

Walter Furrer

Türkische Lieder

Sechs Lieder für Sopran und Klavier,
der im Original für Bariton und Kammerorchester
komponierte Zyklus (1968) wurde 1973 in Genf vom
"Centre de musique contemporaine et de premières
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Deutsche übersetzt von Annemarie Schimmel.
Bearbeitet für Sopran von Krzysztof Ostrowski.

Klavierauszug

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Türkische Lieder

Hrsg. von K. Ostrowski

Walter Furrer
Weihnachten, 1968.

1. Introduction

$\text{♩} = 88$

p *mf*

4 *mf* *p cantabile espr.*

9 *mf*

13 *p* *smorz.*

1

The score is written for piano in 3/4 time with a tempo of quarter note = 88. It consists of four systems of music. The first system (measures 1-3) begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. It features a series of triplets in both hands, with some notes marked with accents and slurs. The second system (measures 4-6) starts with a mezzo-forte (*mf*) dynamic and includes a section marked *p cantabile espr.* (piano, cantabile, expressive) with a triplet in the bass line. The third system (measures 7-9) continues with a mezzo-forte (*mf*) dynamic and features more triplets and slurs. The fourth system (measures 10-13) begins with a piano (*p*) dynamic and includes a section marked *smorz.* (ritardando). A first ending bracket labeled '1' spans measures 11-12. The piece concludes with a final triplet in measure 13.

16 *ff* *8va*

18 *p espr.*

21 *pp* *f cresc. molto* *solo*

23 *f*

25 *ff*

28

ff

Musical score for measures 28-32. The piece is in G major and 4/4 time. Measure 28 features a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. Measure 29 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. Measure 30 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. Measure 31 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. Measure 32 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. The dynamic *ff* is indicated in measure 30.

33

pp

Musical score for measures 33-36. The piece is in G major and 4/4 time. Measure 33 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. Measure 34 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. Measure 35 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. Measure 36 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. The dynamic *pp* is indicated in measure 33.

37

Musical score for measures 37-38. The piece is in G major and 4/4 time. Measure 37 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. Measure 38 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. The dynamic *pp* is indicated in measure 33.

39

Musical score for measures 39-40. The piece is in G major and 4/4 time. Measure 39 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. Measure 40 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2.

41

acc.
p *ff*

Musical score for measures 41-44. The piece is in G major and 4/4 time. Measure 41 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. Measure 42 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. Measure 43 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. Measure 44 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2. The dynamic *acc.* is indicated in measure 41, *p* in measure 42, and *ff* in measure 43.

6 Molto agitato ♩ = 92

44

Measures 44-45. Treble clef, 4/4 time signature. Measure 44 contains sixteenth-note triplets in both hands, marked *sf*. Measure 45 features a five-measure rest in the treble and a half-note triplet in the bass, marked *f*. A box containing the number 5 is positioned above the treble staff.

46

Measures 46-47. Treble clef, 2/4 time signature. Measure 46 has a half-note triplet in the treble and a half-note triplet in the bass. Measure 47 features a half-note triplet in the treble and a half-note triplet in the bass.

48

Measures 48-49. Treble clef, 3/4 time signature. Measure 48 has a half-note triplet in the treble and a half-note triplet in the bass, marked *ff*. Measure 49 features a five-measure rest in the treble and a half-note triplet in the bass, marked *fff*. A box containing the number 6 is positioned above the treble staff.

51

Measures 51-52. Treble clef, 3/4 time signature. Measure 51 contains sixteenth-note triplets in both hands. Measure 52 features a five-measure rest in the treble and a half-note triplet in the bass.

55

Measures 55-56. Treble clef, 4/4 time signature. Measure 55 has a half-note triplet in the treble and a half-note triplet in the bass, marked *ff*. Measure 56 features a half-note triplet in the treble and a half-note triplet in the bass.

59 *f* 7

61 *cresc.* *ff* 15^{mb}...

Etwas ruhiger ♩ = 76-88

63 *p* *mf molto espr.*

66

68 *dim.* 8

8
 Noch ruhiger ♩ = 76

74
 dim. *pp* Ruhig ♩ = 72 *8va* *8va*

2. Lied

♩ = 144

9 *p* *8va* *8va*

83 10

O schlan-ke Zier, du wer glei-chet dir du dich preis ich hier du:

89

11

du bist so schön!

95

12

Tempo I

Die Wan-gem fei - ne im Ro-sen

etwas ruhig *Tempo I*

p

100

schei - ne, dir äh-nelt kei - ne du, du bist so schön.

105 13

acc. poco

Komm mein Ent - zük - ken mich zu be - rük - ken,

acc. poco

f *mf*

110

14

still zu be - glük - ken, du bist so schön!

f *p* *mf*

114

In dei-nen Schwing-gen

p

118

sich Her-zen fin - gen, dich zu be - sin - gen du bist so

colla voce

15

123 *Tempo I**etwas drängen*

schön! Dein Wuchs, der schlan - ke, du schö - ne Rau - ke

Tempo I *etwas drängen*

128 *wieder ins Tempo gehen*

16

ich schau mit Dan - ke du du

wieder ins Tempo gehen

f *8va*

132

— du bist so schön. — O schlan-ke

colla voce
(8)¹ *f*

17 ♩ = 132

136 *meno mosso*

Zier, du wer glei-chet dir du dich preis ich

meno mosso
pp *molto espr.* *pp*

140

18

hier du, du bist so schön.

espr. *colla voce* *a tempo*

145

19

mf *pp* *rit.*

3. Der Becher

♩ = 92-100

20

etwas ruhig

Dies ist nicht Ro-se,

mf *p* *p dolce*

21

155

etwas drängend

nicht der Tul-pe Strahl mit Glut ge-füllt rühr mich nicht an du brennst

8va *etwas drängend* *p*

159

zurück ins Tempo

den ro-sen far-ben leuch-ten den Po-

pp *colla voce* *8va*

162 22

kal.

164

Fu - zu - li

ff *sf* *sf*

167

ward von die-ser Flam-me trun- ken, Madsch nun er - litt durch die-ses E - li -

170 23

xier die Schmer - zen, die das Lied nemt oh - ne

breiter *breiter*

ff

172 *a tempo*

Zahl.

a tempo

p

sempre legato

174

24

176

Es brennt! _____ Wer je von je - nem Glas ge -

sf

179

25

trun - ken, die gan - ze Nacht der Lie - be ist er - füllt _____

182

rit.

mit Wei - nen und Kla - gen ü - ber sei - ne Qual.

sf *f* *rit.* *molto espr.* *nicht eilen!*

186 [26]

189

ff *sf* *sf*

192

Mit *nicht eilen, ruhiger werden*

p

196 27

Glut ge-füllt rühr mich nicht an du brennst! Den Ro - sen far - ben

f *mf* *espr.*

200

28

leuch - ten den Po - kal.

pp *f* *espr.*

204

p *f* *p*

4. Die Nelke

208

♩ = 69-72

Ein Flam-men-tro-pfen, gebracht von den

f *p*

214

29

Lip-pen der Ge-lieb - ten, das ist die Nel - ke.

8va

espr.

f

220

Ich merk-te es an ih-rer Bit-ter-keit.

pp

sf

p

225 30

Da rings-um-her, so wie er-schla-gen fal-len

3

229

31

8vb

von ih-rem wil-den Duft die Schmet - ter-lin-ge.

cresc.

f

sf

234

32

rit.

Ist auch mein Herz zum Fal - ter ihr ge - wor - den.

dim. *pp* *p*

rit.

5. Die Treppe

$\text{♩} = 76-80$

p *sf*

243

p *sf*

246

33

Lang - sam, ganz lang - sam wirst du die Trep - pe hi - nauf gehn,

p

252 34

Musical score for measures 252-253. The vocal line (treble clef) has a whole note rest in measure 252 and a half note rest in measure 253. The piano accompaniment (grand staff) features a series of triplet eighth notes in the right hand, with an *8va* marking above the first five triplets. The left hand has a whole note chord in measure 252 and a half note chord in measure 253. A *p* dynamic marking is present in measure 253.

254

Musical score for measures 254-255. The vocal line (treble clef) has a whole note rest in measure 254 and a half note rest in measure 255. The piano accompaniment (grand staff) features a series of triplet eighth notes in the right hand, with an *(8)* marking above the first five triplets. The left hand has a whole note chord in measure 254 and a half note chord in measure 255. The lyrics "an dei-nem Sau - me" are written below the vocal line.

257 35

Musical score for measures 257-260. The vocal line (treble clef) has a whole note rest in measure 257 and a half note rest in measure 258. The piano accompaniment (grand staff) features a series of triplet eighth notes in the right hand. The left hand has a whole note chord in measure 257 and a half note chord in measure 258. The lyrics "son - nen far - be - ne Blät - ter." are written below the vocal line. A *p* dynamic marking is present in measure 258.

261

Musical score for measures 261-264. The vocal line (treble clef) has a whole note rest in measure 261 and a half note rest in measure 262. The piano accompaniment (grand staff) features a series of triplet eighth notes in the right hand. The left hand has a whole note chord in measure 261 and a half note chord in measure 262. The lyrics "Wirst ei - ne Wei - le wei - nend zum Him - mel hi -" are written below the vocal line. A 36 marking is present in measure 263.

265

nauf - sehn.

p *pp*

267

espr.

269

Gelb-lich die Was-ser, blei - cher wird dein Ge-sicht.

37

273

ruhig

A-bend ist's, a - bend schau in das röt - li - che Licht.

ruhig

p *pp*

♩ = 92

275 *Tempo I ma poco più vivo*

Tempo I ma poco più vivo Ro - sen

279 38

wie sie ver - blu-tend zur Er - de sich nei - gen — blu-ti-ge

283 39

Nach-ti - gal - len — wie Flam-men auf Zwei - gen

287

bre-nen die Was-ser

290 40 *gedehnt*

was äh-nelt der Mar-mor der Bron - ze. Ei - ne ver-

ff *8va* *gedehnt*

294

bor - ge - ne Spra - che _____ im Her-zen nun spricht. _____

p molto espr.

299

mf

303 41 *ruhig*

A-bend ist's, a-bend schau in das röt - li-che Licht. _____

ruhig *pp* *8va*

6. Galatabrücke

$\text{♩} = 70-80$

f

sf sf

gliss.

311

42

Auf-ge-passt! Auf der Brük-ke seh

ff

315

43

 $\text{♩} = 66-70$

frei *lento*

— ich euch al-le ge-las-sen an. Manch ei-ner ru-dert

frei *lento*

p *sempre p*

319

44

müh-sam vo-ran. Manch ei-ner holt Mu-scheln von den Pon-

p

323

tons. _____ Manch ei-ner steu-ert in Leich-tern, manch ei-ner ist Schau-er-mann

327

vor - ne am Tau.

8va

f

3

330 (8)

45

sf

3

333

Manch ei-ner ein Vo - gel, flie-

8va

p

3

3

3

sempre p

337

- gend po - e - - tisch. Manch ei - ner ein

341

gli-tzern-der, bli-tzen-der Fisch.

345 [46]

Manch ei - ner ist Wol - ke in den Lüf - ten.

349

Manch ei - ner ein Dampf-boot.

353

3 3 3 3 3 3 3 3

sempre f

356

48

3 3 3 3 3 3 3

360

gesprochen: "manch einer ist eine Pfeife und tönt" (Lachen)

fff

gliss.

ff

ff

364

49

più tranquillo

Manch _____ ei - ner ist

più tranquillo

ruhiger

ff poco pesante

p

p

368 *rit. poco*

Rauch und dampft.

rit. poco

fp *p* *p* *espr.*

372 50 *etwas gemächlich*

A-ber ihr al - le, ihr al - le, al _____ le, _____

etwas gemächlich

p *mf*

377 *immer sehr ruhig* 51 *Tempo I*

in Sor - ge _____ ums täg-li-che Brot, _____ ist ei-ner wie

immer sehr ruhig *Tempo I*

mf *mf*

381

52

ich un-ter euch so ge-las-sen schaut nicht

p

385

ei-nes Ta-ges schrei-be ich auch viel-leicht ü-ber euch ein Ge - dicht.

p

389

Ein paar Pfen-ni - ge kom-men mir in die Hand auch ich wer - de

pp

394

53

satt.

pp

398

8^{va} 54

ppp *dim.*

7. Der Tod des Berauschten

403

$\text{♩} = 60$

Im Haag

p

408

dort wo das Grab des Ha - fis liegt

mf

3

412

dort er - blü - hen noch je - den Tag Ro - sen mit blut-to-ten

mf

3

416

Säu - men dort weint noch die Nach-ti - gall süß in Mor-gen

p dolce

420 [55]

frü - hen; *8va*

mf *p* *mf*

424 [56]

8va

427

Die Wei-se lässt von dem al - ten Schi-ras uns träu - men.

8va

rit. *mf*

etwas holprig, derb

431

ff ³ *gliss.* *f* *p*

435 58

Ein Land voll Früh-ling nur ist der Tod für den Trunk

pp *molto espr.*

441

nen.

dim.

445 59

Sein Herz gleicht dem Rauch fass das jah re lang Duf te noch bringt.

mf espr. *p*

60

449 *ganz frei* *a tempo*

Am Grab, dem un-ter fri-schen Zy-pres-sen ver-sunk - nen springt

ganz frei *a tempo*

p dolce e espr.

453 61

früh ei-ne Ro-se auf, ei-ne Nach-ti-gall singt.

pp

457

immer ruhig und leise

stark hervorheben 3

8va

460 *sehr ruhig*

mf *ppp*