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# *Two Meditative Pieces*

## for Piano

10 mins

Hakki Cengiz Eren

2012



# Composer's Note

*Two Meditative Pieces for Piano* received its first performance on the 8th of March, 2012 at the USC Thornton School of Music Alfred Newman Hall by Sisi Ye. This work marks my on-going fascination with Turkish Folk Music, the music that constitutes a large portion of my own cultural background.

In remote regions of Anatolia '*Aşık*' people (literally, lovers) would gather around and make up poetry, accompanying it by their own improvised music, generally on a Saz (a plucked instrument with three strings). The entities that intoxicated them with such profound love would change from poem to poem (e.g. nature, a human being, political ideals...) My intention in *Two Meditative Pieces for Piano* is to evoke such an improvisation session among *Aşık*s.

The first movement is a short introduction and it initiates the actual session. The second movement is when *Aşık*s with different musical preferences begin to play. They sometimes agree with the previous *Aşık* and continue along similar lines, at other times they are not so congruent to whatever preceded and they begin to interrupt, claiming the spotlight.

- Hakki Cengiz Eren

# Performance Notes

Time in *Two Meditative Pieces for Piano* is organized in such a way as to maximize the unpredictability of distances between events; rather than serving to establish hypermodernist connotations, it helps to create irregular attack points, capturing the free-improvisation style of Turkish Folk Music. With this in mind, the rhythms should initially be studied as written but then can be approximated, assuming that they have been adequately internalized, paving the way for a more natural, improvisatory performance.

For example, in mm. 49 of the second movement, the triplets in the two above staves should be studied keeping in mind their time-distances from the notes in the bottom stave. Rigorous counting could be necessary at first, but after a while one can then assume for instance that two 32nd notes within a ratio of 5:4 is a little faster than a just a regular 16th note. Thus approximation becomes key.

The sustain pedal should be sparingly used, unless indicated otherwise. Most of the time, a *secco-type* sound is required, with a clear attack to it. One can immediately realize that such a way of playing is indispensable to passages like mm. 31-46 or mm. 64-67 of the second movement. Sometimes specific notes are sustained, whereas others are cleared out, and the usage of a sustain pedal would not yield the desired effect, in such instances only the hands should be used to sustain notes (e.g. mm. 73-78).

In the first movement, one should put a slight emphasis on the note B natural and apply to it all of the indicated articulations; its emergence from within other sonorities should never be exaggerated, it should rather be subtle.

Fast grace notes are a very characteristic feature of the second movement. Their execution should be clear and with no deliberate eschewing of notes.

# I Commemoration

♩ = 52

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note clefs!

Let the note B emerge from within  
the resonance

Piano

*p* *f* *p* *f sub.*

*ff* *p*

*Ped.*

4

*pp* *f sub.* *p* *mf* *p* *ff*

*rit.* . . . . .

note clefs!

with shocking presence!

*Ped.*

8

*p* *f* *p* *mf*

*rit.* . . . . .

*Ped.*

II.

*mf*

\* catch resonance

with urgency!

12

Pno.

*f sub.* *p* *f sub.* *p* *mf*

II. *8<sup>vb</sup>* *mf* *Ped.*

16

Pno.

with utmost intensity

*pp*

19

Pno.

*f sub.* *ppp*

# II

## Circular confrontations

♩ = 40, legato and resonant (r.h.) 8va<sup>-</sup>

Piano

*f* with much *Ped.*

*pp*

with energy (r.h.) 8va<sup>-</sup>

Pno.

*mp* ————— *f* *pp* sub.

*poco rall.* . . . . .

very calm 3 = ♩ = 60 8va<sup>-</sup>

Pno.

*pp* ————— *pppp*

*loco*

*poco rall.* . . . . .

♩ = 120, evasive (r.h.) 8va<sup>-</sup>

Pno.

*p* ————— *mp* ————— *p*

*no pedal!*

32

Pno.

*f sub.* *p sub.*

35

Pno.

*f sub.* *ff* *p sub.* *pp*

Ped.

38

Pno.

*f sub.* Ped.

42

$\text{♩} = 240 \text{ accel.}$

Pno.

*pp*

Ped. .... (1/4) .... (1/2) .... (all the way)

$\text{♩} = 300 (\text{♩} = 150), \text{ explosive!}$        $\text{♩} = \text{♩} = 60, \text{ tranquil}$

47

Pno.

*ff* *pp subito*

with much Ped.

8va

5:4 3:2



49

*p* *pp* *sfz* *pp* *pppp*

5:4 5:4 3:2 7:4

52

*pp* *ppp* *pp* *ppp*

3:2 7:4 3:2

poco rall. . . . .

55  $\text{♩} = 72$

*p* *pp* *f sub.* *p sub.* *sfz*

sonoro

Red. II

61  $\text{♩} = 144$ , suddenly explosive!

*p* *pp* *pp* *ff*

mysteriously

Red.

64 ♩ = 50, mechanically sim.

Pno. *pp sub.* *mf*

*no pedal!*

65

Pno. *p* *mf*

67

Pno. *p subito* *f* *p sub.*

♩ = 100 ♩ = 125 (♩<sup>5</sup> = ♩)

68

Pno. *ppp* *fff*

Ped. \_\_\_\_\_

72  $\text{♩} = 40, \text{gallantly}$   $\text{♩}^7 = 280$   $\text{♩} = 40$   $\text{♩}^3 = \text{♩} = 120$

Pno. *f* *p* *pp* *p* *f*

5:4

76  $\text{♩} = 40$

Pno. *p* *f* *pp subito* *f subito*

7:4 5:4

Ped. Ped.

let every note ring into each other

78  $\text{♩}^5 = \text{♩} = 200$   $\text{♩} = 40$

Pno. *f* *p*

5:4

82 quiet, yet with passion *rall.*

Pno. *p* *mf* *p sub.* *sfz* *p* *sfz* *p*

Ped.

very calm,  
submissive

86 ♩ = 60, frustrated!

Pno. *fff* *mf* *pp*

with much *ped.*

89 ♩ = 40, dream-like

Pno. *p* *f* *mf*

91

Pno. *mf* *f* *p* *p sub.* *f sub.*

94 ♩ = 32, legato    ♩ = 48, (♩<sup>6</sup> = ♩)

Pno. *p* *f* *p sub.*

*ped.*

98  $\text{♩} = 60, (\overset{\frown}{5} \text{♩} = \text{♩})$   $\text{♩} = 80, (\overset{\frown}{4} \text{♩} = \text{♩})$  (4+2)

Pno.

Ped. *f* *pp sub. Ped.*

101 (4+2)  $\text{♩} = 120, (\overset{\frown}{5} \text{♩} = \text{♩})$   $\text{♩} = 60$

Pno.

*p sub.* *ffff*

106  $\text{♩} = 120, \text{rather mechanically}$  **calmly, yet with passion**

Pno.

*f* *mf* *p* *pp*

*no pedal!*

110  $\text{♩} = 100, \text{legato}$

Pno.

*p* *f* *p sub.* *ff*

Ped.

115 **with urgency!**

Pno.

*p sub.* *ffff*

119 ♩ = 120, yielding

Pno.

*p sub.* *f* *p sub.*

122 **ever more passinote,  
with extreme urgency!**

Pno.

*f*

124 ♩ = 100, very fast!  
(4+2) **violently!**

Pno.

*ff* *p sub.* *p* *ff*

Ped.

even more violently!!

128

Pno.

*ffff* *mf sub.*

133

$\text{♩} = 240$

Pno.

*p* *no pedal!* *pp* *f*

139

play pitches irregularly passionately!

Pno.

*ff* *pp*

Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ (1/4) \_\_\_\_\_ (1/2) \_\_\_\_\_ (all the way)

$\text{♩} = 60$ , with utmost passion!

145

Pno.

*cresc. molto* *fff* *ff*

with much Ped. *ff*

*8vb*  
(mute with l.h.)

148

Pno.

*f*

*mf*

*mf*

(8)

150

Pno.

*p*

*pp*

*pp*

(8)

153

Pno.

*ppp*

*pppp*