

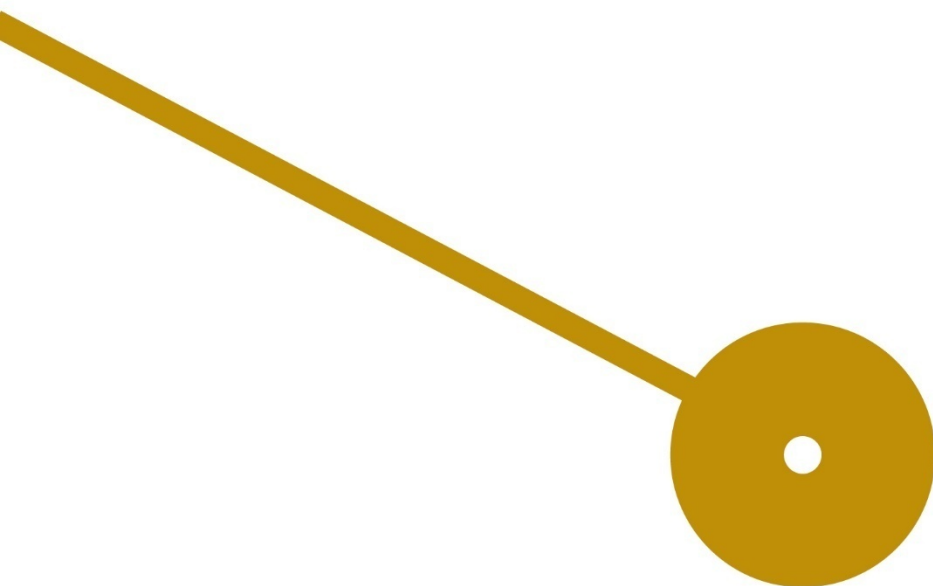


Ahmed Adnan Saygun

Performer's Edition of Partita for solo cello Op. 31

Burak Özkan

10/2019





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MÚSICA - INTERPRETAÇÃO ARTÍSTICA
ÁREA DE ESPECIALIZAÇÃO

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Project presented to **Escola Superior de Música e Artes do Espetáculo do Politécnico do Porto** as partial requirement to obtain the Master Diploma in Music – Performance, Cello (Música – Interpretação Artística, especialização Cordas, *violoncelo*).

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Abstract

Ahmed Adnan Saygun

Performer's Edition of Partita

for solo cello Op. 31

The Partita for solo cello op.31 was composed in 1955 by Turkish composer Ahmed Adnan Saygun and performed in the same year by cellist Martin Bochmann in Ankara. According to my research there is only one existing edition by Peermusic of the Partita. I took on the challenge of creating my own performer's edition after starting practicing the partita and facing some limitations in the existing edition.

In this thesis, I compare the only existing edition by Peermusic and the manuscript taken from Deniz Dođangün's Proficiency in Art's thesis. As a cellist, I synthesized these two scores with my own perspective. The performer's edition includes new suggested fingerings and bowings, and a few practicing methods for selected parts.

I believe that this performer's edition will expand the possibilities and give other perspectives to the other cellists who are going to perform or study this work.

Keywords:

Ahmed Adnan Saygun, Partita, Solo cello, Performer's edition, Cello, Turkish music.

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1. Introduction

The chosen topic for my final master thesis is Ahmed Adnan Saygun: Performer's Edition of Partita for solo cello op.31.

Since I started playing the cello, The Partita for Solo Cello, Op.31 by Ahmed Adnan Saygun has been one of the pieces that I most aspired to perform and work on. Now that I am studying in a foreign country, I would love to introduce to people one of the most important and well-known composers of my country, A. A. Saygun.

My goals in this thesis are to create my own performer's edition of the Partita for Solo Cello. I aim to expand the possibilities of material for performers who play this piece to offer more options regarding fingerings and bowings. I will also give a few practical methodologies for approaching and working on the technical difficulties of this piece. Lastly, I will provide an interpretative perspective of the Partita directed towards the performing aspect.

Additionally, I am going to focus on the potential challenges that a performer will encounter while studying and performing this piece. I will try to find the most favorable ways of overcoming the technical difficulties and challenges of the Partita.

There are also four theses based on Ahmed Adnan Saygun: Partita for Solo Cello Op.31: 1) Emel Akarsu in 2008 is named 'Cello Pieces of Turkish Composers'; 2) Deniz Doğangün in 2015 is named 'Ahmed Adnan Saygun's Op.31 Partita for Solo Cello, the analysis of Its Historical and Formal Perspectives'; 3) Duygu Kıratlı Soyberk in 2016 is named 'Technical Criticism of Ahmed Adnan Saygun's Partita for Violoncello'; 4) Aslı Beller in 2018 is named 'Formal and Technical Examination of Ahmed Adnan Saygun's Compositions for Violoncello'. Except for this small selection of theses, there is practically no research about the selected work. This is one of the biggest difficulties that I will face while writing my thesis and also one of the reasons why I am choosing this topic.

I believe that content wise, my research is unique and has not been covered by any others. None of the existing theses are about an artistic interpretation. They all focus on the formal analysis from very brief and general to very detailed and complete. However, only two offer a little information useful about some suggestion for fingerings and bowings for a performer. My work on this thesis relates to the research that has already been done on the Partita by offering a different perspective on this piece. This perspective is the performing

approach of studying the Partita. My work will complement the existing research to give future cellists a more complete material to base their performances on.

Since there is only one existing edition of Saygun's Partita for Solo Cello Op.31 and all research about it focuses on formal analysis of this piece and other perspectives such as Ahmed Adnan Saygun's very detailed biography, Turkish tonality, development of Turkish music history, etc., this made me want to create my own performer's edition based on an artistic a practical approach. Therefore, I came to the question 'How can I create my own performer's edition of Ahmed Adnan Saygun's Partita for Solo Cello Op.31?'

This research is addressed to any cello player who wants to perform this piece. My intention is to give more options for bowings and fingerings for them to have one more perspective and make the potential challenges as easy and comfortable as possible.

2. Ahmed Adnan Saygun Partita for solo cello Op. 31

2.1. Biography

"Ahmed Adnan Saygun (1907-1991) was one of Turkey's most prominent composers, described in The Times obituary as "the grand old man of Turkish music, who was to his country what Sibelius is to Finland, what de Falla is to Spain and what Bartók is to Hungary" (15 January 1991)." (Araci, 1999, p.i).

He was born in Izmir, Turkey on the 7th of September 1907 and died in Istanbul, Turkey on the 6th of January 1991. In addition of being a composer, he was also a conductor and an ethnomusicologist. He was a member of the group which is called 'Turkish Five' whose other members were Necil Kazım Akses, Ulvi Cemal Erkin, Hasan Ferit Alnar, Cemal Reşit Rey. These composers used Turkish folk music and traditional/modal elements in a completely western symphonic style (Helvacı, 2012). He was a member of the executive board of the International Council for Traditional Music and was considered an important authority on folklore. For his research work, he received several medals from abroad, one of which was the Schiller Memorial Medal, given to both Saygun and Martin Bochmann at the world premiere of the 'Partita for Solo Cello Op.31', performed by Bochmann, who was the cello professor at the Ankara State Conservatory (Doğangün, 2015).

His musical career started with singing in his elementary school's choir and he began his piano lessons at the age of 13. When he was 18 he began teaching music in elementary schools, and one year later, also in high schools. Three years later he left for Paris to study music at Paris Conservatory with a government scholarship after winning a contest organized by the Ministry of Education. He studied with Eugéne Borrel and later in Vincent d'Indy's composition class at the Schola Cantorum. During his time in Paris, he composed his Op.1 work which is called 'Divertissement', for which he received a prize from a competition, whose head of jury was Henri Defossé, who was conducting teacher of Cemal Reşit Rey.

He went back to Turkey in 1931, after his education. He started teaching counterpoint at the Music Teachers School. After 3 years he became the conductor of the Ankara Presidential Symphony Orchestra. He started having some hearing problems which made him resign from his position. He was professor at the Istanbul Municipal Conservatory from 1936 to 1939 and taught composition at the Ankara State Conservatory from 1946. His position as an inspector of 'Halkevleri'¹ as of 1939 allowed him to travel through Turkey to conduct extensive research into Turkish folk music. In this research he

¹Halkevleri was a non-profit organization or a foundation who works for shelter, education, environment, woman and disabled people.

collaborated with one of the most well-known Hungarian composers, Bela Bartok. He published his study *Bela Bartok's Folk Music Research in Turkey* in Budapest in 1976.

He also contributed the article '*La musique Turque*' to the '*Encyclopédie de la Pléiade*'. He received many honors and awards among which were the Atatürk Art Prize (1981), the Grand Prize of the Turkish ministry of culture (1984) and the Pro Cultura Hungarica Prize (1986). (Sadie, 1980)

After, when Ottoman Empire became Republic of Turkey, he was the first Turkish composer to write operas, but he became famous thanks to his oratorio, *Yunus Emre*. There have been several recordings of his works and the majorities have been published by foreign houses.

2.2. Partita for solo cello Op. 31

In the spring of 1955, Saygun was approached by the German Consulate in Istanbul to compose a piece for solo cello to mark the 150th anniversary of the death of Friedrich Schiller. The work, which became his Op.31 Partita for solo cello, was premiered during a remembrance ceremony at the consulate in Istanbul on 15th of April. Max Meinecke, the director of the Istanbul City Theatres suggested a title for the work like: 'Requiem/Cello Suite' (Araci, 1999, p.76)

In 1955, Max Meinecke had put the famous philosopher, poet and playwright Friedrich Schiller's 'Kabale und Liebe' (Intrigue and Love) on the theatre's program. He commissioned Saygun to write a short solo piece for cello to be performed before the play. The first public performance of Saygun's Partita was given by Martin Bochmann in April 1955 who was the cello professor at Ankara State Conservatory during that time. Saygun dedicated the Partita 'in memory of Schiller'.

According to Emre Araci's thesis, Max Meinecke recommended naming the Partita as 'Requiem/Cello Suite', as can be seen in the manuscript from Deniz Doğangün's thesis in annex, Saygun named the Partita as 'Viyolonsel Sonatı'. After my research I could not find any information why Saygun named the piece as Partita. Ahmed Adnan Saygun has three pieces for cello, in order, Sonata for Cello and Piano Op.12, Partita for Solo Cello Op.31 and Concerto for Cello and Orchestra Op.74. In my opinion, Saygun might have named the piece Partita because he already had a sonata for cello. For my part, I believe he wanted to have a complete set of pieces for cello repertoire which are a piece with piano, a solo piece and a piece with an orchestra.

3. Performer's edition

I am using two different scores which are the only existing edition of the Partita by Peermusic and the manuscript from Deniz Doğangün's PhD thesis, the manuscript used in the premiere of the piece in Ankara by cellist Martin Bochmann. In addition, there is also another score from a master's thesis by Duygu Kıratlı Soyberk. She informs that this is not an original score. It's a score written by an unidentified person and signed by Ahmed Adnan Saygun. Regarding my approach, I would like to choose the scores for my thesis which are the only existing edition and the manuscript from the first performance. For clarifying the score that I am talking about, I am going to refer to Peermusic's edition as 'the edition' and the score from Deniz Doğangün's thesis as 'the manuscript'.

3.1. Movements

3.1.1. Lento

In the manuscript, there are no marked fingerings until the middle part of the second page. I also mostly agree with the original bowings in the existing edition and in the manuscript except for some parts which I will specify in the following suggestions. Until bar 8, I agree with bowings and fingerings from the edition. In bar 8, as shown in figure number 1, I recommend using 1st and 2nd fingers instead of playing with 3rd and 4th. As can be seen that this is the first *forte* since the beginning of the piece, I would recommend using the strongest fingers, which are the 1st and 2nd fingers, instead of using the weak fingers which are the 3rd and 4th.

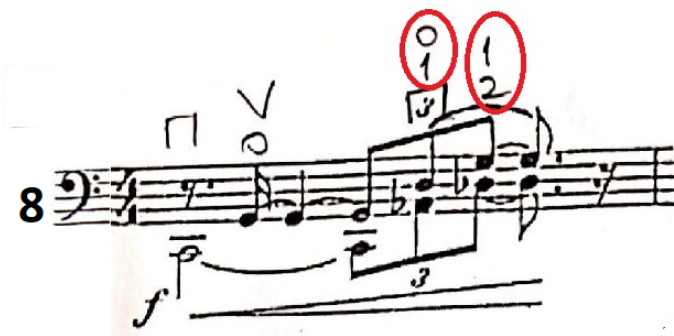


FIGURE NO.1

In bar 10, the edition recommends using 3rd finger on G and 1st finger on A flat. Depending on the differences between cellists, some people have smaller hands and fingers. I believe that it is more challenging to play wider intervals, so according to that challenge; I would recommend using 4th finger on G and 1st finger on A flat, as shown in figure number 2.

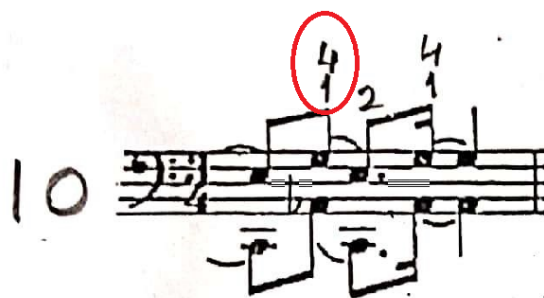


FIGURE NO.2

The next suggestion is for bar 13. The edition suggests playing G and C sharp with 3rd and 4th fingers, the perfect 5th B and E with 2nd finger, and C sharp and D sharp with 4th and 1st fingers, as shown in figure number 3.

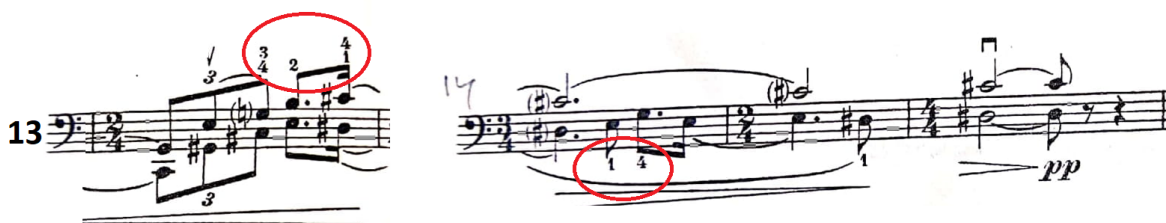


FIGURE NO.3

The problem in the edition is that it is difficult to shift from the first double stop to the second with the printed fingerings and on the second half of the second beat, if we put our 4th finger on C sharp and 1st finger on D sharp on the last note of the bar 13, we will have no time to switch the fingerings to be able to play the next bar, as shown in figure number 3.

In the same order, my suggestion is to use 2nd finger on G and 3rd finger on C sharp, 1st finger for the perfect 5th, and in extension position 3rd finger for C sharp and 1st finger for D sharp, as shown in figure number 4. I also suggest a bowing in figure number 4.

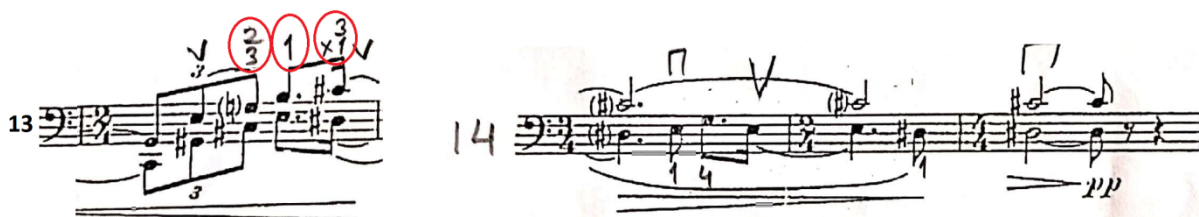


FIGURE NO.4

I believe that if any cellist would have to pick the most difficult passage in the first movement, he/she would pick the passage from bar 17. What makes this passage difficult is the really narrow space between double stop changes and large shifting. As shown in figure number 5, the edition suggests, on the last beat of bar 17, thumb on E and 2nd finger on C sharp, in bar 18, 2nd finger on G and 1st finger on B flat.

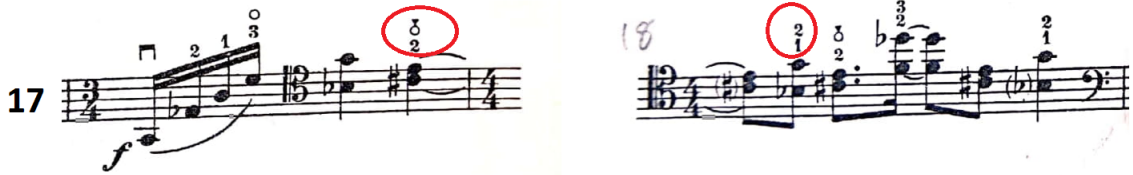


FIGURE NO.5

My suggestion, as shown in figure number 6, is to use 1st finger on E and 4th finger on C sharp, 4th finger on G and 2nd finger on B flat. I believe that these fingerings make the shifting easier.



FIGURE NO.6

I am also proposing a practice method in figure number 7.

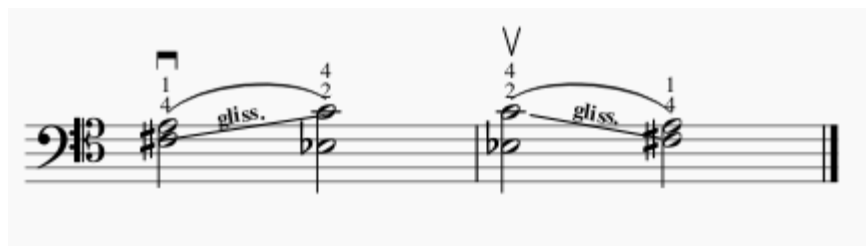


FIGURE NO.7

These fingerings should be practiced in a very slow tempo, shifting the fingers slowly from one string to the other string while checking your left-hand fingers until you get used to it.

From bars 21 to 26, I agree with all the fingerings in the edition. In bar 21, I would recommend tying the 1st beat to be able to separate the 3rd beat, as shown in figure number 8. I believe that this bowing will give more freedom of movement in this very challenging passage.

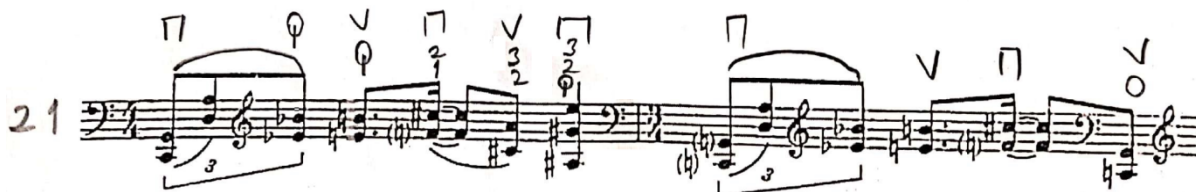


FIGURE 8

In my opinion, the edition's suggested fingerings in bar 26 don't give a comfortable feeling to the performer (figure number 9). In the manuscript, Martin Bochmann prefers to stay in the 1st position, using extended intervals, which I believe makes the passage quite uncomfortable, although it can be an option. However, instead of using the thumb in this passage, I would suggest simpler fingerings for the shifts. In the suggested fingerings shown in figure number 10, the melodic line continues on the A string instead of using the thumb on D and A strings.



FIGURE NO.9



FIGURE NO.10

According to the physical structure of the cello, intervals become progressively closer from the lower register to the higher register. In bars 27 and 28, the edition suggests using 1st finger on G sharp and 3rd finger on B, as shown in figure number 11. Because of the physical structure of the cello, I would recommend using 1st finger on G sharp and 2nd finger on B and with a small shift, I would use 2nd finger on C sharp, as shown in figure number 12.



FIGURE NO.11



FIGURE NO.12

The following suggestion is for bar 31. As shown in figure number 13, the edition suggests using the thumb on C sharp and the manuscript suggests the same (figure number 14).



FIGURE NO.13



FIGURE NO.14

In the edition this part is written in 4/4. However; as can be seen in the manuscript, it is written in 2/4 and divided into 2 bars. In this case I believe that it does not really affect the phrasing.

I believe that it is challenging for the performer to place the thumb in this register. I would recommend using 3rd finger on E, 1st finger on C sharp and 2nd finger on D sharp, as shown in figure number 15.



FIGURE NO.15

The next suggestion is for bars 33 and 34. For the last note of bar 33 the existing edition suggests using 1st finger on B and for the second note of bar 34 using the thumb on A sharp, and for the rest of the bar staying in the first position, as shown in figure number 16.



FIGURE NO.16

The manuscript has almost the same fingerings except for the small differences shown in figure number 17. I believe that it is one of the possible fingerings but, from my perspective, I would prefer using more efficient shifts that obtain a more expressive and darker sound in this passage, because Saygun wrote a very big crescendo to the lowest string of the cello, after a very soft and mysterious passage.

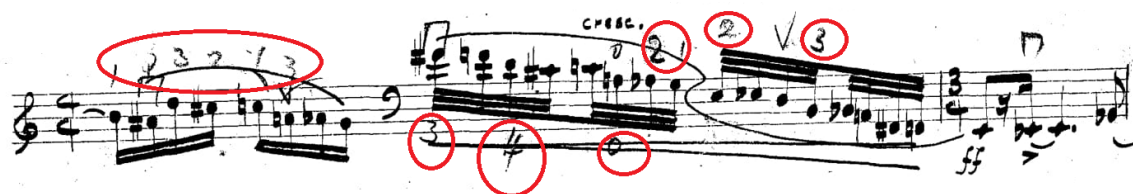


FIGURE NO.17

In order to make the playing more comfortable and the sound more expressive I would strongly recommend the fingerings shown in figure number 18.



3.1.2. VIVO

Saygun wrote this movement based on 3/4, 4/4, 5/8 and 9/8 rhythmical patterns. According to European classical music, the 9/8 rhythm based on three triplets which are 3+3+3. However, in Turkish music, the 9/8 rhythm can be based on several patterns. Simply put, these patterns are based on three duplets and one triplet. The important part about this pattern is that there are 4 ways to write the 9/8 rhythm. The triplet can be in the beginning, on the second beat, on the third or on the last beat. I believe that it might be challenging for musicians who have never played these rhythmical patterns.

Regarding to the second movement, I mostly agree with the edition's bowings and fingerings. There are only a few parts that I disagree with which I specify in the following segment. I also compare differences between the manuscript and the edition and provide my preferred suggestions.

In bar 3, the edition suggests 3rd finger on A flat, 2nd finger on G, 2nd finger on E and in the next bar it suggests 2nd finger on F sharp, 1st finger on F, 4th finger on D flat and 1st finger on A, as shown in figure number 21.



FIGURE NO.21

In the manuscript, Martin Bochmann prefers using the G string in bars 3 and 4, shifting with the 4th finger, as shown in figure number 22. I believe that Martin Bochmann's fingerings are one option but as a performer I prefer using the edition's fingerings. I believe that they are more practical and effective.



FIGURE NO.22

Except for a very small, insignificant difference, there is almost no discrepancy between the manuscript and the edition until the bar 30. On the last beat of bar 20, the edition suggests using 1st finger on F and 2nd finger on F sharp and for the next bar 3rd finger on G, as shown in figure number 23.

FIGURE NO.23

Instead of using the suggested fingerings, I recommend 2nd finger on F, 3rd finger on F sharp and 4th finger on G which I believe will make playing the pizzicatos easier for the left hand. I also provide new bowings. After using the same bow for three bars, we only have a very short time to retake the bow. Therefore, I recommend changing the bow in the third bar, as shown in figure number 24.

FIGURE NO.24

Later, in bar 29, the edition proposes using 3rd finger on D and playing the following E with 3rd finger again, as shown in figure number 25.

FIGURE NO.25

I also disagree with the manuscript's fingerings. I believe that the suggested fingerings are not comfortable and not well connected (figure number 26).

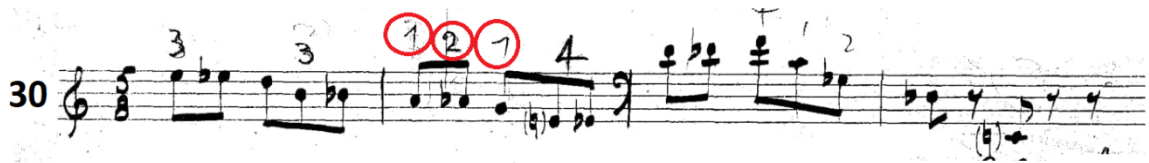


FIGURE NO.26

I strongly recommend using 1st finger on the last note of this bar to be able to connect the next note perfectly as shown in figure number 27. I agree with the edition about subsequent fingerings until bar 36.

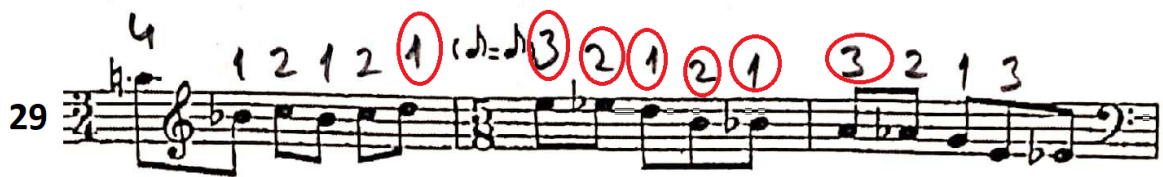


FIGURE NO.27

In bar 36 the edition suggests using 4th finger on G on the 3rd duplet, 4th finger on the last note of the bar, which is F sharp, and in the next bar 3rd finger on C, 4th finger on A flat and 4th finger on E flat, as shown in figure number 28. Also, because of the physical structure of the cello, the interval of a 5th is not perfectly parallel for most cellos. Accordingly, playing the interval of a 5th with the 4th finger is more challenging than other fingers.



FIGURE NO.28

The manuscript suggests using 4th finger on the last note of bar 36 and the next bar 1st finger on C, 3rd finger on B, 2nd finger on B flat which is on the D string, as shown in figure number 29.



FIGURE NO.29

In bar 36, I recommend using 2nd finger on G and 2nd finger on E on the 3rd duplet, 1st finger on F sharp and in the next bar 2nd finger on C, 3rd finger on A flat, 3rd finger on E flat and 2nd finger on D. I would also use the bowings shown in figure number 30.



FIGURE NO.30

In bar 40 the edition suggests 2nd finger on A flat, 3rd finger on A natural, 4th finger on B flat, 1st finger on G and 2nd finger on C. In bar 41, 1st finger on D flat and 4th finger on E. In bar 42, 1st finger on B flat, 2nd finger on C flat and for the next bar 3rd finger on D, as shown in figure number 31.



FIGURE NO.31

The manuscript is identical until the last duplet of bar 42 and after this I agree with next 3 fingerings. In figure number 32, I provide my own suggestions.



FIGURE NO.32

With these suggested fingerings, my intention is to stay in the same position as much as possible and to try to use the most favorable fingerings and shifts.

From this point on, I agree with the rest of the bowings and fingerings in the edition. Also, there are no more new suggestions for the rest of the movement in the manuscript.

3.1.3. Adagio

I believe that this is one of the most beautiful movements in this partita. Technically challenging, it includes virtuosistic passages and is interpretatively one of the hardest. In this movement my intention is to procure a dark and intense sound by using the lower strings in higher positions, when the music demands it.

Since the manuscript has very few suggestions for fingerings, I will specify those in the subsequent text.

In the first two bars in order to have lighter shifts, I recommend using the fingerings shown in figure number 33.



FIGURE NO.33

The following suggestion is for bars 12 and 13. In the edition there are no marked suggestions. As previously explained, in order to sustain intensity, I play the whole passage on the D string. For the same reason, I also recommend playing the next three bars on the G string, as shown in figure number 34.



FIGURE NO.34

In bar 18, the edition suggests shifting on the A string. I would recommend using 2nd finger on E on the D string, 1st finger on F and after, with a little bit of glissando, playing E with 2nd finger, as shown in figure number 35. This way, we do not have to make a big shift and it is short, intense and more expressive. Additionally, in bar 20 the edition recommends using 3rd finger on B flat and B natural, but I would recommend using 2nd finger on B flat and 3rd finger on B natural.



FIGURE NO.35

In bar 23, the edition doesn't specify on which string we should play. I am giving my suggestions in figure number 36 for bars 23 and 24. I believe that these fingerings make a better connection between the notes and give a better connection to the following bar.



FIGURE NO.36

I believe that from bar 28 on, the edition's suggestion is not clear. As seen in figure number 37, in bar 28, it looks as if we should keep playing on the D string. It proposes keeping 3rd finger on C and nothing for D flat, and in the next bar, 2nd finger on D natural and thumb on F. Unfortunately, this is very confusing, and I believe that these are not the most suitable and comfortable fingerings.

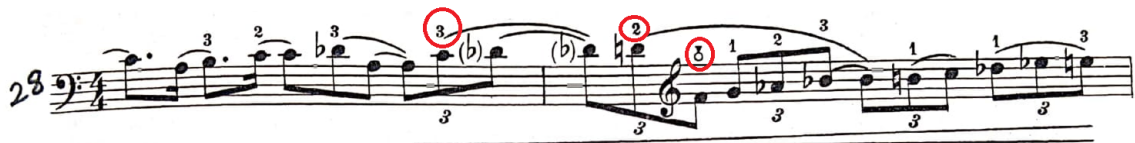


FIGURE NO.37

I am giving my advice as seen in figure number 38. These fingerings shorten the intervals, allowing us to make the shifts agilely and to give a better connection with the next bar. In the manuscript, except for the thumb in the beginning of bar 29, the fingerings are the same.



FIGURE NO.38

I would like to make a small suggestion for bar 31. In this bar, the edition suggests using the D and the A strings. I am giving my suggestion in figure number 39. I believe it will make the big shift smaller and easier.



FIGURE NO.39

From bar 32, even though the suggested fingerings of the edition are one option, as a cellist I would prefer to search for other colors for those bars. I am attaching the edition's suggestion in figure number 40 and giving my advice in figure number 41. My intention is to use a little bit of glissando and a harmonic note to be able to maintain the intensity.



FIGURE NO.40



FIGURE NO.41

I believe that bar 35 is one of the most challenging passages in third movement. The manuscript and the edition use the same bowings and fingerings except for one very small difference. They suggest using 3rd finger on F, 2nd finger on E and extended first finger on D flat, as shown in figure number 42.



FIGURE NO.42

The only difference between the edition and the manuscript as to bowings is that the edition uses separate bowings for the first 2 beats and the last 2 beats are tied, while the manuscript ties the first two beats and uses separate bowings for the last 2 beats. I believe that the fingerings for the first four notes will affect agility. In terms of being able to play this passage comfortably, I would avoid using the suggested fingerings. I am giving my suggestions for fingerings and bowings in figure number 43.



FIGURE NO.43

I believe these fingerings and bowings are much more comfortable than the manuscript and the edition's suggestions. For practicing this passage, I strongly think that we should practice in a very slow tempo with a metronome, taking care of intonation and articulation. In addition, I would strongly recommend working on the fingerings in the first beat until getting used to it. After playing the first beat 10 times with these fingerings, one should not have any problem. I suggest separating the 3rd and the 4th beats in order to have enough space for the notes and, from the last two notes of bar 35, I would recommend continuing on the C string to be able to maintain an intense and dark sound for the whole phrase.

From now on, I agree with the edition and the manuscript as regards bowings and fingerings, until bar 41.

For bar 41, I would make a small change in fingerings. I also think that the edition and the manuscript's fingerings are one option. I am giving my suggestion in figure number 44.

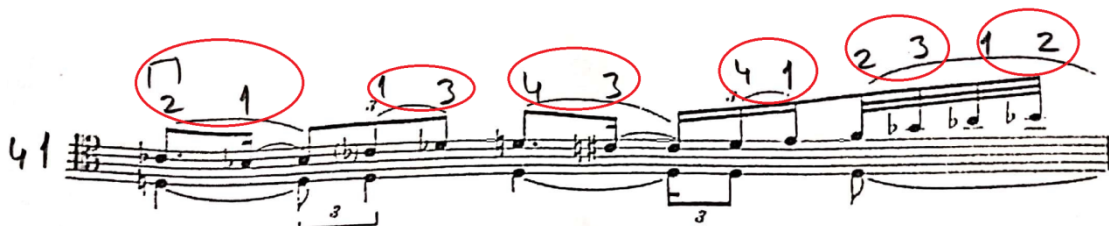


FIGURE NO.44

Bar 42 is one of the most challenging passages in this movement, comparable to bar 35. It requires a great deal of articulation and agility. I am attaching a figure from the manuscript in figure number 45.



FIGURE NO.45

It is quite clear that Martin Bochmann wanted to play the first beat on the D string, using his thumb and continuing to play on the D string until 3rd beat.

In my opinion, for the same passage, either the edition's suggestion is not good, or it is a mistake. As seen in figure number 46, the edition suggests 2nd string from B but continues with 3rd finger on C sharp and 4th finger on D. I understand that the edition intends to keep playing on the D string, but instead of using 1st finger of on B, extended 2nd finger on C sharp and 3rd finger on D, it suggests a fingering that looks like it should be played on the A string or is very unusual.



FIGURE NO.46

I am attaching figure number 47 from my own edition. Except for the 1st and 2nd beats, the fingerings are completely the same as the edition, and I provide suggestions for the whole passage.



FIGURE NO.47

During the 3rd movement, Saygun created a very melancholic and calm atmosphere. It does however have some tense moments. From bar 43 on, we have the first three *forte* since the beginning of the movement. Because of this, we need to use a lot of bow in order to produce a big sound. To my mind,

the identical fingerings in the edition and in the manuscript are a completely acceptable option, as shown in figure number 48 from the edition.



FIGURE NO.48

However, I would like to use more bow to be able to get a bigger sound. Therefore, I am providing my suggestions for bowings and fingerings in figure number 49.



FIGURE NO.49

From bars 46 to 49, I believe that the edition and the manuscript's suggested bowings could be better. Instead of finishing the phrase with an up bow, while doing a decrescendo, I would prefer to finish it with a down bow, in a natural way. I am attaching bars 46 to 49 from the edition in figure number 50. My suggested bowings for bars 46 to 49 are in figure number 51.



FIGURE NO.50



FIGURE NO.51

From bars 49 to 54, I agree with the suggested bowings and fingerings in the edition and the manuscript, except for a small section that I show in figure number 52. Between these bars, the edition and the manuscript use the same bowings except for one difference in bar 53. The edition ties the whole last

bar and finishing it again with an up bow, while the manuscript separates it from the 2nd beat, cutting the phrase. Instead of cutting and finishing the phrase with an up bow, I provide my suggestion for bars 52 to 53 in figure number 52.



FIGURE NO.52

In the manuscript, except for a very small section, there are almost no suggestions for fingerings. I believe that the bowings are much too long. In my opinion, the fingerings in the edition from bars 54 to 57 are much too simple and impractical. From my perspective, from bar 54 on we should create something different and try to find other colors on the cello. I believe that by staying on the D string during this passage, we will be able to find those colors and atmosphere. I am giving my suggestions for bars 54 to 57 in figure number 53.



FIGURE NO.53

Also, for bar 58, the edition does not give any suggestions for fingerings. I would use the same fingerings that I used in bar 55. I am attaching the suggestion in figure number 54.

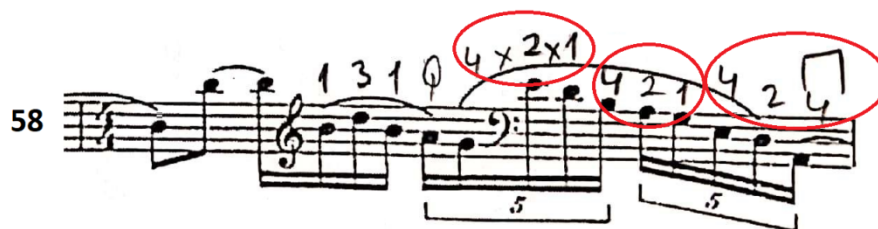


FIGURE NO.54

I would also like to change the bowings from bars 60 to 62. Instead of tying the first beat of bar 60, as in the edition, or tying the whole 2 bars as in the manuscript, I would prefer to use the fingerings shown in figure number 55.

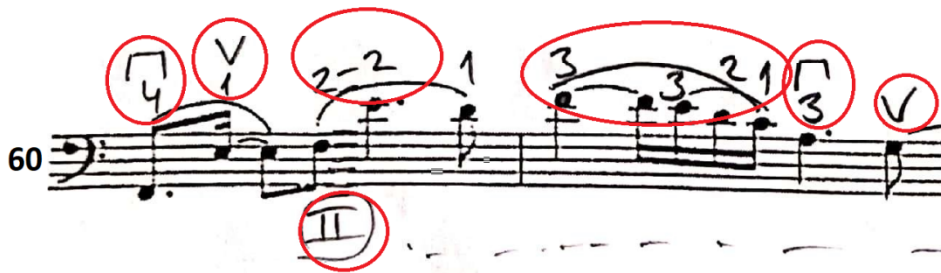


FIGURE NO.55

On the first beat, instead of jumping in the same bow from the C string to the D string, I am separating those two notes, which will also give me the possibility to tie the first two beats of bar 61, which will also make better phrasing.

Lastly, I do agree with the fingerings and bowings in the edition for the last bars of the movement. In the manuscript, there are still no suggested fingerings and I believe that the bowings are much too long. Therefore, I would recommend using the edition's bowings.

3.1.4. Allegretto

I believe that this is the movement that is most performed. Many cellists are adding this special movement to their concert programs even if they do not play the whole Partita. In addition, Chinese-American cellist Yo-Yo Ma has recorded and performed this movement in several projects and concerts of his.

First of all, I should say that my intention for this movement is to try to get richer more varied colors on the cello. Because of this, I have a different perspective from the manuscript and the edition.

I would like to start with first 6 bars. The edition and the manuscript use the same bowings. From a cellist's perspective, I do not see any point in starting the movement with the 4th finger. I am giving the suggested fingerings in figure number 56.



FIGURE NO.56

For this section I give my suggested fingerings and bowings. As shown, I suggest starting with the 1st finger (it also can be with the 2nd finger), instead of using the 4th finger as in the edition. I also suggest using a separate bow at the end of bar 5 to be able to start the phrase with a down bow again after the repeat. To clarify, I have also marked a glissando at the end of the phrase circled in blue, because that glissando belongs to the bar after the repeat.

Next, I take bars 7 to 15. In the manuscript, there are no suggested fingerings and the bowings are the same as the edition. As I explained in the beginning of the section, my intention is to try to create a different atmosphere and to achieve richer colors. Regarding the edition, the suggested fingerings are not well thought out. When we look at the score, the first four bars present the melody and the last four bars are the same, with different dynamics. In the second half of the section, the edition recommends the same position and fingerings as the first four bars.

I believe that many cellists would use the G string for the second half of the section. However, I strongly recommend using a big glissando to the first note of bar 7 and playing these four bars on the G string with a very affirmative sound and a passionate approach. For the next four bars, I recommend playing everything on the D string with a very soft sound, maybe using only the upper half of the bow. You can see these suggestions in figure number 57.



FIGURE NO.57

In the manuscript there are no suggested fingerings until bar 37. In bar 15, the edition suggests shifting the interval of a fifth with the 2nd finger. In the next bar, 3rd finger on E, 2nd finger on D and 1st finger on C. In bar 17, the same fingerings for the interval of a fifth, as shown in figure number 58.



FIGURE NO.58

Instead of using these fingerings, I would recommend using 2nd finger on G and 3rd finger on D for a better articulation. In the next bar, instead of using 3rd, 2nd and 1st finger I would shift after the second E and in the following bar I would use the same fingerings as in bar 15, as shown in figure 59.



FIGURE NO.59

From the end of bars 20 to 22, the edition suggests staying on the A string. I do agree that it could be one option. However, I would like to go to the D string at the end of bar 20 and keep playing this passage on the D string for a softer sound, as shown in figure number 60.



FIGURE NO.60

From my perspective, when a melody or a phrase comes more than once, I believe that we should play it differently. In the edition, the motif in bar 31 comes two more times. Except for the dynamics, there is no difference between the bars. I would advise playing bar 31 on the A string, bar 32 on the D string and bar 33 on the A string which I also believe we will obtain different colors with the string crossings, as shown in figure number 61.

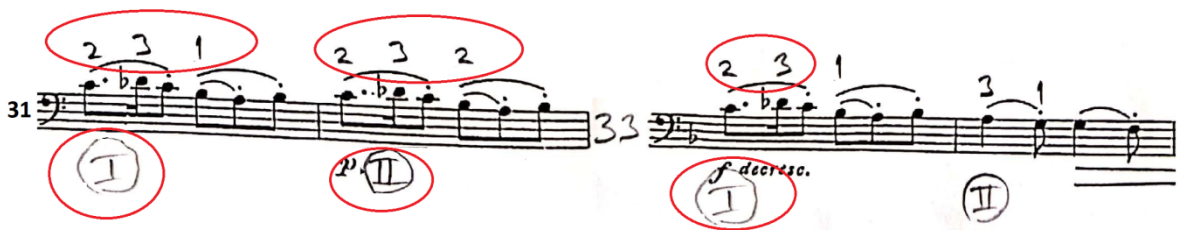


FIGURE NO.61

Regarding bars 37 to 42, after my comparing fingerings and bowings between the edition and the manuscript, I think the best thing would be to combine them. Until bar 42, I agree with the fingerings in the edition and I agree with the bowings in the manuscript, except for a small section that I will specify in subsequent figures. In the manuscript, Martin Bochmann starts the phrase with an up bow, with which I totally agree. I believe that using an up bow for ascending notes is more natural than using a down bow. Consequently, I would start with an up bow, as shown in figure 62.



FIGURE NO.62

Additionally, the manuscript suggests playing in positions instead of using open strings. I would use more open strings in order to create an echo effect for the passage.

From bars 37 to 42, I believe that the bow changes are the most difficult part. It is difficult to control the bow in this phrase while playing the sixteenth notes from the G string to the A string. Because of this difficulty, I believe that practicing the J.S. Bach cello *Suite* No.1 (first movement) and the Jean-Louis Duport cello *Etude* No.7 with four notes in one bow would be very helpful for this passage.

From last two notes of bar 41, I recommend using 1st finger on D, 2nd finger on E, and in the next bar 3rd finger on F sharp, 2nd finger on E and 1st finger on F sharp in order to achieve a better shift and connection. Also, in bar 42, instead of tying the first three notes, I change to up bow on the second note, which helps us to arrive at bar 48 with an up bow, as shown in figure number 63.



FIGURE NO.63

In figure number 64, I provide an exercise for practicing bars 48 to 51. I believe that this exercise will help us solve the shifting problems for this passage. It should be practiced in a very slow tempo, checking the left and right arms and position changes. Additionally, in my opinion, this method can be based on any note and can be practiced with larger intervals.

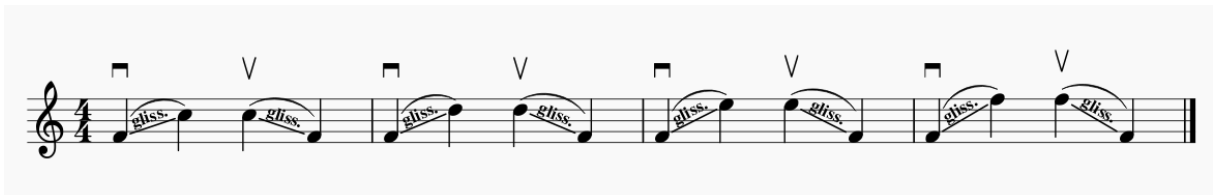


FIGURE NO.64

From the last note of bar 51 to bar 53, I believe that the manuscript's bowings are more comfortable than the edition's. For the fingerings, the manuscript does not have any suggestions and I provide a second option, as shown in figure number 65.

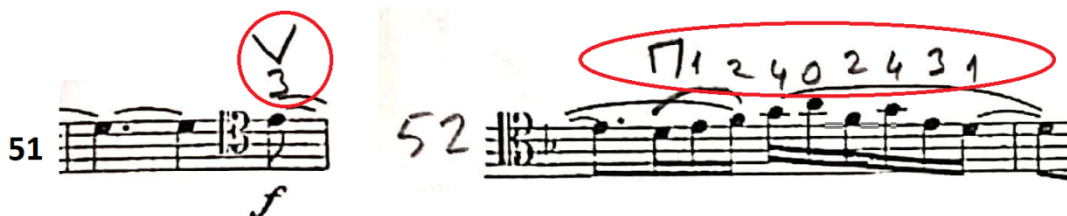


FIGURE NO.65

From the middle part of bar 53, I recommend playing everything on the D string. I believe that with the new suggested fingerings, we will obtain a better connection for the phrase, as shown in figure 66. In the last bar of the first ending, finishing the bar with a down bow will give us the possibility to return to bar 37 again with an up bow.



FIGURE NO.66

Lastly, in figure number 67, I give my suggestions for bowings for the second ending. I also believe that the edition's bowings can be one option. With these bowings, we do not need to retake the bow after the last bar to return to the beginning of the movement.



FIGURE NO.67

3.1.5. Allegro moderato

This movement begins with open string pizzicatos and follows a very well-balanced development of dynamics and the musical line. We could say that the movement is based on the triplets from bar 5. I believe that, among other difficulties, one of the most challenging things about this movement is finding the right fingerings. I start by providing suggestions from bar 5, immediately after the pizzicatos.

I agree mostly with the edition's suggestions for the work, except for this movement. In particular, I strongly disagree with the edition's fingerings from bar 6 on. I believe that they are completely impractical. I suggest we use as few shifts as possible in these bars, and that we should use the bow very efficiently in order to maintain control of it and execute the shifts properly.

I provide suggestions for the section from bars 6 to 9 in figure number 68. As I explained before, with the fingerings I suggest, we mostly stay in the same position, with only a few mandatory changes and with more comfort.



FIGURE NO.68

I provide my suggestions for bowings and fingerings from bars 9 to 12 in figure number 69. I believe that, as opposed to the edition's fingerings and bowings, my fingerings and bowings provide a better connection. Also, the manuscript uses the same fingerings in bar 10.

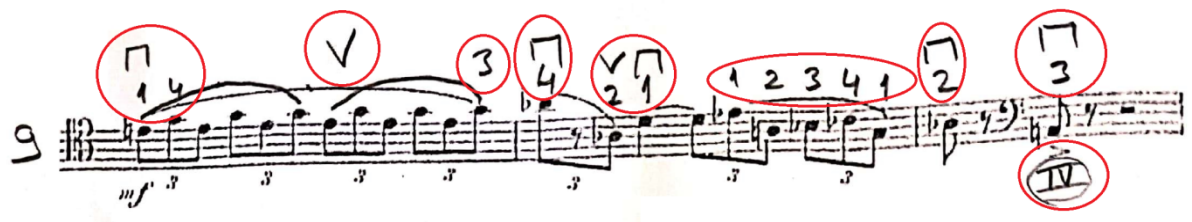


FIGURE NO.69

In bar 19, the dynamic is double *forte* and, in the edition, the whole bar is in one bow. The first beat of the following bar is also in one bow. Since we have double *forte*, I would use two bows in this bar and separate the first beat in the following bar. In bar 20, the edition suggests playing third and fourth beats with 1st finger on G flat, 4th finger on E flat and 2nd finger on G flat, as shown in figure number 70.



FIGURE NO.70

I recommend playing with 4th finger on G flat, 1st finger on E flat on the D string and 4th finger on G flat on the C string for bar 20 (the following E flat with 1st finger), as shown in figure number 71.

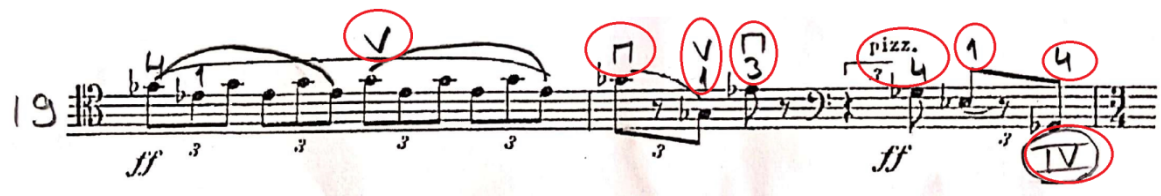


FIGURE NO.71

From bar 25, the edition suggests playing the double stops B and D sharp with the 2nd and 1st fingers, D and F sharp with 3rd and 2nd fingers and in the next bar F natural and A with 3rd and 2nd fingers, as shown in figure number 72.



FIGURE NO.72

The manuscript suggests playing double stops G sharp and E with 1st and 3rd fingers, B and D sharp with 3rd and 2nd fingers, as shown in figure number 73.



FIGURE NO.73

In figure number 74, I provide suggestions I believe will make a better connection for shifting.



FIGURE NO.74

The following suggestions are only concern bowings. I agree with the edition and the manuscript as to fingerings until bar 36. I provide my suggestions from bars 27 to 31 in figure number 75. I would recommend using down bows in these passages to be able to sustain the musical tension.

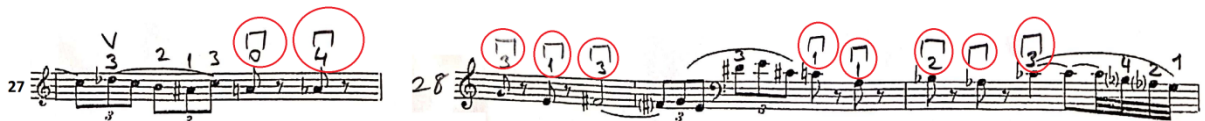


FIGURE NO.75

I believe that the section from bars 36 to 38 is one of the most difficult. This section is based on 16th note scales. I believe that the main problem is finding the right fingerings. Neither the edition nor the manuscript has comfortable fingerings. My intention for this passage is to make shifts as small as possible. I provide my recommendation in figure number 76.

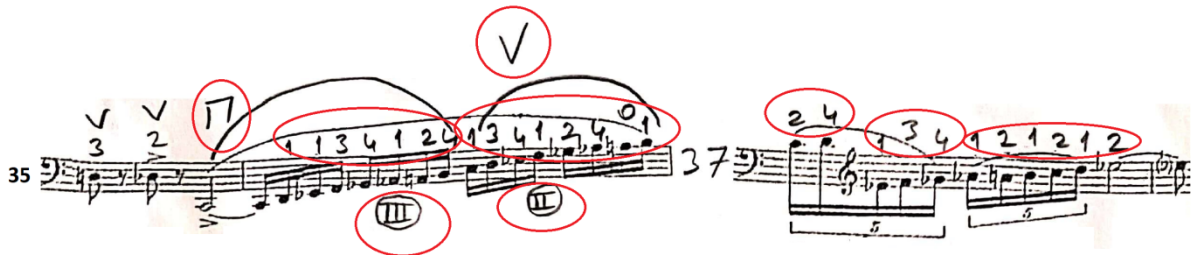


FIGURE NO.76

In bar 45, I believe that it is not practical to use 3rd finger on G, 4th finger on A flat and 3rd finger on D, as suggested in the edition. Instead of these fingerings, I suggest using 1st finger on G, 2nd finger on A flat and 1st finger on A, as shown in figure number 77.



FIGURE NO.77

Similar to a previous example in the 4th movement, I would like to create an echo effect in bar 48. In order to create this effect, I provide these fingerings in figure number 78.



FIGURE NO.78

My last suggestions are for bars 56 to 60. There is no suggestion for fingerings in the manuscript. I agree that the edition's fingerings can be an option. I provide my suggestions for fingerings in figure number 79.

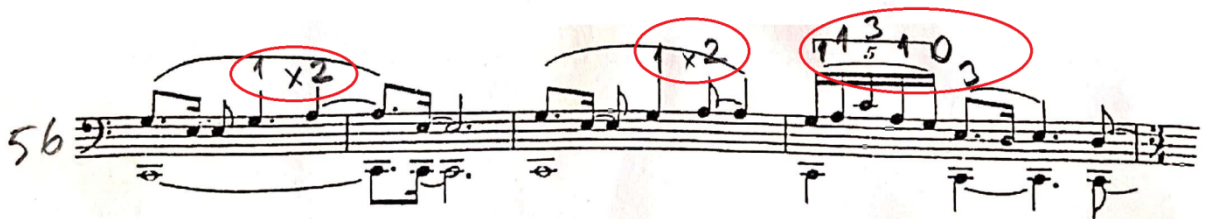


FIGURE NO.79

Lastly, each and every cellist has a different physical makeup. This means that what is good for me might not be good for another cellist. I believe that we should always look for the greatest possibilities of fingerings and bowings. However, as I stated previously, we should always synthesize what exists and what we prefer, while at the same time finding our own way.

4. Conclusion and future developments

In this thesis, a very brief biography of Ahmed Adnan Saygun and the historical context of the Partita for solo cello Op.31 have been given. The only existing edition by Peermusic and the manuscript from Deniz Doğangün's proficiency in art's thesis have been compared and I tried to provide the most favorable fingerings and bowings for the Partita in my own Performer's Edition.

When I started practicing this piece, I very often had to change fingerings and bowings. It was very challenging to play the Partita with the suggested fingerings and bowings from the Peermusic edition. For this reason, I decided to create my own Performer's Edition of the Partita. During my research, I found a manuscript from Deniz Doğangün's proficiency in art's thesis which gave me the possibility to compare the source of the partita, that Saygun himself wrote and the only available edition of the Partita by Peermusic. However, during my research, I found out that the manuscript did not have a lot of bowings and fingerings or they were just the same as the existing edition. For these reasons, it was very challenging to decide my own fingerings and bowings to be able to provide a successful edition. As a cellist, I tried all the possible fingerings and bowings and with my experience of cello playing, I provided my own fingerings and bowings for the Partita.

I believe that this research is very important for the cellists who are going to perform or study this piece. Through this performer's edition that I created, another perspective and approach have been given to the cello society.

Additionally, in my mind, it is a very challenging and well composed piece for cello and it should be studied by every cellist and included in all the conservatories' curricula.

In the beginning, I was very against the system as an artist/cellist, I did not believe that I could learn anything by writing a thesis. The whole process of my thesis made me look deeper to the Partita. Besides learning general information of the Partita and Ahmed Adnan Saygun's life and works, It affected my playing and studying of the Partita in a good way. I also did not believe that I could finish this work. I learned that I am capable to face my challenges. If I had to write another thesis, I know that I will have completely different perspective than this one.

I believe that other perspectives for editions of the Partita can be created and very helpful for the cello society and for the future developments of this piece. We could apply the methods used in this thesis to provide alternative editions for Ahmed Adnan Saygun's other cello pieces which are Sonata for Cello and Piano Op.12 and Concerto for Cello and Orchestra Op.74.

5. Bibliography

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6. Annexes²

² In these annexes, I compiled what I consider relevant documents to complement the thesis presented.

6.1. Annex I – media review 1 (media reviews done during the research phase of this thesis)

Name of article:

EMEL AKARSU / Cello Pieces of Turkish Composers, Turkey, Ankara

Type of source (book, website, etc):

Thesis - Proficiency in art

Source:

EMEL AKARSU (September 2008)

Retrieved from. <https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp>

Review:

"This thesis includes research of pieces for solo and accompanied cello composed by Turkish classical music composers. It includes biographies of composers in alphabetical order and a short technical and musical analysis of each piece" (Akarsu, 2008, Abstract).

This thesis shows all the cello pieces written by Turkish composers. According to the thesis, there are 36 existing Turkish composers who composed pieces for the cello. Throughout this thesis, the author follows a model for each and every composer discussed. The model follows a short biography of the composer, a list of their existing pieces composed for the cello, a short description of each piece followed by brief remark on each movement of the piece. One of the composers the author talks about is Ahmed Adnan Saygun and his three pieces written for cello including the Partita for Solo Cello Op.31.

Following the model, the author starts with Saygun's short biography and she explains that the Partita was written for Friedrich Schiller, has 5 movements and is in C Major tonality. According to the expectations set by the author in her abstract, the readers should find "a short technical and musical analysis of each piece" (Akarsu, 2008). In fact, the author's descriptions of each movement of the pieces are so short that she is only able to give on average one or two elements describing the music and the score. In my opinion, it is too simple, for example, to say the whole first movement of the Partita is in C Major, "Saygun wrote in 1958 in memory of Friedrich Schiller the Partita Op. 31 in C Major" (Akarsu, 2008, p. 47). Even though in a simplified explanation for western classical music analysis instead of saying it is in C Major, we could say it is built on a modal structure "as a part of Saygun's modal understanding, the modal structure was defined through the ancient Greek modes" (Doğangün, 2015, p.64) based on a C pedal "the pedal Do, which has evolved since the opening" (Doğangün, 2015, p.65), this is still too simple to describe the tonality of the Partita. This is because the Partita uses makam elements "Turkish makam music elements were seen" (Doğangün, 2015, p.64). Makam is a Turkish-Eastern classical music tonality system which has much more complex rules than a western tonal system.

What we can learn from this thesis is very basic and simplified descriptions regarding the Partita and Saygun himself. For myself, I only saw information that I already discovered when I was learning the piece as a performer. In my opinion, what the author explains about each movement of the Partita is all the information that any musician first notices when they are reading the music score such as type of rhythm, a pedal note or any seemingly challenging sections that must be meticulously practiced "for the cello, technically, the ascending and descending sequences of thirty second notes require meticulous intonation" (Akarsu, 2008, p. 48).

According to my thesis topic, I do not see any truly helpful and relevant material, information or idea to achieve my thesis goal which is to create my own performer's edition of Saygun's Partita for solo cello. This is why it is relevant to continue enriching the options for musicians to play this piece.

6.2. Annex II - media review 2 (media reviews done during the research phase of this thesis)

Name of article:

Deniz Doğangün / AHMED ADNAN SAYGUN'S OP. 31 PARTITA FOR SOLO CELLO, THE ANALYSIS OF ITS HISTORICAL AND FORMAL PERSPECTIVES, Turkey, Istanbul

Type of source (book, website, etc):

Thesis - Proficiency in art

Source:

Deniz Doğangün (August 2015)

Retrieved from. <https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp>

Review:

During this thesis, the author follows a really well-planned roadmap to be able to make the readers of the thesis understand its content. The thesis focuses on development of Turkish and 20th century's Turkish polyphonic music, detailed biography of Ahmed Adnan Saygun and his musical language, terminology of pentatonism, makam/modality and partita as well as a structural analysis and historical aspects of Saygun's Partita for solo cello Op.31.

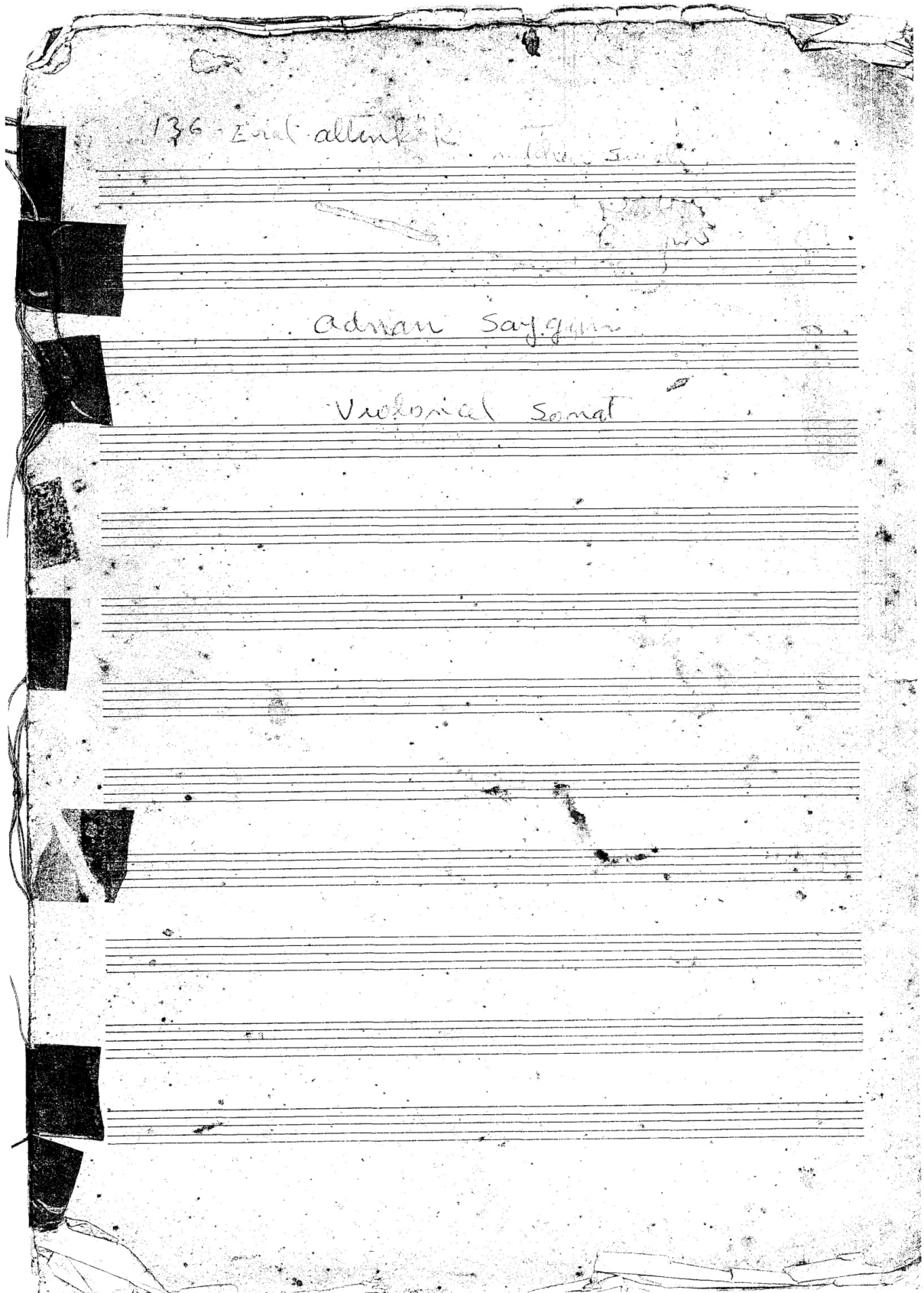
The author starts by explaining the purpose of the research, problem encountered, importance of the research, method, the model of the research, and so on. Regarding the problem, which relates to the available editions and rights to the score, the author says "A.A. Saygun's work was completed in Ankara in April 1955, and in the same year, the rights to broadcast were transferred to SACEM, and in 1960 to Southern Music, Peermusik verlag. In addition to this latest edition of the work, there is also a manuscript signed by the composer at the Ahmed Adnan Saygun Music Research and Education Center at Bilkent University. Since this research center, where Saygun's works and some of his belongings were exhibited, has been closed for a long time, this manuscript sample could not be reached and therefore no comparison was found" (Doğangün, 2015, p. 7). However, the author was able to obtain a digital manuscript specimen from Christopher Bochmann, composer and academist, son of Martin Bochmann, who was the cellist who first premiered Saygun's Partita for solo cello. Therefore, I can deduce that all fingerings and bowings on this manuscript belong to Martin Bochmann. I had a chance to contact Deniz Doğangün. After our conversation, Deniz Doğangün confirmed that the score in her proficiency in art thesis is Ahmed Adnan Saygun's original manuscript from the premiere of the Partita, used by Martin Bochmann.

Also, regarding the limitedness of the material available for this research topic, the author explains "There were no suggestions, technical (fingerings, bowings, working tempo, work exercises, etc.) and

interpretative research (style, interpretative differences between cellists, CDs, DVDs, etc.) on the piece" (Doğangün, 2015, p. 8). Related to my thesis, I will need any possible suggestions about technical and interpretative aspects for the Partita to be able to create my own performer's edition. Since this research was published in 2015, there have been two new theses published which contain some technical and performative suggestions which I will exemplify later. However, these examples are few, brief and not in depth.

As can be seen what we can learn from this thesis is a very complete biography of Ahmed Adnan Saygun, very detailed formal and structural analysis, refined information about Turkish tonality, development of Turkish music culture, some information about Turkish theater in that year which includes many information about Friedrich Schiller and his play "Kabale und Liebe", to which Saygun dedicated his Partita for solo cello. However, there is no research and information regarding bowings and fingerings that could be inspirationally useful for my Performer's Edition.

6.3. Annex III – The Manuscript from Deniz Doğangün's thesis



Lento (♩=40)

p

mf *cresc.* *f*

pp *f*

cresc.

The image shows a page of handwritten musical notation on six staves. The first staff begins with the tempo marking "Lento" and a metronome marking of 40 quarter notes per minute. The music is written in bass clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated throughout, starting with a piano (*p*) marking, followed by mezzo-forte (*mf*) and crescendo (*cresc.*) markings, and then forte (*f*). The second staff includes a *pp* (pianissimo) marking. The third staff has a *f* (forte) marking. The fourth staff has a *pp* marking. The fifth staff has a *f* marking. The sixth staff has a *cresc.* marking. The notation includes slurs, ties, and various articulation marks. There are some dark smudges or ink marks on the right side of the page, particularly near the second and fourth staves.

Handwritten musical notation on a single staff, featuring a bass clef and various rhythmic markings such as triplets and slurs.

Handwritten musical notation on two staves, including dynamic markings like "decresc." and "poco allargando".

Handwritten musical notation on three staves, showing complex rhythmic patterns and dynamic markings such as "cresc." and "ff".

Handwritten musical notation on a single staff with a bass clef and various rhythmic markings.

Handwritten musical notation on a single staff with a bass clef and various rhythmic markings.

Handwritten musical notation on a single staff with a bass clef and various rhythmic markings.

Handwritten musical notation on a single staff with a bass clef and various rhythmic markings.

pp *Attaca*

3

Vivo (♩ = 152)

This page contains a handwritten musical score for guitar, consisting of several systems of staves. The score is written in a 3/4 time signature and includes the following elements:

- System 1:** Treble and bass staves. Treble clef starts with a forte (*ff*) dynamic. Bass clef has a mezzo-forte (*mf*) dynamic. Includes fingering numbers (3, 1, 2, 1, 0, 2, 1, 3, 2, 1, 4, 4, 3) and a triplet of eighth notes.
- System 2:** Treble and bass staves. Treble clef has a mezzo-forte (*f*) dynamic. Bass clef has a mezzo-forte (*f*) dynamic. Includes a triplet of eighth notes and a decrescendo (*decresc.*) marking.
- System 3:** Treble and bass staves. Treble clef has a mezzo-forte (*f*) dynamic. Bass clef has a mezzo-forte (*f*) dynamic. Includes a decrescendo (*decresc.*) marking and a mezzo-forte (*mf*) dynamic.
- System 4:** Treble and bass staves. Treble clef has a mezzo-forte (*mf*) dynamic. Bass clef has a mezzo-forte (*mf*) dynamic. Includes a decrescendo (*decresc.*) marking and a mezzo-forte (*mf*) dynamic.
- System 5:** Treble and bass staves. Treble clef has a mezzo-forte (*mf*) dynamic. Bass clef has a mezzo-forte (*mf*) dynamic. Includes a decrescendo (*decresc.*) marking and a mezzo-forte (*mf*) dynamic.
- System 6:** Treble and bass staves. Treble clef has a mezzo-forte (*mf*) dynamic. Bass clef has a mezzo-forte (*mf*) dynamic. Includes a decrescendo (*decresc.*) marking and a mezzo-forte (*mf*) dynamic.
- System 7:** Treble and bass staves. Treble clef has a mezzo-forte (*mf*) dynamic. Bass clef has a mezzo-forte (*mf*) dynamic. Includes a decrescendo (*decresc.*) marking and a mezzo-forte (*mf*) dynamic.
- System 8:** Treble and bass staves. Treble clef has a mezzo-forte (*mf*) dynamic. Bass clef has a mezzo-forte (*mf*) dynamic. Includes a decrescendo (*decresc.*) marking and a mezzo-forte (*mf*) dynamic.

Handwritten musical notation for the first system, including bass and treble clefs, notes, and fingerings (4, 2, 3, 2, 2, 3, 4, 2, 2, 4, 2). Includes the instruction *poco allarg.*

Handwritten musical notation for the second system, including bass and treble clefs, notes, and fingerings (3, 1, 3). Includes the instruction *atempo* and *ff*.

Handwritten musical notation for the third system, including bass and treble clefs, notes, and fingerings (3, 3, 1). Includes the instruction *ff decresc. poco allarg.*

Handwritten musical notation for the fourth system, including bass and treble clefs, notes, and fingerings (1, 3, 3). Includes the instruction *poco meno (♩ = 136)* and *mf*.

Handwritten musical notation for the fifth system, including bass and treble clefs, notes, and fingerings (2, 1, 2, 0, 2, 1, 2). Includes the instruction *decresci.*

Handwritten musical score on ten staves. The notation includes treble and bass clefs, time signatures (2/4 and 3/4), and various musical symbols such as notes, rests, and ornaments. The score is annotated with several performance instructions:

- ad cresc.* (ad crescendo) written above the fourth staff.
- cresc.* written above the fifth staff.
- cresc. sempre* written above the sixth staff.
- Ornoscioso* written above the seventh staff.
- poco allarg.* (poco allargando) written above the seventh staff.
- rit.* (ritardando) written above the eighth staff.
- rubato* written above the eighth staff.
- cresc.* written below the eighth staff.

Other markings include fingerings (e.g., 1, 2, 3, 4), slurs, and dynamic markings like *mf* and *f*. The score concludes with a final measure on the tenth staff.

Handwritten musical score for piano, consisting of ten staves. The notation includes treble and bass clefs, various time signatures (4/4, 3/4, 2/4), and complex rhythmic patterns with many beamed notes. Performance instructions are written in Italian: *fff* (fortissimo), *Calmando poco a poco* (gradually slowing down), *Tempo 18* (18 beats per minute), *alleg.* (allegretto), and *decresc.* (decrescendo). The score also features dynamic markings like *mf* and *p*, and includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (accents, slurs). The manuscript shows signs of age, with some ink bleed-through and a small tear at the top right corner.

Allegretto (♩ = 69)

Handwritten musical score for a piece titled "Allegretto" with a tempo of quarter note = 69. The score consists of ten staves of music, primarily in bass clef. It features various musical notations including notes, rests, slurs, and dynamic markings such as "pp", "f", "cresc.", and "decresc.". There are also performance instructions like "Fine" and "D.C.". The manuscript includes numerous fingerings and articulation marks, such as "2 4", "1 2", "3 1 4", and "2 1 2 3 4". The piece concludes with a "D.C." (Da Capo) instruction.

Allegro moderato (♩ = 108)

Handwritten musical score for a piece in 4/4 time, marked "Allegro moderato (♩ = 108)". The score is written on ten systems of staves, alternating between bass and treble clefs. The notation includes various musical elements such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Dynamic markings:** *pp* (pianissimo), *mp* (mezzo-piano), *pp* *cresc. poco a poco* (pianissimo, crescendo poco a poco), *arco* (arco), *ff* (fortissimo).
- Performance instructions:** *arco* (arco), *cresc. poco a poco* (crescendo poco a poco).
- Technical markings:** *arco* (arco), *arco* (arco), *arco* (arco).
- Handwritten annotations:** *arco 4*, *arco*, *arco*, *arco*, *arco*, *arco*, *arco*, *arco*, *arco*, *arco*.
- Other markings:** *arco*, *arco*, *arco*, *arco*, *arco*, *arco*, *arco*, *arco*, *arco*, *arco*.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. There are numerous fingerings and bowings indicated throughout the piece. The piece concludes with a final cadence on the tenth system.

de

34

A. Adnan Saygun
Ankara 5 Nisan 1955

6.4. Annex IV – Burak Özkan performer's edition

2

PARTITA

To the memory of Friedrich Schiller

A. ADNAN SAYGUN Op. 31

Violoncello Alone

Lento (♩ = 40)

1

6

10

14

18

21

23

521-11

26 *decresc.* *poco allargando*

27 *all. temp.* *p espress.*

31 *leggiro* *cresc.*

33

35 *ff*

39

43 *decresc.*

47 *p* *Allaca*

50

II

Vivo (♩.♩. = 093)

1 *ff* *mf*

6 *p* *f*

10 *decresc.* *cresc.*

16

21 *ff* *pizz.* *p*

28

32 *mp*

36 *f*

38 $(\text{♩} = \text{♩})$
 $3 \times 1 \times 4$ 2 3 2 1 2 3 0 1 4 0 1 4 2

41 4 1 4 1 2 1 2 3 1 3

poco allargando -

44 *a tempo* 1 2 4 3 1 4 1

46 *fff* 3

49 *ff* *decresc. e poco allarg.* *poco meno* *mf*

54 1 1 2 1 4 3 2 1 2 1

58 *decreso.* 0 2 1 4 3 2 1 1 2 2

6

63 *poco allarg.* *cresc. accel.*

67 *Tempo I* *ff*

71 *mp* *f*

76 *Moderato* *pizz. b.* *rit.* *pp*

82 *arco* *ff* *p* *decresc.* 89

1 *Adagio* ($\text{♩} = 44$) *p* *espressive*

5

9

13 *pp* **III** **II**

521-11

Handwritten musical score for guitar, measures 17-39. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It includes various musical notations such as slurs, ties, and dynamic markings.

Measures 17-24: Includes fingering numbers (e.g., 3, 1, 2-2, 1, 2, 1, 3, 3, 2, 1, 2, 1, 3) and circled Roman numerals (I, II, III). Dynamic markings include *mf* and *decresc.*

Measure 25: Dynamic marking *p cresc.*

Measure 28: Includes fingering numbers (e.g., 3, 4, 1, 1, 2, 0, 1, 2, 1, 2, 1, 2, 1) and circled Roman numerals (II, III). Dynamic marking *cresc. sempre*.

Measure 30: Dynamic marking *cresc. sempre*.

Measure 32: Dynamic marking *cresc.*

Measure 35: Includes fingering numbers (e.g., 2, 1, 3, 2, 1, 0, 4, 3, 2, 3, 2, 1, 0, 4, 3, 2, 2, 1, 0, 4, 2, 1, 0, 4, 1, 2) and circled Roman numerals (IV). Dynamic markings include *molto* and *- poco allargando*.

Measure 36: Includes fingering numbers (e.g., 3, 3, 3, 4, 3, 2, 1, 3, 4) and circled Roman numerals (IV). Dynamic markings include *p rubato* and *cresc.*

Measure 39: Includes fingering numbers (e.g., 1, 2, 4) and circled Roman numerals (IV).

521-11

37 *mp* *cresc.* *V* 0 0 4 0 2

40 *pp* 2 4 1 4 4 0 4 1 2 4 2 4 1 2 1 2 *V* 3 2 1 7

43 1 3 2 2 1 1 2 1 2 3

47 *cresc.* 2 1 2 4 3 *V* 2 4 2 2 3 3 *f*

52 *decresc.* 1 2 4 0 2 4 3 1 2 4 1 4 1 2 1. 1 3 2 1 4 1 3 1

55 *decresc.* *D.C.* *V*

Allegro moderato (♩ = 108)
pizz.

1 *mp* *pp*

5 *arco* *pp cresc. poco a poco* 1 x 2 3 4 1 2 4 3

7 2 3 4 1 2 1 4 2 1 2 3 4 1 2 0 1 3 4

Handwritten musical score for a string instrument, featuring measures 9, 12, 15, 17, 19, 21, 25, 28, and 31. The score includes various performance instructions such as *mf*, *pp*, *ppp cresc. poco a poco*, *arco*, and *pizz.*. It also contains detailed fingering numbers (1-4) and bowing marks (V) above the notes. Measure numbers are written at the beginning of each line. A circled Roman numeral 'IV' appears in measures 9 and 19, and a circled 'I' appears in measure 25. The notation includes slurs, accents, and dynamic markings.

521-11

12

Handwritten musical score for guitar, measures 34-65. The score is written in bass clef with various fingerings, dynamics, and articulation marks.

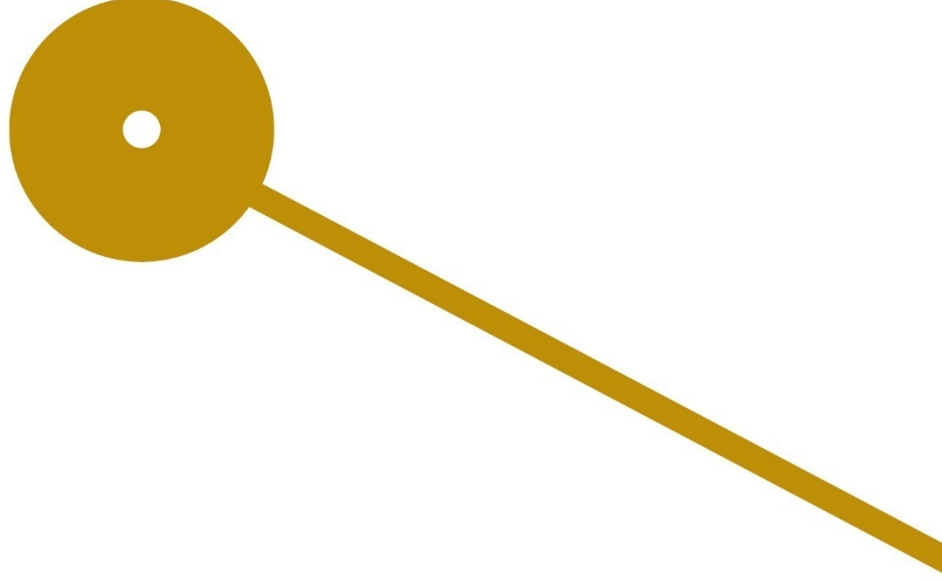
- Measure 34: Fingerings 1 2 3, 3 2, 1 1 3 4 1 2 4 1 3 4 1 2 4 0 1. Includes a large slur and a 'V' mark.
- Measure 37: Fingerings 2 4, 3 4 1 2 1 2 1 2, 1 2, 3 1 3 2 1. Includes a 'V' mark and a circled 'I'.
- Measure 40: Fingerings 1 2 1, 3 4 2 1 3, 1 2, 1 1. Includes a 'V' mark and a circled 'II'.
- Measure 43: Fingerings 4 3 1, 4, 4 3 2 1. Includes a 'V' mark and a circled 'III'.
- Measure 45: Fingerings 3 4 1 4, 1 2 1 1, 3 4 1 4, 1 2 1 2.
- Measure 47: Fingerings 3 3 0 0, 4 2 2 4, 2 4 1 2 4. Includes 'pizz.' and a circled 'I'.
- Measure 51: Tempo marking 'Lento (♩=40)'. Includes a circled 'II'.
- Measure 56: Fingerings 1 x 2, 1 x 2, 1 3 4 0 3. Includes a circled 'III'.
- Measure 60: Fingerings 1 3, 1 3, 1 3. Includes a 'V' mark and a circled 'I'.

521-11

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M

MESTRADO
MÚSICA - INTERPRETAÇÃO ARTÍSTICA
ÁREA DE ESPECIALIZAÇÃO

Ahmed Adnan Saygun
Performer's Edition of the Partita for solo cello Op. 31
Burak Özkan