

Preface

Fantasy on Japanese Themes was composed for piano duo concerts in Japan 2005. My piano duo (Oleg Sinkin and me) played together with a Japanese piano duo (Reiko Kato and Anri Noguchi). Mrs Reiko Kato, who helped to organize these concerts, sent me about 10–15 popular Japanese melodies three of which I used. Two themes ("Red Dragonfly" and "Song of the Seashore") are the most favourite melodies in Japan; the 3rd one ("Sakura") is well known all over the world.

The main pianistic idea was to create a score with four absolutely equivalent piano parts, each pianist performs solo material, an accompaniment and virtuosic passages. In my "musical picture" I applied, as usual, vintage "jazzy" elements: rhythms, harmonies, etc. I tried to combine Japanese themes with the above-mentioned "jazzy" elements as far as possible. With this I wanted to keep the Japanese melodies quite recognizable.

I am very glad to add that my *Fantasy on Japanese Themes* was very successful with the audience.

Fantasy on Japanese Themes wurde nämlich ein Jahr vor dem Konzert zu dem ich im Jahr 2005 in Japan komponiert. Mein Klavierpartner Oleg Sinkin kam ebenfalls von Moskau. Mit einem japanischen Duo (Reiko Kato and Anri Noguchi) spielte ich diese Konzerte. Die Organisation dieser Konzerte half, so konnte ich etwa 10–15 populäre japanische Melodien erhalten, von denen ich drei verwendet habe. Zwei Themen ("Red Dragonfly" und "Song of the Seashore") gehören zu den beliebtesten Melodien in Japan; die 3. ("Sakura") ist weltweit bekannt.

Das Hauptpianistische Ziel war es, vier absolut gleichwertigen Klavierstimmen zu schreiben, die jeweils Solopartien, Begleitung und virtuose Passagen umfassen. In meinem "musikalischen Bild" habe ich wie üblich klassische Elemente mit vintage "jazzy" Elementen (Rhythmen, Harmoniken, etc.) kombiniert. Ich habe versucht, die japanischen Themen mit den oben genannten "jazzy" Elementen so weit wie möglich miteinander zu verbinden. Dabei ist mir das Ziel gelungen, die japanischen Melodien gut erkennbar zu halten.

Ich bin sehr glücklich darüber, dass meine *Fantasy on Japanese Themes* vom japanischen Publikum sehr gut angenommen wurde.

Alexander Rosenblatt
Übersetzung: Esther Dubiefzig

Primo

Fantasy on Japanese Themes

Alexander Rosenblatt

Andantino $\text{♩} = 68-70$

Piano 1

3

mp

legato e dolce

8

13

slur

28 4

32 4a

37 *rit.*

40

6

28 4

ff *sim.*

32 4a

mf

36 5

p *rit.*

41 6

pp

45 7

mf

PREVIEW
Low Resolution

49

mf dolce

Musical score for measures 49-50. The piece is in B-flat major and 4/4 time. Measure 49 features a whole note chord in the right hand and a half note in the left hand. Measure 50 contains a melodic line in the right hand with a slur over the first two phrases and a fermata over the final note, and a single half note in the left hand.

51

Musical score for measures 51-52. Measure 51 shows a melodic line in the right hand with a slur and a fermata over the final note, and a half note in the left hand. Measure 52 consists of a whole note chord in the right hand and a half note in the left hand.

53

Musical score for measures 53-54. Measure 53 features a whole note chord in the right hand and a half note in the left hand. Measure 54 contains a whole note chord in the right hand and a half note in the left hand.

56

Musical score for measures 56-57. Measure 56 shows a melodic line in the right hand with a slur and a fermata over the final note, and a half note in the left hand. Measure 57 consists of a whole note chord in the right hand and a half note in the left hand.

58

dim.

Musical score for measures 58-61. Measure 58 features a melodic line in the right hand with a slur and a fermata over the final note, and a half note in the left hand. Measure 59 consists of a whole note chord in the right hand and a half note in the left hand. Measure 60 shows a melodic line in the right hand with a slur and a fermata over the final note, and a half note in the left hand. Measure 61 consists of a whole note chord in the right hand and a half note in the left hand.

Secondo

66 *mp* *pp* *mp dolce* *sim.*

67 *sim.*

73 *pp* *rit.*

79 *rit.*

9

10

560 *

The musical score is for a piece titled "Secondo". It consists of piano accompaniment and vocal lines. The piano part begins at measure 66 with a mezzo-piano (*mp*) dynamic. The vocal line starts at measure 67 with a piano (*pp*) dynamic. The tempo is marked *mp dolce* and the dynamics range from *pp* to *sim.* (sforzando). The score includes measures 66, 67, 73, 79, and 85. A large watermark "PREVIEW Low Resolution" is overlaid on the score. The page number 10 is in the top left, and the page number 56 185 is at the bottom.