Kemençe ve Yaylılar için Hat

(*Hat for Kemençe and Strings*)

Dört telli kemençe ve yaylı çalgılar oda müziği topluluğu için
(*for 4 stringed kemençe and string ensemble*)

Onur Türkmen

2011

Bu eser bir İstanbul Teknik Üniversitesi araştırma projesi desteğiyle Nermin Kaygusuz tarafından sipariş edilmiş ve 2011 yazında bestelenmiştir.

Hat müzik eserinde kullanılan malzemenin zıtlıkları, kutuplaşmaları üzerine kurulu bir diyalektik üzerine değil *hat* ile bestecinin ruhu/aklı arasındaki ilişki üzerine kurulur. Makamların birbirlerine nüfuz edip, kaynaşarak oluşturdukları bir çizgi olan *hat* besteci tarafından zaman içinde aranır, ilişkiye girilir ve en sonunda ortaya çıkartılır. Ancak gerçekte bir bütünün koparılamaz parçası olduğundan bestecinin arayışı, ilişkiye girişi ve ortaya çıkarışı ile sınırlıdır. Bu yüzden başlangıç ve bitişi belirsizdir; bir yapı değildir; herhangi bir anında ortaya çıkan durumlar daha sonra oluşacak olanların varlıklarını dikte ettirmezler.

Her ne kadar bazı anımsamalar var ise de, *hat* herhangi bir kültüre referans vermez. Aynı anda hem mekan hem de zaman olarak sürekli genişleyen ve hiçbir zıtlık içermeyen evrende olagelen herhangi bir andan yalnızca biridir.

This piece was comissioned by Nermin Kaygusuz through an Istanbul Technical University research project and was composed during summer 2011

Hat (term derived from calligraphy) is a compositional approach that is not constructed through a dialectic on the oppositions, contradictions and polarizations of the musical material(s) but rather on a dialectic between composers psyche and *hat*. *Hat* - a "line" of maqams penetrating and merging into one another – is gradually sought, communicated with and eventually revealed by the composer. Being inextricable from its single unity, this line is only a phenomenon restricted by composer's seeking, communication and revelation. Therefore its beginnings and endings are ambiguous; it is not a structure; any instance that occurs within the *hat* does not dictate the existence of another consequent moment.
Although there are reminiscences, a *hat* does not incline towards a reference to a certain culture. Rather it is just another occurrence within a universe with no other diversity than itself: a simultaneous unity of time and space that ceaselessly continues and expands.

Speaking of a universe of no diversities, in terms of musical perspective, *hat* is emancipation of consonance

Kemençe partisi dört telli kemençe için yazılmıştır.

Eserin süresi yaklaşık olarak 18 dakikadır.

Bu eser her partiyi bir kişi çalacak şekilde yani toplam 10 kişilik bir toplulukla seslendirilebilir.
Ancak kemençe haricideki partilerin birden fazla icracı tarafından seslendirmesi durumu da değerlendirilebilir.

Kemençe haricideki partilerin birden fazla icracı tarafından seslendirildiği konserlerde kemençe için mikrofon kullanılmalıdır.

Zaman belirtecine sahip olmayan *point d'orgue* işaretlerinde sürenin belirlenmesi icracının inisiyatifine bırakılmıştır.

Bu eserde müzikal hatların şekillerinin ortaya çıkartılması çok önemli olduğundan yazılı tüm belirteçler kesinlikle uygulanmalıdır.

ST, SP, n.v., molto vib. gibi belirteçlerden önce kullanılan ok işaretleri, söz konusu tekniklere yavaş yavaş dönüşülmesi için kullanılır. Sesteki değişimler ani olmamalıdır.

ST *sul tasto* anlamına gelir.
SP *sul ponticello* anlamına gelir.

SP *molto sul ponticello* anlamına gelir.
ord. *ordinario* anlamına gelir.

n.v. *non vibrato*
vib. *vibrato*
molto vib. *molto vibrato* anlamına gelir.

Üçlü aralık basılarak elde edilen armoniklerin (*flajole*) seslendirilmesi sonucunda meydana gelecek sesler portenin üzerinde belirtilmiştir.

Bu eserde kullanılan tüm mikrotonal sesler makamlarla ilişkilidir. Kullanılan makamlar partitur ve partiler üzerinde belirtilmiştir. Mikrotonal seslerin icrası için en doğru yaklaşım bu sesleri belirtilen makamla ilişkilendirmek olacaktır. Bu yaklaşım mümkün olmazsa aşağıda belirtilen yaklaşık değerler kullanılmalıdır.

Natürel (bekar) notadan büyük ikili aralığın 1/8'i kadar daha alçak.

Diyezli notadan büyük ikili aralığın 1/8'i kadar daha alçak.

Natürel (bekar) notadan, büyük ikili aralığın 1/8'i kadar daha yüksek.

Bemollü notadan büyük ikili aralığın 1/8'i kadar daha yüksek.

Prova işaretleri yalnızca provalarda kolaylık sağlanması içindir. Bu eser yapısal olarak bölümlere ayrılmaz; baştan sona bir bütünlük ve süreklilik içinde seslendirilmelidir.

Kemençe part is for 4 string kemençe.

Duration is approximately about 18 minutes.

I suggest that this piece is performed by ten musicians; all parts are played by one musician.
However, other possibilities can be considered.

In the ten player setting it might not be neccesary to use a microphone for kemençe.
In other settings a microphone should be used for kemençe.

Fermatas without time indications are left to performer's or conductor's interpretation

As the contour of musical lines are very important in this piece. All expressions should be performed precisely as they are written.

The arrow which occurs before any indication, such as ***ST, SP, n.v., molto vib.*** ,
means that the player should gradually approach to these indications. The change in sound should not be sudden.

ST means *sul tasto*

SP means *sul ponticello*

SP means *molto sul ponticello*.

ord. means *ordinario*

n.v. means *non vibrato*
vib. means *vibrato*
molto vib. means *molto vibrato*
In order to achieve the *molto vibrato* the performer might consider using trills.

The sounding pitches for touch third harmonics are indicated in paranthesis above the staves in order to get the performer's attention to distinguish them from touch fourth harmonics

All microtones are related with maqams in this piece and each maqam used are indicated above the staff.

means slightly lower intonation. This intonation is not a quarter tone.
It is smaller than a quarter tone. It can be approximated to the 1/8 of a tone.

means slightly lower intonation. This intonation is not a quarter tone.
It is smaller than a quarter tone. It can be approximated to the 1/8 of a tone.

means slightly higher intonation. This intonation is not a quarter tone. It is smaller than a quarter tone.
It can be approximated to the 1/8 of a tone.

means slightly higher intonation. This intonation is not a quarter tone. It is smaller than a quarter tone.
It can be approximated to the 1/8 of a tone.

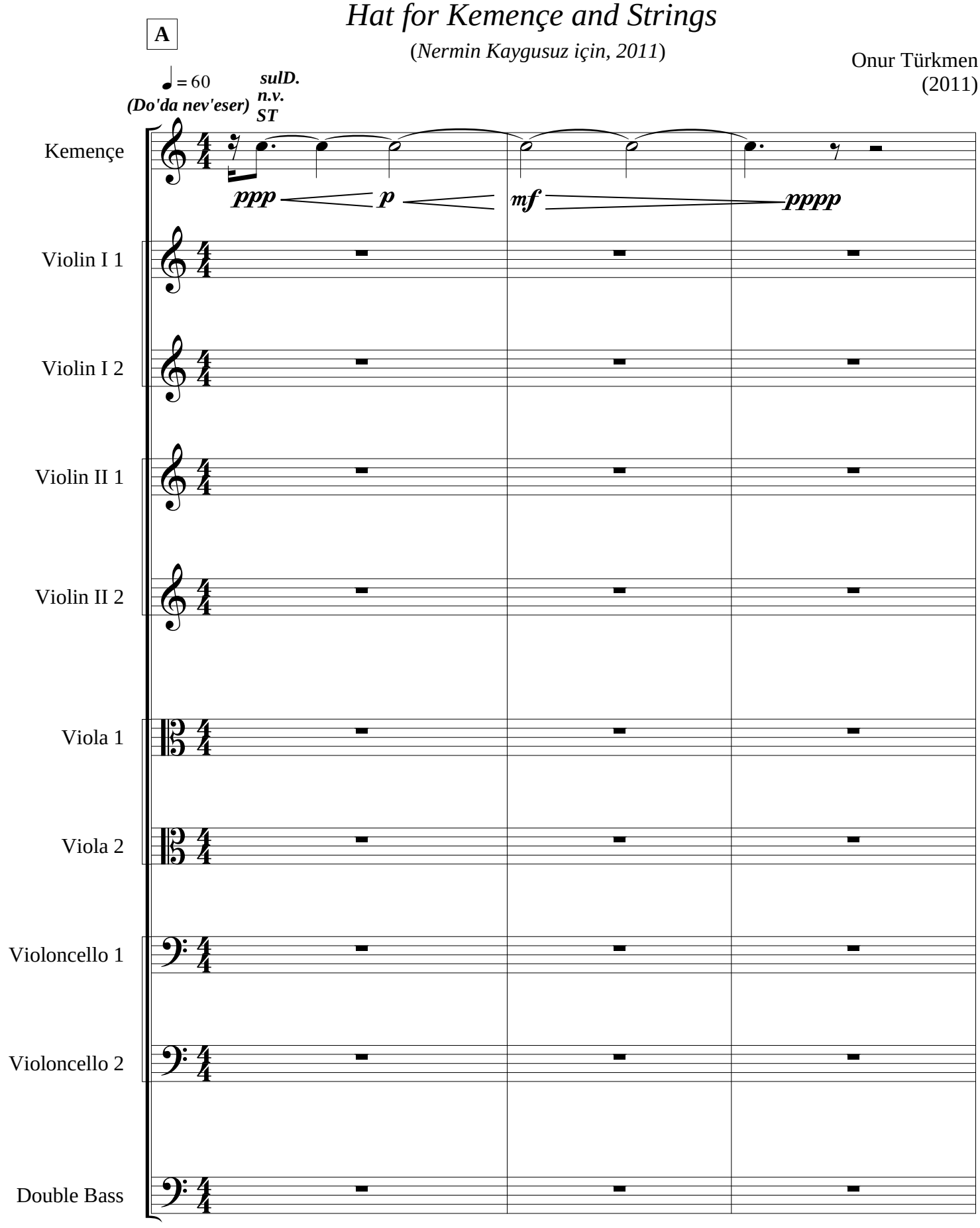
Rehearsal marks are only for rehearsal purposes. They don't divide the piece into seperate sections. This piece should be performed as a whole unit without seperate sections.

Kemençe ve Yaylılar için Hat

Hat for Kemençe and Strings

(*Nermin Kaygusuz için, 2011*)

Onur Türkmen
(2011)



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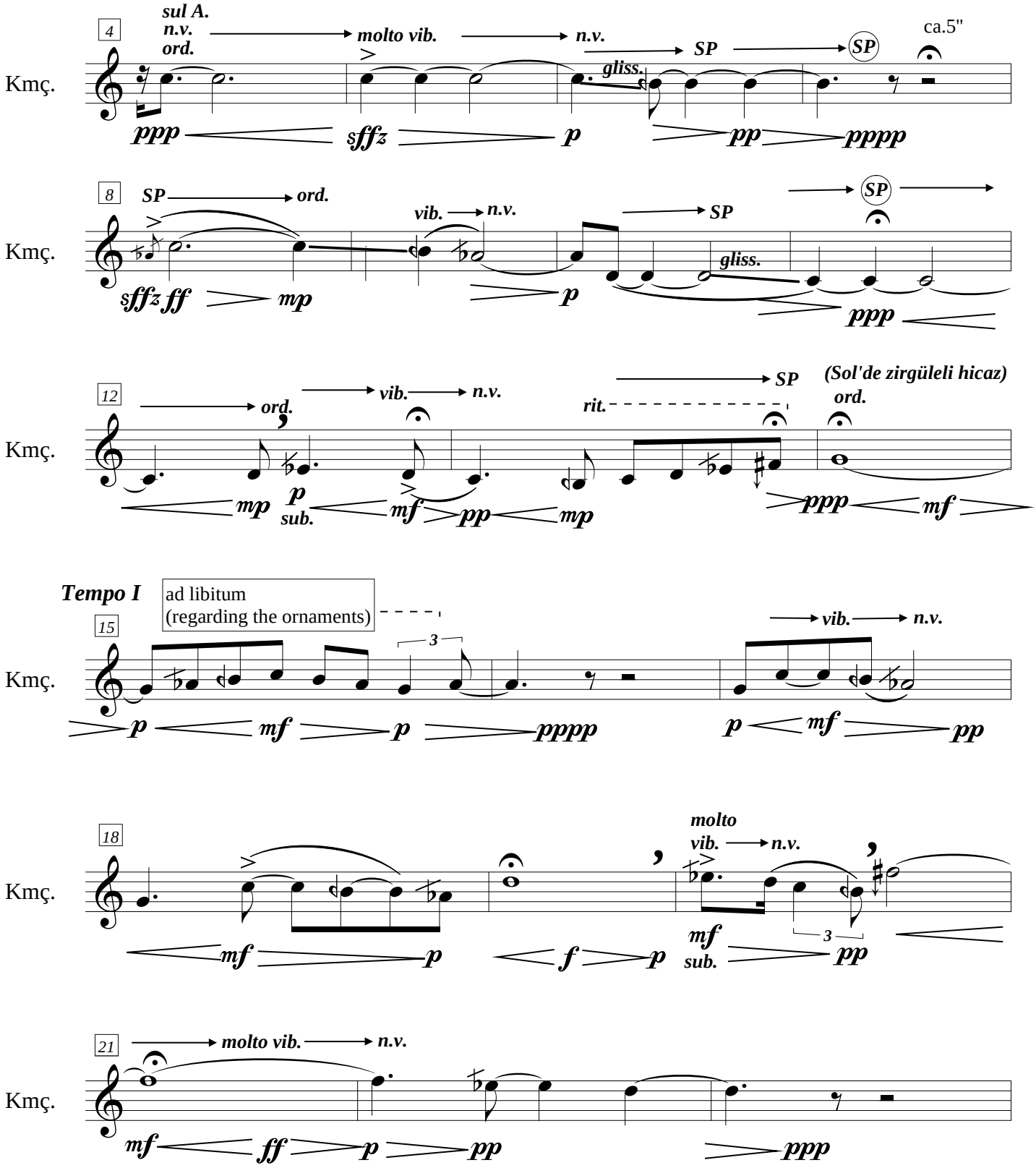
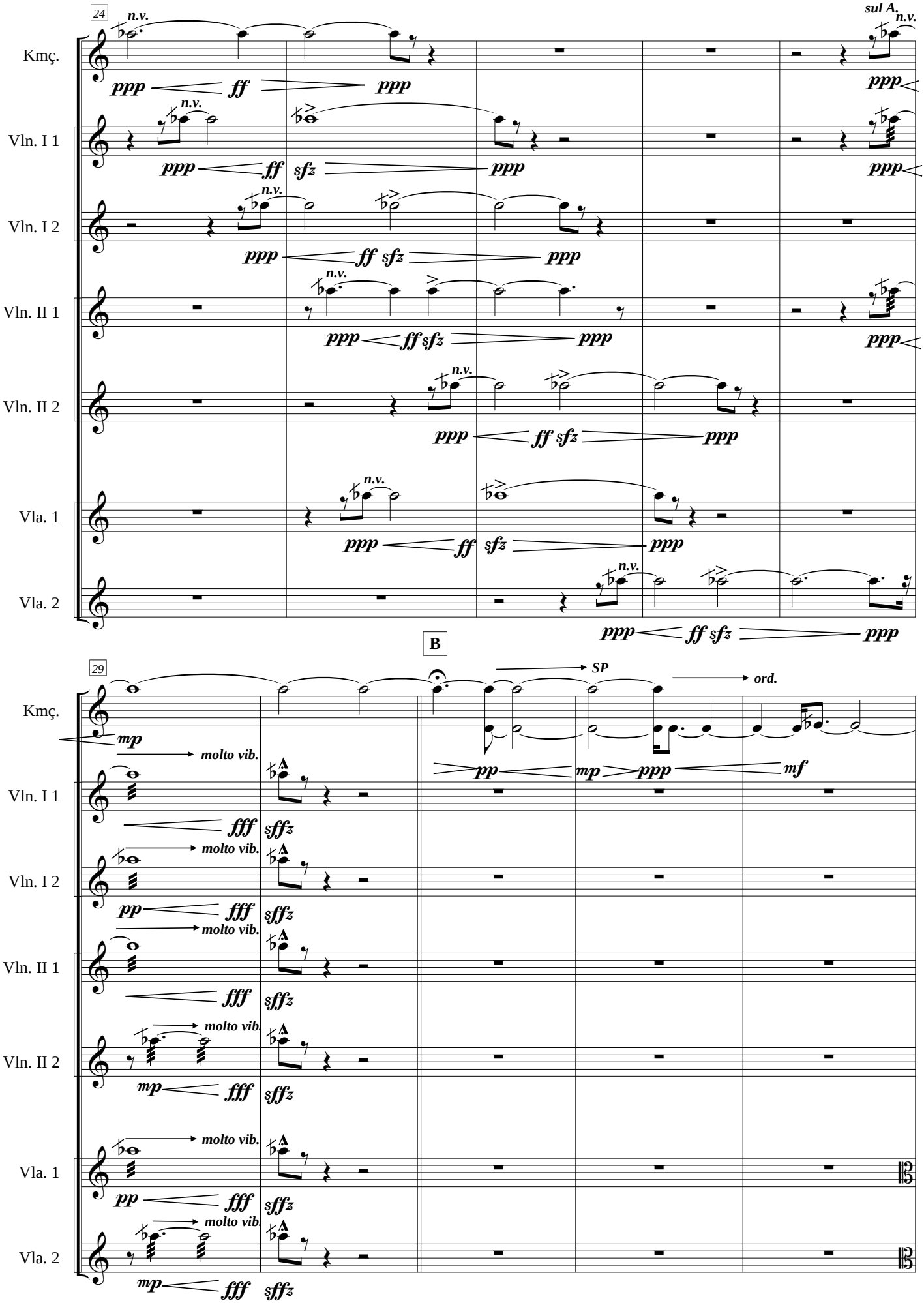
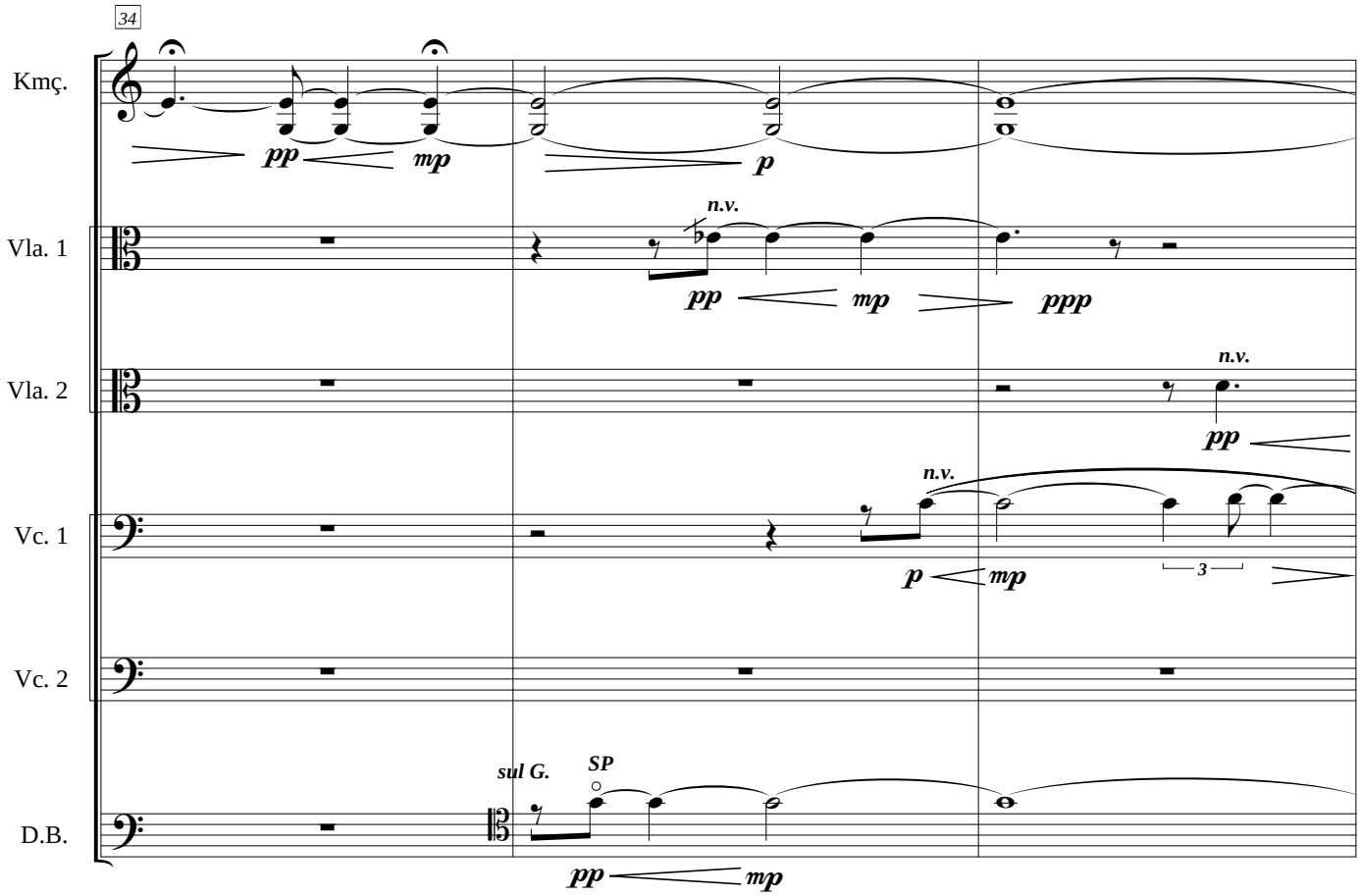
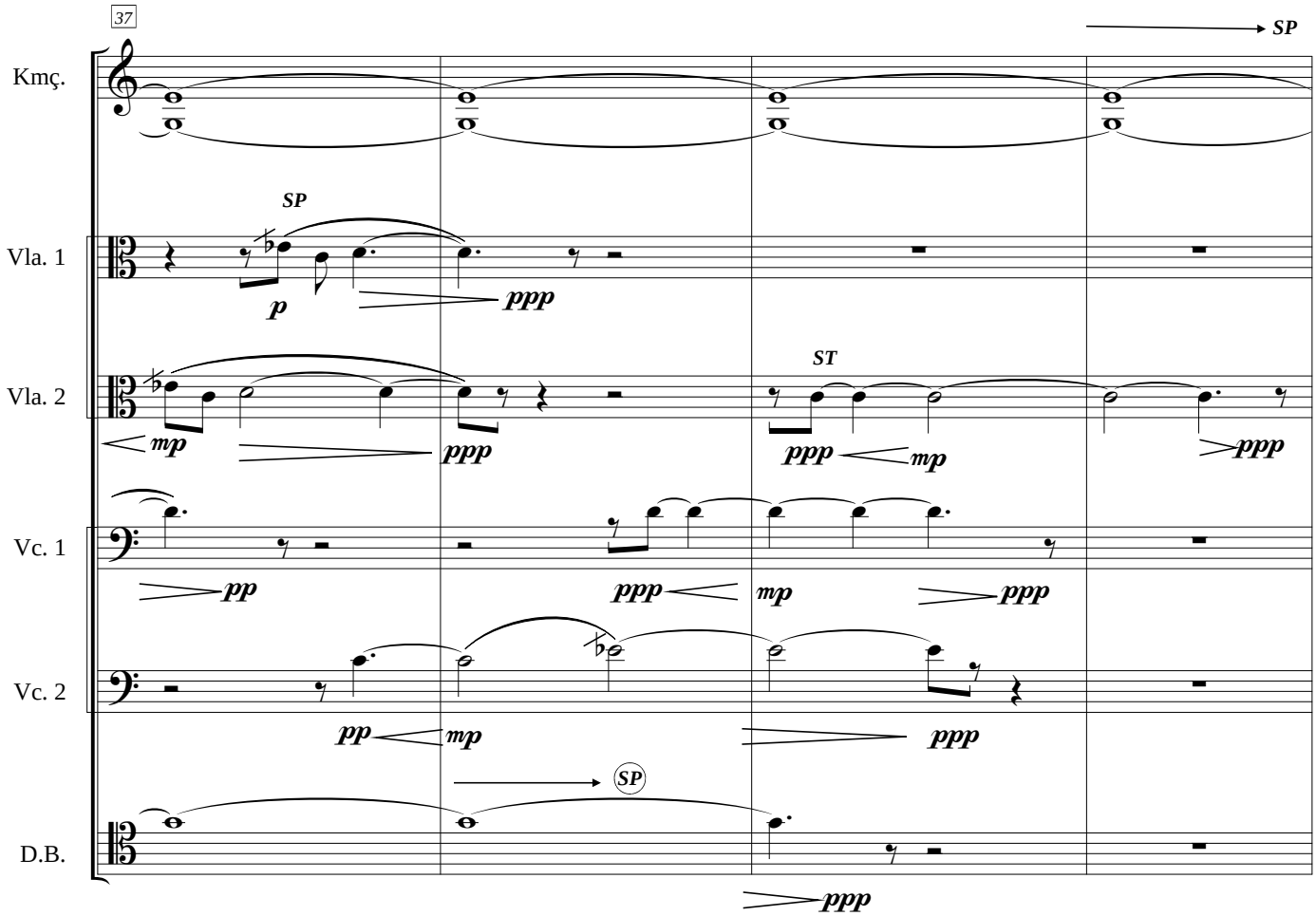
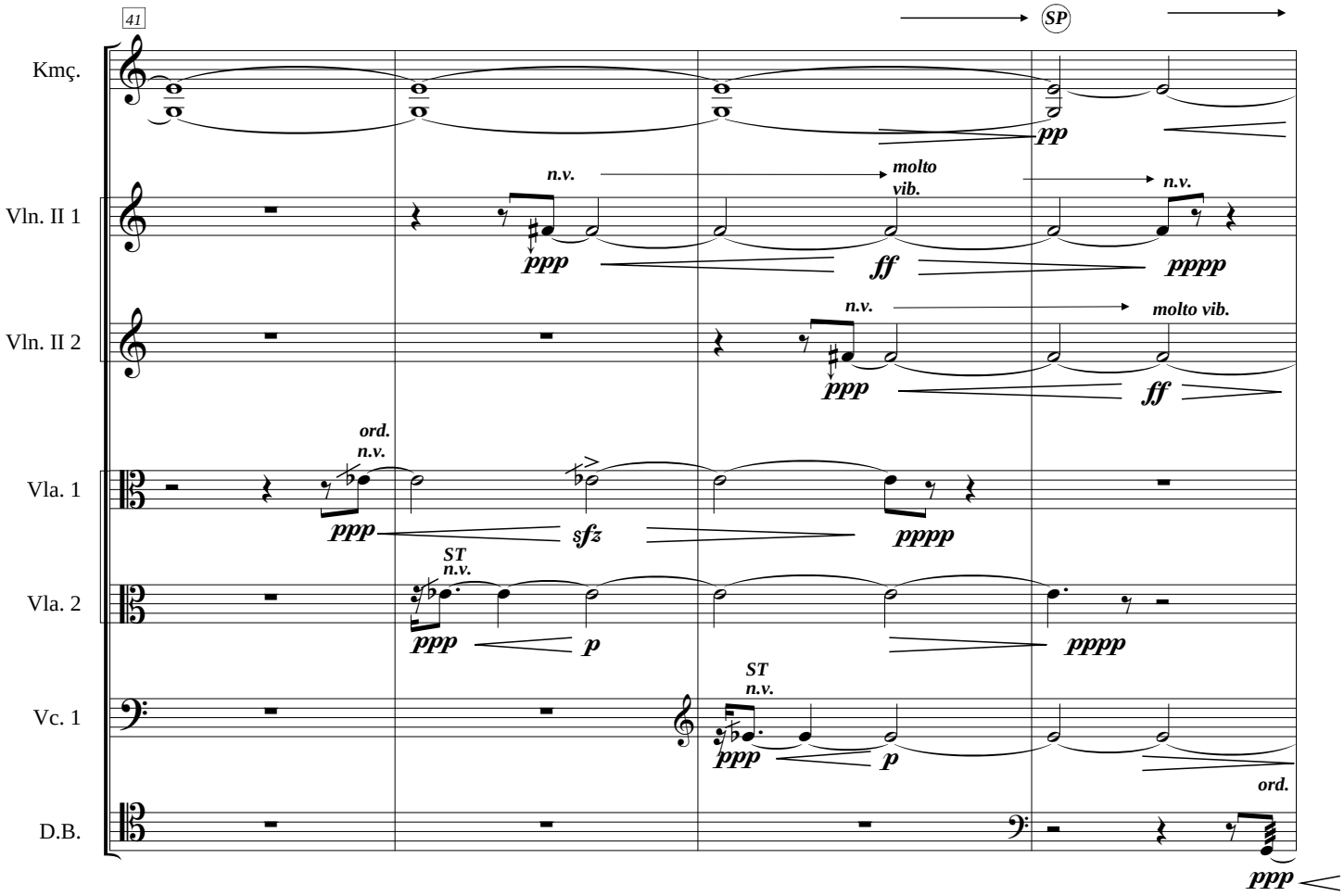
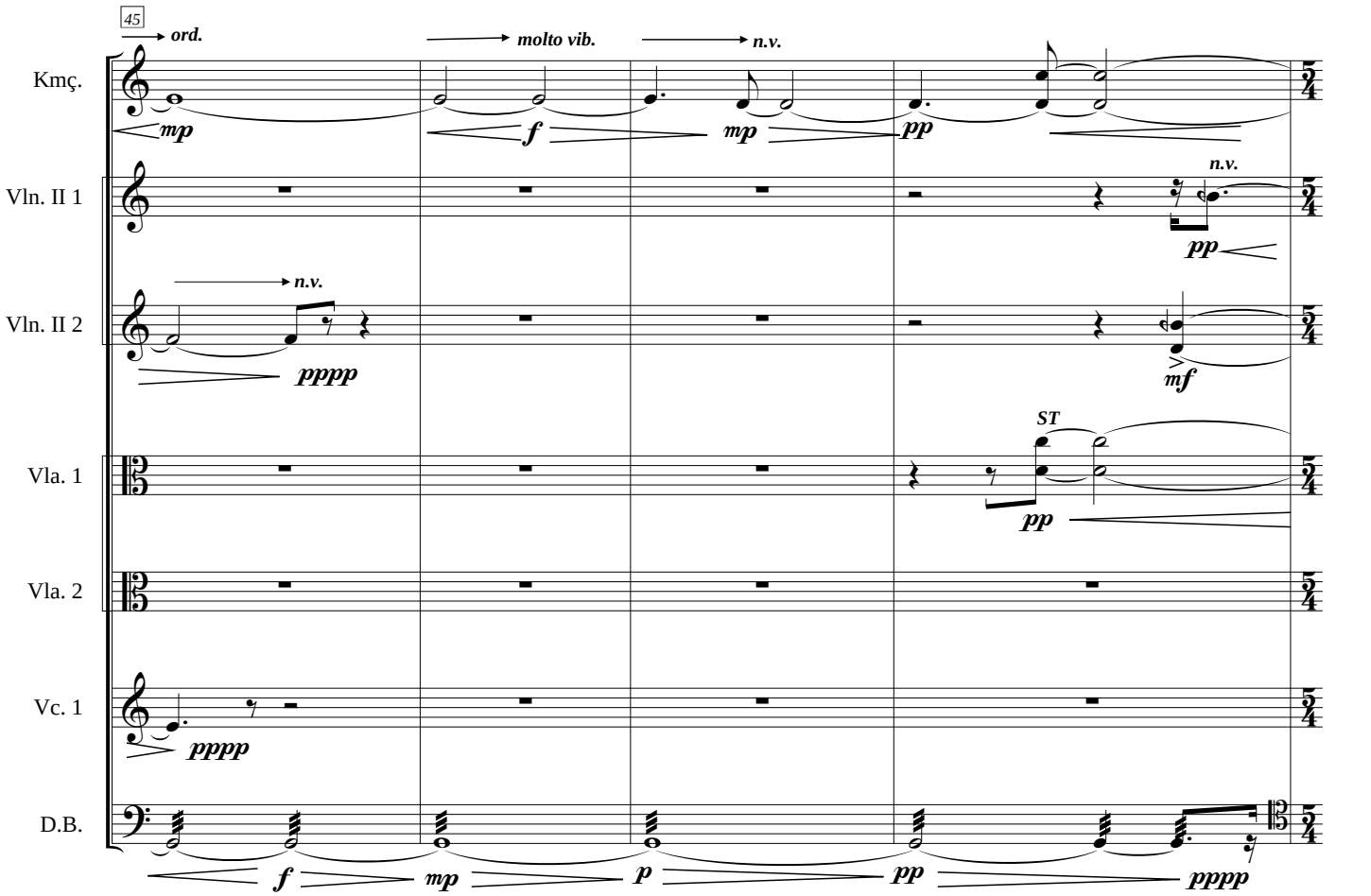

Kmç.
4
sul A.
n.v.
ord.
molto vib.
n.v.
SP
SP
gliss.
ca.5"
ppp
sffz
p
pp
pppp
8
SP
ord.
vib.
n.v.
SP
SP
gliss.
sffz ff
mp
p
ppp
12
ord.
vib.
n.v.
SP
rit.
(Sol'de zirgüleli hicaz)
ord.
mp
p
sub.
mf
pp
mp
ppp
mf
Tempo I
ad libitum
(regarding the ornaments)
15
3
vib.
n.v.
p
mf
p
pppp
p
mf
pp
18
molto
vib.
n.v.
mf
p
f
p
mf
sub.
3
pp
21
molto vib.
n.v.
mf
ff
p
pp
ppp

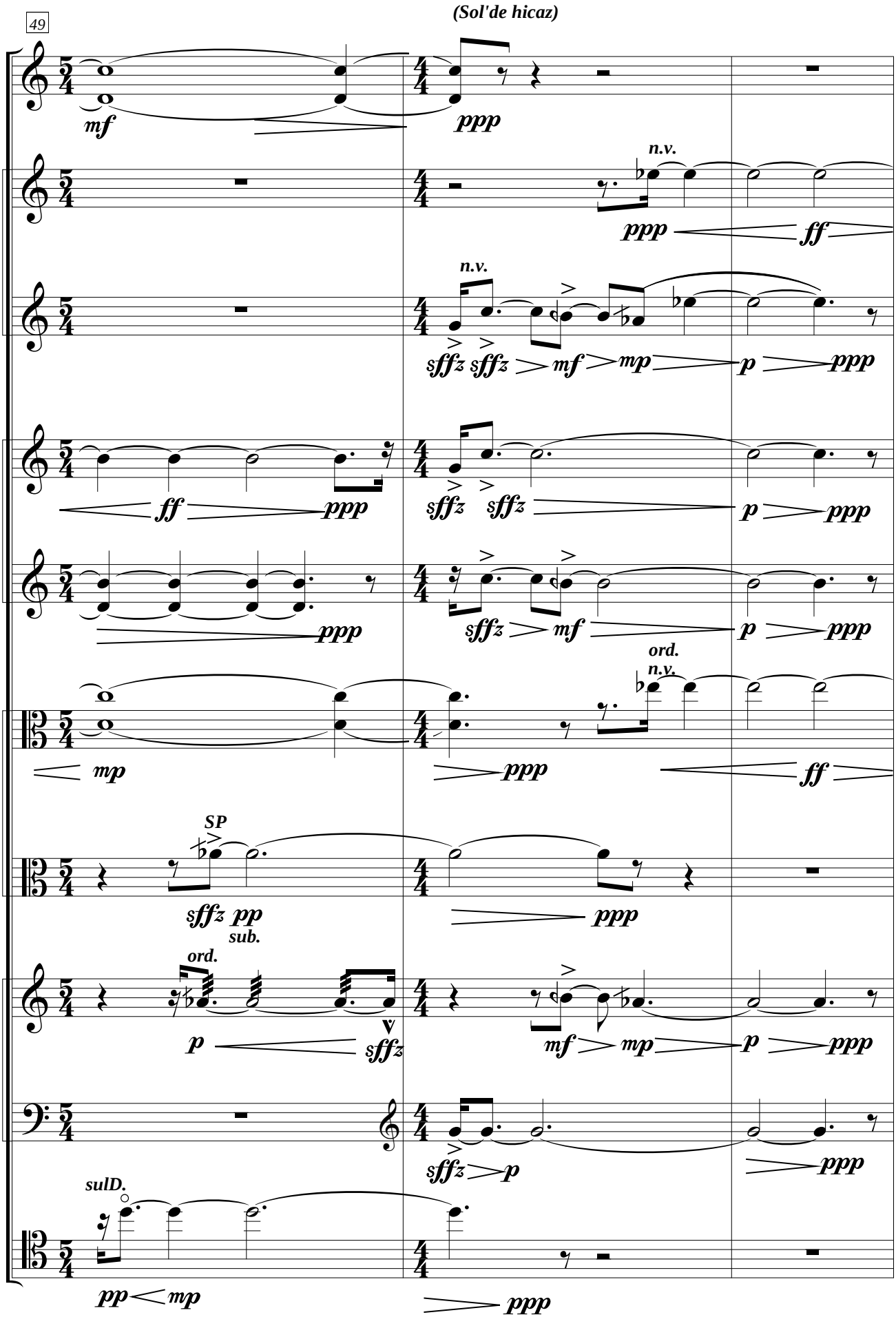

24
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
n.v.
sul A.
ppp
ff
sfz
B
29
SP
ord.
mp
molto vib.
pp
fff
sffz
mf

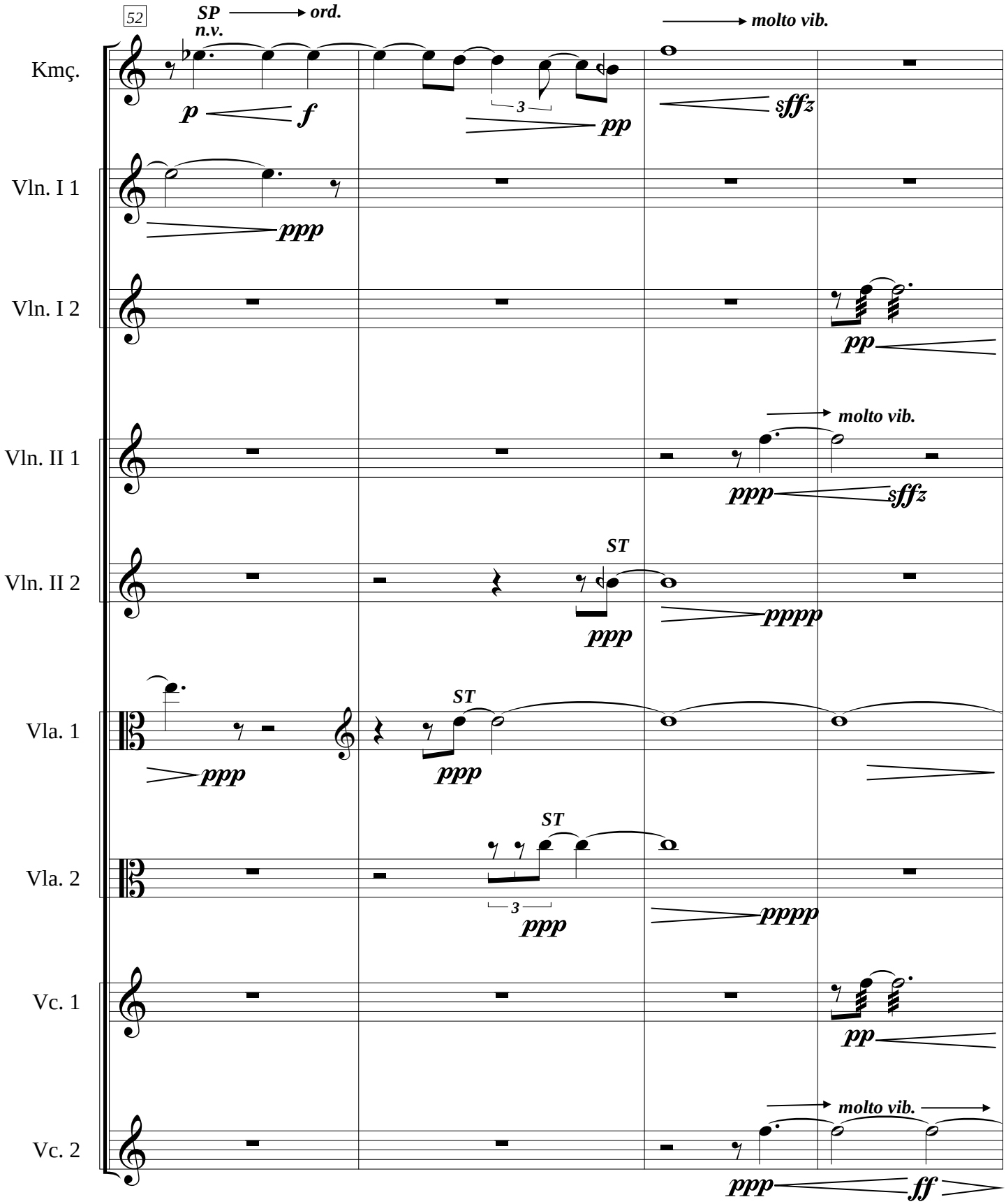

34
Kmç.
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.
pp
mp
p
n.v.
ppp
3
sul G.
SP

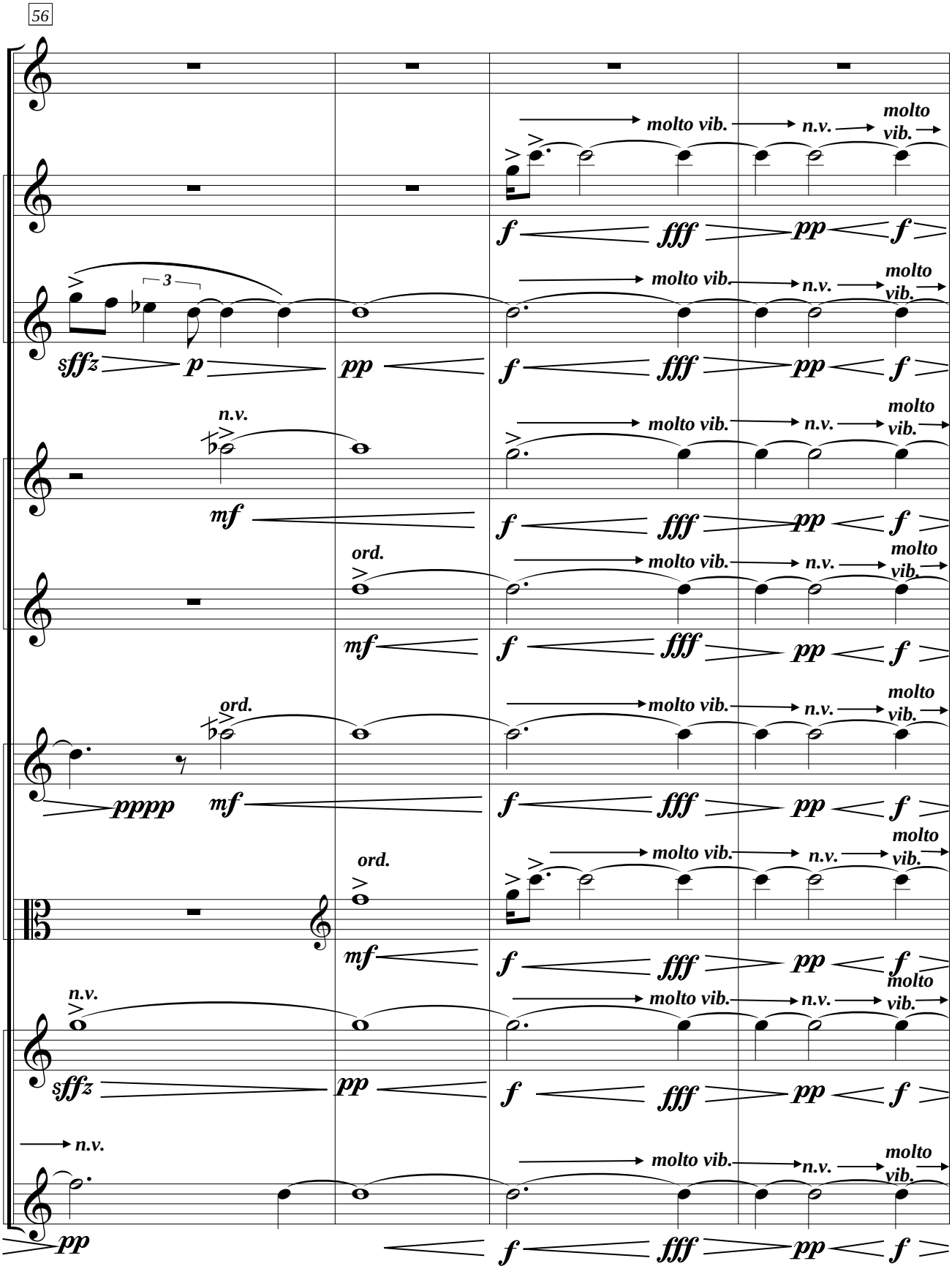

37
Kmç.
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.
SP
ST
pp
mp
p
ppp

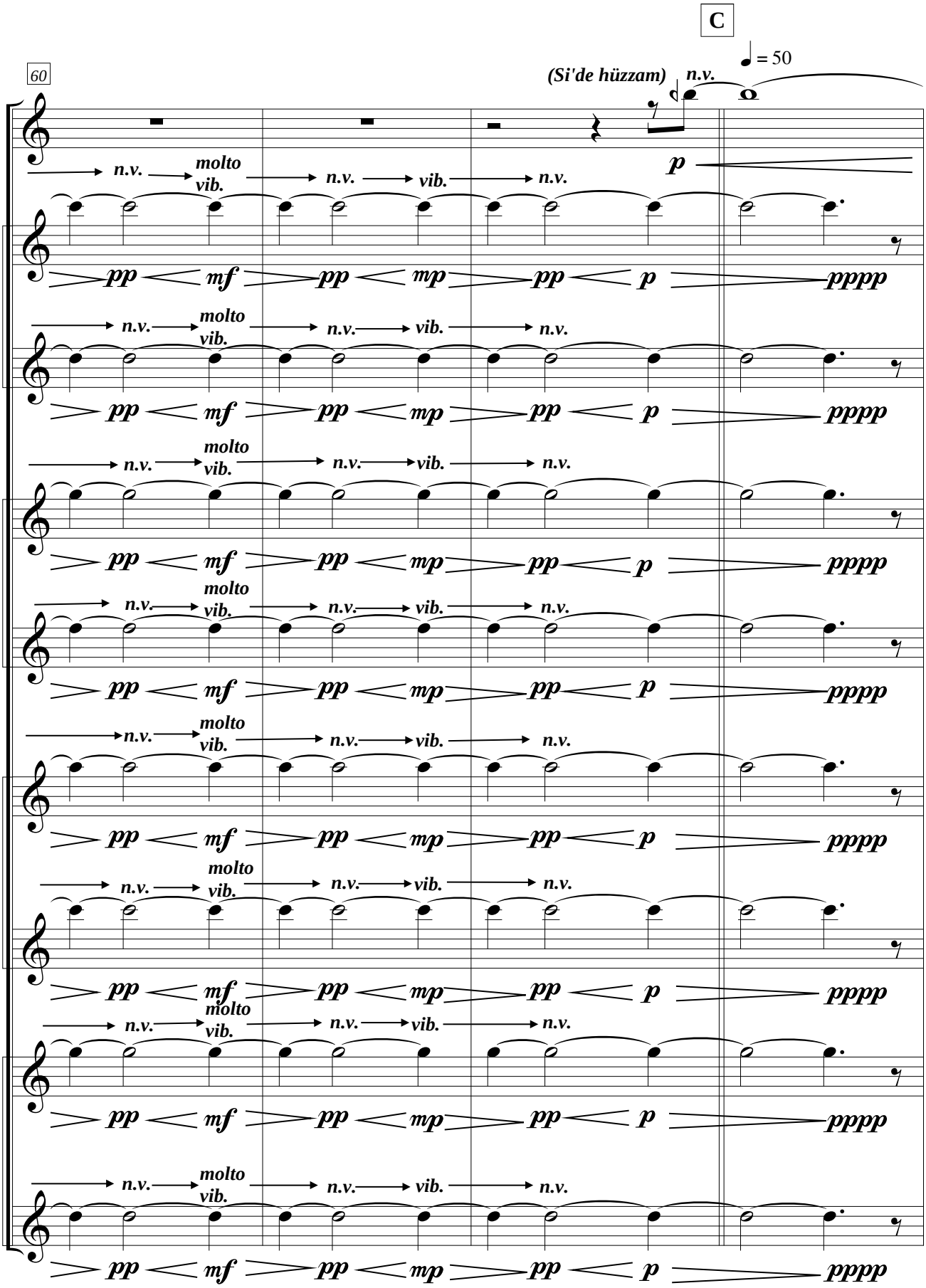

41
SP
Kmç.
pp
Vln. II 1
n.v.
molto vib.
n.v.
ppp
ff
pppp
Vln. II 2
n.v.
molto vib.
ppp
ff
Vla. 1
ord.
n.v.
ppp
sfz
pppp
Vla. 2
ST
n.v.
ppp
p
pppp
Vc. 1
ST
n.v.
ppp
p
D.B.
ord.
ppp

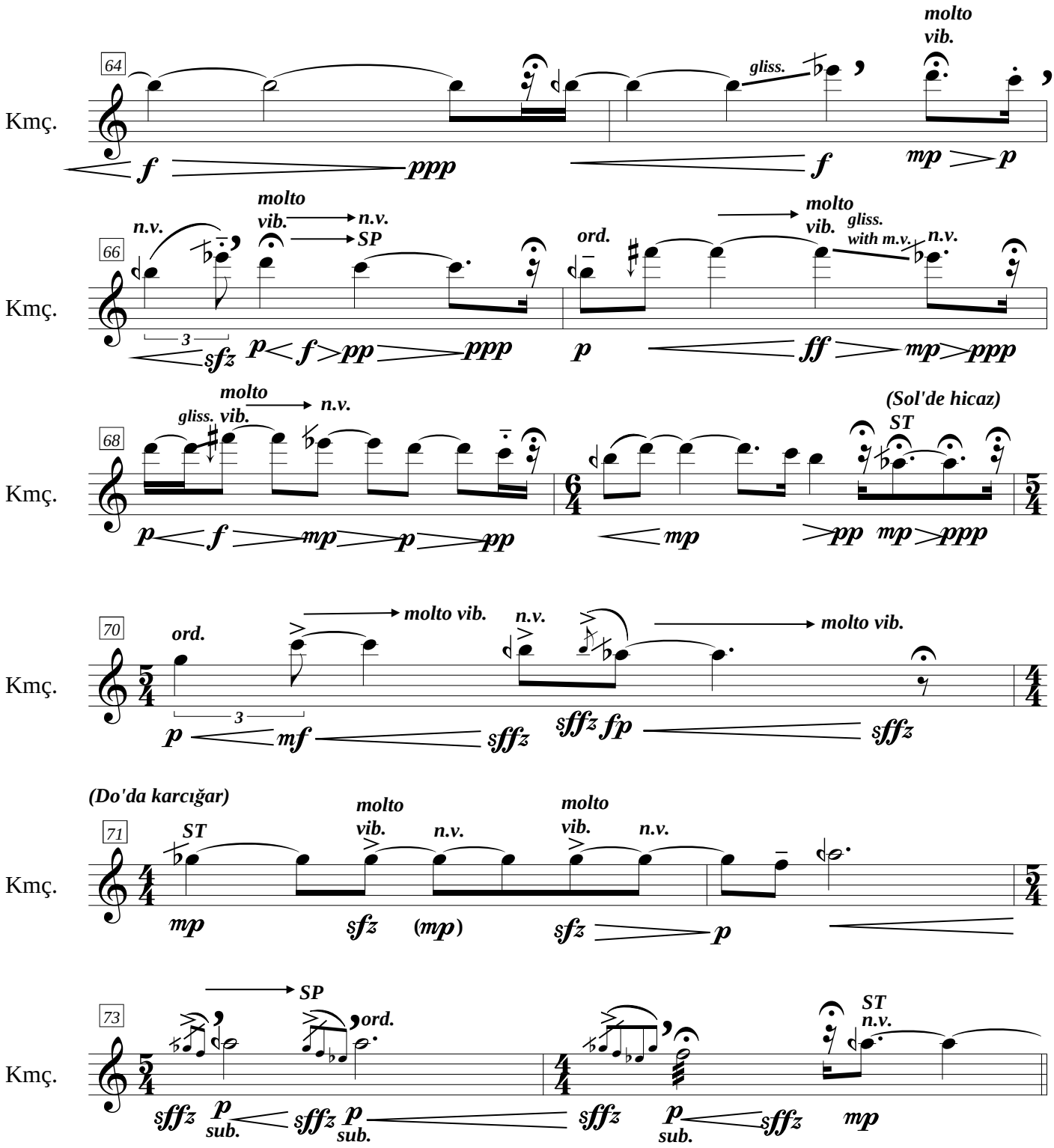

45
ord.
molto vib.
n.v.
Kmç.
mp
f
mp
pp
Vln. II 1
n.v.
pp
Vln. II 2
n.v.
pppp
mf
Vla. 1
ST
pp
Vla. 2
Vc. 1
pppp
D.B.
f
mp
p
pp
pppp

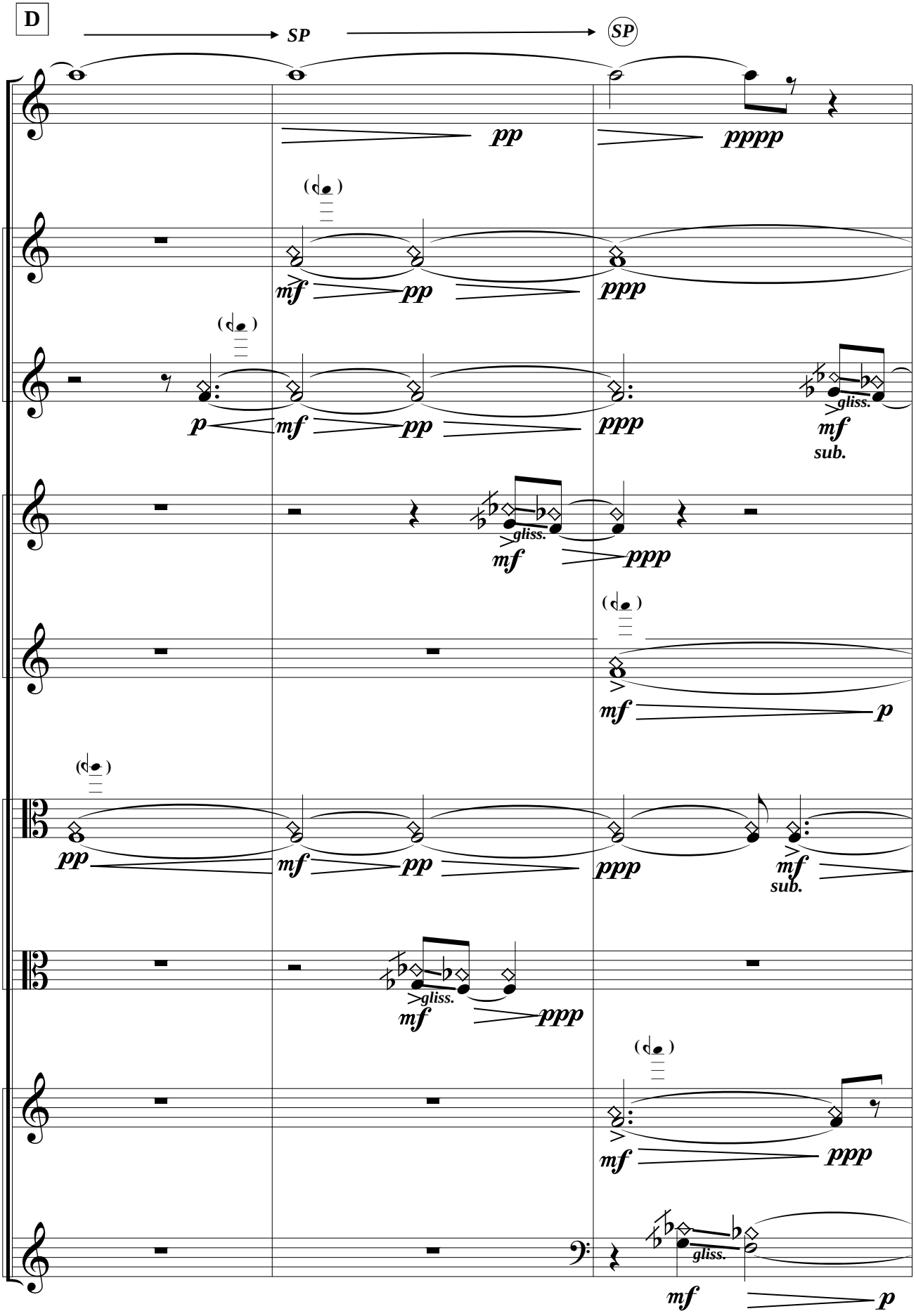

49
(Sol'de hicaz)
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.
n.v.
ord.
SP
sub.
sulD.

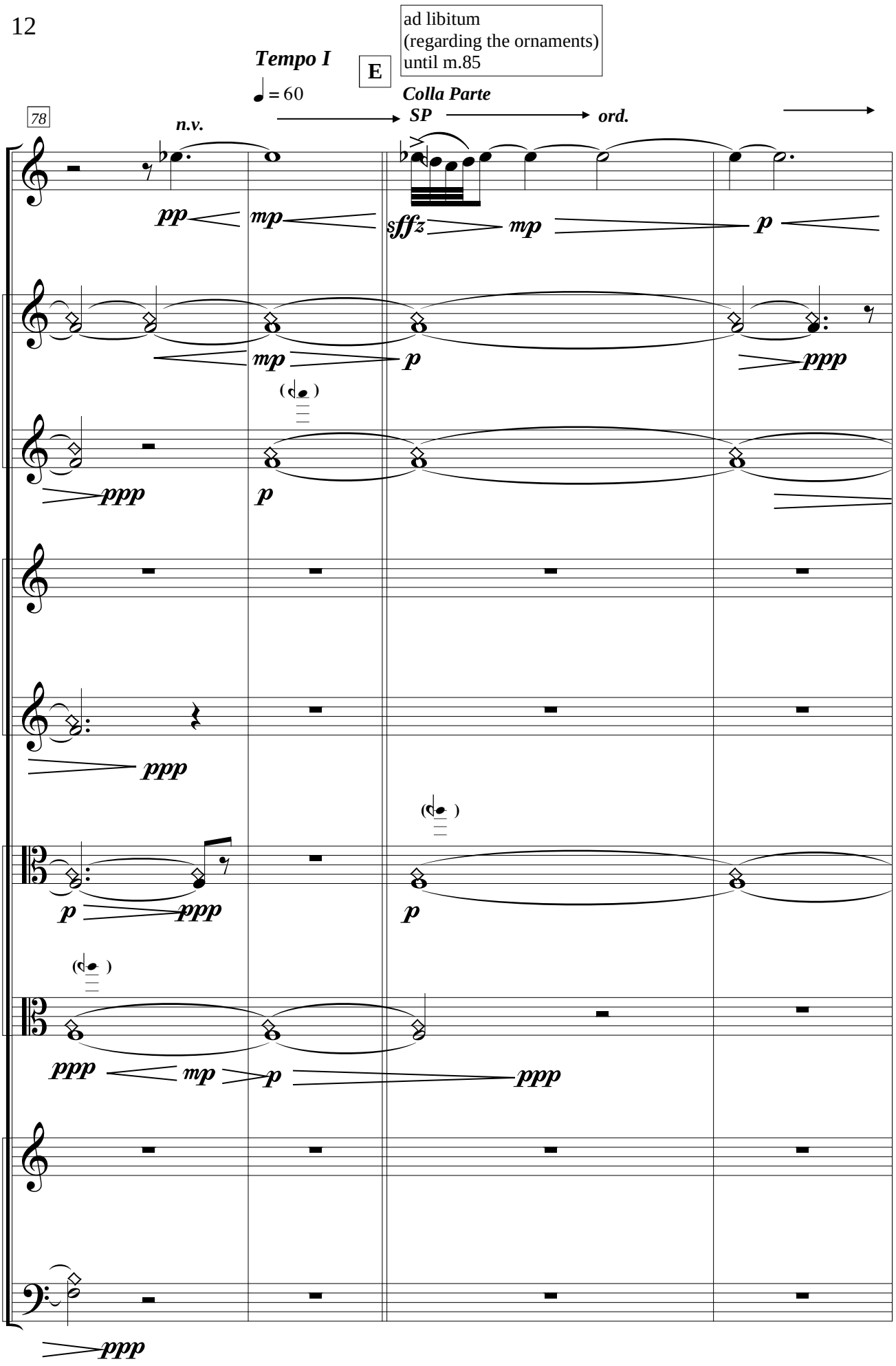

52
SP
n.v.
ord.
molto vib.
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
ST
molto vib.

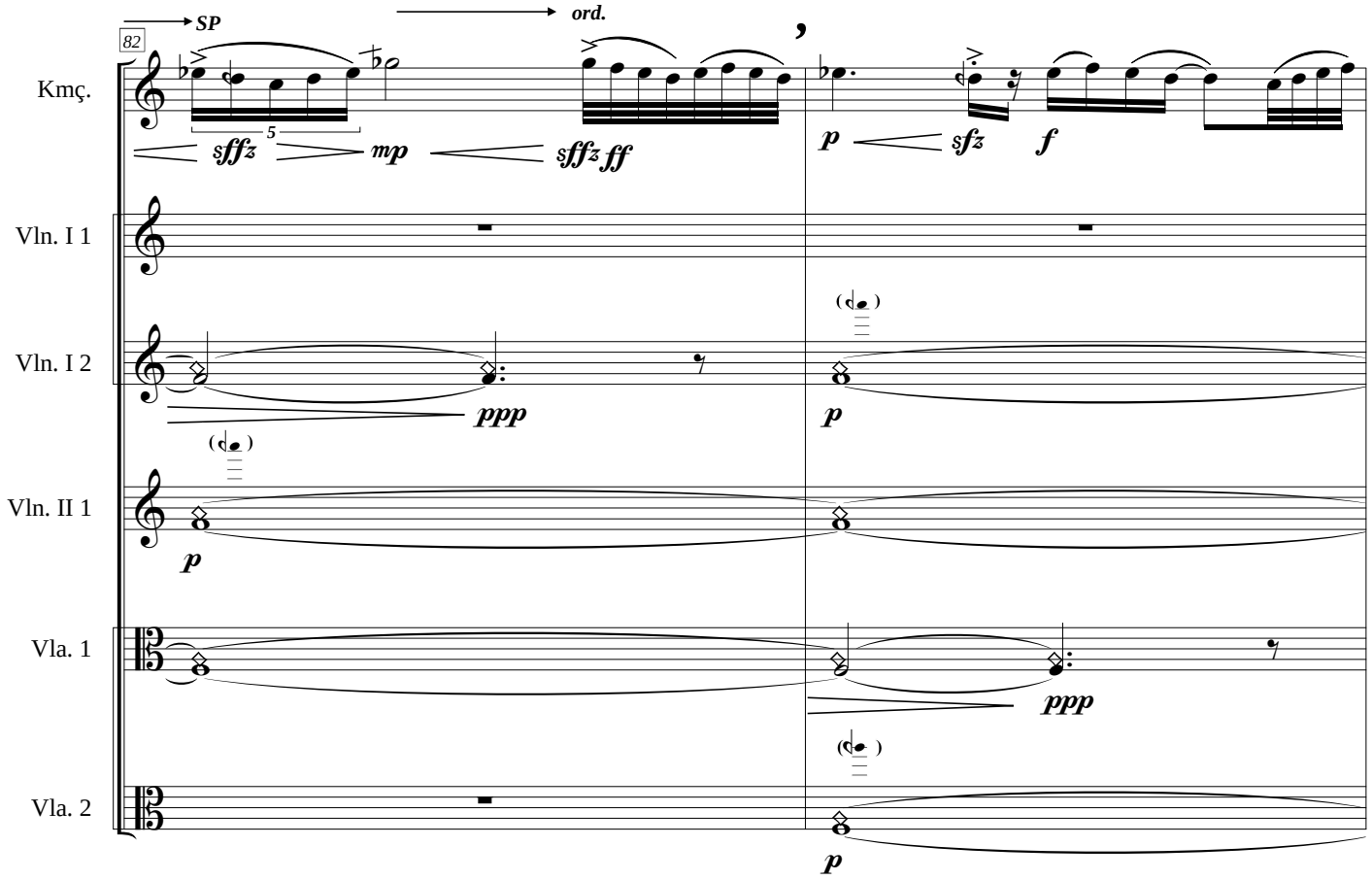

56
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
molto vib.
n.v.
molto vib.
ord.
sffz
pppp
mf
f
fff
pp
p
3

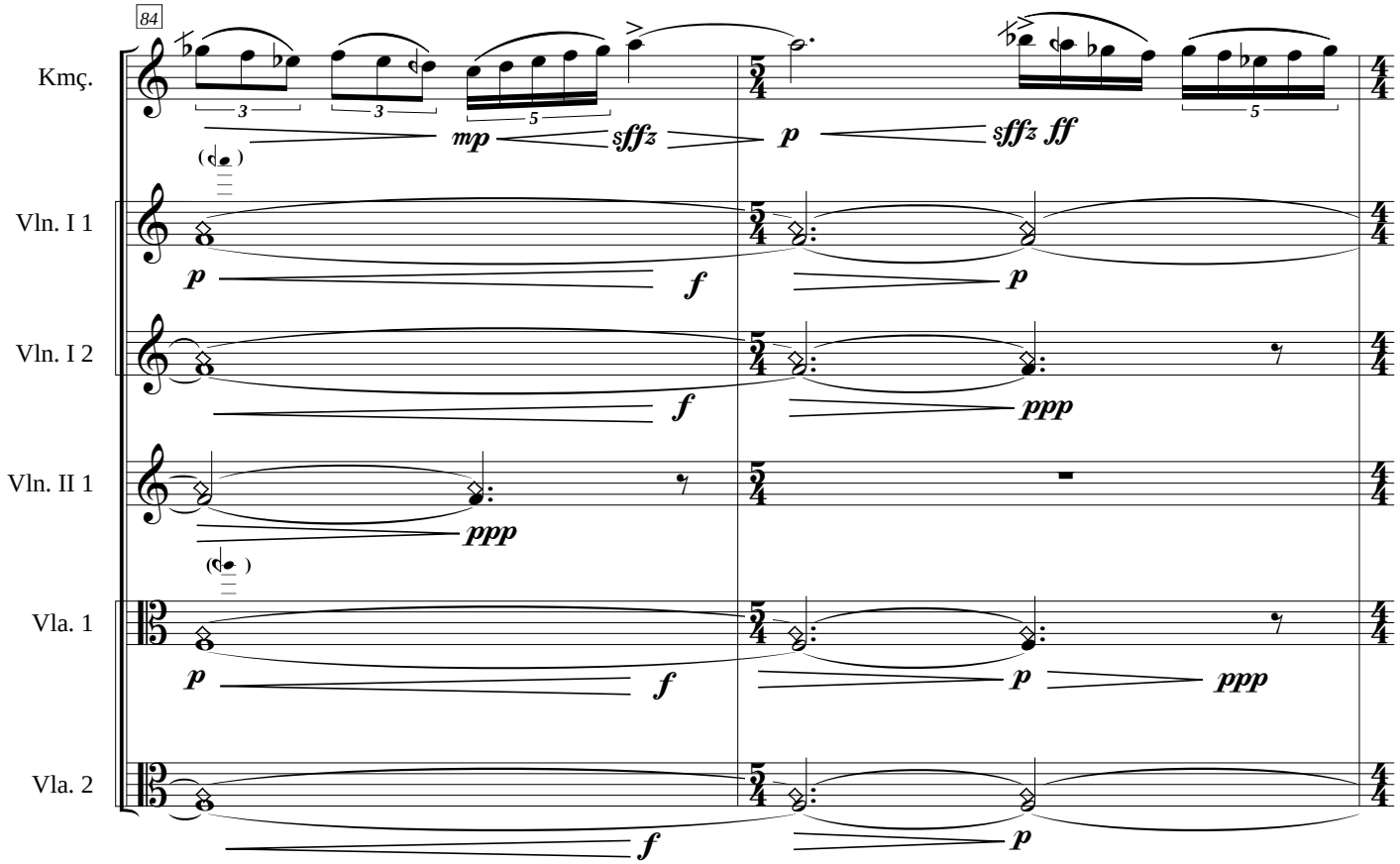

C
60
= 50
(Si'de hüzzam)
n.v.
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
molto vib.
vib.
pp
mf
mp
p
pppp

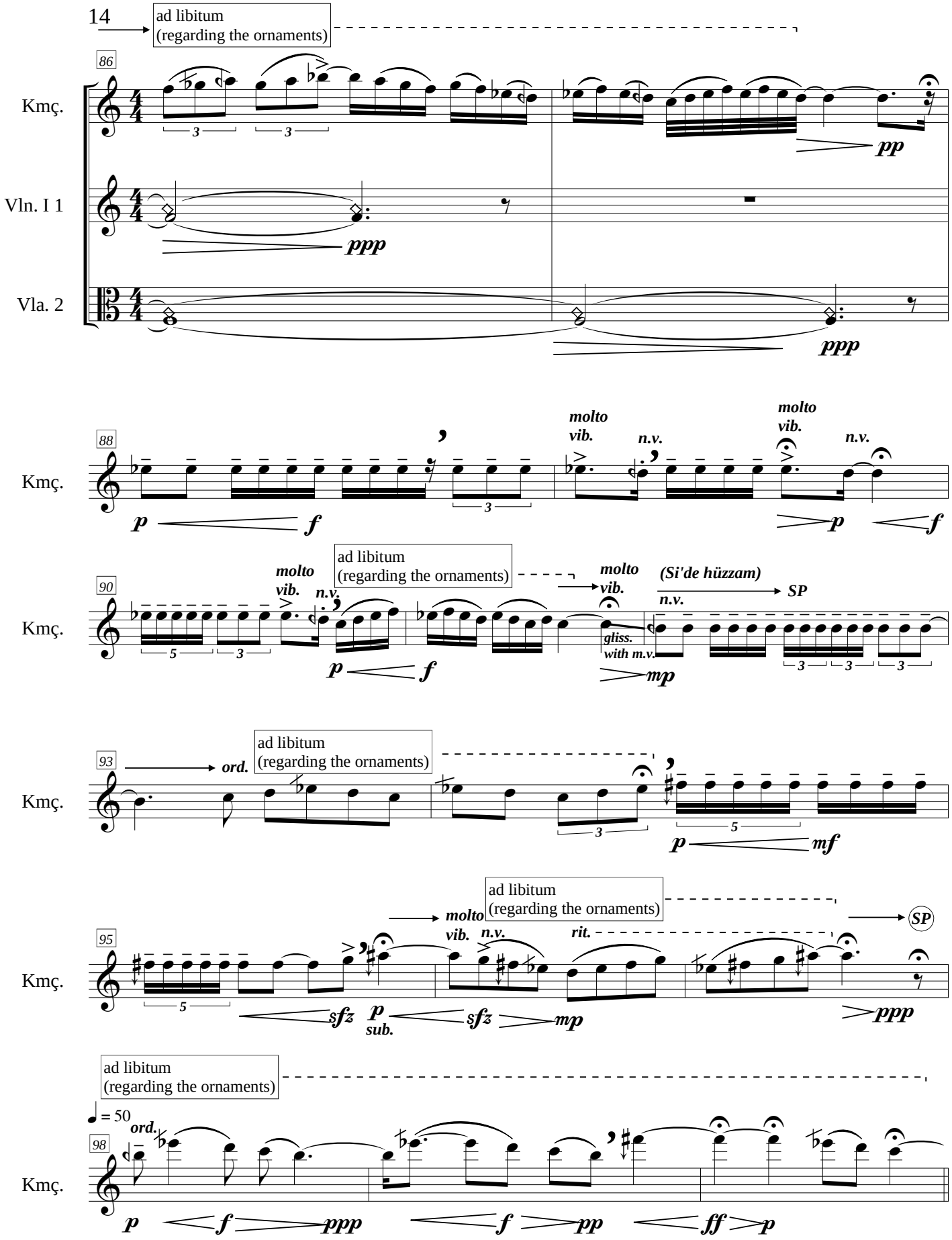

64
Kmç.
molto vib.
gliss.
f
ppp
f
mp
p
66
Kmç.
n.v.
molto vib.
n.v.
SP
ord.
molto vib.
gliss. with m.v.
n.v.
3
sfz
p
f
pp
ppp
p
ff
mp
ppp
68
Kmç.
molto vib.
n.v.
gliss.
(Sol'de hicaz)
ST
p
f
mp
p
pp
mp
pp
mp
ppp
70
Kmç.
ord.
molto vib.
n.v.
molto vib.
3
p
mf
sffz
sffz fp
sffz
(Do'da karcığar)
71
Kmç.
ST
molto vib.
n.v.
molto vib.
n.v.
mp
sfz
(mp)
sfz
p
73
Kmç.
SP
ord.
ST
n.v.
sffz
p
sub.
sffz
p
sub.
sffz
p
sub.
sffz
mp

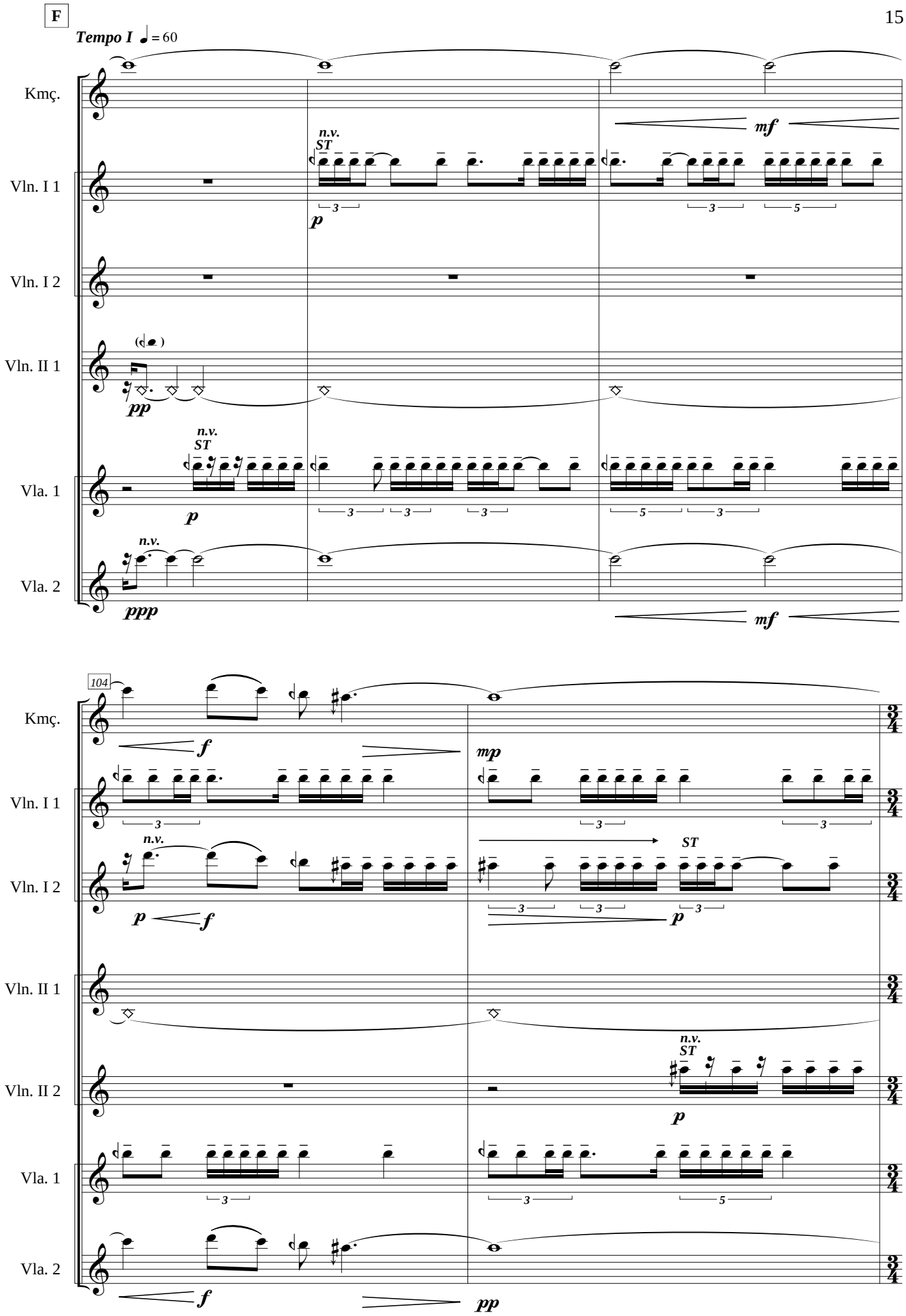

D
SP
SP
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
pp
pppp
mf
ppp
p
gliss.
sub.

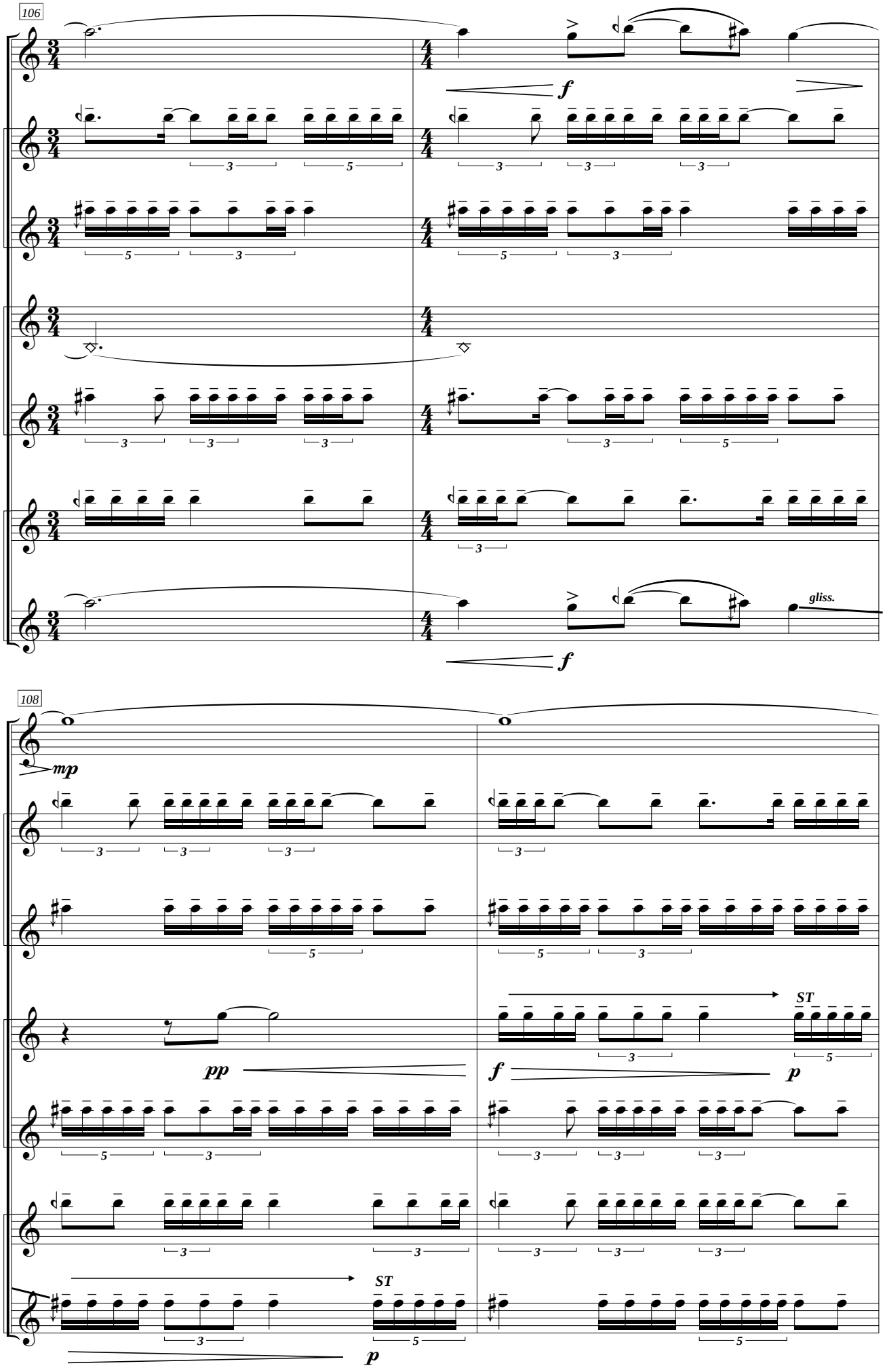

ad libitum
(regarding the ornaments)
until m.85
Tempo I
♩ = 60
E
Colla Parte
SP
ord.
78
n.v.
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2

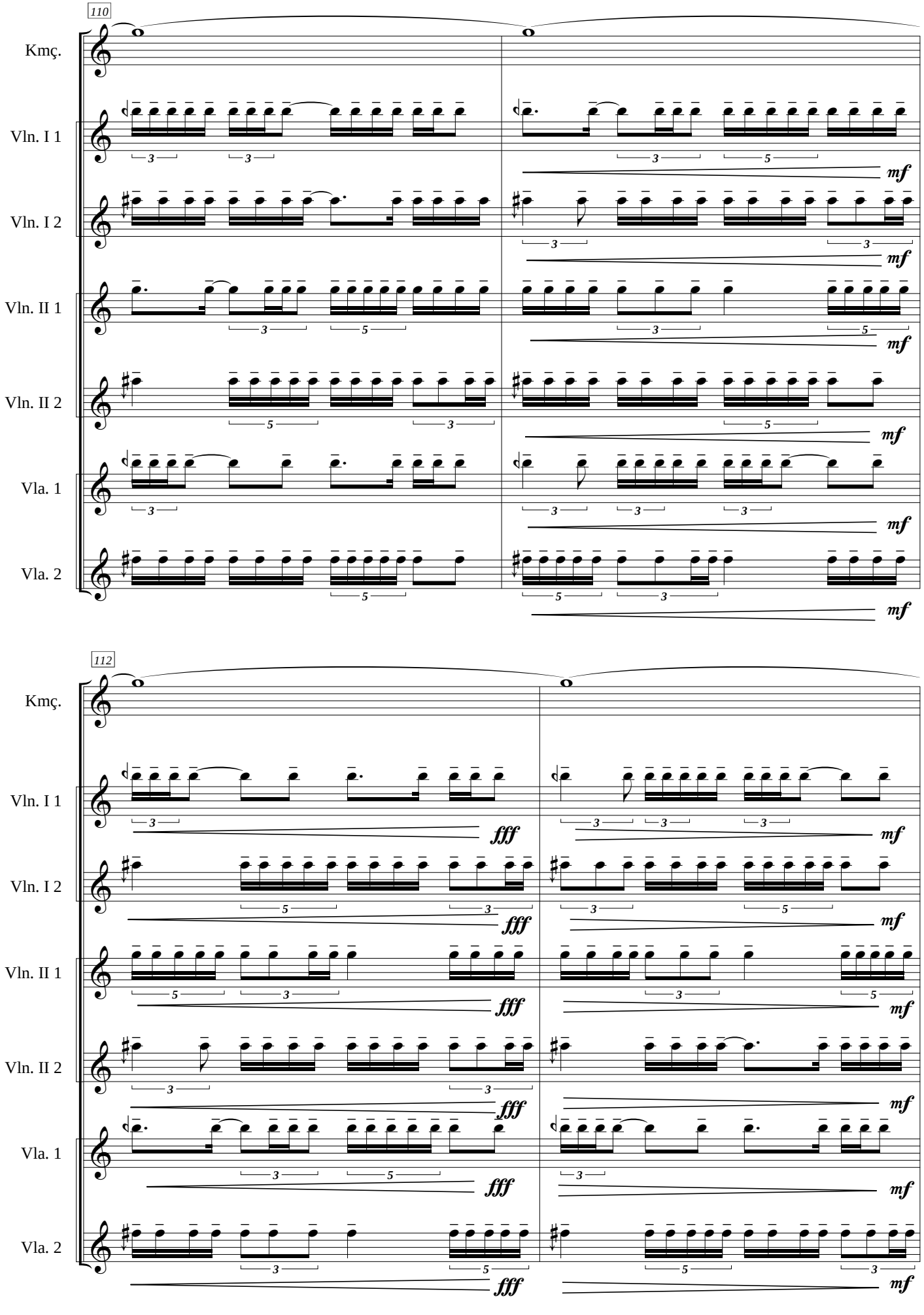

82
SP
ord.
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vla. 1
Vla. 2
sfffz
mp
sfffz ff
p
sfz
f
ppp

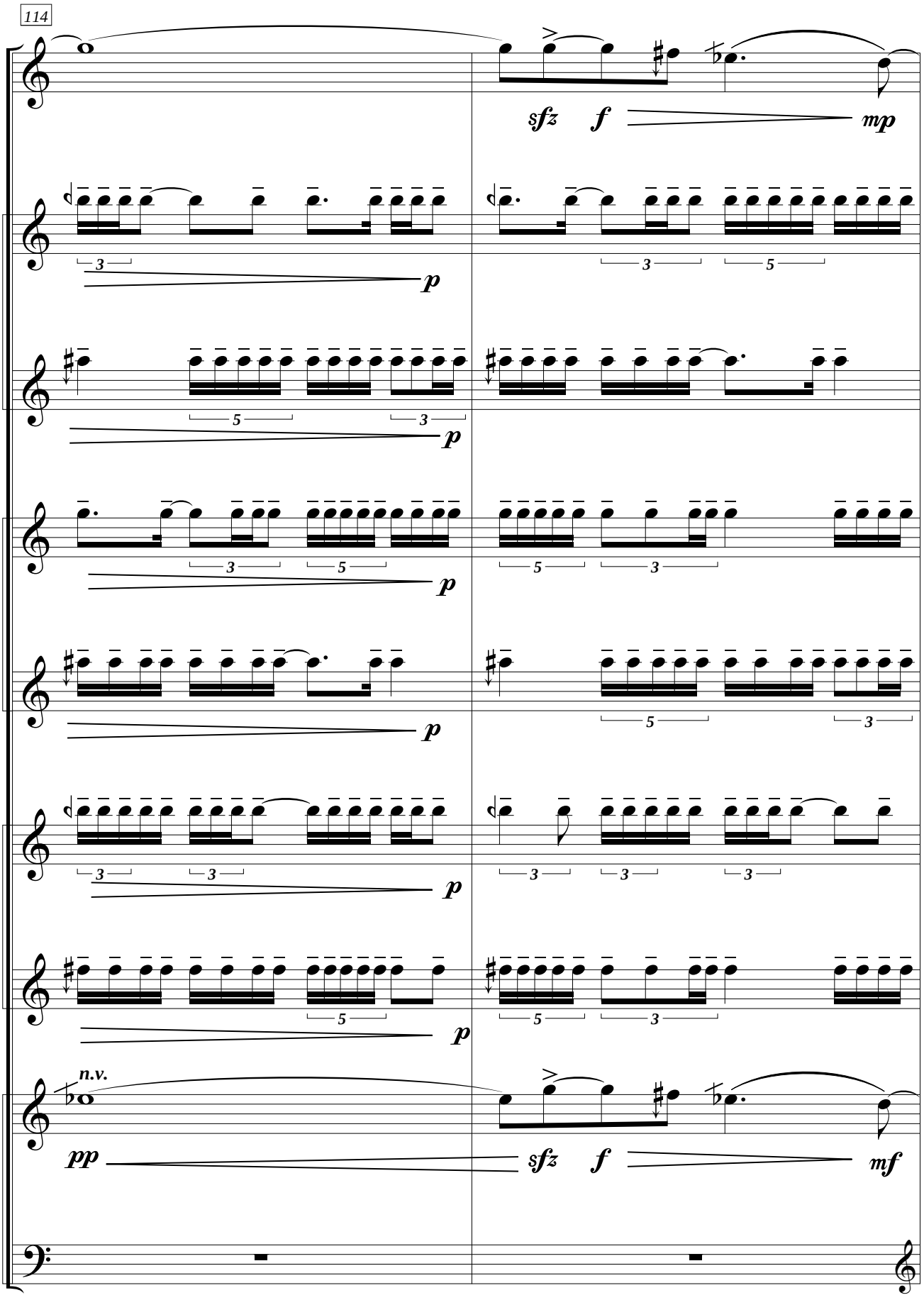

84
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vla. 1
Vla. 2
mp
sfffz
p
sfffz ff
f
ppp

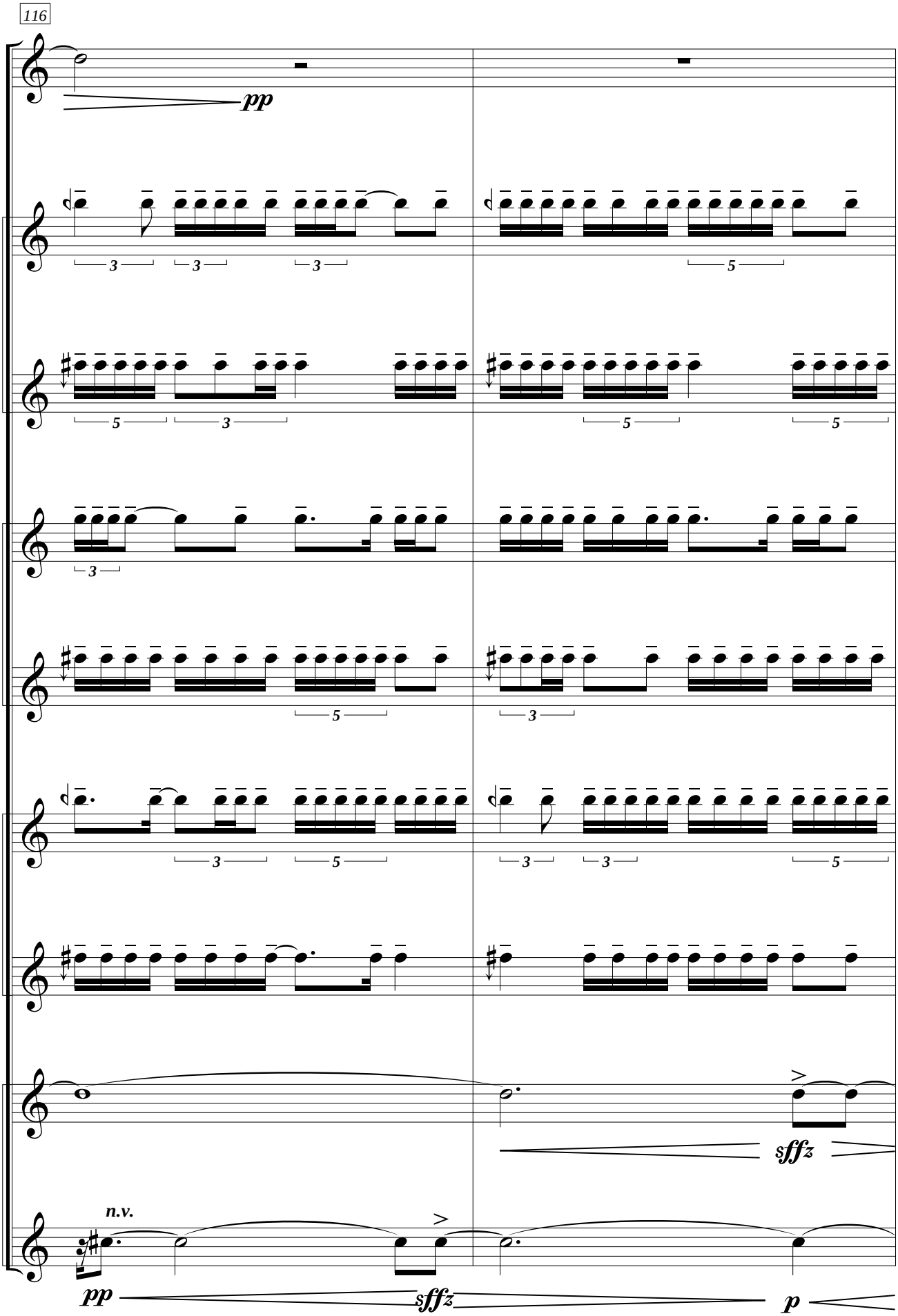

ad libitum
(regarding the ornaments)
86
Kmç.
Vln. I 1
Vla. 2
pp
ppp
ppp
88
Kmç.
molto
vib.
n.v.
molto
vib.
n.v.
p
f
3
p
f
90
Kmç.
molto
vib.
n.v.
ad libitum
(regarding the ornaments)
molto
vib.
(Si'de hüzzam)
n.v.
SP
5
3
gliss.
with m.v.
p
f
mp
3
3
3
93
Kmç.
ord.
ad libitum
(regarding the ornaments)
3
5
p
mf
95
Kmç.
molto
vib.
n.v.
ad libitum
(regarding the ornaments)
rit.
SP
5
sfz
p
sub.
sfz
mp
ppp
ad libitum
(regarding the ornaments)
♩ = 50
ord.
98
Kmç.
p
f
ppp
f
pp
ff
p

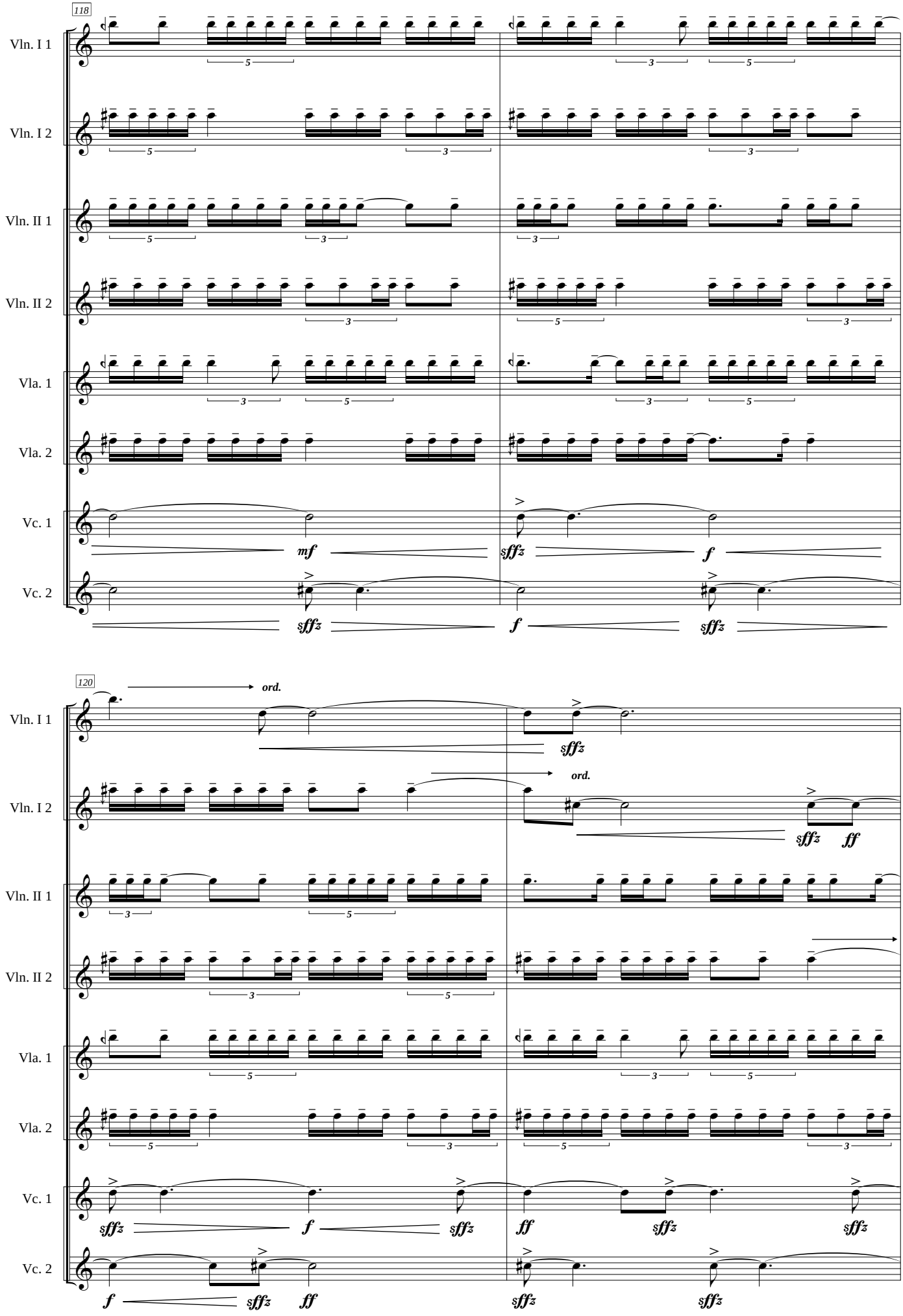

F
Tempo I ♩ = 60
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vla. 1
Vla. 2
n.v.
ST
mf
p
pp
ppp
104
mp
f
Vln. II 2

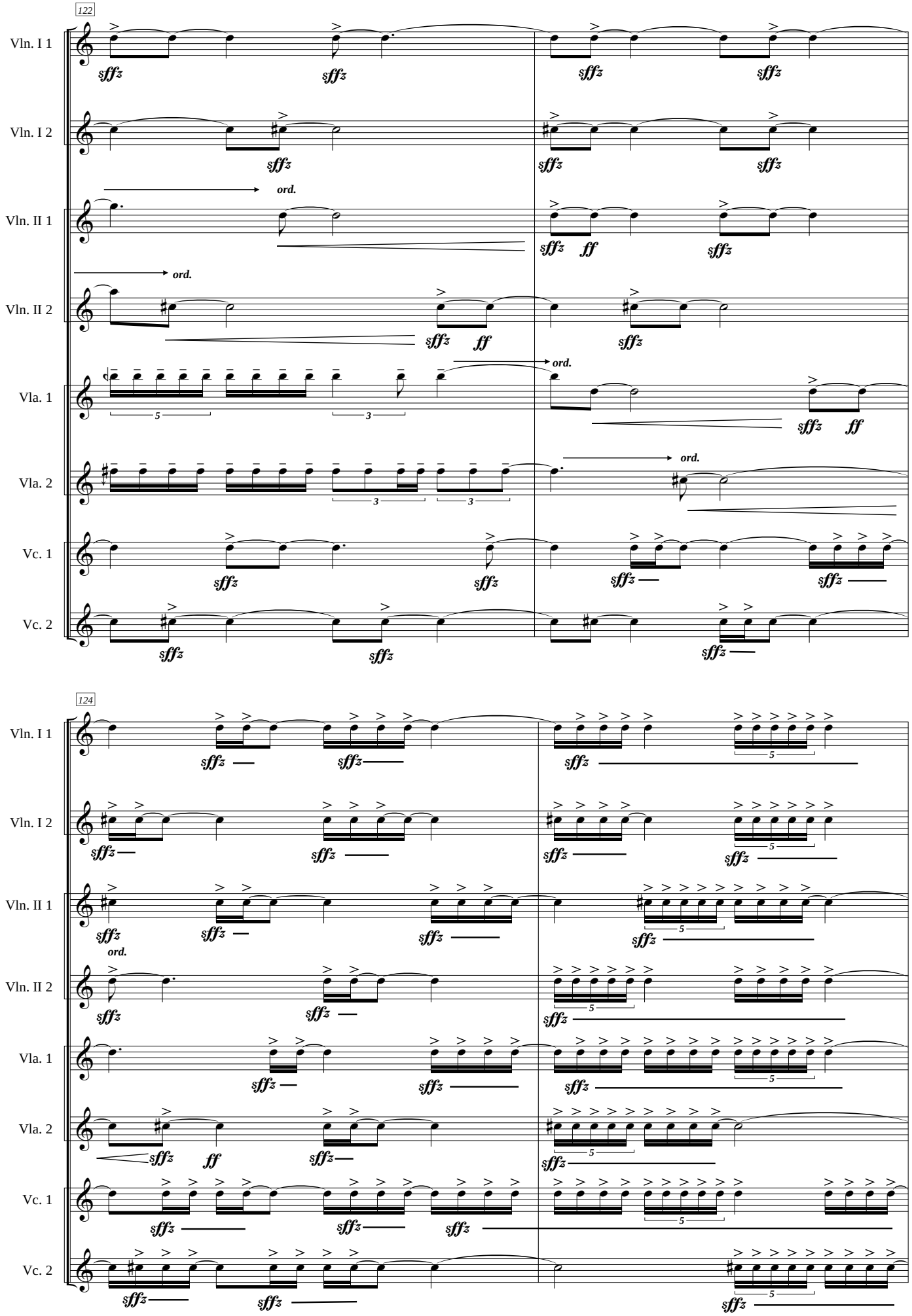

106
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
f
gliss.
108
mp
pp
ST
p

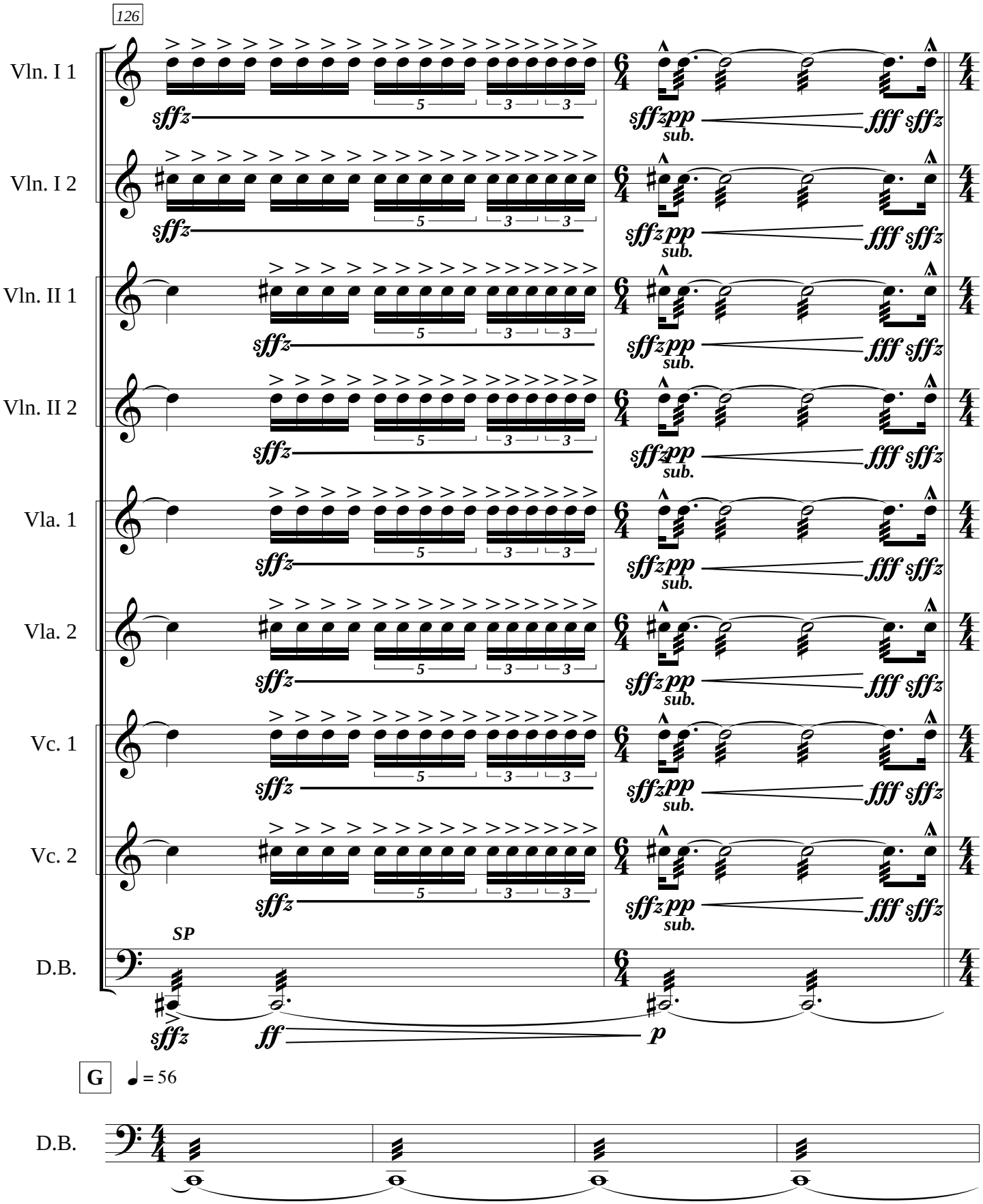

110
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
mf
112
fff
mf

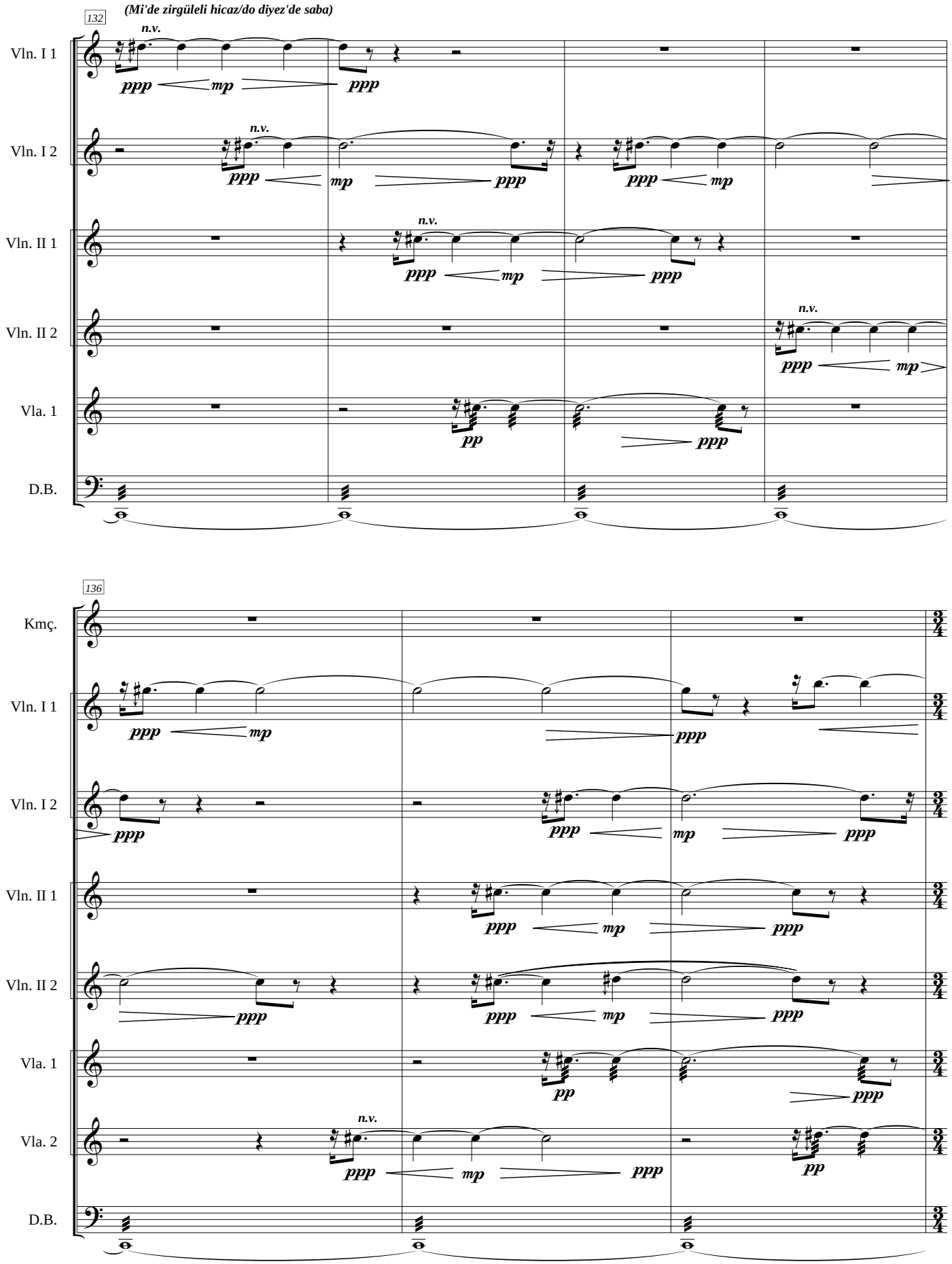

114
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
n.v.
sfz
f
mp
p
pp
mf

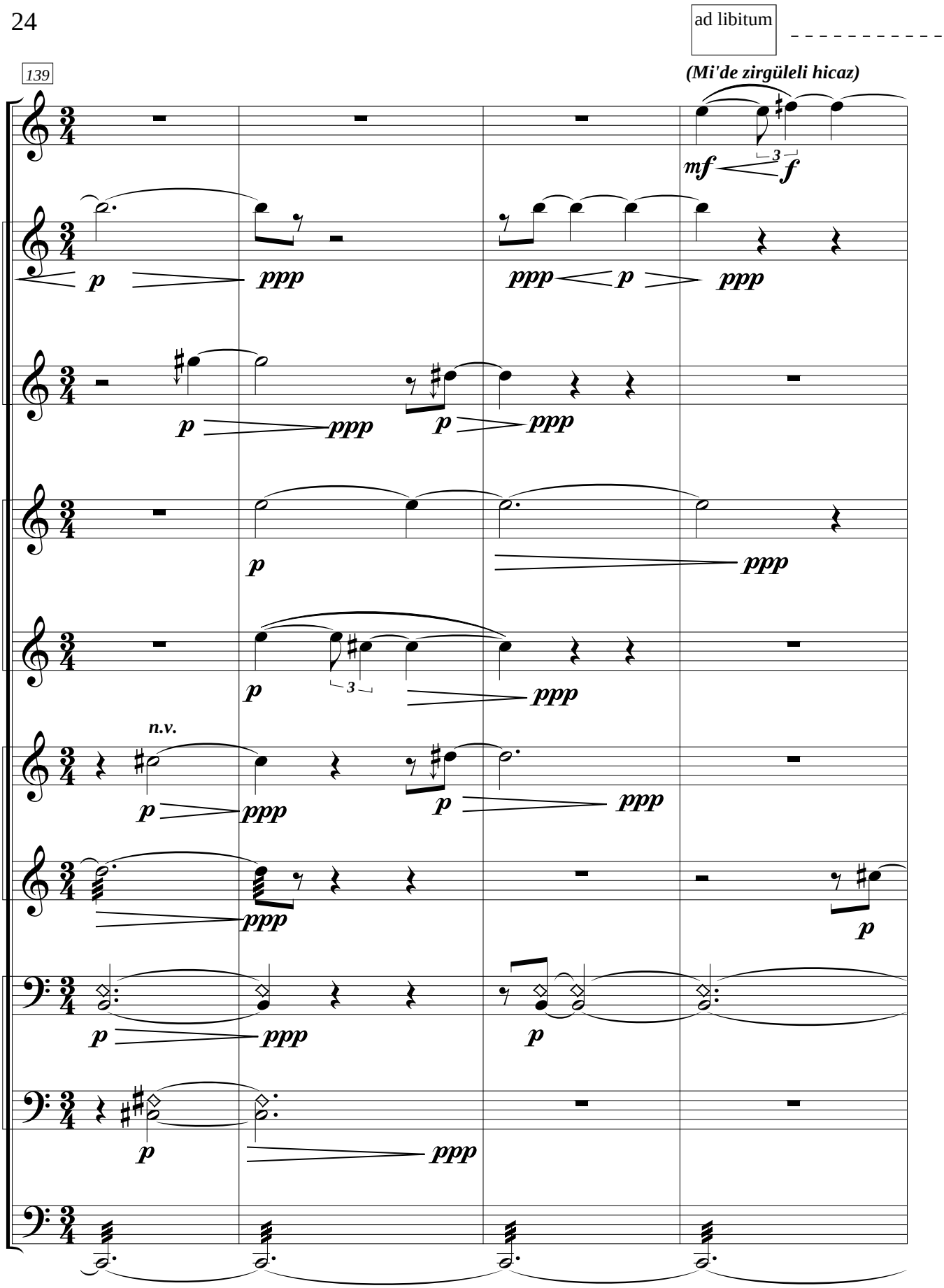

116
Kmç.
pp
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
sffz
Vc. 2
n.v.
pp
sffz
p


118
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
mf
sffz
f
sffz
f
sffz
120
ord.
ord.
sffz
sffz
ff
sffz
f
sffz
ff
sffz
sffz
f
sffz
ff
sffz
sffz


122
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
ord.
124

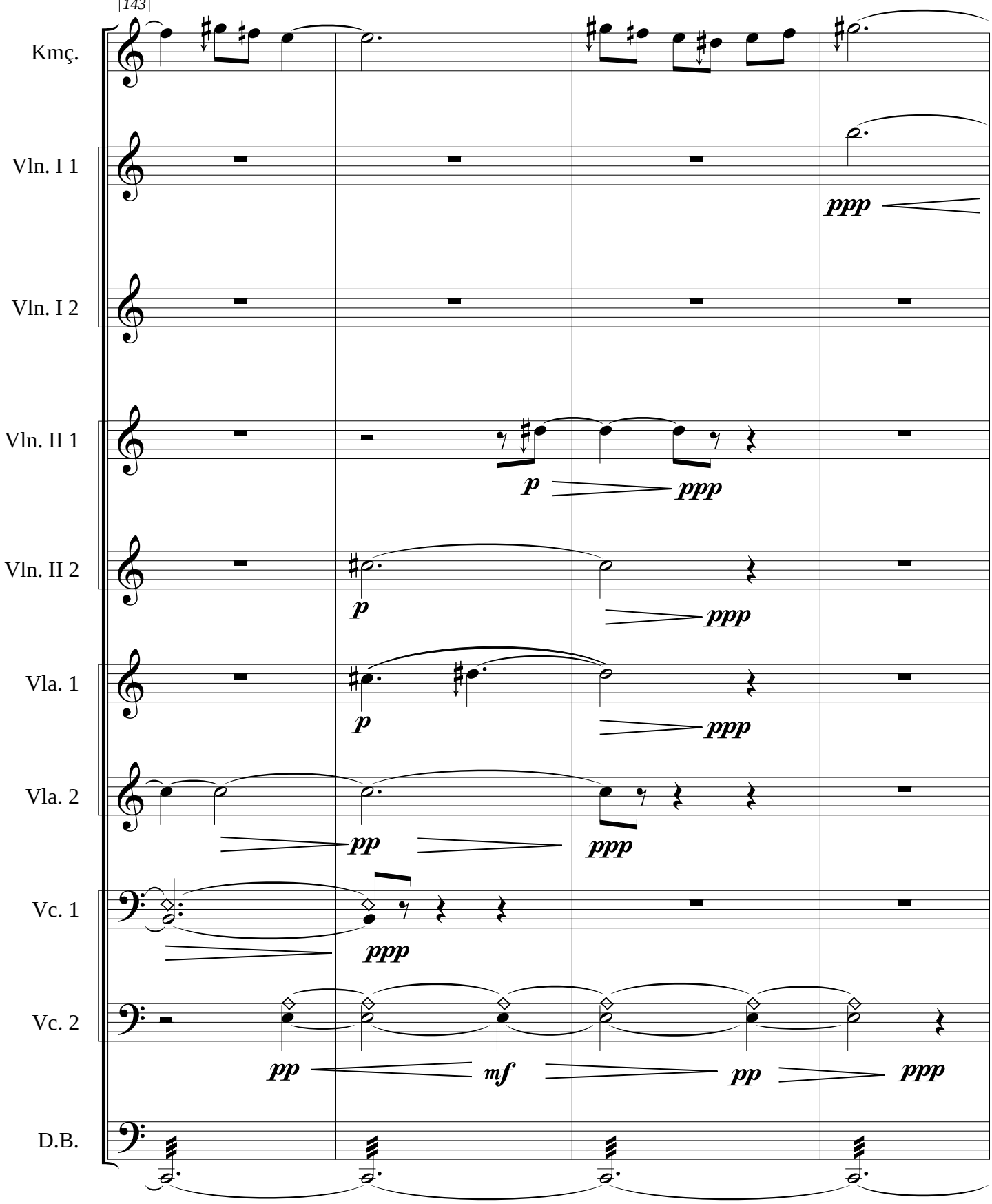

126
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.
SP
sffz
ff
p
fff
sub.
G
= 56

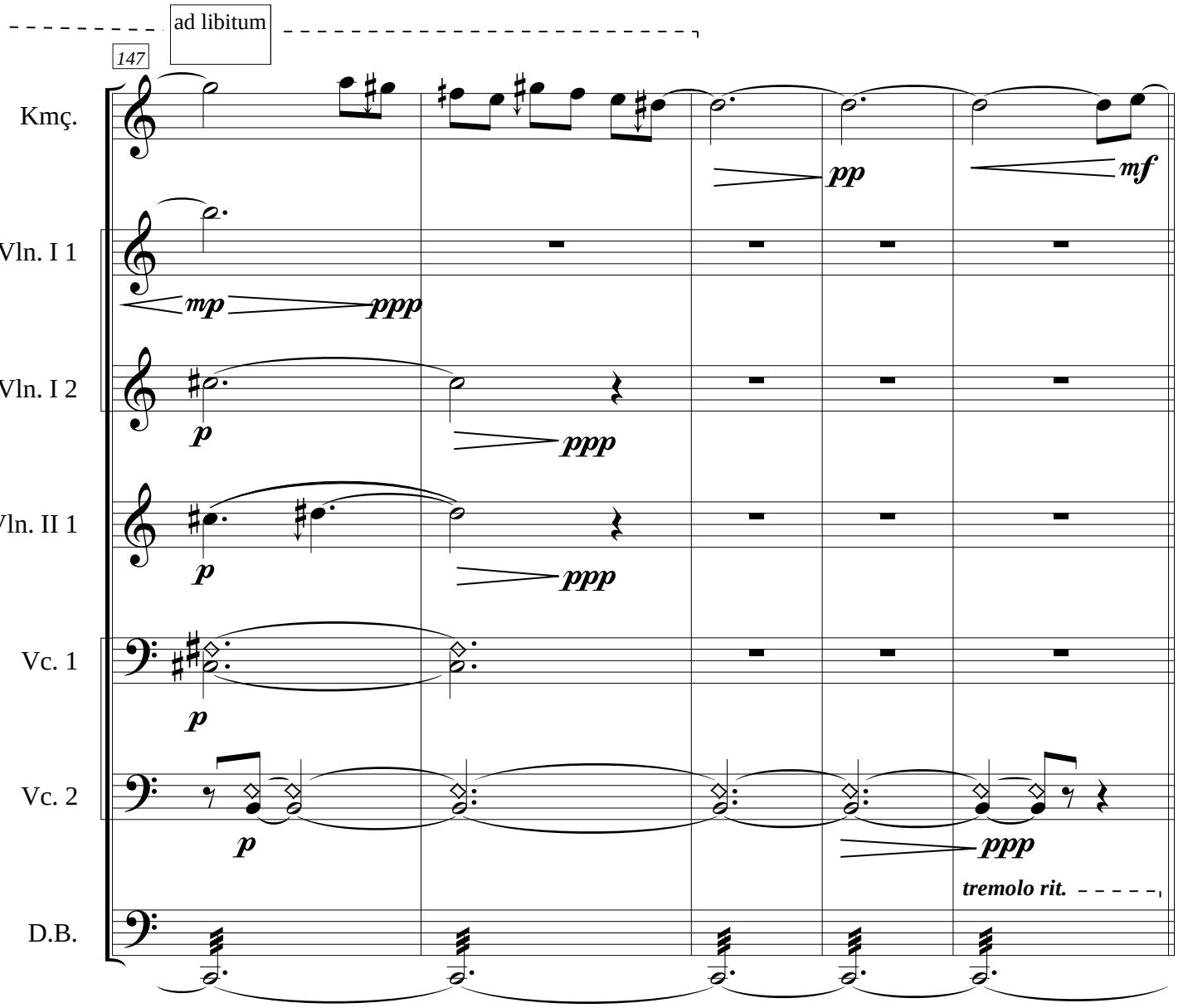

132
(Mi'de zirgüleli hicaz/do diyez'de saba)
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
D.B.
n.v.
ppp
mp
pp
136
Kmç.
Vla. 2

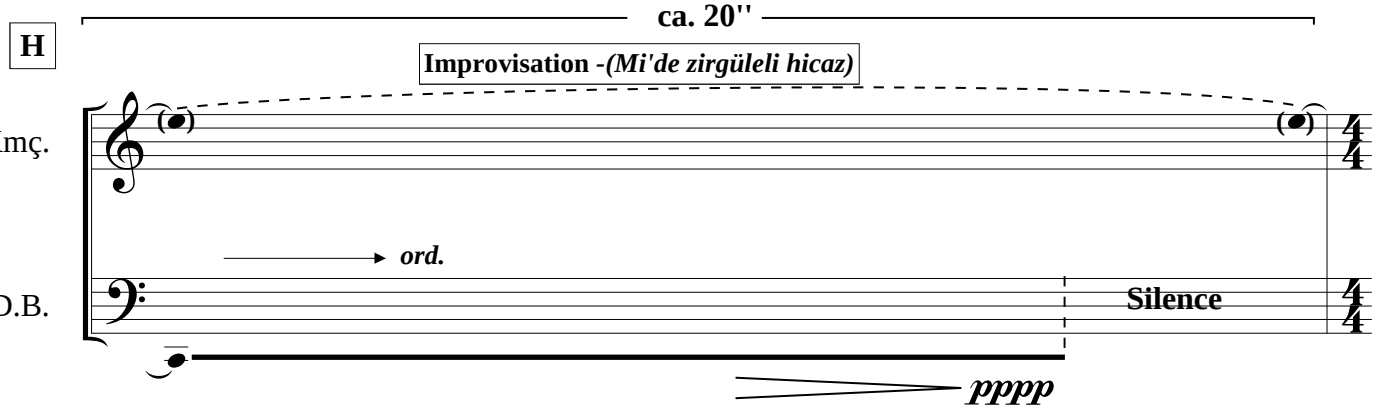

ad libitum
(Mi'de zirgüleli hicaz)
139
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.
n.v.

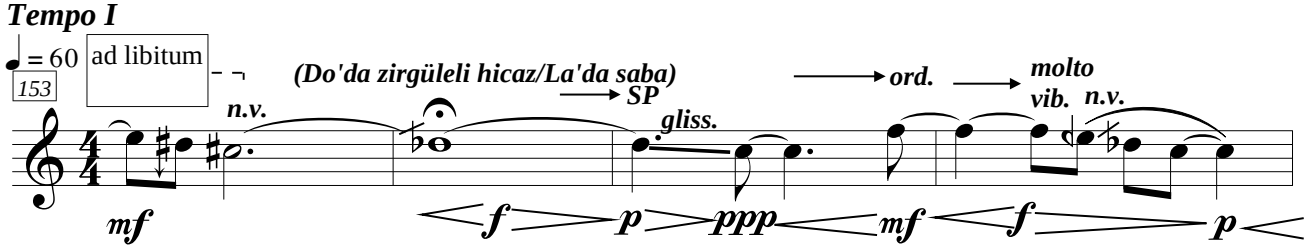
ad libitum

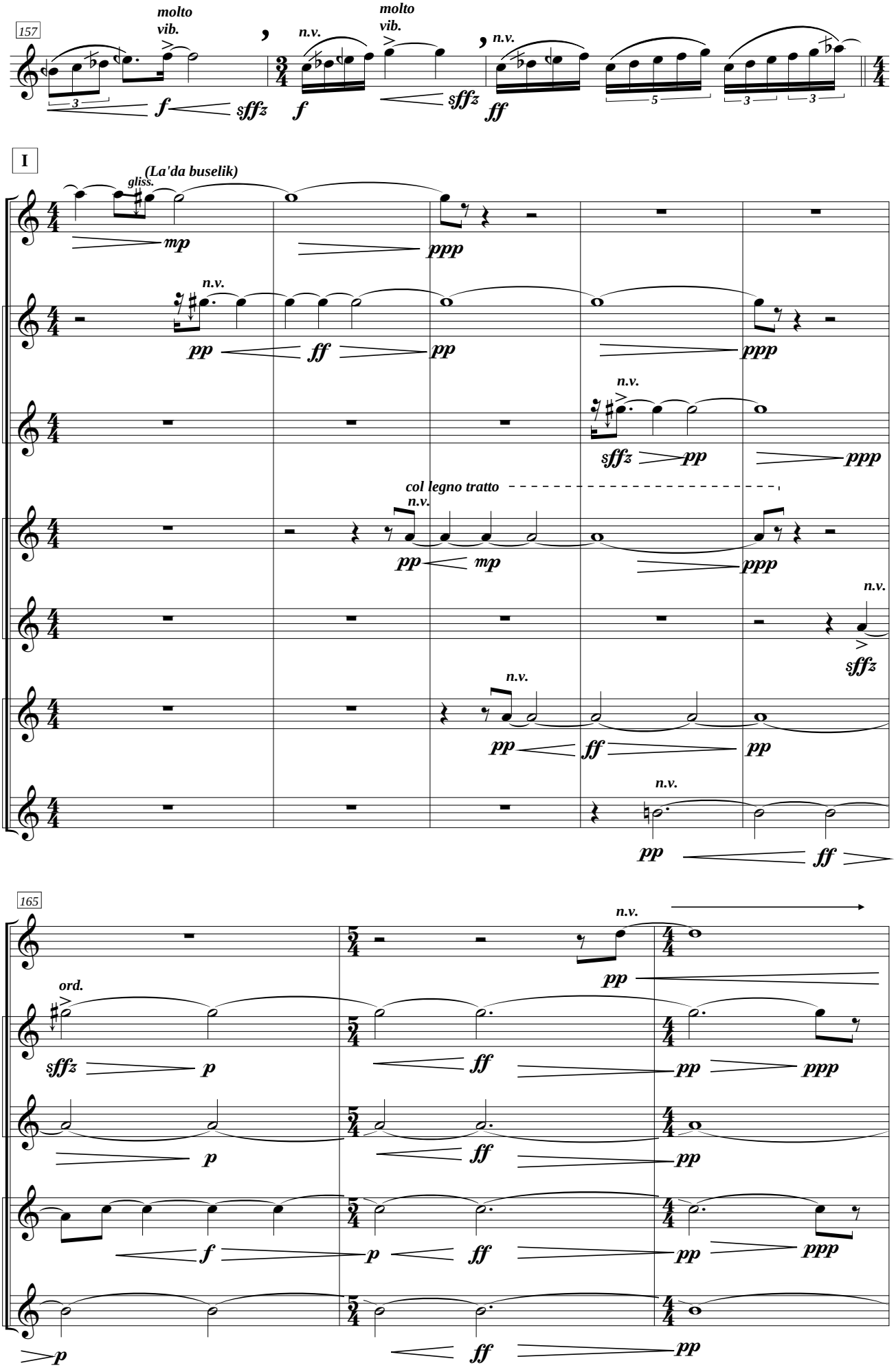
143

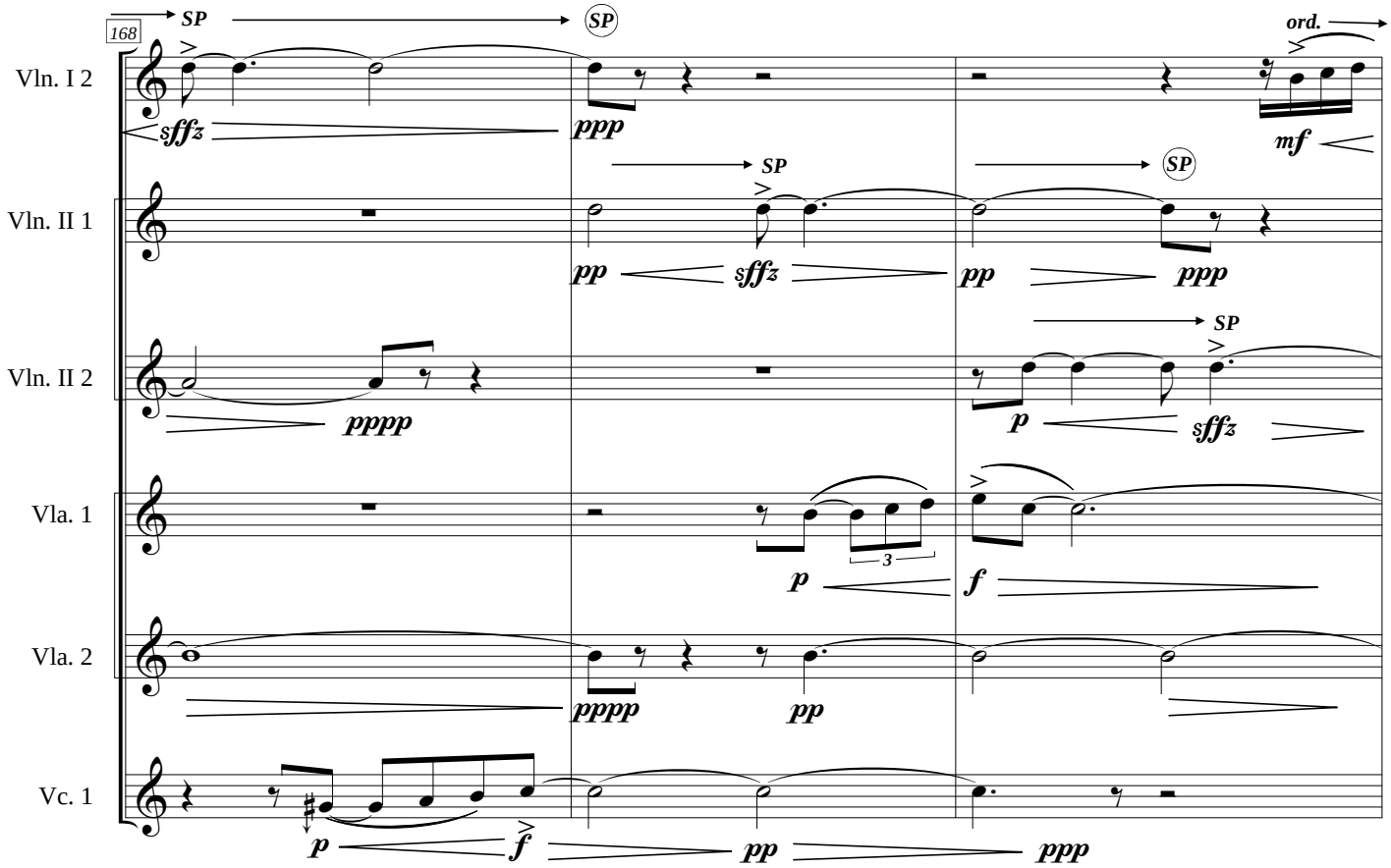


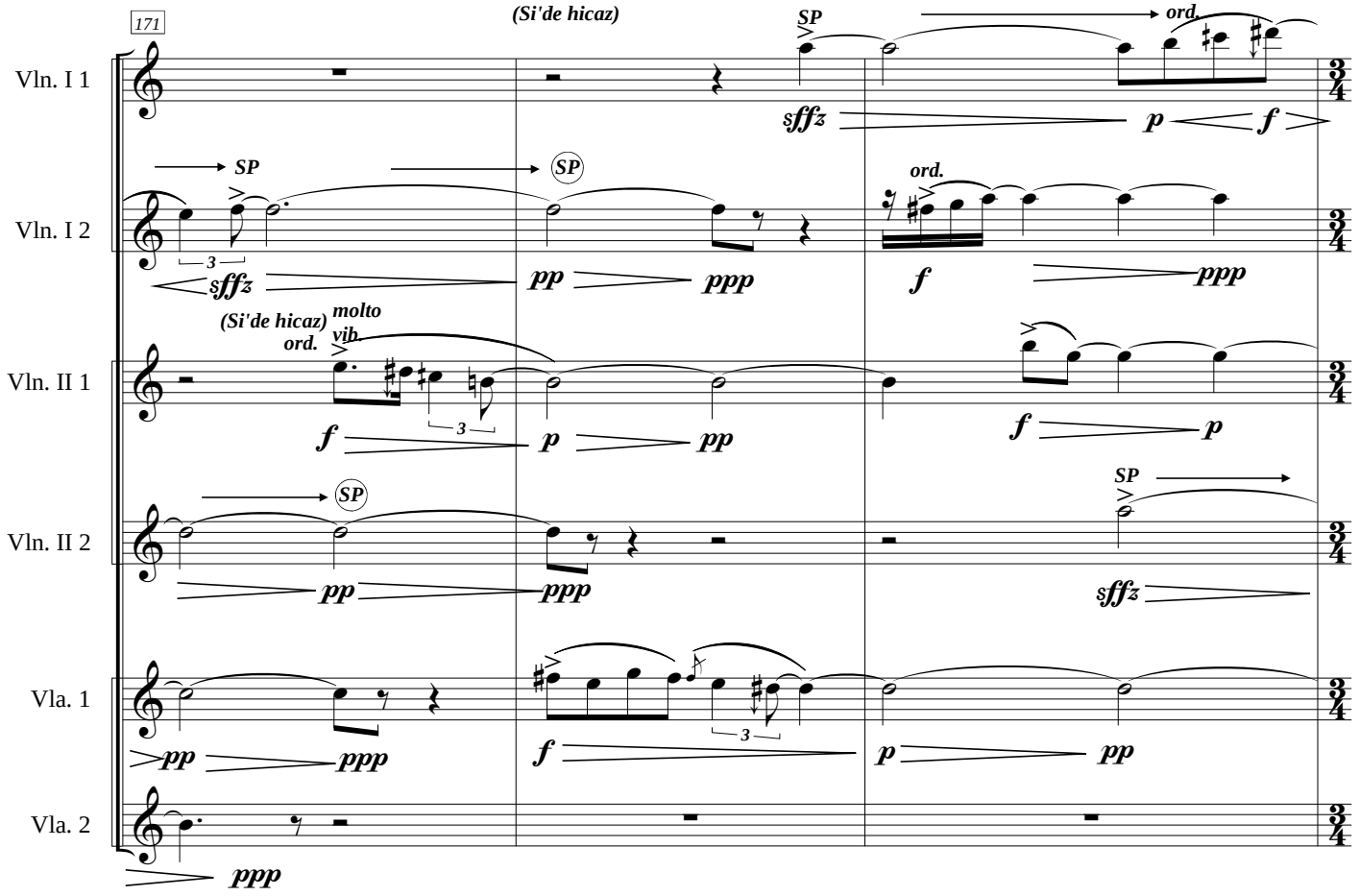

ad libitum
147
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vc. 1
Vc. 2
D.B.
pp
mf
mp
ppp
p
ppp
p
ppp
p
p
ppp
tremolo rit.

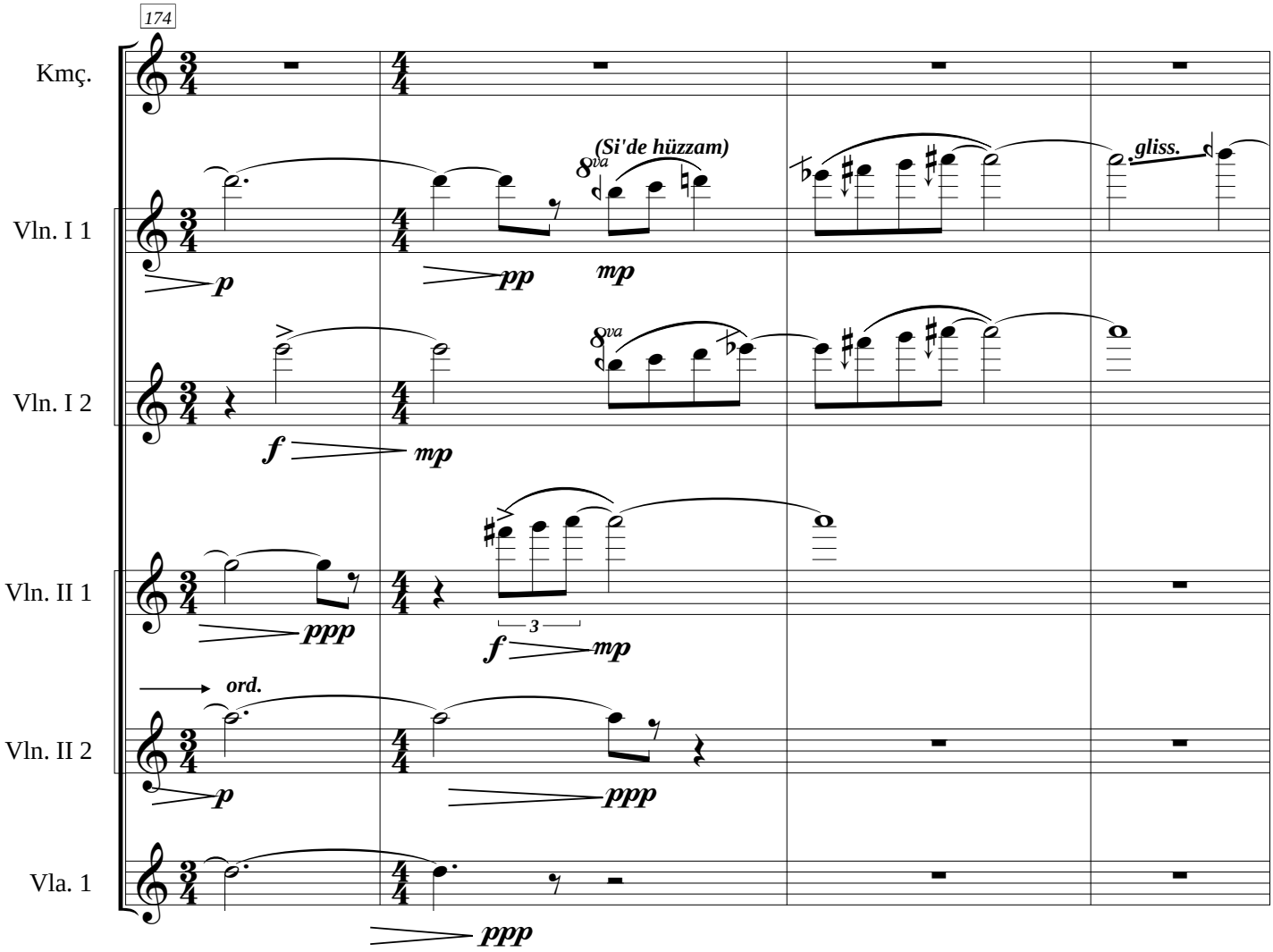

ca. 20''
H
Improvisation -(Mi'de zirgüleli hicaz)
Kmç.
D.B.
ord.
Silence
pppp

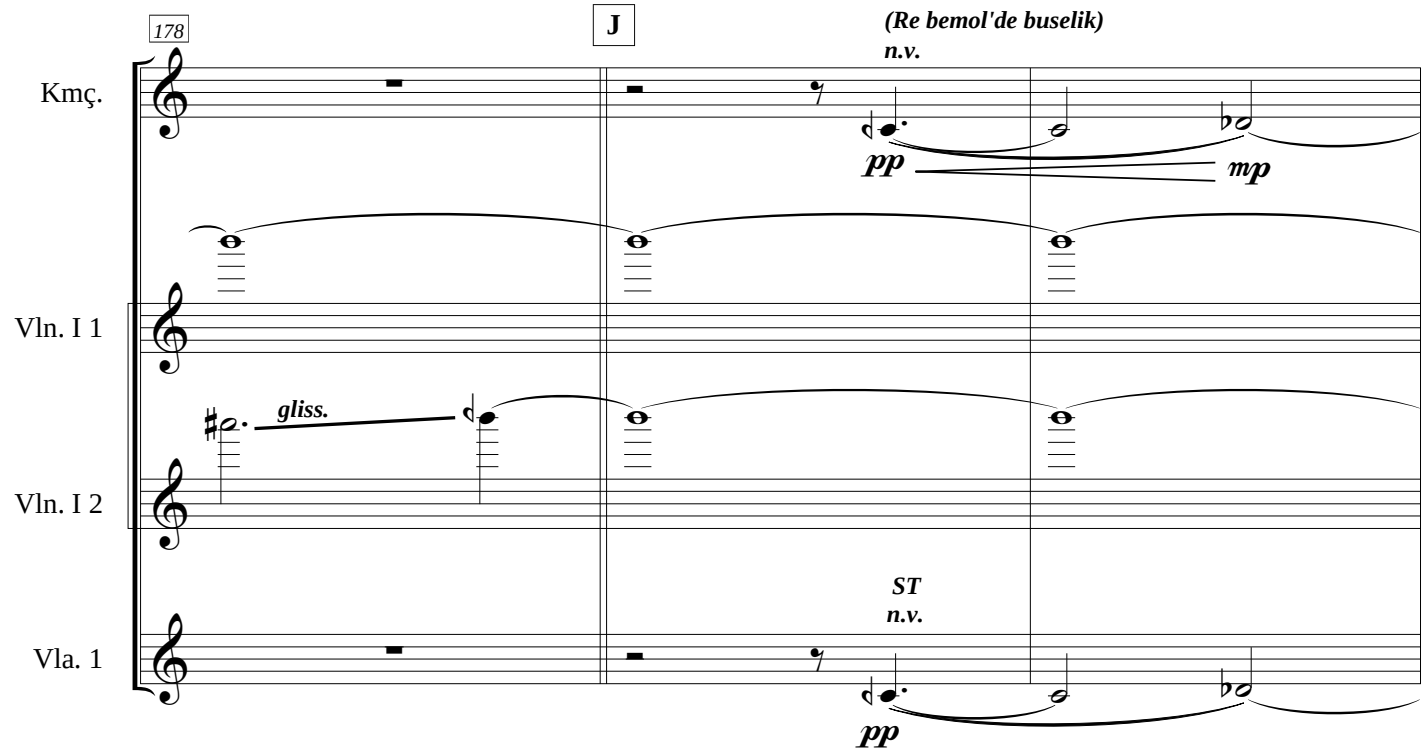

Tempo I
♩ = 60
ad libitum
153
Kmç.
n.v.
(Do'da zirgüleli hicaz/La'da saba)
SP
gliss.
ord.
molto vib.
n.v.
mf
f
p
ppp
mf
f
p

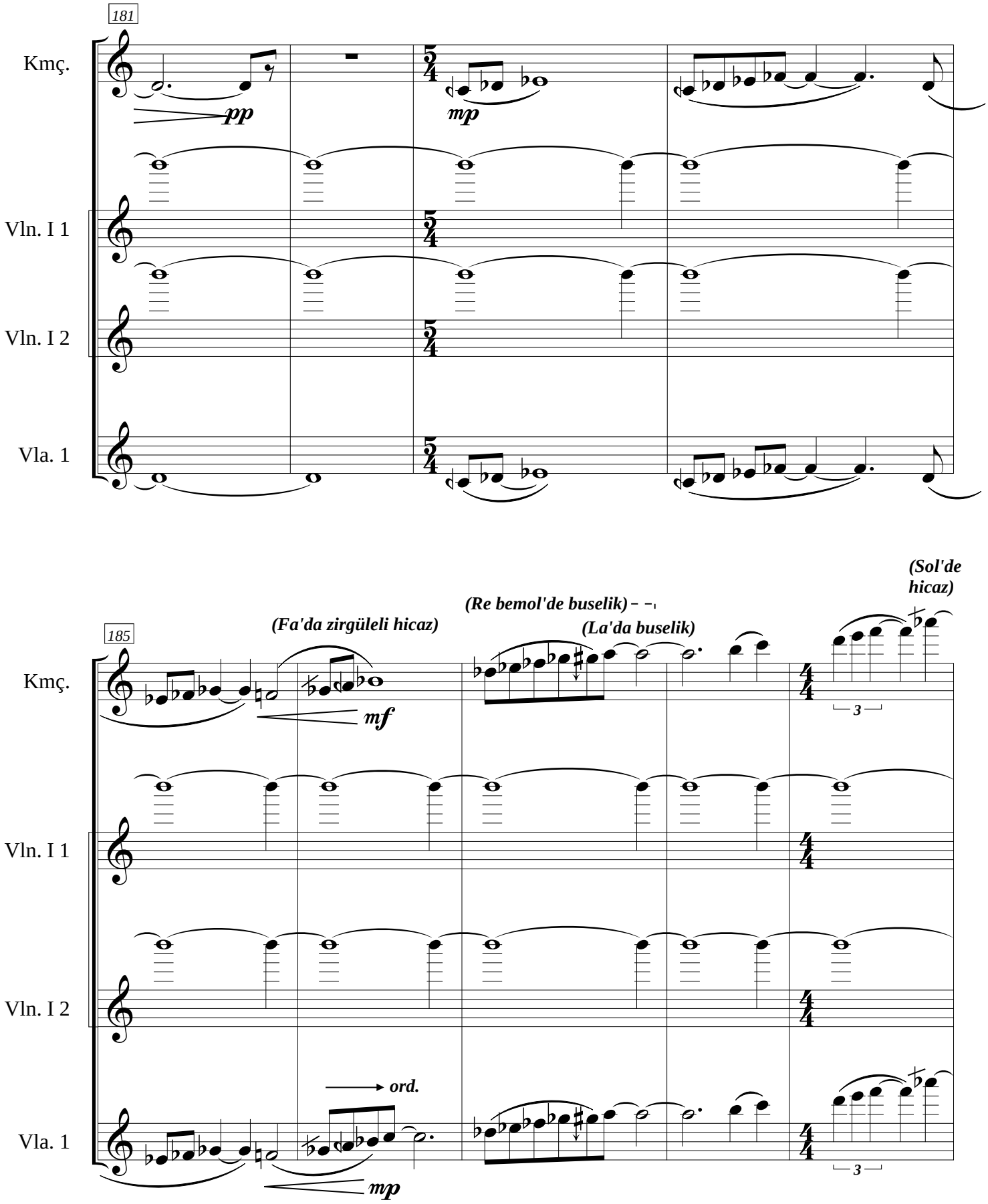

157
molto vib.
n.v.
molto vib.
n.v.
Kmç.
I
(La'da buselik)
gliss.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
col legno tratto
ord.
165

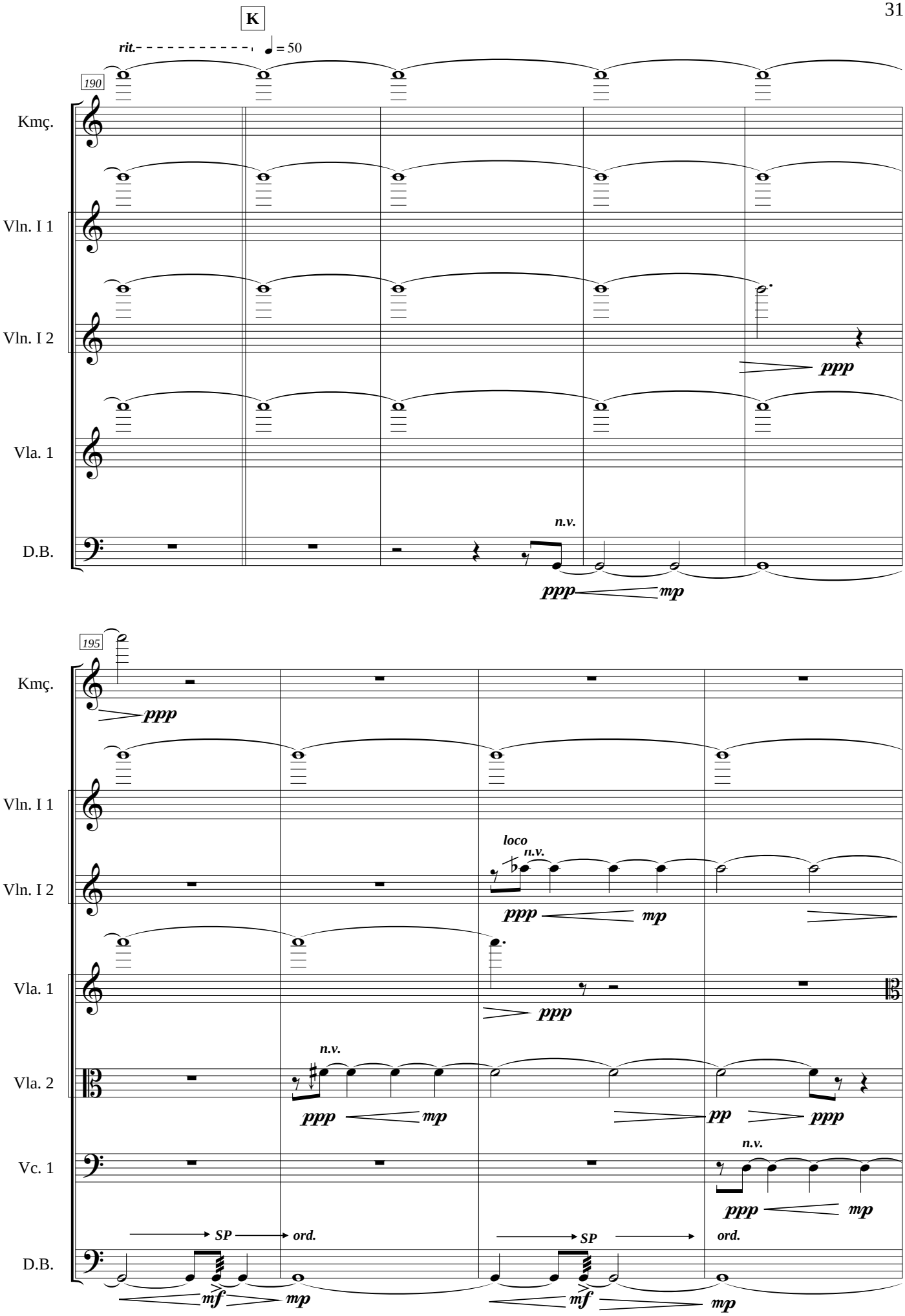

168
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
SP
ord.
sffz
ppp
mf
pp
pppp
p
f
3

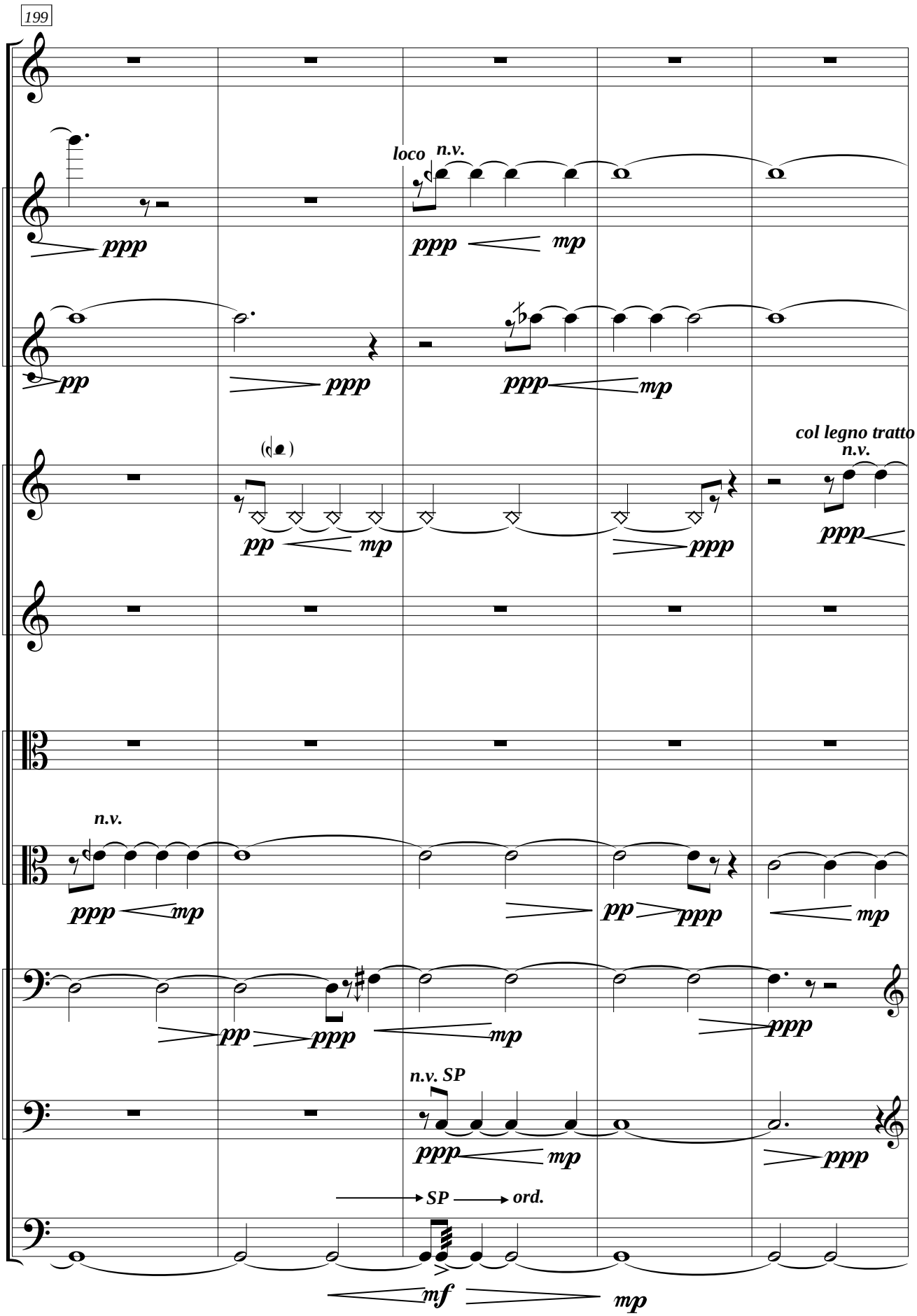

171
(Si'de hicaz)
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
SP
ord.
molto vib.
sffz
ppp
pp
p
f
3

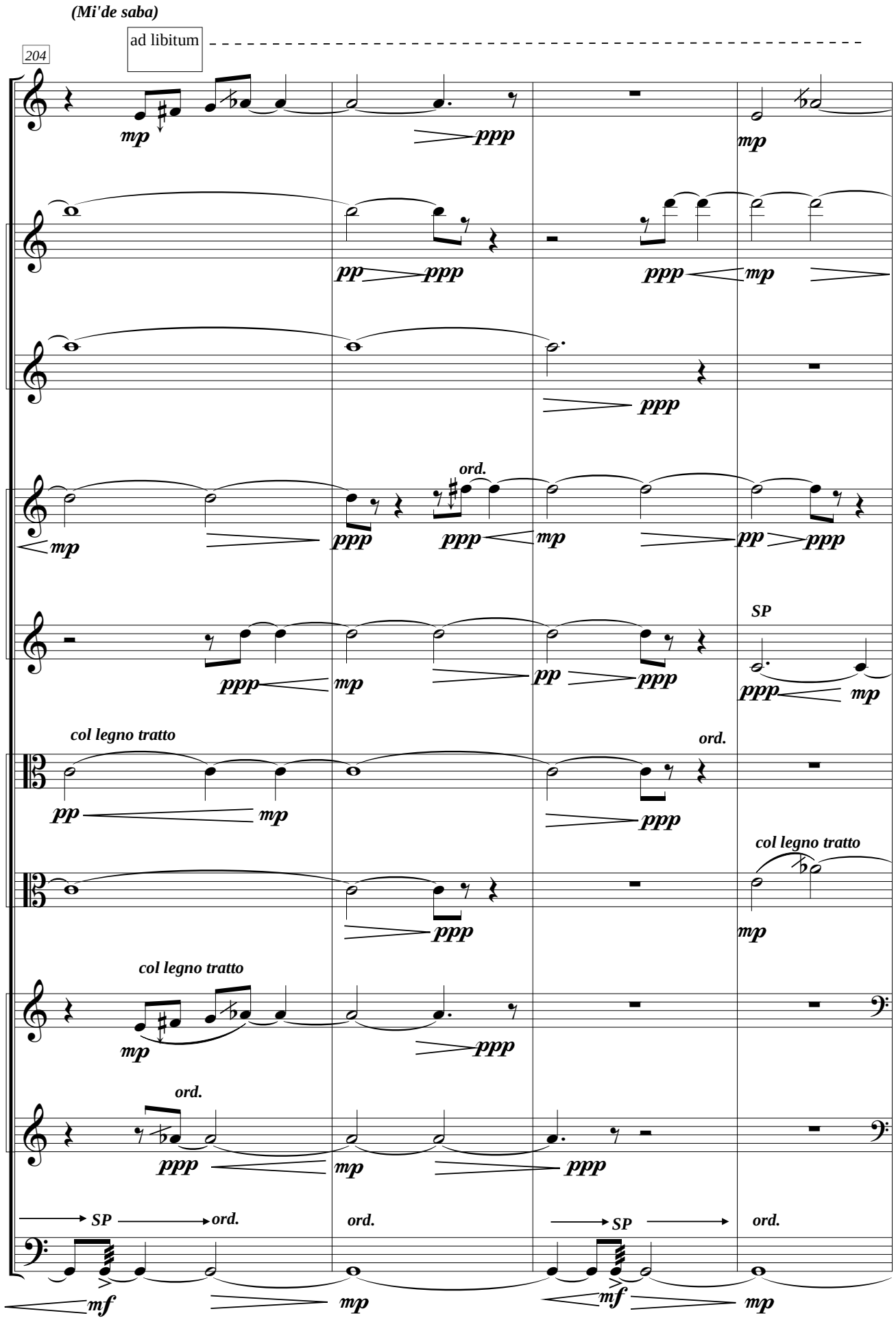

174
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
(Si'de hüzzam)
8va
gliss.
p
pp
mp
f
mp
ppp
3
f
mp
ord.
p
ppp
ppp

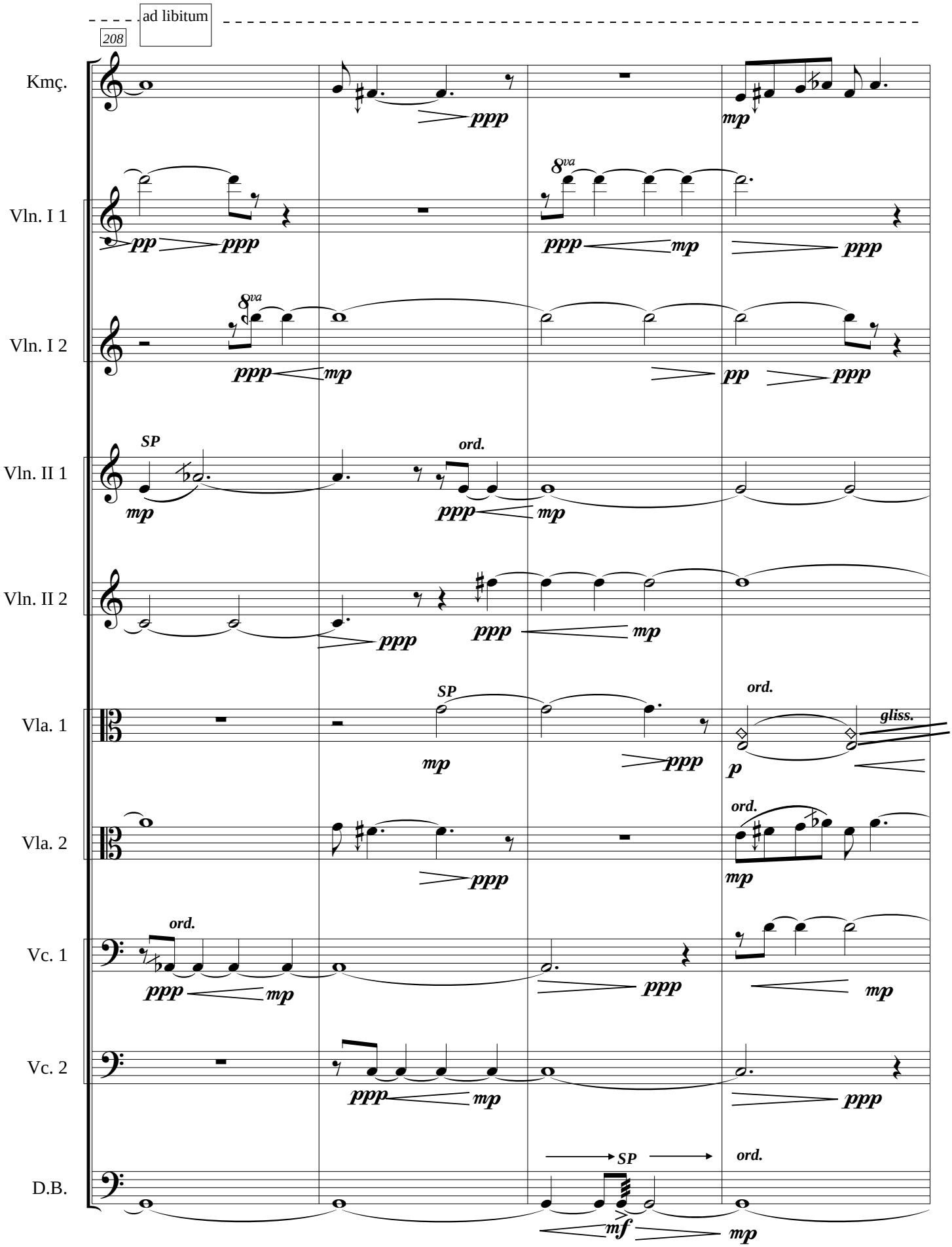

178
J
(Re bemol'de buselik)
n.v.
Kmç.
pp
mp
Vln. I 1
gliss.
Vln. I 2
ST
n.v.
Vla. 1
pp

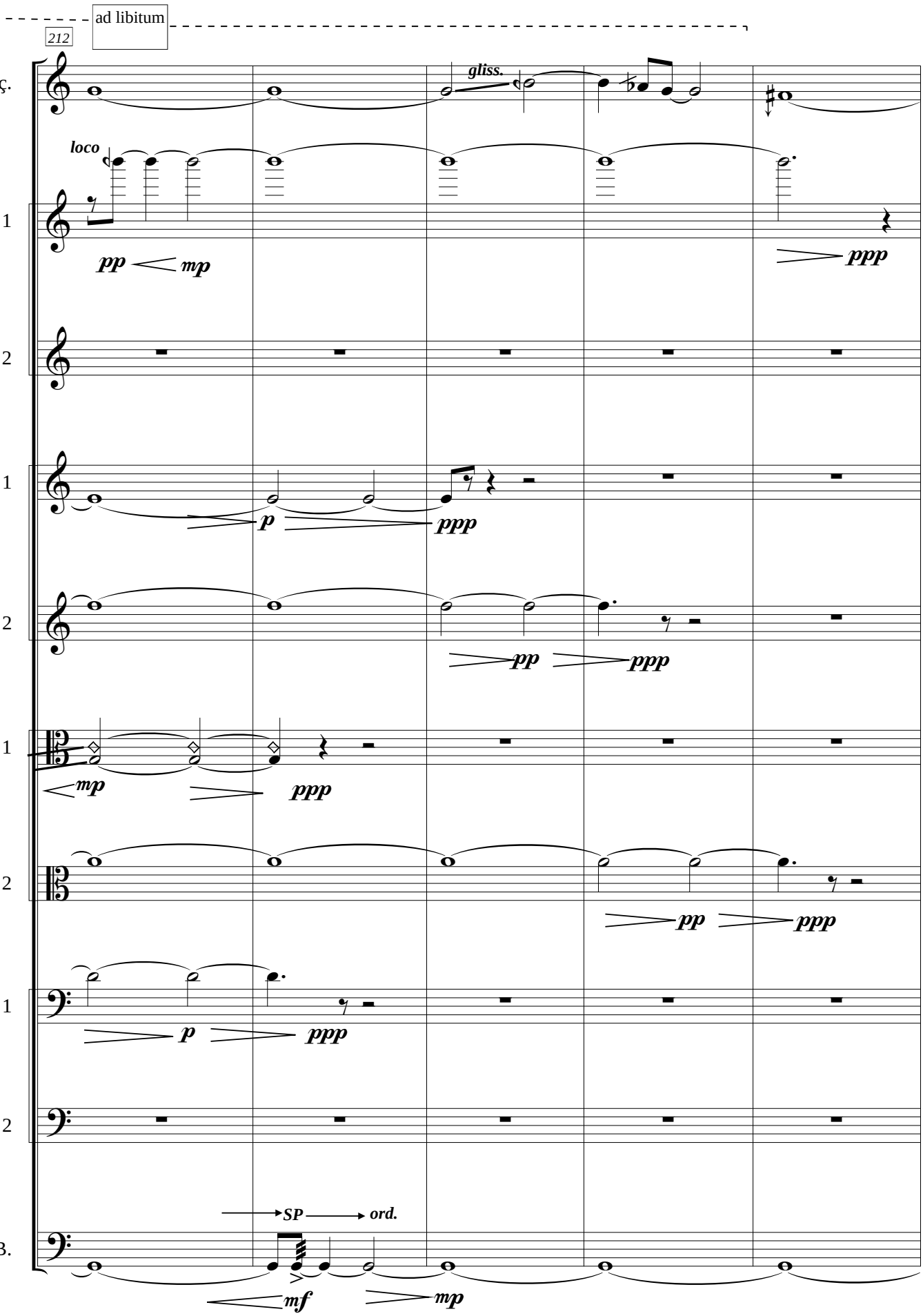

181
Kmç.
pp
mp
Vln. I 1
Vln. I 2
Vla. 1
185
(Fa'da zirgüleli hicaz)
(Re bemol'de buselik)
(La'da buselik)
(Sol'de hicaz)
mf
ord.
mp
3
3

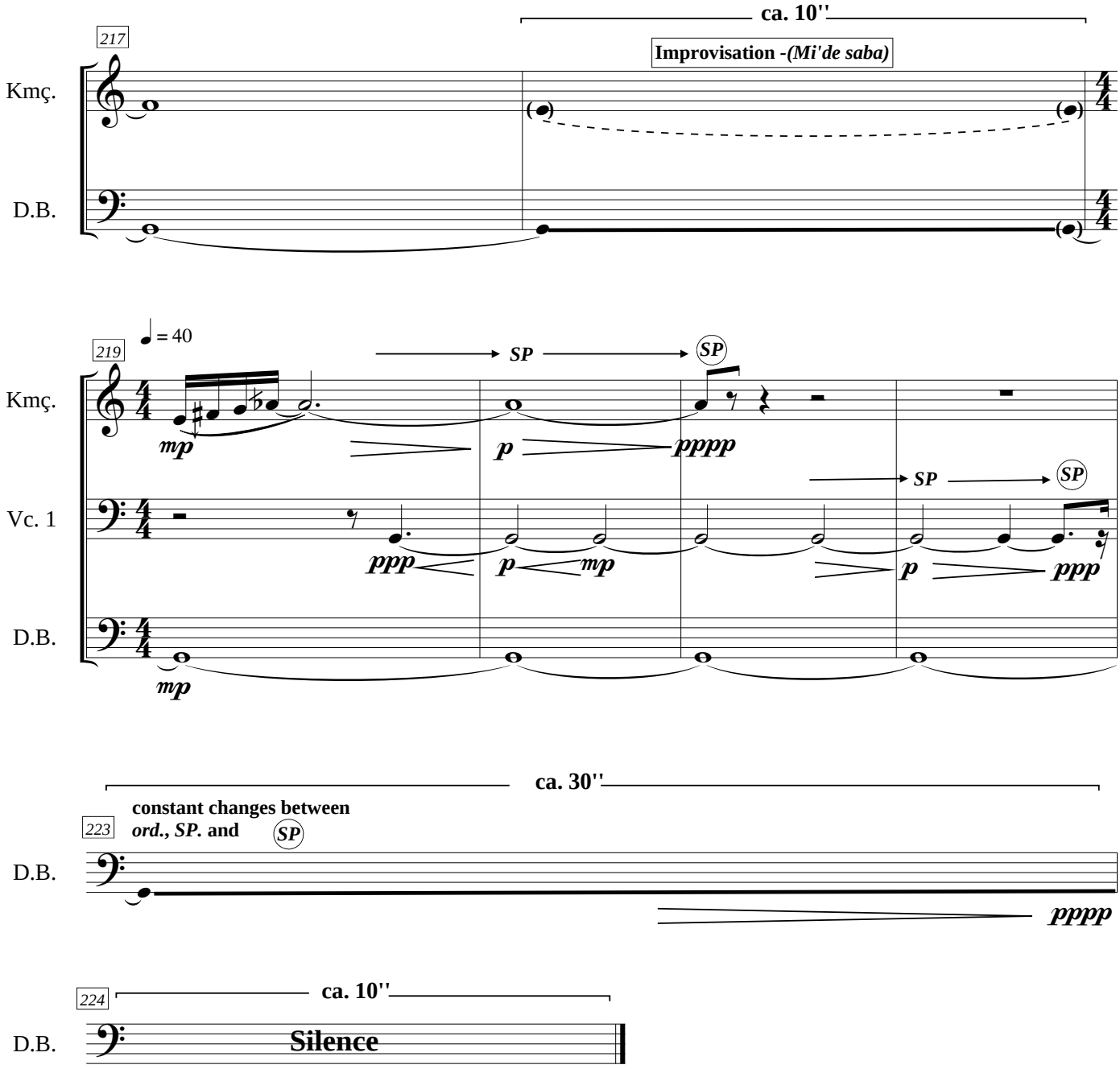

K
rit.
= 50
190
Kmç.
Vln. I 1
Vln. I 2
Vla. 1
D.B.
ppp
n.v.
ppp
mp
195
Kmç.
ppp
Vln. I 1
Vln. I 2
loco
n.v.
ppp
mp
Vla. 1
ppp
Vla. 2
n.v.
ppp
mp
pp
ppp
Vc. 1
n.v.
ppp
mp
D.B.
SP
ord.
mf
mp
SP
ord.
mf
mp


199
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.
loco
n.v.
col legno tratto
n.v.
n.v.
n.v. SP
SP
ord.
ppp
pp
mp
mf


(Mi'de saba)
ad libitum
204
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.
mp
ppp
pp
ord.
SP
col legno tratto
mf


208
ad libitum
Kmç.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D.B.
SP
ord.
gliss.
8va


212
ad libitum
Kmç.
gliss.
loco
Vln. I 1
pp
mp
ppp
Vln. I 2
Vln. II 1
p
ppp
Vln. II 2
pp
ppp
Vla. 1
mp
ppp
Vla. 2
pp
ppp
Vc. 1
p
ppp
Vc. 2
D.B.
SP
ord.
mf
mp


ca. 10''
217
Improvisation -(Mi'de saba)
Kmç.
D.B.
= 40
219
SP
SP
mp
p
pppp
Kmç.
SP
SP
Vc. 1
ppp
p
mp
p
ppp
D.B.
mp
ca. 30''
constant changes between
ord., SP. and
SP
223
D.B.
pppp
ca. 10''
224
D.B.
Silence