

**Mübadele/Ανταλλαγή (The Exchange): Remembering a
Human Catastrophe Through Music**

by

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**A composition submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music Composition)
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RECEP GÜL

Mübadele/Ανταλλαγή
(THE EXCHANGE)

(2012)

for Soprano, Mezzo-soprano, Narrator
and Chamber Ensemble

To my grandparents
Hasan Gül and Zeynep Gül

Acknowledgements

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First performance was given by

Despina (Soprano): Jennifer Goltz
Ayshe (Mezzo-soprano): Katherine Sanford
Narrator: Marc LeMay

Violins: Kazato Inouye, Verena Ochanine; Viola: Rachel Samson
Cello: Eric Haughen; Double Bass: Michael Flinn
Flute: Daniel Velasco; Oboe: Jennifer Roloff
Clarinet: Jason Paige; Bassoon: Scott Barlett
Percussion: Chris Sies; Harp: Rebekah Wallen; Piano: Jani Parsons

Conductor: Elliot Moore

at the University of Michigan Museum of Art, Ann Arbor, Michigan, April 20, 2012

Support for the first performance was generously given by the University of Michigan Museum of Art, Rackham Graduate School, the Institute for the Humanities, the Modern Greek Program, and the School of Music, Theatre and Dance.

Music and Text by Recep Gul
Narrations by Giota Tachtara

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Composer's Note

The Treaty of Lausanne of 1923, which ended the 1919-1922 Greco-Turkish War, decreed the compulsory exchange of religious minority populations in Greece and Turkey. As a result, almost a million and a half Orthodox Christians residing in Turkey and half a million Muslims residing in Greece were uprooted from the lands on which they lived for generations and were forcefully sent to the other country. The agreement not only caused a radical homogenization of the distribution of populations of the Near East, but also marked a milestone in the nationalization and modernization processes of the two countries, thus reshaping the nationalist discourses, as well as the cultural and national identities of Greeks and Turks.

My interest in the 1923 Greco-Turkish Population Exchange started in the summer of 2009 when, in a casual conversation with my family, I learned that my paternal grandparents were born in Northern Greece and were relocated in Turkey as a consequence of this mass population transfer. I was extremely intrigued by the topic, as this issue was rarely discussed in Turkey publicly. The more I have discovered, the more I have been drawn into the lives of both Greek and Turkish refugees, their culture, and their stories, which eventually led to the composition of this cantata.

The creation process for the libretto was rather complicated, considering the complexity of this important event. Approximately two million people were subjected to displacement. And among them approximately a million of the Orthodox Christians were war refugees who fled with the withdrawal of the Greek army, which had advanced into the interior parts of Asia Minor during the war. These populations were already languishing in the port of Piraeus (Athens) before the agreement was signed. In this cantata, I did not try to depict the accounts of this tragic event, known as the Asia Minor Catastrophe in Modern Greek history. I rather wanted to focus on the populations who were subjected to forced migration, thus were dislocated from their homes after the war by the decree of the Treaty of Lausanne. These remaining populations came from a wide geographical range. As a consequence of this dispersion and the variety of ethnic, cultural, and linguistic differences, the variety of individual experiences was numerous.

Therefore, I concentrated on two regions, one from each country, in which I found many correlations between the experiences of the Muslim and Orthodox Christian communities. These two areas are the Kavala region in Northern Greece and the Cappadocia region in central Turkey. Both of these regions were on the periphery of the Greco-Turkish war zones, and the testimonies stemming from these areas manifest a rather harmonious relationship between the two communities. The residents of these regions were directly subjected to the population exchange agreement and a significant amount of them disfavored it. Nevertheless, I do not believe one should draw generalizations from the individual experiences or to perceive any individual story as the sole truth. The nationalist discourse in Turkey and Greece for many years told the story that the Population Exchange was the only solution to the problem of co-existence during the dissolution of the Ottoman Empire. It was asserted that Muslims and Orthodox Christians could no longer live together, thus these two populations should be separated. I have to admit that there were many who indeed favored this decision. Yet there were many others who objected to it, believing they could live together; these people were deported along with the exchange supporters, just because they did not belong to the right religion. My intention therefore is not to imply a grand narrative that is applicable to everyone, but rather to contribute to the discussion, which has for the most part depicted only the positive results of the population exchange.

The stories in this cantata revolve around two characters: Ayshe, a Muslim woman who lives in North of Greece with her three children after losing her husband in World War I. Her character and story are based on the stories that my great-grandmother transmitted to my extended family, and these stories were supported by other testimonies that were given by immigrants from the same region. Despina, an Orthodox Christian woman living in central Anatolia with her husband, suddenly hears of the coming deportation and sorrowfully must leave her home and the land where her family has lived for generations. Even though these two characters do not meet in person, their stories parallel each other in a number of ways, particularly how they react to the news of deportation, their languish during the journey, and the difficulties they encounter adapting to their new countries. In this work, I have constructed a space where the music mediates cultural and linguistic differences, thus transcending this divergence and allowing a site of cultural convergence where these two women meet.

Texts and Translations

I - Aria: Geliyor Askerler (The soldiers are coming)

Geliyor askerler, topluyorlar bütün gençleri
Onbes onaltı yaşında çocukları,
kim var kim yoksa hepsini alıp goturuyorlar
Padisah efendimiz öyle emretti diye

Çıktım üç çocuğumla uğurlamaya onları
biri bir tarafımda, öteki diğer tarafımda.
kırk günlük bebem kucagımda
Kulagımda o güzel sesli hafızların
“Elveda” diye yaktığı agıtlar
dayananadım, attım kendimi obur tarafa
ah o ne acı, ne acı...

O gece bir rüzgar, bir yağmur
Yıkıldı sanki bütün dağlar başıma
Ah, O kara kara dağların dili olsa da
soylese size derdimi

The soldiers are coming, gathering all young men
The children in the fifteenth, sixteenth year
They are taking whomever they find
Just because our sultan has ordered so

With my three children I went out to send them off
One on my left; the other on my right
My 40-day-old baby in my arms
In my ears the prayers of “farewell”
Chanted by the *hafızlar* with beautiful voices
I could endure no more, threw myself to the ground
Ah, what grief, what grief

That night, a wind, a thunderstorm
As if the entire world has collapsed over me
Ah, if only these dark mountains could talk
And sing you my grief

II - Aria: Καλά Περνούσαμε (We used to get along well)

Πριν από τον πόλεμο ήμασταν πολύ καλά με τους Τούρκους.

Σαν αδέρφια περνούσαμε
Ήρχονταν εκοίνοι σ'έμας κι εμείς πηγαίναμε εκεί.
Στις γιορτές μας,
στους γάμους μας,
στο θάνατο ήρχονταν οι Τούρκοι.

Κι εκόινο, αν έκαναν μπαίραμ
Να μας στείλουν κρέας
Στους γάμους να μας καλέσουν.
Τύλιγαν σε ένα μπλε χαρτί ζάχαρη,
Και έλεγαν: «Ορίστε στο γαμό μας»

Καλά περνούσαμε
Ευχαριστημένοι ήμασταν

Before the war we were very well with the Turks.

Like brothers we used to get along
They would come to us and we would go to them
To our festivals
To our weddings
To the funerals came the Turks

And they, if they had a celebration
They used to send us food
To their weddings they used to invite us
With sugar wrapped in a blue package
They would say: “Welcome to our wedding”

We used to get along well
We were pleased

III - Aria: Τρεις Χιλιάδες Ψυχές (Three thousand souls)

τρεις χιλιάδες ψυχές
όλοι κουρασμένοι
όλοι μισοπεθαμένοι
από τις ταλαιπωρίες
από τον τρόμο, από τον φόβο,
τον φόβο που κάθισε στο λαιμό τους.

Σαν μέσα σ' ένα αδιαπέραστο δάσος
που κατοικούν τα τσακάλια και οι λύκοι,
ούρλιαζαν όλη νύχτα
αναγκαζόμαστε να τραβήξουμε για το πλοίο
έρημοι και απεριποίητοι

πάνω στους τάφους των δικών μου
ρίξαμε από πάνω λίγο ξερό χώμα,
και κλαίω.
η προθεσμία μας έχει περάσει

δε θέλω να πιστέψω τέτοιο πράγμα
Καλύτερα να πεθάνουμε στην ξηρά παρά στη θάλασσα

συχώρεσε με,
Αδερφέ μου... πατέρα μου, μάνα μου, παιδί μου
που φεύγω και σ' αφήνω
Αχ, αυτά τα χώματα που δε θα τα ξαναδούμε

Three thousand souls
All worn-out
All half dead
From the sufferings
From the terror, from the fear
The fear that sat upon their shoulders

As if in the middle of an impassable forest
Where crawling with jackals and wolves
Screaming all night long
We are pushed to catch the ship
Deserted and neglected

Over the graves of my heritage
I am throwing earth
And crying
Our time has passed

I don't want to believe such a thing
Better to die in my land than in the sea

Forgive me,
My sister, my father, my mother, my child
for leaving and deserting you
Ah, I will never see these lands again

IV - Duet: Μαύρισε ο Ουρανός Akdenizin Ortasında (The sky blackened in the middle of the Mediterranean)

Εννέα μέρες ήμασταν στο πλοίο
Σάμπως είχαμε ξαναδεί θάλασσα
“bu gemi niye gitmez?”
Ama cok yavas gidermis oysaki

Και τι ψείρα! Και τι βρώμα! Και τι αρρώστια
Keciler, koyunlar, insanlar alt alta ust uste.
Bizim bir Mustafa vardi koyde. O vapurda dogdu
Είχαμε και μια Ελένη. Γεννήθηκε στο βαπόρι μας
Πέθαναν τρεις τέσσερις,
Και πετάχτηκαν στη θάλασσα

μαύρισε ο ουρανός.
Akdenizin ortasında
Μια φουρτούνα, μια βροχή, αστραπές, βροντές, αέρας!!
o gemi oyle bir duruma geldi ki; battim batacak
Οι γυναίκες
Istifra mi ararsin
άλλη βλαστημούσε
bagiran cagiran mi ararsin
άλλη έκανε προσευχή
Selavatlar, ezanlar okuyan mi
κι άλλη έλεγε κατάρα στους αίτιους

Dokuz gün oldu
Γιατί δεν πάει αυτό το πλόι
Θα πνιγούμε!!! vademizin sonu bu bizim.

For nine days we were on that ship
As if we had never seen sea before
We asked, “Why doesn't this ship move?”
Realizing later that it sails so slowly

What sickness! What parasites! What filth!
Goats, sheep, people jumbled one atop the other
We had a Mustafa in our village; he was born on that ship
We had an Eleni too. She was born in our ship.
Three or four died
And were tossed into the sea

The sky blackened.
In the middle of the Mediterranean
A storm, a heavy rain, lightening, a crack, a gale
That ship reached such a point that it was on the verge of
sinking
The women
Throwing up,
Swearing,
Crying and shouting
Making prayers
and cursing those responsible for this

It's been nine days
Why doesn't this ship move?
We will drown!!! Our end has come.

V - Aria: Dokunulmamış Hiçbir Şeye (All is left untouched)

Verdiler bize bir Rum evi
oyle bir bahcesi var ki
o kadar guzel, o kadar bakimli

İki katli bir Rum evi
O kadar guzel tavanlari var ki o evin.
Nakis gibi oyma hep

Dokunulmamis hic bir seye
Ocagin ustunde yari pismis bir kap yemek
Tozlu dolaplarinin arkasina sikismis gumus bir hac

Ben nasıl yaşarım bu yabancı evde?
Geçmişin hayaletiyle
Olduğu gibi bırakılmış
Sanki birisi burada ölmüş gibi

They gave us a Greek house
With such a garden
So beautiful, so well-cultivated

A two-storey Greek house
With such beautiful ceilings
Like frescos as if embroidered

Nothing was touched
A half-cooked cup of food on the stove
A silver cross, lost behind the dusty cupboards

How can I live in this foreign house?
Haunted by the past
All is left untouched
As if somebody has just died here

VI - Duet: Σήμερα Ζούμε και Πεθαίνουμε (Today we live and die) – text by Demetrios Vikelas from Loukis Laras (1879) modernized by William Stroebe

Σήμερα ζούμε και πεθαίνουμε ο ένας εδώ κι ο άλλος εκεί,
Περιπλανώμενοι στη ζωή και στο θάνατο ξενιτεμένοι,
Η ανεμοζάλη του πολέμου κλόνισε και διέσπασε τους ιερούς δεσμούς
Τους προσκολλώντας την καρδιά των τέκνων στων γονιών τα αναπνεύτρια
Αμάν...

Bugünlerde birimiz burada diğërimiz orada
Yaşiyor, ölüyor, hayatta dolaşiyor ve ölümdë sürgün ediliyoruz
Savaşın kasırgası kutsal adetleri dağıttı ve de yıktı
Çocukları anne babalarının mezarlıklarına yakın yaşatan kutsal adetleri
Aman...

Today we live and die, one of us here, the other there,
wandering in life, and exiled in death.
The hurricane of war has torn all the holy rituals down,
Rituals that kept the hearts of children close to the graves of their children
Aman...

INSTRUMENTATION

Flute
Oboe
Clarinet in Bb
Bassoon

Percussion (1 Player)

Vibraphone, Glockenspiel, Crotales (1 octave), Medium tam tam, 2 tom toms,
Bendir (Tar), Davul (Tapan), 2 Gongs

Piano
Harp

Soprano
Mezzo-soprano
Narrator

2 Violins
Viola
Violoncello
Double Bass

The Score is in C

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I - Geliyor Askerler The Soldiers are Coming

♩=112
very rhythmic / bringing out a strong sense of pulse
dance like

Recep Gül - April 2012

Oboe

f

very rhythmic / bringing out a strong sense of pulse
dance like

Viola

f

Glockenspiel

with a sharp, strong and articulated attack
but resonant

Vibraphone

f

Mezzo-soprano

L.V. sempre

Harp

f

$D\flat C\flat B\flat / E\flat F G\flat A\flat$

$G\sharp$

Contrabass

f

♩=112
try to balance the dynamic with the harp

5

Ob.

Vla.

f

Vib.

M.S.

Hp.

Cb.

8

Ob.

Vla.

Vib.

M S.

Hp.

Cb.

p

f



11

Ob.

Vla.

Vib.

M S.

Hp.

Cb.

ff

p

f

ff

ff

ff

14

Ob. *fff*

Vla. *fff* *ord.* *mp* *f*

Vib. *f* *fff* *f* *mp*

M S. *f* *fff* *f* *mp*

as - ker - ler ge - li - yor as - ker - ler
the sol - diers are co - ming the sol - diers

Hp. *fff*

Cb. *fff* *mf*

A



18

Ob. *mf* *tr*

Vla. *mp*

Vib. *mf*

M S. *mf*

top - lu - yor - lar bü - tün genç - le - ri bü - tün
ga - the - ring all young men all

Hp. *mp* *f*

Cb. *mp* *pizz.* *arco*

B

23

Ob. *mf* *trm*

Vla. *f* *p* *mf*

Vib. *f* *p* *mf*

M S. *f*

as - ker - ler top - lu - yor - lar on - beş on - al - tı
 the sol - diers ga - the - ring the children in the fifteenth

Hp. *mf* *p* *mf*

B

Cb. *mf* *pizz.*



27

Ob. *f* *trm* *mp*

Vla. *f*

Vib. *f* *mp*

M S. *f* *f*

ya şın - da ço - cuk - la - rı
 sixteenth year

Hp. *f* *mp*

Cb. *f* *arco* *mp* *f*

32

Ob. *p* *tr* **C**

Vla. *mp* *p* *f*

Vib. *p* *f*

M S. *p* *f*

Hp. *p* *f*

Cb. *p* *pizz.* *f*

kim var kim yok - sa kim var kim yok - sa kim var
whom - e - ver they find who - e - ver they find who - e -



36

Ob. *mp*

Vla. *mp*

Vib. *mp*

M S. *mp* phrase like waves *mp*

Hp. *mp*

Cb. *mp* arco

kim yok - sa hep - si - ni a - lip hep - si - ni a - lip gö - tü -
ver they find all of them they are taking all of them they take all of

41

Ob.

Vla.

Vib.

M S.

Hp.

Cb.

rü - yor - lar
them

pa - di - şah e - fen - di - miz.
just be - cause our sul - tan

trm

trm

mf

f

C₄ F₄



45

Ob.

Vla.

Vib.

M S.

Hp.

Cb.

to two glock
/two vib. mallets

öy - le em - ret - ti di - ye
has or - dered so

mf

mf

f

C₄ F₄

49

Ob. *ff* *f* *trm*

Vla. *ff* *f*

Glock. *f*

Vib. *f* *Red.* 3

M S.

Hp. *gliss.* *f*

Cb. *f* *D*



53

Ob. *trm*

Vla. *trm*

Glock. *f*

Vib. 3 3

M S.

Hp.

Cb.

59

Ob.

Vla.

Vib.

M.S.

Hp.

Cb.

E

p

p

p

p subito

to one glock mallet/ one bow

D# C# B / E# F# G# A#

63

Ob.

Vla.

Glock.

Vib.

M S.

Hp.

Cb.

p

arco

arco

to two glock/
two vib mallets

Ped.

p

F Poco meno mosso

67

Ob.

Vla.

Glock.

Vib.

M S.

Hp.

Cb.

mf

p

poco sul ponticello

mf

p

delicately
mp

çık - tım üç ço - cu -
I went out with my three

mf

p

F Poco meno mosso

71

Ob.

mf

Vla.

Glock.

mf

Vib.

p

M S.

ğum - la u - ğur - la - ma - ya bi - ri
 child - ren to send them off one is

Hp.

mf *p* A $\sharp$ *p*

Cb.

A $\sharp$



75

Ob.

Vla.

Vib.

put glock
mallets away

Red.

M S.

bir ö - te - ki di - ğer ta - ra - fım da kırk gün - lük be - bem ku - ca - ğım -
 on my left; the other on my right my forty day - old ba - by in my arms

Hp.

Cb.

80 **G** poco rit. ♩=96 *tr*

Ob. *f* 3 3

Vla. *ord.* 3 3 *f*

Vib. to four vib mallets with more articulated attacks *f* 3

M S. *f* *p*

- da be - bem
my ba - - by

Hp. A# D# 3 *f* 3

Cb. **G** poco rit. ♩=96 *f* 3 3



85 *tr* 5 **H** *Meno mosso* ♩=80

Ob. *p*

Vla. *sul tasto flautando* *p espress.*

Vib. *p*

M S. *mp* non-vibrato (like chanting) only add a little vibrato to the end of the longer notes

ku - la - ğim
in my ears

Hp. B $\frac{1}{2}$ C# D# / E $\frac{1}{2}$ F# G# A#

Cb. *Meno mosso* ♩=80 **H** *p* <>

90

Ob. *p* *mf* *tr* 3 *tr*

Vla. *mf* *tr* 3

Vib. *mf*

M S. *mf*

da o gü - zel ses - li
I have those beau - ti - ful voices of

Hp. *l.v. sempre* 3 3 *mp*

Cb. *mp*



94 **I**

Ob. *p* 3

Vla. 3 4

Vib. *p* 5

M S. *p* gently *sed.* sorrowfully

ha-fiz - la - rn gü - zel ses - li ha-fiz - la - rn el - ve-
the priests the beautiful voices of the priests fa - re
B $\sharp$ C $\sharp$ D $\sharp$ / E $\sharp$ F $\sharp$ G $\sharp$ A $\sharp$

Hp. G $\sharp$ 3 A $\sharp$ 3 4

Cb. *p* **I**

100

Ob. *p* *tr* *mf* *p*

Vla. *p* *sul tasto flautando* *tr*

Vib.

M S. *mp*
da ha - fiz - la - rin el - ve -
well the priests fa - re well

Hp. *3* *E♭* *3* *D; G#*

Cb. *p*



105

Ob. *mp* *tr* *f*

Vla.

Vib. *3* *f* *p* *mp*

M S. *f*
da el - ve -
fa - re -

Hp. *3* *A#* *3* *f* *p* *f* *p*

Cb. *p* *f* *p*

108

Ob. *p* *f* *trm* 5 5 3 3

Vla. *f*

Vib. *f*

M S. *f* *da* *well* *el* *ve* *da* *fa* *re* *well*

Hp. *f* *mp* *f* 3 3 3 3 E#

Cb. *f* *p* *f*



112

Ob. 3 3

Vla. *mp* *sul tasto* *flautando* *trm*

Vib. *p* 3

M S. *p subito* *mf* 3 3 *di - ye* *yak* *ti - ği* *a* *ğit - lar* *la - ments* *that* *they* *sing*

Hp. *p*

Cb. *p*

J

117

Ob. *p* 3 3 *tr* 5 5 *f*

Vla. *ord.* *tr* *f*

Vib.

M S. *p*

Hp. A₄ E₄ 3 *f* 3

J

Cb. *f*



120

Ob. 3 3 *tr* 3 3

Vla. *tr* 3

Vib. *f* 3 3

M S. *ragingly* *f* 3

Da - ya - na - ma - dım at - tum ken - di - mi ö - bür ta-ra - fa
 I could endure no more I threw my - self to the ground

Hp. D₄ E₄ 3 D# E₄

Cb.



133

Ob.

p *f* *tr*

Vla.

f

Vib.

to four vib mallets

with a sharp, strong and articulated attack but resonant

f *crushed f*

M.S.

ne a - ci o ge ce bir rüz-gar bir yağ -
what grief That night, a wind a thunder

Hp.

f

Cb.

f

L = 120
Tempo primo

139

Ob.

Vla.

Vib.

M S.

mur
storm

yı-kıl - dı san - ki
as if the en - tire world has

Hp.

G₄

Cb.



143

Ob.

Vla.

Vib.

M S.

tün dağ - lar ba-şı ma o ka-ra ka -
col - lap - sed o-ver me If on - ly these -

Hp.

Cb.

147

Ob.

Vla.

Vib.

M S.

ra dağ la - rin di - li ol sa - da söy - le -

dark moun - tains could speak and tell you

Hp.

Cb.



150

Ob.

Vla.

Vib.

M S.

se si - ze der di - mi

all my grieve

gliss.

fff

mf

fff

fff

M

M

154

Ob. *f* *tr*

Vla. *tr* *ff* *pizz.* *f*

Vib. *ff* *f*

M S.

Hp. *ff* *Fb* *f*

Cb. *ff* *f*



158

Ob. *tr*

Vla. *arco* *tr* *p* *f* *tr*

Vib. *3* *3* *3*

M S.

Hp. *3*

Cb. *3*

162

Ob. *mp*

Vla. *p* *f* *mp*

Vib. *f* *mp* *p*

M S.

Hp. *C₄* *C₅* *mp* *p*

Cb. *mp* *p*



167

Ob. *p* **N**

Vla. *p*

Vib. *p* *ff*

M S.

Hp. *C₄* *p* *ff*

Cb. *p* *ff* *ppp*

[illegible]

NARRATION

*Ayshe waited praying as the days turned into nights.
Feeling lost in her own village, insecure in Northern Greece.
Those were the years of endless wars, the one atop the other, the borders changed like cycles of the tides.
No Greek authorities protect the Muslim villages.
She could do no more than pray and wait, wait for the day he'd come back and find them again.
Her eyes kept searching for him hopefully, just a small hope.
Yet no one came...*

1st Narrative

Breathing in cannon smoke, it's the Great War people say, the First World War they've read in the papers of the coffee shop. Ottoman officers break down doors and tear away the Muslim men and boys.

Ayshe's village, just outside Kavala, is left with only the cries of the women and the prayers of the old. She hasn't moved an inch, she keeps casting about her eyes, searching for her husband, staring at the door that consumed him, staring at the door and waiting, two silent toddlers round her feet, a frightened newborn in her arms. She longs for those lost years of peace.

"Ach, those good old days!" sighs Despina, across the border, buried deep within the planes of Anatolia. She paces round the room, hands on hips, longing for the times when Christians in her village didn't live in fear, when the church bells tolled out Easter rather than the fires or the dangers lurking in the hills. Her eyes caress the room – every corner, every piece of furniture, every stitch of her embroidered tablecloths, the icon with the dour Byzantine on the wall. Her children play outside, their shrill laughter lingers like the last reminder of the good old days.

II - Καλά Περνούσαμε We used to get along well

$\text{♩} = 92$
lightly, like a folk dance

(2+2+3) (2+3)

Flute *f*

Oboe *f*

Clarinet in B $\flat$ *f*

Bassoon *f*

Davul *f*

Piano

Harp *f*
D $\flat$ C B $\flat$ / E $\flat$ F G $\flat$ A

Soprano

$\text{♩} = 92$
lightly, like a folk dance

(2+2+3) (2+3)

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f* pizz.

Contrabass *f* pizz.

5

Fl. *cresc.* *ff*

Ob. *ff*

Cl. *f cresc.* *ff*

Bsn. *cresc.* *ff*

Davul *cresc.* *ff*

Pno. *f cresc.*

Hp.

S.

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *arco ff*

Cb. *cresc.* *arco ff*

8va

This musical score is for "The Battle of Marston," composed by John J. Williams. It features a variety of instruments including Flute, Oboe, Clarinet, Bassoon, Davul, Piano, Harp, Soprano, Violins I & II, Viola, Violoncello, and Contrabass. The score includes Greek lyrics and English translations. A section labeled "B" appears at the end of the provided excerpt.

Lyrics:

πριν_ α - πό	τον πό - λε - μο	ή- μας-τε_πό - λύ_ κα - λά με_ τους_Τούρ-κους
prin_ a - po	ton po - le - mo	i - mas-te po - li- ka la me tous_Tour- kous__
be - fore	the war_____	we were___ very well_____ with the Turks_____

B

20

Fl. *mf* *3*

Ob.

Cl. *mf*

Bsn. *mf* *mp*

Davul

Pno. *mf* *p*

Hp. *mf* *p* G $\flat$

S.

σαν α - δέρ - φια περ νού - - σα - με ήρ - χον-ταν ε -
 san a - der - fia per nou - - sa me ir - hon-dan e -
 like bro thers we used to get along they would come

Vln. I *tr*

Vln. II

Vla.

Vc. *p*

Cb. *arco* *mf* *p* *mf* *p*

25

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

8^{vb}

Hp.

D $\flat$ C B $\flat$ / E $\flat$ F G $\flat$ A

S.

κοί - νοι σ'έ - μας κι - έ - μεις πη - γαί - να - με ε - κει
 ki - ni se - mas ki - e mis pi - ge - na me e - ki
 to us and we would go to them

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

35

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

arco

arco

B $\natural$ D $\sharp$

40 **D**

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

στις γιορ - τές _____ μας _____ στους γα - μους μας _____ στο θά - να - το _____ ήρ - χονταν οι
 stis yior - tes _____ mas _____ stous ga - mous mas _____ sto tha - na - to _____ ir - hontan i
 to our festivals _____ to our weddings _____ to the funerals _____ came _____

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

(3+2+2)

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Tour - ki
Tour - ki
the Turks

στις γιορ - τές μας στους γά - μους μας
stis yior - tes mas stous ga - mous mas
to our festivals to our weddings

γιορ - τές μας γά - μους μας στο
yior - tes mas ga - mous mas sto
our festivals our weddings to

E sul tasto non vibrato

(3+2+2)

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

[illegible]

56

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

f

arco

arco

61 **G**

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

f

κι_ ε - κοί - νοι αν_ έ - κα - ναν μπαί - - - - ραμ
 ki_ e - ki - ni an_ e - ka - nan bay - - - - ram
 and_ they_ if_ they_ had_ a_ celebration_

G

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pizz.

f

arco

66

Fl. *f*

Ob.

Cl. *f*

Bsn. *f*

Davul

Pno.

Hp.

S.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Cb.

This musical score page contains measures 66 through 69 of a piece. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Davul (percussion), Piano (Pno.), Harp (Hp.), Saxophone (S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 66 and 67 feature a woodwind ensemble (Fl., Ob., Cl., Bsn.) playing a melodic line with a forte (*f*) dynamic. The Clarinet part includes a triplet in measure 67. The Davul (percussion) part provides a rhythmic accompaniment. The Piano (Pno.) part has a simple harmonic accompaniment. The Harp (Hp.) part is silent until measure 69, where it plays a short melodic phrase. The Saxophone (S.) part is silent throughout. The Violin I (Vln. I) and Violin II (Vln. II) parts enter in measure 67 with a melodic line, also marked with a forte (*f*) dynamic. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts provide a harmonic accompaniment.

70 **H** (2+2+3)

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

f

mp

fp

mp

p

f

mp

p

To Glock.

κι_ ε - κοί - νοι αν_ έ - κα - ναν_ μπαί - ραμ να_ μας_ στεί λουν κρέ -
 ki_ e - ki - ni an_ e - ka - nan_ bay - ram na mas sti - loun kre -
 and_ they_ if_ they_ had a celebration_ used to send_ us_ foodt_

H (2+2+3)

74

Fl. *p*

Ob.

Cl.

Bsn. *p*

Davul

Pno. *p* *f* *p*

Hp. *p* *f* E $\flat$ A $\flat$

S.

- α στους γάμους να μας καλέσουν Τόλι - γαν σε έ - να μπλε χαρ - τί ζά - χα
 - a stous ga mous na mas ka - le - soun ti - li - gan se e - na ble har - ti za - ha
 to their weddings they used to invite us with sugar wrapped in a blue package

I

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

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f*

80

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

ρι και έ - λε - γαν ο - ρίς - τε στο γα - μό - μας ο - ρίς - τε ο -
 ri ke e - le - gan o - ris - te sto ga - mo mas o - ris - te o -
 — they would say — welcome — to our wedding — welcome — welcome

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

86 (3+3+2) **J** gently

Fl. *p* simile

Ob. *p* simile

Cl. *p* simile

Bsn. *p* simile

Davul Glockenspiel *mp* *p*

Pno.

Hp.

S. in a state of remembering a distant memory *p dolce*

ρίσ - τε στο γά μο - μασ ο - ρίς - τε κα - λά
 ris - te sto ga mo - mas o - ris - te ka - la
 to our wedding welcome well

(3+3+2) **J**

Vln. I

Vln. II

Vla.

Vc.

Cb.

93 K

Fl.

Ob.

Cl.

Bsn.

Glock.

Pno.

Hp.

S.

mf

mp

περ- νού - σα - με
 per- nou - sa me
 we used to get along

ευ - χα-ρισ-τη - μέ -
 ef - ha-ris-ti - me -
 pleased

K

Vln. I

Vln. II

Vla.

Vc.

Cb.

101

Fl.

Ob.

Cl.

Bsn.

Glock.

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

voι
ni
ή - μας - τε
i - mas - te
κα - λά
ka - la
κα - λά
ka - la

we were _
well _
well _

L Poco più mosso

110

Fl.

Ob.

Cl.

Bsn.

Glock.

Pno.

Hp.

S.

per-nou - sa - me ka - lá per - nou - sa - me
 — per-nou - sa - me ka - la per - nou - sa - me
 — we used to get along well we used to get along

L Poco più mosso

(2+2+3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *sul tasto* *p* *sul tasto* *p* *sul tasto* *p* *sul tasto*

f *pizz.* *f* *pizz.*

116 (2+3)

f

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ord.

ord.

8va

121

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

M

f

mf

arco

arco

8^{va}

126

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 126 through 129. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Davul (percussion), Piano (Pno.), Harp (Hp.), Soprano (S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time, with a key signature of one flat (B-flat). Measure 126 begins with a treble clef and a key signature change to one flat. The woodwinds and strings play a melodic line, while the Davul provides a rhythmic accompaniment. The piano and harp are silent. The vocal soloist (S.) is also silent. The score continues through measures 127, 128, and 129, with various musical notations including notes, rests, and dynamic markings.

130

Fl.

Ob.

Cl.

Bsn.

Davul

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

B $\flat$

2nd Narrative

The same smells coming from our ovens, the same foods, the same names, yet Muslims and Christians can't share them anymore. The women no longer chat up neighbors, they keep their heads low, their windows locked. "Stay with your own kind" they advise, ach, this Great War changed everything, it's not the Empire we're losing but our friends down the street. The soldiers come and go, different colors, same hatred. They don't understand.

Ayshe heard the rumors, they are going to send us to Turkey, Muslims are not welcome here any more, she bends down and listens closely to the baby's breathing, if Allah is truly generous, He'll take this one to heaven. She'll manage two, but not three children; her husband now is nothing but a memory.

Across the Aegean sea, Despina cries over the same whispers, Christians are not welcome here any more, "but this is our land" she laments. Nobody pays attention. Her husband only brings back bad news from the coffee shop, bending his head lower every day over his worry beads, as if ashamed that he can't set things aright, as if it's his fault they can't stay here any more.

III- Τρεις Χιλιάδες Ψυχές (Three Thousand Souls)

49

The musical score is for a piece titled "Sorrowful" by John Williams. It is written for a chamber ensemble consisting of Clarinet in Bb, Piano, Soprano, Violin, and Violoncello. The tempo is marked as 84 (♩ = 84) and the key signature is one flat (Bb). The time signature is 4/4. The music is marked "sorrowful" and includes dynamics such as *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). The score is divided into five systems, each corresponding to a different instrument. The Clarinet in Bb part is mostly silent, with a few notes in the final measure. The Piano part features a melodic line in the right hand and a bass line in the left hand, with a *pp* dynamic. The Soprano part is also mostly silent. The Violin part is mostly silent. The Violoncello part has a melodic line in the right hand and a bass line in the left hand, with a *p* dynamic. The score includes various musical notations such as slurs, ties, and a trill in the Violoncello part.

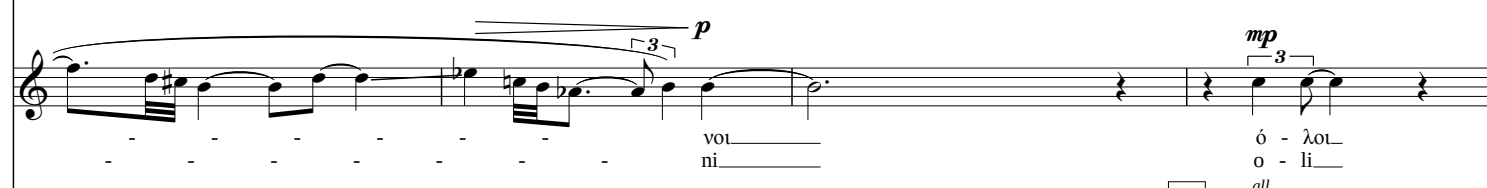
[illegible]

[illegible]

16 B

Cl. 

Pno. 

S. 

Vln. 

Vc. 

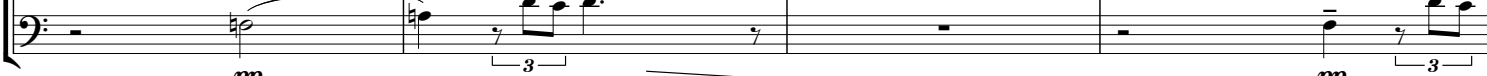
20

Cl. 

Pno. 

S. 

Vln. 

Vc. 

24

Cl.

Pno.

S.

Vln.

Vc.

p *mf*

p *mf*

pp *pp*

voι ο - λοι ο - λοι μι - σο - πε - θα - μέ - νοι α - πό
 ni o - li o - li mi - so - pe - tha - me - ni a - po
 all all half - dead from

28

Cl.

Pno.

S.

Vln.

Vc.

ppp *mp* *ppp* *pp*

ppp *mp* *ppp* *pp*

p *mf*

τις τα - λαι - πο - ρί ες α - πό τον τρό - - μο α - πό
 tis ta - le - po - ri es a - po ton tro - - mo a - po
 the suf - fer - rings from the ter - ror from

32

Cl.

Pno.

S.

Vln.

Vc.

ton _____ φό - - βο _____ α-πό τον τρό - μο φό - βο τον φό - - -
ton _____ fo - - vo _____ a-po ton tro - mo fo - vo ton fo - - -
the _____ fear _____ from the ter - ror fear the fear _____

[illegible]

D

(faster)

(2+3)

55

$\text{♩} = 108$

Cl. *pp* *ff* *pp*

Pno. *ff* *mf* *mf*

ff

S. *f* *3* *3* *3*

σαν μέ-σα σ'έ - να α - δι - α - πέ-ρασ - το δά - σος
san me - sa se - na a - di - a - pe - ras - to da - sos
like in - side an im - pas sable fo - rest

D

$\text{♩} = 108$

(faster)

(2+3)

Vln. *pp* *sffz* *p* *ord.* *mf*

Vc. *pp* *sffz* *pp*

molto sul ponticello *ord.*

Cl. *f* *3* *3*

Pno. *f* *3* *3* *3* *5*

S. *3* *3*

που κα - τι - κουν τα τσα - κά - λια και οι λύ - κοι
rou ka - ti - koun ta cha - ka - lia ke i li - ki
where craw - ling with the jack - als and the wolves

Vln. *f* *3* *3*

Vc.

60

Cl. *f*

Pno.

S. *ff*

ούρ - λια - ζαν ό - λοι νύχ - τα ούρ - λι-α - ζαν ό -
 our - lia - zan o - li nih - ta our - lia - zan o -
 scream - ing all night screa - ing all

Vln. *f*

Vc. *f*

64

Cl. *ff*

Pno. *ff*

S. *ff*

- λοι νύχ - τα -
 - li nih - ta -
 night -

Vln. *pp*

Vc. *pp*

♩=100
Poco meno mosso

E

69

Cl.

Pno.

S.

Vln.

Vc.

mf

mp

p

ppp

pp

ppp

ppp

α - ναγ - κα - ζό - μας - τε να τρα - βί - ξου - με για το πλοί - ο έ - ρη -
 a - nan - ga - zo - mas - te na tra - vi - ksou me yia to pli - o e - ri -
 we are forced to take the ship de - ser -

74 (3+2)

Cl.

Pno.

S.

Vln.

Vc.

pp

mf

ppp

ppp

ppp

ppp

μοι και α - πε - ρι - ποι - η - ται
 mi ke a - pe - ri - pi - i - ti
 ted and neg - lec ted

(3+2)

to con sord.

to con sord.

58

♩=80
Meno mosso

78 **F**

Cl. *mp* *p* delicate

Pno. *p* *ped.*

S. *mp* very little vibrato

πά - νο στους τά - φους των δι - κών μου ρί - ζα - με α - πό
 pa - no stous ta - fous ton di - kon mou ri - ksa - me a - po
 o - ver the graves of my heritage I am throw - ing from

Vln. *p* delicate *con sord. molto sul tasto non vibrato*

Vc. *p* delicate

82 (2+3)

Cl. *mf* *p*

Pno. *mf* *p*

S. *mf* *mp*

πά - νο λί - γο ρί - ζα - με α - πό πά - νο λί
 pa - no li - go ri - ksa - me a - po pa - no li -
 a - bove some I am throw - ing from a - bove some

Vln. *mf* *p*

Vc. *mf* *p*

86 **G**

Cl. *mf* *p*

Pno.

S.

γο ξε - ρό χώ - μα και κλαί - - - - - ω
 go kse - ro ho - ma ke kle - - - - - o
 piece of earth and I cry

Vln.

Vc.

92 **H**

Cl. *tr*

Pno.

S.

και κλαί - - - - - ω κλαί
 ke kle - - - - - o kle -
 and I cry I cry

Vln. *senza sord* *ord..* *pp* *tr* **H**

Vc.

98

Cl.

Pno.

S.

Vln.

Vc.

ω
- o

κλαί - ω
kle - o
I cry

tr

pp

p

ppp

p
senza sord
ord..

101 (tr)

Cl.

Pno.

S.

η προ-θες - μι - α μας έ - χει πε - ρα - - -
 i pro-thes-mi - a mas e - hi pe - ra - - -
 our time has passed

Vln.

Vc.

♩=96
 Più mosso

♩=96
 Più mosso

[illegible]

109

Cl.

Pno.

S.

θέ - λο
The - lo
don't want

(8)

Vln.

Vc.

[illegible]

118

Cl.

Pno.

S.

Vln.

Vc.

121 (2+3)

Cl.

Pno.

S.

Vln.

Vc.

123

Cl.

Pno.

S.

Vln.

Vc.

123

126

Cl.

Pno.

S.

Vln.

Vc.

126

129

Cl. $\text{♩} = 90$
Poco meno mosso

Pno. *ff*

S.

Vln. $\text{♩} = 90$
Poco meno mosso

Vc. *ff*

f *sfz*

ff

ff

pp

f

ff

134

Cl. *p*

Pno. *p* *mf*

S. *p*

Vln.

Vc. *pp*

K

K

δεν θέ - λω δεν θέ - λω να πισ - τέ - ψω τέ - τοια πράγ - μα
den the - lo den the - lo na pis - te - pso te - tia prag - ma
I don't want I don't want to believe such a thing

140

Cl. *p* (3+2) *tr* 3

Pno. *p* 3 3

S. *p* *mf* 3

κα - λó - τε - ρα να πε - θά - νου - με στην ξη - ρα πά - ρα στη
 ka - li - te - ra na pe tha - nou - me stin ksi - ra pa - ra sti
 bet - ter to die in my land than in

Vln. *pp* (3+2) *molto sul ponticello* *tr*

Vc. *pp* (3+2) *molto sul ponticello* *tr*

145 (gradually to vibrato) **L** *f* *mp* 5 5 6 3 *pp* *slower* *tr* *ord.*

Pno. *Ped.* (slowly arpeggiate)

S. *f* *p*
 θάλ - λα - σα συ - χώ - ρε - σε με
 Tha - la - sa si - ho - re - se me
 the sea for - give me

Vln. *sfz* *p* *ppp* *ord.*

Vc. *sfz* *p* *ppp* *ord.* *p*

150

Cl.

Pno.

S.

Vln.

Vc.

(balance the bow pressure according to the harmonic)

ord.

mp

p

p

p

p

α - δέρ - φε μου

a - der - fe mou

my friend

πα - τέ - ρα μου

pa - te - ra mou

my father

154

Cl.

Pno.

S.

Vln.

Vc.

παι - δι μου
pe - di mou
my child

μά - - - - -
ma - - - - -
my

να
na
mot -

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

158

Cl. *mf* *p* *mf* *p*

Pno. *mf* *p*

S. *p* *f*

μου μου her σου - χώ - ρε - σε με
si - ho - re - se me
for - give me
sul ponticello
non vibrato

Vln. *pp* sul ponticello
non vibrato

Vc. *pp*

M

162

Cl. *p* *mf* *p*

Pno. *mf*

S. *p* *f* *p* *mp*

που φεύ - γω και σ'α - φή - νω αχ
rou fev - go ke sa - fi - no ah
for lea - ving you and deserting you ah
αύ - τα τα χώ -
af - ta ta ho -
these lands -

Vln. *p* *mf* *p* *pp*

Vc. *pp*

tr *ord.*

molto sul tasto
non vibrato

168

Cl. *pp* *N*

Pno. *p* *p* *mf* *mf*

S. *mf* *f* *N*

- μα-τα που_ δεν_ θα_ τα_ ξα-να - δού-με
 - ma-ta rou_ den_ tha_ ta_ ksa-na - dou-me
 that_ I_ will_ ne - - ver see a - gain

Vln. *poco sul ponticello*

Vc. *pp* *p*

175 (2+3)

Cl. *pp*

Pno. *p* *pp* *pp*

S.

Vln. (2+3) *p*
 (balance the bow pressure according to the harmonic)
 molto sul ponticello

Vc. *mp* *ppp* *p*

3rd Narrative

The day we laid the last brick in place, we had to hand the keys to someone else. The crop we planted, it's others who will harvest it. Forgive me Mother, for leaving your bones behind. Who will weed your grave now? A whole life, how to choose what you take with you, what you leave? And the deadline is approaching: This paper signed in Lausanne, the rest of us obey. The Church, the Mosque, will they survive or will they be swept aside like us? The old people curse the year 1923 to the pits of hell.

Ayshe ties her children round her waist; a woman only has two hands, you see, and she needs them both to carry bundles. The others on the boat make fun of her village ways; she doesn't care. This is the worst time to be without a man. She's leaving her village behind, the lights of Kavala wink one last time behind her, her last sight of home, off now to a land about which she knows nothing, only that it's in the new borders of Turkey. They call it Samsun, her new home.

Despina boards a boat to trace the same route in reverse, clutching her icon and mumbling prayers. She's about to leave behind the spices of Anatolia, bound for Athens. Her children are frightened of the sea; she, of the land awaiting them. She sits on one of their bundles and digs up from within her throat the saddest song she knows. People shush her. "You're not allowed to speak Turkish anymore." But her heart is bleeding for her real homeland, Kappadokia, her head is reeling with old Turkish love songs.

One million souls are drenched in sea and sweat and homesickness, shivering on the crowded decks. Ach, forgive me Mother for leaving your bones behind.

Μαύρισε ο Ουρανός Akdenizin Ortasında
The Sky Blackened in the Middle of the Mediterranean

Μαύρισε ο Ουρανός Akdenizin Ortasında
The Sky Blackened in the Middle of the Mediterranean

© Recep Gül

9

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page, numbered 73, contains measures 17 through 24. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Piano (Pno.), Harp (Hp.), Soprano (S.), Mezzo-Soprano (M S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 17-20 feature a complex woodwind and string texture with various articulations and dynamics. Measures 21-24 show a continuation of this texture, with the Piano and Harp providing harmonic support. The Soprano and Mezzo-Soprano parts are silent throughout this section.

25 B

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Bsn. *dim.*

Vib. *dim.* *less articulated* *p*

Pno. *dim.*

Hp. *p*

S.

M S.

B

Vln. I *dim.*

Vln. II *dim.*

Vla.

Vc. *dim.*

Cb. *dim.*

35

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp
legatissimo

Ev - vé - α μέ - ρες ή - μασ - ταν στο πλοί
en - ne - a me - res i - mas - tan sto pli
For nine days we have been on that ship

sul tasto flautando
p

sul tasto flautando
p

[illegible]

55

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ξα - να - δεί___ Σάμ - πως εί - χα - με ξα - να - δεί θάλ - - - - - λα - σα___
 ksa - na - di___ sam - pos i - ha-me ksa - na - di Thal - - - - - la - sa___
 never seen___ as if we have_ never seen___ sea___

mf

mf

mf

ord.

mf

73 E

Fl. *p*

Ob. *p*

Cl. *fp* *f*

Bsn. *p*

Vib.

Pno. *p subito* *f*

Hp.

S.

M S. *p dolce* *mf*

bu ge - mi ni-ye git - mez?
Why doesn't this ship move?

E

Vln. I *fp*

Vln. II *ff* *fp*

Vla. *p* *ff* *fp*

Vc. *p subito* *fp*

Cb. *p subito* *fp*

[illegible]

92 **F**

Fl. *mf*

Ob. *p*

Cl. *mf* *p*

Bsn. *p*

Vib. *mp*

Pno. *mf* *sfz* *mp*

Hp. *mf* *mp*

S. *f*

M S.

unarticulated
somewhat fearful

και τι ψεί - ρα
ke ti psi - ra
and what sick - ness!

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. pizz. *mf* *mp* arco

Cb. pizz. *mf* *mp* arco

This musical score page contains staves for the following instruments and voices:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- Vib.** (Vibraphone)
- Pno.** (Piano)
- Hp.** (Harp)
- S.** (Soprano)
- M S.** (Mezzo-Soprano)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score includes lyrics in Greek and English for the vocal parts:

S.
 και τι βρώ - μα και τι αρ - ρώσ - τια
 ke ti bro - ma ke ti ar - ros - tia
 and what parasite and what filth -

M S.
 hay - van - lar
 animals

The score features various musical notations, including dynamics (*f*, *mp*, *pizz.*, *arco*), articulation marks (*sfz*), and performance instructions like "8va" and "C♯". A rehearsal mark "G" is placed above the Flute staff at measure 97.

108 **H**

Fl. *fff*

Ob. *fff*

Cl.

Bsn. *fff*

Vib. *p*

Pno. *p*

Hp.

S. *mp*
legatissimo

πέ - θα - ναν τρεις τέσ - σε - ρις πέ - θα - ναν
 pe - θα - nan tris tes - se - ris pe - θα - nan
 Died three ot four died

M. S. *f*

hay - van - lar
 animals

H

Vln. I *fff*

Vln. II *fff*

Vla.

Vc. *fff*

Cb. *fff*

mf

mf

117

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f* *pp subito* flutz. *f*

Bsn. *mp* *f*

Vib. *p*

Pno. *p* Ped.

Hp. *F₁* *D₁*

S. *mp*
 και πε - τάχ - τη-καν στη θάλ - λα-σα θάλ - λα - σα και πε - τάχ - - - -
 ke pe - tah - ti - kan sti thal - la - sa thal - la - sa ke pe - tah - - - -
 and they were tossed into the sea the sea and they were tossed

M S. in - san - lar
 people

Vln. I *p* *f* *sul ponticello*

Vln. II *p* *f* *sul ponticello*

Vla. *p* *f* *sul ponticello*

Vc.

Cb.

127 **I**

Fl. *mf* *f* flutz.

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

Cl. *mf* *f* flutz. *fp*

Bsn.

Vib.

Pno. *mf* *f*

Hp. *f* B₁

S.
- τη - καν
- ti - kan

M S. *f* *cresc.*
hay-van-lar in - san - lar alt al - ta üst üs - te
animals humans are full to bursting

I

Vln. I *mp* *fp*

Vln. II *ff* *fp*

Vla. *ff* *fp*

Vc. *mf* *ff* *fp*

Cb. *mf* *ff* *fp*

133

flutz.

J

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

mp dolce
bi - zim — bir —
We had

J

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *5* *flutz.* *f* *5* *pp* *p* *pp* *f* *5* *pp* *p* *f* *5* *p* *p*

143

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Vib.

Pno.

Hp. *mp*
D C $\flat$ B $\flat$ / E $\flat$ F $\sharp$ G A C $\sharp$ 3

S. *mp dolce legato*
Εί - χα - με και μια Ε - λέ - νη στο χω - ρι - ο μας
i - ha - me ke mia E - le - ni sto ho - ri - o mas
We also had an E - le - ni from our village

M S. Mus - ta - fa var di köy - de o va - pur - da o va - pur
a Mustafa in our village in that shipt in that ship

Vln. I *pp dolce sul tasto non vibrato*

Vln. II *pp dolce sul tasto non vibrato*

Vla. *pp dolce sul tasto non vibrato*

Vc. *pp dolce* 3 3 3 3

Cb.

K

156

Fl. *mp*

Ob. *p*

Cl. *pp*

Bsn.

Vib. *p*

Pno. *p*

Hp. *p*

S.

— γεν - νή - θη - κε στο βα-πό-ρι μας
 — yen - ni - θi - ke sto va-po-ri - mas
 — she was born in our boat

M S. *da doğ - du*
 — was he born

K

Vln. I

Vln. II *p*

Vla. *p*

Vc. *pp*

Cb. *pp*

L

♩=128

Più mosso

168

Fl. *flutz* *f* *f* *fp*

Ob. *f* *fp*

Cl. *f* *fp*

Bsn. *f* *fp*

Vib. *f* *fp*

Pno. *f* *fp*

Hp. *f* *fp*

S. *f* *fp*

M S. *f* *fp*

Vln. I *mp* *f* *fp*

Vln. II *f* *fp*

Vla. *f* *fp*

Vc. *f* *fp*

Cb. *f* *fp*

o ou-ra - vós
o ou-ra - nos
The sky

o ou-ra - vós
O ou-ra - nos
The sky

L

♩=128

Più mosso

175

Fl. *f*

Ob. *f* *mf*

Cl. *f* *mf subito*

Bsn. *f*

Perc. *mp* *ff* *p* Tam-tam

Pno. *f*

Hp.

S.

M S.

Vln. I *f*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f*

Cb. *f*

μαύ - ρι - σε ο ου - ρα - νός
 mav - ri - se o ou - ra - nos
 black - ened the sky

μαύ - ρι - σε ο ου - ρα - νός
 mav - ri - se o ou - ra - nos
 black - ened the sky

182

Fl. *ff* 5 *mf* *ff*

Ob. *ff* 5 *mf* *ff* *mf*

Cl. *ff* 5 *mf* *ff* *mf*

Bsn. *ff* 5 *mf* *ff*

T.-t. Tom toms *f* 3 *p* Tam-tam

Pno. *8va* 3

Hp. *ff*

S. *f* Ak - de - ni - zin or - ta - sin -

M S. *f* In the middle of the Mediterreanean Ak - de - ni zin or - ta - sin
In the middle of the Mediterreanean

Vln. I *8va* *ff*

Vln. II *ff* sul ponticello *tr* *mf*

Vla. *ff* sul ponticello *tr* *mf*

Vc. *tr* *mp*

Cb. *mp*

[illegible]

198

Fl. *f* *fp* *f* *f* *fp*

Ob. *f* *fp* *f* *f* *fp*

Cl. *f* *fp* *f* *f* *fp*

Bsn. *fp* *f* *fp*

Perc. 3 3 3 3

Pno. 3 3 3

Hp. *ff* 3 D: B $\flat$ B: D#

S. o — ou-ρα - νός Ak - de - ni - zin
 o — ou-ra nos in the middle of
 the sky

M S. o — ou-ρα - νός Ak - de - ni - zin
 o — ou-ra nos in the middle of
 the sky

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

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

Vla. *fp* *f* *mp* *fp*

Vc. *fp* *f* *mp* *fp*

Cb. *fp* *f* *mp* *fp*

N

206

Fl. *f* 5

Ob. *f*

Cl. *f* 5

Bsn. *f* *fp* *f*

Perc. *p* *f* *p* *f*

Pno. 3 3 3 3 3

Hp. *f* 5

S. or - ta - sin - da or - ta -

M S. the Mediterreanean the Mediterreanean

Vln. I *fp* *f*

Vln. II *f*

Vla. *f* *fp* *f*

Vc. *f* *fp* *f*

Cb. *f* *fp* *f*

[illegible]

227

Fl.

Ob.

Cl.

Bsn.

Perc.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

P

235

Fl.

Ob.

Cl.

Bsn.

Perc.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 235-241 is written for a large ensemble. The key signature is one sharp (F#). The percussion part (Perc.) features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano (Pno.) and harp (Hp.) parts have more complex melodic and harmonic lines. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) play a continuous eighth-note figure. The woodwinds (Fl., Ob., Cl., Bsn.) have more complex melodic and harmonic lines. The vocal parts (S., M S.) are silent throughout the measures.

242

Fl.

Ob.

Cl.

Bsn.

Perc.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 242 through 247. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Harp (Hp.), Soprano (S.), Mezzo-Soprano (M S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key with one sharp (F#) and a common time signature (C). The woodwinds and strings play active parts, while the vocalists (S. and M S.) are silent. The percussion features a steady rhythmic pattern. The piano and harp provide harmonic support with chords and arpeggios. The double bass and cello play a melodic line with some chromaticism.

Q

248

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Perc. *mp*

Pno. *mp*

Hp. *mp*

S.

μια φουρ-τού - να μια βρο-χή άστ - ρα - πες βρον - τές α - έ - ρας
 mia four - tou - na mi vro - hi ast - ra - pes vron - des a - e - ras
 A storm a heavy rain lightening a crack a gale

M S.

Q

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

254

Fl.

Ob. *mf* (tr)

Cl. *mf* (tr)

Bsn.

Vib. *mp*

Pno.

Hp. D $\flat$ C B $\flat$ / E F G A $\flat$

S.

M S. *f*

o ge - mi öy - le bir du - ru - ma gel - di ki bat - tim ba - ta - cak
That ship — reached — such a point — that — it was on the verge

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp*

Cb. *mp*

260

Fl. *mf*

Ob.

Cl.

Bsn. *mf*

Vib.

Pno.

Hp. *mf* D# C# Bb/ E F G Ab

S. oi γυ - ναί - κες άλ - λη βλασ - τη -
i yi - ne - kes al - li blas - ti -
the women _____ some _____ swearing _____

M S. bat - tum ba - ta - cak is - tif - ra mi a - rar - sin
of sinking sinking _____ people _____ throwing out _____

R

Vln. I

Vln. II

Vla.

Vc. *pizz.*

Cb.

265

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

μού - σε
mou - se

άλ - λη βλασ - τη - μου - - σε
al - li blas - ti - mou - - se
some _____ swearing _____

ba - ğı - ran mı ça - ğı - ran mı
crying _____ and shouting _____

mf

270

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

S

mp

mf

mf

arco

οι γυ - ναί - κες άλ - λη έ -
 i yi - ne - kes al - li e -
 the women _____ some _____ doing

is - tif - ra mī a - rar - sin
 people _____ throwing out _____

S

275

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

κα - νε προ - σευ χή _____
 ka - ne pro - sev - hi _____
 prayers _____

κι άλ - λη έ - λε - γε _____ κα -
 ki al - li e - le - ge _____ ka -

and some _____ cursing _____

M S.

se - la - vat - lar e - zan _____ lar
 prayers and _____ prayers _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

280

T

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

τα - ρα στους αί - τι - ους
ta - ra stous e - ti - ous
_____ those who are responsible

se - la - vat - lar e - zan - lar
prayers _____ and prayers _____

T

Vln. I

Vln. II

Vla.

Vc.

Cb.

286

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 286-291 features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) are active, while the Vibraphone, Piano, and Harp are mostly silent. The vocal parts (Soprano and Mezzo-Soprano) are also silent. The score is written in a key with one sharp (F#) and a 4/4 time signature. The measures are numbered 286 through 291 at the top of the page.

292

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 292-297 is as follows:

- Fl.**: Measure 292 has a whole rest. Measures 293-297 contain eighth and quarter notes with various accidentals.
- Ob.**: Measures 292-297 contain eighth and quarter notes with various accidentals.
- Cl.**: Measures 292-297 contain eighth and quarter notes with various accidentals.
- Bsn.**: Measures 292-297 contain eighth and quarter notes with various accidentals.
- Vib.**: Measures 292-297 contain whole rests.
- Pno.**: Measures 292-297 contain chords and single notes with various accidentals.
- Hp.**: Measures 292-297 contain whole rests.
- S.**: Measures 292-297 contain whole rests.
- M S.**: Measures 292-297 contain whole rests.
- Vln. I**: Measures 292-297 contain sixteenth and eighth notes with various accidentals.
- Vln. II**: Measures 292-297 contain sixteenth and eighth notes with various accidentals.
- Vla.**: Measures 292-297 contain sixteenth and eighth notes with various accidentals.
- Vc.**: Measures 292-297 contain eighth and quarter notes with various accidentals.
- Cb.**: Measures 292-297 contain eighth and quarter notes with various accidentals.

[illegible]

[illegible]

314

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp dolce

mf

για - τί _____ δεν _____ πά _____ ει αυ - τό _____ το πλοί - ο _____
yia - ti _____ den _____ pa - i af - to _____ to pli - o _____
Why doesn't _____ this _____ ship _____ move _____

328 V

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Vib. *p*

Pno. *p*

Hp. *p*

S. *mp*

M S. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

As if all hope is gone

θα πνι-γού - με θα πνι-γού - - με
 θα pni-gou - me θα pni-gou - - me
 we will drown we will drown

As if all hope is gone

va - de-mi - zin so-nu bu bi - zim
 Our end has come

V

338

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

p
Ped.

Hp.

S.

—
—
—

θα πι- γού - με
θα ρηι- gou - me
we will drown

M S.

—
—

so - nu bu bi - zim
our end has come

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Cb.

347

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

θα πνι - γού - με
θα pni - gou - me
we will drown

so - nu bu bi - zim
our end has come

θα πνι - γού - με
θα pni - gou - me
we will drown

so - nu bu bi - zim
our end has come

357

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

dim.

θα πνι - γού
θα pni - gou
we will drown

so - nu bu bi - zim
our end has come

365

Fl.

Ob.

Cl.

Bsn.

Vib.

Pno.

Hp.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute, Oboe, Clarinet, Bassoon, Piano, and Contrabass parts consist of whole rests for all measures. The Harp part features a melodic line in measures 365-370, consisting of half notes and quarter notes, with a final quarter rest in measure 370. The Soprano and Mezzo-Soprano vocal parts have a melodic line in measures 365-370, consisting of half notes and quarter notes, with a final quarter rest in measure 370. The lyrics for the vocal parts are: "με" (me) for Soprano and "με" (me) for Mezzo-Soprano. The Vibraphone part features a triplet of eighth notes in measures 365-374. The Violin I and Violin II parts consist of whole rests for all measures. The Viola part consists of whole rests for all measures. The Violoncello part consists of whole rests for all measures.

4th Narrative

They fall down on their knees and kiss the ground. The ground of unknown countries, their countries now, the army tells them, you're Greeks, you're Turks, never speak to them again. Tents and quarantines, Red Cross smiles, local frowns, foreign accents, foreign tongues. Nothing here reminds them of the village: the people from the mountains end up languishing in swamps, the people of the sea, wrestling with barren fields.

Ayshe kills mosquitoes all day long, they tell her that they bear the sickness in their blood. She's never seen a place like this; she longs for the clear skies of her hometown, the smell of the sea, the sound of the her milkman, little bells around the goat's neck and a singing voice in the narrow street, reassuring her that everything is going to be okay. She doesn't know the sounds of her new village, she doesn't recognize the smells, the voices, she reached Samsun with just two children left. Allah is truly generous.

And Despina, Despina is desperate in her degradation, every day the memory of the mansion that she left behind grows dimmer, the mansion that everyone in town admired, two storeys and balconies as broad as continents, overflowing with flowers and pots with basil. In that house, she was a lady. Now look at her, living in a tent and sharing a latrine with this whole shantytown – oh, God help us! She stares at the stars at night and tries to conjure up their faces, those who moved into her beautiful house, the house that everyone in town admired.

V - Dokunulmamış Hiçbir şeye (All is left untouched)

♩=50
quite calm

Flute

Bassoon

Mezzo-soprano

Violin I

Violin II

Viola

Violoncello

Contrabass

mp dolce

p sempre

non vibrato

p sempre

p sempre

non vibrato

p sempre

non vibrato

p sempre

mp dolce

ver - di -
They gave

6

Fl.

Bsn.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p sempre

p sempre

delicately mp

ler_ bi - ze bir rum e - vi_ öy - le
us _ a Greek house with such_

p dolce

non vibrato

p dolce

p

A

A

11

Fl.

Bsn.

M-S.

bir bah - çe - si var - ki o ka - dar gü - zel o ka-dar ba - kım lı
a garden _____ so _____ beautiful so _____ well - cultivated _

Vln. I

Vln. II

Vla.

Vc.

Cb.



17

Fl.

Bsn.

M-S.

mp

i - ki kat - lı bir rum e - vi o ka -
a two storey _____ Greek _____ house _____ with such

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

B

mp

22

Fl.

Bsn.

M-S.

dar gü - zel ta - van - la - rı var ki na - kış gi - bi oy - ma hep
— beautiful ceilings like frescos as if embroidered

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

3



27

Fl.

Bsn.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

3

C moving

Fl. 32

Bsn.

M-S. *mf espress.*

do-ku-nul - ma-mış hiç - bir şe-ye o - ca-ğın üs - tün - de ya - rı piş - miş
 nothing was touched on the stove a half cooked

C moving

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Cb. *mp*



36

D

Fl.

Bsn.

M-S.

— bir_kap ye - mek toz - lu do - lap - la - rı-nın ar - ka-sı - na sı-kış-mış gü - müş bir haç
 — cup of food — lost — behind — the cupboards — a silver — cross —

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

41

Fl.

Bsn.

M-S.

E $\text{♩} = 60$
Più mosso

f *fp* *f*

ben na - sıl ya - şa-rım bu ya - ban - cı ev - de
How can I live in this foreign house

$\text{♩} = 60$
Più mosso
con vibrato
balance with the singer

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *f* *p* pizz.



48

Fl.

Bsn.

M-S.

fp *mf legato*

geç - mi - şin ha-ya - le-tiy - le ol - du- ğu gi - bi bı - ra - kıl mış
haunted by the past all is left untouched

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

[illegible]

62

Fl.

Bsn.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

p

pp

p

pp

poco rit.

5th Narrative

Sleepless nights and homesickness. Ayshe and Despina gaze up at the same moon across the sea; they harvest, both of them, a secret in their bosoms, a secret wish to go back. They wait. They refuse to settle down, they wait and wander through their scattered dreams, dreams of a lost homeland.

VI - Σήμερα Ζούμε και Πεθαίνουμε Today We Live and Die

♩ = 80
Rubato
calm and transcendental

Flute *pp*

Oboe

Clarinet in B♭ *pp*

Bassoon *pp*

Gong Medium gong

Tam-tam Medium Tam tam *pp*

Harp *p* D C B/ E♭ F♯ G A♭ *mp* D♯ C♯ B/ E F G♯ A♯

Piano *p* *mp*

Soprano *p* *mf* *p*
Σή-με-ρα ζού - με και πε - θαι - - - νου
Si-me-ra zou - me ke pe - the - - - nou

Mezzo soprano

Violin I

Violin II

Viola

Violoncello *p* pizz.

Contrabass *p*

Freely as if improvising

7

Fl.

Ob.

Cl.

Bsn.

Gong

T.-t.

Hp.

Pno.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

p

pp

pp

mf

p

mp

mf

p

mp

με ο έ - νας ε - δώ κι ο
me o e - nas e - do ki o

Red.

Red.

12

Fl. *p* *mf* *p*

Ob. *p* *mp* *f* *p*

Cl. *p* *mf* *p*

Bsn. *p* *f* *p*

Gong Crotales arco ord.

Hp. *f* *p*

Pno. *f* *p*

S. *f* *p*

M S.

Vln. I

Vln. II

Vla.

Vc. *f* *p*

Cb.

άλ- λος ε - κεί πε-ριπ-λα - νό - με-νοι στη ζω-ή και στο θά - να το
al- los e - ki pe-rip-la - no- me-ni sti zo-i ke sto tha - na-to

18

A More rhythmic
yet like a hypnotic dance

Fl.

Ob.

Cl.

Bsn.

Bendir

Hp.

Pno.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

p

mf dolce

arco

ξε - vi - τε - μέ - voi
kse - ni - te - me - ni

bu gün - ler -

C# A#

D C# Bb/ Eb F G Ab

A#

(8)

24

Fl.

Ob.

Cl.

Bsn.

Bendir

Hp.

Pno.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

simile

5

E♭ A♭

D♯

B♭

simile

f

p

mf

de bi-ri - miz bu-ra - da di-ge-ri - miz o-ra da ya-şı yor

[illegible]

34 **B**

Fl.

Ob.

Cl.

Bsn.

Bendir

Crot.

T.-t.

Hp.

Pno.

S.

M. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *mf* *f* *p* *f* *gliss.*

Gong

Tam Tam

D C B $\flat$ E F G A

e-di-li-yo-ruz

41 poco rit.

Fl.

Ob.

Cl.

Bsn.

Gong M. Gong M Gong

Hp.

Pno.

S.

M S.

Vln. I tr poco rit.

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 80$
a tempo
(moving)

134

46 **C**

Fl.

Ob.

Cl.

Bsn.

Hp.

Pno.

like chanting
non vibrato
mp

S.

η α-νε-μο-ζά - λη____ του πο-λέ - - μου____ κλό - - νι - σε____ και δι-
i a-ne-mo-za - li____ tou po-le - - mou____ klo - - ni - se____ ke di-

like chanting
non vibrato

M S.

sa - va - şın ka-sır - ga - sı____ kut-sal a - det-le ri da - ğıt - tı____

$\text{♩} = 80$
a tempo
(moving)

lightly and gently
sul tasto
non vibrato
mp

Vln. I

lightly and gently
sul tasto
non vibrato
mp

Vln. II

lightly and gently
sul tasto
non vibrato
mp

Vla.

lightly and gently
sul tasto
non vibrato
mp

Vc.

lightly and gently
sul tasto
non vibrato
mp

Cb.

52

S. *έσ - πα σε _____ τους διε-ρους δεσ - μούς _____ τους προσ-κολ - λών - - - τας την καρ δι-α-*
es - pa-se _____ tous die-rous des - mous _____ tous pros - kol - lon - - - das tin kar-di-a-

M S. *_____ ve-de yik - ti _____ ço - cuk - la - ri _____ an - ne ba-ba-la-ri - nin me -*

Vln. I

Vln. II

Vla.

Vc.

Cb.



58

Pno. *accel. ♩ = 108 ♩ = 88*

S. *_____ των τέκ - νων _____ στων γο-νι-ών _____ τα α-να-παν-τή - ρια _____*
_____ ton tek - non _____ ston go-ni-on _____ ta a-na-pav-ti - ria _____

M S. *_____ zar - lik - la - ri - na _____ ya kin _____ ya - şa tan _____ kut-sal a - det - le - ri _____*

Vln. I *accel. ♩ = 108 ♩ = 88*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

69

Fl.

Ob.

Cl.

Bsn.

Bendir

Hp.

Pno.

S.

M S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

man a man

a-man a-man a-

tr

B $\sharp$

mp

3

3

Ped.

Ped.

E

75

Fl.

Ob.

Cl.

Bsn.

Bendir

Gong

Crotales

Hp.

B_♭

mp

B_♯

Pno.

like coming from distance

5

3

ped.

S.

α - - μάν

a - - man

α - - μάν

a - - man

α -

a -

M S.

man a - man

a - man

a - - man

a -

E

Vln. I

Vln. II

Vla.

ord.

p

Vc.

Cb.

[illegible]

83 **poco rall.** ♩ = 76 **F**

Fl. *f* <

Ob. *f* <

Cl. *f* <

Bsn. *p* *f*

Crot. *f*

T.-t. M. Gong *f*

Hp. *f* D C B $\flat$ / E F G A

Pno. *f* *f*

S. *Ah Ah* *Ah Ah*

M. S. *f* *Ah Ah*

poco rall. ♩ = 76 **F**

Vln. I *f* <

Vln. II *f* <

Vla. *f* <

Vc. *f*

Cb. *f*

This page contains measures 94 through 97 of the musical score. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Timpani (T.-t.), Horn (Hp.), Piano (Pno.), Saxophone (S.), Music Stand (M S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Measure 94:** Features a "poco rall." marking. The Flute plays a half note G. The Oboe, Clarinet, and Bassoon play eighth notes. The Timpani plays a half note G. The Horn plays a half note D C B / E♭ F G A. The Piano plays a half note G.
- Measure 95:** Continues the "poco rall." marking. The Flute plays a half note G. The Oboe, Clarinet, and Bassoon play eighth notes. The Timpani plays a half note G. The Horn plays a half note D C B / E♭ F G A. The Piano plays a half note G.
- Measure 96:** Features a "solo" marking for the Clarinet. The Clarinet plays a half note G. The Oboe, Bassoon, and Piano play eighth notes. The Timpani plays a half note G. The Horn plays a half note D C B / E♭ F G A. The Piano plays a half note G.
- Measure 97:** Features a "solo" marking for the Clarinet. The Clarinet plays a half note G. The Oboe, Bassoon, and Piano play eighth notes. The Timpani plays a half note G. The Horn plays a half note D C B / E♭ F G A. The Piano plays a half note G.

[illegible]

102 **H** $\text{♩}=72$ (slower)

Fl.

Ob.

Cl.

Bsn.

T-t.

Hp.

Pno.

S. *mp espress.* *cresc.*
Ah Ah Ah

M S. *mp espress.* *cresc.*
Ah Ah Ah

H $\text{♩}=72$ (slower)

Vln. I

Vln. II

Vla.

Vc.

Cb.

109

I

Fl.

Ob.

Cl.

Bsn.

Crot.

T.-t.

Hp.

Pno.

S.

M. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mp* *pp* *f*

p *mp* *pp* *f*

p *mp* *pp* *f*

p *mp* *pp* *f*

mp *f* l.v.

mp *f* l.v.

mp *f* l.v.

Ah Ah

Ah

pp *mp* *pp* *f*

pp *mp* *pp* *f*

p *mp* *pp* *f*

p *mp* *pp* *f*

p *mp* *pp* *f*

Reconstructing Memory:

**The manipulation of late Ottoman folk music among
descendents of forced population exchange of 1923 in
contemporary Turkey**

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**Reconstructing Memory: The manipulation of late Ottoman folk music
among descendents of forced population exchange of 1923 in contemporary
Turkey**

This paper aims to discuss how folk songs from the Late Ottoman period are treated as relics of places in collective and individual cultural memory among descendents of Greek-Turkish Population exchange in modern Turkey. I shall discuss how these communities manipulate those songs to reconstruct their cultural identity. The source materials for my discussion are music videos shared on the *Facebook* community by the Foundation of Lausanne Treaty Emigrants, an organization founded by the children and grandchildren of this population exchange. Analysis of the videos and its musical negotiation will be based on Joseph Lam's theory of musicking.

Musicking, a concept initially brought up by Christopher Small, can be described in terms of how people engage themselves in musical activities through performing, listening, composing, or by any means through which they can relate themselves to the process of music making. Therefore, music is not simply a reflection of individuals or societies. On the contrary, music is a medium with which interrelationships between individuals and the society are created. When people musick, they can construct social boundaries, find themselves a place in their social environment and provide a medium through which they can engage themselves with the rest of the world. Small's *musicking theory* promoted Joseph Lam to

formulate his theory of musiking, which he defines as: “When people *musik*, they strategically manipulate musics as object, sites, and processes to advance their individualized agendas in specific times and sites, communicating with one another with a shared language, and from particularized positions, personal and social”¹ Applying Lam’s hypothesis, I propose that the descendents of Turkish-Greek population exchange treat folk songs from the late Ottoman period as cultural objects to invoke memories of their past, thus creating, consciously or unconsciously, a cultural identity.

I’d like to start my discussion with the definition of cultural memory and the kind of cultural identity these communities try to reconstruct. In *Cultural Memory: Resistance Faith and Identity*, Rodriguez and Fortier defined the concept of cultural memory as “a process by which society ensures cultural continuity.”² In this process, “cultural mnemonics” have particular significance since they can operate as a means in which information of the past is passed on to next generations. And thus through this knowledge, later generations can “reconstruct” their identities. Liliane Weissberg, emphasizes the importance of this identity recreation process and its

¹ Lam, Joseph S. C, “Reading Music and Eroticism in Late Ming Texts,” Forthcoming, 9.

² Fortier, Ted and Rodriguez, Jeanette, *Cultural Memory: Resistance, Faith and Identity*, Austin, TX: University of Texas Press, 2007, 1.

meaning for the new generations. According to him, "Memory was needed not simply to understand the past: it had to relate to who one was in the present"³

The question of identity concerning the *mübadils* (exchanged people) of Turkish-Greek population exchange is complicated, as it involves issues of ethnicity, language and location. To illustrate, let me briefly outline the population exchange program. According to the Lausanne Treaty signed between Turkey and Greece following the Turco-Greek war of 1918 -1922, all Christian Orthodox population living in Turkey were forced to emigrate to Greece in exchange of all the Muslim population living in Greece emigrating to Turkey. As a consequence, over a million and a half people were dislocated, thus bringing up serious cultural, political and economical implications. Only the Greek population of Constantinople (Istanbul) and the Turkish population of Western Thrace were exempt from this exchange.

Religion was employed as the only criteria in deciding who among the population would go where, a decision that the social stratification system of the pre-Republican era forced. During the Ottoman Empire, before the foundation of Turkish Republic, each social group was identified according to the religion to which they belonged. Yet, each group was diversely spread out throughout the empire, and within each religious community language and customs were diversely differentiated. For instance, the language of the Muslim population in Crete (an

³ Weissberg, Liliane, "Introduction," *Cultural Memory and The Construction of Identity*, eds. Ben-Amos, Dan and Weissberg, Liliane, Detroit: Wayne State University Press, 1999, 11.

island in the southwest of Greece) was Greek, whereas the orthodox Christians in central Anatolia were mostly speakers of Turkish or a very different form of Greek language..

The *mübadils* of this compulsory population exchange brought along with them objects with which they associated their homelands. In this regard, folk songs that came with *mübadils* comprise a significant part of the cultural objects. These objects are particularly important for their power to invoke collective and individual memories about the past. Weissberg discusses this process of recreating memory as; “Objects became the means of regaining cognizance of the past and promised a means to hold it. While memory was not necessarily viewed as consciously constructed, it could be found in objects that were made for its purpose alone.”⁴ Moreover, Weissberg argues that cultural objects can also play an important role in reconstruction of memory after a period of collective or individual memory loss. However, “memory can not be fully constructed because it loses some of its part when trying to recover.”⁵ This loss might stem from, in the individual level, the psychological trauma as well as insistence to recreate the past.

The consequences of the population exchange were tremendous for both countries. Yet, Turkey apparently suffered more loss of cultural memories. Unlike Greece which systematically archived and protected cultural memories and products of the emigrants, Turkey did not discuss the exchange at all. Due to the nationalization and westernization, internal migration and lack of archival study,

⁴ Weissberg 16.

⁵ Weissberg, 17.

most of the cultural heritage of these immigrants gradually dissipated in between 1923 – 1980 period.

These processes and practices in Turkey, as Robins proposes, emerged from the fact that; “The Ottoman Empire had been characterized by a spirit of cosmopolitanism; by ethnic, linguistic and religious mixture and interchange. Turkish state that emerged out of its collapse was fundamentally opposed to such pluralism in identity.”⁶ The cultural heritage of *mübadils*, as being directly related to this Ottoman multicultural past and being linguistically and ethnically highly diverse, was an opposition to the newly unified Turkish identity that the state was trying to create. As a consequence, this heritage was not protected and even systematically erased. As Kevin Robins discusses this process: “What was at issue, however, was far more than a foreclosure of the past: the Republican order was also instituted through the suppression of contemporary actuality in the new society and its popular culture were themselves problems for the regime. The elite committed itself to efface or to eradicate the real Turkey that seemed to perpetuate the old ways and stand in the way of the new.”⁷

In the musical domain, for instance, the education of Ottoman Turkish music in state conservatories did not take place until 1976 – the foundation of Istanbul Technical University Turkish Music State Conservatory. Another striking anti-Ottoman music practice by the state was 1934 ban of *alaturca* (Turkish style) music performance in public places and radios. Even though this ban lasted for only 8

⁶ Robins, Kevin, “Interrupting Identities: Turkey/Europe,” in Hall, Stuart and du Gay, Paul, *Questions of Cultural Identity*, London: Sage Publications, 1996, 69.

⁷ Robins, 69.

months due to high criticism, it properly represents the state ideology towards Ottoman music at the time.

One can also observe almost a total silence in written and oral texts. As Herculles Millas proposes in his study on Turkish literary works, “in the years from 1923 to 1980, and especially until 1960, the references to the exchange are very few and indirect”⁸ The silence, as might be expected, resulted in a collective memory loss in public sphere. It was not until the 1990’s that this speechlessness slowly began to dissolve. As Iğsız points out this revelation; “Cultural products, such as documentary films, novels, memoirs, and family cookbooks have opened a space in the public domain of Turkey over the past two decades, both to reconsider the past and rewrite history at an individual level.”⁹ This process was hastened especially after 1999 earthquake in Turkey, which opened up a communication channel between Turkey and Greece. The dialogue that started with the earthquake expanded and continued throughout 2000’s, encouraged by Turkey’s European Union membership negotiations, softened the rigid Turkish nationalist discourse and censorships over critical issues such as the population exchange. The new political developments presumably encouraged the descendents of *mübadils* to form organizations and publicly discuss the issue in a broader level.

⁸ Millas, Hercules, “The Exchange of Populations in Turkish Literature: The Undertone of Texts,” in Hirschon, Renee, *Crossing The Aegean: An Appraisal of The 1923 Compulsory Population Exchange Between Greece and Turkey*, New York: Berghahn Books, 2003, 221.

⁹ Iğsız, Aslı. “Documenting the Past and Publicizing Personal Stories: Sensespaces and the 1923 Greco-Turkish Contemporary Population Exchange in Contemporary Turkey.” *Journal of Modern Greek Studies* 26 (2008): 452.

The memory of the past and the cultural objects became crucial to reconstruction of identity for the new generations who often refer themselves as *mübadils* (exchanged people) referencing to *mübadele* (the exchange) as a point of departure for their identity. Among the recent inquiry on Turkish-Greek compulsory religious population exchange, the research and archival study of *Lozan Mübadilleri Derneği* (The Foundation of Lausanne Treaty Emigrants) is pronounced, particularly in music.

Lozan Mubadilleri Dernegi (The Foundation of Lausanne Treaty Emigrants - FLTE) is an organization founded in 2001, by the children and grandchildren of the emigrants of Lausanne Treaty. The organization is located in Istanbul, aiming precisely on “promoting culture, art and folklore of the emigrants, conducting research on the population exchange, supporting friendship and cooperation among Turkish and Greek people with the aim of establishing a culture of peace as well as providing social and cultural solidarity among the first generation emigrants and their descendants.”¹⁰ With this purpose in mind, FLTE started to archive memories of Muslim emigrants coming from Greece. Therefore, they launched a series of projects, some of which included collecting and presenting the folk songs of emigrants through ethnographic research, as well as establishing a choir to present those songs. The repertoire of the choir includes but not limited to collected folk songs by researchers, popular songs known both in Greece and Turkey and songs

¹⁰ Lozan Mübadilleri Vakfı. *Hakkımızda*. <http://www.lozanmubadilleri.org.tr>. (Accessed November 28, 2010).

composed by emigrant composers. Some of the performances of this choir have been shared on the Internet in various popular social utility websites.

One cyber platform for promoting interaction among emigrant families is facebook. The facebook group is established in 2009 by FLTE and used for publicizing the activities of the organization, sharing of ideas, articles, music, photos, and videos, thus empowering the connection between *mübadils*. The majority of the members of the group are living in Turkey, and among those, most of them claims to reside in major cities such as Istanbul (61%) and Ankara (22%). Even though, many different opinions are shared in the group, most of the comments, posts, articles, pictures and videos are geared towards common ideas such as a sense of longing for the past, a belief in a multicultural diversity and a necessity to promote friendship between Greek and Turkish people. An important feature of the members is, that a significant number of them indicate their roots to homelands in modern day Greece – in Rumelia, Crete and the Greek Islands.

A motto quoted by many members “the suffering of migration shall not be repeated again” exemplifies a reaction towards the decision of the Turkish and Greek states in 1923. In addition, one can find many comments and articles criticizing past policies of Turkish state regarding homogenization and discriminatory policies towards minorities. For instance, a member who is a 24 year-old male from Istanbul, in his post, criticizes the state practices in and after 1923, concerning forcefully emigrated Greeks from Turkey. And he adds: “I think this country (Turkey) unfortunately still has not recognized the fact that different

cultures living together is a value.”¹¹ An example depicting the longing for a friendship between Greeks and Turks again can be traced in a comment concerning an article post written by a Greek man who was forced to leave Istanbul by Turkish state’s anti minority policies in 1960’s. The commentor who is a Turkish woman from Thessaloniki says: “Despite all the unfortunate events, having not losing your friendship (pointing Greek man who wrote the article) is a blessing.”¹² In these and the rest of the comments in the facebook group, the members do not deny their Turkish identity. However, they are creating a new Turkish sub-identity attached to being an immigrant of 1923 exchange; a Turkish identity, which is not singular, encompassing different heritages, and can exist among different cultures.

The facebook group allows the members to share videos and songs. The other members can comment on or simply like¹³ those videos. The songs uploaded by FLTE can be categorized as, Turkish songs from *Rumeli* (Rumelia – Ottoman land in Europe), ¹⁴ songs from Izmir region (a city in the west coast of Turkey), songs in Greek and some performances of FLTE choir. It is also important to note that most of the artists performing these songs are professional musicians who were born into *mübadil* families.

¹¹ Lozan Mübadilleri Derneği. <http://www.facebook.com/pages/Lozan-Mubadilleri-Derneği/153657897023> (Accessed December 25th).

¹² Lozan Mübadilleri Derneği facebook group.

¹³ Members can click a button called “like” to show their interest in the shared material.

¹⁴ Literally means “the land of Greeks”. However, the land of Ottoman Empire in Balkans was called “*Rumeli*”.

Among more than thirty videos shared in facebook community of *mübadils*, one has particularly attracted special attention by the members. This video is basically a slide show of photos from *Selanik* (Thessaloniki) before the exchange. Most of these photos are illustrating the life of Muslim communities in *Selanik* in early 20th century and they comprise pictures of everyday life, wedding photos, landscapes, and religious monuments. The slide show is accompanied with a song called “*Ölümleri*” (the Deaths) from the album of “*Karşılama*” (Welcoming) by Turkish clarinetist Selim Sesler, who himself is also a *mübadil*. Selim Sesler was born into a professional musician family who emigrated from city of *Selanik*, from which the song “*Ölümleri*” originates. He became a significant artist particularly in performances of Gypsy and Rumelia music of late Ottoman period in most of his albums. With the performances of this style, he not only carries on his family tradition, but also preserves his origins and creates sites of Rumelia region thus constructing his identity mapped onto a specific time and site.

The piece, which is an approximately 5-minute, purely instrumental mourning song, unfolds in two parts. In the first one-minute part, the clarinetist plays an improvisational introduction accompanied by an *ud* (oud –a short-necked plucked lute of the Arab world¹⁵) tremolo, creating a drone. The instrumental solo displays the characteristic Turkish clarinet (G clarinet) playing of Rumelia and Balkans (the regions where most *mübadils* came from), that is, a very nasal sound, employing frequent glissandi, slides, grace notes, trills and virtuoso scalar runs. This kind of

¹⁵ Oxford Music Online. *Oud*. <http://www.oxfordmusiconline.com>. (Accessed December 1, 2010).

improvisational playing over a single note drone is very typical of mourning songs (*ağıt*) in Turkey. The scale structure (*maqam*) is close to western phrygian mode with a raised 7th invoking a sad musical sound. The trills are generally in intervals smaller than a semitone, thus creating a sorrowful setting, and supported by heavy vibratos enhancing the dramatic character of the playing. In the second part, the *ud* drops out and the clarinet is accompanied by a *davul*, (a large thong-braced, double-headed cylindrical drum of Turkey¹⁶) that plays a 5/8 slow rhythm in 2+3 form. In this kind of drum playing the downbeat is commonly played by *tokmak* (a thick mallet) creating a deep bass sound followed by an upbeat played by *çomak* (stick). This slow drum playing with heavy bass strokes also helps framing the dramatic musical setting. On top of this drum line the clarinet is now doubled by another clarinet heterophonically playing an octave down, in other words, playing almost the same melody with occasional drones and slightly different embellishments. The solo clarinet now is more rhythmically countable yet keeping its free style, with occasional off-meter passages. From my personal experience living in Turkey and being close to its culture, I can propose the argument that many Turkish people will immediately grasp the sorrow and longing in this song and understand approximately to which region it belongs.

This mournful characteristic of the song combined with the pictures from the past mobilize a cultural nostalgia for their targeted audience, which is clearly

¹⁶ Oxford Music Online. *Davul*. <http://www.oxfordmusiconline.com>. (Accessed December 1, 2010).

evidenced by the comments they write on the facebook. Some of these comments show personal reflections to which individuals can relate themselves with the process of recreating the past. Furthermore, they treat these songs as cultural objects, in other words, they *musick* to invoke the memory of the past, thus creating a site of social nostalgia. Among many comments in the website, one group member states that, “ The songs and the years of the exchange are an *ağıt* (mourning song) full of grief.” Another comments that, “listening and seeing this (video) takes and brings us back to other worlds”¹⁷ Through these comments, the members not only manifest their appropriation of this song as a sense of longing and grieving, but also help other members relating themselves to the past. Weisberg explains this process in reference to Richard Terdiman, “ The story of individuals may be constructed within a larger historical setting and driven by the memory of the past events. Thus memory is crucial to person’s identity and his (or her) place in the world. “¹⁸

Reconstructing cultural memory in reference to past places and narratives using folk songs is quite common among the group members. This is particularly typical in sharing of the song *Uçun, uçun kuşlar* (fly, fly you birds). This song is from the album *İzmir Hatırası* (Smyrna Recollections) by Turkish accordion virtuoso Muhammer Ketencioğlu, whose family also immigrated to Turkey during the population exchange. Muhammer Ketencioğlu is known for his researches on and performances of pre-1923 folk music of Greeks, Turks, Armenians and Jews living in Ottoman

¹⁷ Lozan Mübadilleri Derneği. <http://www.facebook.com/pages/Lozan-Mubadilleri-Derneği/153657897023> (Accessed November 25, 2010).

¹⁸ Weisberg, 10.

Empire. In his writings, he often emphasizes the colorfulness and beauty of this multi-cultural life. With his performances and the repertoire he chooses, he clearly favors such a cultural domain thus naturally opposing the prevalent nation-state ideology. By doing so, he does not necessarily claim to be Greek, Armenian or Ottoman. However, he deviates from the pervasive Turkish nationalist discourse that emerged after 1923 – a homogenous, singular identity promoting single language, religion and ethnicity- thus mapping his own onto a specific time and site, which is early 1900 - 1920's Ottoman cosmopolitan city, particularly Izmir – the city he was born and grew up. This new identity is still Turkish, yet seemingly yearning to exist in a multi-ethnic, multi-cultural and multi-religious environment.

Like *Selanik* (Thessaloniki), Izmir was also a typical representative of Ottoman cosmopolitan life. Both cities were major urban centers, the populations of which were constituted of Turks, Greeks, Armenians and Levantine Jews. That's why the city was often called *gavur Izmir* (*gavur* literally means infidel, however it was a word used for non-Muslims in Ottoman Empire.) This saying – although it is considered derogatory now – can still be encountered in contemporary Turkish society showing the city's strong association with its non-Muslim population before the exchange.

There were also similarities in the musical sound domain of these two cities, a phenomenon that can explain why the music of *Rumelia* (*Selanik* as the center) and Western Anatolia (Izmir as the center) are often appropriated alike and treated correspondingly by the *mübadils* in their facebook community. In the beginning of

20th century, *Zurna* (Turkish reed horn which is mostly accompanied by *Davul*- both of which are widely used in the rest of Asia Minor) was replaced by clarinet in Izmir region. This transformation occurred mostly because of the immigrants coming from *Selanik* to Izmir around 1900's. Around the same time, military bands also adapted clarinet, and it widely dispersed in the region thus bringing the musical traditions of *Selanik* and Izmir together.

Furthermore, as in *Selanik*, in the main café music repertoire of the Izmir region *karşılama* (*karsilamas* in Greek) was also an important dance form along with *zeybek* (a special dance style which later became the principal dance form of Greek Rembetiko music) and *çiftetelli* (later known as belly dance). These were all important musical forms constituting, if not the entire, but a significant part of the Ottoman urban musical culture in Izmir before 1922 shared by different religious and ethnic communities. These dances were often accompanied by violin or *santouri* "a hammered dulcimer with over a hundred strings played with little wooden wands."¹⁹ Another distinguished component of Izmir's urban entertainment life before 1922 was the groups called *Estudianten* (Students). These musical groups were mostly playing European or Greek popular songs of the time, with guitars and mandolins.

The song *Uçun, uçun kuşlar* is a powerful object that can invoke the musical sound domain of Izmir urban life in early 1900's. This is a 3 minute song for voice and small orchestra, and its melodic structure is close to the Western 4+4 period

¹⁹ Holst, Gail, *Road to Rembetika: Music of a Greek Sub-Culture Songs of Love, Sorrow and Hashis*, Limni, Enia: Denis Harvey, 1975, p20.

form, that is, it contains two similar fragments the first of which ends with a half cadence followed by the second fragment ending with a full cadence. This pattern is constantly repeated in every couplet throughout the song. The solo accordion accompanied by guitar chords plays the melody as an introduction, and the other members of the orchestra consisted of violin, clarinet, *ud* and *davul* joins them on the second repetition. When the voice enters in the third repetition, these instruments start to play the main line heterophonically or they double it a parallel 3rd above or 6th below. This method - borrowed from European popular music- was commonly used in Greek rembetiko music that originates from Western Anatolia. Thus it can immediately invoke this multi-cultural sound domain including Turkish, Greek and Western musical influences that pre-Republican Izmir offers.

They made me a soldier, a sergeant
In the deserts of Gölcük, I became an owl
There is no news from my mother, my father, my lover
Fly; fly you birds, to Izmir

I came up to the deck, I fainted, I lay down
When the captain showed up I stand up to salute
I left my mother, my father, my lover in my homeland
Fly; fly you birds, to Izmir.

Therefore, "*Uçun, uçun kuşlar*" is the quintessential song for reconstructing memories related to past places and narratives. This is not only due to the song's strong association with the Izmir region but also its apparent reference to the city. The lyrics of the song is a depiction of a young soldier's sense of longing for his

homeland and family. The soldier identifies himself with Izmir since he yearns to go back to the city. In other words, Izmir is associated with the homeland. The city life of Izmir before 1923 is still recognized as the perfect representative of multi-cultural urban Ottoman life in contemporary Turkey. Thus, this association can help many *mübadils* relating themselves to their own homelands in Greece. Golcuk is actually a coastal city 300 miles away from Izmir. Thus “The deserts of Golcuk” stands for a metaphor through which the soldier expresses his loneliness in an entirely unfamiliar place (the navy in the middle of the sea) - an experience that can be appropriated by the *mübadils* as their own. This is beautifully put into words by one of the comments, which is posted by a man in his mid 30’s who is living in Kars. (a city in east Anatolia): “There is so much in this song that is from us” ²⁰

In the two examples above, I tried to explain how some descendents of *mübadils* of 1923 Greco-Turkish population exchange manipulate late Ottoman songs as object of sites and memories to reconstruct their identity. In their facebook community, the members can share these songs, and other members comment on or like them, thus negotiating a new Turkish sub-identity contrasting the typical nationalist discourse. This identity, though it is Turkish, has strong connections to Ottoman multi-cultural cosmopolitan life as well as the 1923 population exchange tragedy itself. That’s why the members often musick through songs, which not only have strong association to late Ottoman urban centers such as Izmir and *Selanik*, but also use themes such as mourning and longing for past homelands.

²⁰ Lozan Mübadilleri Derneği. <http://www.facebook.com/pages/Lozan-Mubadilleri-Derneği/153657897023> (Accessed November 25, 2010).

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