

A Performance Guide of Fazil Say's *Sonata for Violin and Piano* and
Cleopatra for Solo Violin

by

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ABSTRACT

There are a significant number of musical compositions for violin by composers who used folk songs and dances of various cultures in their music, including works by George Enescu, Béla Bartók and György Ligeti. Less known are pieces that draw on the plethora of melodies and rhythms from Turkey. The purpose of this paper is to help performers become more familiar with two such compositions: Fazil Say's *Sonata for Violin and Piano* and *Cleopatra for Solo Violin*.

Fazil Say (b. 1970) is considered to be a significant, contemporary Turkish composer. Both of the works discussed in this document simulate traditional "Eastern" instruments, such as the *kemençe*, the *bağlama*, the *kanun* and the *ud*. Additionally, both pieces use themes from folk melodies of Turkey, Turkish dance rhythms and Arabian scales, all framed within traditional structural techniques, such as *ostinato* bass and the *fughetta*.

Both the *Sonata for Violin and Piano* and *Cleopatra* are enormously expressive and musically interesting works, demanding virtuosity and a wide technical range. Although this document does not purport to be a full theoretical analysis, by providing biographical information, analytical descriptions, notes regarding interpretation, and suggestions to assist performers in overcoming technical obstacles, the writer hopes to inspire other violinists to consider learning and performing these works.

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CHAPTER ONE

INTRODUCTION

Fazil Say was commissioned by the Arizona Friends of Chamber Music to write *Sonata for Violin and Piano*: he premiered the work with Mark Peskanov in Tucson, Arizona, in 1997. The sonata consists of five movements that create an arc of travel: “The Introduction and Epilogue (Movements One and Five) are entitled ‘Melancholy’ and the middle movements go on a brief tour through Anatolia.”¹

The first movement has three sub-parts. In the first section, the violin has intimate, sorrowful and lyrical melodies that evoke sentimentality with the support of the piano. The piano often utilizes the whole-tone scale, chromaticism and trills throughout “Melancholy.” This creates an air of dreaminess and contemplation in which the listener is transported into an inner world of an artist with untold memories. The second section is even more expressive and revealing in terms of the artist’s mental state through the use of double trills and the accompanying double arpeggiated sweeping piano part. The third section serves as a recapitulation which leaves the listener in a dreamy and pensive state.

“In the second movement, we are transported to an older scene of Ottoman Revelry”²: Entitled “Grotesque,” this movement is a lively, dance-like scherzo in which the piano and violin imitate the sound of traditional Turkish instruments. The pianist prepares the piano in advance by placing a heavy object on the strings to create the timbre

¹ Fazil Say, *Sonata for Violin and Piano*, (Mainz: Schott Music, 2007).

² Ibid.

of a Turkish drum, the *kanun*. The violin evokes the timbre of the *ud* through the use of *pizzicati* and tremolos. The sense of something traditional lays in the use of modal motives.

“The third movement, Perpetuum Mobile, begins a ‘horon,’ a Black Sea folk dance.”³ The violin uses uninterrupted double stops and tremolos to imitate the sound of *kemençe*, a small stringed instrument of the region that is tuned in perfect fourths. The result is stormy and deep-rooted in folkloric sounds timbres with the piano helping to support the violin in its rhythms.

Say writes, “The fourth movement takes as its theme the popular folk song ‘Odam Kireçtir Benim’ (My room is white-washed). The melody is heard through the misty chords of the piano and violin. Later, the piano assumes a ‘solo’ reminiscent of ‘improvisation.’ A type of muting is obtained by pressing the piano wires with the left hand to ensure that the notes are closer here to the colors of *bağlama*.”⁴

The movement is serene, tender and tranquil. The violin and piano switch roles: the piano projects improvisational melodies that evoke the sounds of the East and the violin creates uncertainty by repeating a dark and melancholic phrase that supports the piano.

After the vivid middle movements, the composer returns to the inner world of the first movement. The fifth movement is an exact recapitulation of the first movement that rounds out this evocative trip into Turkey. However, this movement serves not only as a

³ Ibid.

⁴ Ibid.

reflection of the previous movements, but also the composers' sorrow of today, after experiencing these recollections.⁵

“In 2011, the International Violin Competition ‘Henri Marteau’ for the first time commissioned a composer to write a compulsory piece for the competition.”⁶ For this prestigious commission, Fazil Say composed *Cleopatra* for solo violin. This work exploits techniques similar to Henri Marteau’s *Caprice No. 10*, “Intermezzo.” This is a very demanding work in terms of violin technique: it utilizes modern, extended techniques while keeping a strong tie to its Arabian roots in its varied rhythmic pattern.⁷

Biography

Born in Ankara, Turkey in 1970, Fazil Say is one of the twenty-first century’s most accomplished composers. Also an awarded classical and jazz pianist, Say received his musical training as a pianist and composer at the Ankara State Conservatory and continued his studies with David Levine at the Robert Schumann Institute in Düsseldorf and at the Berlin Conservatory.⁸ Say’s compositional style was influenced by his piano lessons with Mithat Fenmen, by works for prepared piano of John Cage, as well as the

⁵ Ibid.

⁶ <http://www.schott-music.com/shop/1/show,277108.html>. (accessed January 23, 2013).

⁷ Ibid.

⁸ <http://www.bach-cantatas.com/Bio/Say-Fazil.htm>. (accessed February 5, 2013).

use of the folklore idiom by Béla Bartók, George Enescu, and György Ligeti. In his personal website, Fazil Say states that his compositional style is characterized by

“a rhapsodic, fantasia-like basic structure; a variable rhythm, often dance-like, though formed through syncopation; a continuous, vital driving pulse; and a wealth of melodic ideas that may often be traced back to themes from the folk music of Turkey and its neighbours.”⁹

Among many of Say’s prominent works are three symphonies, the piano piece *Black Earth*, two oratorios, a concerto for violin entitled “1001 Nights in a Harem,” four concertos for piano, a sonata for violin and piano, a string quartet and *Cleopatra* for solo violin.¹⁰

As a jazz pianist, he has written adaptations for the piano such as “Alla Turca Jazz” and “Paganini Jazz” and he often performs with the quartet *Worldjazz*, which he founded. Being a classical pianist, he also performs regularly with major orchestras.¹¹

Along with the writer Paulo Coelho, in 2008 Say was appointed by the European Union an Ambassador of Intercultural Dialogue. Truly an influential musician, the French musical publication *Le Figaro* states, “He is not merely a pianist of genius; undoubtedly he will be one of the great artists of the twenty-first century.”¹²

⁹ <http://fazilsay.com/en/biography>. (accessed February 10, 2013).

¹⁰ Ibid.

¹¹ <http://www.bach-cantatas.com/Bio/Say-Fazil.htm>. (accessed February 5, 2013).

¹² <http://www.barrettvantage.com/artist.php?id=fsay&aview=bio>. (accessed February 3, 2013).

CHAPTER TWO
AN ANALYSIS AND PERFORMANCE GUIDE
TO THE *SONATA FOR VIOLIN AND PIANO*

Movement One: “MELANCHOLY...” *Andante Misterioso*

The first movement divides into three main sections: A (mm. 1-36), B (mm. 37-54 [in piano]), A¹ (55 [in piano]-80). The main idea of the movement is derived from an *ostinato* bass pattern consisting of a repeated two-bar unit containing motive a¹ (m. 1) and b¹ (m. 2). The b¹ motive in the second measure is a variant of motive a¹, developed out of the first measure. (Though similar, the motives are labeled as ‘a’ and ‘b’ because they are sometimes varied in different ways but remain a pair.) This four-bar introduction in the piano creates a colorful, dream-like atmosphere centered on the pitch F-sharp. The slow tempo of the movement is consistent with the use of the *ostinato* procedure, as in a *passacaglia*.



Example 1. Movement 1, mm. 1-4.

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The pianist should consider exaggerating and stretching the swells of the two motives in order to project them better and create a mysterious atmosphere. The swells can start early and the motives performed with a sense of direction toward the peak note G in motive a¹ (m. 1) and leading to A-flat in the b¹ motive (m. 2) with a tapering of the last two notes in both motives.

The violin enters with an eight-bar melancholic melody at Rehearsal One consisting of two four-bar phrases. The first three measures (mm. 5-7) consist of a four-note fragment, A, B-flat, G-sharp, and A, which derives from the two-bar *ostinato* pattern. The pitches in the melody are rearranged for variety. Every phrase ends with the silence of the rests at the last measure in m. 8 and m. 12.

The image displays two systems of musical notation for Violin and Piano. The first system covers measures 8 and 12. In measure 8, the Violin plays a half note A4, followed by a whole rest. The Piano accompaniment consists of a four-note sequence: A3, B-flat3, G-sharp3, and A3, with a fermata over the final A3. In measure 12, the Violin plays a half note A4, followed by a whole rest. The Piano accompaniment features a four-note sequence: A3, B-flat3, G-sharp3, and A3, with a fermata over the final A3. The second system covers measures 9 and 11. In measure 9, the Violin plays a half note A4, followed by a whole rest. The Piano accompaniment consists of a four-note sequence: A3, B-flat3, G-sharp3, and A3, with a fermata over the final A3. In measure 11, the Violin plays a half note A4, followed by a whole rest. The Piano accompaniment features a four-note sequence: A3, B-flat3, G-sharp3, and A3, with a fermata over the final A3. The piano part includes dynamic markings 'mf' and 'f'.

Example 2. Movement 1, measures 8 and 12.

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The violinist should perform the two pick-up eighth notes with a sense of lift. The sound should flow by using a sufficient amount of bow, although with light pressure, and perform the two notes with direction to the pitch A. Taking a breath on the third beat can help the right hand of the pianist to accompany the violin more efficiently. Both phrases should be performed on the G string in order to produce an introverted and melancholic sound. Taking a little time between the pick-up eighth notes and the A of the next measure can help perform the shift securely. Both swells of mm. 5-6 should start very soft and be performed by altering the speed of the bow as well as the speed of the vibrato. This produces an intimate and heart-felt sound. The G-sharp in m. 6 should be sustained longer to prepare for the softer dynamic.

The right hand of the piano reinforces the melody of the violin by doubling it in octaves. The end of the first phrase overlaps with the two pick-up eighth notes of the second four-bar phrase. The second phrase ends similarly with a full rest of silence. This second phrase should be performed *molto legato* using very smooth bow changes. In this passage, which has a longer and more intense swell than the previous measures, the bow should be stronger and more sustained, and played with direction to the peak note D in m. 10.

The last two measures (mm. 11-12) overlap with a link that consists of an ascending whole-tone scale played by both hands of the piano in an octave. For consistency and interconnection, Say uses the first five notes of motive a¹ to create this link.

The image displays two musical staves. The left staff is for Piano, with a treble clef and a bass clef. It features a melodic line in the right hand and a bass line in the left hand. The dynamics are marked 'pp' and 'una corda'. The right staff is for Violin, with a treble clef and a bass clef. It features a melodic line in the right hand and a bass line in the left hand. The dynamics are marked 'Sub' and 'Ped. molto'. The Violin part includes a sequence of notes: C#, D#, E#, G, A.

Example 3. Movement 1, a comparison of measures 1 and 11.

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During the link in mm. 11-12, the movement deviates from the *ostinato* and returns again at mm. 13-17. The piano is playing the two melodic phrases again in mm. 13-20 while the violin progressively becomes more independent by playing two short variations on the melody.

Both variations in mm. 14-19 should be played on the D string for a sweet sound with expressive, warm vibrato. An ample amount of bow and light pressure should be used in order to create a very expressive *flautando* sound for the first variation. The melody should be well-connected in the right hand of the pianist while the left hand repeats the *ostinato* pattern.

The second variation is more intense and expressive in a way similar to the second phrase of Rehearsal One. The longer swell can be successfully performed with an artistic bow distribution: save the bow at the beginning of the phrase in order to leave sufficient space for the D which is the peak of the swell. The phrase can be divided into separate bows, but the bow changes should be performed smoothly in order to project the long *legato* character of the phrase.

The whole-tone scale link overlaps again with the end of the second phrase in mm. 19-20 and leads to a new melody played by the violin and the right hand of the piano. The melody starts at m. 21 with the same two eighth-note pick-up figure and the same pitches of the melody as in Rehearsal One, although an octave higher. It similarly consists of eight measures (mm. 21-28), subdivided into two phrases, with each one having four measures. At this register, it is a lyrical, expressive and sweet melody. It has an arc-like shape reaching the peak at the E, descending down to the F-sharp, and ending with a sequence of the two eighth-note figure and the dotted half note.

The image shows a musical score for Violin and Piano. The Violin part (top staff) begins with a circled '3' and the instruction 'slightly ahead of beat'. The Piano part (bottom staff) has 'molto espressivo' written below it. Dynamics include 'cresc.' and 'f'. The score shows a melodic line in the violin and accompaniment in the piano.

Example 4. Movement 1, mm. 21-24.

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Considerable bow should be used with smooth bow changes and warm vibrato in order to project the long, lyrical, and arc-like melody with a *cantabile*, open and passionate sound. The two eighth-note dotted half-note figure of the sequence should have variety in both sound and color in order to avoid being too repetitive. The final two figures could be performed on the A string for a sweeter, more melancholic color and a small *ritenuto* could be applied in the end to finish the melody.

The left hand of the piano, for the first time, breaks the *ostinato* pattern while simultaneously pulling away from the F-sharp. It maintains, however, the structure of the two-bar unit. In all eight measures, the four units have a similar construction.

The right hand of the piano plays the first phrase of the primary melody—first seen in m. 1—at mm. 29-32. However, the grace notes play the original pitches while the long dotted half notes play the phrase a half-step lower. It is also altered and embellished with trills. The chromatic ascending scales replace the two eighth-note pick-up figure and fill in the interval of the minor sixth. In mm. 33-36 the right hand of the piano plays an embellished variation of the second phrase that projects the G-sharp major chord.

The image shows a musical score for Violin and Piano. The Violin part (top staff) is marked *ppp* and features a circled '4' above the first measure. The Piano part (bottom two staves) includes a chromatic ascending scale in the right hand and a bass line in the left hand. Dynamics include *ppp* and trills are marked.

The image shows a musical score for Violin and Piano. The Violin part (top staff) features a glissando (marked 'gliss.') and a series of double stops. The Piano part (bottom two staves) includes a tremolo in the right hand and a whole-tone scale in the left hand. The score is for measures 29-32.

Example 5. Movement 1, mm. 29-32.

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In this example, the original melody returns at Rehearsal Four but more agitated and more complicated as the violin plays double stops at a very high register and sequences augmented chords in a descending stepwise motion.

The tremolo augmented chords in the violin should be played with very light and fast fingers in the left hand and precise intonation. Play at the tip of the bow with extremely light pressure, using a significant amount of bow. If one leaves air in the sound, one can create a dream-like atmosphere and a light transparent sound. The chords should be shaped according to the expressive swells of the *ostinato* bass and the melody in the piano.

The left hand of the piano returns to the two-bar *ostinato* bass, centering on F-sharp. Likewise, the end of the second phrase at mm. 35-36 overlaps with the ascending whole-tone scale link started in the left hand and completed in the right hand. This scale

leads to the more dramatic and more intense second part of the movement. The bass clef in mm. 37-42 discontinues the repeated pattern of motive a¹—normally followed immediately by motive b¹— to play a new modification of the original relation of the two-bar idea. The new motive a² in m. 37 has the same rhythmic contour as the original motive a¹, as well as the same rising upward gestures and articulation of the eighth notes. However, it varies the motive by stretching out the register in both directions. The intervallic relation of the pitches is subsequently altered.

The image contains two musical excerpts. The left excerpt shows measures 1-2 of a piece. It features a violin part and a piano part. The piano part is marked *pp* and includes the instruction *una corda*. The right excerpt shows measures 37-38. It features a violin part and a piano part. The piano part is marked *mp* and includes the instruction *molto*. The violin part in the right excerpt has a circled '5' above it and the instruction "VERY FREE".

Example 6. Movement 1, a comparison of mm. 1-2 (a¹) and mm. 37-38 (a²).

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Measures 37-42 follow the same format of the two-bar subdividing unit of the *ostinato* bass, alternating motives a² and b². Motive b² in m. 38 sequences the final three pitches of a² lower. This is different to the original b¹ motive, which sequenced the final five pitches of a¹ a step higher. A variation of motive a² occurs in m. 39, although the composer omits the expected b² in the next measure. Measures 41-42 alternate motive a² and a variation of b².

The section between Rehearsal Five and Rehearsal Six pulls away even farther from the F-sharp pitch by emphasizing the pitches B-natural and B-flat. It utilizes the beginning notes of the two motives a² and b² to accomplish this. The right hand plays a variation of the original theme in a higher register, centering on the pitch D. It maintains the same eight-measure structure subdivided by two four-measure phrases, both starting with the dramatic interval of a minor ninth. The theme overlaps in the same way with Rehearsal One, Two and Four with the linking device of the ascending scale which infuses for the first time whole tones and semitones.

The musical score consists of two systems. The first system, measures 36-40, includes a Violin staff with a circled '5' above it and a Piano staff marked 'mp'. The piano part features a melodic line with a 'Red. molto' marking and a 'Red. simile' marking. The second system, measures 41-44, continues the piano part with a '2' above the first measure. The music is in a key with one flat and a 2/4 time signature.

Example 7. Movement 1, mm. 36-40.

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The violin takes over the same thematic variation of the piano at Rehearsal Six, starting with the interval of major sixth, transposed to a very high register that centers on the pitch B. The pick-up note should be played with a full bow. One may take a little extra time in order to successfully perform the shift to the next downbeat. Execute the beginning of the second phrase in a similar manner, but with even more emphasis on the downbeat B pitch by adding a small accent. An increased speed of the bow and vibrato assists in achieving the intensity. Smooth bow changes should be applied for delivering the long phrases.

The linking device in mm. 47-48 is differentiated from previous occurrences by overlapping with the end of the first four-bar phrase of the violin, instead of the second phrase. In mm. 45-50, the piano maintains the same exact six-measure structure of mm. 37-42 with the two-bar unit subdivision, introducing with both hands motives a³ and b³. These are new variations of motives a¹ and b¹ that emphasize the pitches A-flat and G. Similarly, it omits the b³ motive in m. 48 and plays a variant of a³ and b³ in measures 47 and 50, respectively.

The violin does not end the second phrase with the usual silence of the fourth measure. On the contrary, it ends with a very intense and extended variation in which it repeats the dramatic interval of a minor ninth three times. It furthermore accents the pitch E in a triple *forte* (*fff*) at a very high register. Lastly, in this register it reaches the peak of its intensity while accenting the pitch C with double *sforzandi* in a quadruple *forte* (*ffff*).

The image displays two systems of musical notation for a Violin and Piano. The first system covers measures 54 and 55. The Violin part begins with a melodic phrase on D-sharp, marked 'A tempo' and 'ffff'. The Piano part consists of chords and a bass line, marked 'fff' and 'meno f.'. The second system covers measures 56 and 57. The Violin part features repeated minor ninth intervals (D-sharp and E) marked 'sfz', with a triplet of eighth notes in measure 57. The Piano part continues with chords and a bass line.

Example 8. Movement 1, mm. 54-57.

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Each one of the repeated minor ninths—comprised of D-sharp and E—should be increasingly reinforced. The bow needs to have a well-balanced speed between the two notes and it should stop after the D-sharp in order to give a biting articulation of the *sforzando* Es. The D-sharp at m. 53 can be sustained longer in order to create a more

dramatic emphasis on the final E. After the long *ritenuto* of m. 54, the quadruple *forte* thirty-second notes in mm. 55-58 should be played on the string at the very low end of the bow with a very sharp attack in tempo. The repeated long Cs should be sustained with great emotion and power. Utilizing extra bow changes is recommended. Artistic distribution of the bow facilitates a successful execution of the most intense and powerful *crescendo* of the movement, in mm. 57-58.

The left hand of the piano makes a reference to the linking device by repeating three times, during the course of three measures, the first part of the whole-tone scale in mm. 52-54. It emphasizes the C-sharp which functions as a dominant pitch of the F-sharp. It is thus a dominant preparation that foreshadows the recapitulation.

The third part, mm. 55-80, functions as a recapitulation that overlaps with the ending of the second part in the violin. Its structure is similar to the first part; however, it lacks the four-measure piano introduction and it is shorter. The piano plays the primary melodic theme at the right hand, although it omits the first measure of the first phrase in mm. 55-62. The left hand brings back the F-sharp *ostinato* bass pattern and repeats the two-bar unit a¹ and b¹. Measures 55-62 are similar to mm. 13-20 of the first part.

The whole-tone scale which overlaps the end of the primary melody links to the second melody in mm. 63-70. The section of Rehearsal Eight is similar to the one at Rehearsal Three. The violin plays the eight-measure lyrical melody, alternating the first four-measure phrase and repeating the second four-measure phrase exactly. The piano similarly deviates from the *ostinato* pattern and the F-sharp and returns to it in m. 70.

The use of *glissandi* and a sweet, relaxed vibrato will contribute to a sweet, warm, and lyrical sound in the violin. The final measures of 69-70 should be performed with a long *ritenuto*. The last long F-sharp fades out as the violin exits from the movement after it has sung its last melody.

The next extended passage, mm. 71-77, is similar to that in mm. 29-35. The piano plays a variation of the primary melody in the right hand, embellished with trills and ascending chromatic thirty-second note scales that replace the upbeat repeated eighth notes. The left hand plays the *ostinato* pattern on the F-sharp. Unlike the first occurrence, the violin remains silent until the end of the piece. The texture gradually becomes lighter as the voices exit. The right hand ends with an extended chromatic scale ascending to the G-sharp trill at the highest register of the movement. The left hand fades out in the next four measures by repeating motive a¹ four times. It delays the last statement by augmenting the last three notes and finishing at a triple *piano* (*ppp*) dynamic that suggests the mournful emotion of a distant memory (Example 9).

Example 9. Movement 1, mm. 77-80.

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Movement Two: “GROTESQUE...” *Moderato Scherzando*

The second movement consists of four parts. The first part, a *fughetta*, occurs in mm. 81-92 and the second part, in an A-B-A' structure, occurs from mm. 93-112. The *fughetta* returns in the fourth part, mm. 121-126. This concluding section is the same as the A' section of the second part, but it has a different ending.

Structural Layout of Movement Two		
Section	Measure	Description
1	81-92	<i>Fughetta</i>
2	93-112	A-B-A'
3	113-120	Similar to A, with link to Part 4
4	121-134	<i>Fughetta</i>

Figure 1. Diagram of structural layout of Movement Two.

Although the composer refers to the first section as a *fughetta*, it does not follow the traditional procedure of having a subject and an answer. It unfolds in an imitative manner introducing three statements starting on G. The movement starts with the right hand of the piano introducing a four-bar subject built on a C harmonic-minor scale with a raised fourth scale degree. The four measures of the theme are subdivided into two units of two bars with a parallel construction. All four measures start with the same motive (a); it consists of the first seven notes of the first measure and is immediately followed by the pitches C and G that form motive b (Ex. 10). The first measure of the second unit ends with an ornamental tremolo that emphasizes the augmented second interval between the sixth and seventh scale degrees of the C harmonic-minor scale. The fourth measure ends with an embellishing sixteenth-note extension that centers on the augmented second between the third and the raised fourth scale degrees. The sixteenth-note extension contains the three motives d, e, and f in m. 84.

Example 10. Movement 2, mm. 81-84.

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Starting at Rehearsal One, the violin introduces the four-bar subject in which the second two-bar unit is an exact repetition of the first unit. The *fughetta* deviates from the traditional procedure with the violin playing a modification of the subject in the last three measures. In m. 86, for example, the two sixteenth notes of the original subject are missing, and in m. 87 there is a pitch alteration, with a G replacing the augmented second. Lastly, a quarter note replaces the thirty-second note tremolo. Similarly, m. 88 deviates from the last measure of the original subject (m. 84) by maintaining the 15/8

time signature and replacing the extended sixteenth-note version with the final three quarter-notes.

The violin introduces the subject with strong *pizzicati* that create an uplifting, swinging, rhythmic character. Applying vibrato to each note will help the sound of the *pizzicato* notes (marked *tenuto*) to resonate. The strings should be plucked higher and powerfully, especially for the *pizzicati* with the karats, in order to be responsive and emphasize the dance-like character of the subject.

The right hand of the piano plays embellishments that project the two augmented second intervals in mm. 85-86 and 88, a minor second tremolo in m. 85 and a wave-like sixteenth-note embellishment of the C harmonic-minor scale in m. 87. This tremolo is also seen in Example 10. In mm. 89-92, the left hand introduces a more simplified version of the subject (similar to the violin) while the right hand accompanies with Viennese trichords.

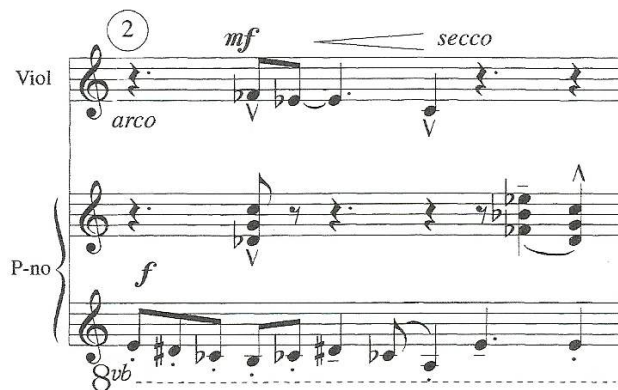


Figure 2. Viennese Trichord.

Example 11. Movement 2, m. 89.

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While the piano introduces the subject, the violin introduces a percussive idea consisting of F-flat, E-flat and C in mm. 89-90. To project a percussive, rough sound for the F-flat, the performer is recommended to apply significant amount of pressure in the lower part of the bow to execute the necessary attack. The use of fast bow speed can work effectively for this passage. The *crescendo* at the E-flat should be played with thoughtful bow speed as well. The stroke can start with a lighter and slower speed than the previous F-flat. Increasing the speed of the vibrato in the left hand assists to projecting the *crescendo* effectively. A *marcato* stroke—with an abundance of pressure and extremely fast speed—will produce a dry, percussive sound for the following C.

In mm. 91-92, the violin introduces another idea that consists of an alternation of an octave C and an interval of a major ninth between G and A. A *marcato* stroke, without stopping the sound at the end, can be used in order to project the intervals with the karats. The *glissando* between the two intervals can be performed after the bow change, at the beginning of the *marcato* strokes.

The second part is written on two *ostinato* bass patterns: Sections A and A' are based on the first *ostinato* and Section B is based on the second *ostinato*. The first *ostinato* pattern is four measures in length and consists of two motives, x¹ (mm. 93-94) and x² (mm. 95-96). Motive x² is a variant of x¹: the first measure in both motives is the same, built on motive b of the subject. The second measure of motive x¹ ends with a sixteenth-note embellishment built on motives e and f derived from the subject while the second measure of motive x² ends with a similar sixteenth-note embellishment built on both motives d and f.

Example 12. Movement 2, mm. 93-96.

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Section A alternates motives x^1 and x^2 three times. During the *ostinato*, the violin, which enters at the second alternation of the motives, sustains a tremolo (*sul ponticello*) of a perfect fourth interval, doubling the Viennese trichord sustained by the right hand of the piano. However, at motive x^1 , the violin ends with an eighth rest filled in by the eighth-note Viennese trichord played an octave higher by the right hand. At motive x^2 , the violin has almost a complete measure of rest and the right hand of the piano reinforces the sixteenth-note d and f motives of the left hand. At m. 104 the right hand ends with a variation of the motives d and f.

Example 13. Movement 2, mm. 97-98 and m. 104.

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The *sforzando subito piano* (*sfp*) of the perfect fourths in mm. 97-104 can be executed with a down-bow; the preparation of the bow next to the bridge with the right amount of pressure gives an aggressive articulation for the *ponticello* stroke. Pulling the bow with rapid speed helps in executing the *sforzando* stroke effectively. The tremolo can be performed with fast movements of the forearm, applying light pressure at the upper part of the bow, while avoiding being too close to the point. The light pressure can create a metallic *ponticello* sound with a demonic character. Using aggressive articulation in this section surely epitomizes the movement's title, "Grotesque."

Section B of the second part is based on a second *ostinato* pattern which consists of motives z^1 (m. 105) and z^2 (m. 106). Like motives x^1 and x^2 , the new motive z^2 varies motive z^1 by including the same pitches with diminished rhythmic values and adding at

the end the two pitches G-sharp and A in the bass clef. The piano alternates the two-bar unit four times in the left hand from Rehearsal Five until Section C starts at Rehearsal Six. Unlike the first *ostinato*, the violin does not follow the alternation of the second ostinato. It sustains a tremolo of a minor sixth interval that reinforces a similar interval found in the cluster chords¹³ of the piano until m. 108. The tremolos in mm. 105-108 can be performed in a similar manner to the ones in mm. 97-104, but with an adjustment of the sounding point that is away from the bridge.

Example 14. Movement 2, mm. 105-106.

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¹³ The cluster chords throughout the piano writing of mm. 105-106 can be identified as major-minor chords with a sharp ninth tone.

At mm. 109-112, the violin plays descending *glissandi* of chromatic minor sixths. The *sforzandi* can be executed with rapid bow speed starting at the lower part. The bow should be slightly lifted prior to every *sforzando* note in order in order to have sufficient time for the stroke. The left hand, simultaneously, needs to apply light pressure on the double stops in order to execute the *glissandi* smoothly.

The right hand of the piano follows the *ostinato* alternation of motives z^1 and z^2 , alternating the groups of cluster chords in the same way. All measures finish with an eighth-note chord, except m. 108 and m. 112, which finishes with a group of three eighth-note chords. These are the only two places that the right hand of the piano aligns with the violin.

Section A' of the second part in mm. 113-120 is based on the four-bar unit of the first *ostinato*. It is constructed similarly with the A section, alternating the two motives x^1 and x^2 twice. However, the violin and the piano enter with the Viennese trichord in *subito piano*, without a *sforzando*. The violin starts the tremolos later with an accented *sforzando-piano* while the piano continues sustaining the Viennese trichord at a soft dynamic (Example 15).

⑥ *sul ponticello*
tremolo

Viol

P-no

p subito

p subito

8va *A*

8vb

Example 15. Movement 2, mm. 113-114.

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The last x^2 motive is interrupted by a link-measure that leads to the return of the *fughetta* by repeating the first three notes of the subject four times. The left hand repeats the three notes in the same manner. The right hand repeats them an octave higher each time, in a long *crescendo* that builds intensity and finally doubles and accents each one of the last three notes. The violin repeats the last two units an octave higher, with a shorter *crescendo* than the one in the piano. The first units can start at a sounding point closer to the fingerboard to produce a softer, rounder, and darker sound. The bow should be adjusted gradually towards the bridge in order to increase the volume and to produce a brighter sound for the last units.

The *fughetta* returns in the third part in mm. 121-126. Each voice, however, plays only half of the statement. The right hand of the piano plays the second half of the

statement and mm. 121-122 are the same as mm. 83-84. In mm. 123-124 the violin plays the second half of the modified statement of mm. 87-88 but with additional accents on the F-sharp and the first G in m. 123 and the D in m. 124. In m. 123, the right hand plays the same augmented second and minor second tremolos as found in m. 85. In the next measure, the pianist plays an extended version of the wave-like C minor scale of m. 87.

In the next two measures the left hand of the piano repeats half of the statement similarly. Measures 125-126 are the same as mm. 89-90 while the violin repeats mm. 89-90 and the right hand of mm. 91-92.

The fourth part, similar with Section A of the second part, is based on the first *ostinato*, which alternates the two-bar motives x^1 and x^2 twice. The violin introduces in a *subito piano* the *ponticello* tremolo with a *sforzando* and a karat. The violin part is marked *sul ponticello* with *sfp* and a karat on the first note of the tremolo. It alternates the shorter one with the longer one following the *ostinato* pattern. The final tremolo is at a *piano* dynamic without any *sforzando* or accent and ends in the last measure with a long *glissando* finishing with a long *fermata* of a perfect fourth at triple *piano* dynamic. The bow needs to continue the tremolo at the *fermata* for as long as the sound needs in order to fade out. The piano breaks the *ostinato* pattern and leaves the final motive x^2 incomplete in the last measure with a slow arpeggiation in both hands. The piano intimates the same major-minor chord with a sharp-nine harmony as discussed earlier, though now over a sustained C in the bass. The piece concludes on the final note of this arpeggiation, on an F-sharp at triple *piano* (*ppp*) (Example 16).

the two motives with homophonic chords that have the same rhythmic pattern. It starts in every measure with two repeated eighth-note chords that are very accented and percussive. This gesture constitutes the motivic idea x.

The theme of the violin is centered on the pitch E but starts with a microtonal E-flat. A performance note in the score indicates that the performer is to play this a quarter-tone lower than the actual E-natural.¹⁴ The theme consists of two motivic ideas: the first one in m. 135 being repeated in the next measure; the second one occurs in m. 137, repeated similarly in the next measure. Both ideas consist of continuous perfect fourths, interspersed with diminished fifths (Example 17). These repeated eighth notes (with tremolo) in the violin exemplify the continuous motion indicated in the movement's title, "Perpetuum mobile."

The image shows a musical score for Violin and Piano. The Violin part is in the upper staff, marked with a microtone sign and a plus sign, indicating a quarter-tone lower than the actual E-natural. The Piano part is in the lower two staves, with dynamic markings of *ff* and *mf*, and performance instructions like *secco* and *Sub. Red.* The score is in 6/4 time and features a microtonal E-flat in the violin part.

Example 17. Movement 3, m. 135.
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¹⁴ Fazil Say, *Sonata for Violin and Piano* (Mainz: Schott Music, 2007), 17.

These tremolo patterns should be played in the middle of the bow at a very fast speed, imitating a furious, intense dance. The karats emphasize the rhythm of the dance and add to the wildness of its character. The accents can be projected efficiently by applying significant speed, pressure, and by using a significant part of the bow. Playing the non-accented notes with less pressure and bow can differentiate them from the karats.

Measures 139-140 form a link in which the violin emphasizes five statements of a perfect fourth on the pitches A and E. It accents them and plays the repeated eighth notes in groups of three. Varying the bow speed at these accents emphasizes the juxtaposition between the beat of the measures and the repeated groups of the three tremolo notes.

The piano and violin play the *sforzando* chords together, with the exception of the last *sforzando* chord which is played in the middle of the five eighth-note group in m. 140. The last accented chord is sustained longer than the previous short, percussive chords, and it aligns with the accented groups of eighth notes found in the violin. The chord acts like a dominant that prepares the return of the theme in the violin.

Measures 141-144 are similar to mm. 135-138. The theme, centered on E, is slightly varied: in the second motivic idea, the violin replaces the diminished fifth with a perfect fifth E and B in mm. 143-144. Similarly, the piano plays motive a¹ twice in mm. 141-142 and motive a² twice in mm. 143-144.

Measure 145 is a link in which the two instruments build a climax by ascending to a higher register in a gradual *crescendo* and reach an arrival point at the downbeat of m. 146. While the violin is ascending to the *sforzando* D in mm. 145-146, the *crescendo* can

be efficiently performed by adjusting the sounding point and the speed of the bow. A very short breath can be taken after the D in order to give time for the note to resonate and to prepare the bow for playing the new statement.

Example 18. Movement 3, mm. 141-144.

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Measure 146 is a variation of m. 135; the violin is playing the first motivic idea of the theme, but in a lower register, centering on the pitch A and arranged in similar rhythmic groups of repeated eighth notes. A slight increase in the pressure of the bow can help to achieve the *forte* dynamic of the statement. The piano deviates from the first

ostinato pattern by playing a new rhythmic variation starting with an augmentation of the accented repeated eighth-note chord of m. 135. The following measure is similar to m. 146 in which the violin plays the same alteration of the first motivic idea while the piano presents a variation of the previous measure. Measures 148-149 form another link in which the violin and the piano build another climax together by expanding the register higher and lower. The uninterrupted eighth notes of the piano throughout m. 149—each one accented by the right hand—accumulate the greatest intensity of the movement to this point.

The second part, in mm. 150-157, is the first episode based on a second *ostinato* pattern consisting of motive b¹ in m. 150 and its variant b² in m. 151 (see Ex. 19). The two motives, both centered on the note A, alternate in mm. 150-152 and maintain the same rhythm and the same pitches. An exception to this is the dotted quarter note in motive b¹ which plays the note C and in motive b² which plays the note E-flat. The violin emphasizes the diminished fifth interval of the A and the E-flat with the repeated sixteenth notes and the accented eighth notes, and it follows the alternation of motives b¹ and b²; m. 150 starts with a sixteenth-note repetition of the diminished fifth followed by *staccato* eighth notes. Measure 151 is a similar variation.

The image shows a musical score for Violin and Piano. The Violin part (top staff) features a series of repeated eighth notes, starting with a circled '3' above the first measure. The dynamics are marked as *ff* (fortissimo) and *p subito* (piano subito). The Piano part (bottom staff) consists of repeated eighth-note chords, also marked with *ffz* and *p subito*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 19. Movement 3, mm. 150-152.

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The repeated eighth notes marked with *fortissimo* can be played near the frog of the bow with sufficient pressure, and can be played off the string. Additionally, increase the bow speed and the pressure for the notes marked with the karats.

Measure 153 is a link that deviates from the *ostinato* pattern. The rhythmic pace intensifies in the piano with the *fortissimo* repeated eighth-note chords. The piano accents each one in the right hand while the violin tremolos three quarter notes interspersed with accented eighths that gradually reach a higher register. The link creates intensity and leads back to the *ostinato* pattern in mm. 154-156, centered on the pitch C. Although the violin and piano are in a slightly higher register, mm. 154-156 are similar to mm. 150-153. The violin emphasizes the minor third between C and E-flat in the repeated sixteenth

notes while the right hand of the piano plays chords in stepwise motion to form an arc shape.

To ensure the evenness of the stroke and precision of the attack for every accent, retake the down-bows at the frog by lifting and replacing the bow for each of the accented eighth notes in m. 155. The *crescendo* can be performed by gradually increasing the amount of the bow, the bow speed, and adjusting the sounding point primarily for the double stops in m. 156. A lighter pressure can be applied to the non-accented notes in order to differentiate from the accented ones.

The episode ends with a link that builds another climax through the use of repeated eighth notes in the piano in m. 157. The left hand emphasizes the pitch B, which acts as a dominant pitch to prepare the return of the theme at rehearsal number five.

The image shows a musical score for Violin and Piano, measures 157-158. The Violin part (top staff) starts with a *sfz* dynamic and a crescendo line. It features a double stop in measure 157, followed by a *mf* dynamic and a *subito* change in articulation (indicated by a triangle) in measure 158. A rehearsal mark '5' is circled above the staff. The Piano part (bottom two staves) starts with a *ff* dynamic and repeated eighth notes in the left hand. In measure 158, the left hand continues with repeated eighth notes on a single pitch (B), while the right hand plays chords with a *secco* articulation. Dynamics change to *sfz* and *mf* in measure 158.

Example 20. Movement 3, mm. 157-158.

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In the third part, beginning at m. 158, the varied theme returns, although now at a softer dynamic than the first occurrence. Measures 158-159 are based on motive a¹ which starts with the motivic idea x¹. This is an expansion of the motivic idea x of the two percussive, repeated eighth-note chords through the addition of a third chord, preceded by an eighth rest. The motivic idea x¹ has appeared previously at m. 147.

Example 21. Movement 3, m. 135 (x) and m. 147 (x¹).

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Measures 160-161 repeat motive a³ twice, a new modification of motive a¹ which starts similarly to motivic idea x¹. The following measure, bar 162, is a link that closes the theme and leads to the second episode.

In mm. 163-170, the second episode of the fourth part derives from a new variation of the second *ostinato* pattern that alternates motives b³ (m. 163) and b⁴ (m. 164), both centered on C-sharp. Motive b⁴ is an inversion of motive b³. Both maintain the same rhythm as motives b¹ and b² but play different pitches. The piano reinforces the *ostinato* pattern by playing it in octaves in both hands.

Example 22. Movement 3, mm. 163-165.
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The *martellato* eighth notes in the violin stress the C-sharp. Arranged in groups of three and two and intensified by the accented notes, these notes create excitement and a character that is full of energy and intensity. The use of the correct combination of bowings, together with the use of different pressure in the down- and up-bows,

emphasizes the difference between the three-note and the two-note groups. By exaggerating the accented strokes, the intensity is increased.

The link in m. 166 deviates from the *ostinato* pattern. In the first half of the measure, all three voices accentuate the C-sharp in unisons and octaves. In the second half, they amplify the intensity with an ascending octatonic scale that transports the episode to a higher register. The episode in mm. 167-170 is centered on the pitch G. Measures 167-169 are similar to mm. 163-165, alternating motive b^3 with b^4 which is (modified in m. 168). The link in m. 170 accentuates the pitch B in the left hand of the piano, which functions as a dominant pitch that prepares the return of the theme.

The image displays a musical score for Violin and Piano, measures 166-170. The score is divided into two systems. The first system (measures 166-169) shows the Violin part with a melodic line and the Piano part with a complex accompaniment. The second system (measures 170) shows the Violin part with a rhythmic pattern and the Piano part with a more active accompaniment. Dynamics include *mf* and *ff*. The key signature has one sharp (F#) and the time signature is 3/4.

Example 23. Movement 3, mm. 166-170.

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In the fifth part, mm. 171-174, the violin presents the altered version of the Rondo theme at triple *forte* (*fff*), while the left hand of the piano presents a fourth *ostinato* based on the *pesante* quarter notes of m. 171—this constitutes motive c. The new motive is based on the pitches E-G-E-A-flat G, and is derived from the theme. Repeated three times, the third time, in m. 173, it is stressed by accenting all the pitches. The right hand of the piano simultaneously presents the third *ostinato* centered on E, playing motives b³, b⁴ and a variation of b³ in mm. 171-173. The last measure of the theme in the violin overlaps with the link in the piano, which plays a variation of m. 166.

The third episode, in mm. 175-180, is the only section of the movement that deviates from the *ostinato*. The violin projects two chromatic scales in repeated eighth notes, a whole tone apart, that ascend and descend.

The image shows a musical score for Violin and Piano, measures 176-177. The Violin part is written in a single staff with a treble clef, showing a chromatic scale in eighth notes that ascends and then descends, marked with a 'cresc.' (crescendo) dynamic. The Piano part is written in two staves (treble and bass clefs) with a grand staff bracket. It features a complex rhythmic pattern with accents and dynamic markings like 'sfz' (sforzando) and 'p' (piano). There are also some markings like '8va' and '8vb' indicating octave transpositions.

Example 24. Movement 3, mm. 176-177.
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After striking the last note of the theme, the bow may come to a stop at the part that is most efficient for the execution of the repeated eighth-note scale of the third episode. A slight space between the final E of the theme and the beginning of the episode offers sufficient time for the resonance of the E, the string crossing, and the adjustment of the sounding point for the following *ponticello* notes. Playing the *ponticello* chromatic notes with a light pressure, fast speed, and a sudden change of the *fortissimo* dynamic of the theme to the *pianissimo* of the episode intensifies the suspense of the episode.

The right hand of the piano reinforces the lower scale by playing the same pitches in *staccato* quarter notes, *subito piano*. Both hands interrupt the motion of the chromatic scale by striking the two percussive eighth-note chords with a *sforzando*, a motivic idea that derives from the first *ostinato*. The acceleration of the rhythmic pace and the long *crescendo* increase the intensity, the suspense and the agitation of this passage. It reaches the peak of the climax in m. 180, at which point the piano strikes the chords in eighth notes at quadruple *forte* (*ffff*) and the violin plays the two chromatic scales at the ordinary sounding point.

The theme returns in mm. 181-182 at triple *forte* (*fff*) with full energy and wildness in the violin. For the first time it presents the two motivic ideas while omitting their repetitions. It is altered by replacing the starting E-flat of the two motivic ideas with the perfect fourth on the notes B and E. The left hand of the piano repeats the fourth *ostinato* pattern in mm. 181-183 while the right hand plays a combination of the first *ostinato*. The fourth *ostinato* starts with the expanded idea of the three repeated eighth-note chords derived from motive a¹, and ends with the second half of motive b³.

The image shows a musical score for Violin and Piano. The Violin part (top staff) begins with a circled '9' and a dynamic marking of *ff*. It features a series of chords with accents (^) and a *Sub* marking. The Piano part (bottom staves) includes dynamics such as *fff simile secco*, *sf*, *sfz*, and *sf*, along with accents (^) and a *tenuto* marking. A *Sub* marking is also present at the bottom of the piano part.

Example 25. Movement 3, mm. 181-182.

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The *ostinato* overlaps with the Coda in the violin in the last two measures. The movement ends with an extended measure in which the violin and the right hand of the piano repeat a motivic idea organized in groups of 5/8 three times. The right hand plays the pitches that create a strong sense of cadence on E. All three voices end with the two accented quarter notes that emphasize the E with *sforzandi* and karats. Performing the final E on the G string will end the wild dance with a deep, powerful sound.

Movement Four: “ANONYMOUS...” *Andante*

ODAM KIREÇTİR

Odam kireçtir benim
Yüzüm güleçtir benim
Soyun da gir koynuma
Tenim ilaçtır benim

Odam kireç tutmuyor
Kumunu karmayınca
Sevda baştan gitmiyor
Sarilip yatmayınca

Baba ben derviş miyim?
Hirkami gymiş miyim?
Ben sevdim eller aldı
Baba ben ölmüş müyim?

MY ROOM

My room is lime
My face is smiling
Take off your clothes, enter my arms
My skin is medicine

My room is not holding lime
When the sand is splitting
Love does not go from the head
When not lying down while embracing

Father, am I a dervish?
Do I wear a khirkah
I loved, strangers took it from me
Father, am I death

Translation by: Burcu Göker

Part A: Measures 185-220

The fourth movement has a more contrasting and melancholic character than the previous two movements. It is divided into two parts: Part A in mm. 185-220 and Part B in mm. 221-257, with both parts centered on the tone E-flat. Part A starts with a four-measure introduction in which the piano arpeggiates the first two chords four times in a slow tempo. The violin enters in m. 189 with a sweet, expressive and melancholic eighth measure melody based on the E-flat natural-minor scale. It consists of four sub-phrases with two measures of long slurred melodies that have an arc-like shape. The first three sub-phrases are rhythmically the same, ending with quarter rests, and all the sub-phrases start with a pick up eighth and quarter notes. The melody starts on the third scale degree,

ascends until the sixth scale degree, and descends with a long wave motion. It ends with the E-flat in m. 197. The piano simultaneously accompanies the melody with two quarter notes of slow arpeggiated melancholic chords followed by an eighth rest.

The image shows a musical score for Violin and Piano. The violin part is in the upper staff, marked with a piano (*p*) dynamic and the performance instruction *con sordino dolce cantabile*. The piano part is in the lower staff, marked with a pianissimo (*pp*) dynamic and the instruction *arpeggio simile*. A specific note in the violin part is annotated with the text: "An arpeggio as slow as possible from the first to the last tone". The score consists of eight measures.

Example 26. Movement 4, mm. 189-192.

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The left hand can immediately enrich the color of the melody by employing a sweet and warm vibrato. The use of light pressure and fast bow speed can produce a singing *flautando* sound for the melody. Smooth bow changes can ensure the long, horizontal, *legato* character of the sub-phrases. The first and the third sub-phrases end with a *crescendo*, which gives a sense of direction and connection to the following sub-phrases.

In mm. 198-205, the violin plays a modification of the previous eight-bar melody using harmonics. A long slurred arc-like shaped melody in mm. 198-201 expands with

the D-flat to a higher register. This connects the first two sub-phrases of the original melody in mm. 190-193. In mm. 201-202, the violin repeats the same sub-phrase found in mm. 193-194, and continues with a simplified variation of the final sub-phrase in mm. 195-196. Using arpeggiation, the piano accompanies the violin in mm. 198-203 by repeating the same chords as found in mm. 190-195.

Viol

2 15^{ma} To be played with harmonics (flageolet)

pp

P-no

Red. molto una corda arpeggio simile

Example 27. Movement 4, mm. 197-200.

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A slight time for breath can be taken at the end of the first melody in order to articulate the beginning of the second melody. A faster bow speed and firm pressure, closer to the bridge, can be used in order to more efficiently project the harmonic notes of the melody. Smooth bow changes, especially during string changes, ensure the long *legato* character of the melody. Smooth position changes and glissandos in the left hand assist the bow to not disrupt the connections. The *crescendo*, starting at *pianissimo* at the

long D-flat in mm. 198-199, and opening up to a *mezzo forte* in C-flat, can be executed efficiently with the correct bow distribution and by varying the bow speed.

In mm. 205-213, the violin presents a third melody, also eight measures in length, divided into four long and slurred sub-phrases of two measures each. All the sub-phrases are rhythmically identical and the last two are a sequence of the first two. The piano repeats the same chord throughout the first two sub-phrases. The bass voice leading of the chords in mm. 209-112 functions like a cadence on E-flat.

Viol

P-no

piu f.

All chords arpeggiated

Example 28. Movement 4, mm. 205-212.

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The third melody starts *più forte* with a warm, singing sound and ends with a very long diminuendo starting from the second sub-phrase. Measures 214-220 are an exact repetition of mm. 206-213 with an alteration of the ending of the melody. The violin repeats the previous melody with harmonics and the piano repeats the same accompanying chords of the previous melody. The final sub-phrase is incomplete, with the *pizzicato* E-flat initiating the second part of the movement.

Part B: Measures 221-257

The two instruments switch their roles in part B: the violin accompanies the piano by repeating a one-measure long *ostinato* motive, starting with the up-beat sixteenth notes and ending with the *pizzicato* E-flat. Part B starts like part A, with a four-measure introduction in the violin. While the violin repeats the *ostinato*, the piano plays improvised-like phrases that are based on the E-flat Dorian scale. It repeats different pitches of the mode, starting with thirty-second note ornamentation. The repeated notes accelerate and decelerate creating a sense of improvisation. Part B is subdivided into two parts: the first one in mm. 221-236; the second part occurs in mm. 239-257. Silence, created via the held rests of the piano in mm. 237-238, separates the two subdivisions.

The *ostinato* in the violin gives a sense of a continuous melodic line. This is achieved by sustaining each of the quarter notes that precede the *pizzicato* notes for as long as possible. Additionally, one should strive to create a long resonant sound in the *pizzicato* notes. To avoid an unwanted sense of anticipation, a little time should be taken between the *pizzicato* and the *arco* notes. This provides a sense of slow walking. The

arco notes can be played at the lower half of the bow and close to the fingerboard. Using an ample amount of bow, combined with the minimal use of vibrato, produces a darker, melancholic sound. The violinist can use the harmonics to create an echo effect that further adds to the melancholic emotion.

The second section begins with a more dramatic melody in the piano at the *forte* dynamic. It commences with the dramatic dissonance of an augmented fourth between E-flat and A. In mm. 239-240 and 243-244, the raised fourth of the E-flat scale combine with the raised sixth of the Dorian mode to emulate old sounds of the Eastern Orient.

The image shows a musical score for Violin and Piano. The Violin part (Viol) is written on a single staff with a treble clef. It begins with a pizzicato (pizz) section, indicated by a downward-pointing triangle, followed by an arco section, indicated by an upward-pointing triangle. The Piano part (P-no) is written on a grand staff (treble and bass clefs). It starts with a forte (f) dynamic and features a series of notes with a pedaling effect, indicated by a wavy line and the instruction "Ped. simile...".

Example 29. Movement 4, mm. 239-242.
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The final two phrases of the piano in mm. 247-250 are similar to the final phrases of the first part seen in mm. 233-236. The movement ends with the violin gradually fading out, playing the last *pizzicato* at quadruple *piano* (*pppp*), without slowing down the tempo (Example 30). This creates an atmosphere that continues to echo the melancholic sound of the *ostinato*.

Viol

31

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.

pppp

P-no

Example 30. Movement 4, mm. 251-257.

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CHAPTER THREE
AN ANALYSIS AND PERFORMANCE GUIDE TO
CLEOPATRA FOR SOLO VIOLIN

The piece divides into seven sections, which the composer indicates with rehearsal numbers. All the sections are characterized by two main components: a motivic idea and a melodic idea. The two components have contrasting elements. The motive emphasizes skips and is built on a two-note idea (dyad) with the interval being a perfect fourth or larger. It has a limited rhythmic profile (eighth notes and sixteenth notes) but it is extended in different sections and receives more varied treatment as it progresses in the piece. The motive has mostly *pizzicato* articulation; during the course of the movement the *col legno* stroke is added and it is presented in a lower register. Maintaining the motive with a stricter presentation helps to differentiate it from the melodic idea.

The melody, on the other hand, has a different profile. It is more linear and emphasizes a stepwise, scalar motion; as a result, it has a larger and more varied pitch content. It is played *arco* and has more expressive content and a wider dynamic range due to its growth. Additionally, it has a greater variety of rhythmic ideas, such as an extended use of sixteenth notes, thirty-second notes, and dotted rhythms. The melody also uses a wider range of register and texture, often through the use of double stops.

The sections all have differing *tempi*. They likewise center on different pitches or scales and have a unique character as a result of presenting different elements of the

motivic and the melodic idea. The alternation, however, of the two ideas is consistent throughout each of the sections of the piece.

The first section (mm. 1-36) is centered on a C natural minor scale in the first half and a C harmonic minor scale with a raised fourth scale degree in the second part. It starts with the motivic idea (m. 1, Ex. 31) that is built on the interval of a perfect fourth between G and C, and repeated again in the following two measures. The motivic idea starts with *pizzicati* at a *mezzo forte* dynamic that creates a mysterious atmosphere. The *pizzicati* can be performed on the part of the string where they can produce a colorful, round, and resonant sound. The finger needs to be curved and flexible, using as much cushion as possible, and be very active in order for the *pizzicati* to be responsive. Giving sufficient time between the *pizzicati* can help keep the sound from being interrupted. This allows them to fade away naturally. The *pizzicati* need to be played rhythmically so that they have a sense of a pulse, though in a mostly accompanying role. The placement of the bow for the *arco* melody can be delayed in order to offer time for the G string *pizzicato* to resonate in m. 7.



Example 31. *Cleopatra*, mm. 1-5.

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A warm, expressive *legato* melody of a contrasting character to the previous motivic idea is introduced in mm. 7-10. The melody consists of two parts, each of approximately two measures: the first part is an ascending scale that fills in the original perfect fourth interval of the previous motivic idea; the second part consists of an ascending leap and a descending scale using dotted rhythms and a group of sixteenth notes slurred into two pairs.

Placing the bow with a light pressure after the last *pizzicato* can ensure a smooth beginning to the melody. The melody can be played on the G string in order to create a darker, warmer sound, while using a warm and wide vibrato in the left hand. *Rubato* contributes expressiveness and fluidity to the passage. The slide between the C and the A-flat can be projected by the increase of bow speed along with an increase in bow pressure and vibrato in the left hand. The use of the same fingering in two consecutive notes with a semitone distance, can give an Arabian flavor to the descending scale. A long up-bow assists the resonance of the last note F of the melody in m. 10 and prepares the arm to play the next *pizzicato* using the momentum of the bow movement.

The motivic idea returns in m. 11 but is interrupted by the sweet *legato* melody in mm. 12-15, and is completed in mm. 16-17. The *pizzicati*, unlike earlier instances, emerge at a softer dynamic. The melody develops from a *mezzo piano* to an intimate *forte*, retaining the structure of the first part while altering and sequencing the second part.



Example 32. *Cleopatra*, mm. 11-15.

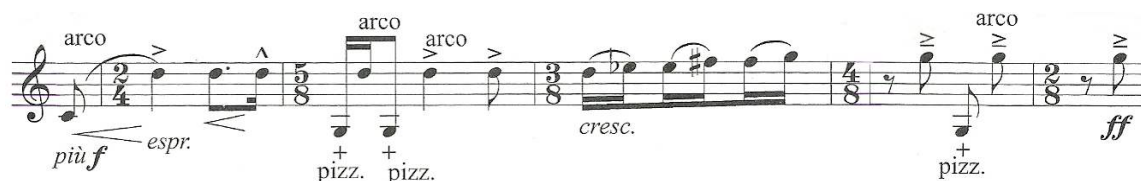
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A longer, more assertive melody is presented at a higher register in mm. 18-25, interrupting the last *pizzicato* of the motivic idea and starting with a larger leap of the second part of the previous melody. The melody has a long arc-like shape with an Arabian quality that emphasizes the augmented second interval. In mm. 18-22 it becomes brighter and more intense while expanding the register and the dynamics by ascending in a long *crescendo*. It reaches the peak in a *fortissimo* B-natural at the downbeat of m. 23. In mm. 23-25 the melody descends with a *diminuendo* and ends with an expanded alteration of the ending sixteenth note group of the previous melodies.



Example 33. *Cleopatra*, mm. 18-22.

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The adjustments of the speed of the bow can project the *crescendi* as well as the accents and the karats. In order to avoid an excessive movement of the string crossing in mm. 18-20, the pitch D can be played using a higher position and possibly harmonics on the D string. The use of *glissandi* with the same fingering at the sixteenth-note pairs with the half steps in m. 20 and m. 25 can emphasize the Arabian element in the melody. Releasing the pressure of the bow at every second sixteenth note can emphasize the pairs and create more contrast. The G is emphasized by being repeated three times in the upper register in mm. 21-22. A longer bow can be used to reinforce the accent of the last one and allow enough time to resonate at *fortissimo*. A faster bow speed emphasizes the accents and opens up the sound for the higher register syncopations in mm. 23-24. Up-bows can be applied at the *staccato* notes in order to differentiate their length from the longer slurs. A slight lift after each up-bow will bring the bow back to the starting point for the following stroke.

The motivic idea returns again in a *subito piano* in mm. 26-28, maintaining a steady pulse. A tender melody follows in mm. 29-33 starting with the same motive of the first melody and using the syncopation idea of mm. 23-24 sequenced a fifth lower.

Example 34. *Cleopatra*, mm. 26-30.

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In order to produce a transparent and a cantabile *flautando* sound, the melody can be played with a lighter pressure of the bow that is closer to the fingerboard, with an expressive and warm vibrato in the upper positions of the middle strings. The ending scale in thirty-second notes can be performed effectively at the fourth position with a combination of brushed and *spiccato* bow stroke to produce the *leggiero* effect.

The first part ends with the motivic idea altered at the end with the accented *pizzicato* C sliding to the E-flat. The *pizzicati* need to be played at the sounding point that offers the longest resonance in order for the *glissando* E-flat to be projected. The crescendo can be supported by increasing the speed of the vibrato.

The second section (starting at Rehearsal Two) is centered on E and D-sharp, has a more agitated character, and is presented at a higher register and at a faster tempo. Unlike the first part of *Cleopatra*, smaller units of the motivic idea alternate with smaller units of the melody. The second part starts with a modified version of the full motivic idea in mm. 37-39. The original perfect fourth of m. 1 is expanded to an augmented fourth between the E-flat and the A. The accents of the E-flat notes are emphasized by the snap *pizzicato*. The finger is placed underneath the string and lifts the string higher than the ordinary *pizzicato*, in order to create a snapping sound by hitting the fingerboard (Example 35).

un poco più mosso cca. ♩ = 180

2 (pizz. sempre)

più *f*

Example 35. *Cleopatra*, mm. 37-39.

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The motivic idea is succeeded by a smaller unit of the melody, the thirty-second note ascending scale that appeared previously in m. 33. The bow can be placed quietly on the string after the *pizzicati* for a smooth start to the *legato* stroke. A long up-bow played with fast speed can be used for the ending pitch E in order to project the karat and the *sforzando*.

The D-sharp *pizzicato* in mm. 41 derives from the first E-flat *pizzicato* of the motivic idea and alternates with melodic units throughout the section. The tremolo thirty-second notes in mm. 42 and 44 constitute short melodic units. The descending thirty-second note tremolo derives from the descending sixteenth-note groupings in m. 25. Fast movements of the forearm will help the bow to be responsive and active and will create more intensity and agitation.

The motivic idea in mm. 46-47 is similar to mm. 37-38. Measure 48, likewise, has the same ascending scale as m. 40. However, the scale ends with a *staccato* E without a *sforzando*.

In mm. 50-52, the D-sharp *pizzicato* of the motivic idea merges with the *arco* notes of the melodic idea, starting with the repeated E and ascending to the G. Although the two elements of the motivic idea and the melodic idea are blended, they are clearly defined by the difference of the register and the contrast of their texture. Rotating the bow and performing the Es in m. 50 with a tilted bow with the wood closer to the bridge will help prepare the bow for the *col legno* stroke of the D-sharps.

The descending scale in m. 53 is an extension of the descending tremolo scale of m. 44. Due to the *fortissimo* dynamic and the assertive character, the tremolo can be executed at the lower half of the bow, giving an attacking articulation to the accented notes. The three repetitions of the slurred notes G and E of the melody in m. 58 briefly create a more tranquil and relaxed atmosphere, contrasting the tension of the thirty-second note scales and the violence of the snapping *pizzicati*. The aggression of the snapped D-sharp *pizzicati* in measures 57 and 59 increases: the first has a *sforzando* and the second one a double *sforzando* (*sffz*). The finger needs to be placed as close as possible to the end of the fingerboard in order to lift the string at the highest level for the *pizzicato* with the double *sforzando*.

After the *pizzicato* in m. 59, a wave-like extension of the thirty-second scale leads to a high register Es that are repeated in mm. 61-63. Placing the bow with a light pressure after the final *pizzicato* snaps in m. 59 can smoothly start the *legato* scale in the following

measure. The scale expands the register and increases the dynamic with a long *crescendo* ending at the high E with a double *sforzando* (*sfz*). Short down bowings with a rapid bow speed can be used for the *sforzando* Es. The bow needs to be lifted and replaced on the string, applying extra pressure before the stroke in order to give an attacking articulation at the beginning of each stroke. The faster the final notes repeat, the smaller the lifting and replacing of the bow must become in each stroke. The repeated Es constitute a link that leads to the third section of the piece that accelerates the pace and creates more agitation and intensity.

Example 36. *Cleopatra*, mm. 61-68.

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The third section (mm. 64-99) is adjusted to a faster tempo, which accelerates the pace and increases the excitement. It starts with a new modification of the first motivic idea at *fortissimo*. The example above shows the first four measures that are built on an expansion of the original dyad to the diminished fifth of A-sharp and E ending with the

single A-sharp *pizzicato*. It is an idea derived from the D-sharp *pizzicato* of m. 41. The idea returns again in mm. 73-74 and in mm. 88-91, omitting the last *pizzicato*.

A four-note melodic idea is presented in a low register in m. 68 and again in m. 76 with a dance-like character centering on B. Playing the melody at the lower part of the bow can produce a deeper sound with more tension on the G string. Using an up-bow for the last note can exaggerate the *karat*. Additional pressure can be applied at the beginning of the up-stroke in order to give a biting articulation. The adjustment of the bow speed will articulate the accents to emphasize the rhythmic play between the sixteenth notes and the eighth notes.

The melodic idea gradually expands in length as it progresses throughout the section. Measure 79 presents an elaborate, extended version of the idea. Additionally, the melodic idea expands the range of the register and the dynamics. The original minor third between the B and the D in m. 81 is replaced by the minor sixth between the B and the G, which can be performed on the G string for a dramatic, thicker sound. The register is further extended in mm. 85-86 and becomes louder, more dramatic, and more powerful. In order to maintain the *fortissimo* dynamic and the strong character, the down-bow needs to avoid reaching the upper part at the end of the stroke. The use of up-bow with fast speed at the last accented note can prepare the bow for the following *col legno* strokes that need to be executed at the lower part. The original pitches of the melodic idea are reinforced with octaves in the upper register in m. 92 and mm. 94-95. The use of wide and fast vibrato will project the dramatic and expressive character of the melody.



Example 37. *Cleopatra*, mm. 92-95.

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A second motivic idea emerges in the third section with a rhythmic and percussive character contrasting the legato dance-like character of the melody. It consists of a repetition of a microtonal B-flat in m. 69, performed with a *col legno battuto* stroke. The A-sharp of the melodic idea can be played slightly lower in order for the B-flat to sound microtonally higher. The motivic idea gradually expands in length, register, and texture in a similar way to the melodic idea through the addition of the elaborate sixteenth-note double stops. However, it maintains both the *col legno* stroke and the percussive character as it alternates with the melodic idea throughout the third section. Due to the increasingly aggressive and violent character of the motive, the *col legno* stroke can be performed at the lower part of the bow, partially playing with the use of a small amount of bow hair and mostly hitting the string with the wood. The lift of the arm can be higher in order to attack the accents more powerfully and address the rhythm more efficiently. Using down-bows for the accented notes and up-bows for the non-accented notes can assist in projecting the accents more powerfully. The third section ends with a

two measure link consisting of thirty-second descending scales that are interrupted by rests.

Example 38. *Cleopatra*, mm. 101-112.

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The link violently leads into the fourth section at Rehearsal Four. It commences with four measures of the first motivic idea in mm. 100-103, repeated in mm. 104-107. The original interval is expanded to a minor ninth between G-sharp and A. After a small motivic unit of three notes, a melody emerges in mm. 109-111 centered on D, and is repeated with alterations in mm. 113-117. The last note of the motivic unit in m. 108 is an artificial harmonic and needs a sufficient length of bow in order for the *crescendo* to develop into the next E-flat and for the harmonic to project. It is important to apply appropriate bow strokes to differentiate the articulations of the *staccato* and the *tenuto* notes of the melody. Utilizing effective bow pressure and speed can help to emphasize the accents and project the dance character of the melody.

A new *cantabile* melody with artificial harmonics appears in mm. 118-120 and again in mm. 122-124 after an interruption of a thirty-second note tremolo. In order to produce a clear sound in the high register, the harmonics require the use of full bow with light pressure near the bridge.

The sixteenth-note tremolo played *ponticello* in mm. 125-134 contrasts the previous *cantabile* melody and acts like a bridge that leads to the final part of the fourth section. The tremolos repeat the motive of mm. 125-126 four times getting gradually louder and moving into a higher register to build suspense and agitation. The final repetition deviates from the motive at the end. The section reaches its peak at the tremolo E-flat octaves marked triple *forte*, ending with a double *sforzando* (*sffz*) E-flat at mm. 133-135.



Example 39. *Cleopatra*, mm. 123-126.

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In order to produce a whistling, metallic, and sinister sound for the *ponticello* notes, the bow needs to be perpendicular to the string, using flat hair and placed as close as possible to the bridge. The repeated sixteenth notes need to sound like a very fast,

nervous tremolo played with fast movements of the forearm. As the sixteenth notes get louder the bow can move to the lower part to produce a more powerful sound.

The piece reaches the most exciting moment at the last section of the fourth part, in mm. 135-149, with the melody and the motivic idea alternating with a powerful sound at a triple *forte* (*fff*) dynamic. The melody has the character of a wild, furious dance with extreme energy. The motivic idea here reaches its most violent, percussive and intense character. The two elements contrast each other in register and texture: the melody is reinforced at the higher register, and in octaves, while the motive is written in the lower register with single notes. Longer bows with faster speed can be used for the octaves of the melody, especially for the notes with the double *sforzandi* and accents. The accented notes of the motive can be projected by using down-bows. Lifting the bow and attacking the accented notes from high above the string can successfully achieve the percussive quality in triple forte.



Example 40. *Cleopatra*, mm. 135-139.

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The fifth section starts with a rapid change of mood and a sudden drop in sound at Rehearsal Five. The first three measures of the motivic idea are played with *col legno* strokes to create a mystifying, doubtful, and uncertain atmosphere. The idea is expanded with additional pitches and the final *pizzicato* of the motivic idea in the preceding sections is substituted by an *arco* double stop interval of a minor second. The rapid *crescendo*, from a *piano* dynamic to a violent *sforzando*— in addition to the dissonance of the interval— creates a frightening effect. The beginning of the double stop should be sustained with a slow bow. An extreme change of bow speed can project the fast *crescendo*. The end of the stroke should reach the frog of the bow, which gives emphasis to the *sforzando*.

The motivic idea is repeated three times in mm. 150-163. The last repetition is extended with an addition of two measures that repeat a variation on the last double stop. The sound develops in the double stop and is interrupted by the double *sforzando* on A played with a *col legno* stroke.



Example 41. *Cleopatra*, a comparison of mm. 165-169 and mm. 9-10.

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A sweet and warm melody, starting in a manner similar to the second part of the original melody in the first section, follows in mm. 165- 169. It is interrupted by a small unit consisting of two pitches of the motive. The melody acts like an oasis that contrasts the uncertainty and the ambiguity created by the *col legno* pitches of the motive. Performing the melody at higher positions at the middle strings can create a sweet, tender sound. The alternation of the melody with units of the motive emphasizes the contrast of their character. The melody is centered on A, has a *cantabile, legato* articulation and emerges modified again in mm. 172-174 as well as in mm. 176-178, but in a higher register and with a more brilliant sound at a *fortissimo* dynamic.

The fifth section ends with the presentation of new material in both the motivic and melodic ideas. The motive merges its rhythmic content with the interval content (steps) and the *legato* articulation of the melody. However, the identity of both the motivic and melodic idea is maintained through their distinct registers and the texture: the melody is at a higher register with double stops. Very fast and active fingers in the left hand are needed to perform the fast and responsive double stop tremolo.

The piece becomes more serene as it progresses, gradually adjusting to, and preparing, the slower tempo of the last sections. Both the sixth and seventh sections center on the C harmonic minor scale with a raised fourth scale degree and start with the motivic idea expanded with additional notes of the scale. The motivic idea is six measures in length and consists of two phrases with a parallel structure. The pitches are performed at first with *pizzicati* and later with *col legno* strokes, creating a mysterious atmosphere and maintaining a constant pulse.

The melody emerges with a new contrasting element of a *legato* thirty-second note arc-like scale, performed *ponticello*. The new melodic element alternates with the motivic idea as well as with the original melody of the first section that appears with an altered ending in mm. 207-210. A slight amount of time can be taken between the *col legno* strokes and the *ponticello* scales in order for the *col legno* to resonate and for the preparation of the bow for the following *arco* at the *ponticello* sounding point.

The original melody starts again in m. 213 at *mezzo forte* and expands in register, dynamics, and length. It climaxes with an ascending D harmonic-minor scale, reaching the most dramatic moment in m. 223 in the highest register. The sound needs to be sustained evenly through the bow changes in order to project the longer lines, and the melody needs to be shaped with a sense of direction. The use of *rubato* can allow more flexibility and expressiveness for the melody.

The mood suddenly changes with the rapid drop of the sound of the *col legno* pitches at Rehearsal Seven. The final section of the piece quiets down as it moves towards the end, returning to the original tempo of the beginning and gradually arriving at a softer dynamic. The melodic idea is omitted and the section is divided in two parts: the first part presents the expanded motivic idea of the sixth section, and the second part returns to the original motive of the first section. The final *pizzicato* produces a round but darker sound than the beginning. The artificial harmonics can be held longer and played with a light bow pressure in order to resonate. The use of an up-bow is recommended for every second harmonic; this helps the arm prepare for the following *pizzicato*. The

section gradually diminishes the repeated units of the motive and simultaneously introduces softer dynamics. It concludes with a *C pizzicato* at triple *piano* (*ppp*).

CHAPTER FOUR

CONCLUSION

The purpose of this paper is to stimulate the interest of violinists in twenty-first century composers who use ethnic material from diverse cultures and traditions, such as those found in Turkey. Violin works by contemporary Turkish composers are quite unknown to the Western music world. Fazil Say, an important Turkish composer of the twentieth-first century, has written two contemporary works of genuine significance, due in large part to their incorporation of melodies of Anatolia. Both the *Sonata for Violin and Piano* and *Cleopatra* display the main characteristics of the composer's personal style: the use of rhythmic variety, Arabian instrumental colors, and the expressive use of both instruments. Say infuses these two pieces with contrasting elements such as stormy energy, melancholy, and even a tenderness that seems to echo memories from the past.

The violin and the piano in the *Sonata* imitate the timbre of traditional Eastern instruments. The duo plays music that suggests the frenzied motion of a Black Sea dance and presents romantic and evocative melodies of Turkey. *Cleopatra* incorporates a wide range of techniques for the violin and exploits scales with an Arabian character. Both works are technically challenging. Additionally, since the published editions of these two works do not offer any suggestions on fingerings and bowings, this paper functions as a performance guide with a structural and motivic analysis. It also presents technical suggestions that offer a deeper understanding of the technical and interpretative issues found within the works. It is the intention of the writer to provide interpretive

suggestions, analytical information, and insight that assist violinists who are interested in expanding their repertory with contemporary works that contain elements of folk music.

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APPENDIX A

EDITORIAL OBSERVATIONS

Editorial observations regarding the violin score and the violin-piano score of

Fazil Say's *Sonata for Violin and Piano*.

Movement	Measure	Piano score	Violin score	Differences
2 nd mvt.	Mm. 85	Karat on last G note.	<i>Staccato</i> on last G note.	Articulation
	Mm. 86	<i>Tenuto</i> on D note.	Karat on D note.	Articulation
	Mm. 87	<i>Tenuto</i> and karat on the last two G notes.	Karat and <i>staccato</i> on the last two G notes.	Articulation
	Mm. 89		<i>Mezzo Forte</i> and <i>secco</i> missing.	Dynamic
	Mm.120	<i>Crescendo</i> at the second half of the measure.	<i>Crescendo</i> throughout the measure.	Dynamic
	Mm. 129		<i>Sforzando</i> missing.	Articulation
3 rd mvt.	Mm. 149		<i>Crescendo</i> missing.	Dynamic
	Mm. 152	Karats on the eighth notes.	Karats missing.	Articulation
	Mm. 157	Violin part is an Octave higher. Tremolo sixteenth-notes and a quarter-note.	The final quarter is an octave higher. Quarter-note and quarter-rest.	Register Notation
	Mm. 166		<i>Mezzo forte</i> and <i>crescendo</i> missing	Dynamic
	Mm. 181		<i>Fortissimo</i> missing.	Dynamic
	Mm. 184	Single <i>sforzando</i> .	Double <i>sforzando</i> .	Articulation

APPENDIX B

LETTER OF PERMISSION

April 5, 2013

Panagiota Kalantzi
1433 S Stanley PL, Apt. 12
Tempe, AZ 85281

RE: Fazil Say SONATA FOR VIOLIN AND PIANO, excerpts as listed on the attached
Schedule A
Fazil Say CLEOPATRA, Op. 34, for solo violin, excerpts as listed on the attached
Schedule A

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(continued)

Panagiota Kalantzi
April 5, 2013
Page 2

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By: James M. Kendrick (ex)
James M. Kendrick, President

By: Panagiota Kalantzi
Panagiota Kalantzi