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PREVIEW
Low Resolution

Accidentals are valid for one bar at the indicated octave,
sometimes however precautionary accidentals are indicated.

Vorzeichen gelten für einen Takt in der angegebenen Oktave,
gelegentlich sind Sicherheitsvorzeichen gesetzt.

Foreword

Say composed *Four Dances of Nasreddin Hodja* at the age of 20 while studying in Germany. During this time, he was experimenting with a variety of compositional techniques on a search for an individual style and devoted himself intensively to the study of Stravinsky's *The Rite of Spring*. Say was particularly attracted by the intensely rhythmic aspect of *The Rite* which inspired him to utilise similar rhythmic elements from traditional Turkish music for his work. He planned a bold, aggressive and unique composition which would also incorporate "absurd" elements.

The resulting work was *Four Dances of Nasreddin Hodja* whose chief characteristics include the striking use of traditional Turkish rhythms and jazz elements, both utilising playing techniques requiring extreme speed and virtuosity. Say succeeds in combining these disparate elements with the aid of a parodic component.

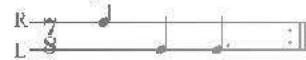
Four Dances of Nasreddin Hodja has also played a decisive role in the development of his career. With performances of this work in a number of piano competitions, he not only gained first prizes as interpreter but also received accolades as a composer. This provided a basis for his interpretative philosophy as a "creative pianist".

Fazıl Say has continued to include the outstanding *Dances* in his piano recitals up to the present day, to the delight of his audiences.

Rhythmic patterns in *Four Dances of Nasreddin Hodja*:

I. Devr-i Turan

Time signature 7/8, sub-divided into 2+2+3 beats:



As a variation:



II. Devr-i Hindi

Time signature 7/8, sub-divided into 2+2+3 beats:



III. Şenlik Rakibi

Time signature 15/8, sub-divided into 5+2+3+2+2+3 beats:



For easier comprehension, the 15/8 time signature can be divided into 3x5/8 bars.

Example:



IV. Şarkı Devr-i Revâni Velvelesi

Time signature 13/8, subdivided into 3+2+2+2+2+2 beats



(translated by Lindsay Chalmers-Gerbracht)

Vorwort

Fazıl Say schrieb die *Vier Nasreddin Hodja-Tänze* mit 20 Jahren, während er in Deutschland studierte. Auf der Suche nach seinem eigenen Stil experimentierte er zu dieser Zeit mit einer Reihe von Kompositionstechniken und beschäftigte sich insbesondere intensiv mit Strawinskys *Le sacre du printemps*. Vor allem das stark ausgeprägte rhythmische Element in *Le Sacre* beeindruckte ihn, sodass er beschloss, für sein Werk analog Rhythmen aus der traditionellen türkischen Musik zu verwenden. Auf diese Weise plante Say eine mutige, einzigartige und aggressive Komposition auch unter Einbeziehung von fast absurdem Elementen.

Mit *Nasreddin Hodja* entstand somit ein Werk unter markanter Verwendung traditioneller türkischer Rhythmen und zahlreicher Jazz-Elemente - beides Spieltechniken, die extreme Schnelligkeit und Virtuosität abverlangen. Say verbindet diese Elemente gerne mittels einer parodistischen Komponente.

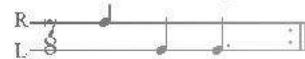
Auch für die Entwicklung seiner Karriere spielten *Vier Nasreddin-Hodja-Tänze* eine wichtige Rolle. Bei einem internationalen Klavierwettbewerben gewann er mit diesem Stück nicht nur den ersten Preis als Interpret, sondern wurde auch als Komponist geehrt. Dies begründete seine Interpretationsphilosophie als die eines Künstlers, der auf dem Pianoforte tanzt.

Fazıl Say führte die herausragenden *Dances* bis heute unzählige Male vor begeistertem Publikum auf Klavierabenden auf.

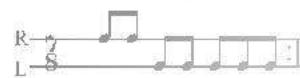
Rhythmische Bausteine in *Vier Nasreddin Hodja-Tänze*:

I. Devr-i Turan

7/8 Takt, Gliederung in 2+2+3



In einer Variation:



II. Devr-i Hindi

7/8 Takt, Gliederung in 2+2+3



III. Bekâr Rakşusu

15/8 Takt, Gliederung in 3+3+2+2+3 beats



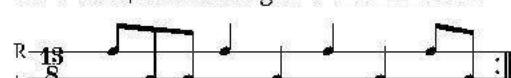
Zum besseren Verständnis kann der 15/8-Takt in 3x5/8 geteilt werden.

Bekâr Rakşusu:



IV. Şarkı Devr-i Revâni Velvelesi

13/8 Takt, Gliederung in 3+2+2+2+2+2



Preface

Fazil Say a écrit *Les quatre danses de Nasreddin Hodja* à l'âge de 20 ans au cours de ses études en Allemagne. Encore à la recherche de son propre style, il expérimenta, à cette époque, différentes techniques de composition et s'intéressa plus particulièrement au *Sacre du printemps* de Stravinsky. Il fut tellement impressionné par l'élément rythmique très prononcé dans *Le Sacre* qu'il décida d'intégrer dans son œuvre des rythmes comparables à ceux de la musique turque traditionnelle. Ainsi, Say projeta de réaliser une composition courageuse, unique et provocante en y intégrant des éléments presque inéptes. *Nasreddin Hodja* est donc une œuvre qui utilise de façon significative des rythmes turcs traditionnels et de nombreux éléments de jazz – deux formes qui exigent un jeu technique d'une extrême rapidité et d'une grande virtuosité. Say aime lier ces éléments au moyen de composants parodiques.

Les quatre danses de Nasreddin Hodja jouèrent également un rôle important dans l'évolution de sa carrière "grâce" à cette pièce, non seulement il remporta le premier prix en tant qu'interprète lors de plusieurs concours de piano, mais il fut également honoré en tant que compositeur. Ceci a établi sa philosophie de l'interprétation comme celle-ci: "je suis un pianiste créatif".

Jusqu'à ce jour, Fazil Say a interprété maintes fois ces remarquables *Dances* dans le cadre de nombreux concerts pour piano et devant un public enthousiaste.

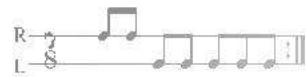
Modules rythmiques dans *Les quatre danses de Nasreddin Hodja*:

I. Devr-i Turan

Mesure 7/8, divisée en 2+2+3



Dans une variation:



II. Devr-i Hindi

Mesure 7/8, divisée en 3+2+2



III. Devr-i Raya

Mesure 15/8, divisée en 3x5/8 = 3+2+2+3



Pour une meilleure compréhension, la mesure 15/8 peut être divisée en 3x5/8.

Exemple:



IV. Şarkı Devr-i Revâni Velvelesi

Mesure 13/8, divisée en 3+2+2+2+2



PREVIEW
Low Resolution

Önsöz

Say "Nasreddin Hoca"yı Almanya'da okuduğu yıllarda henüz 20 yaşındayken besteledi. O dönemlerde kendi özgün stilini bulma çabasıyla bir çok değişik bileşimsel teknikleri araştırıyor ve özellikle Stravinski'nın *Rite of Spring* yaprtının üzerinde duruyor ve inceliyordu. *The Rite of Spring*'in yoğun ritmik yapısının aynı bir çekimi vardı, öyle ki geleneksel Türk müziğinde bulunan benzeri ritmik öğeleri ahp, kendi besteleyeceği müzикte kullanmak üzere esin kaynağı olmuştu. "Absurd" öğeler içeren cüretkar, agresif ve eşsiz bir kompozisyon planlıyordu.

Böyle bir geçmişi olan Nasreddin Hoca çalışmalarının ana niteliği, geleneksel Türk ritim ve caz öğelerin çarpıcı bir şekilde kullanılmasıdır; her iki stil de oldukça aynı hız ve ustalık gerektiren çalma tekniklerine yer vermektedir. Esas hizlarda bu gibi bu öğeleri parodisel unsurların yardımıyla birleştirmeye çalışmaktadır.

Nasreddin Hoca'nın Dansları aynı zamanda karşılamanın ilerlemesine de katmış olsa da bu parça, doğrudan piyano içra ederek, yorumlayıcı olarak birinci ödüle kazanmakla itiraz etmemektedir. Aynı zamanda besteci, müzikçi, 'kreatif piyanist' olarak yorumlayıcı felsefesinin başlangıç noktası olmuştur.

Olağanüstü Dansları günümüzde bile piyano resitalerine dahil eden Say danslarıdır.

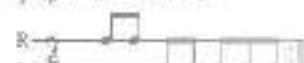
Nasreddin Hoca'nın Dansları'nda kullanılan ritmik öğeler:

I. Devr-i Turan

Zaman İşareti 7/8, 2+2+3 vurmalı olarak bölünmüştür.

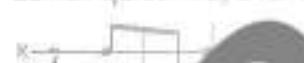


Cesitleme olarak:



II. Devr-i Hindi

Zaman İşareti 7/8, 2+2+3



III. Devr-i Hindî

Zaman İşareti 15/8, 3x5/8 vurmalı olarak bölünmüştür.



Daha sonra 15/8 zaman işaretinden 15/8 zaman işaretin 3x5/8 ölçü çizgisi olarak bölünebilir.

IV. Şarkı Devr-i Revâni Velvelesi

Zaman İşareti 13/8, 3+2+2+2+2+2 vurmalı olarak bölünmüştür



Four Dances of Nasreddin Hodja

I. Devr-i Turan*

Vivo

Fazil Say

*1970

The musical score consists of five staves of bassoon music. Staff 1 starts with a dynamic of *mf scherzando*. Staff 2 begins at measure 4 with *mf*, and includes a instruction *sempre 8va bassa*. Staff 3 begins at measure 7 with *(8va bassa)*. Staff 4 begins at measure 10. Staff 5 begins at measure 12 and ends with a dynamic of *(8va bassa)*.

PREVIEW
Low Resolution

* Old Turkish Beat (2+2+3)

PREVIEW

Low Resolution

15

(8va bassa)

18

crescendo

(8va bassa)

21

p sub.

sfz

(8va bassa)

24

dim.

meno f

(8va bassa)

27

(8va bassa)

PREVIEW

Low Resolution

30

(8va bassa)

33

(8va bassa)

36

leggiero

(8va bassa)

39

p

42

p

f

(8va bassa)