

## MUTATIONS

Mutation of Variations toward the Sonata

MUTASYONLAR  
(Varyasyonların Sonata Doğru  
Mutasyonu)

Ali Rıza SARAL

0 Moderato  $\text{♩} = 80$  5

Flute

Oboe

Clarinet in B moll

Bassoon

French Horn in F

10

Fl.

Ob.

Clar.

Basn.

F.H.

Fl. *f* *ff* 3 *f* *mf* *p* *f* *mf*

Ob. *f* *ff* 3 *f* *mf* *p* *f*

Clar. *f* *ff* 3 *f* *mf* *p* *f*

Basn. *f* *ff* 3 *f* *mf* *p* *f*

F.H. *f* *ff* *mf* *f* *mf* *p* *f*

15

Fl. *mf* *p*

Ob. *mf* *p*

Clar. *p* *mf*

Basn. *p* *mf* *p* *mf*

F.H. *p* *mf* *p* *mf*

20

Fl. *f* *p* *mf* *f* *mf*

Ob. *f*

Clar. *f* *mf*

Basn. *f* *pp* *f*

F.H. *f* *p* *mf* *pp* *f*

25



30 35

Fl. *p* *f* *mf* *p*

Ob. *p* *f* *mf* *p* *mf* *f*

Clar. *p* *f* *mf* *p* *f* *mf* *p*

Bsn. *p* *f* *mf* *p*

F.H. *p* *f* *mf* *p* *mf*

Fl. *pp* *p*

Ob. *mf* *p*

Clar.

Bsn. *mf* *f*

F.H. *f* *ff*

40

Fl. *mf* *p* *decresc.* *mf* *pp*

Ob. *mf* *f* *p* *pp*

Clar. *mf* *f* *p* *pp*

Bsn. *pp*

F.H. *mf* *f* *p* *pp* *mf* *p*

45 50

Fl. *p* *mf*

Ob. *pp* *ppp*

Clar. *mf* *pp* *ppp* *p*

Basn. *ppp* *pp* *p*

F.H. *pp* *p*

55

Fl. *p*

Ob. *pp*

Clar. *pp* *mf*

Basn. *p* *pp* *H* *mf*

F.H. *pp* *H* *mf*

60

Fl. *mf* *N* *dim.* *rall.*

Ob. *H* *mf* *rall.* *dim.*

Clar. *H* *p* *rall.*

Basn. *H* *p* *rall.*

F.H. *p* *H* *p* *rall.*



65  $\text{♩} = 72$

Fl. *ppp*

Ob. *ppp*

Clar. *p*

Basn. *p*

F.H. *mf* *p* *H* *pp*

70 *H*

Fl. *mf*

Ob. *H* *mf*

Clar. *N* *pp*

Basn. *N* *pp* *1?*

F.H. *p*

75

Fl.

Ob.

Clar.

Basn.

F.H. *p*

Fl.

Ob.

Clar.

Bsn.

F.H.

Fl.

Ob.

Clar.

Bsn.

F.H.

$J = 104$

85

Fl.

Ob.

Clar.

Bsn.

F.H.

Tr.



Fl. Tr. 95 *mf*

Ob. Tr. *mf*

Clar. Tr. *mf*

Bssn. Tr. *mf*

F.H. Tr. *mf*

Sua

Fl. *ff* *mf* *rall.* 100 *f*

Ob. *ff* *mf* *rall.* *f*

Clar. *mf* *rall.* *f*

Bssn. Tr. *mf* *rall.* *f*

F.H. Tr. *mf* *rall.* *f*

Fl. *dim.* *J = 96* 6 Tr. *mf* Tr. *p*

Ob. *J = 96* Tr. *mf* Tr. *mf* Tr. *p*

Clar. *J = 96* Tr. *mf* 6 *dim.* 6 6 *mf*

Bssn. *J = 96* Tr. *mf*

F.H. *J = 96*

105

Fl. *Tr.*

Ob. *p* *mf* 3

Clar.

Bsn. *dim.* *p* *pp* *H*

F.H. 6

Fl. *mf*

Ob. *H* *p* 6

Clar. *H* *p* 6

Bsn. *N* 6

F.H. *p* 6

110

Fl.

Ob. *H* 6

Clar. *N* 6 *H* 6

Bsn. *mf*

F.H. *H* 6 *N* 6



Fl. H

Ob.

Clar. N H

Bsn.

F.H.

Fl. H 6 115 N

Ob. N H

Clar. N

Bsn. N 3

F.H. N 5

Fl. *espressione* =112 senza espressivo 120  
accel<sub>3</sub> p

Ob. N =112 con espressivo  
accel

Clar. H 3 3 N =112 senza espressivo  
accel

Bsn. N =112 con espressivo  
accel

F.H. H =112 con espressivo  
accel

125

Fl.

Ob.

Clar.

Bsn.

F.H.

130

Fl.

Ob.

Clar.

Bsn.

F.H.

135

Fl.

Ob.

Clar.

Bsn.

F.H.

decresc.

*J = 40 lento dolce*

*p*

140

3



145

Fl.

Ob.

3

Clar.

Bsn.

3

F.H.

3

150

Fl.

3

Ob.

3

Clar.

Bsn.

3

F.H.

3

155

Fl.

Ob.

3

Clar.

3

Bsn.

3

F.H.

3

H

accel.

160

Fl. *accel.*

Ob. *accel.* *p*

Clar. *accel.* *p*

Bsn. *accel.* *p*

F.H. *espressivo* *p*

165 *espressivo* *mf* *accel.* *dim.* *J = 60*

N *espressivo* *J = 60*

H *espressivo* *J = 60*

N *espressivo* *J = 60*

*dim.*

170 *J = 72*

Fl. *mf* *f* *ff* *mf*

Ob. *J = 72* *f* *ff* *mf*

Clar. *J = 72* *f* *ff* *mf*

Bsn. *J = 72* *f* *ff* *mf*

F.H. *J = 72* *p* *mf* *ff* *mf*

175 *mf*

180

Fl. *mf* *p* *f* *mf*

Ob. *p*

Clar. *p*

Bsn. *mf* *p*

F.H. *p* *f* *p* *mf*



185  $\text{♩} = 80$

Fl.  $f$

Ob.  $mf$  3  $f$   $\text{♩} = 80$   $f$   $mf$

Clar.  $f$   $\text{♩} = 80$   $f$  3  $mf$

Bsn.  $f$   $\text{♩} = 80$   $f$   $mf$

F.H.  $f$   $\text{♩} = 80$   $f$   $mf$  3

190

Fl.  $mf$   $f$   $p$

Ob.  $p$

Clar.  $p$

Bsn.  $p$

F.H. 3 3  $mf$

195  $\text{♩} = 92$  senza espress.

Fl.  $mf$   $f$   $200$

Ob.  $mf$   $\text{♩} = 92$  senza espress.

Clar.  $f$   $\text{♩} = 92$  senza espress.

Bsn.  $mf$   $\text{♩} = 92$  senza espress.

F.H.  $\text{♩} = 92$  senza espress.

Fl.  $\text{mf}$   $\text{J} = 80$   $\text{J} = 80$  205  $\text{mf}$   $\text{acc.}$

Ob.  $\text{mf}$   $\text{J} = 80$   $\text{J} = 80$   $\text{acc.}$   $\text{mf}$

Clar.  $\text{mf}$   $\text{J} = 80$   $\text{J} = 80$   $\text{acc.}$   $\text{mf}$  3  $\text{p}$

Bssn.  $\text{mf}$   $\text{J} = 80$   $\text{J} = 80$   $\text{acc.}$   $\text{mf}$   $\text{mf}$

F.H.  $\text{mf}$   $\text{J} = 80$   $\text{J} = 80$   $\text{acc.}$   $\text{mf}$   $\text{mf}$   $\text{p}$

Fl.  $\text{p}$  210  $\text{mf}$   $\text{rall.}$   $\text{a Tempo}$

Ob.  $\text{p}$   $\text{p}$   $\text{rall.}$   $\text{f}$   $\text{a Tempo}$

Clar.  $\text{mf}$   $\text{rall.}$  3  $\text{a Tempo}$

Bssn.  $\text{p}$   $\text{mf/rall.}$   $\text{a Tempo}$

F.H.  $\text{mf}$   $\text{rall.}$   $\text{a Tempo}$

Fl.  $\text{rall.}$  215  $\text{mf}$

Ob.  $\text{rall.}$   $\text{mf}$   $\text{p}$

Clar.  $\text{rall.}$   $\text{p}$

Bssn.  $\text{rall.}$   $\text{mf}$   $\text{p}$   $\text{mf}$

F.H.  $\text{rall.}$   $\text{mf}$   $\text{p}$   $\text{p}$



Handwritten musical score for "The Rose Tree" by J. S. Ziegl. The score is written on five staves, each with a different instrument or voice part: Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Bsn. (Bassoon), and F.H. (Fagott/Horn). The music is in 3/4 time, indicated by the "3" above the first staff. The tempo is marked "a Tempo" and "accel." (accelerando). The score includes various musical notations such as notes, rests, and dynamic markings like "ff" (fortissimo) and "f" (forte). The piece concludes with a final measure marked "ff".

Fl. a Tempo accel. ff f fff

Ob. a Tempo accel. ff f fff

Clar. a Tempo accel. ff f fff

Bsn. a Tempo accel. ff f fff

F.H. a Tempo accel. ff f fff

May 1929 ~ 9 min