

KALEIDOSCOPIES

III

Viola and Piano

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Açıklamalar

Yapıt, *Kaleidoscopes* dizisinin diğer yapıtları gibi, *Alban Berg*'in keman konçertosunun özgün dizisi üzerine kurulmuştur. Bu dizi minör tonaliteleri ammatik aralıkları bakımından kullanılmıştır. Ancak bu yapıtta, geleneksel anlamıyla bir 12 ton dizisi tekniği kullanılmamaktadır. Bunun yerine, özgün dizinin çitli çevrimleri sıralı ancak özgür biçimde birleştirilmiştir.



Notes

This piece, just like the other ones in the series: *Kaleidoscopes*, is based on the original tone row by *Alban Berg* as used by him in his violin concerto “*To The Memory of an Angel*”. The row is used here, for its intervals being very close to minor chords. The tone-row is not employed here by strictly applying the 12-Tone music rule. Rather, the row and its various derivatives (retrograde and reverse forms as well as its transpositions) are used here by freely mixing them.

Teknik:

- 1 *mod. ord...sul pont...mod. ord.* : çalınan seslerin içinde ve olanaklı olduğu kadar sesi kesmeden yavaş yavaş *ponticello* konumuna (köprü üzerine) getirilir ve gene, sesi kesmemeye çalışılarak normal çalışma dönülür. Bu işlem **Q** harfindeki tremolo *sol* notası üzerinde yapılır, bunu izleyen sesler normal çalışmada gerçekleştirilir.
- 2 *walk near the piano lid* : viyola sanatçısı, piyanonun ağırlık kapaklarına doğru yönelir ve çalacağı seslerin piyanonun rezonans kutusundan ses getirmesi amacıyla konumlanır.
- 3 *Play under the piano lid* : buradan itibaren yer alan sesler viyola sanatçısı tarafından piyano kapağının altında ve piyanonun rezonans kutusuna yönelinerek çalınır. Böylece, sağ pedali sürekli basılı tutan piyanistin de katkısıyla, sesler piyanodan rezonans kazanırlar ve piyano telleri *sempatik* rezonans konumuna gelirler.
- 4 *pizz. on strings* : piyano partisinde “x” başlı notalar, tellerden çalınır. Bu notalara ait tellerin daha önceden işaretlenmiş olması önerilir.
- 5 *back to normal stage location* bu noktada, viyola sanatçısı sahne üzerindeki olağan yerine geri döner.

6 *Molto Lento* : bu noktadaki *flageolet - harmonic* yapay doğuşkan sesler için **2 oktav üstten duyurulacak** sesler yazılmıştır. Bu sesler için basılması gereken sesler ise yorumcuya bırakılmıştır. Bu akorlar (çift ses *flageolet*'ler) son derece yavaş bir tempoda ve gene çok yavaş bir şekilde kaydırılarak *glissando* çalınacaktır.

change grad. to harmonic : bu nota üzerinde önce normal ses çalınır, sonra ses kesilmeden parmak basıncı azaltılarak *flageolet* durumuna geçilir. Bu durumda iken yavaşça kayılarak *flageolet* ses (yazılı notanın 2 oktav üstten verilışı) sabitleştirilir.

8 - 9 - 10 *change grad. to normal ve harmonic...normal* : *flageolet* konumundan yavaş bir biçimde, parmak basıncı artırılarak normal nota konumuna gelinir. Bu işlem yapılırken geri dönülen notanın ses olarak sabitlenmesi için gereken nota işlemi aynı zamanda gerçekleştirilir.

11 : 2 oktav üstten duyurulacak olan sesler yazılmıştır. Bunun için parmak pozisyonları yorumcuya bırakılmıştır.

Technique:

- 1 *mod. ord...sul pont...mod. ord.* : on the note which is being played with the normal bow technique, and without interrupting the sound, shift slowly towards the bridge *sul ponticello* position and get back, again slowly and without interruption to the normal bowing location. This has to be done on the *G* note at the letter: (G) the following notes are to be played with the normal bowing technique
- 2 *walk near the piano lid* : the viola player must get near the piano and take position to play towards the piano sound-board in order to get as much sympathetic resonance as possible from it.
- 3 *Play under the piano lid* : while the pianist holds down the right *sustain* pedal the viola player plays its part towards the piano sound-board and gets as much resonance as possible.
- 4 *pizz. on strings* : on the piano part cross (*x*) headed notes are to be played on the (piano) strings. It is recommended to mark those strings before the performance.
- 5 *back to normal stage location* at this point the viola player gets back to its normal stage location.

6 *Molto Lento*: the *harmonic (flageolet)* double-notes here are marked as the **sounding pitches** but they should sound **2 octaves above** the notated pitches. They should be played very slowly with slow *glissandi* between them. The actual fingerboard positions to get those notes are left to the performer.

change grad. to harmonic: play first normally the note then lighten finger pressure to turn it to a harmonic tone. Then slowly slide the finger to stabilize the harmonic tone. The harmonic tone is the written note to sound **2 octaves higher**.

8 - 9 - 10 *change grad. to normal ve harmonic...normal*: from the harmonic tone first slide (*glissando*) to the normal note position while at the same time increasing the finger pressure to get and stabilize the tone.

11 : written out notes are to sound 2 octaves higher. The actual finger position is left to the performer

Doç. Çetin Aydar'a bu çalışmamda verdiği destek ve bilgiler için teşekkür ederim

Mehmet Okonşar

I am grateful to Mr. Çetin Aydar for his support and advice

Mehmet Okonşar

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For more information:

<http://www.ram.org/ramblings/philosophy/fmp/freemusic.html>

Music engraved by Mehmet Okonşar with GNU-Lilypond ver.2.11

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Daha fazla bilgi için:

<http://www.ram.org/ramblings/philosophy/fmp/freemusic.html>

Partitür Mehmet Okonşar tarafından GNU Lilypond ver.2.11 kullanılarak gerçekleştirilmiştir.



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to Çetin Aydar
Kaleidoscopes - N.3
Viola and Piano

Mehmet Okonşar

4 **to Placido** $\frac{7}{8}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{9}{8}$

Viola

Piano *p* (*sempre*)

dolce, cantabile e senza rigore

7 **A** $\frac{10}{8}$ $\frac{4}{4}$ *mp*

10 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

14 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Musical score for measures 14-16. The piece is in 3/4 time. Measure 14 starts with a *p* dynamic and a *V* marking. Measure 15 features a *pp* dynamic and a *mp* dynamic. Measure 16 features a *pp* dynamic and a *mp* dynamic. The piano accompaniment consists of chords and arpeggiated figures.

17 *poco accel.* **B** *a tempo* *poco accel.* *a tempo*

Musical score for measures 17-20. Measure 17 starts with a *poco accel.* marking and a *mp* dynamic. Measure 18 features a *pp* dynamic and a *mf* dynamic. Measure 19 features a *p* dynamic. Measure 20 features a *p* dynamic and a *pp* dynamic. A section marker **B** is placed above measure 18. The piano accompaniment includes chords and arpeggiated figures.

21 $\frac{3}{4}$ $\frac{4}{4}$ *poco accel.* *a tempo* $\frac{3}{4}$ *poco accel.* $\frac{4}{4}$

Musical score for measures 21-24. Measure 21 starts with a *pp* dynamic and a *mp* dynamic. Measure 22 features a *p* dynamic and a *mf* dynamic. Measure 23 features a *mf* dynamic and a *f* dynamic. Measure 24 features a *p* dynamic and a *f* dynamic. The piano accompaniment includes chords and arpeggiated figures.

24 $\frac{4}{4}$ a tempo

Musical score for measures 24-26. The system includes a vocal line and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic, followed by mezzo-piano (*mp*), then *p* < *mf* > *p*, and ends with *p*. The piano accompaniment features a melody in the right hand with dynamics *mf*, *f*, and *secco*. The left hand has dynamics *ff* and *f*. There are slurs and accents throughout. A large watermark 'FOR PERSONAL USE' is visible across the page.

27 poco accel.

Musical score for measures 27-29. The system includes a vocal line and a piano accompaniment. The vocal line has dynamics *mf*, *mp*, *p*, and *mf* > *p*. The piano accompaniment has dynamics *mp*, *mf*, *p*, and *pp*. There are slurs and accents throughout. A large watermark 'FOR PERSONAL USE' is visible across the page.

C 30 a tempo

Musical score for measures 30-32, marked with a 'C' time signature. The system includes a vocal line and a piano accompaniment. The vocal line has dynamics *p*, *p* < *mf* > *p*, *mp*, and *p*. The piano accompaniment has dynamics *mf*, *p*, *mf*, *f*, *pp*, and *f*. There are slurs and accents throughout. A large watermark 'FOR PERSONAL USE' is visible across the page.

32 *poco accel.* $\text{♩} = 68$

mf > p *mf* *p < f* *mf* *fz* *mf > p* *sfz*

f *pp* *mf* *pp*

Red.

35

p *p < mf* *mf > mf* *mf*

mf *mp* *f* *f > mf*

Red.

37

mf *p < f* *mf < f* *piz f*

mf *ff* *ff*

Red. *mp* *f*

40 **D** arco *f* *mf* *accel.* *a tempo* *pizz.* *arco fz > p*

42 *mf < f* *poco accel.* *a tempo* *pizz.* **E** *arco* *mp*

45 *mp* *pp* *sfp* *p* *f* *sfp* *p*

48 **F**

violin part: *p*

piano part: *mp*, *f*, *p*, *pp*, *mp*, *p*

52

violin part: *mf*, *p*, *f*, *ff*, *accel.*, *(molto)*

piano part: *p*, *mf*, *f > mf*, *Red.*

55 *mf a tempo*

violin part: *mf a tempo*, *pizz.*, *arco*, *mp*, *mp*

piano part: *sfz*, *mp*, *mf*, *mf*, *mp*

65 *f* *pizz.* $\frac{4}{4}$ *arco* *mf* *mf* $\frac{5}{4}$ $\frac{3}{4}$

68 $\frac{3}{4}$ *f* *pizz.* *accel.* *arco* *mf* *f* *f* *mf* *f*

$\text{♩} = \text{ca. } 92$
Ossia
71 *f* *sfz* *mf* *sfz* *pizz.* *arco* *mf* *sfz* *sfz*

74

musical score for measures 74-76. It features three staves: Violin I, Violin II, and Piano. The Violin I staff has a *poco accel.* marking and a fermata over measure 75. The Violin II staff includes *pizz.* and *(arco)* markings. The Piano staff has *sfz* and *f* markings. A large watermark 'FOR PERSONAL USE' is visible across the page.

H

77

musical score for measures 77-79. It features three staves: Violin I, Violin II, and Piano. The Violin I staff has *pizz.* and *arco* markings. The Violin II staff has *pizz.* and *arco* markings. The Piano staff has *sempre f* and *ff* markings. A large watermark 'FOR PERSONAL USE' is visible across the page.

80

musical score for measures 80-82. It features three staves: Violin I, Violin II, and Piano. The Violin I staff has *pizz.* and *arco* markings. The Violin II staff has *arco* and *pizz.* markings. The Piano staff has *ff* markings. A large watermark 'FOR PERSONAL USE' is visible across the page.

83

Musical score for measures 83-85. The score is written for four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in a complex key signature with multiple sharps and flats. It features various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* (fortissimo) and *senza ped.* (without pedal). Fingerings are indicated with numbers 1-5. A large watermark 'MEASURES FOR PERSONAL USE' is overlaid diagonally across the page.

86

Musical score for measures 86-87. The score continues with complex rhythmic patterns and dynamics such as *ff* and *fff*. It includes a section marked 'Red.' (ritardando) at the end of measure 87. Fingerings and articulation marks are present throughout.

J

88

Musical score for measures 88-90. This section begins with a section marked 'Red.' (ritardando) and includes dynamics like *f* and *fff*. It features complex rhythmic structures and fingerings. The score concludes with a section marked 'senza ped.' (without pedal) and a final 'Red.' (ritardando) marking.

91 $\frac{2}{4}$ *mp* *p* *fff* *mf* *f* *accel.*

mf *fff* *mf* *f* *secco*

95 $\frac{3}{4}$ *fff* *secco* *ff* *feroce*

fff *secco* *ff* *feroce*

98 *sempre fff* *sempre fff* *mf* *(mf)*

sempre fff *sempre fff* *mf* *(mf)* *Red.*

101

ff *mp* *accel.* *sfz* *ff* *Red.*

L

104

fff *mf* *ff* *sempre col ped.* *M*

107

fff *accel.* *5*

110

Musical score for measures 110-111. The system includes a vocal line and a piano accompaniment. The vocal line features a five-measure phrase with a slur and a fermata. The piano accompaniment includes a triplet of eighth notes in the right hand and a five-measure phrase in the left hand. Dynamics include *mf* and *fff*. Performance markings include *sfz* and *ad lib.* (indicated by a wavy line).

112

Musical score for measures 112-114. The system includes a vocal line and a piano accompaniment. The vocal line has a five-measure phrase with a slur and a fermata, followed by a six-measure phrase with a slur and a fermata. Dynamics include *mf*, *fff*, and *poco*. Performance markings include *colla parte* and *col ped.* (indicated by a wavy line).

115

Musical score for measures 115-116. The system includes a vocal line and a piano accompaniment. The vocal line has a five-measure phrase with a slur and a fermata, followed by a three-measure phrase with a slur and a fermata. Dynamics include *fff* and *f*. Performance markings include *col ped.* (indicated by a wavy line).

O

119

fff *ff* *mf* *fff*

fff

fff

fff

123

ff *mf* *pp* *ff* *mf*

martellato *secco* *col pe*

secco

secco

secco

125

sfz *sfz* *P* *fff* *sempre fff*

molto cresc. *violente* *secco*

secco

accel. *accel.* back to normal stage location...[5]

B

f sfz f sfz

mp mp mp pp

f pizz. on strings [4] mf f

Molto Lento [6] *pp* (arco) *con sord. e sul tasto*

(suoni effettivi al' quindicesima sopra) *(rall. il trillo)* **Tempo Primo**

mp sfogato mp > pp mp p

dim. al niente p p pp p

pppp

137 *mp > pp mp > pp pp f > ppp*

mf mp > p p pp

141 *poco cresc.*

8- *pp* *mf* *mf* *pp* *mf* *sfp* *pp* *mp* *pp*

1 *mf* *mp* *pp* *p* *pp*

146

(non vibr.) (vibr.) *mf*

pp *mf* *mp* *mp* *mod. ord.* *p*

8- *p* *mf* *sempre ppp* *mp* *p*

ppp (ten.) 8-

151

sul tasto *mp* *pp* *pp* *mod. ord.* *mf* *p*

8- *p* *p*

8-

155 mod. ord. *mp* *mp* *mp* sul tasto

8

159 mod. ord. *pp* *mf* *mp* *rit.* *a tempo* *mp*

Tempo Rubato, ballabile
sul pont. *molto accel.* *3* *3* *3* *3*

pp *p* *pp* *colla parte* *p* *mf*

(sempre *ppp*)

8

165 *scherzando* *mp* *pp* *p* *pp*

8

170 *pp* **W** *accel.* **Molto Lento** *change grad. to harmonic [7]*
sul pont. *5* *mod. ord. senza sord.* *mp*

176 **X** *change grad. to normal [8]* *harmonic ... normal [9]* *pizz. 3*
15 *mf* *colla parte* *dim. al niente* *pp* *3*

normal ... harmonic ... normal [10] *(arco) pp* *mf* *ppp* *(pizz. on strings)*
15 *p* *pp* *pppp* *8-i* *pppp* *8-i*

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