

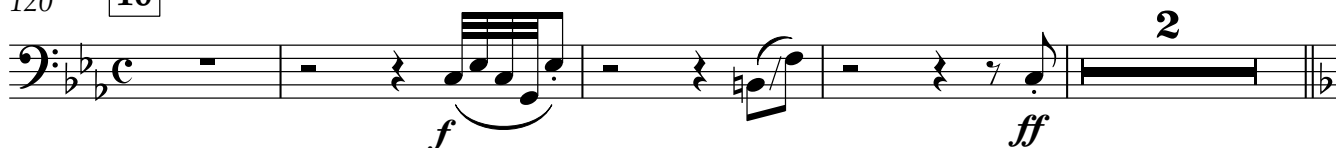


116



120

10



126

11



129

12



134



137

molto rit.

A tempo



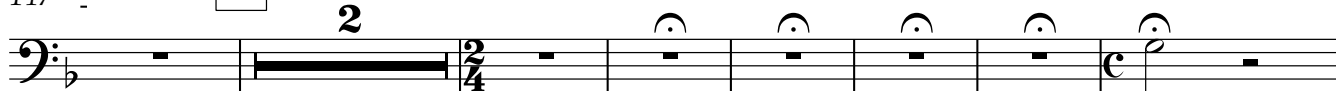
140

13



147

♩ = 50 14



156

15 A dagio



4

Trombone 2

160

Andante 16

2

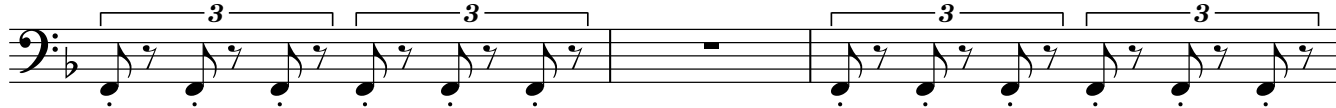


167

17



175



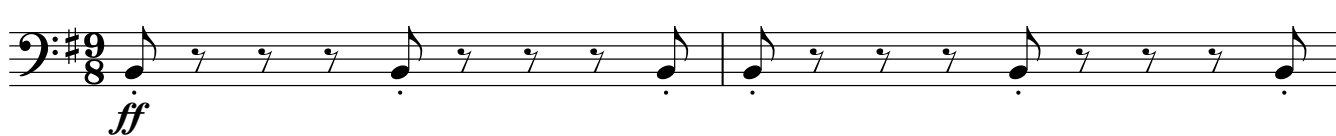
178

18 Allegro

5



185 Presto



187

19



191

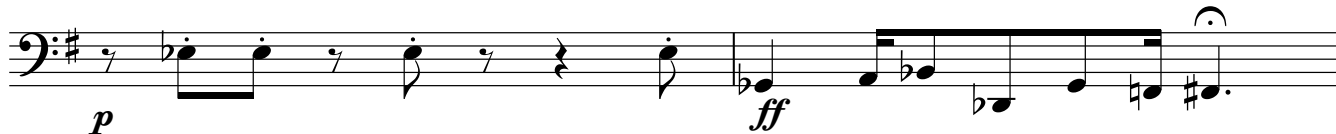


195



200

Moderato



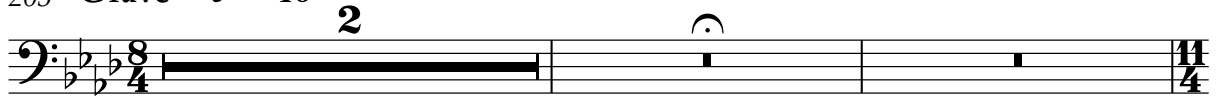
202

Presto



Trombone 2

5

205 Grave $\text{♩} = 40$ 

209

20



215

21

Lento 7



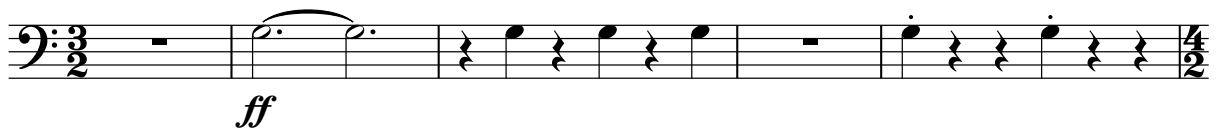
229

22

5

23

14

248 Allegro $\text{♩} = 190$ 

253

24

4

3

3



261



266

25



273



281



The bass line is written on a single staff. It begins with a whole rest, followed by a quarter note G2, an eighth note F2, and a quarter note E2. This is followed by another whole rest, then a quarter note G2, an eighth note F2, and a quarter note E2. A fermata is placed over the E2. Above the staff, the number '4' is written. Below the staff, the dynamic marking *ff* is written, followed by a wedge-shaped hairpin indicating a crescendo, and then the dynamic marking *p*.

ff *p* *ff* *p*

[illegible]

The bass line is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with rests. Above the staff, there are groupings: a '3' over a triplet of eighth notes, a '2' over a pair of eighth notes, and three '3's over triplets of eighth notes. The piece ends with a double bar line and a final chord marked with a '9' over an '8'.

The first staff of music is in bass clef with a 9/8 time signature. It begins with a whole rest for the first measure. The second measure contains a dotted quarter note (G2) followed by an eighth rest. The third measure contains a dotted quarter note (A2) followed by an eighth rest. The fourth measure contains a dotted quarter note (B2) followed by an eighth rest. The fifth measure contains a dotted quarter note (C3) followed by an eighth rest. The sixth measure contains a dotted quarter note (D3) followed by an eighth rest. The seventh measure contains a dotted quarter note (E3) followed by an eighth rest. The eighth measure contains a dotted quarter note (F3) followed by an eighth rest. The ninth measure contains a dotted quarter note (G3) followed by an eighth rest. The dynamic marking *mf* is placed below the first measure of the melody.

28 Allegro ♩ = 190

[illegible]

29

The bass line is written on a single staff in bass clef. It begins with a whole rest, followed by a half note G2, a half note F2, and a half note E2. This is followed by a whole rest, then a half note D2, a half note C2, and a half note B1. The line ends with a whole rest.

molto rit. _ _

The bass line is written on a single staff in bass clef. It consists of six measures. The first measure starts with a forte (*ff*) dynamic marking. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), and F2 (half). The second measure has a dotted quarter G2, an eighth rest, and a quarter A2. The third measure has a dotted quarter G2, an eighth rest, and a quarter B2. The fourth measure has a dotted quarter G2, an eighth rest, and a quarter A2. The fifth measure has a dotted quarter G2, an eighth rest, and a quarter B2. The sixth measure has a dotted quarter G2, an eighth rest, and a quarter A2, ending with a fermata. A piano (*ppp*) dynamic marking is placed at the end of the line.

379 **A tempo**

Trombone 2

7

383 Vivace $\text{♩} = 170$ 

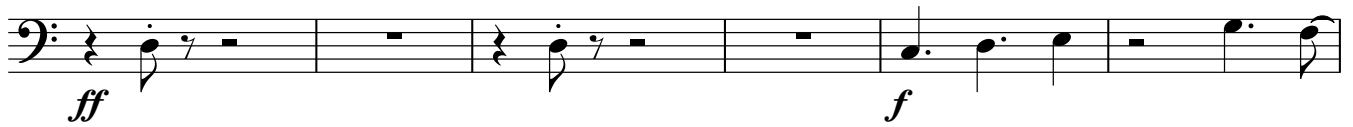
387 30



391



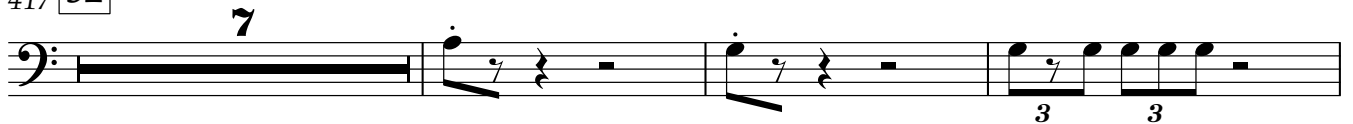
405 31



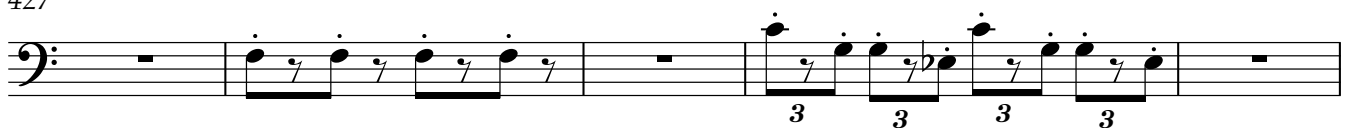
411



417 32



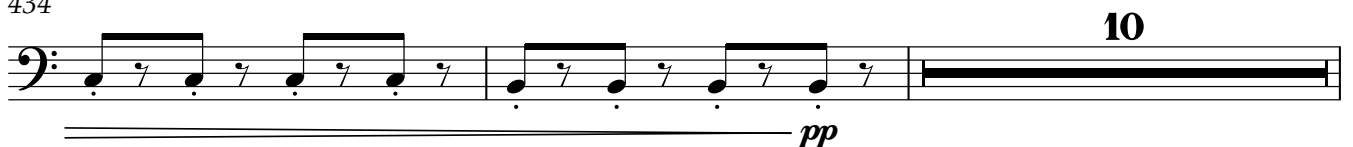
427



432 33



434



446 34

p *ff* *pp*

451

455

459 *rit.* *3* *3* *3* *3* *3* *3*

465 *Lento* 35 *6* *9*

485 36 *4* *3* *pp*

496 37 *Presto* $\text{♩} = 190$ *5* *pp* *ff* *pp* *ff* *pp* *ff*

506 38 *p* *ff*

510 *3* *3* *mf*

518 39 *Vivace* $\text{♩} = 170$ *f* *mf*

Trombone 2

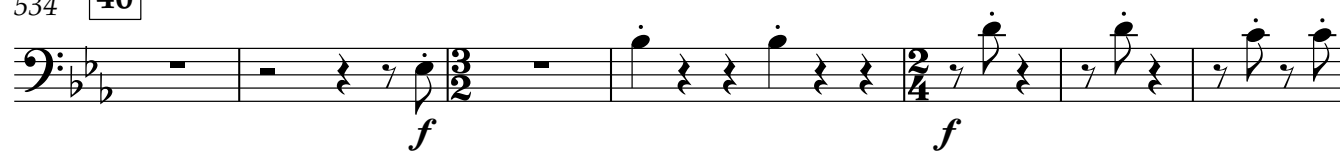
9

523

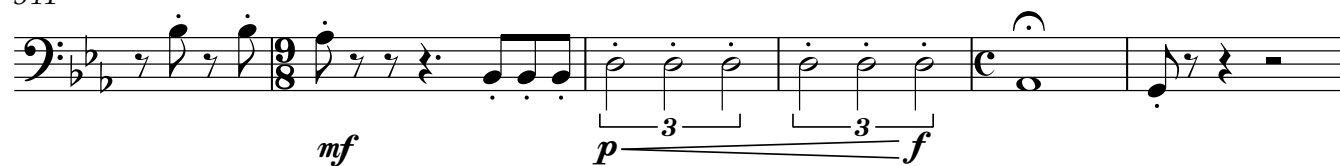


534

40



541



547



22'46"

Trombone 1
Trombone 1

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30 **Largo**

3 6 1 2 2

ff

15 *pp* ————— *f*

19 *ff* *f* *p* *mf*

25 **2 Presto** *ff* *mf*

29 *p*

33

36

38 **Moderato** **3 Presto** *f* 2 2 2

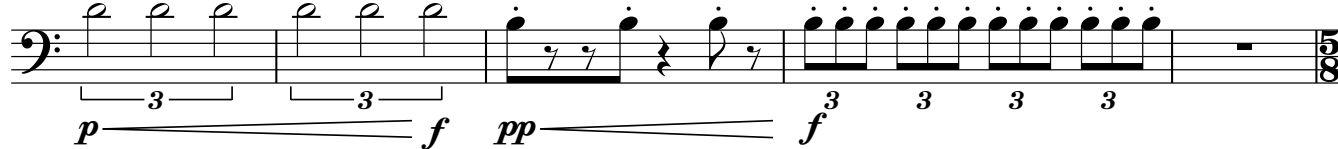
43 *p* *ff*

48 **4** 3 *f* 4

57

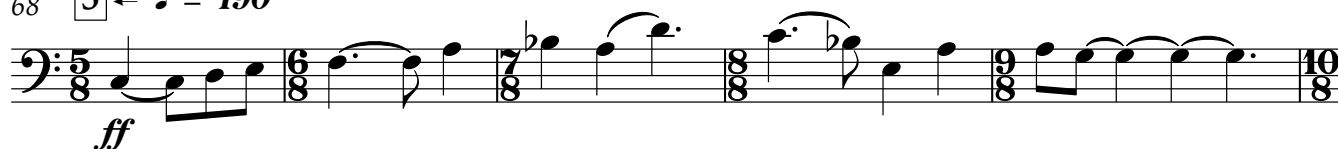


63



68

5 ← ♩ = 190



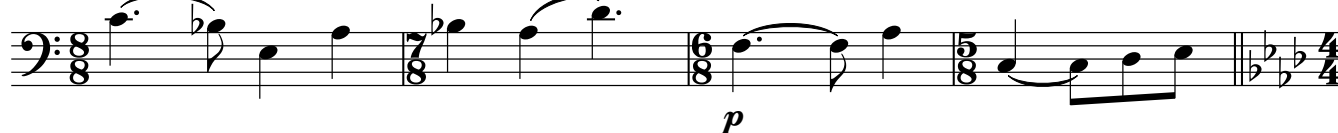
73



76

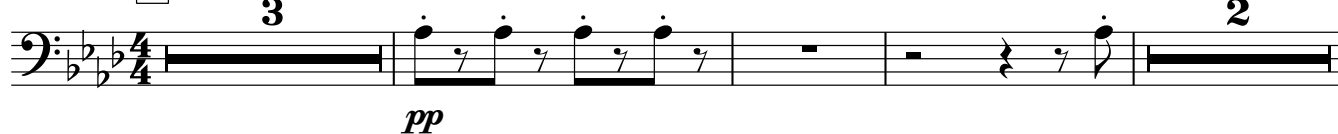


79



83

6 Allegro



91



95

7



105

8 Presto



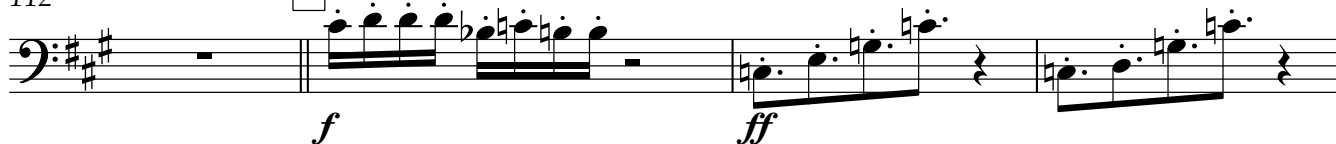
Trombone 1

Trombone 1

3

112

9 A dagio

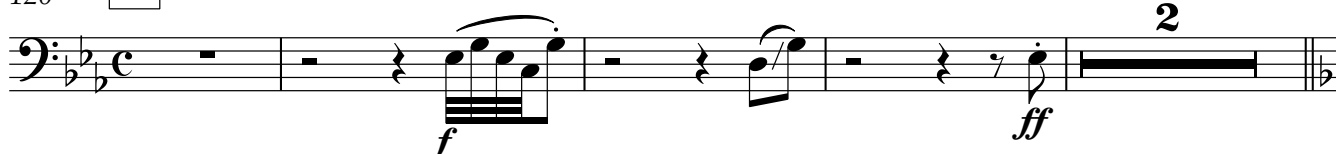


116



120

10



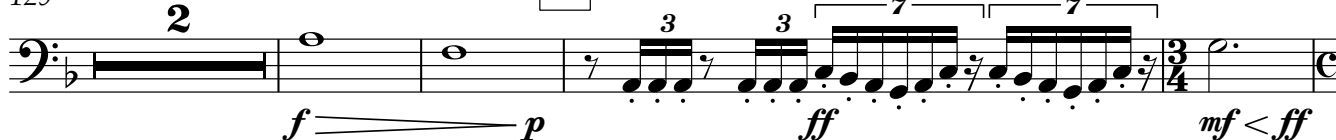
126

11



129

12



135



138

molto rit.

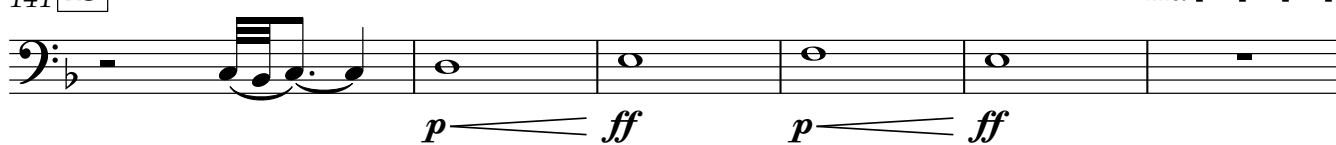
A tempo



141

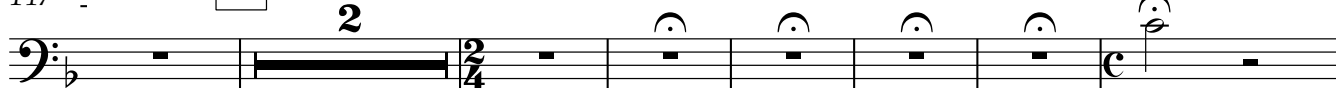
13

rit.



147

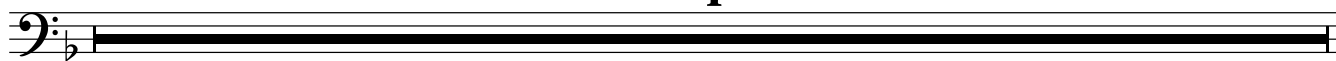
♩ = 50 14



156

15 A dagio

4



Trombone 1

160 **Andante** **16**

p *ff*

167 **17**

pp *f*

175

178 **18** **Allegro**

3 *3* *3* *3* *3* *3* *5*

185 **Presto**

ff

187 **19**

mf

191

p

195

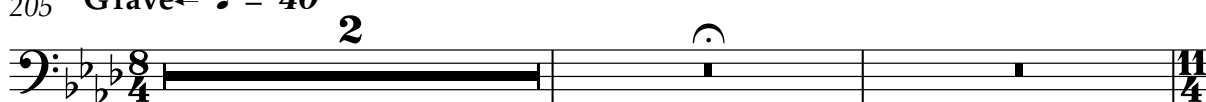
200 **Moderato** **Presto**

p *ff*

204

Trombone 1

5

205 Grave $\text{♩} = 40$ 

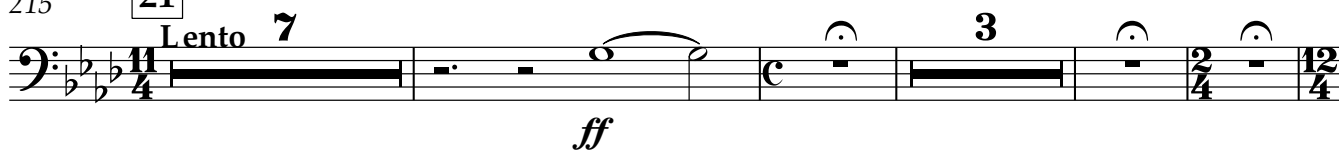
209

20



215

21



229

22

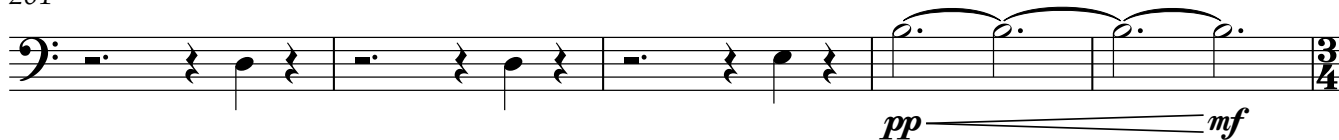
248 Allegro $\text{♩} = 190$ 

253

24

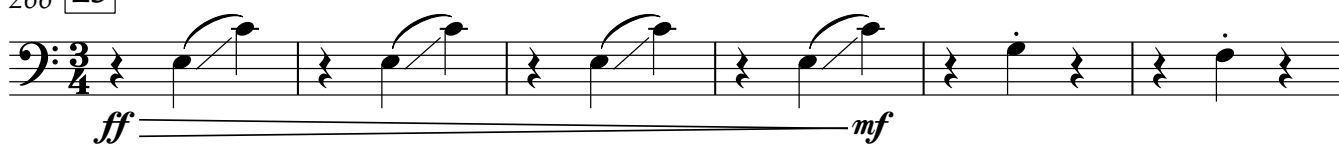


261



266

25



272



279

ff

286

26

ff

300

p *ff* *p* *ff* *p*

309

27

f

329

3 3 2 3 3 3

336

poco accel.

2

340

28

Allegro ♩ = 190 *mf*

ff *mf*

349

f 3 3 2

357

2 2 *ff*

368

29

2 *ff*

Trombone 1

7

375 **molto rit.**

ppp

379 **A tempo**

2

gliss.

mf

383 **Vivace** ♩ = 170

f

387 **30**

mf

391 **9**

f

405 **31**

ff

f

411

gliss.

ff

gliss.

417 **32**

7

ff

3 **3**

427

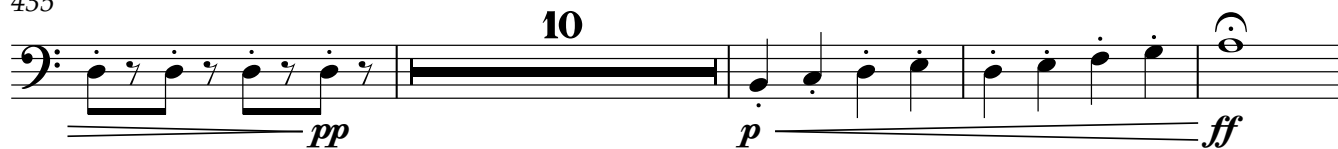
ff

3 **3** **3** **3**

Trombone 1

432 **33**

435

449 **34**

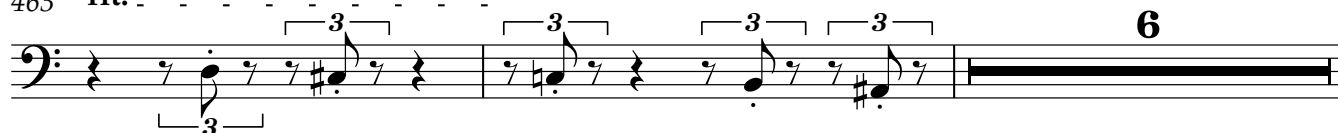
453



457

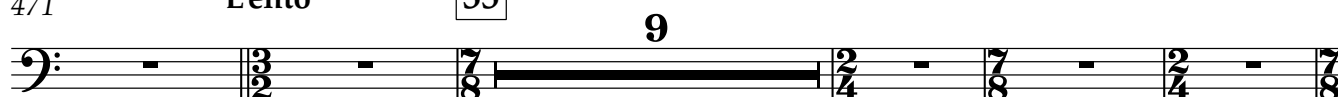


463 rit.

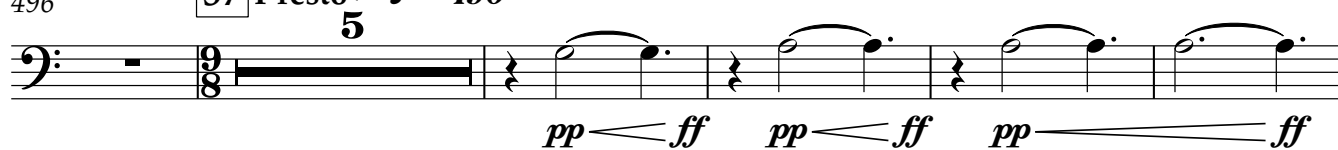


471

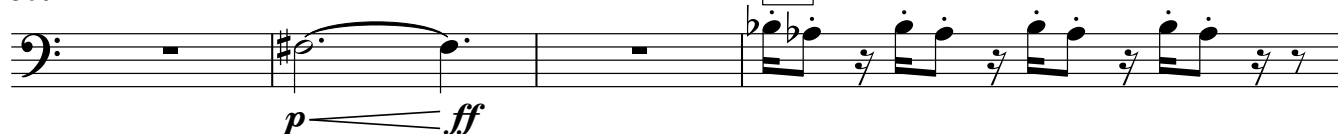
Lento

35485 **36**

496

37 Presto $\text{♩} = 190$ 

506

38

Trombone 1

9

510

Vivace ← ♩ = 170

mf

518

39

f *mf*

523

8

534

40

f *f*

541

mf *p* *f*

547

mf

22'35"

Bass Trombone
Bass Trombone

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30

2

Largo

6

pp

10 **1**

11

3

p

26 **2** **Presto**

ff

mf

29 **8**

12

9

38 **Moderato** **3** **Presto**

7

ff

49 **4**

3

4

f

p

59

63

p

f

pp

f

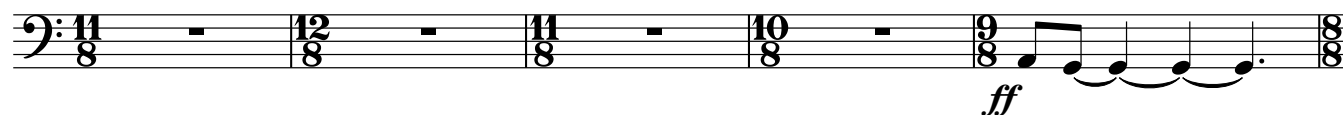
Bass Trombone

2

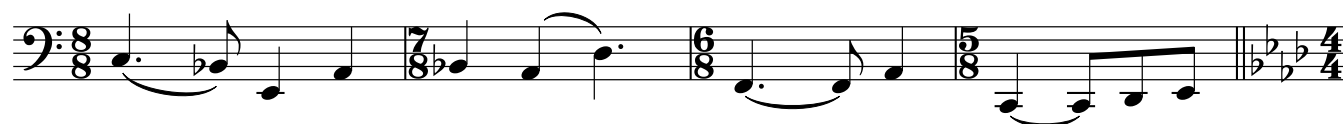
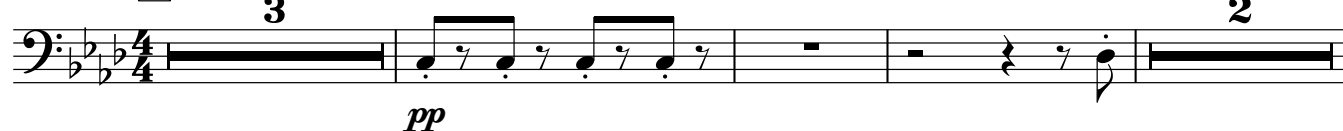
Bass Trombone

68 5 ← ♩ = 190

74



79

83 6 Allegro

91



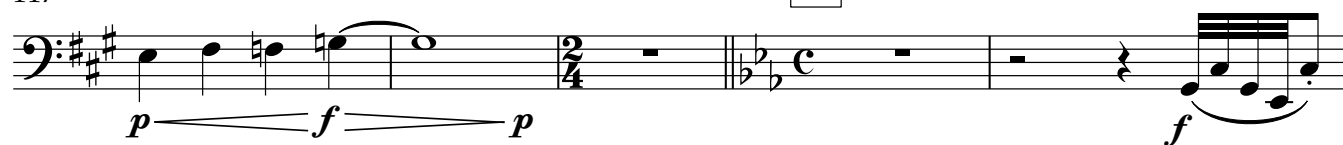
95

105 8 Presto

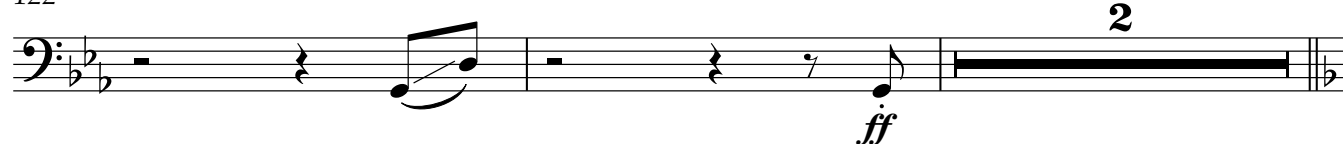
112



117



122



126 **11** **12**

mf < *ff*

135

p *ff* *mf* < *ff*

137

p *ff* *molto rit.* --- *A tempo*

140 **13** *rit.* ---

f *p* < *ff* *p* < *ff*

147 $\text{♩} = 50$ **14**

p

156 **15** *A dagio* **4** *Andante*

p

162 **16** **17** **2**

pp

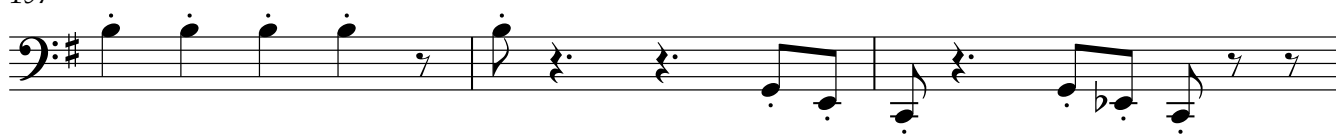
171 **8** **3** **3**

p

180 **18** *Allegro* **5** *Presto* **2** **19** **10**

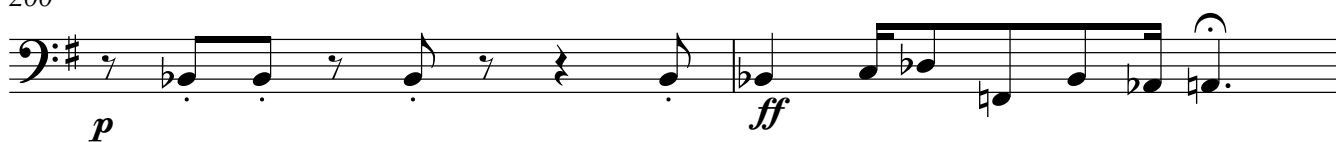
p

197



200

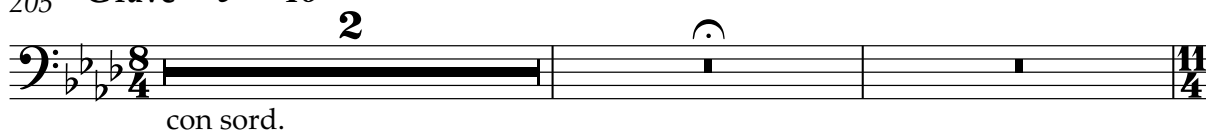
Moderato



202 Presto

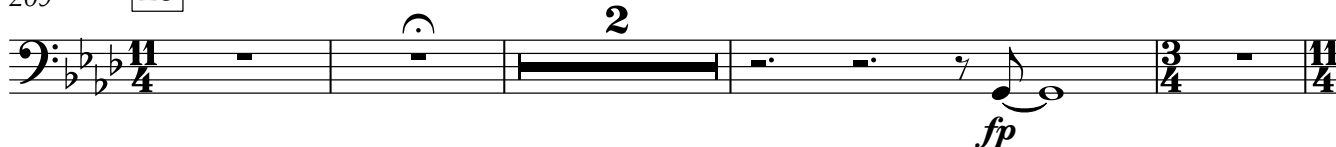


205 Grave ← ♩ = 40



209

20



215

21 Lento



229

22



234

23



Bass Trombone

5

248 Allegro ♩ = 190

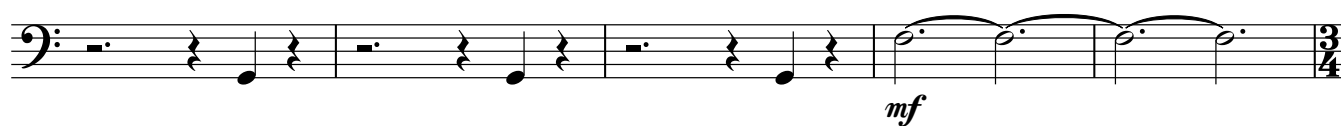


253

24



261

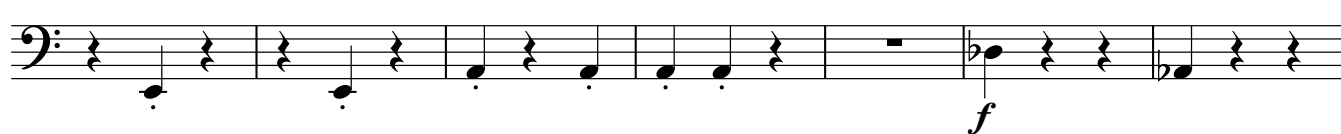


266

25



274



281

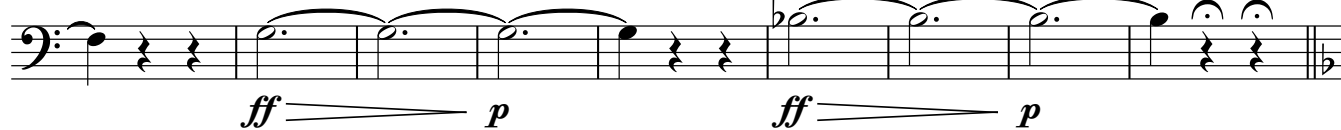


290

26



301



310

27



328



333



336 poco accel.

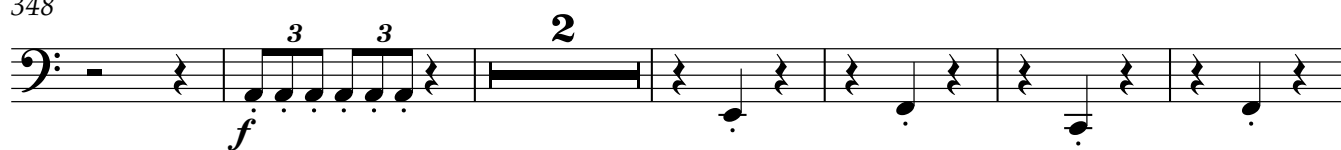


339

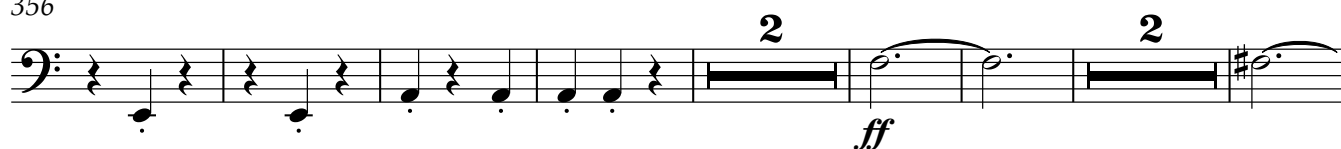
28 Allegro ♩ = 190



348

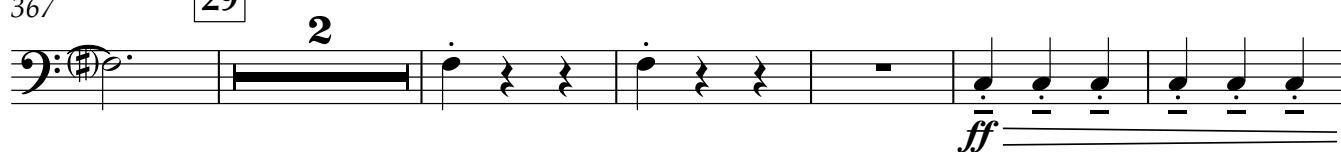


356



367

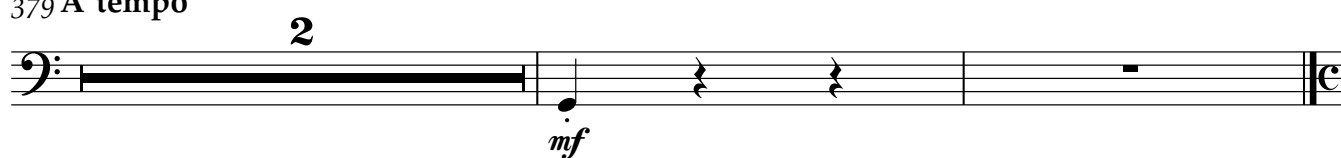
29

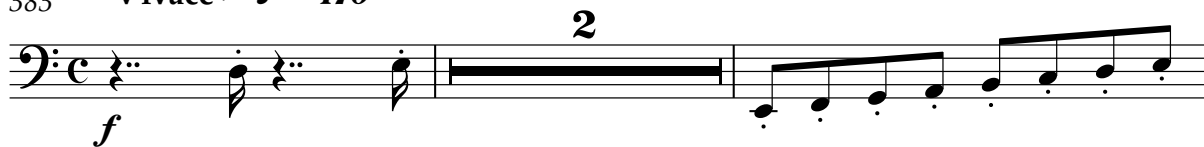


375 molto rit.



379 A tempo



383 Vivace $\text{♩} = 170$ 

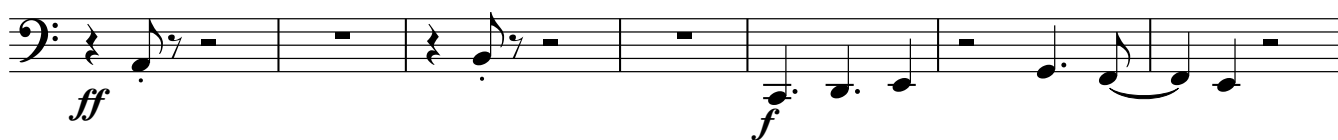
387 30



391



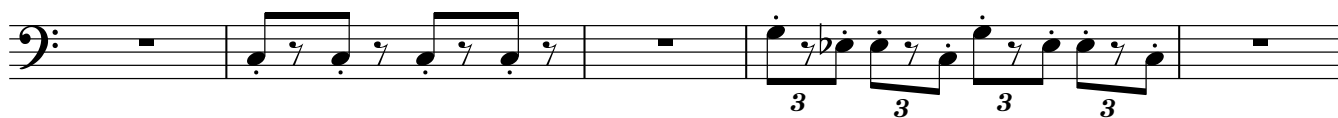
405 31



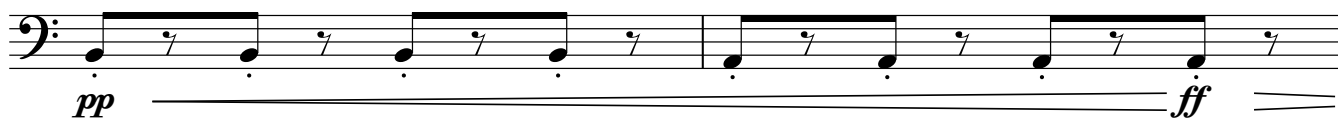
412



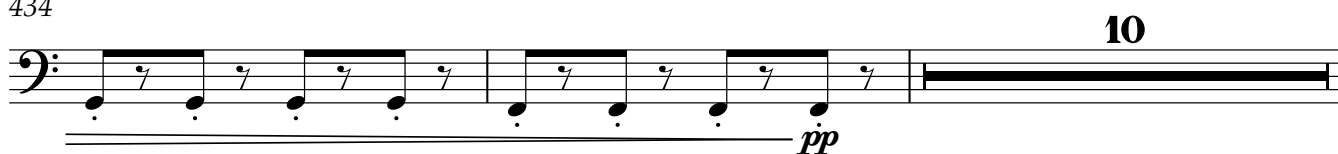
427



432 33



434



446

34



451



455



459

rit.



465

Lento

35



485

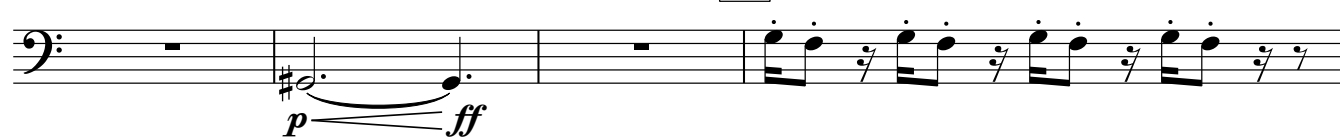
36



496

37 Presto $\text{♩} = 190$ 

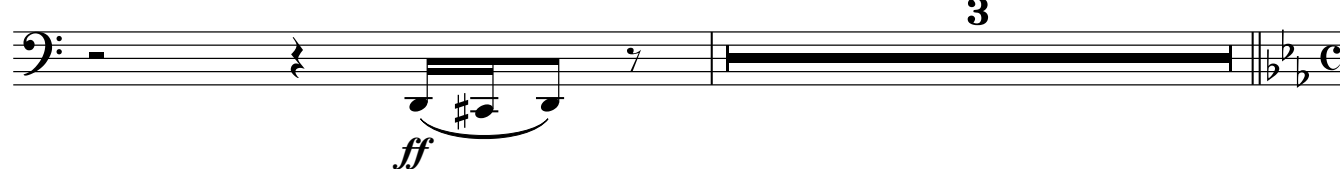
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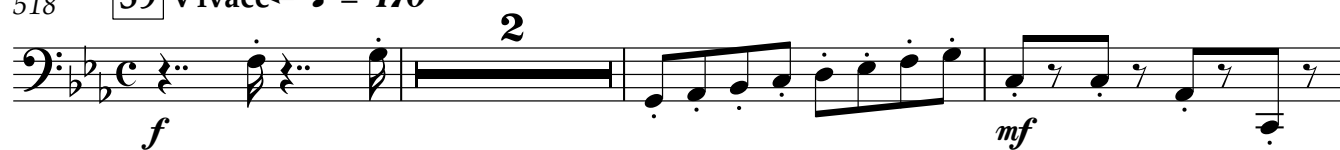


510

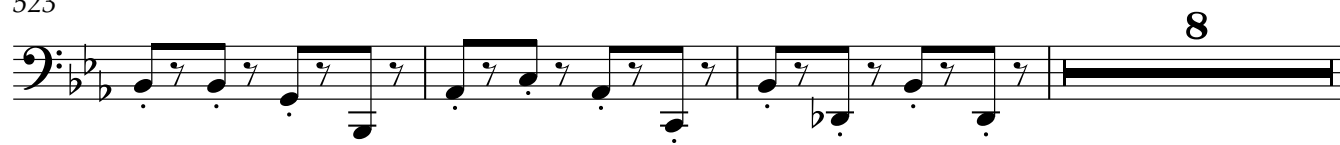
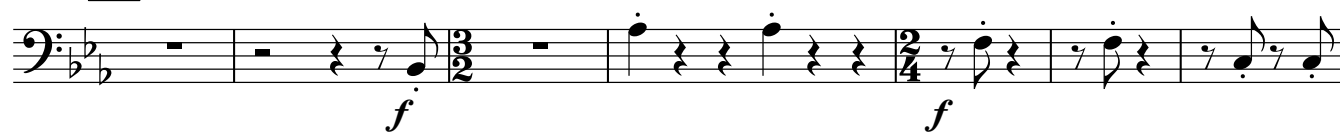


514

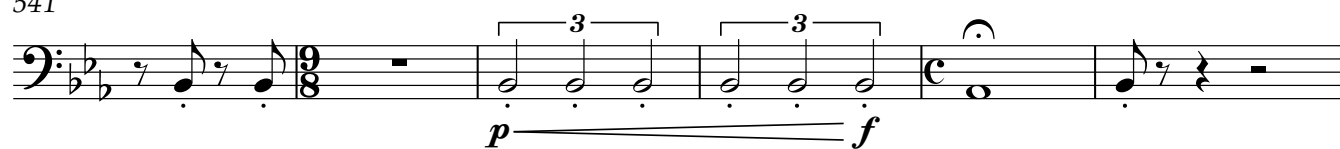


518 **39** Vivace $\text{♩} = 170$ 

523

534 **40**

541



547



22'47"

Tuba
Tuba

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30

Largo

2 6

10 1

2 2

pp *ff* *pp* *f*

17

24 2 Presto

mf *ff*

28

mf

32

p

35

38 Moderato

10 1

2 2

pp *ff* *pp* *f*

17

24 2 Presto

mf *ff*

28

mf

32

p

35

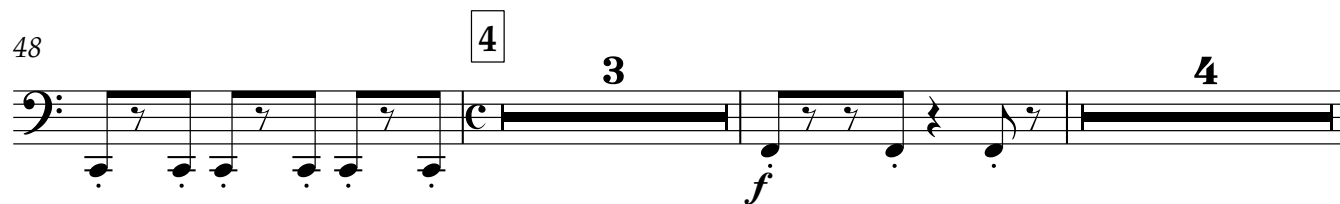
38 Moderato

39 **3** Presto

44



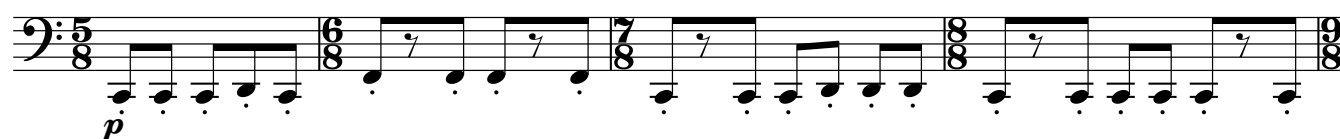
48



57



62

68 **5** ← ♩ = 190

72



75



78



82 6 Allegro 3

89 2

95 7

100

105 8 Presto

110 9 A dagio

116

120 10

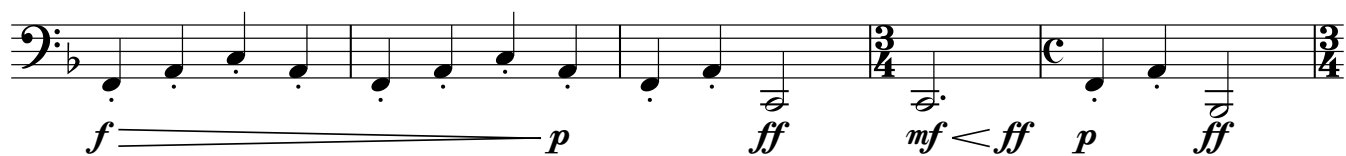
126 11

127 2

128

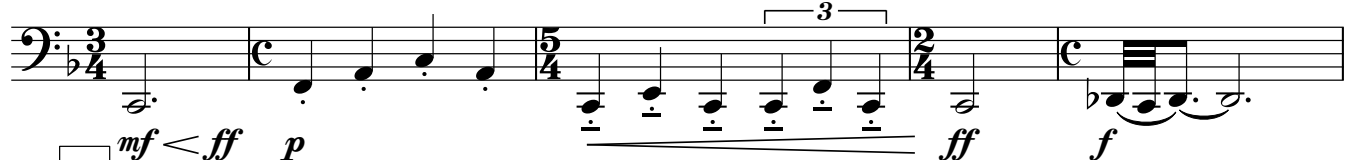
131

12



136

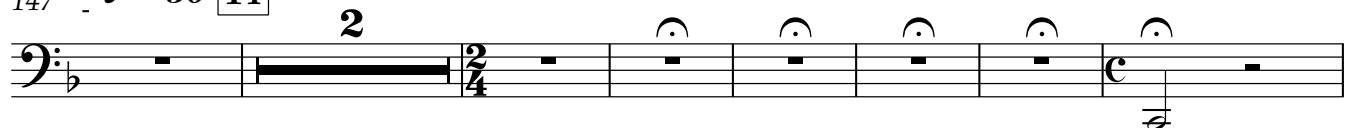
molto rit. . . . A tempo



141 13

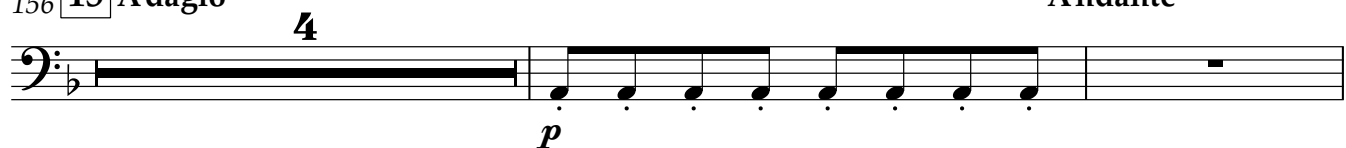


147 ← ♩ = 50 14



156 15 Adagio

Andante



162 16



167

17



171



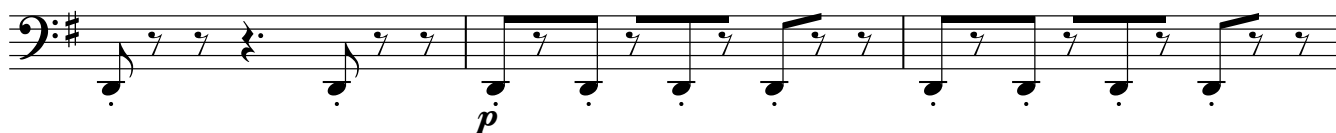
180 18 Allegro

Presto



187 **19**

190



193



198



200

Moderato

Presto

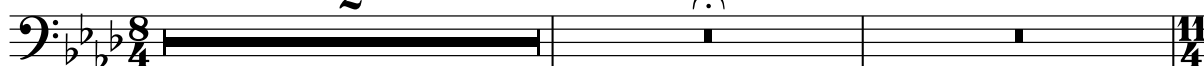


204

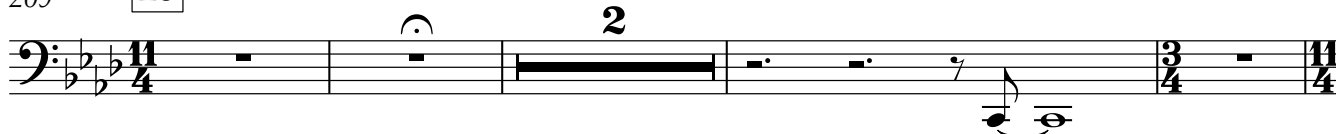


205

Grave ← ♩ = 46



209

20

215

21

Lento



229

22

5

23

14



Allegro ♩ = 190

248



253

24



261

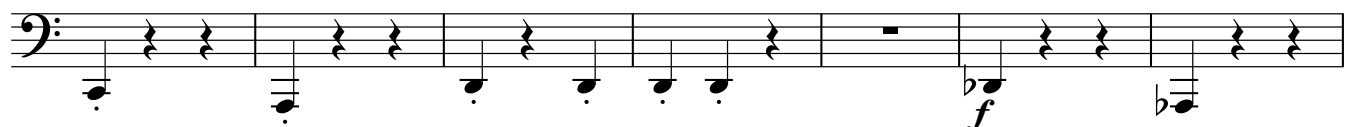


266

25



274



281

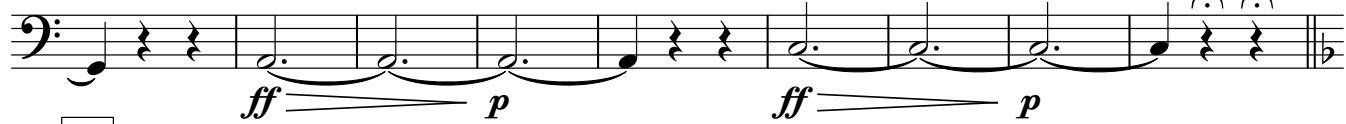


290

26

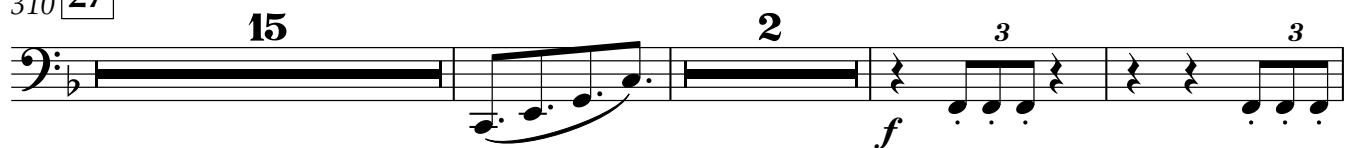


301



310

27



330

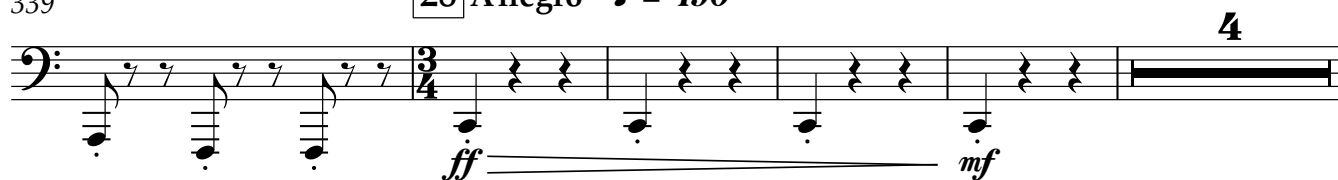


336 poco accel.



339

28 Allegro ♩ = 190



348

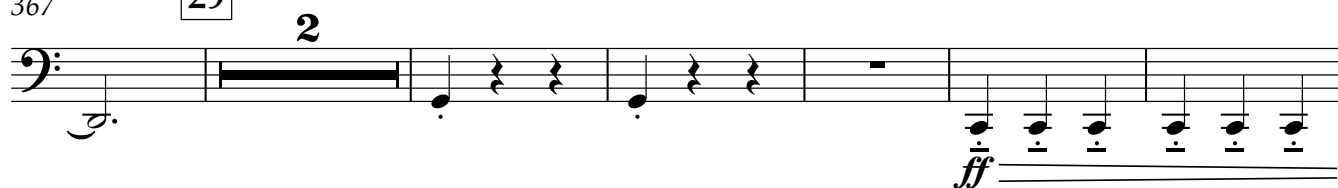


356

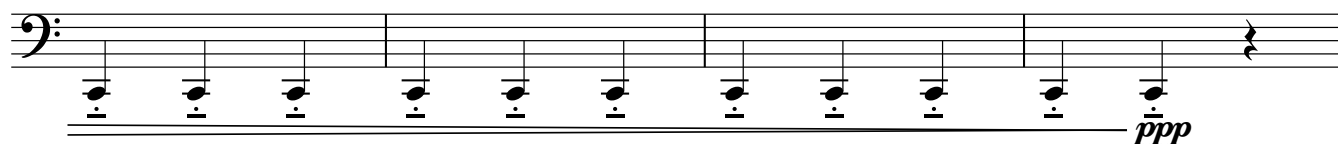


367

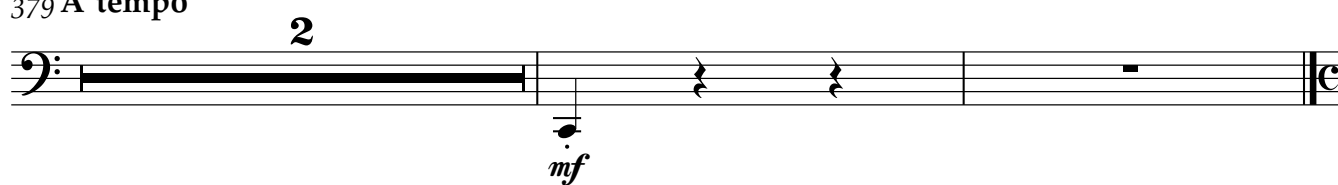
29



375 molto rit.



379 A tempo



383 Vivace $\text{♩} = 170$

387 **30**

391 **9**

405 **31**

412 **32**

426 **3** **3** **3** **3**

432 **33**

435 **10**

449 **34**

453

f

mf

f

ff

pp

p

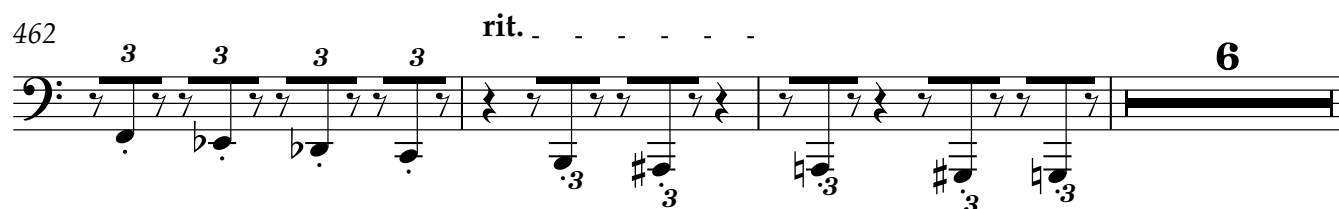
ff

pp

456



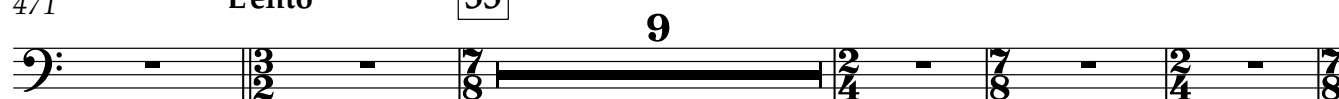
462



471

Lento

35



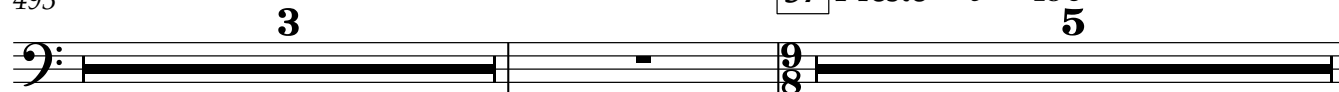
485

36

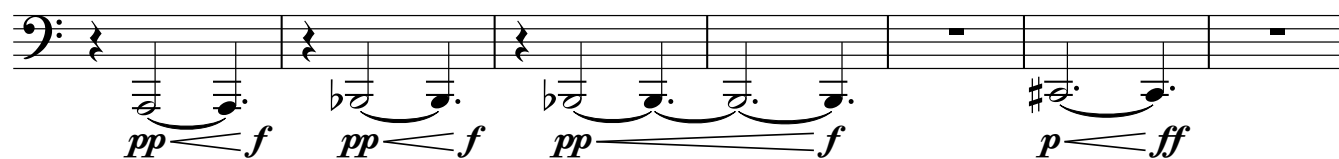


493

37

Presto ← ♩ = 190
5

502

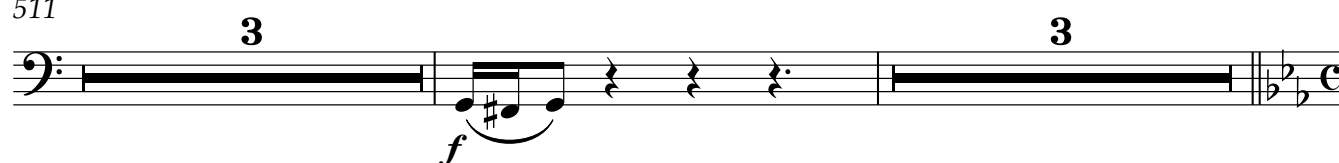


509

38



511

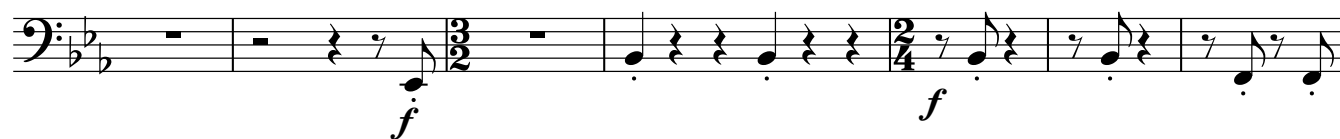


518 **39** Vivace $\text{♩} = 170$ 

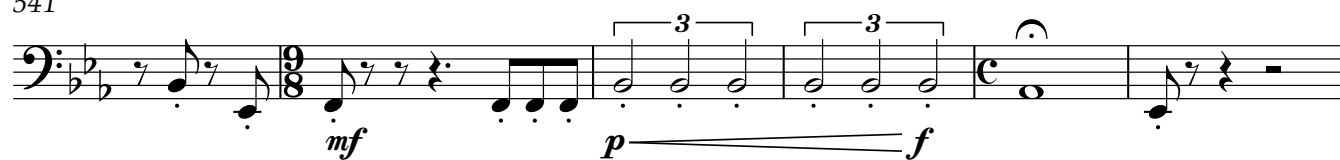
522



534

40

541



547



22'56"

Timpani
Timpani

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30

Largo

2



6

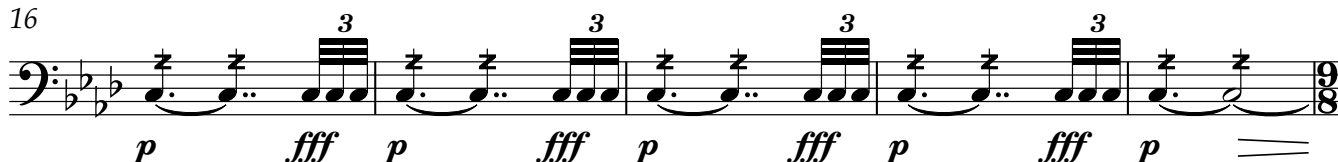


10

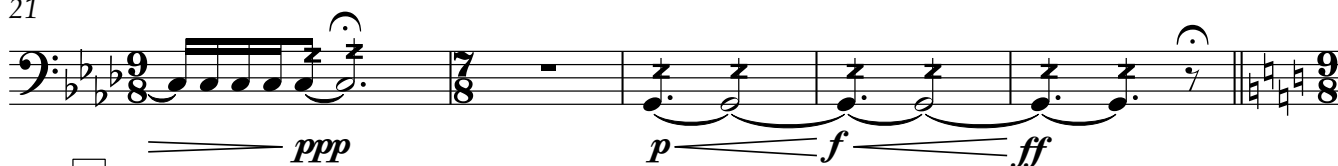
1



16



21



26

2 Presto



30



34

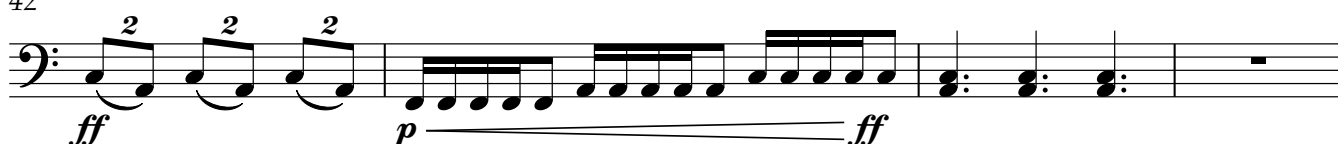


38 Moderato

3 Presto



42



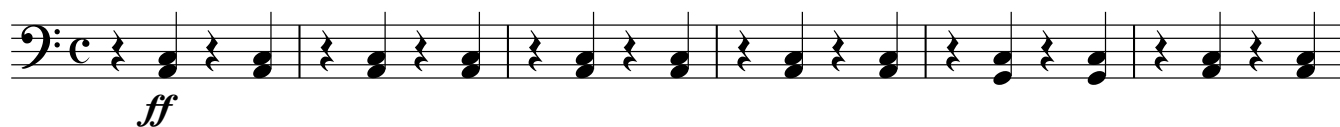
Timpani

46



49

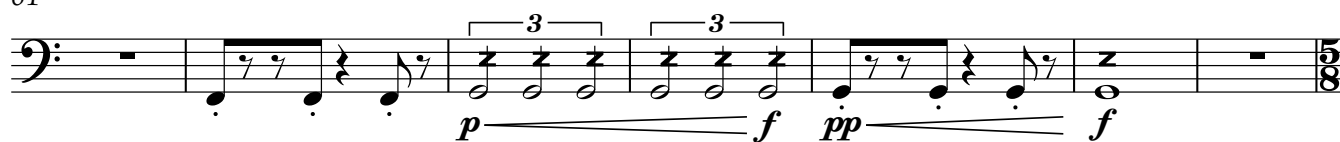
4



55



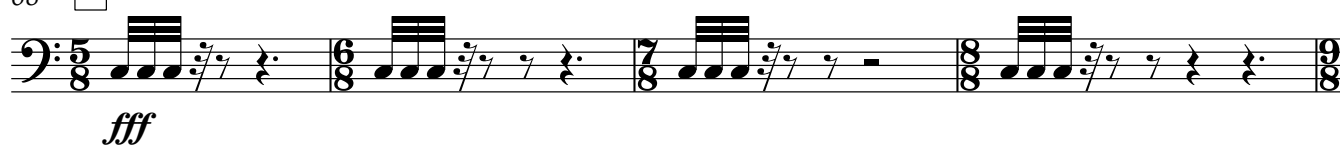
61



68

5

← ♩ = 190



72



75



78



Allegro

82

6

2



88

2



Timpani

94 7 Timpani 3

ff *ff*

105 8 Presto 2 2

ff *p*

112 9 Adagio

ff

116

pp *f*

118

pp

120 10 3 2

ff

126 11 6 12 3 3 3 3

ff *mf* *mf* *ff*

135

p 3 3 3 3 *ff*

137 molto rit. A tempo 3 3 3 3

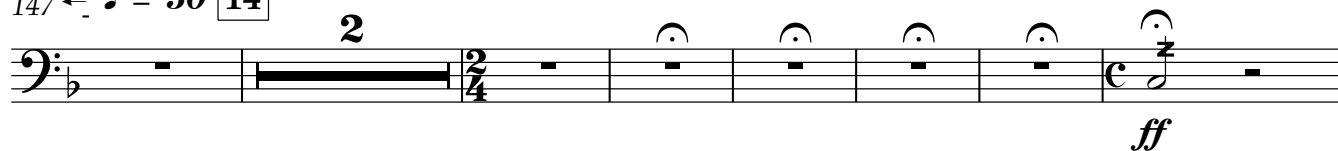
p *fff*

141 13 rit.

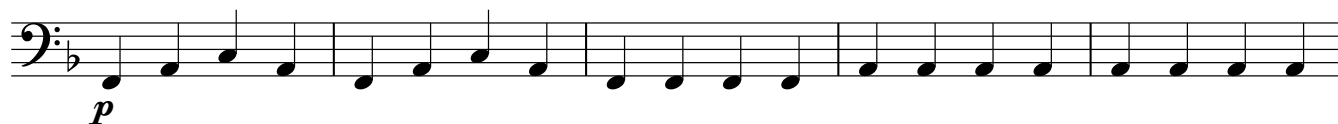
p *ff* *p* *ff*

4

Timpani

147 $\text{♩} = 50$ 14

156 15 Adagio



161 Andante 16



167

17



170



176



180 18 Allegro



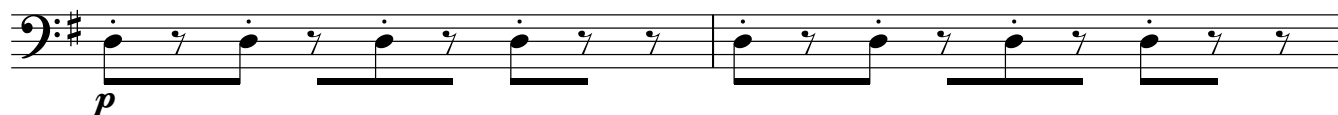
185 Presto



187 19



191



Timpani

5

193



197

Moderato



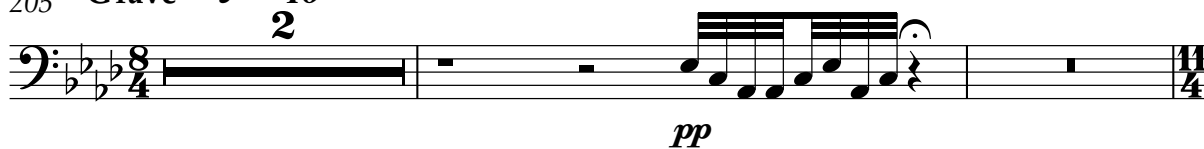
202 Presto



204

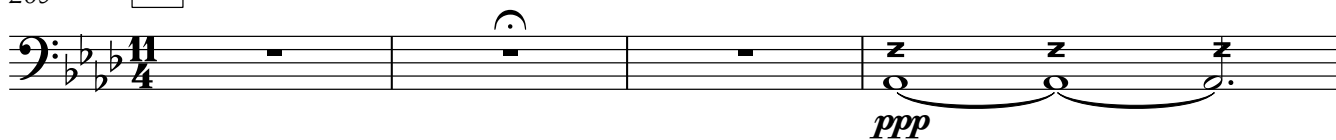


205 Grave $\text{♩} = 40$
2



209

20



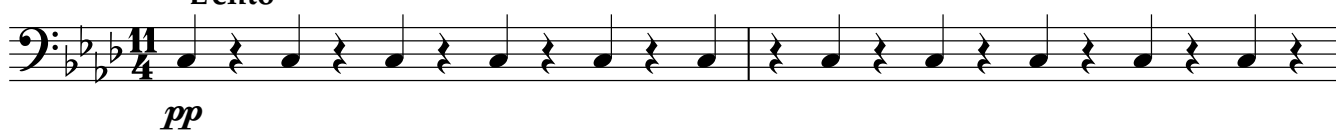
213



215

21

Lento



217

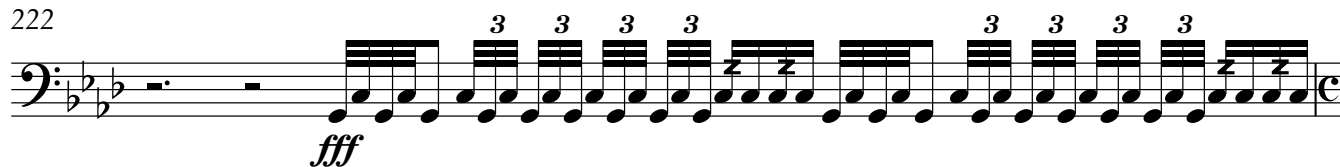


219

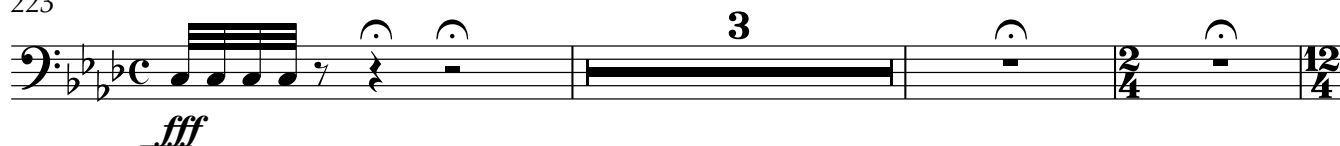


Timpani

222



223



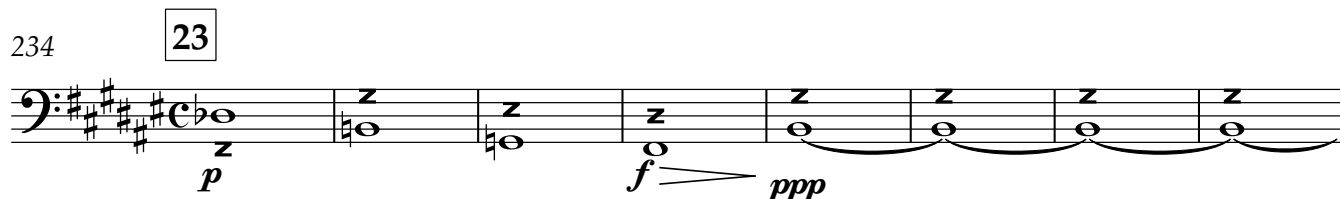
229



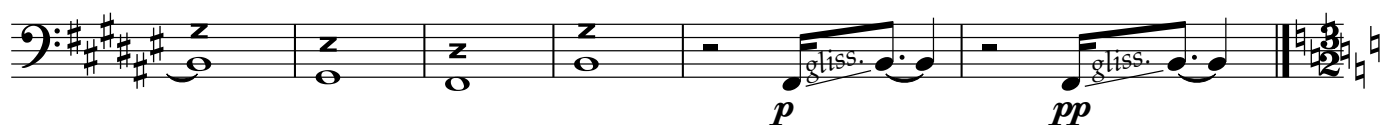
233



234



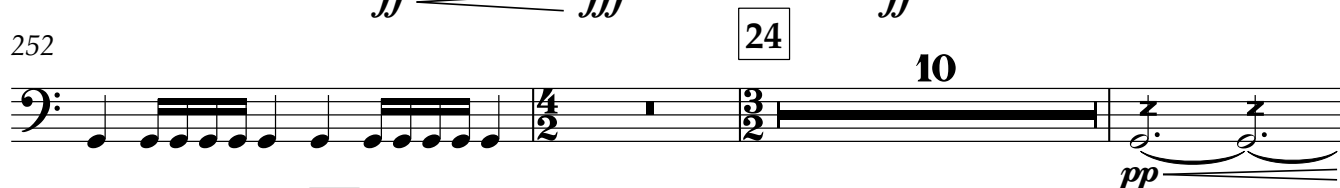
242



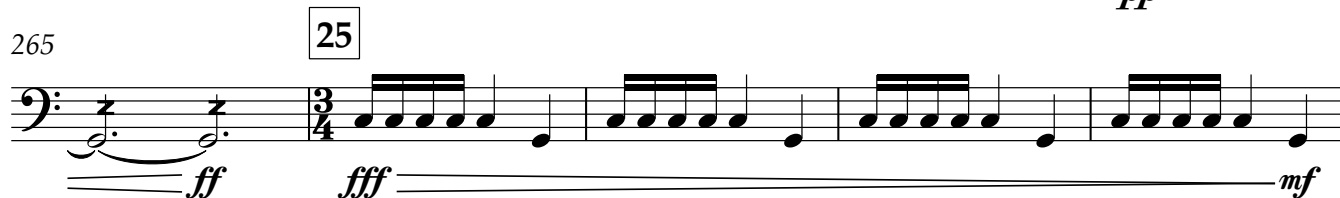
248 Allegro ♩ = 190



252



265



270



282



Timpani

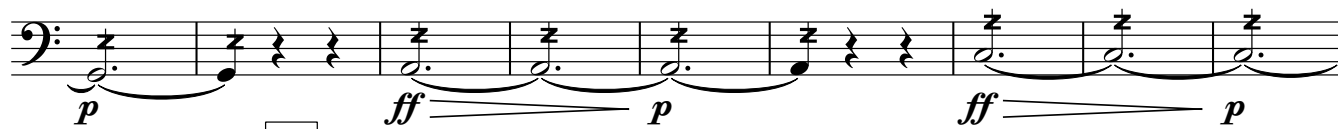
7

287

26



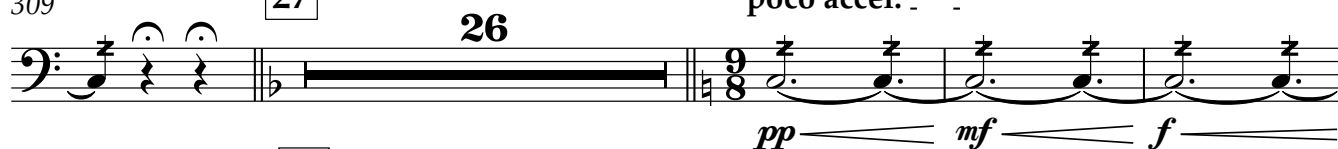
300



309

27

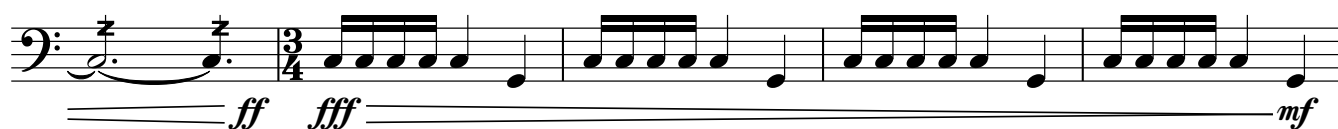
poco accel. . .



339

28

Allegro ♩ = 190



344

18

2



368

29



373

molto rit. . .



379 A tempo

2



383

Vivace ♩ = 170

30



389

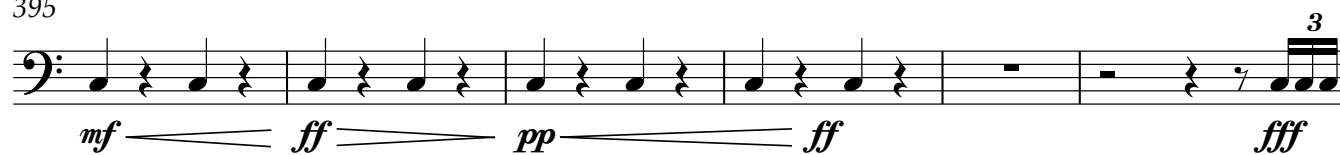


392



Timpani

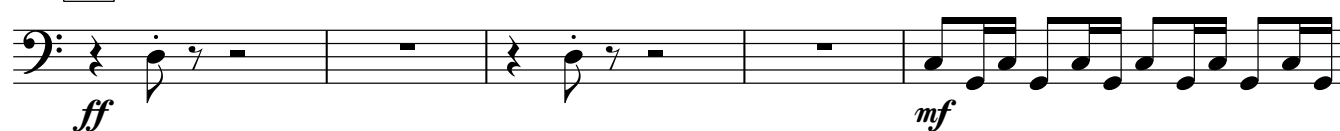
395



401



405 [31]



410



417 [32]



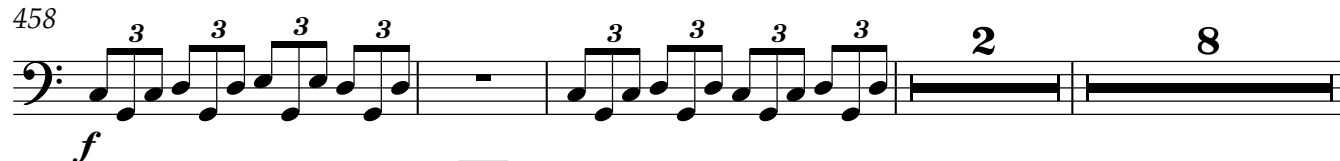
432 [33]



449 [34]



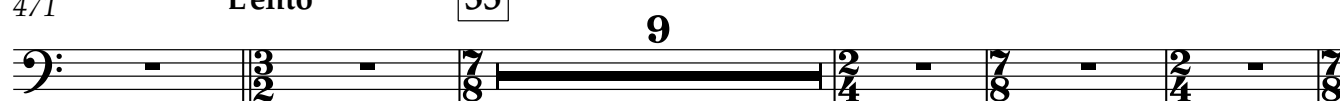
458



471

Lento

[35]



485 [36]



496

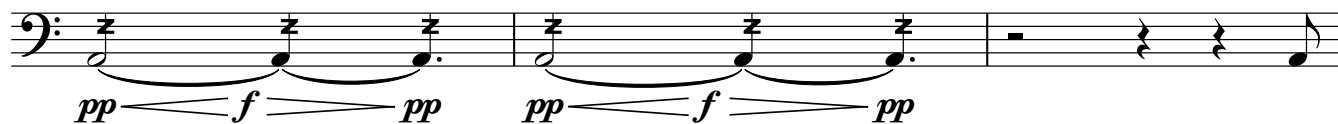
[37] Presto ← ♩ = 190



Timpani

9

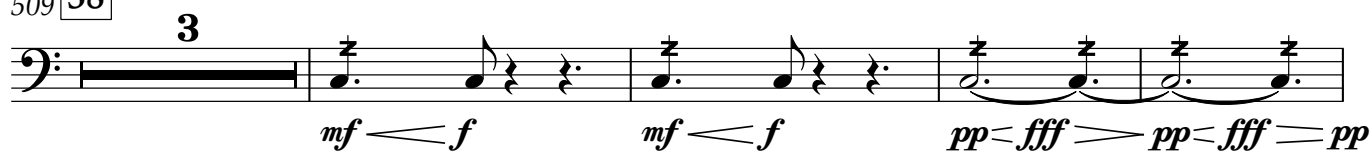
500



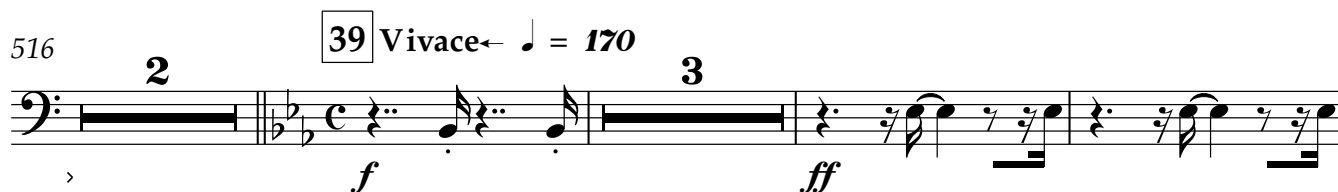
503



509 38



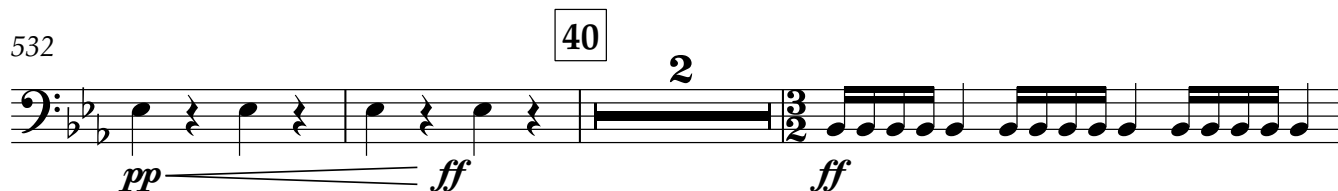
516



524



532



537



543



548



22'59"

Harp
Harp

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30

pp

mf

4 Largo

4

4

8

mf

gliss.

mf

9

1

11

11

22

2

Presto

11

11

2 Moderato Harp

38 *f* glisando

f glisando

39 **3** Presto 10 4 18

10 18

67 *f* gliss.

f gliss.

68 **5** ← ♩ = 190

5 ← ♩ = 190

76

83 **6** Allegro *mf* gliss.

mf gliss.

Harp

Harp

3

84

11

7

10

11

10

105

8 Presto

4

3

4

3

113

9

3

2

3

2

119

f

gliss.

120

10

pp

121

11

5

3

5

3

Harp

129

mf *gliss.*

mf

130

3 **3**

12

3

3

138 *molto rit.* *A tempo*

4 **2**

4 **2**

$\leftarrow \text{♩} = 50$

147 **14**

pp

7 **7**

2

154 **15** *A dagio*

5 **5**

161 *Andante*

f *gliss.*

Harp

5

162 **16** **6** **2** **9**

17 **6** **2** **9**

180 **18** **Allegro** **5** **Presto** **2** **19** **13**

5 **2** **13**

200 **Moderato** **Presto** **2**

2

205

p

p

207

p

p

208 **7** **20** **7**

pp

Harp

211

3

3

214

pp gliss.

ppp

215

21 Lento 6

6

pp

7

7

223

mf

7

3

227

22

mf

7

2/4

12/4

230

mp

7

7

7

7

7

mp

Harp

7

231

Measures 231-232. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). Measure 231 contains a series of eighth-note chords, each marked with a '7' (septim). The bass line consists of a single eighth note per measure, marked with a 'p' (piano) dynamic. Measure 232 continues the eighth-note chords in the treble, with the bass line having a whole rest.

232

Measures 233-234. Treble clef, key signature of three flats. Measure 233 features a sequence of eighth-note chords, each marked with a '7'. The bass line has a whole rest. Measure 234 continues the eighth-note chords in the treble, with the bass line having a whole rest.

233

Measures 235-236. Treble clef, key signature of three flats. Measure 235 features a sequence of eighth-note chords, each marked with a '7'. The bass line has a whole rest. Measure 236 continues the eighth-note chords in the treble, with the bass line having a whole rest. The system ends with a double bar line and a key signature change to C major (no sharps or flats).

234

23

Measures 237-238. Treble clef, key signature of C major. Measure 237 features a sequence of eighth-note chords, each marked with a '7'. The bass line has a whole rest. Measure 238 continues the eighth-note chords in the treble, with the bass line having a whole rest. The system ends with a double bar line and a key signature change to C major.

240

Measures 239-240. Treble clef, key signature of C major. Measure 239 features a sequence of eighth-note chords, each marked with a '7'. The bass line has a whole rest. Measure 240 continues the eighth-note chords in the treble, with the bass line having a whole rest.

242

Measures 241-242. Treble clef, key signature of C major. Measure 241 features a sequence of eighth-note chords, each marked with a '7'. The bass line has a whole rest. Measure 242 continues the eighth-note chords in the treble, with the bass line having a whole rest. The system ends with a double bar line and a key signature change to C major.

248 Allegro ♩ = 190

5 5

f *p* glissando *f* *p* glissando

24 11 25 24 11 24

26 19 27 26 19 26

3 28 28 3 28

A tempo *f* *p* glissando *f* *p* glissando

Harp

9

380

f

2

2

f

383 Vivace $\text{♩} = 170$

4

30

18

4

18

405

31

12

10

12

10

32

427

4

4

432

33

16

14

8

16

14

8

34

471

Lento

10

Harp

473 **35**

pp *mp*

477

pp *mp*

485 **36**

11

37 Presto ← $\text{♩} = \frac{190}{12}$

pp *mp*

509 **38**

2

f

pp *mp*

512

5

pp *mp*

517

f

pp *mp*

Harp

11

518 39 Vivace ← $\text{♩} = 170$ 40

16 2 2 4

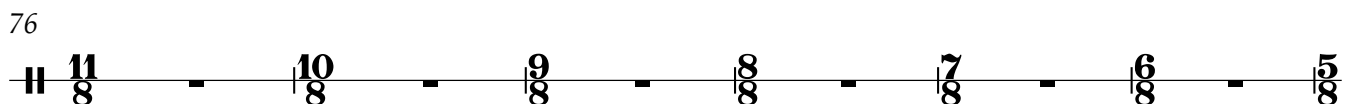
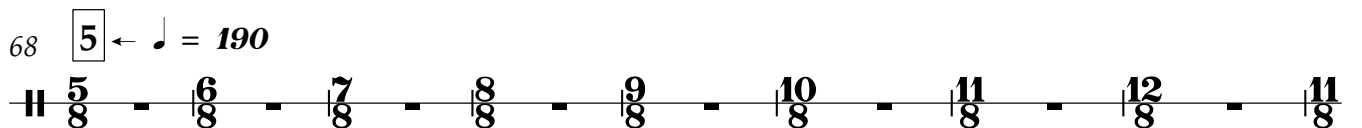
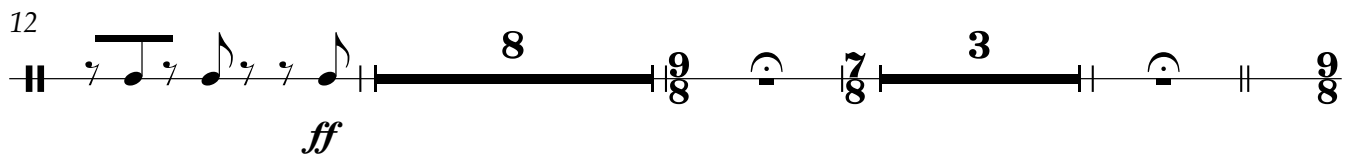
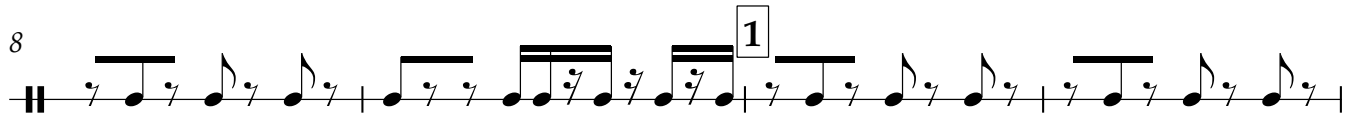
542

3 3 4 4

21'26"

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35



Tambourine

2

Tambourine

Allegro

82 6 10

p *pp* *ff*

95 7 2 7 9

ff

105 8 Presto 2 5 2

ff *ff* *mf*

112 9 Adagio

ff

117 2 4

pp *f* *pp*

119 10 2 4 C

121

123

125

11

126

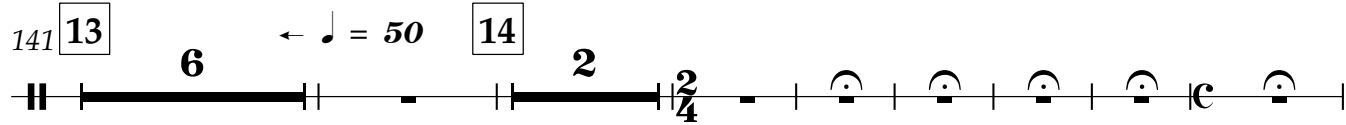
128  *pp*

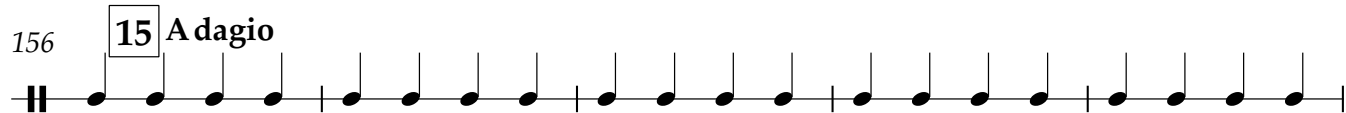
130  *p*

132  *mf* $\longrightarrow$ *ff*

135  *ff*

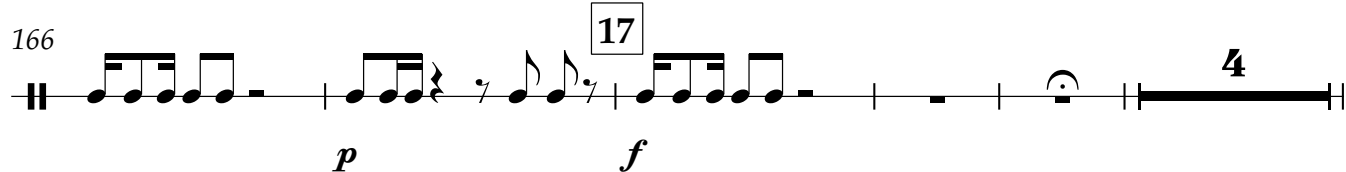
137  *p* *molto rit.* *ff* *A tempo*

141  *13* 6 $\leftarrow \text{♩} = 50$ *14* 2 *2/4*

156  *15* *Adagio*

161  *Andante* *16*

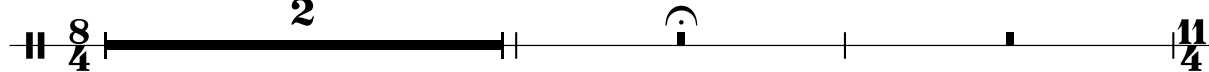
164 

166  *p* *f* *17* 4

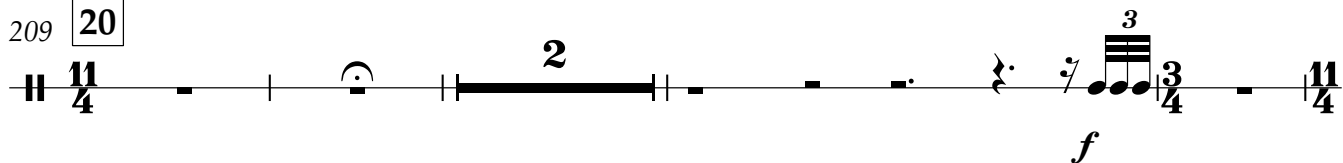
200 **Moderato Presto**

ff

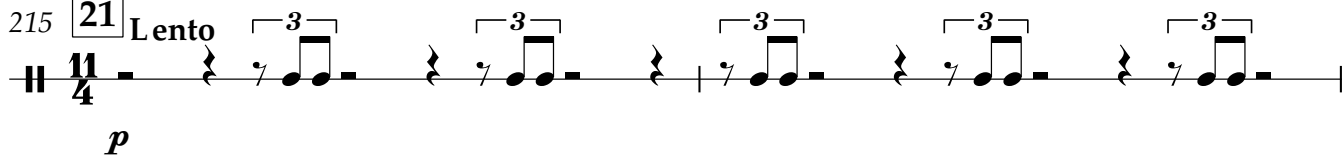
8/4

205 Grave $\text{♩} = 40$
2

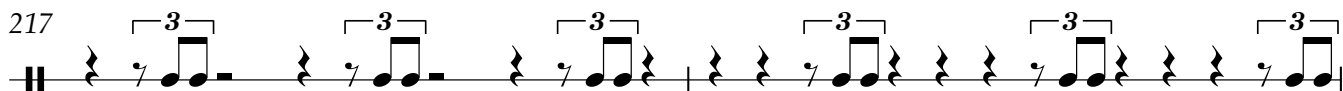
209 20



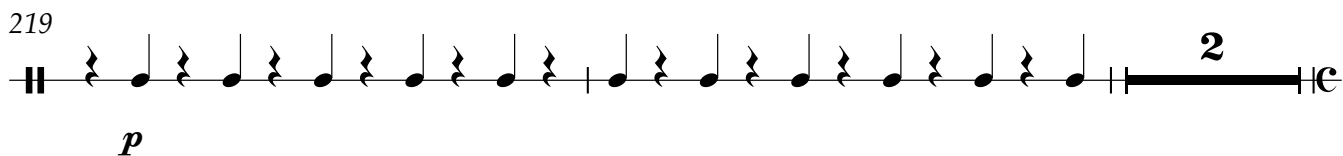
215 21



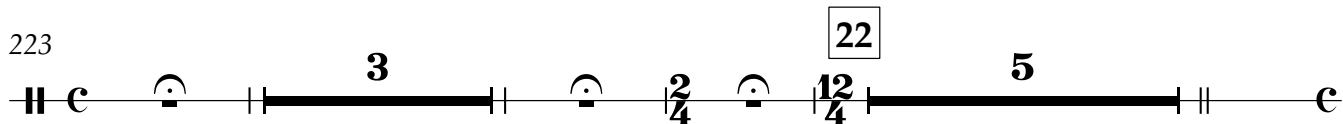
217



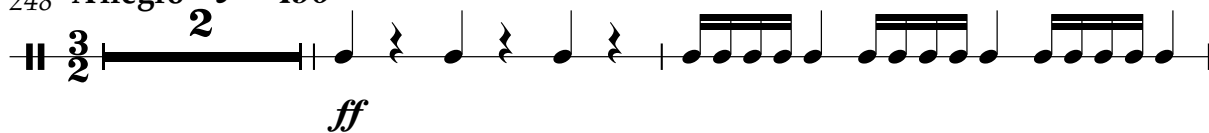
219



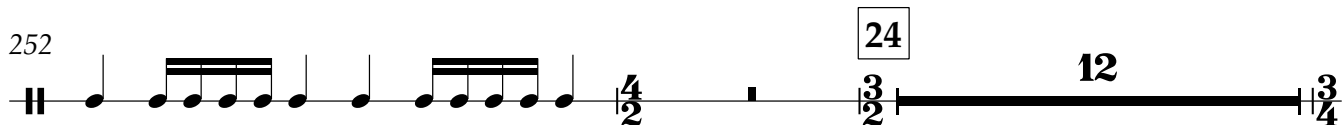
223



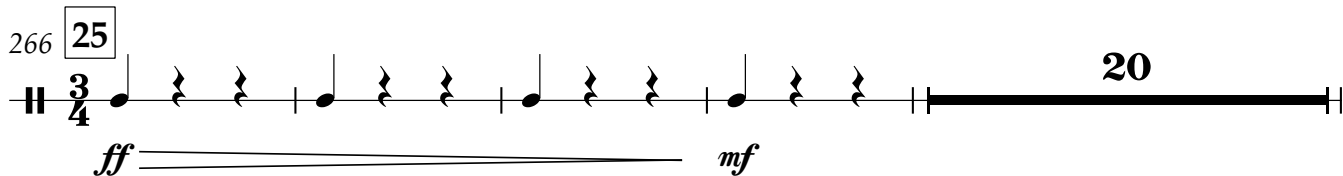
234 23

248 Allegro $\text{♩} = 190$
2

252



266 25



290 **26**

ff

310 **27**

26 **9** **4** **3**
8 **4** **4**

340 **28** Allegro ♩ = 190

3 **24**
4

ff *mf*

368 **29**

ff

372 **3** **4** A tempo **2** *mf*

382

11 **11**

Detailed description: The musical score is for a Tambourine part. It consists of several measures, some of which are marked with large numbers (26, 27, 28, 29) indicating specific measures or sections. The score includes various rhythmic patterns, including eighth notes, quarter notes, and rests. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). The tempo is marked 'Allegro' with a quarter note equal to 190 beats per minute. The score ends with a double bar line and a repeat sign.

Vivace ← $\text{♩} = 170$

383 30 **4** *ff*

390 **9** *f* **4**

405 31 *ff* **5** *mf*

414

417 32 **15 33 **16****

449 34 **14** **8** Lento $\frac{3}{2}$

472 35 **9** $\frac{7}{8}$ $\frac{2}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{7}{8}$

485 36 **11** 37 Presto ← $\text{♩} = 190$ **12**

509 38 **9** 39 Vivace ← $\text{♩} = 170$ **4** *ff*

523 **8**

22'31"

Tam-tam
Tam-tam

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30 **Largo** 1

7/8 3 6 8 9

pp *ff*

21 2 **Presto**

9/8 7/8 3 9/8 *ff*

27

9 12 9

38 **Moderato** 3 **Presto** 4

9/8 10 C 17 *f* 5/8

68 5 ← ♩ = 190

5/8 6/8 7/8 8/8 9/8 10/8 11/8 12/8 11/8

76

11/8 10/8 9/8 8/8 7/8 6/8 5/8 *ff* 4/4

83 6 **Allegro** 7

4/4 12 2 *ff* 7 9/8

105 8 **Presto**

9/8 *ff* 2 *ff* 5/8 C 2

Tam-tam

Tam-tam

112 9 Adagio 3 2 2/4 c

120 10 6 11 7 12 3/4 c

135 molto rit. A tempo 3/4 c 5/4 2/4 c *fff*

141 13 7 14 2 2/4 c

156 15 Adagio 5 Andante 16 6

168 17 2 9

Allegro Presto 180 18 5 9/8 *ff*

187 19 10 2 *ff*

200 Moderato Presto *ff*

204 8/4

205 **Grave** $\text{♩} = 40$
 $\frac{8}{4}$ **2** *ppp* $\frac{11}{4}$

209 **20** $\frac{11}{4}$ *pp* **3** $\frac{3}{4}$ $\frac{11}{4}$

215 **21** **Lento** **8** *fff* **3** *pp* $\frac{2}{4}$ $\frac{12}{4}$

229 **22** **5** **23** **14** $\frac{12}{4}$ $\frac{3}{2}$

248 **Allegro** $\text{♩} = 190$
 $\frac{3}{2}$ **2** *ff* $\frac{4}{2}$ $\frac{3}{2}$

254 **24** **12** **25** **22** $\frac{3}{2}$ $\frac{3}{4}$ *fff*

290 **26** **19** **27** **26** $\frac{9}{8}$

336 **28** **Allegro** $\text{♩} = 190$
 $\frac{9}{8}$ **3** *fff* $\frac{3}{4}$ **26**

368 **29** *ff* **5** **4**

379 **A tempo** **4**

383 **Vivace** ← $\text{♩} = \frac{170}{4}$ 30 18

405 31 *mf* 9

417 32 15 33 16 *fff*

449 34 14 6 *ff*

471 **Lento** 35 9 $\frac{3}{2}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{7}{8}$

485 36 11 37 **Presto** ← $\text{♩} = \frac{190}{12}$ 9 12

509 38 8 *fff* 39 **Vivace** ← $\text{♩} = \frac{170}{16}$ 16

534 40 2 $\frac{3}{2}$ 4 9 3 C

545 *fff* 4 22'47"

Side Drum
Side Drum

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

Measure 1: Tempo: *Largo*. Dynamic: *pp*. Key signature: one flat. Time signature: 7/8. The measure contains a whole note chord (B-flat, D, F) and a triplet of eighth notes (B-flat, D, F).

Measure 8: The measure contains a triplet of eighth notes (B-flat, D, F) and a whole note chord (B-flat, D, F). Dynamic: *ff*.

Measure 21: Tempo: *Presto*. Dynamic: *ff*. The measure contains a triplet of eighth notes (B-flat, D, F) and a whole note chord (B-flat, D, F).

Measure 28: Dynamic: *mf*. The measure contains a triplet of eighth notes (B-flat, D, F) and a whole note chord (B-flat, D, F).

Measure 31: The measure contains a triplet of eighth notes (B-flat, D, F) and a whole note chord (B-flat, D, F).

Measure 36: Tempo: *Moderato*. The measure contains a triplet of eighth notes (B-flat, D, F) and a whole note chord (B-flat, D, F).

Measure 39: Tempo: *Presto*. Dynamic: *mf*. The measure contains a triplet of eighth notes (B-flat, D, F) and a whole note chord (B-flat, D, F).

Measure 42: The measure contains a triplet of eighth notes (B-flat, D, F) and a whole note chord (B-flat, D, F).

Side Drum

Side Drum

49 4

62

67 5 ← ♩ = 190

75

82 6

95 7

105 8 Presto

112 9 Adagio

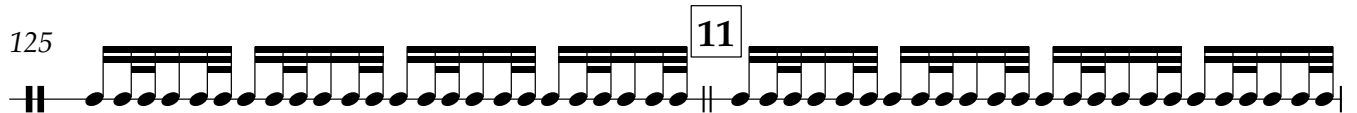
117

119 10

The musical score for Side Drum consists of measures 49 through 119. It begins with a common time signature (C) and a 9-measure rest. The first dynamic marking is *ff*. Measure 62 introduces triplet markings (3) over groups of notes. Dynamics *p*, *f*, *pp*, and *f* are used. Measure 67 features a tempo of 190 beats per minute and a 5-measure rest. Measures 75 through 82 show a series of rests with time signatures 12/8, 11/8, 10/8, 9/8, 8/8, 7/8, 6/8, and 5/8. The tempo changes to Allegro. Measure 82 has a 6-measure rest. Measures 95 through 105 show rests of 2, 7, and 9 measures, with a 10-measure rest in measure 95. Dynamics *ff*, *pp*, and *f* are used. Measure 105 is marked Presto and features a 9-measure rest. Measures 112 through 117 show rests of 9, 2, and 5 measures, with a 2-measure rest in measure 112. The tempo changes to Adagio. Measure 117 has a 2-measure rest. Measure 119 has a 10-measure rest. The score includes various musical notations such as notes, rests, and dynamic markings (*ff*, *p*, *pp*, *f*). It also features tempo changes (Allegro, Presto, Adagio) and time signature changes (5/8, 4/4, 2/4, 3/4, 9/8, 6/8, 5/4, 3/4, 2/4).

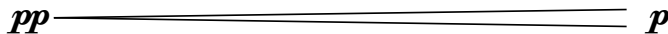
121 

123 

125  11

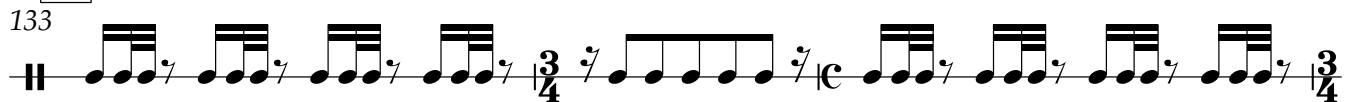
127 

129 

pp  *p*

131 

12 

133 

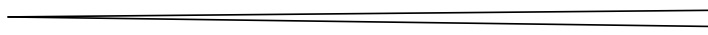
p  *mf*

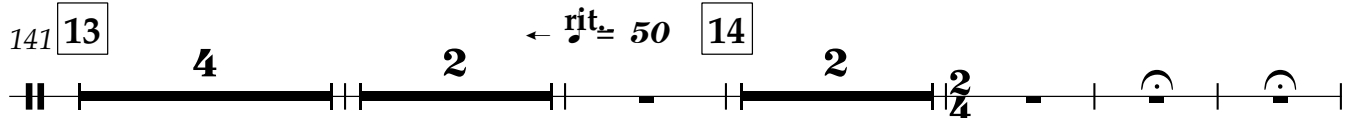
136 

ff  *p*

molto rit. 

138 

ff 

141  13  4 2  14 2 2/4

Side Drum

153 15 Adagio

ff 5

161 16

Andante 6 17 2 4 3 3

176 3 3 3 3

Allegro *Presto*

180 18 5 9 8 *ff*

187 19

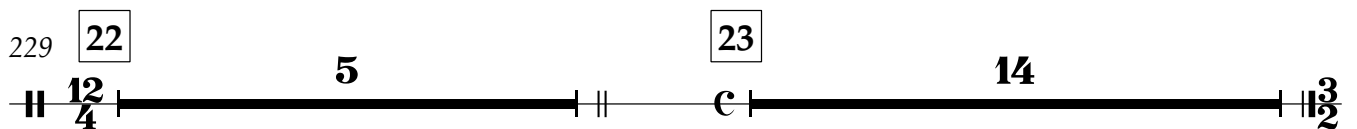
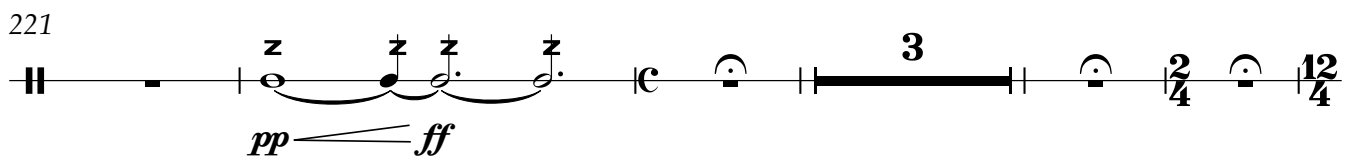
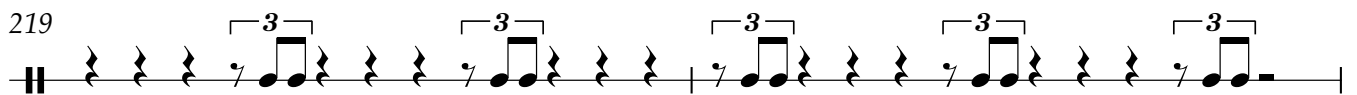
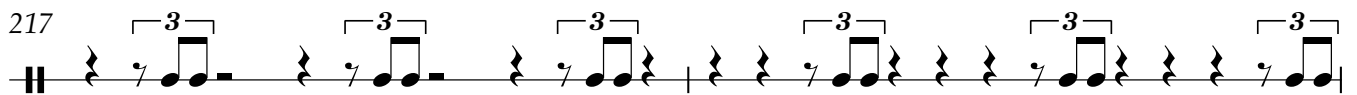
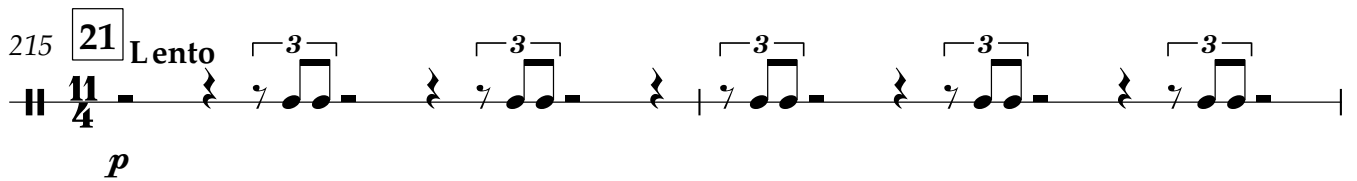
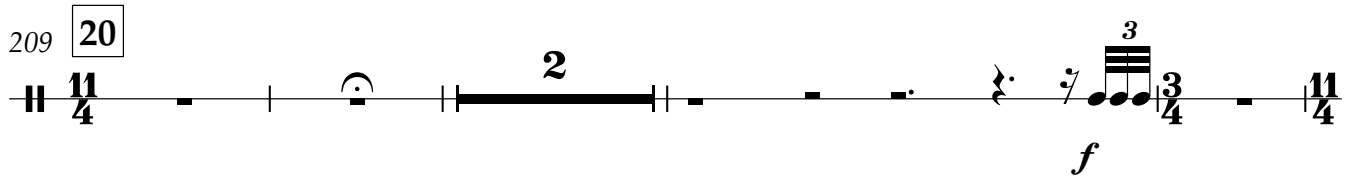
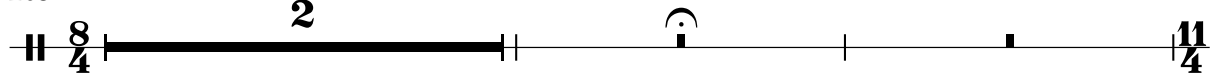
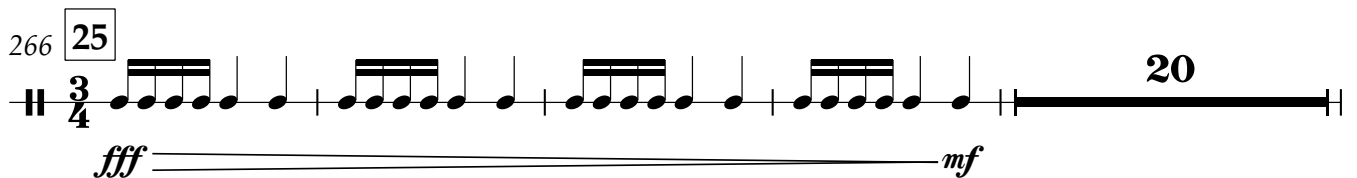
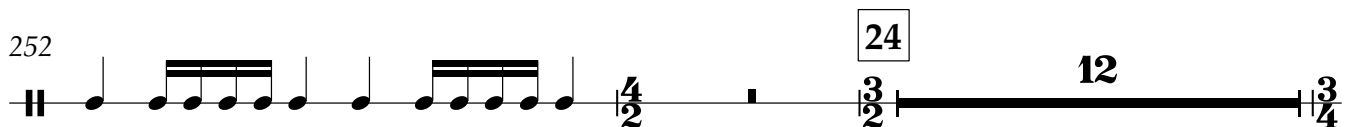
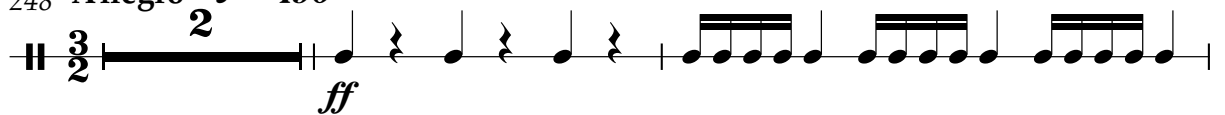
mf ff mf ff mf ff mf

190 *ff mf p*

193 2 2 *ff*

200 *Moderato Presto*

ff 8/4

205 Grave $\text{♩} = 40$ 248 Allegro $\text{♩} = 190$ 

290 **26**

ff

310 **27**

26 **9** **4** **3**

28 **3** **4** **24**

Allegro ♩ = 190

29 *fff* *mf*

368 *ff*

372 **3** **4** **2** *A tempo* *mf*

383 *Vivace* ♩ = 170 **30** *f* *ff*

389 **9** *f*

401 **3** **3** **3** **3**

405 **31** *ff* *mf*

410 **4**

417 32

11

432 33

pp *ff* *pp*

436

440

444

p *f*

449 34

5

pp $\leftarrow$ *f* *pp* $\leftarrow$ *f* *pp* $\leftarrow$ *f* *pp* $\leftarrow$ *f*

463

8

Lento

35

9

485 36

11

37 Presto $\leftarrow$ $\text{♩} = \frac{190}{12}$

509 38

3

pp

518 39 Vivace $\leftarrow$ $\text{♩} = 170$

3

f

522 *ff*

526 8 40 2 3

537 4 9 *mf ff mf p*

544 3 *ff* 4 22'43"

The musical score for Side Drum consists of four staves. The first staff (measures 522-525) features a repeating eighth-note pattern with a forte (ff) dynamic. The second staff (measures 526-536) includes a long rest of 8 measures, followed by a 40-measure rest, then a 2-measure rest, and a 3-measure rest, all in 3/2 time. The third staff (measures 537-543) shows a series of eighth-note patterns with dynamic markings of mf, ff, mf, and p. The fourth staff (measures 544-547) begins with a triplet of eighth notes, followed by a half note, a 4-measure rest, and ends with a half note. The score concludes with a time signature of 22'43".

Cymbals
Cymbals

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30 Largo

1

7/8 3 6 2 8 9 7

ff

22

2 Presto

7/8 3 9 8

ff

28

ff

32

5 12/8 9

38 Moderato

3 Presto

9/8 3 2 2 2 6

ff

49

4

9

mp

62

p *f* *pp* *f*

68

5 ← ♩ = 190

5/8 6/8 7/8 8/8 9/8 10/8 11/8 12/8 11/8

Cymbals

Cymbals

76

11 10 9 8 7 6 5 *ff* 4

83 **6** Allegro 10 *pp* *ff*

95 **7** 2 7 8 **8** Presto *ff*

106 2 *ff* 5 2

112 **9** Adagio 6 2 4 c

120 **10** 6 **11** 7 **12** 3 4 c

135 molto rit. A tempo 3 4 5 4 2 4 c *fff*

141 **13** 4 2 50 **14** 2 2 4 c c

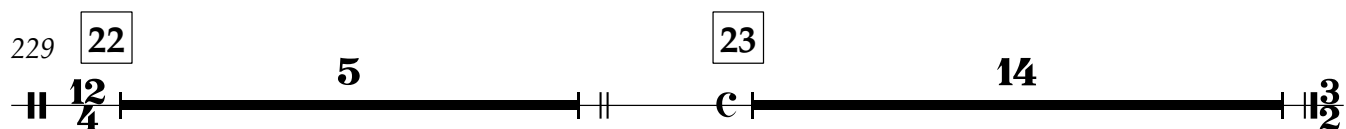
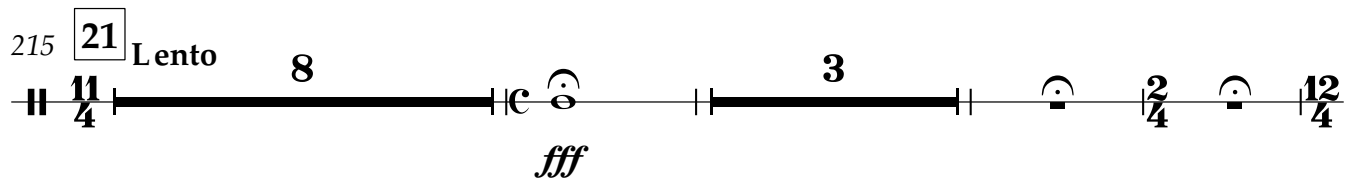
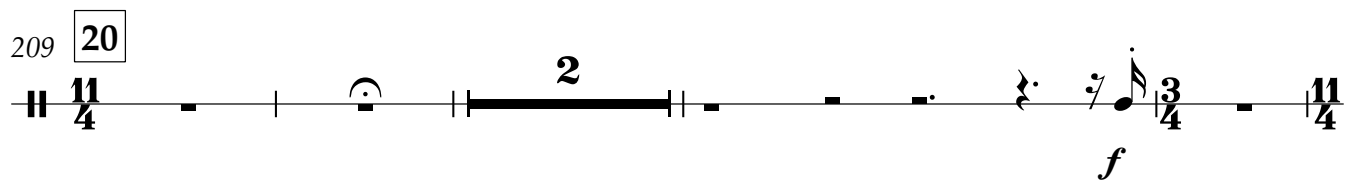
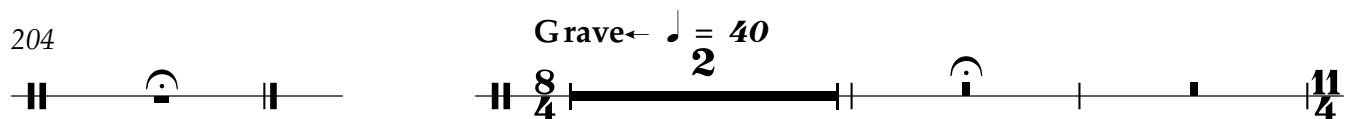
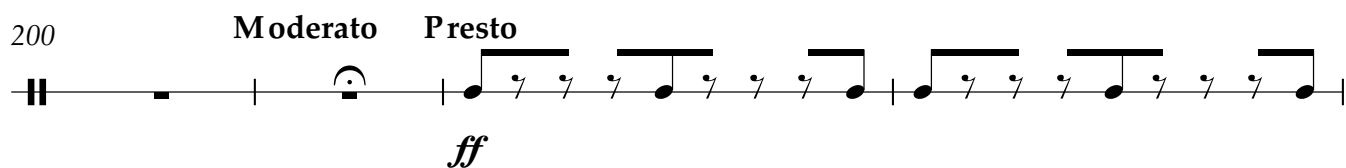
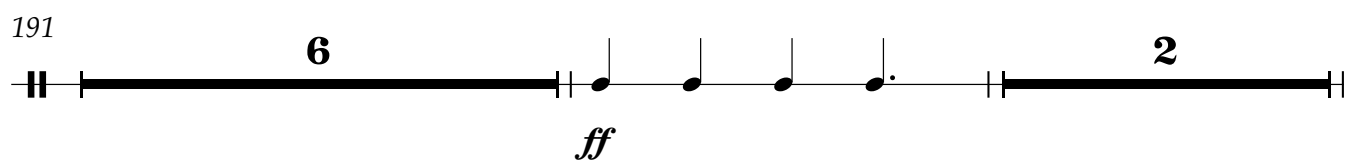
153 *ff* **15** Adagio 5

Andante 161 **16** 6 **17** 2 4 3 3



Allegro

Presto



379 **A tempo**

2

mf

384

Detailed description: This musical score segment covers measures 379 to 384. Measure 379 begins with a double bar line, followed by a thick black bar spanning measures 379 and 380, with a '2' above it. Measure 380 ends with a double bar line, and the dynamic *mf* is written below. Measure 381 contains a half note, and measure 382 contains a half note with a fermata. Measure 383 contains a half note, and measure 384 contains a half note with a fermata. The section concludes with a double bar line.

Cymbals

5

Vivace ← $\text{♩} = 170$

383 30 **4** *ff*

390 **9** *f* **4**

405 31 *ff* **9**

417 32 **15 33 **16** *fff***

449 34 **14** **9** Lento $\frac{3}{2}$ **7** $\frac{7}{8}$

473 35 **7** **9** $\frac{2}{4}$ **7** $\frac{2}{4}$ **7**

485 36 **7** **11** 37 Presto ← $\text{♩} = 190$ **9** **12**

509 38 **8** *fff* 39 Vivace ← $\text{♩} = 170$ **4** *ff*

523 **8**

534 40 **2** $\frac{3}{2}$

Cymbals

536

544

fff

p

23'08"

Congas
Congas

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30 Largo

3

pp

8

1

12

8

9

7

3

9

ff

26

2 Presto

ff

30

5

12

9

38 Moderato

3 Presto

10

4

19

5

68

5 ← ♩ = 190

5

6

7

8

9

10

11

12

8

8

8

8

8

8

8

75

12

11

10

9

8

7

6

5

8

8

8

8

8

8

8

Congas

2

Congas

82 6 Allegro

95 7

105 8 Presto

112 9 A dagio

117

119 10

121

123

125

11

126

The musical score for Congas consists of 11 measures, numbered 82 to 126. The notation is as follows:

- Measure 82:** 5/8 time signature. A single eighth note followed by a quarter rest.
- Measure 83:** 4/4 time signature. A whole note.
- Measure 84:** 4/4 time signature. A whole note.
- Measure 85:** 4/4 time signature. A whole note.
- Measure 86:** 4/4 time signature. A whole note.
- Measure 87:** 4/4 time signature. A whole note.
- Measure 88:** 4/4 time signature. A whole note.
- Measure 89:** 4/4 time signature. A whole note.
- Measure 90:** 4/4 time signature. A whole note.
- Measure 91:** 4/4 time signature. A whole note.
- Measure 92:** 4/4 time signature. A whole note.
- Measure 93:** 4/4 time signature. A whole note.
- Measure 94:** 4/4 time signature. A whole note.
- Measure 95:** 4/4 time signature. A whole note.
- Measure 96:** 4/4 time signature. A whole note.
- Measure 97:** 4/4 time signature. A whole note.
- Measure 98:** 4/4 time signature. A whole note.
- Measure 99:** 4/4 time signature. A whole note.
- Measure 100:** 4/4 time signature. A whole note.
- Measure 101:** 4/4 time signature. A whole note.
- Measure 102:** 4/4 time signature. A whole note.
- Measure 103:** 4/4 time signature. A whole note.
- Measure 104:** 4/4 time signature. A whole note.
- Measure 105:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 106:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 107:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 108:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 109:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 110:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 111:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 112:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 113:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 114:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 115:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 116:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 117:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 118:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 119:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 120:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 121:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 122:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 123:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 124:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 125:** 9/8 time signature. A quarter note followed by a quarter rest.
- Measure 126:** 9/8 time signature. A quarter note followed by a quarter rest.

Dynamics and other markings include *pp*, *ff*, *f*, and *pp*. The tempo markings are Allegro, Presto, and A dagio.

128

130

132 *p* 12

135

137 *molto rit.* *A tempo* *ff*

141 13 *p* *ff*

148 14 *7* *2*

150

154 15 *A dagio* *p*

159

161 *Andante*

The musical score for Congas spans measures 128 to 161. It begins with a series of eighth-note patterns in 4/4 time. At measure 132, the dynamics shift from *pp* to *p*. Measure 135 introduces a 3/4 time signature. Measure 137 features a *molto rit.* section followed by a *A tempo* section with triplets. Measure 141 starts a section marked with a large '13' and *p* dynamics, leading to a *ff* section. Measure 148 is marked with a large '14' and a '2' below it. Measure 150 is marked with a large '15' and *A dagio* tempo. Measure 154 is marked with a large '15' and *p* dynamics. Measure 159 continues the *p* dynamics. Measure 161 is marked *Andante*.

Congas

16

162

163

165

168

17

176

180

18

Allegro

Presto

5

9

8

ff

187

19

191

6

2

ff

200

Moderato

Presto

ff

204

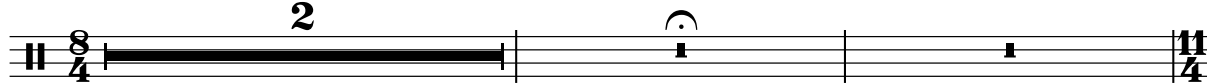
8

4

Congas

5

205 Grave $\text{♩} = 40$
2



209 20



215 21 Lento



217



219



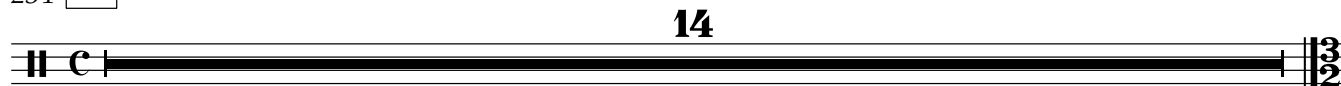
220



223



234 23



248 Allegro $\text{♩} = 190$
2



252



266 25

ff *mf* 20

290 26

ff 15

310 27

26 9 4

340 28 Allegro ♩ = 190

ff *mf* 24

368 29

ff

372

3 4 2 A tempo *mf*

382

mf

Congas

7

Vivace ← $\text{♩} = 170$

383

30

4



390

9

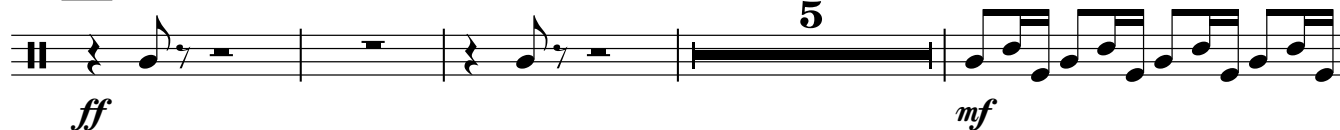
4



405

31

5



414



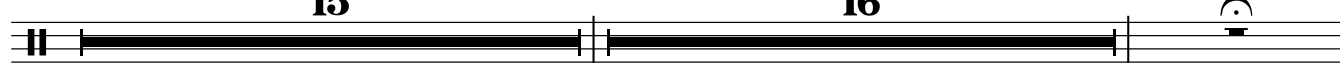
417

32

15

33

16



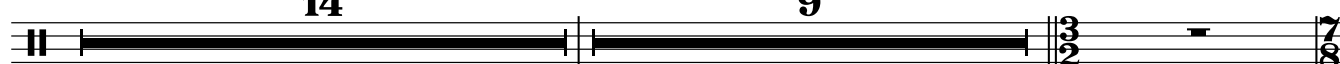
449

34

14

9

Lento



473

35

9



485

36

11

37

Presto ← $\text{♩} = 190$

12



509

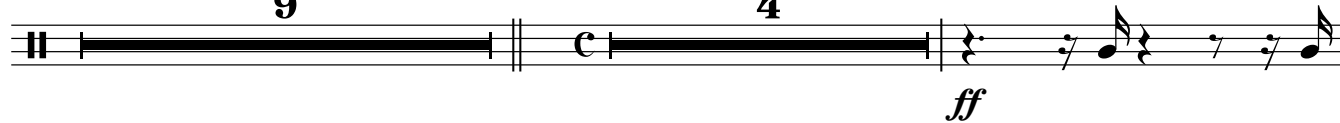
38

9

39

Vivace ← $\text{♩} = 170$

4



523

8



Congas

534 40

The musical score for exercise 534, measure 40, is shown. The staff begins with a double bar line, followed by a 2-measure rest, then a series of eighth and sixteenth notes, and finally a 4-measure rest.

542

9

2

547



22'36"

Bongos
Bongos

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

$\text{♩} = 30$ **Largo**

3

pp

8

1

12

8

9

7

3

9

26 **2** **Presto**

ff

9

8

30

5

12

9

38 **Moderato** **3** **Presto**

10

4

19

5

68 **5** $\text{♩} = 190$

5

8

6

8

7

8

8

9

8

10

8

11

8

12

8

11

8

76

11

8

10

8

9

8

8

7

8

6

8

5

8

Bongos

2

Bongos

82 6 Allegro 10

95 7 2 7 9

105 8 Presto 2 5 2

112 9 Adagio

117 2/4

119 10 2/4 C

121

123

125 11

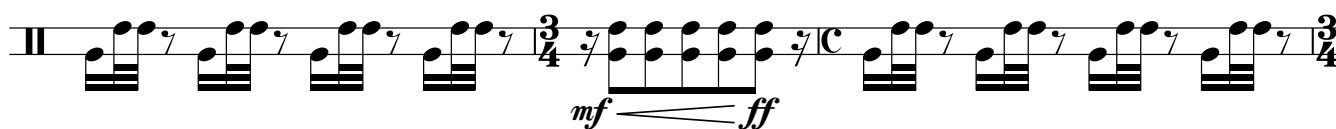
127

Detailed description of the musical score: The score is for a Bongo part, spanning measures 82 to 127. It begins with a double bar line at measure 82. Measure 83 has a 5/8 time signature and a quarter note. Measure 84 has a 4/4 time signature and a whole rest. Measure 85 has a 5/8 time signature and a quarter note. Measure 86 has a 4/4 time signature and a whole rest. Measure 87 has a 5/8 time signature and a quarter note. Measure 88 has a 4/4 time signature and a whole rest. Measure 89 has a 5/8 time signature and a quarter note. Measure 90 has a 4/4 time signature and a whole rest. Measure 91 has a 5/8 time signature and a quarter note. Measure 92 has a 4/4 time signature and a whole rest. Measure 93 has a 5/8 time signature and a quarter note. Measure 94 has a 4/4 time signature and a whole rest. Measure 95 has a 5/8 time signature and a quarter note. Measure 96 has a 4/4 time signature and a whole rest. Measure 97 has a 5/8 time signature and a quarter note. Measure 98 has a 4/4 time signature and a whole rest. Measure 99 has a 5/8 time signature and a quarter note. Measure 100 has a 4/4 time signature and a whole rest. Measure 101 has a 5/8 time signature and a quarter note. Measure 102 has a 4/4 time signature and a whole rest. Measure 103 has a 5/8 time signature and a quarter note. Measure 104 has a 4/4 time signature and a whole rest. Measure 105 has a 5/8 time signature and a quarter note. Measure 106 has a 4/4 time signature and a whole rest. Measure 107 has a 5/8 time signature and a quarter note. Measure 108 has a 4/4 time signature and a whole rest. Measure 109 has a 5/8 time signature and a quarter note. Measure 110 has a 4/4 time signature and a whole rest. Measure 111 has a 5/8 time signature and a quarter note. Measure 112 has a 4/4 time signature and a whole rest. Measure 113 has a 5/8 time signature and a quarter note. Measure 114 has a 4/4 time signature and a whole rest. Measure 115 has a 5/8 time signature and a quarter note. Measure 116 has a 4/4 time signature and a whole rest. Measure 117 has a 2/4 time signature and a quarter note. Measure 118 has a 2/4 time signature and a quarter note. Measure 119 has a 2/4 time signature and a quarter note. Measure 120 has a 2/4 time signature and a quarter note. Measure 121 has a 2/4 time signature and a quarter note. Measure 122 has a 2/4 time signature and a quarter note. Measure 123 has a 2/4 time signature and a quarter note. Measure 124 has a 2/4 time signature and a quarter note. Measure 125 has a 2/4 time signature and a quarter note. Measure 126 has a 2/4 time signature and a quarter note. Measure 127 has a 2/4 time signature and a quarter note.

129



131

133 **12**

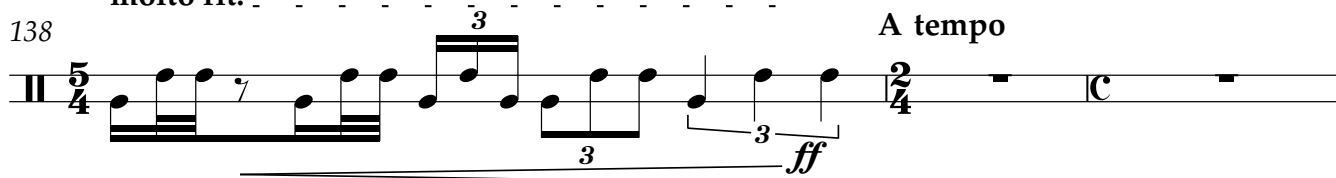
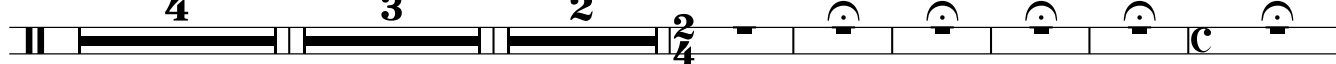
136



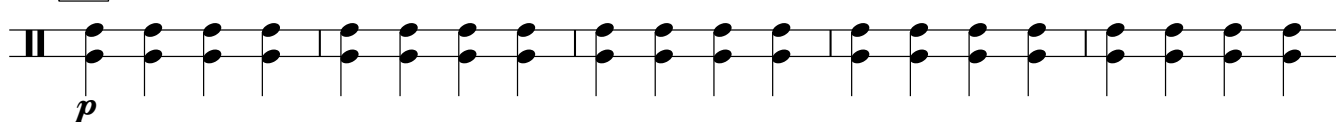
138

molto rit.

A tempo

141 **13****14** ← ♩ = 50

156

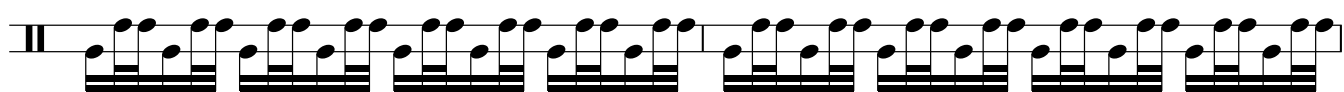
15 Adagio

161 Andante

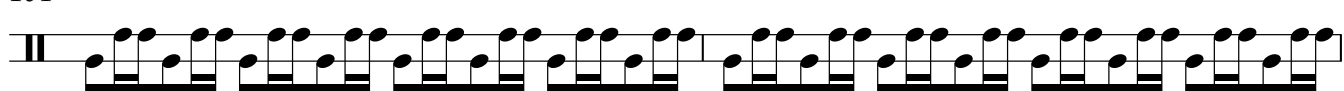


Bongos

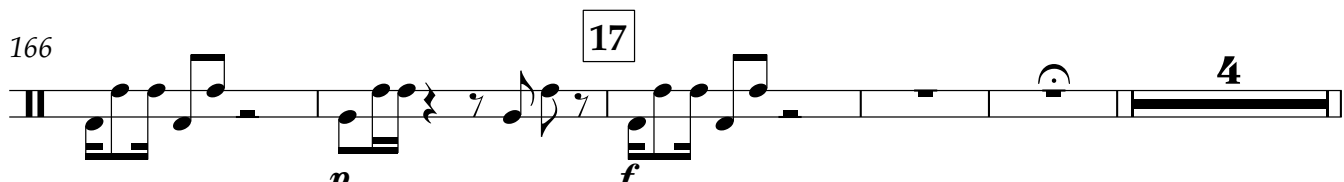
162 **16**



164

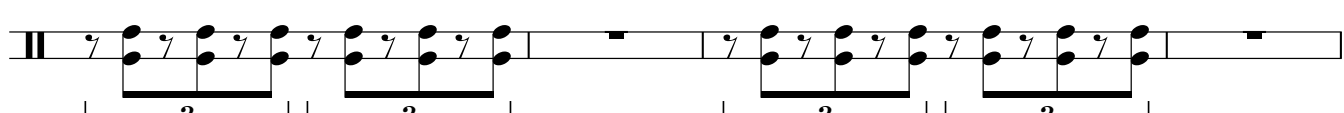


166 **17**



p *f* **4**

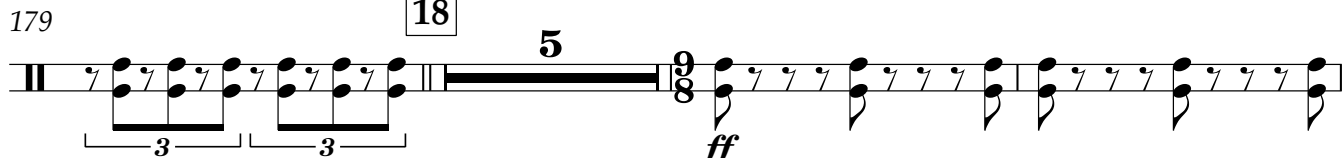
175



3 **3** **3** **3**

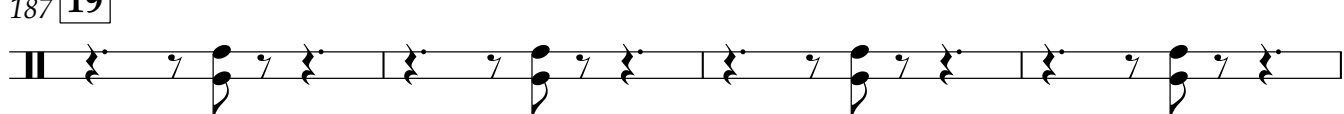
Allegro **Presto**

179 **18**



5 **9/8** *ff*

187 **19**

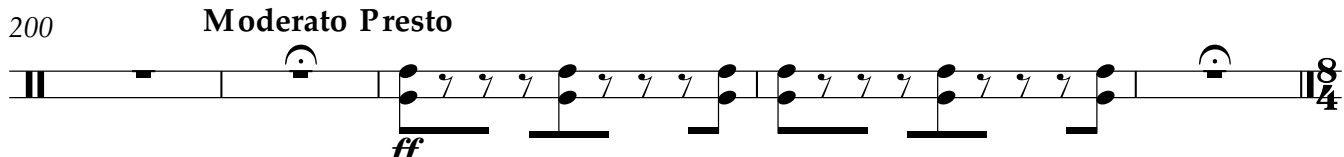


191



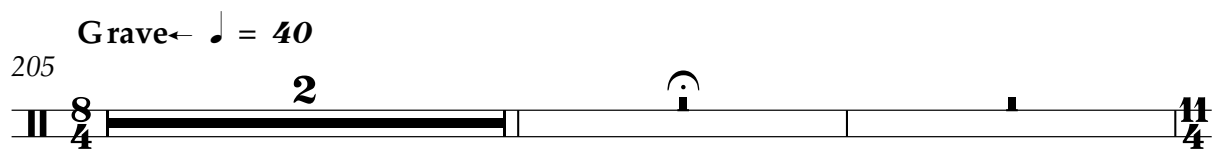
6 *ff* **2**

200 **Moderato Presto**



ff **8/4**

205 **Grave** ← ♩ = 40

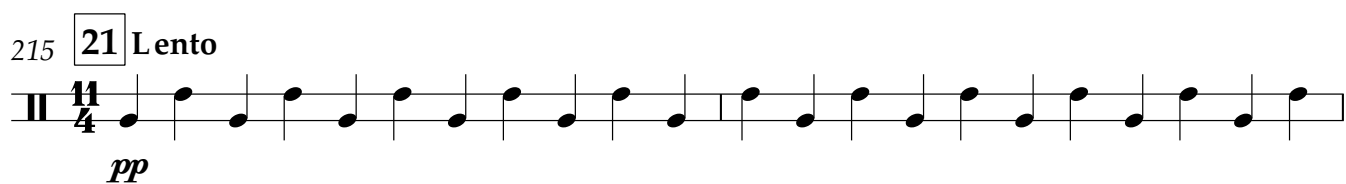


209 **20**



f

215 **21** **Lento**

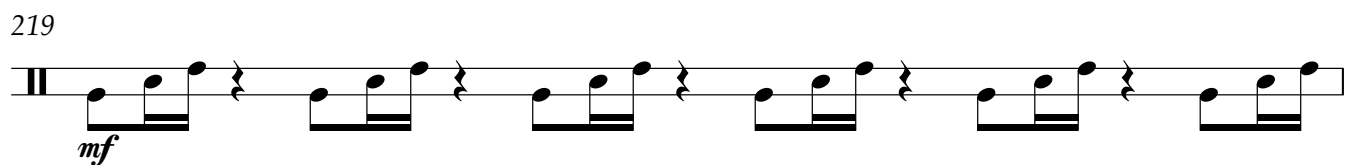


pp

217

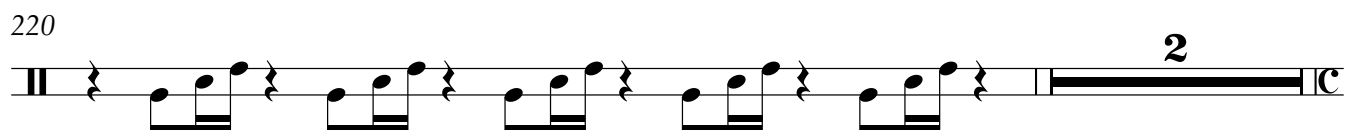


219

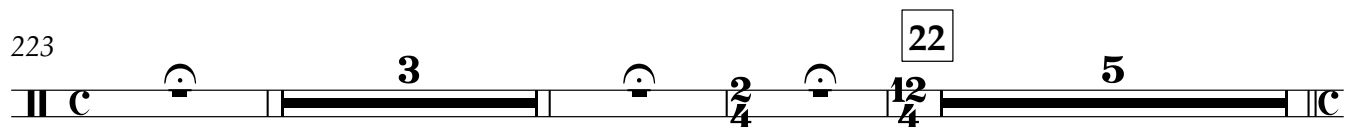


mf

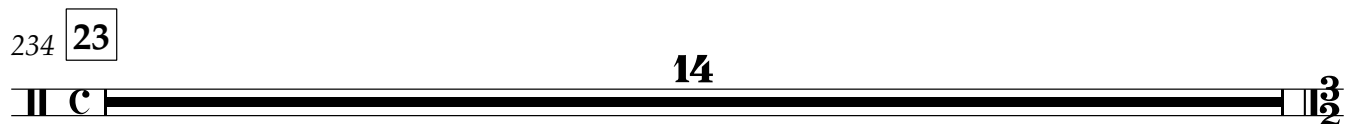
220

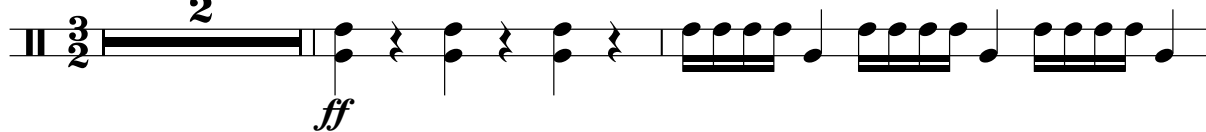


223 **22**

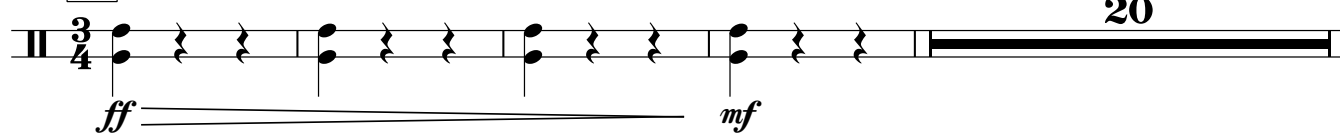


234 **23**

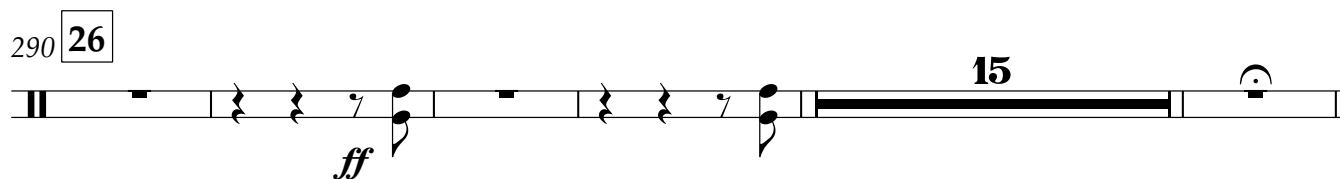


248 Allegro $\text{♩} = 190$ 

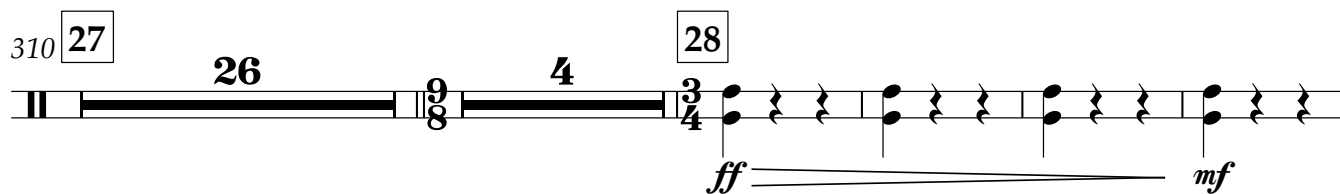
252

266 25 Allegro $\text{♩} = 190$ 

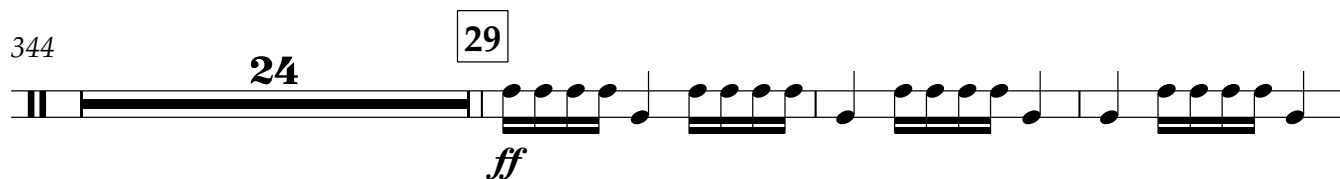
290



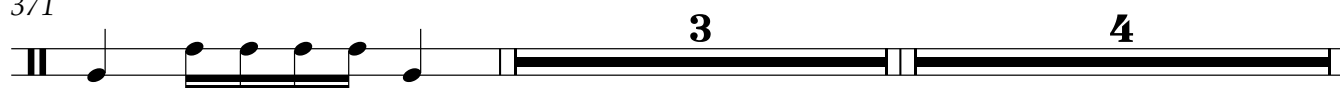
310



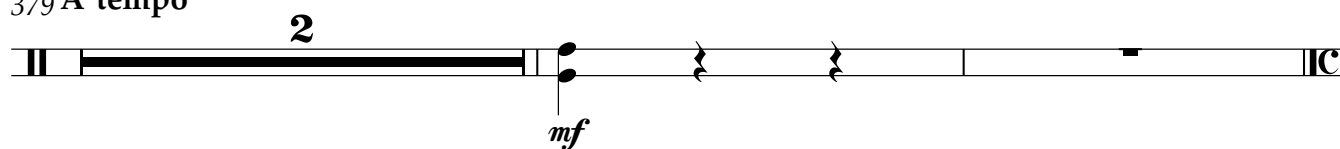
344



371



379 A tempo



Vivace ← $\text{♩} = 170$

383

30

4



390

9

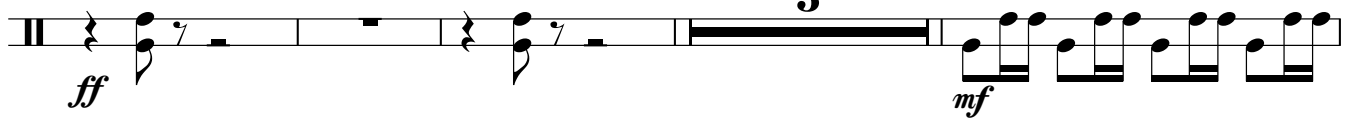
4



405

31

5



414



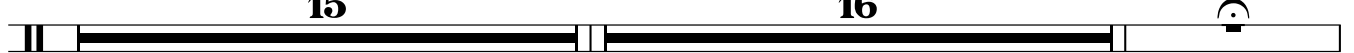
417

32

33

15

16



449

34

14

9

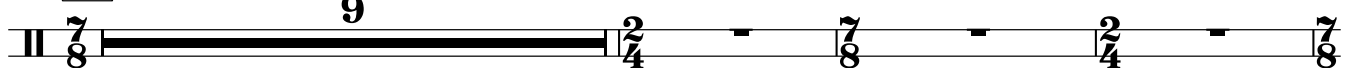
Lento



473

35

9



485

36

11

37

Presto ← $\text{♩} = 190$

12



509

38

39

Vivace ← $\text{♩} = 170$

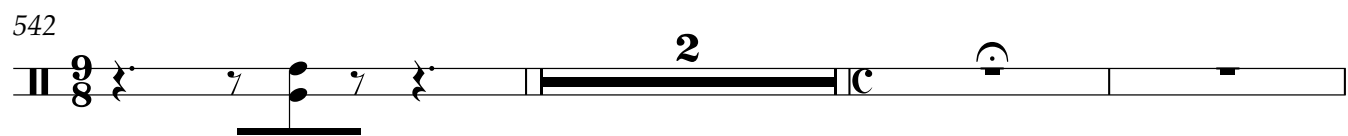
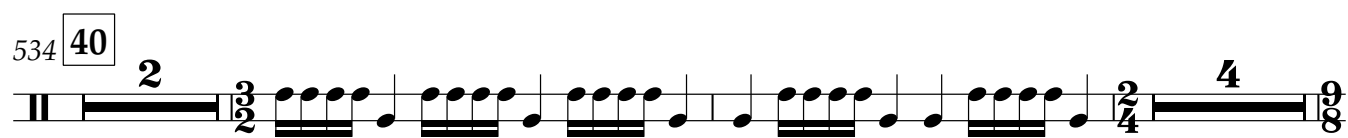
4



523

8





22'28"

Bendir
Bendir

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

$\text{♩} = 30$ Largo

3

pp

8

1

12

8

9

7

3

ff

26

2 Presto

9

ff

30

5

12

9

38 Moderato

3 Presto

4

10

19

5

68

5 $\leftarrow \text{♩} = 190$

5

6

7

8

9

10

11

12

75

12

11

10

9

8

7

6

5

Bendir

2

Bendir

82 6 Allegro

95 7

105 8 Presto

112 9 Adagio

117

119 10

121

123

125

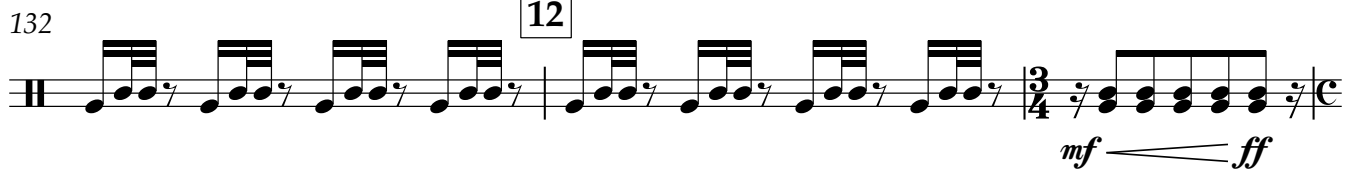
11

126

The musical score for Bendir, measures 82 to 126, is written on a single staff. The key signature is one flat (Bb). The score includes various musical notations such as rests, eighth notes, sixteenth notes, and dynamic markings (pp, ff, f). It also features tempo markings (Allegro, Presto, Adagio) and measure numbers in boxes (6, 7, 8, 9, 10, 11). The score is divided into measures by bar lines, and some measures contain multiple notes or rests. The tempo markings are placed above the staff, and the dynamic markings are placed below the staff. The measure numbers in boxes are placed above the staff. The score is written in a standard musical notation style, with a single staff and a key signature of one flat.

128  *pp*

130  *p*

132  12 *mf* $\longrightarrow$ *ff*

135  *ff*

137  *p* *molto rit.* $\longrightarrow$ *ff* *A tempo*

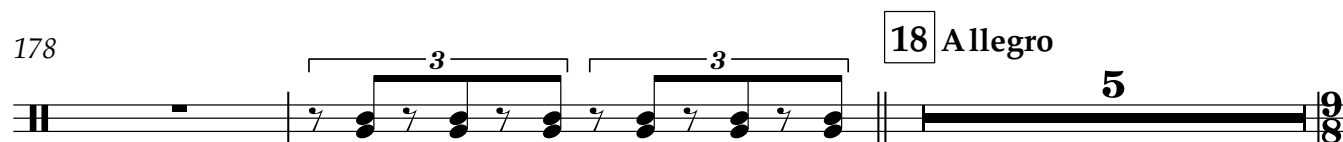
141  13 14 7 2

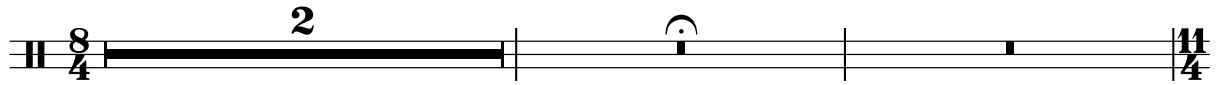
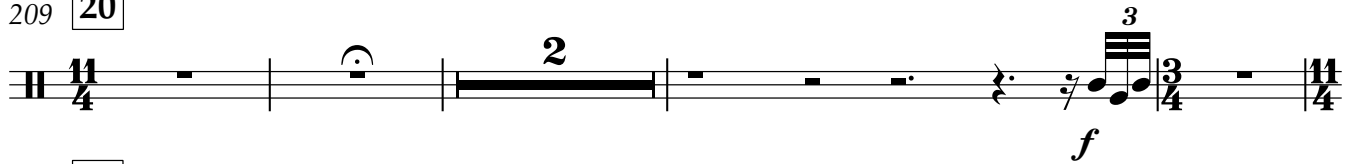
156  15 *Adagio*

161  *Andante* *p* 16

164 

166  17 *p* *f* 4



205 Grave ← $\text{♩} = 40$ 209 20215 21

Lento



217



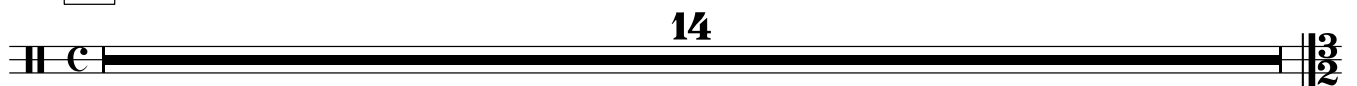
219



220



223

234 23248 Allegro $\text{♩} = 190$ 

252



266 **25**

ff *mf* **20**

290 **26**

ff **15**

310 **27**

26 **9** **4** **3**
8 **4**

340 **28** Allegro ♩ = 190

ff *mf* **24**

368 **29**

ff

372 **3** **4** **2** A tempo

mf

7

383

30

4

$$ff$$

9

4

$$f$$
405 **31**
$$ff$$

5

$$mf$$

15

33

16

449 **34**

14

9

3/2

473 **35**

9

485 | 36

11

37 Presto ← ♩ = **190**

12

509 **38**

9

39 Vivace ← ♩ = 170

4

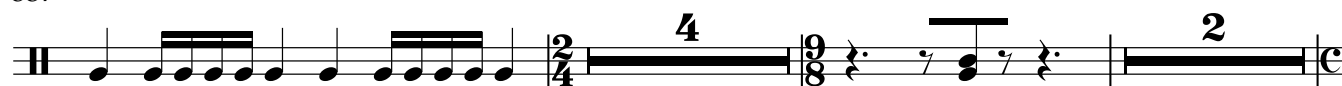
522



526



537



545



22'33"

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

$\text{♩} = 30$ **Largo**

3

pp

8

1

12

8

9

7

3

ff

26

2 **Presto**

ff

30

5

12

9

38 **Moderato**

3 **Presto**

10

4

19

68

5 $\leftarrow \text{♩} = 190$

5

6

7

8

9

10

11

12

11

76

11

10

9

8

7

6

5

Wood Blocks

Wood Blocks

82 **6** Allegro **10**

95 **7**

105 **8** Presto

112 **9** A dagio

117

119 **10**

121

123

125 **11**

pp *ff* *ff* *ff* *pp* *f* *pp*

2 **7** **2** **2** **2** **1** **2** **3** **4** **5** **6** **7**

Wood Blocks

3

127 8 9

129 10 11

pp *p*

131 12

133 12

mf *ff*

136

ff *p*

138 molto rit. A tempo

ff

141 13 14

4 2 rit. ← ♩ = 50 2

150

156 **15** **Adagio**

mf

160 **Andante** **16**

163

165

2

168 **17**

2 **4** **3** **3**

176

3 **3** **3** **3**

Allegro **Presto**

180 **18**

5 **9** **8**

ff

187 **19**

191

6 **2**

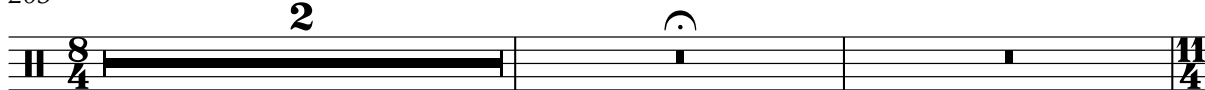
ff

200 **Moderato Presto**

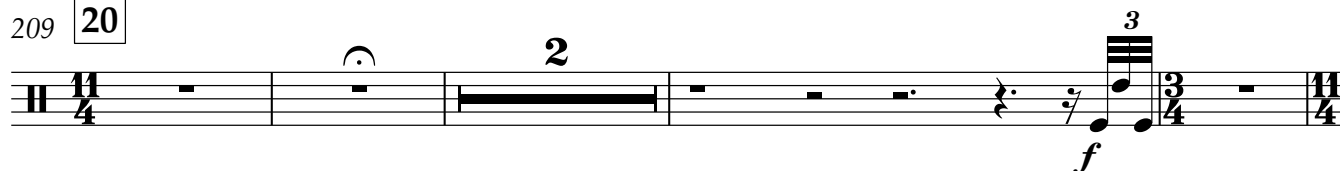
ff **8** **4**

Wood Blocks

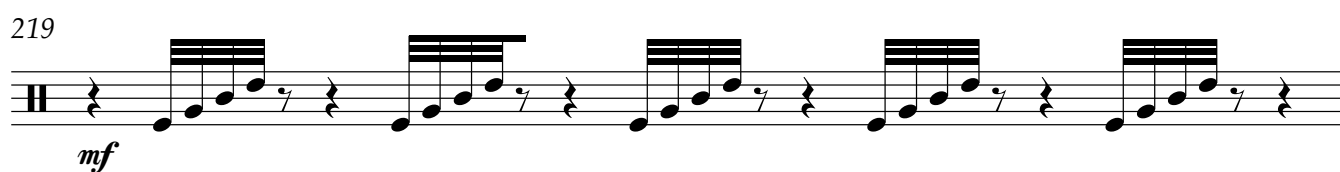
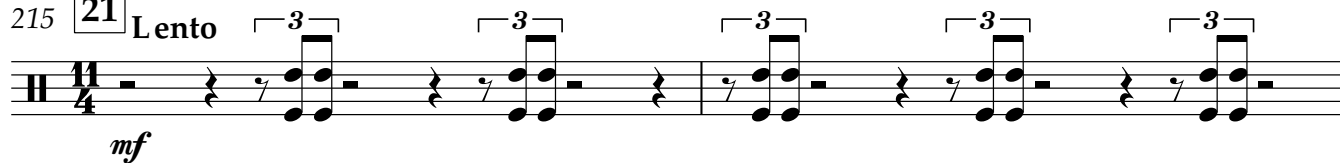
5

205 Grave $\text{♩} = 40$
2

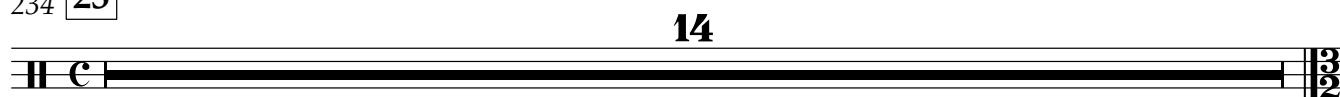
209 20



215 21 Lento



234 23

248 Allegro $\text{♩} = 190$
2

252



266 **25**

ff *mf* **20**

290 **26**

ff **15**

310 **27**

26 **4** **9** **8** **3** **4**

340 **28** Allegro ♩ = 190

ff *mf* **24**

368 **29**

ff

372 **3** **4** A tempo **2** *mf*

Wood Blocks

7

Vivace ← $\text{♩} = 170$

383

30

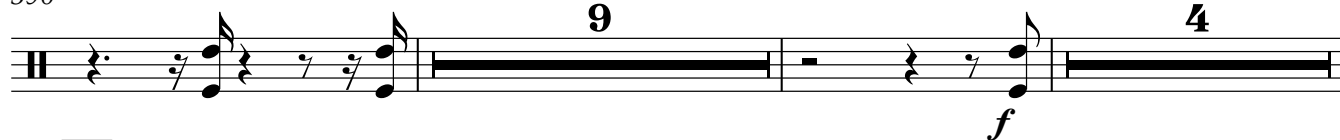
4



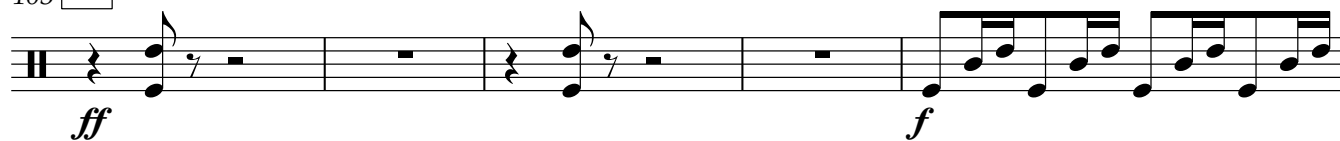
390

9

4



405 31



410



413

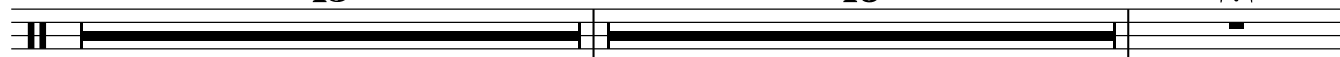


417 32

15

33

16

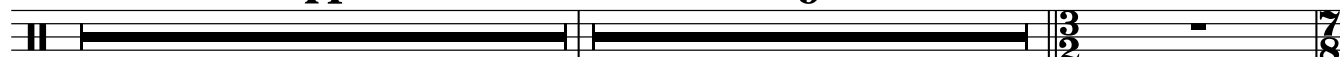


449 34

14

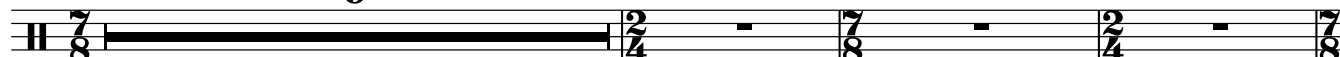
9

Lento



473 35

9



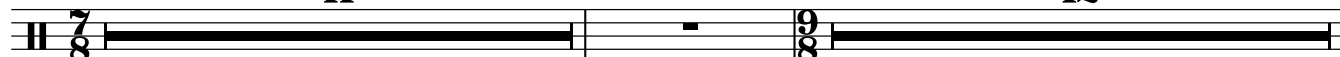
485 36

11

37

Presto ← $\text{♩} = 190$

12



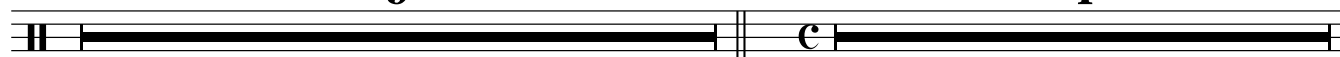
509 38

9

39

Vivace ← $\text{♩} = 170$

4



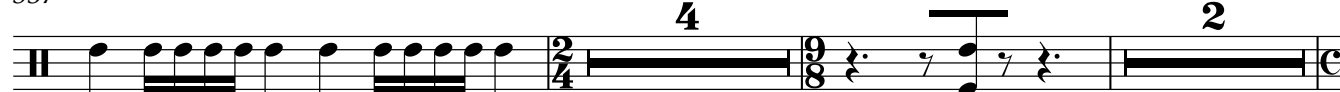
522



526



537



545



22'38"

Violin I
Violin I

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30 3 Largo

7

10 1

13

15

19

20

pp *f* *pp* *f* *fff* *pp* *f* *pp* *f*

Violin I

22

f *ppp* *p* *ff* *pp*

24

2 Presto

mf *ff*

28

mf *ff* *mf* *ff* *mf*

30

ff *mf* *ff*

33

ff

37

Moderato

ff

39

3

ff

41

ff

44

ff

Violin I

3

49 4

p

51

53

55

58

63

ff *pp* *f*

68 5

← ♩ = 190

pp *ff*

73

pp

76

ff

79 *pp* *ff*

83 **6** Allegro *p* *f* *pp* *f*

87 *8va* 3 3 3 3 3 3 3 3

89 *ff* *f*

93

95 **7** 2 *ff* *f* solo

101 3 3 3 3 3 3 3 3

103 *Presto* **8** tutti *ff* *mf* *ff* *mf*

107 *ff* *mf* *mf*

110 3 3 3 *ff*

112 9 A dagio *ff*

115 *p* < *f* > *p*

119 10 *mf* 5 5

123 *p* < *f* > *p* *mf* pizz. *tr*

125 arco 11

127

129 *p* *f* > *p*

133 12 *ff* 5 5

135 5 5 5 5 5

137 *f* molto rit. A tempo

138 *ff* rit.

141 **13** *pp* pizz. $\text{♩} = 50$ **14** *pp* *arco* *ff*

147 *pp* *arco* *ff*

156 **15** A dagio *p*

159

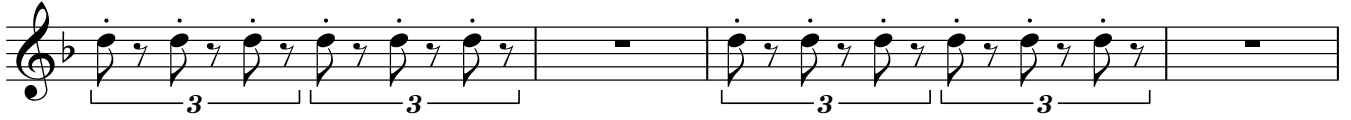
161 Andante **16** *arco* *ff*

168 **17** *mf*

170 *mf*

172

175

**Allegro****18**

solo

179



181



182



183

**Presto**

185

tutti

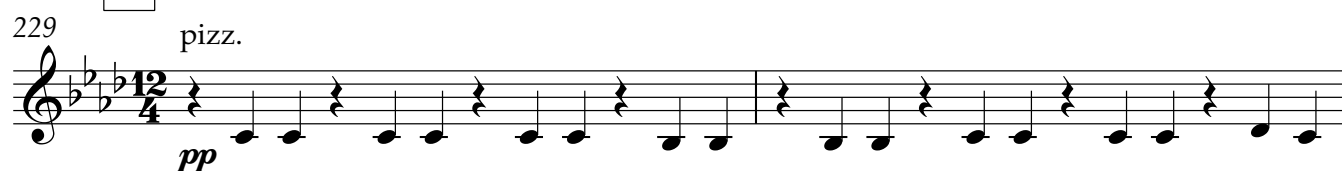
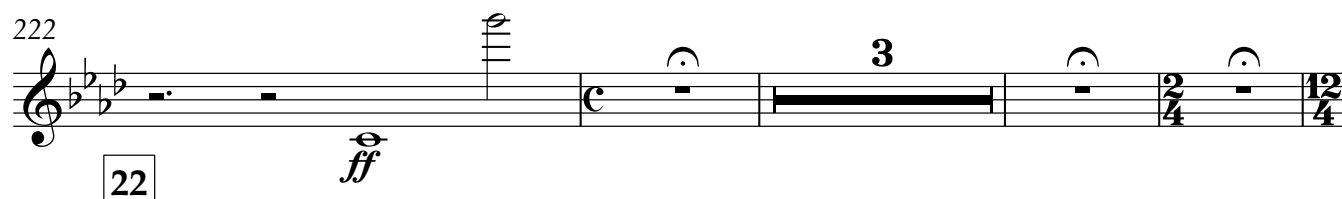
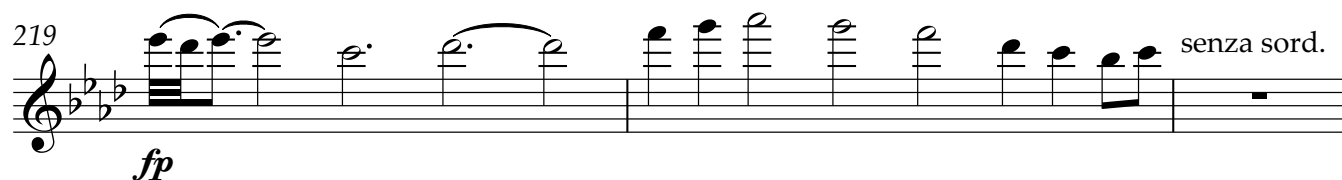
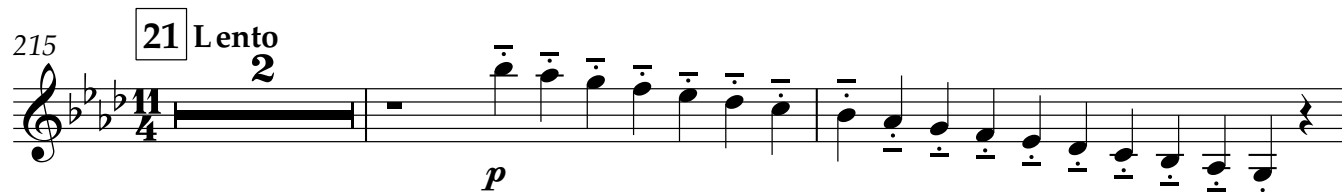
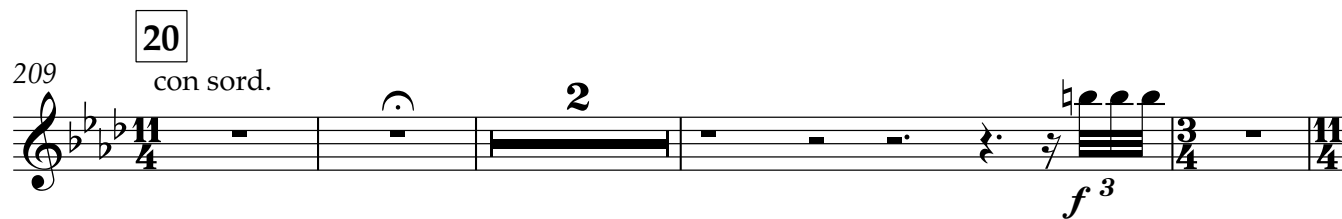
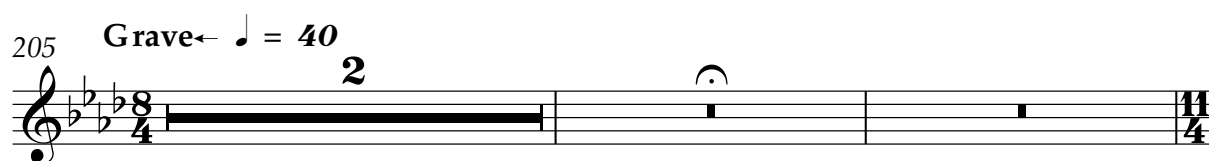
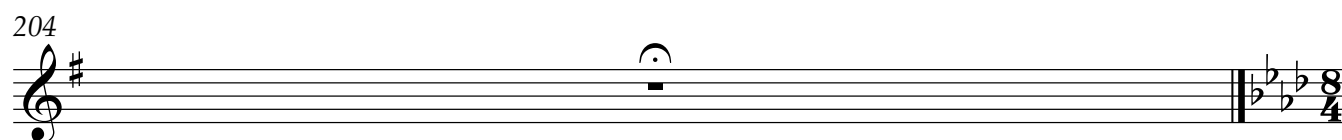
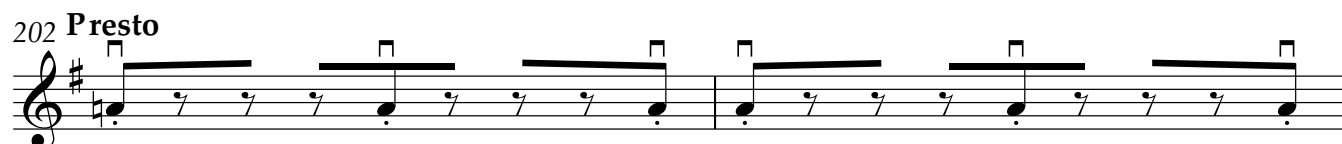
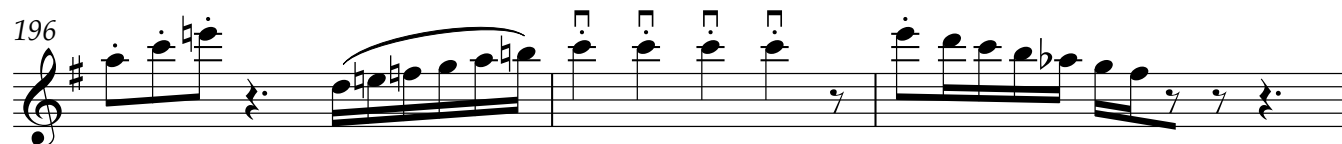


187

19

192





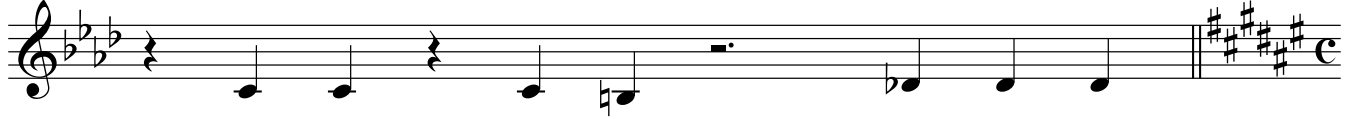
Violin I

9

231

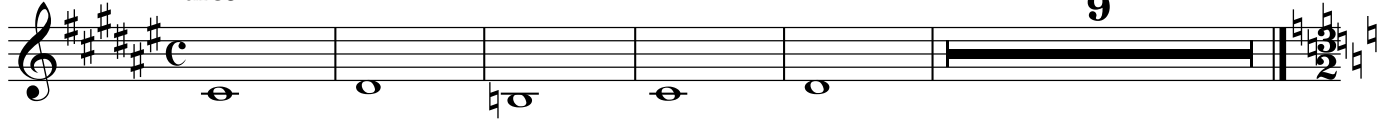


233



234

arco 23



Allegro ♩ = 190

248 senza sord.
arco

divisi



335 *poco accel.* *Allegro* $\text{♩} = 160$ *f*

339 *ff* *mp* **28** **4**

347 *f*

355 *senza sord.* **2** **2** *ff*

366 **29** **2**

373 *molto rit.* *ff* *ppp*

379 *A tempo* **2** *mf*

383 *Vivace* $\text{♩} = 170$ *f*

386 **30**

388 **2**

Violin I musical score, measures 393-419. The score is written for a single violin in G major (one sharp). The key signature is G major (one sharp). The time signature is 4/4. The score includes dynamic markings: *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). The score is divided into two systems, 31 and 32, indicated by box numbers. The first system (measures 393-404) features a melodic line with a crescendo from *f* to *pp* and a decrescendo to *ff*. The second system (measures 405-419) features a melodic line with a crescendo from *f* to *mf* and a decrescendo to *p*. The score includes various musical notations such as slurs, ties, and accidentals.

393 *f* *pp* *ff*

397 *pp* *ff*

401 *f*

403

31

405 *f*

409 *mf*

411

413 *f*

32

417

419 *p*

421

423

426

431

435

439

443

448

454

457

459

33

34

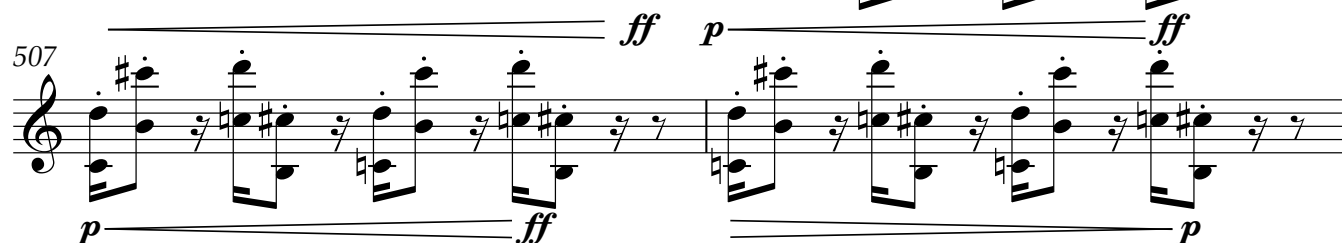
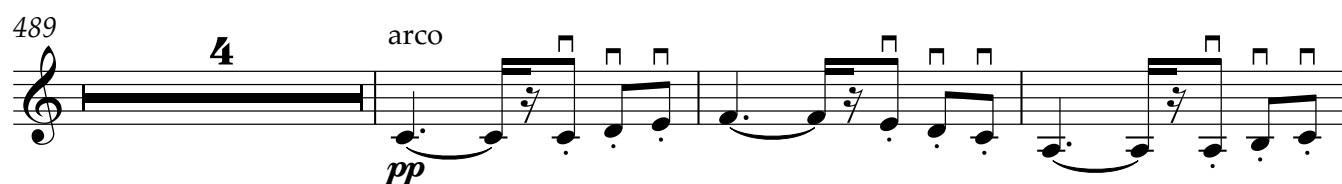
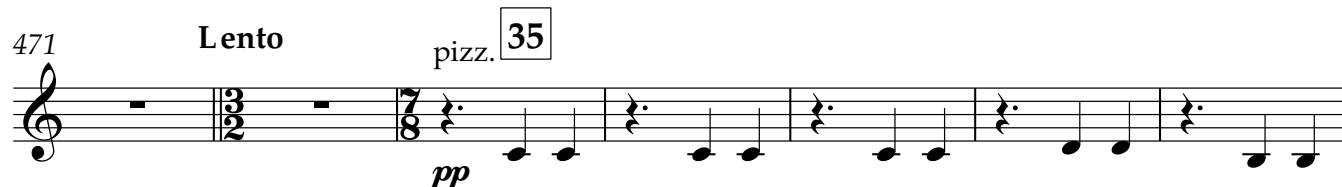
pp

p

ff

f

rit. - - - - -



38

509

f

Vivace ← $\text{♩} = 170$

39

518

f divisi

521

524

2

f ————— *pp*

529

ff ————— *pp* ————— *ff*

40

534

538

f divisi *ff*

544

549

22'54"

Violin II
Violin II

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30 3 Largo

7

10 1

13

15

19

20

pp *f* *pp* *f* *fff*

22

f *ppp*

23

p *ff* *pp* *<mf*

25

2 Presto

ff

28

mf *ff* *mf*

30

mf *ff* *mf*

32

f *ff* *ff*

34

f *ff* *ff*

36

ff *ff* *ff*

38

Moderato Presto

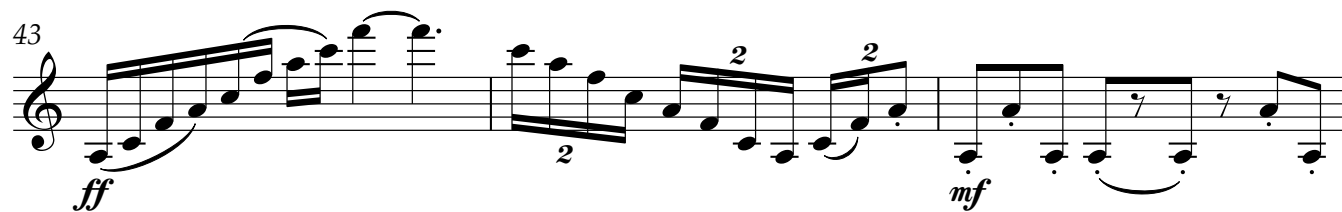
3

f *ff* *ff*

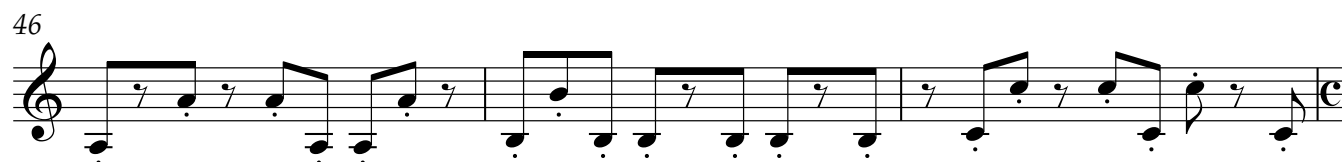
41

f *ff* *ff*

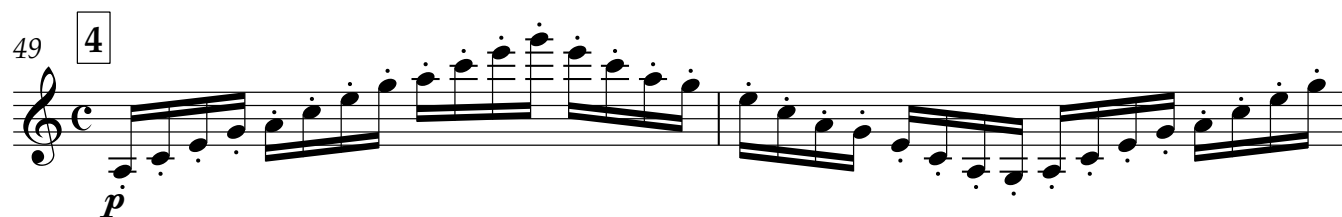
43 *ff* *mf*



46



49 4 *p*



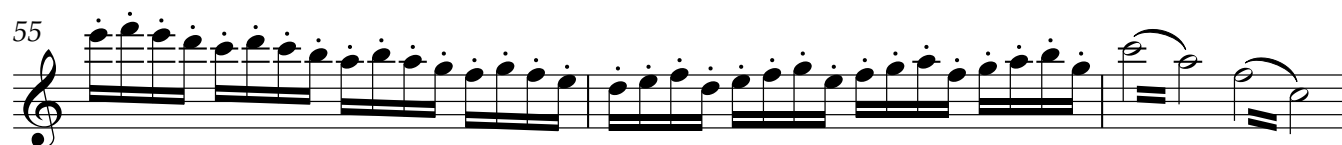
51



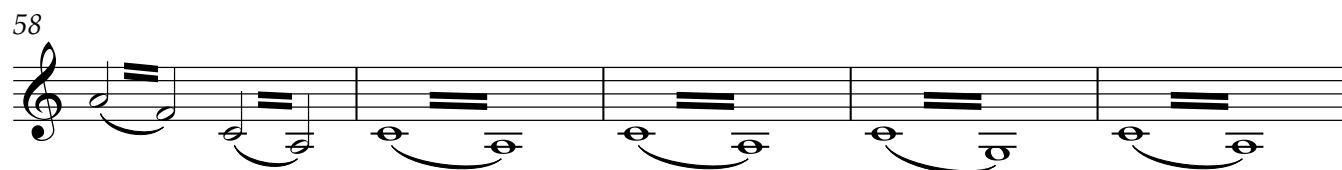
53



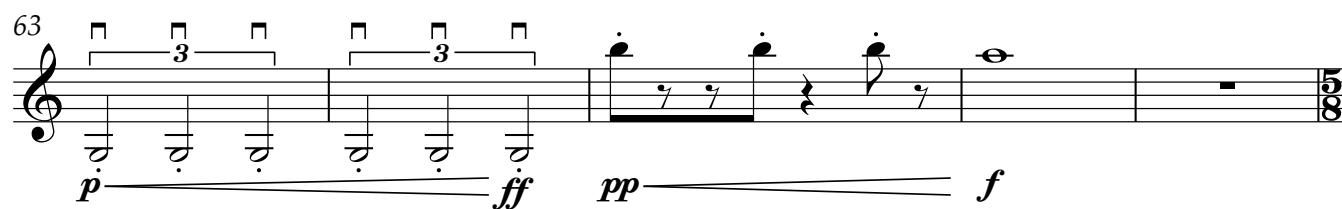
55



58



63 *p* *ff* *pp* *f*



68 5 ← ♩ = 190

72

75

78

82 6 Allegro

86

90

93

95 7

105 8 Presto

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

Detailed description of the musical score: The score is for Violin II, measures 68 to 105. It is written in treble clef with a 5/8 time signature. The key signature has one sharp (F#). Measure 68 starts with a box containing the number 5 and a tempo marking of 190 bpm. The music consists of eighth and sixteenth notes. Dynamics include *pp* (pianissimo) and *ff* (fortissimo). Measure 72 continues the melodic line. Measure 75 has a *pp* dynamic. Measure 78 has a *ff* dynamic. Measure 82 is marked 'Allegro' and features a change in rhythm with eighth notes. Dynamics include *ff*, *p* (piano), *f* (forte), *pp*, and *f*. Measure 86 has a *p* dynamic. Measure 90 has a *p* dynamic. Measure 93 has a *f* dynamic. Measure 95 has a fermata and a *ff* dynamic. Measure 105 is marked 'Presto' and features a change in rhythm with eighth notes. Dynamics include *ff*, *mf* (mezzo-forte), *ff*, and *mf*.

Violin II

Violin II

5

108

ff *mf* *mf* *ff*

111

mf *mf*

113

9 A dagio

ff

116

p *f* *p*

120

10

Sul G

mf *p* *f* *p*

124

pizz.

mf

126

arco

11

mf

128

p

130

f *p*

133

12

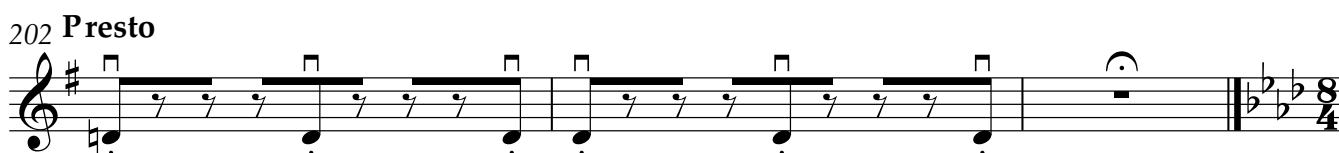
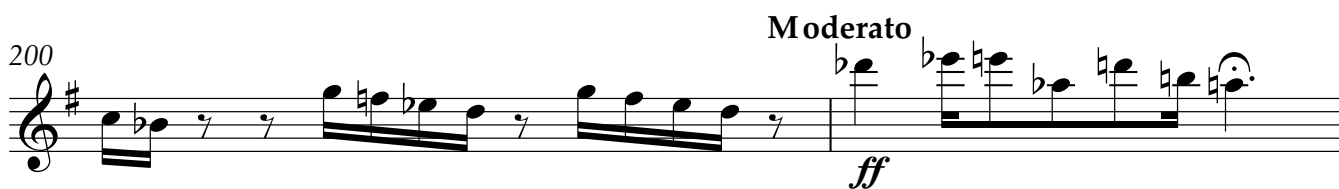
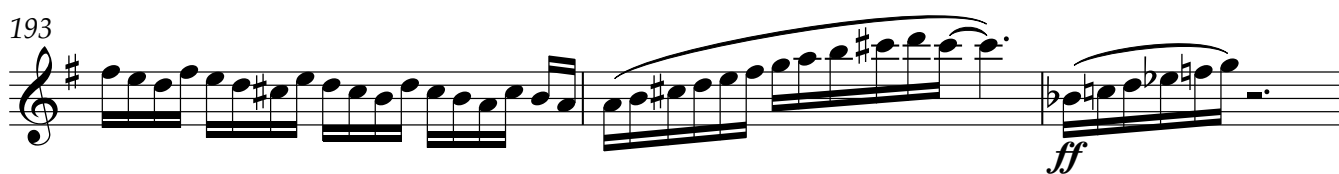
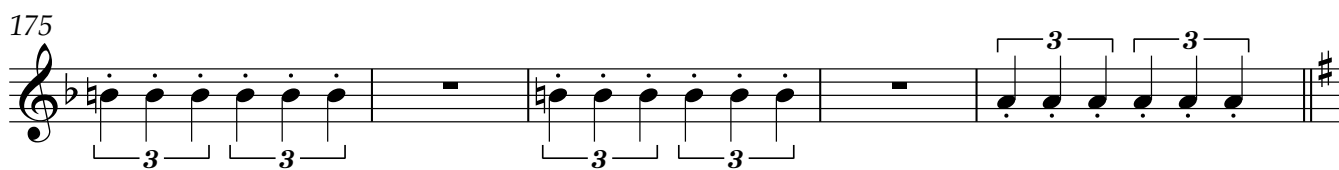
ff

170

mf

Violin II

7



205 **Grave** ← $\text{♩} = 40$

209 **con sord.**

215 **Lento**

219 *gliss.*

220 *mp*

221 **senza sord.**

229 **pizz.**

234 **arco**

20 21 22 23

2 2 3 8

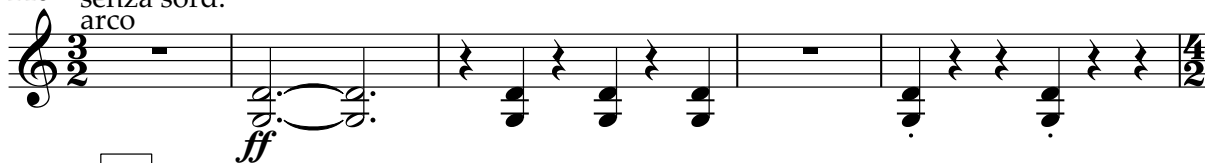
ff *pp* *f* *mf*

Allegro ♩ = 190

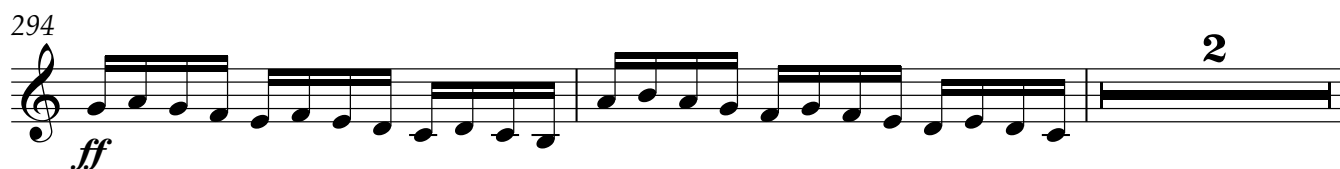
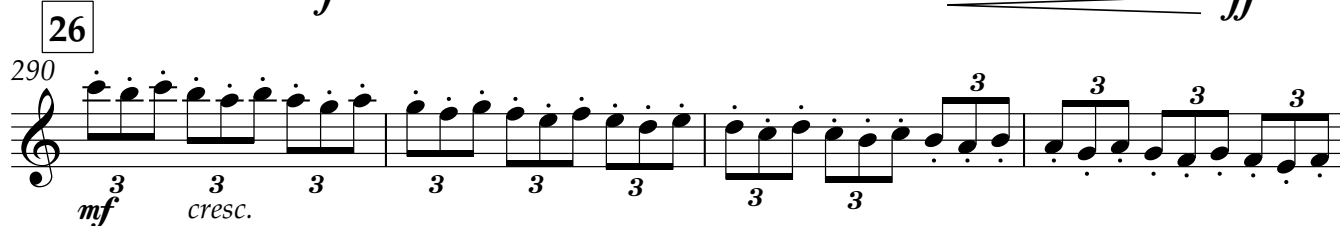
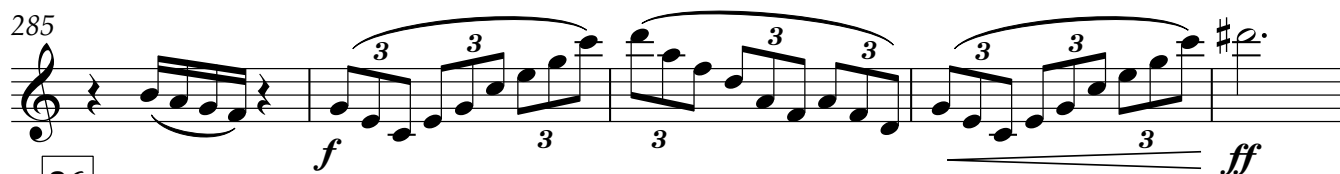
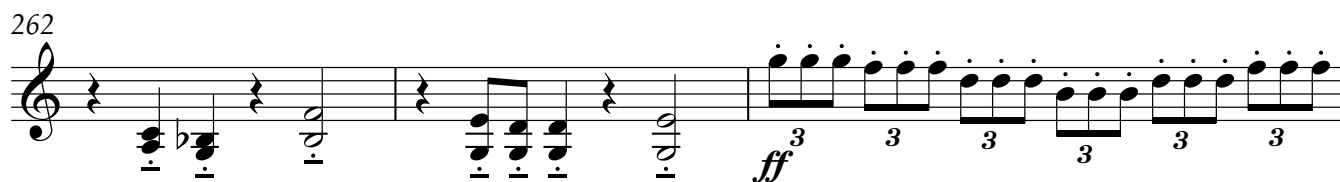
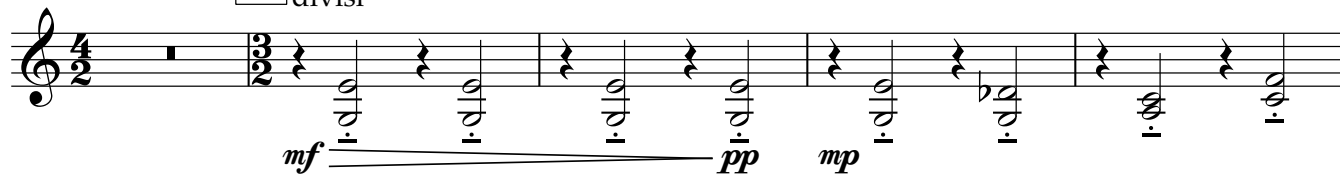
Violin II

9

248 senza sord.
arco



253 [24] divisi



298

ff *p* *ff* *p* *ff*

308 27

p *pp* 3 3 3 3 3

315 3 3 3 3 3

321 3 3 3 3 3

326 4 4

ff 3 3 3 3

336 poco accel.

mf *f*

339 28 Allegro ♩ = 190

ff 4 *mp*

349 *f*

355 5 2

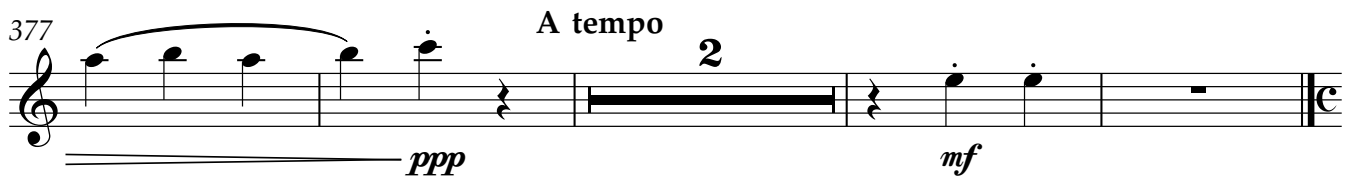
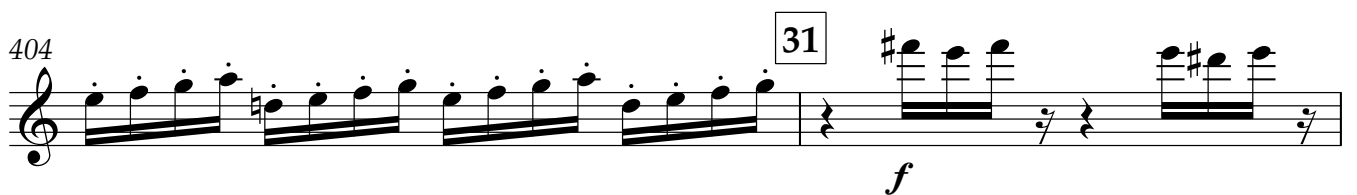
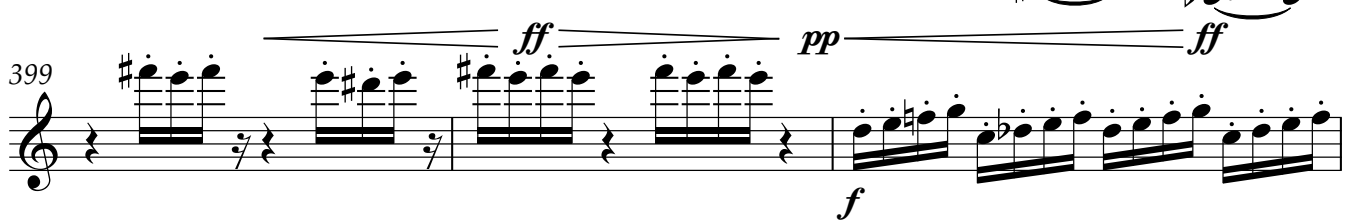
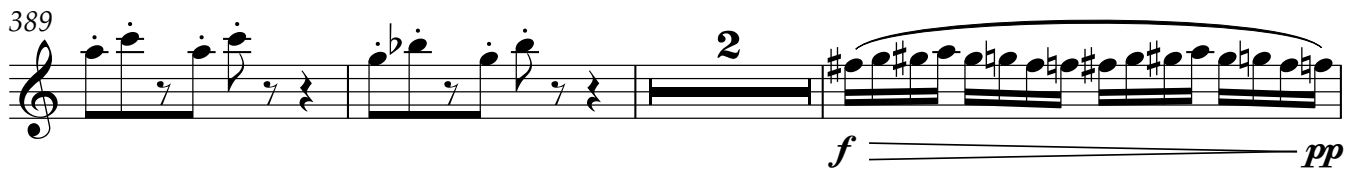
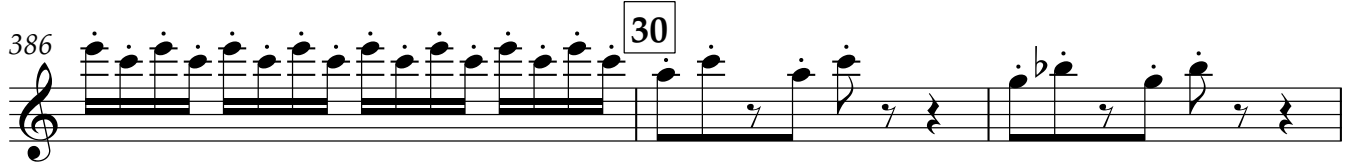
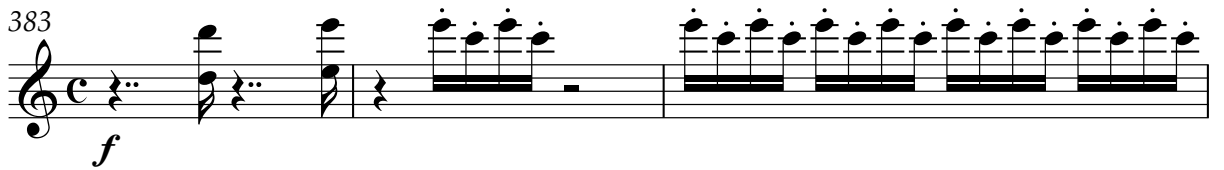
ff

368 29 2

ff

Violin II

11

Vivace ← $\text{♩} = 170$ 

409 *mf*

412 *f*

416 **32**

419 *p*

421

423

426 3 3 3 3 3 3

431 **33**

435 *pp*

439

443 *p*

Violin II

13

448 34

ff *f*

454

457

462 *rit.*

465

471 *Lento* *pizz.* 35

pp

478 *arco*

p

481 36 *pizz.*

pizz.

487

493 arco

pp

496

37 Presto ← $\text{♩} = 190$

3

p Fr.

502

505

ff p ff p ff

508

38

p f

511

Vivace ← $\text{♩} = 170$

39

7

f

520

522

528

f pp ff

532 40

pp ————— *ff*

536

f

542

p ————— *ff*

548

22'45"

Viola
Viola

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30

Largo

3

pp

7

f *pp* *f*

10 **1**

pp *fff*

13

f *pp* *pp* *f*

17

f *f*

20

22

f

23

p *ff* *pp* *mf*

25 **2** Presto

29

f

34



36



38 Moderato

3 Presto



41

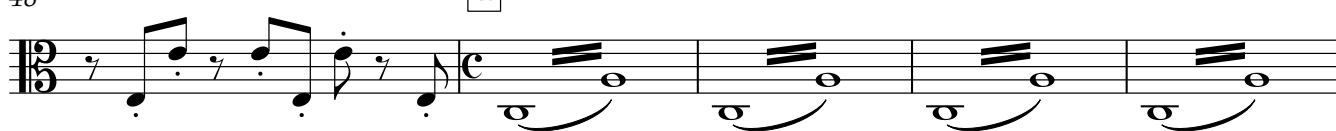


44



48

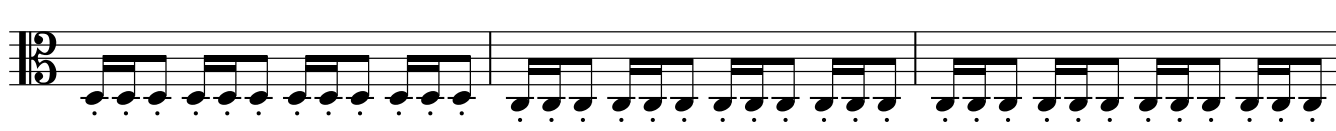
4



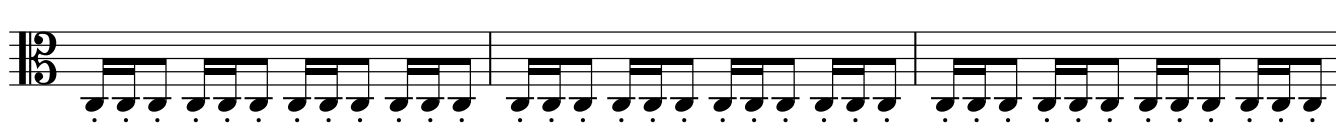
53



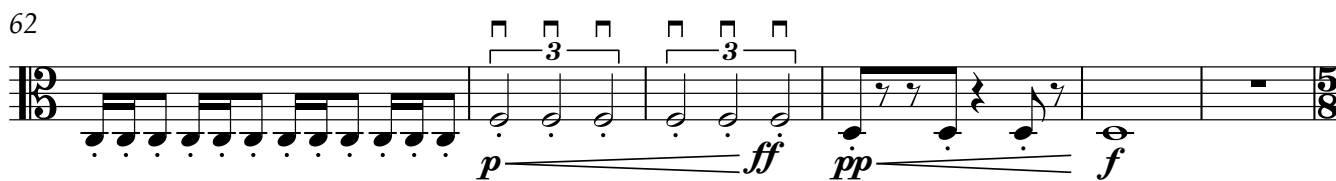
56



59

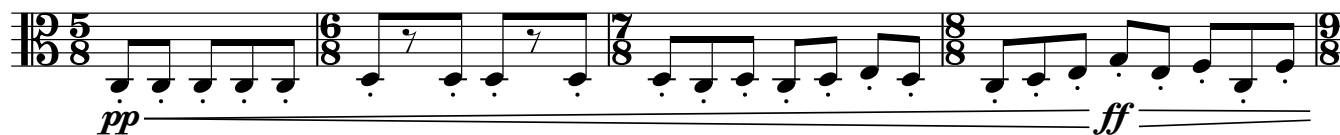


62



Viola

3

68 5 ← ♩ = 190

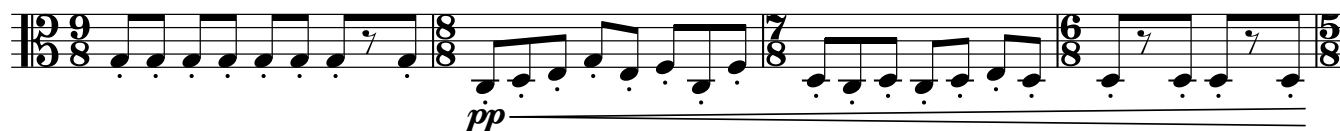
72



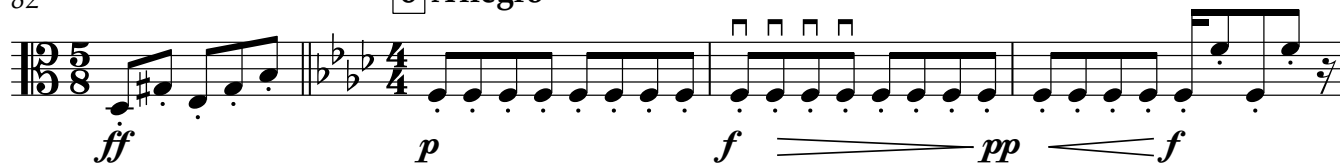
75



78



82

6 Allegro

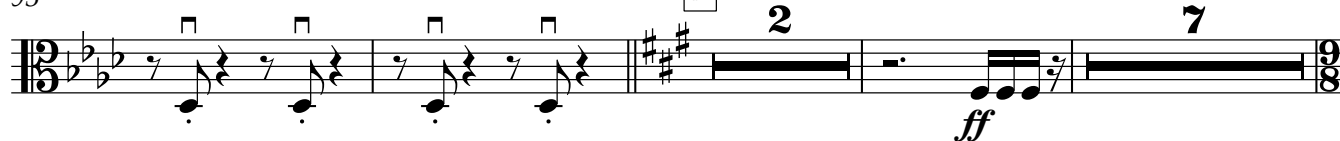
86



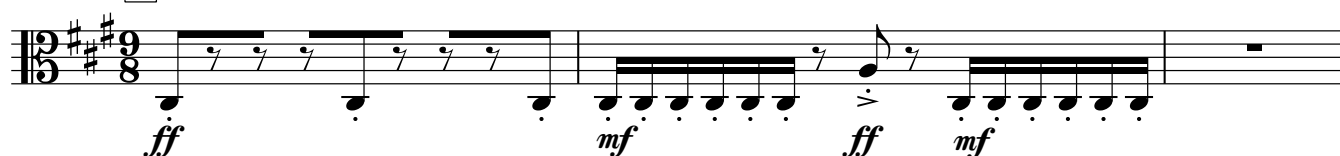
89



93



105

8 Presto

Viola

4

Viola

108



112



115



119



122



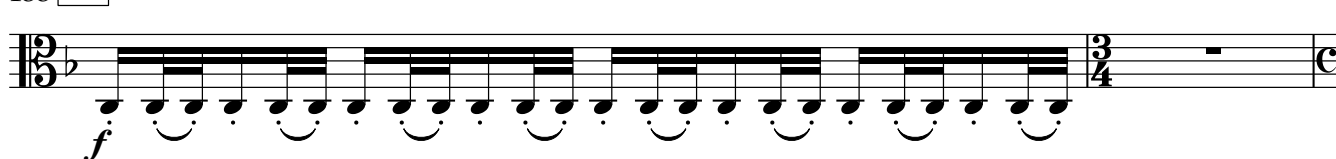
124



126



133



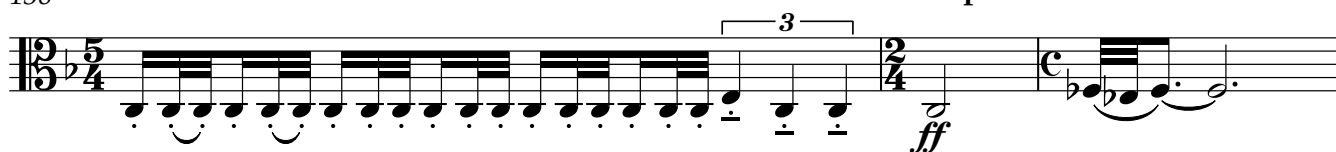
135



137



138

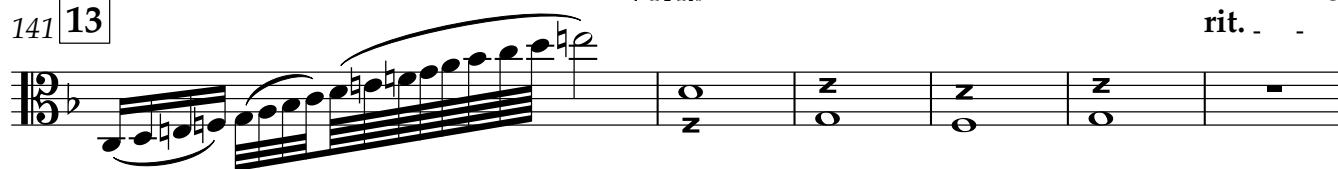


Viola

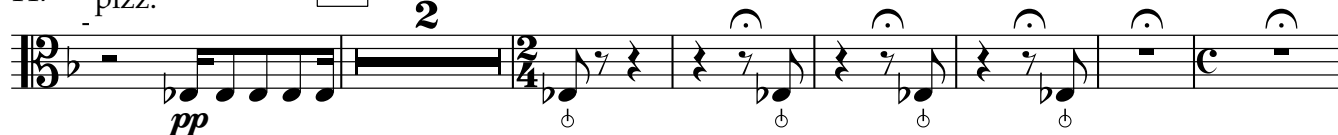
5

141 **13**

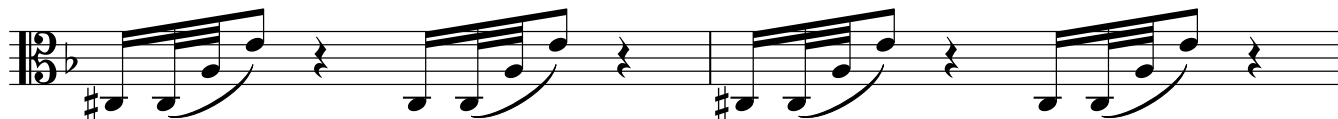
rit. . .

147 ← $\text{♩} = 50$
pizz.**14**

2

156 **15** A dagio

159

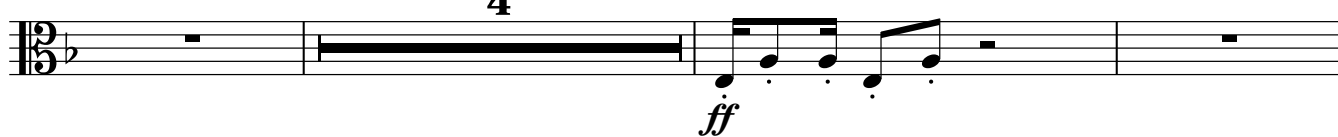


161 Andante

16

4

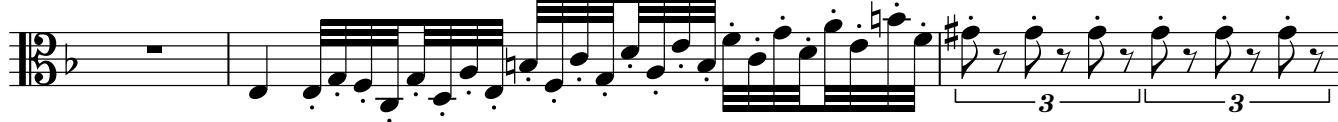
arco

168 **17**

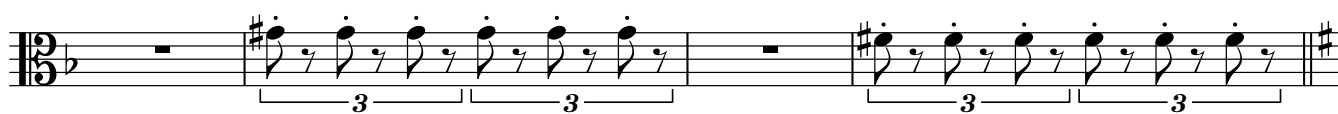
170



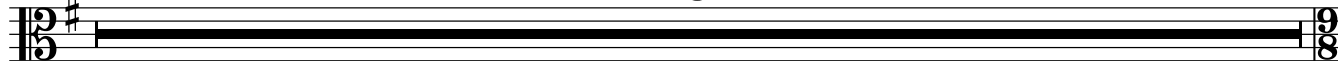
173

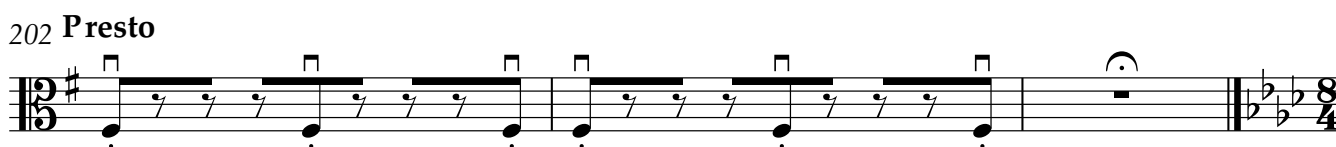
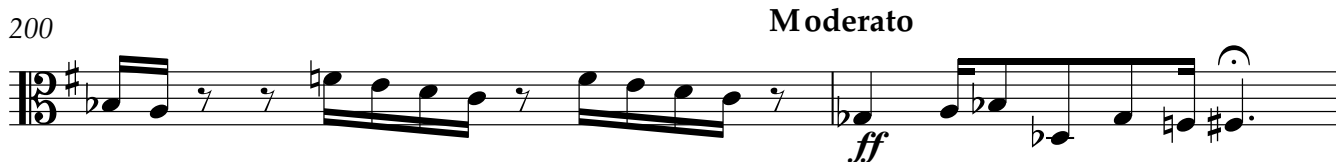
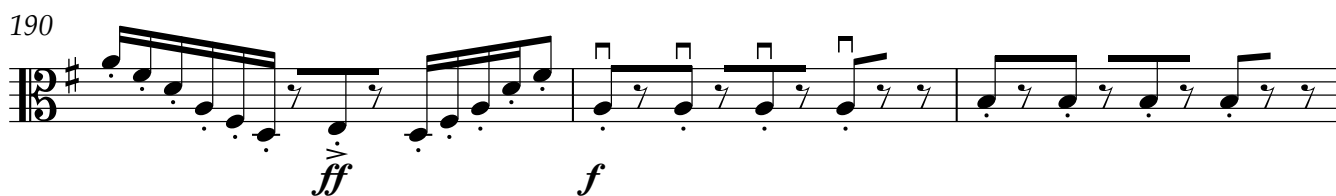
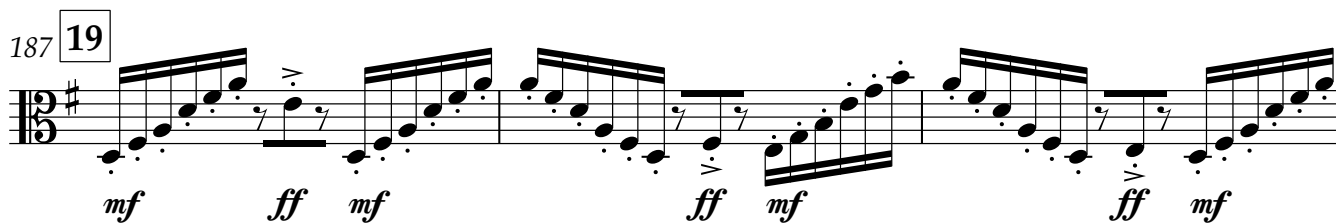
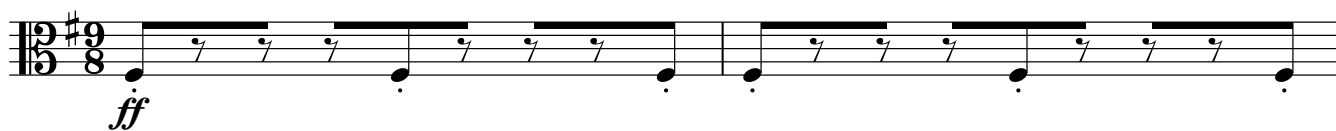


176

180 **18** Allegro

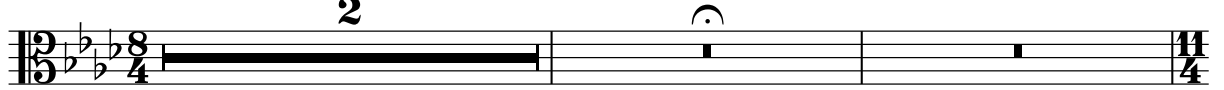
5



185 **Presto**

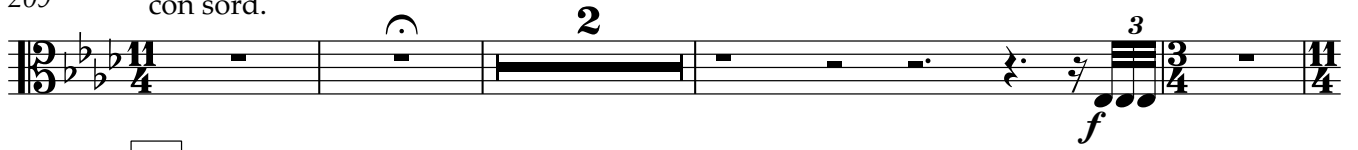
Viola

7

205 Grave $\text{♩} = 40$
2

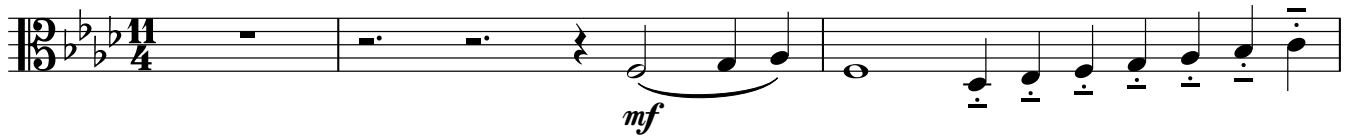
209

con sord.

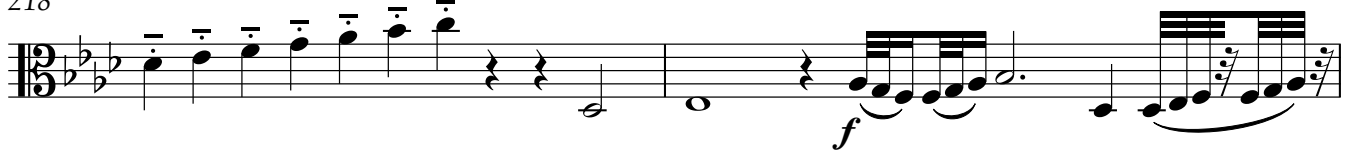


215

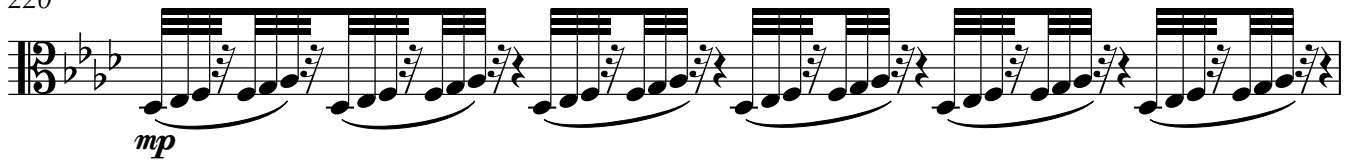
21 Lento



218



220



221

senza sord.



229

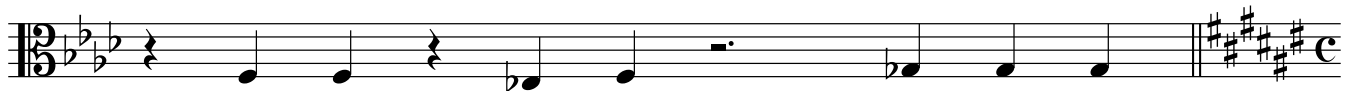
22 pizz.



231

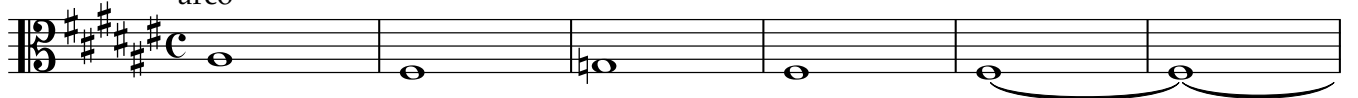


233

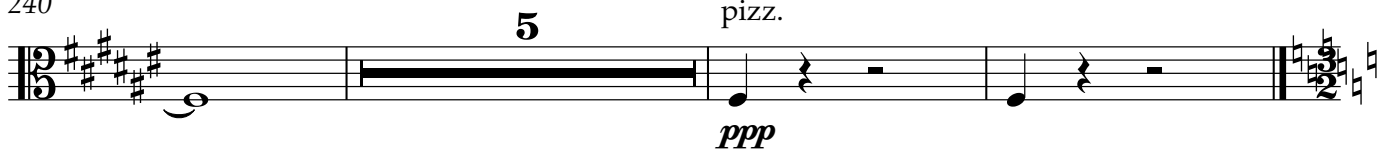


234

arco 23



240



Allegro ♩ = 190
248 senza sord.
arco

Viola

248 **ff**

253 **mf** **pp**

256 **mp**

259

262

264 **ff**

266 **25** **f**

277

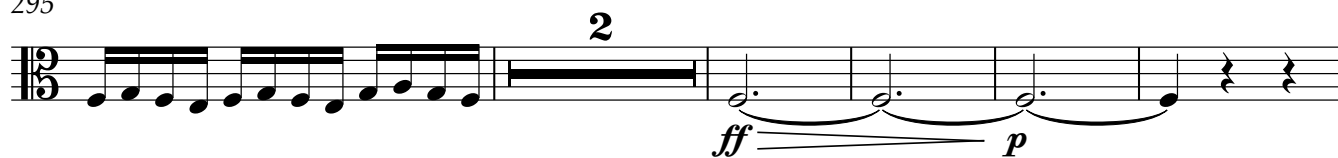
283 **mf**

290 **26** **cresc.** **ff**

Viola

9

295

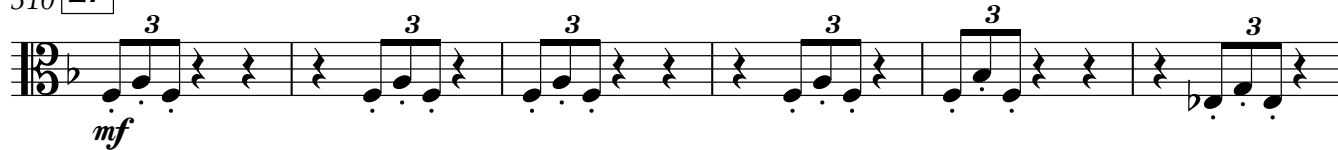


302



310

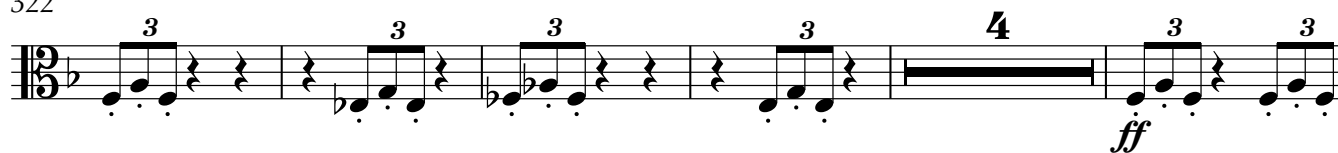
27



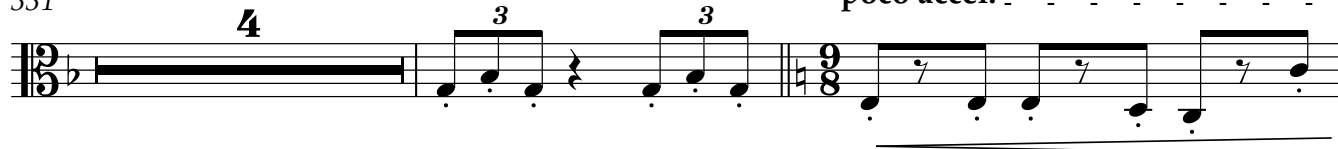
316



322



331



337 -



340

28

Allegro ♩ = 190



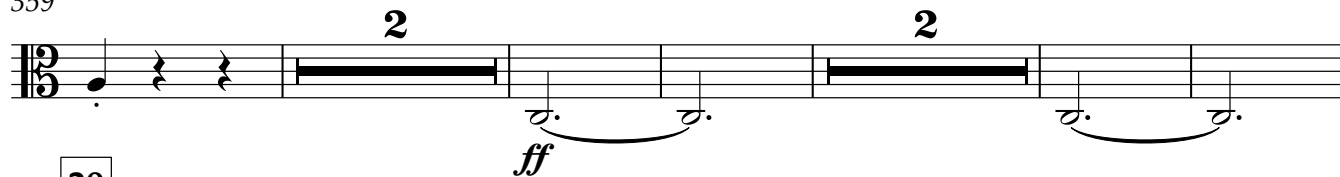
348



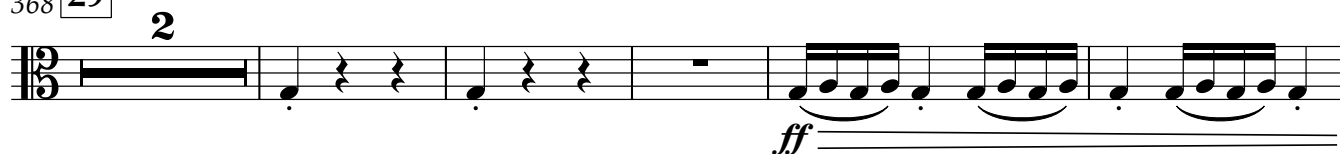
353



359



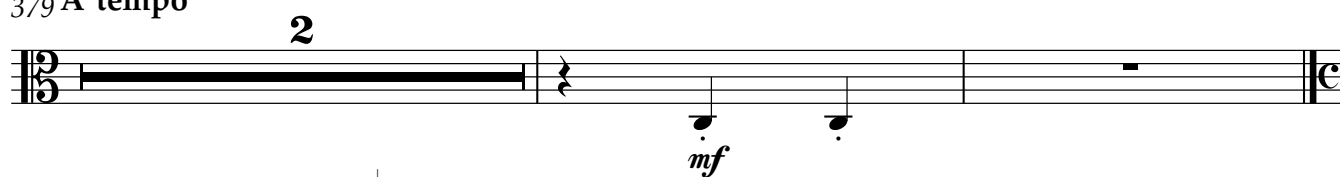
368 [29]



375 molto rit.



379 A tempo



Vivace ← ♩ = 170

383



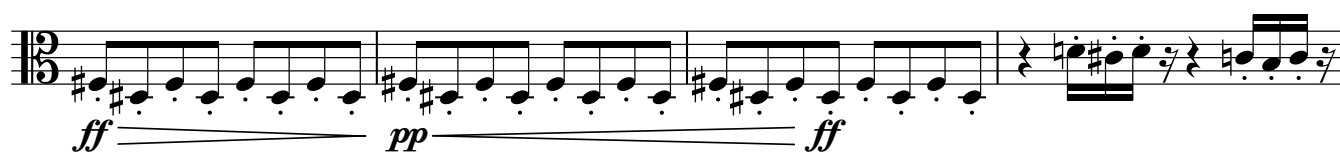
386



390



396



400



Viola

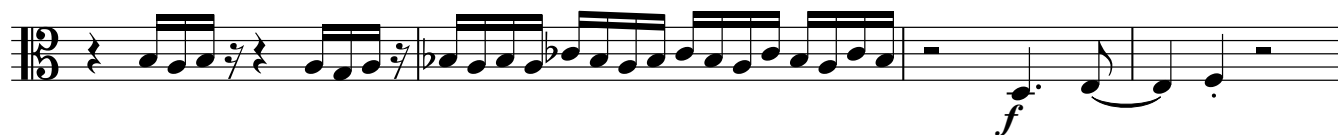
11

404

31



407

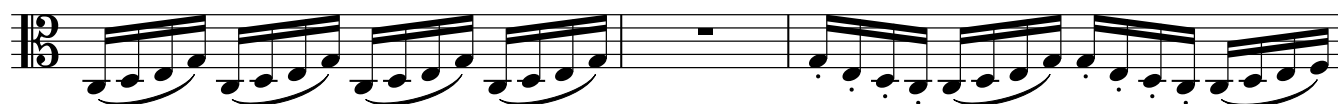


411

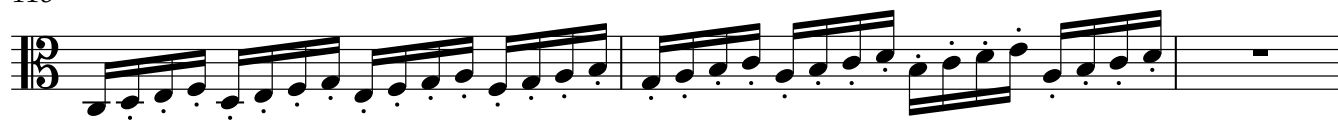


415

32



418



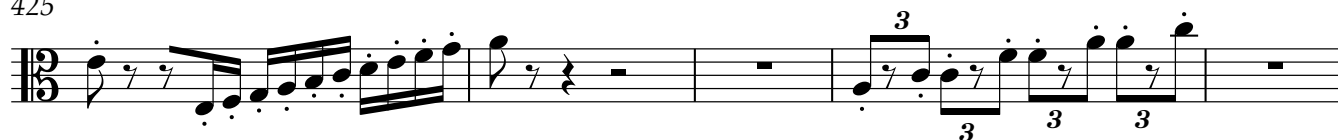
421



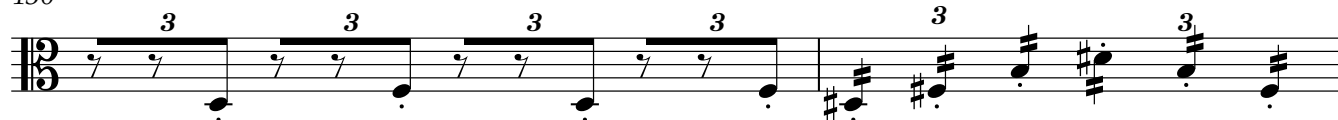
423



425



430

432 33

436



440



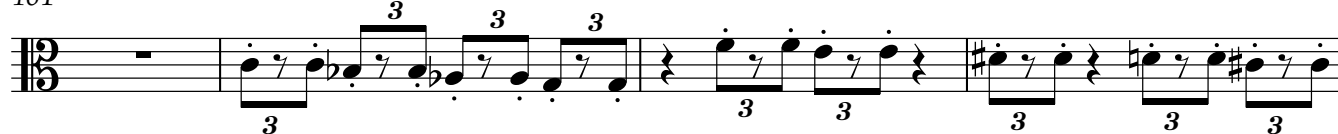
444

449 34

456



461



465



471

Lento

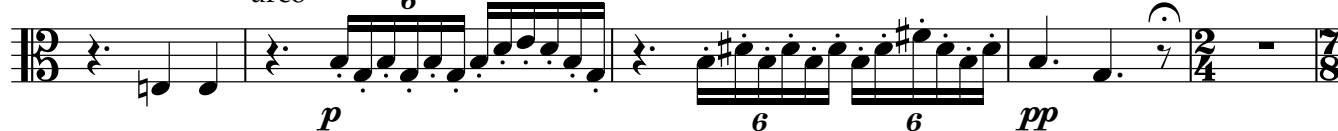
35

pizz.



478

arco



483 pizz. 36

488 4 arco *pp*

496 37 Presto $\text{♩} = 190$ 3 *p Fr.*

502

504 *ff p ff*

507 *p ff p*

509 38 *f* 7

518 39 Vivace $\text{♩} = 170$ *f*

521 *mf*

524 3

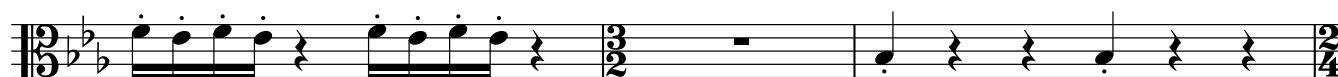
529



532



535



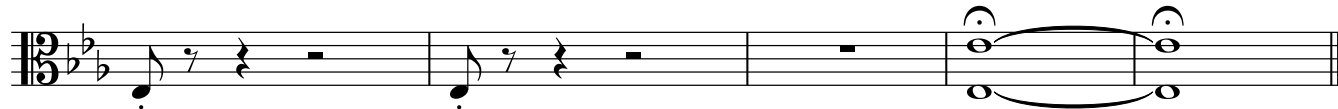
538



544



549



22'45"

Violoncello
Violoncello

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

♩ = 30

Largo

3

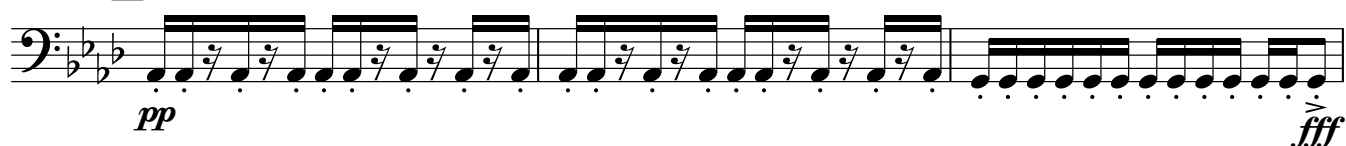


7



10

1



13



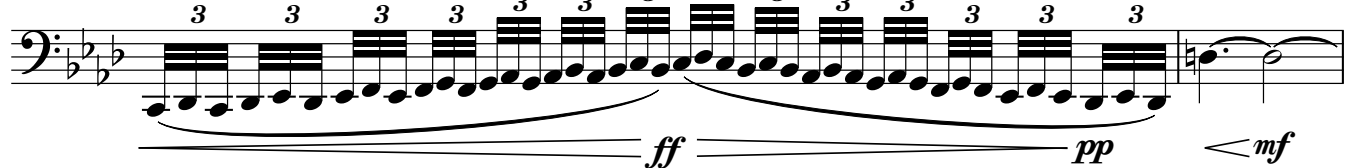
16



20



23



25

2 Presto



29



33



35 Moderato Presto *ff*

38 3

42 2 2 *mf*

46

49 4

55

59

63 *p* 3 *ff* 3

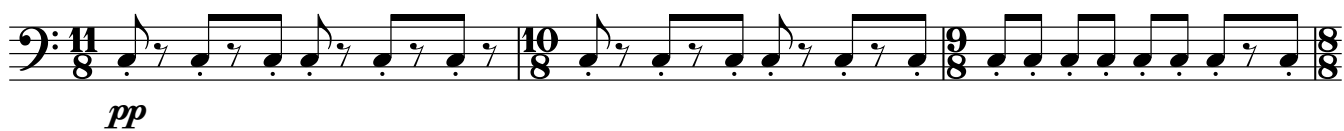
68 5 ← ♩ = 190 *pp* *ff*

72 *p* *ff*

Violoncello

3

76

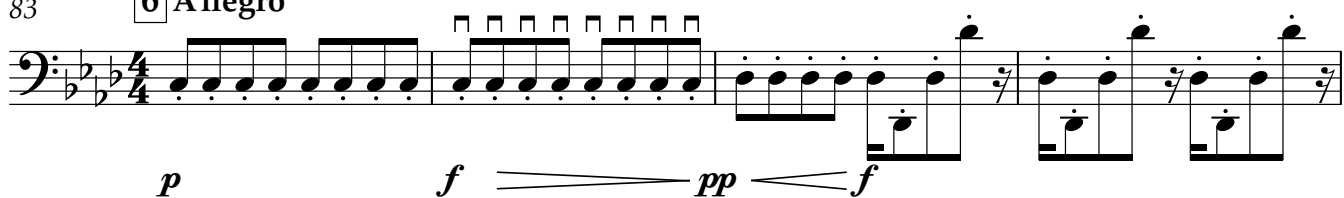


79

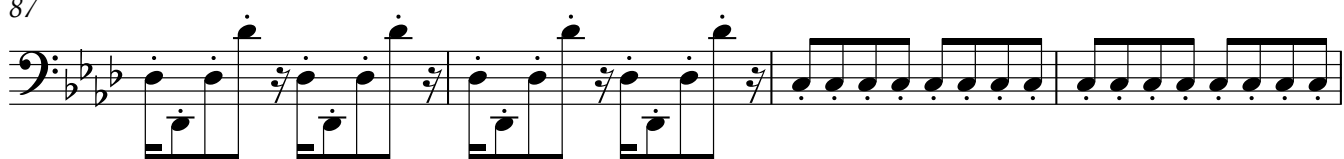


83

6 Allegro



87

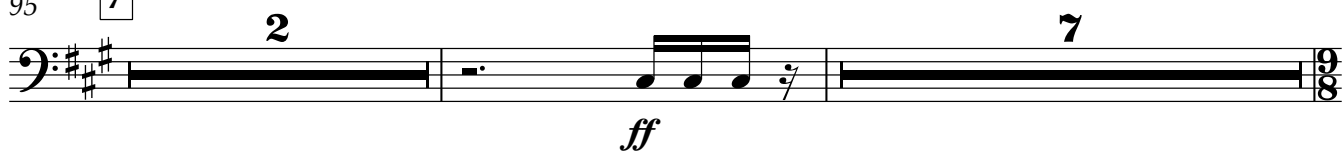


91



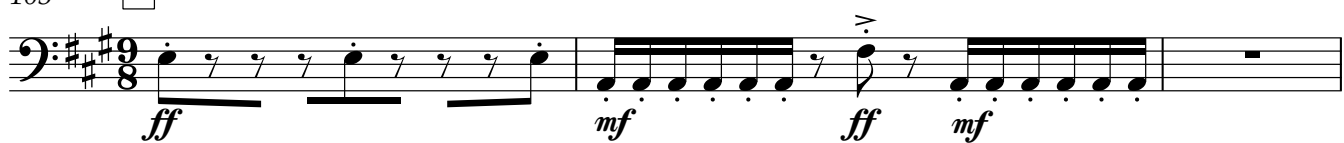
95

7



105

8 Presto



Violoncello

4

Violoncello

108



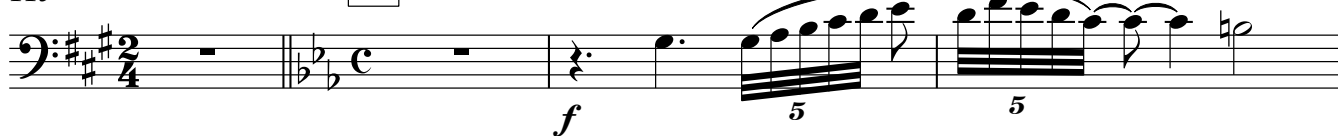
112



115



119



123



125



129



133



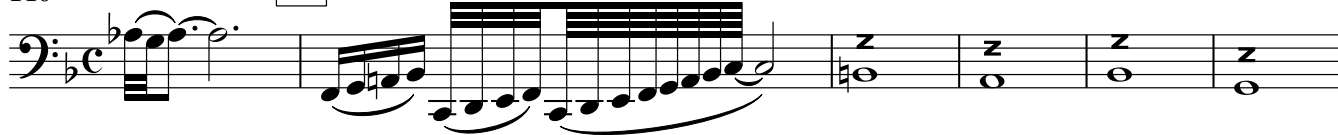
135



137



140



Violoncello

5

146 ← ♩ = 50 pizz. 14 2

pp

155 15 A dagio

mf

158

161 Andante 16 4 arco

ff

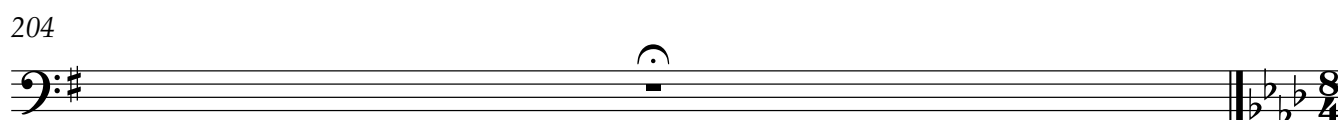
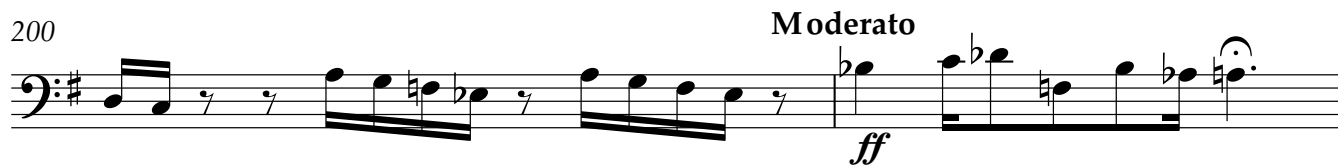
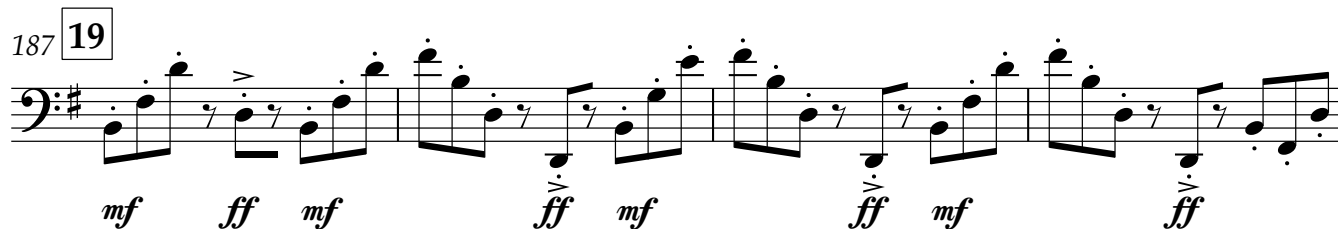
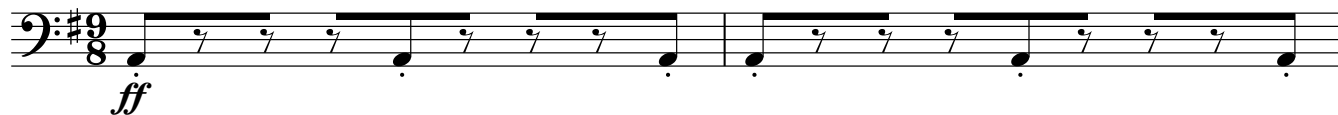
168 17

172

mf

176

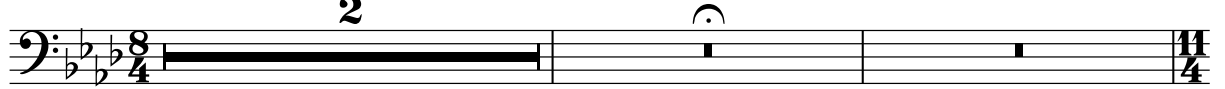
180 18 Allegro 5

185 **Presto**

Violoncello

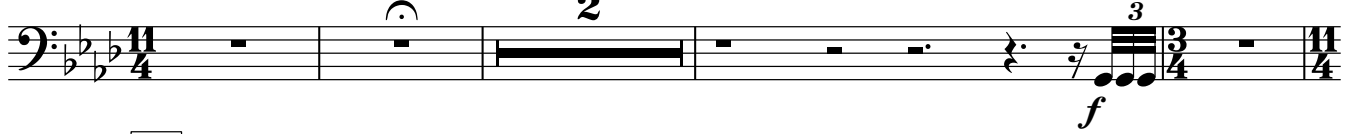
7

205 Grave ← ♩ = 40

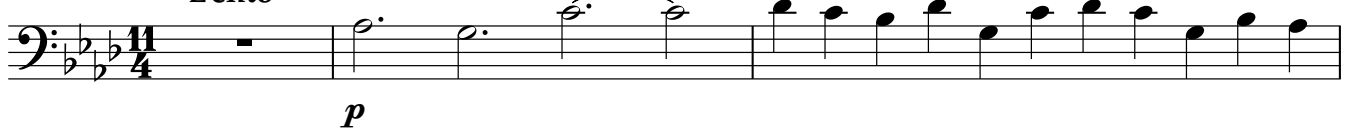


20

209 con sord.



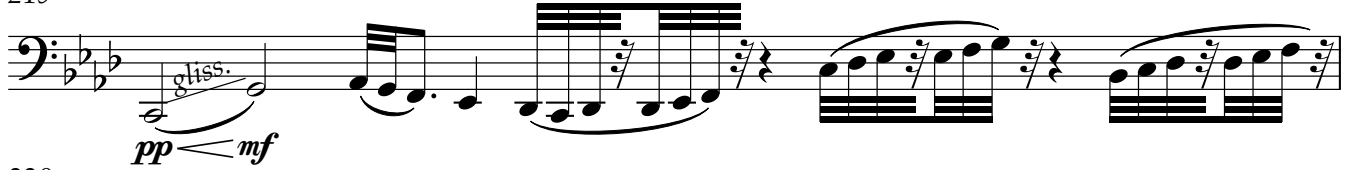
215 21 Lento



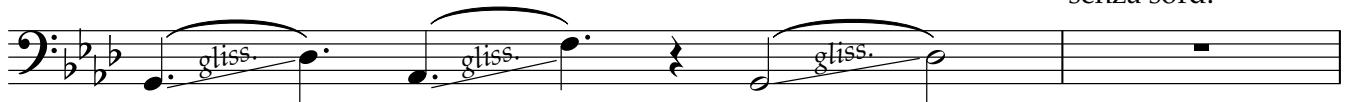
218



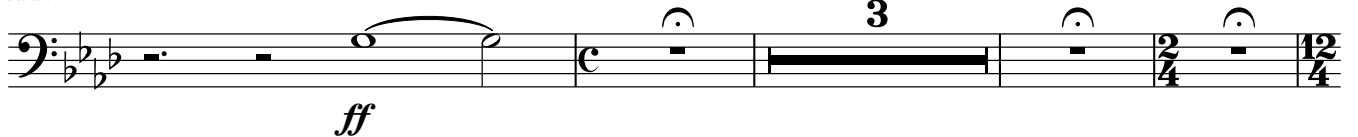
219



220



222



229

pizz. 22

231



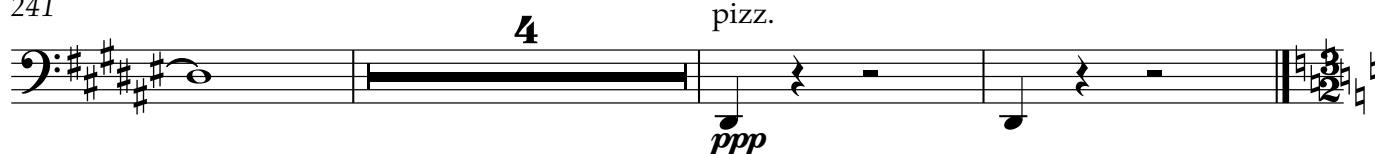
233



234

arco 23

241



Allegro ♩ = 190
 248 senza sord.
 arco



253

24

256



259



262



335

poco accel.



339

28 Allegro $\text{♩} = 190$
4

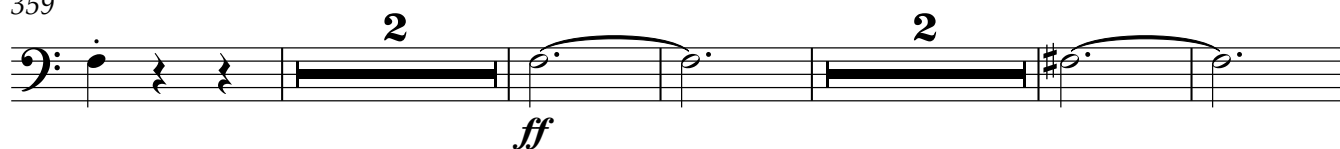
347



353

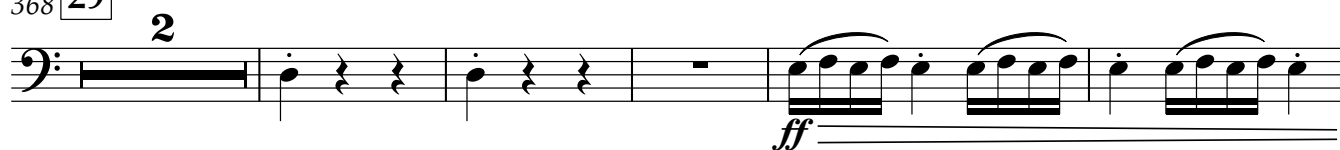


359



368

29

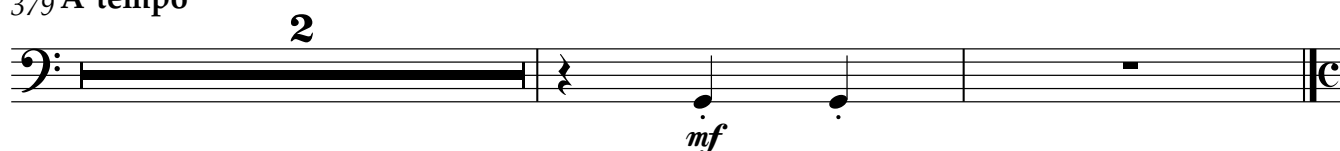


375

molto rit.



379 A tempo



Violoncello

11

383 Vivace $\text{♩} = 170$ 

386

30

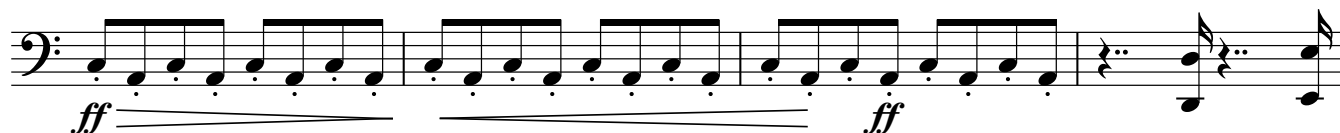


390

3



396



400



404

31



407



411



414



32

$$ff$$

420

ff

The bass line of 'The Rose Tree' is written in 2/4 time. It begins with a quarter rest, followed by a quarter note G2, an eighth rest, and an eighth note G2. This is followed by a beamed eighth-note triplet (A2, B2, C3), then a beamed eighth-note triplet (D3, E3, F3), and another beamed eighth-note triplet (G3, A3, B3). The line continues with a quarter note G3, an eighth rest, and an eighth note G3, followed by a quarter rest. The next measure contains a half rest. The final measure consists of four beamed eighth-note triplets: (G2, A2, B2), (C3, D3, E3), (F3, G3, A3), and (B3, C4, D4), followed by a quarter rest.

33

[illegible]

pp

[illegible]

A musical staff with five horizontal lines. A single note is written on the staff, consisting of a solid black oval head and a vertical stem. The note is positioned on the second line from the bottom, with its head touching the line and its stem extending downwards to the first line.

The bass line is written in a single staff with a bass clef. It consists of four measures of music. The first measure contains a quarter rest followed by a dotted quarter note G2, an eighth rest followed by a dotted quarter note F2, and an eighth rest followed by a dotted quarter note E2. The second measure contains an eighth rest followed by a dotted quarter note D2, an eighth rest followed by a dotted quarter note C2, and an eighth rest followed by a dotted quarter note B1. The third measure contains an eighth rest followed by a dotted quarter note A1, an eighth rest followed by a dotted quarter note G1, and an eighth rest followed by a dotted quarter note F1. The fourth measure contains an eighth rest followed by a dotted quarter note E1, an eighth rest followed by a dotted quarter note D1, and an eighth rest followed by a dotted quarter note C1. The key signature has one flat (Bb), and the time signature is 3/8.

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The melody consists of eighth and sixteenth notes, with a final quarter note. The notes are: G2, A2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-109, D-109, C-109, Bb-110, A-110, G-110, F-110, E-11

34

446

34

p *ff* *f*

455

Example 10-10

rit.

462

462

466



14

518

39 Vivace $\text{♩} = 170$

Violoncello



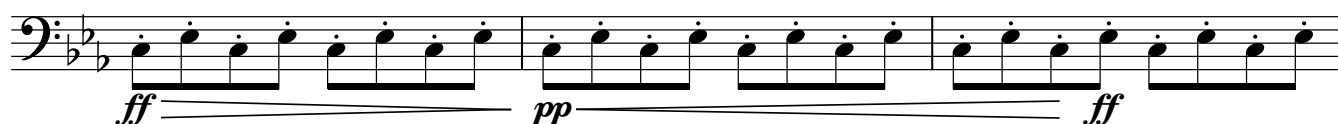
521



525

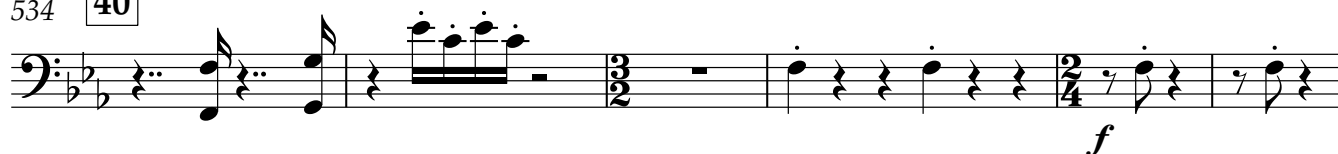


531



534

40



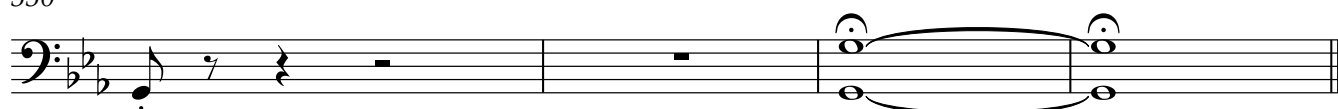
540



546



550



22'51"

Double Bass
Double Bass

SYMPHONY NO 12

ŞAFAK ALICIOĞLU OP 35

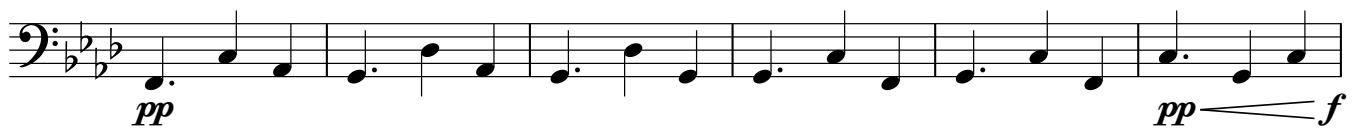
♩ = 30

Largo
pizz.



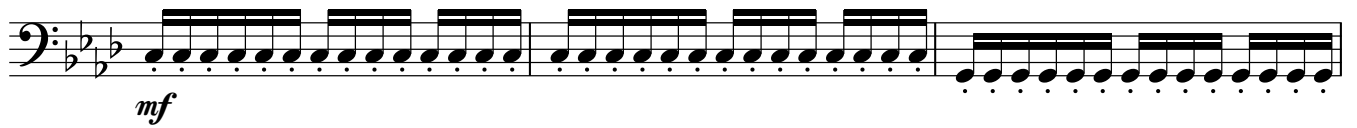
10

1



16

arco



19

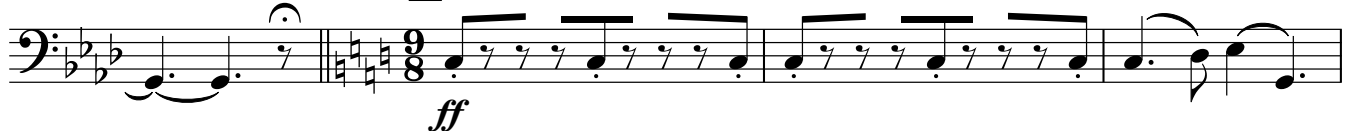


23



25

2 Presto



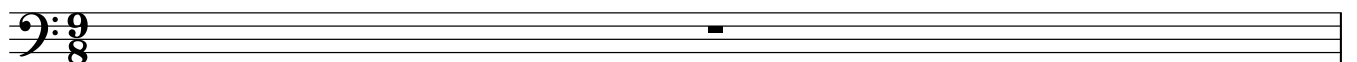
29



34

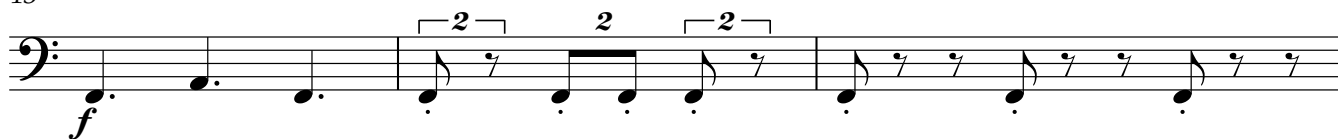


38 Moderato



39 **3** Presto

43



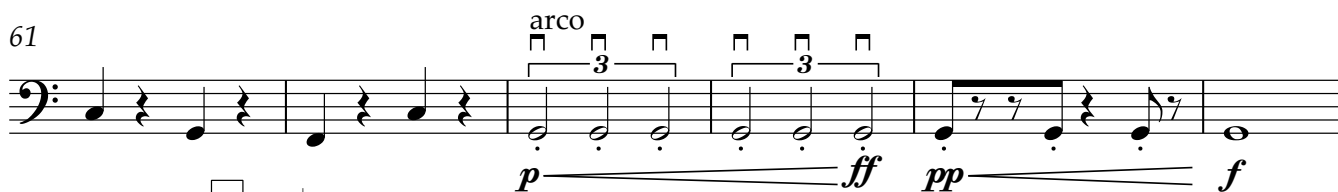
46

49 **4** pizz.

55



61



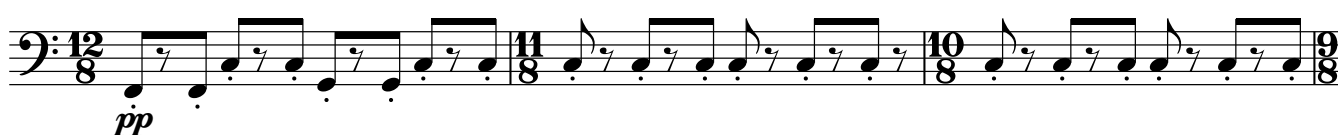
67

5 ← ♩ = 190

72



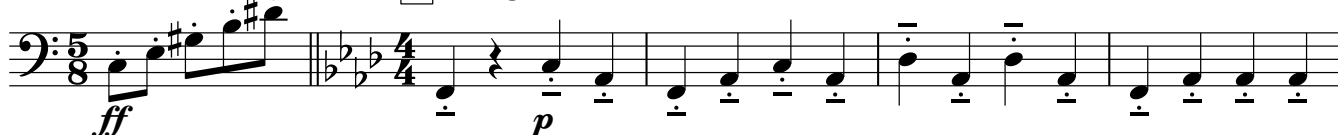
75



78



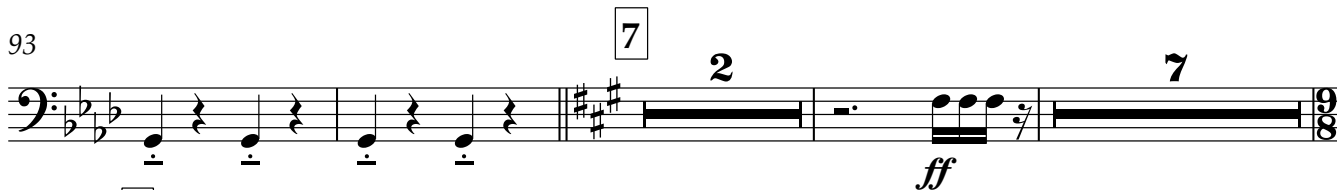
82

6 Allegro

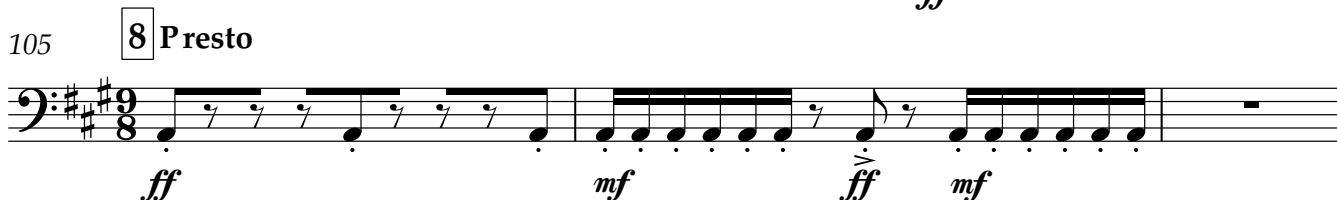
87



93



105



108



112



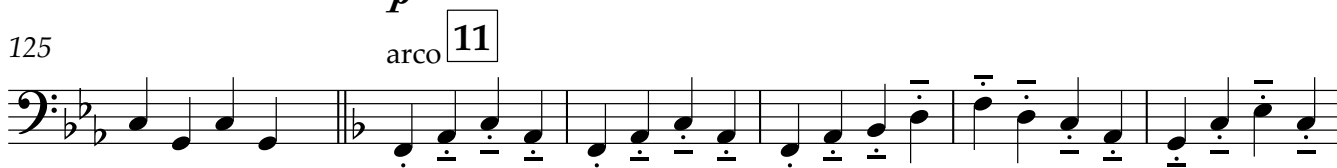
115



119



125



131



138



141



4

Double Bass

147 ← $\text{♩} = 50$
pizz.

14

2

156 **15** *pp*
A dagio

161 Andante

16

4

arco

*ff*168 **17**

172

176

180 **18** Allegro

Presto

5

187 **19**

192

196

200

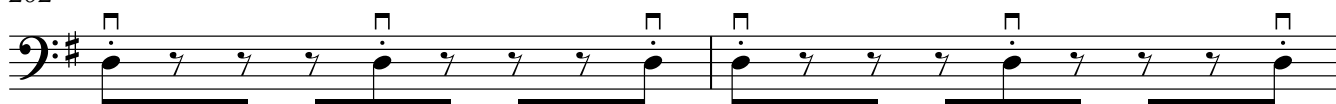
Moderato

ff

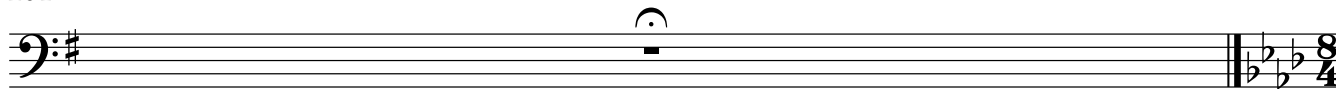
Double Bass

5

202 **Presto**

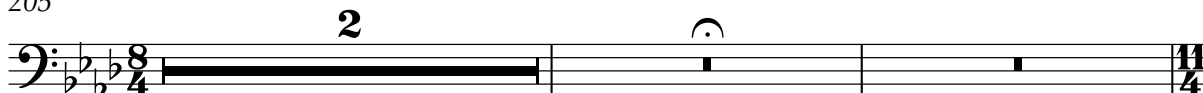


204



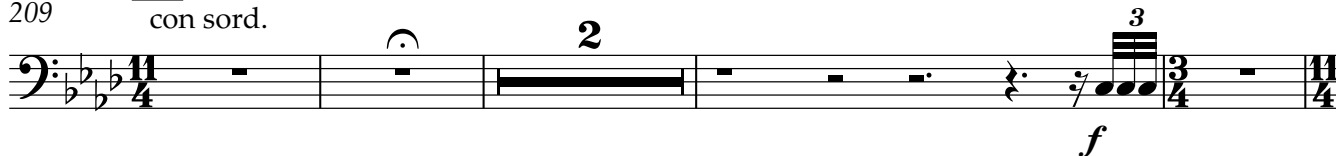
Grave ← ♩ = 40

205



209

20
con sord.



215

21
pizz. **Lento**



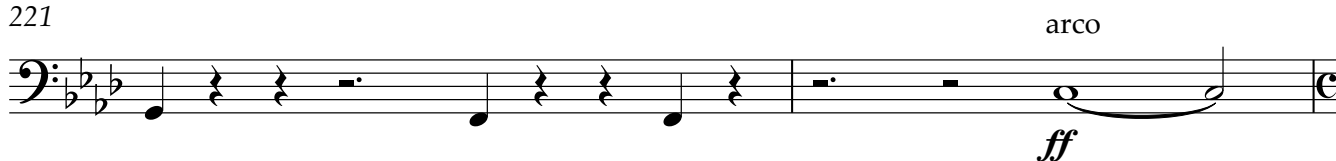
217



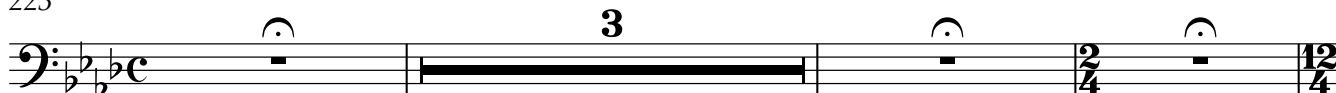
219



221



223

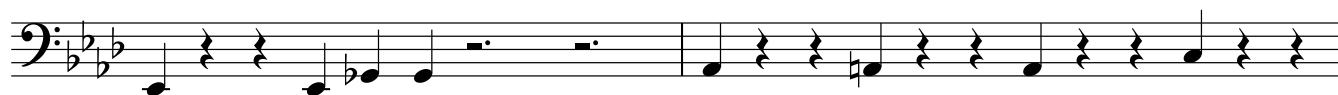


229

pizz.



231

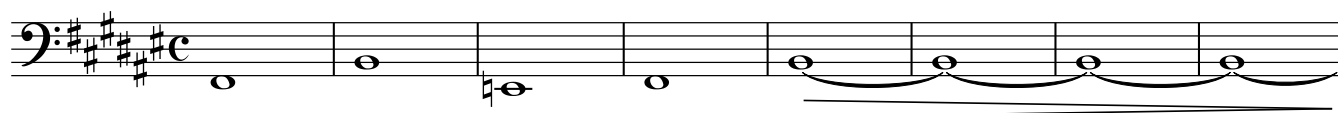


233



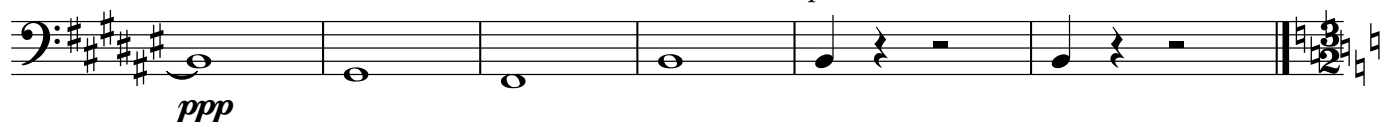
234

arco



242

pizz.

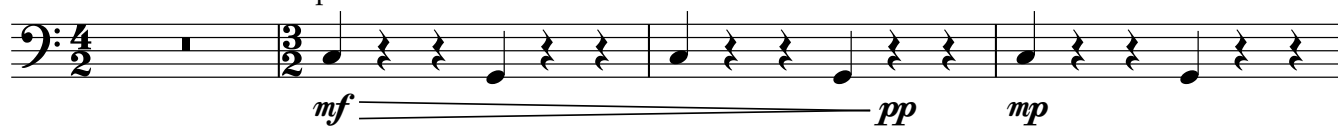


Allegro ♩ = 190

248 senza sord.
arco

253

pizz.



257



261

arco



266

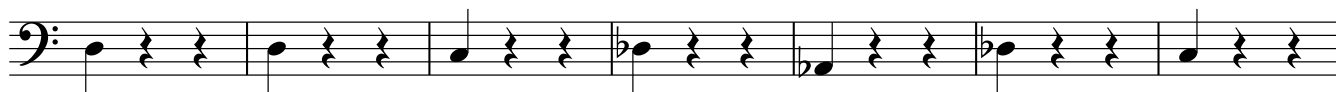
pizz.



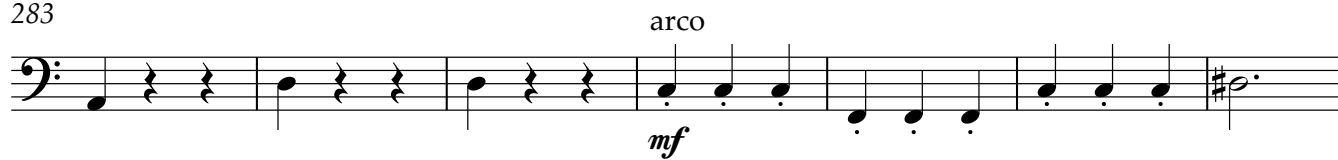
Double Bass

7

276



283



290 26



298



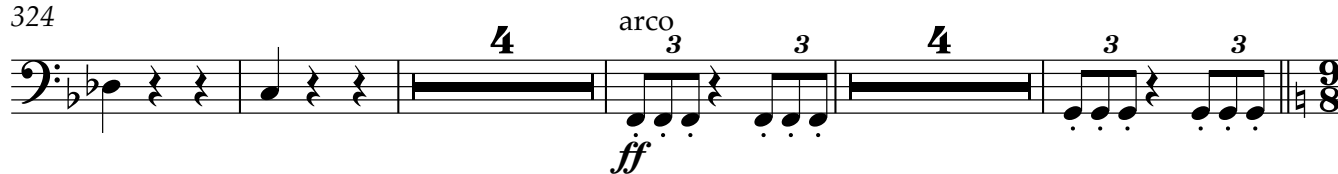
308



316



324

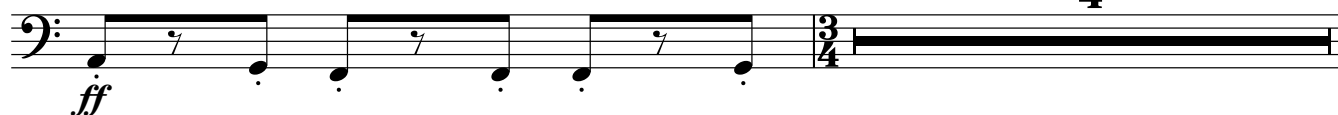


336 poco accel.



339

28 Allegro ♩ = 190
4



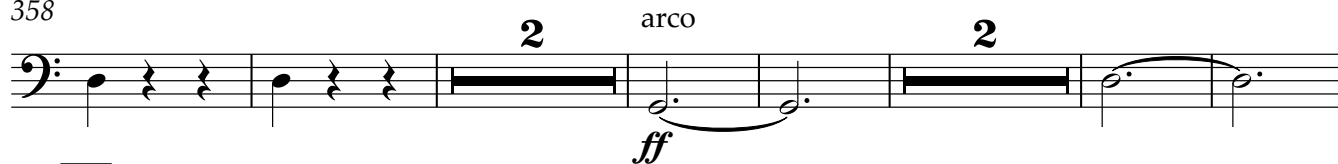
344



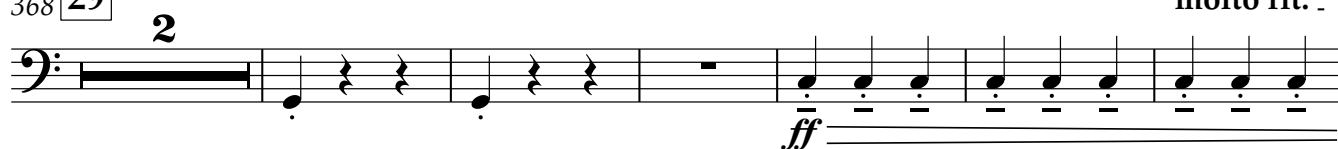
352 pizz.



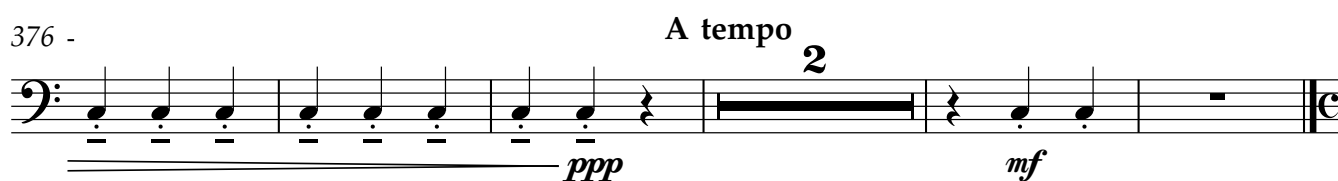
358



368 [29]

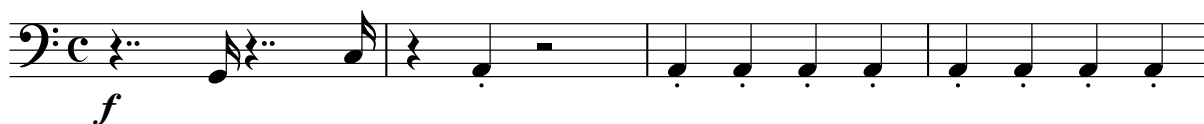


376 -



Vivace ← ♩ = 170

383 arco



387 [30]



394



398



403



Double Bass

9

408



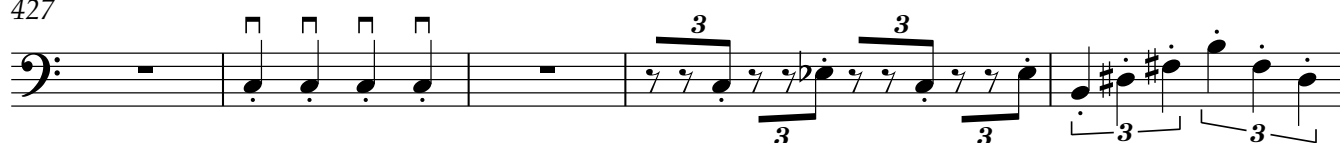
415



421



427



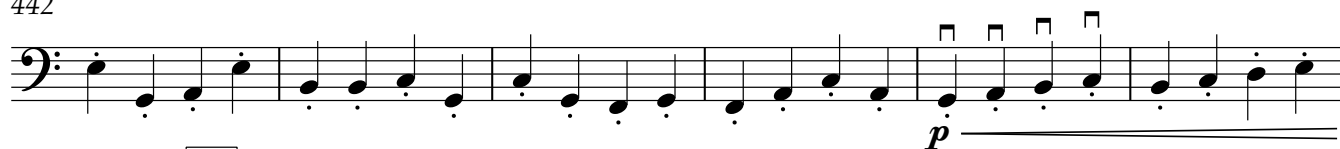
432



436



442



448



455



462



465



471 **Lento** pizz. 35

477 arco 6 6

480 6 6

485 pizz. 36 4

493 arco

496 37 **Presto** $\text{♩} = 190$ 3

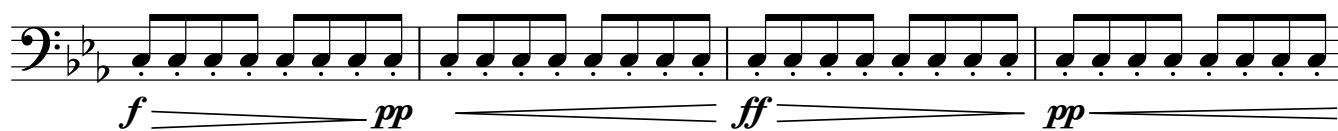
503

508 38 7

518 39 **Vivace** $\text{♩} = 170$

523 3

529



533

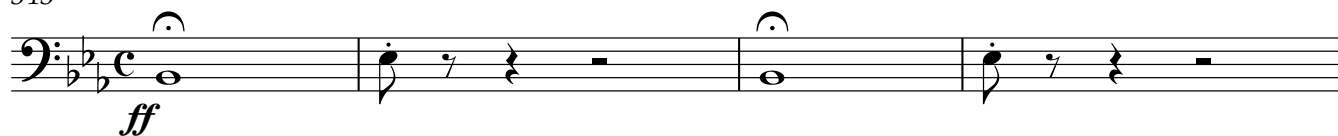
40



538



545



549



22'57"