

Fazıl Say

İstanbul'da Kış Sabahı

Winter Morning in Istanbul

Wintermorgen in Istanbul

Matin d'hiver à Istanbul

for piano four hands

für Klavier zu vier Händen

pour piano à quatre mains

op. 51b (2012)

ED 22078

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PREVIEW
Low Resolution

Vorwort

Wintermorgen in Istanbul komponierte ich 2012 für das bekannte türkische Klavierduo Ferhan und Ferzan Önder, die das Stück in der Sendung „Arte Lounge Berlin“ am 19. April 2013 uraufführten. Vielleicht kann man sich den Bosphorus vorstellen, wie er unter einer Schicht aus Schnee liegt. Das Stück beginnt und endet mit einem tänzerischen Motiv, das an das Spiel türkischer Lauteninstrumente wie Saz, Bağlama oder Oud erinnern soll. Das hierfür notwendige Dämpfen der Saiten mit der Hand habe ich erstmals 1997 in *Black Earth* angewendet. Das anschließende cantabile-Thema ist seit 2014 in einem nach dem türkischen Schriftsteller Salt Falk benannten Kammer-Musiktheater als Eröffnungsthema wieder aufgegriffen. Die dort vertonte Kurzgeschichte handelt von Trifon, einem Jungen, der die See nicht nur zum Baden, sondern auch zum Fischen liebt. Seine ganze Leidenschaft ist sein kleines selbstgebautes Segelboot. Doch als er es zu Wasser lässt, ziehen die anderen Kinder aus dem Dorf zum Kentern...

Preface

I composed *Winter Morning in Istanbul* in 2012 for the well-known Turkish piano duo Ferhan and Ferzan Önder who gave the first performance of this piece in the TV programme „Arte Lounge Berlin“ on 19 April 2013. It is perhaps possible to imagine the Bosphorus buried under a layer of snow. The piece begins and ends with a dance-like motif reminiscent of the sound of Turkish lute instruments such as Saz, Bağlama or Oud, for which I employed the technique of damping the strings with the hand in 1997 in *Black Earth*. The subsequent cantabile theme in 2014 as the opening theme in a chamber music theatre work titled after the Turkish writer Salt Falk. The theatre work is based on a short story about a boy named Trifon who loves the sea not only for swimming but also for fishing. His pride and joy is the little sailing boat he has made himself, but when he sets it afloat, it is capsized by the other children in the village...

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(Translation: Lindsay Chalmers-Gerbracht)

J'ai composé *Matin d'hiver à Istanbul* en 2012 pour le célèbre duo de pianistes turques Ferhan et Ferzan Önder qui ont interprété cette œuvre pour la première fois le 19 avril 2013, lors de l'émission « Arte Lounge Berlin ». On peut éventuellement se représenter le Bosphore recouvert d'une couche de neige. Cette pièce débute et se termine par un motif dansant qui évoque le son de l'Oud, des instruments de la famille des luths. Pour la jouer, il est nécessaire d'utiliser une technique que j'ai pratiquée pour la première fois en 1997 avec *Black Earth*. Le thème cantabile qui suit, comme thème d'ouverture, d'une pièce de théâtre musical d'après le romancier turc Salt Falk. Ce court récit, mis ici en musique, évoque l'histoire de Trifon, un garçon qui aime la mer non seulement pour aller pêcher, mais aussi pour aller faire du bateau. Son petit bateau à voile, qu'il a lui-même construit est tout de suite renversé par les autres enfants du village le font couler...

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(Traduction : Dominique de Montaignac)

Önzöz

Wintermorgen in Istanbul bestelmişim parçamı ünlü Türk piyanist kardeşler Ferhan ve Ferzan Önder için 2012 yılında besteledim. Bu parçayı ilk kez 19 Nisan 2013'de "Arte Lounge Berlin" adlı televizyon programında yaptılar. Karlar altında kalmış Bosphorus'u düşünmek için bu parçanın başı ve sonunda saz, bağlama ve ud gibi Türk çalgıları anımsatan bir motif kullanıldı. Elle piyanonun tellerine surdın yapma tekniğini ilk olarak *Kara Toprak*'ta 1997 yılında kullanmıştım. 2014 yılında Salt Falk isimli Türk yazarın hikayesinden esinlenmişim oda müzik tiyatro eseri nin açılış teması olarak kullanıldım. Bu tiyatro eseri Salt Falk'ın kısa bir hikayesinden esinlenmiştir: Trifon adında denize vurgun bir çocuk kendi elleriyle yaptığı küçük gemisinden son derece gurur duyar ancak suya bıraktığında gemi köyün çocukları tarafından batırılır...

Fazıl Say

(Çeviren: Gülay Eskikaya)

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Winter Morning in Istanbul

Fazıl Say
* 1970

Moderato

Klavier I

Klavier II

quasi "Ud" *
⊗ *mute*

mf

Red. sempre

5

(⊗ *mute*)

espress.

sempre Red.

- *) Ud effect: To obtain a "con sordino" sound, press the strings with the left hand, while playing the notes with the right hand.
Oud-Effekt: Saiten mit der linken Hand hinter dem Steg abdämpfen, rechte Hand spielt auf den Tasten.
L' effect de sourdine, imitant un oud: appuyez la main gauche sur les cordes du piano.
Ud efekti: Sağ el ile tuşlarda çalarken, sol el ile tellere bastırarak bir çeşit sürdün elde etmek için o bölgeyi kapatarak çalınız.

13

più f

Musical score for measures 13-16. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 14. The left hand provides harmonic support with chords and moving bass lines. A dynamic marking of *più f* is present in measure 14.

17

più f

Musical score for measures 17-20. The right hand continues the melodic development with slurs and accents. The left hand features a more active bass line with eighth notes and chords. A dynamic marking of *più f* is present in measure 17.

Musical score for measures 21-24. The right hand has a melodic line with slurs and accents. The left hand continues with a bass line of eighth notes and chords. A dynamic marking of *f* is present in measure 23.

Musical score for measures 25-28. The right hand features a melodic line with slurs and accents. The left hand continues with a bass line of eighth notes and chords.

25 **2**
più f molto espressivo *più f*

29 *più f* *più f*

36 *più f*

38

The image shows a page of musical notation for piano, measures 25 through 38. The score is written for the right and left hands. The right hand part (measures 25-38) features a melodic line with various ornaments and dynamics, including *più f molto espressivo* and *più f*. The left hand part (measures 25-38) features a bass line with triplets and other rhythmic patterns, also marked *più f*. A large, semi-transparent watermark reading "PREVIEW" is overlaid diagonally across the page. The page number "5" is in the top right corner, and the number "25" is in the top left corner of the first system. The number "29" is in the top left corner of the second system. The number "36" is in the top left corner of the third system. The number "38" is in the top left corner of the fourth system.

37

cresc. *sfz*

41

p trem. *mf molto espressivo*

p *quasi "Ud" ** *⊗ mute*

*) See footnote on the first page.
 Siehe Fußnote auf der ersten Seite.
 Voyez note en bas de la première page.