

## Bass Clarinet

# "Devinim"

## Ufuk Bıçak

*"The world has changed... I feel it in the water..."*

**Astoundingly** ♩ = 90      **Elegantly**

The musical notation shows a piano exercise in 2/4 and 4/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a melodic line. The dynamics are marked as follows: *f* (forte), *ppp* (pianissimo), *mf* (mezzo-forte), *(mf)* (mezzo-forte), and *ppp* (pianissimo). The exercise is divided into two measures, each with a 4/4 time signature.

*I feel it in the earth...*

**Astoundingly Elegantly**

**B** Astoundingly

The musical score for 'The Swan' is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes various dynamics and articulations:

- Dynamic markings:** *f* (forte), *ppp* (pianississimo), *mf* (mezzo-forte), *(mf)* (mezzo-forte in parentheses), and *pp* (pianissimo).
- Articulation markings:** *non vib.* (non vibrato) and *vib.* (vibrato).
- Performance instructions:** The score includes instructions for the performer to play *non vib.* and *vib.* for different sections of the melody.

*I smell it in the air"...*

*And it's not fantasy...*

## 13 Elegantly

13 Elegantly

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

C

Example 10: Musical notation for the melodic line. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of a series of eighth and quarter notes, with a final measure containing a dotted quarter note. Dynamic markings include *f*, *pp*, *f*, *f*, *f*, and *mf*. Articulation markings include "slap t." above the final four measures.

D

22 *mf* slap t. *pp* *ff* *pp* *ff* 26

*When the flower that bloomed in the past fades...*

$$\boxed{\mathbf{E}} \quad \left( \begin{array}{c} \text{♩} \\ \text{♩} \end{array} = \begin{array}{c} \text{♩} \\ \text{♩} \end{array} \right) \quad \left( \begin{array}{c} \text{♩} \\ \text{♩} \end{array} = \begin{array}{c} \text{♩} \\ \text{♩} \end{array} \right) \quad \boxed{\mathbf{F}} \quad \left( \begin{array}{c} \text{♩} \\ \text{♩} \end{array} = \begin{array}{c} \text{♩} \\ \text{♩} \end{array} \right) \quad \left( \begin{array}{c} \text{♩} \\ \text{♩} \end{array} = \begin{array}{c} \text{♩} \\ \text{♩} \end{array} \right)$$

[illegible]

31  $(f) > p$   $f$   $(f) \longrightarrow ppp$   $p$   $mf$

$(\text{♩} = \text{♩})$   $(\text{♩} = \text{♩})$  G  $(\text{♩} = \text{♩})$

36  $p$   $mf$   $p$   $mf$   $p$

40  $(p)$   $(p) \longrightarrow ff$

44  $(ff)$   $p$   $mf$

H

48  $p$   $ff$

52  $p$   $f$   $f p$   $f$   $f p$   $f$   $f p$   $f$

I

57  $f p$   $f$   $ff$   $f p$   $f$   $f p$   $f$

Mourning doesn't make sense...

62 J

62 63 64 65 66 67

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

Detailed description: Musical staff 62-67. Measures 62-64 are in 9/16 time, featuring eighth and sixteenth notes with slurs. Measures 65-67 are in 5/16, 9/16, and 5/16 time, respectively, and contain whole rests. Dynamics include *p*, *ff*, *f*, and *p*.

68 K

68 69 70 71 72 73

*pp* *f*

Detailed description: Musical staff 68-73. Measures 68-72 are in 9/16 time with eighth and sixteenth notes. Measure 73 is in 2/4 time with eighth notes. Dynamics include *pp* and *f*. A hairpin crescendo is shown from measure 68 to 73.

74 L

74 75 76 77 78 79 80

*pp* *f* *pp* *ppp* *f*

(♩ = ♩) (♩ = ♩) (♩ = ♩) (♩ = ♩)

Detailed description: Musical staff 74-80. Measures 74-75 are in 2/4 time, 76-77 in 6/16, and 78-80 in 2/4. Notes are eighth and sixteenth. Dynamics include *pp*, *f*, *pp*, *ppp*, and *f*. Hairpins connect measures 74-75, 76-77, 78-79, and 79-80. Rehearsal marks (♩ = ♩) are above measures 74, 76, 78, and 80.

81 M (♩ = ♩)

81 82 83 84 85 86 87

*pp* *f* *pp* *mp* (*mp*) *pp* *mf*

(♩ = ♩) (♩ = ♩) (♩ = ♩) (♩ = ♩)

Detailed description: Musical staff 81-87. Measures 81-82 are in 2/4, 83-84 in 6/16, and 85-87 in 9/16. Notes are eighth and sixteenth. Dynamics include *pp*, *f*, *pp*, *mp*, (*mp*), *pp*, and *mf*. Hairpins connect measures 81-82, 83-84, 85-86, and 86-87. Rehearsal mark (♩ = ♩) is above measure 81.

88 N

88 89 90 91 92

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

Detailed description: Musical staff 88-92. Measures 88-89 are in 9/16, 90-91 in 6/16, and 92 in 9/16. Notes are eighth and sixteenth. Dynamics include *pp*, *mf*, *pp*, *mf*, *p*, *mf*, *p*, and *mf*. Hairpins connect measures 88-89, 90-91, 91-92, and 92-93.

93

93 94 95 96 97 98

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

Detailed description: Musical staff 93-98. Measures 93-94 are in 9/16, 95-96 in 5/16, 97 in 9/16, and 98 in 2/4. Notes are eighth and sixteenth. Dynamics include *pp*, *mf*, *p*, *f*, *p*, *f*, *mf*, and *mp*. Hairpins connect measures 93-94, 95-96, 96-97, 97-98, and 98-99.

Is there still time?...

99 O (♩ = ♩)

99 100 101 102 103 104

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

(♩ = ♩) (♩ = ♩)

Detailed description: Musical staff 99-104. Measures 99-101 are in 2/4, 102 in 7/16, 103 in 6/16, and 104 in 6/16. Notes are eighth and sixteenth. Dynamics include *pp*, *ppp*, *f*, and *mp*. Hairpins connect measures 99-101, 101-102, and 102-103. Rehearsal marks (♩ = ♩) are above measures 99 and 101.

106

106 16 16 16 16 16 16 16

*mf* *pp*

112

112 16 16 16 16 16 16 16

*f* *mf*

bisbig.

119

119 16 16 16 16 16 16 16 2/4 3/4 3/4 3/4

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

bisbig.

P (♩ = ♩)

127

127 4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4

(*mf*) *p* *pp* *mf* *ppp*

136

136 4/4 4/4 4/4 4/4

*mp* *mf* *mp* *pp* *mf* *mp* *mp* *mf*

Suffer now... Sensitive ♩ = 60

140

140 4/4 4/4 4/4 4/4

*mp* *mf* *p* *mf* (♩ = ♩) *mf*

Q

144

144 4/4 4/4 4/4 4/4

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

148 R

*mp f f*

152

*pp mp mp mp ppp*

Or be ready for worse...

Confidently ♩ = 90

156

*f mp mf mf p*

160 S

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

163 T

*f f < ff f < ff*

166

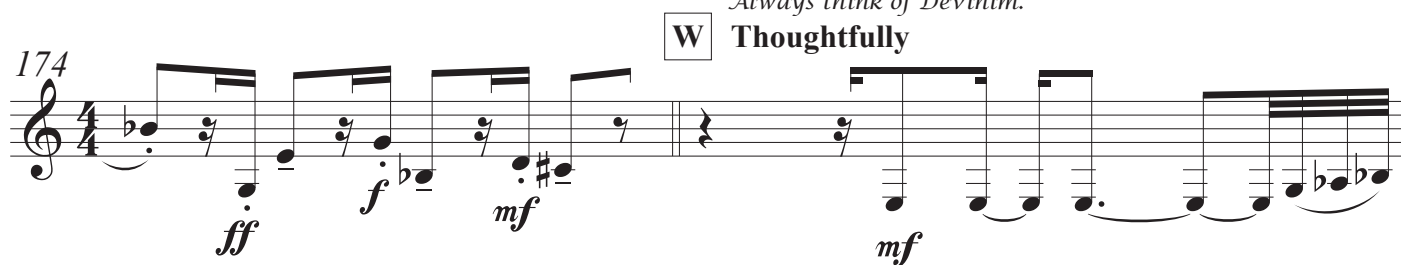
*ff f ff f*

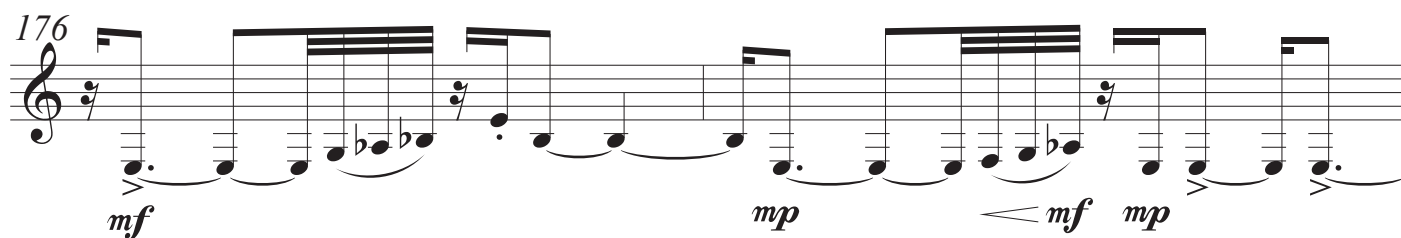
168 U

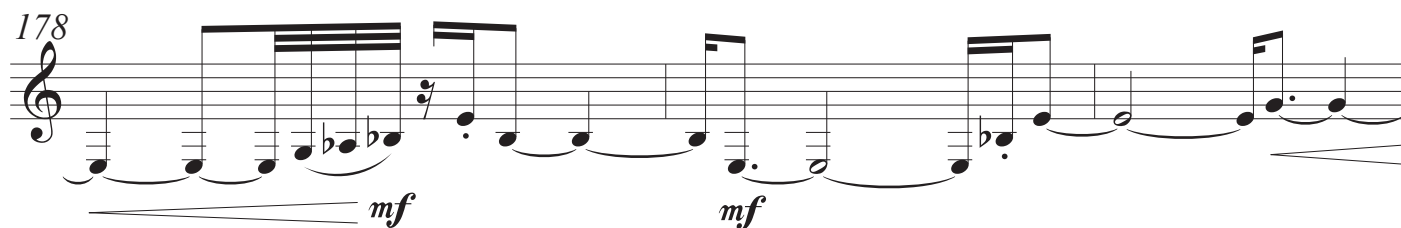
*ff p f p ff*

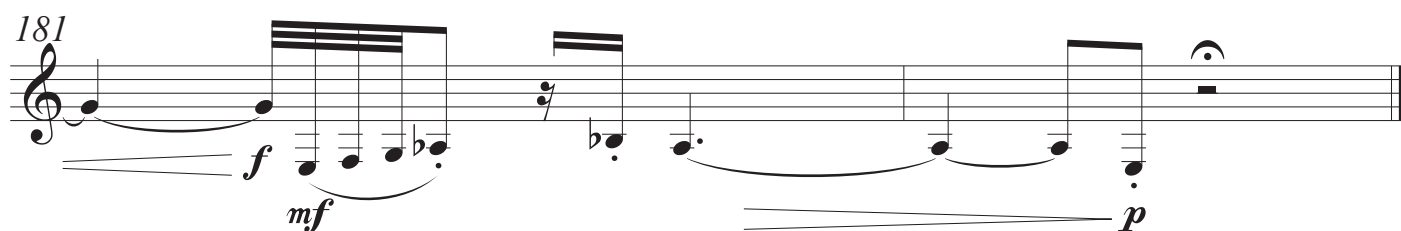
171  *ff* *p* *f* V

*Always think of Devinim.*

174  *ff* *f* *mf* *mf* W Thoughtfully

176  *mf* *mp* *mf* *mp*

178  *mf* *mf*

181  *f* *mf* *p*