



The size of phonetics indicates relative loudness. The big 'o' sounds maybe chosen to be performed variously. As they intersect with many staves, they may indicate the 'o' sound is interleaved with these other staved sounds as a unifying element.

The relative positions of different elements may indicate sequence in terms of being closest in a pragmatic approach but a more meaningful approach could be: The performer should read the lyrics and arrange the material as needed to emphasize the general meaning of the piece, which you can find at the last movement clearly.

These are my personal choices and they may be interpreted totally different and may sound better than mine. The performer is kindly invited to make this exploration and create his piece from mine.

## II. QUAL

The second movement QUAL: It explores the word 'galleon' and its Turkish version 'kalyon'. It searches the relation of [gal] and 'qual' also.

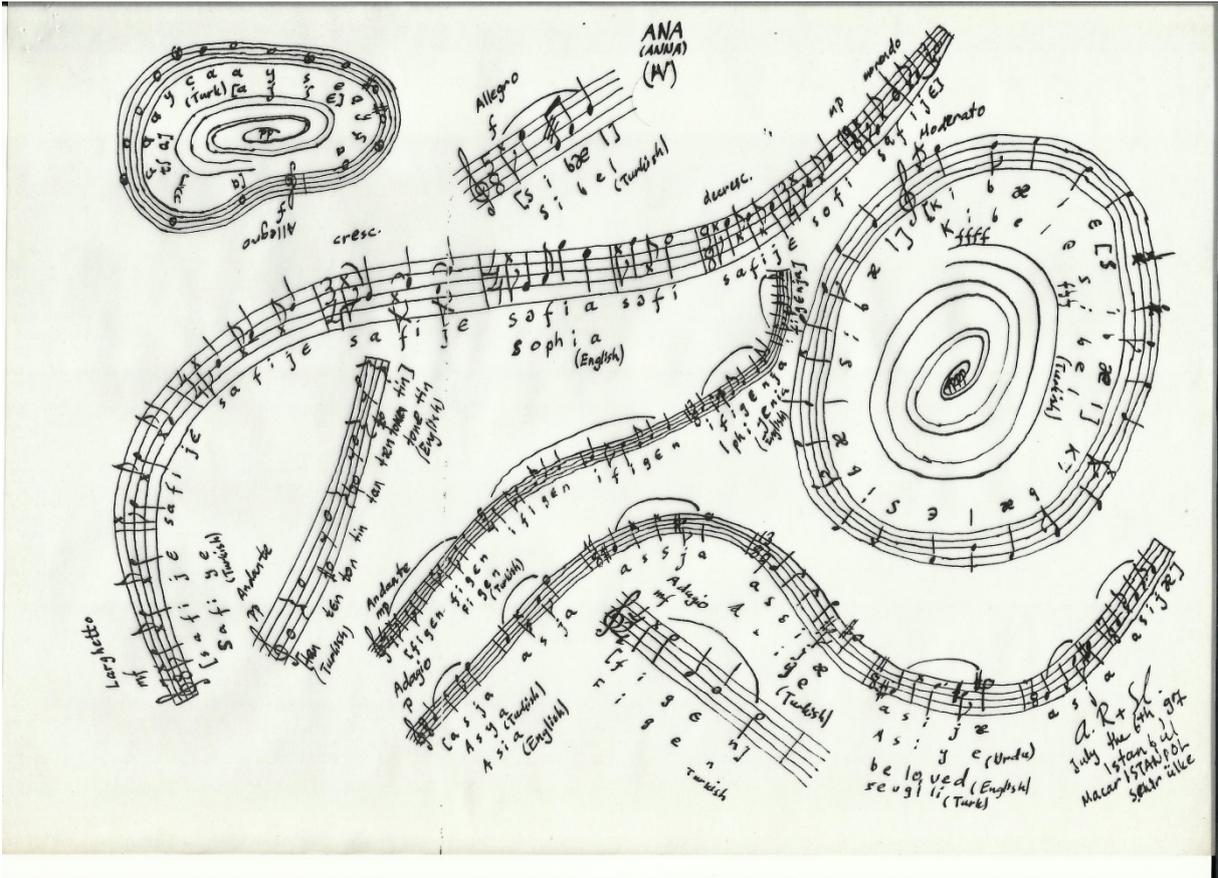
The image shows a handwritten musical score for the second movement 'QUAL'. The score is written on a single sheet of paper with multiple staves. The notation includes treble clefs, time signatures, and various musical symbols such as notes, rests, and dynamics. The lyrics are written in several languages, including English, French, and Turkish. Performance instructions like 'Moderato', 'Adagio', 'Vivace', and 'pp' are scattered throughout. The score is highly detailed, with many annotations and corrections. At the bottom right, there is a date '24 June 1997' and the location 'Istanbul', followed by the signature 'A. R. & S.'.

Addition to the choices I made before there is a strascinare on the word [gol] its destination is free but lower than e4. Similar to movement 1 the 'kalyon' stave which comprises the whole piece shall be performed interleaved with other elements. The height of the stave changes, this indicates minute frequency changes in pitch, so this stave is not linear. The tempo of pieces of this element first decreases then increases substantially.



### IV. ANA(ANNA)

The Movement 4 'ANA(anna)' explores the Turkish, Hittite and other tongues' word 'ANA(anna)' meaning mother. The words that stand for the names of mother goddesses and related words are explored.

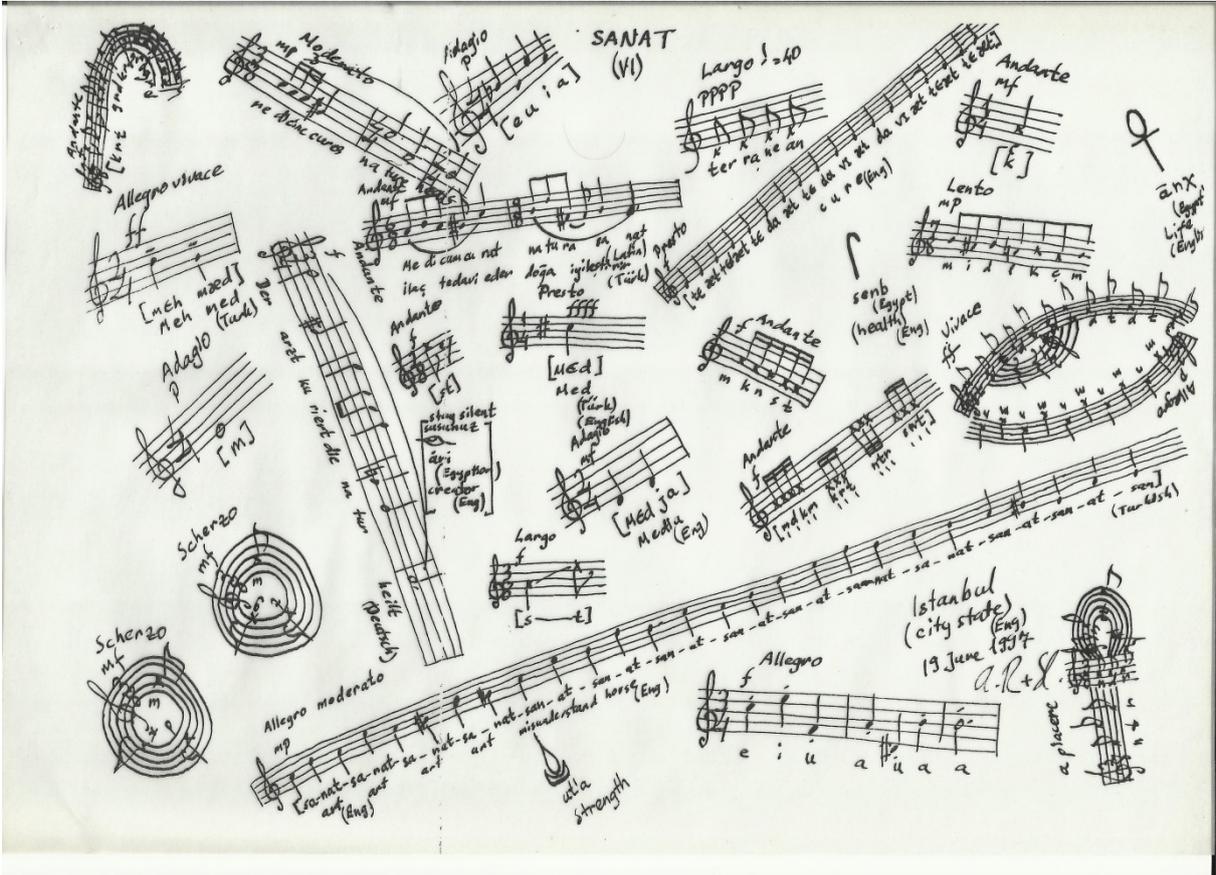


The circular staves indicate perpetuum mobile, endless repetition as an abstraction rebirth. The steepness of the staves indicate tempo increase or slow down.



# VI. SANAT

The 6.th movement 'SANAT' explores the meaning of the Turkish word 'SANAT(ART)'. There is an allusion to 'Medicum curat natura sanat'. It is also distantly an allusion of curing diseases with music in old times.





## PERFORMANCE NOTES and REFERENCES

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- ① The paper shall be kept static. The upside down and reverse things shall be read as it stays.
- ② Do not perform any item more than twice as long as you can keep them in your short memory
- ③ If you get sick (about/because of) this piece ~~think about~~ the context. The first context ~~then let other things~~ pour out them selves...
- ④ CALVERT DESCRIPTIVE PHONETICS Thieme Medical Publishers, Inc. 1992 ISBN 0-86574-452-8
- ⑤ APEL THE NOTATION OF POLYPHONIC MUSIC 300-1600 The Medieval Academy of America 1953 Lib. of Congress No - 61-2067
- ⑥ RÜSTER-NEO HETHITISCHE ZEICHENLEXICON Othoharrassowitz 1989 (inventar und Interpretation der Keilschriftzeichen aus den Boğazköy-Texten)
- ⑦ BUDGE THE EGYPTIAN BOOK OF THE DEAD Dover Publications ISBN 0-486-21806-X (The papyrus of Ani) 1895
- ⑧ AKURGAL ANCIENT <sup>civilisations</sup> RUINS AND <sup>ruins</sup> CIVILISATIONS OF TURKEY Haset Kitabevi 1973 Türk Tarih Kurumu ISBN 333 154924
- ⑨ BURY A HISTORY OF GREECE (to the death of Alexander) Macmillan 1900
- ⑩ Various other books, dictionaries, impressions of British Museum, Pergamon Museum, Anatolian Civilisations Museum, Istanbul Archaeology Museum, Vatican Museum, Milletas Museum and various others during my tenure at EUROCONTROL. 98.01.01. A.R + S.L. Istanbul - Kozuyolu