

Tolga  
Yayalar

...will this frightful noise  
never cease?

for bass and orchestra

commissioned by  
Cemal Reşit Rey Concert Hall and Bilkent Symphony Orchestra  
for the 100th anniversary of Battle of Gallipoli

## INSTRUMENTATION

2 Flutes  
2 Oboes  
2 Clarinets in Bb (2nd doubling Bass Clarinet)  
2 Bassoons

4 Horns  
2 Trumpets (+ straight mutes)  
2 Trombones (+ straight mutes)  
1 Bass trombone (+mute)  
1 Tuba

Timpani (32, 29, 26 and 20 inch)  
Percussion (2 players)

I -      Crotales (2 octaves)  
            Sus. Cymbal  
            Tam-tam  
            Snare

II -     Vibraphone  
            Bass Drum  
            Snare drum  
            Bell tree  
            Thunder Sheet

Harp

Piano (doubling celesta)

Strings (10 - 8 - 8 - 6 - 5)

(Basses must have low C)

The score is transposed  
The duration is approximately 8,5 minutes.

## PREFACE

The piece is based on two personal accounts of the Gallipoli campaign. This became the main compositional concept of the piece which is an intense and almost too graphic narrative of the battle scene. The piece is more than a monodrama than a song. The text is very fragmentary and reflects the soldier's reactions to this hostile and very noisy environment.

The narrative can be summed up as follows: The soldier is on the boat to the shore for the landing, there's a glimpse of the noise of the fighting. Once on the shore everything moves ridiculously fast. Bullets and shrapnel are ricocheting, cracking noise of the guns, people are rushing, running and screaming. The soldier looks around and sees indescribable misery everywhere. The gully is filled with wounded and dead. There's no time to bury the dead and he has to fight and dig. And he accepts the fact that he may fall anytime like his comrades.

cold... dark... shivering  
cramped...cracked

this is war at least

scrambling... rolling... rushing

like blind things in hell  
like dogs in the leash  
like anxious mice

oh noise!

ping... zip...zip... whiz... ping...zip...

screeching like hell

will this frightful noise never cease?

fume filled trench  
writhing human flesh  
like an unburied graveyard  
death is bursting all around

lying... gasping...  
sick and feverish  
screaming in agony

tut...tut...tut.tut.tut.tut

boom...crack...dig...fire...

I'm prepared for death

Fragments from diaries:

Ion L. Idriess: The Desert Column: Leaves from the Diary of an Australian Trooper in Gallipoli, Sinai, and Palestine during World War One.

Silas Diary, 1914-1916 by Ellis Silas

## COMMENTS ON NOTATION AND PERFORMANCE TECHNIQUES

### GENERAL

The piece should be performed absolutely without any vibrato  
Accidentals effect the whole measure.

 o crescendo from / diminuendo to silence

 quarter-tone flat

 quarter-tone sharp

 1/8 tone flat (app. a coma/20 cents flat)

 Glissando

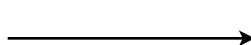
 Highest note possible under current circumstance.

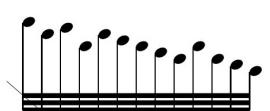
 Stop the tremolo

 Tremolos are always unmeasured.

 Uneven tremolo. It should still be fast bit irregular.

 "f" Dynamics in quotation marks indicate the effort not the result.

 A line with an arrow between two different playing techniques indicate a gradually change from one into another one.



Play as fast as possible. Start at the indicated point in the measure and execute the finger as fast possible.

## WIND INSTRUMENTS IN GENERAL (BRASS AND WOODWINDS)



Breath noise only, no pitch



Key click only, no breath. Pick the keys that make the loudest click noise. If used with the tremolo sign, then tremolos should be performed as fast as possible with any number of keys that make the loudest clicking sound. The key clicks are always used with the wind instruments performing tutti.



Breathy tone with clear audible pitch

fltr



Flutter tongue

[f] → [sh]

Use the syllables to form the shape of your mouth cavities. Do not pronounce these vowels or consonants.  
This will effect the brightness of the air noise.



A down arrow on the stem of the note indicates inhaling into the instrument. This is used in combination with air tones.

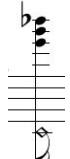


A up arrow on the stem of the note indicates exhaling into the instrument. This is used in combination with air tones.



Air noise combined with loud key noise.

## FLUTE

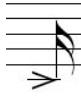


Overblow to bring out harmonics. The notation is approximate, any number of harmonics could be achieved.



Tongue-ram. It sounds a major seventh lower than the fingered pitch.

## CLARINET



Slap tongue.



Slap tongue with much air.

## BASSOON



Slap tongue.

## BRASS

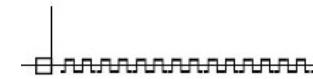


Half-valve, a choked-off and somewhat uncentered, unstable sounding of the notated pitches.



Hand pop. Use the flat of the palm of the right hand and strike the normally inserted mouthpiece.

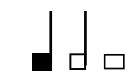
## STRINGS



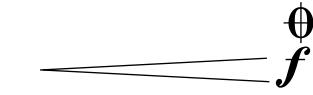
molto sul pont.

Extremely slow bow pressure. The bow movement is too slow, so the string can't fully vibrate but distorts instead. It works better slightly sul tasto. Achieve loud dynamics with increased bow pressure.

Extreme sul ponticello. very close to the bridge but not on the bridge.



Toneless bowing on the wood of the bridge. The resulting sound should be only the bow noise. Any unintentional squeaking sounds should be kept in minimum. It is recommended to mute the strings completely with the left hand.



At the end of the crescendo, leave the bow on the string to prevent the strings from vibrating. The crescendo should come to a sudden end.

flautando

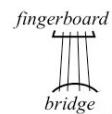
Flautando should be performed with extreme light bow pressure and the bow is drawn sul tasto (on the fingerboard). The pressure on the left hand (stopping hand) should also be relaxed, not as much as a harmonic sound but something in between.



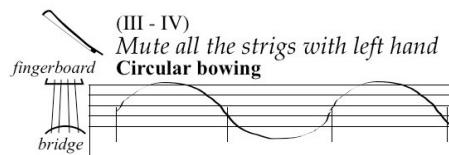
Half-filled diamond noteheads indicate half harmonics. Left hand pressure is somewhere between normal stopping and harmonic touch. The sound should be rather unfocused and veiled quality.



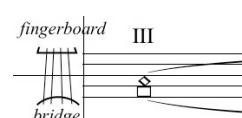
Behind the bridge clef. Each space represents one of the four strings. Any action (pizzicato/bow) should be executed behind the bridge on the specific string.



Special clef for actions that are executed between the fingerboard and the bridge.



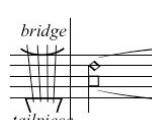
Hold the bow with 45 degree angle and bow the bottom two strings in a circular fashion between the fingerboard and the bridge. Left hand should mute all the strings so no pitch is produced.



Touch the string approximately where the diamond notehead is notated and bow the same string approximately where the rectangular notehead is notated (in this case, very close to the bridge)



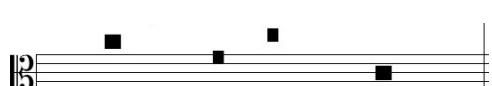
Special clef for actions that are executed between the bridge and the tailpiece.



Touch the string approximately where the diamond head is notated and bow the same string approximately where the square head is notated.

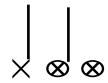


Single click of the bow. Press the bow onto the string and pull extremely carefully so that it makes a single cracking sound. This sound could be hard to control so occasional multiple clicks are acceptable.



Make a over-pressured cracking sound corresponding approximately to the register and time/duration of the graphic notation.

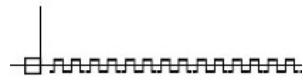
## PIANO



Muted sound. Dampen the string inside the piano.

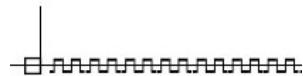


Cluster, black and white keys.



Scrape the strings as indicated (by either a plastic object or superball)

## HARP



Drag a superball mallet on the indicated string.

## VOICE



Whisper only, no voice



Speak



Voiced whisper (sing with a very breathy voice)



Voiced speech (sing with unstable pitch)



Lowest voice possible (strohbass if possible)

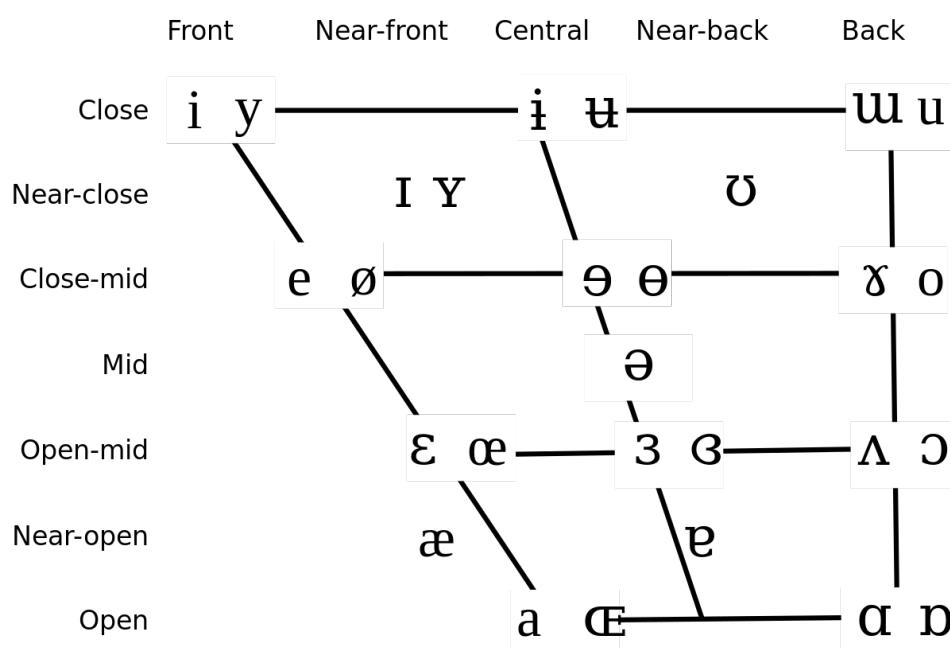


Plosive accent on the k. Pop the lips on the p.



Plosive accent is at the end as in zip

## Pronunciation guide for Vowels



# ...will this frightful noise never cease?

"... bu korkunç gürültü asla sona ermeyecek mi?"

Tolga YAYALAR

"In the distance one can just discern the Dardenelles opening up"

**4**  
**4** ♩=52

Flute 1-2

Oboe 1-2

Clarinet in B♭ 1-2

Bassoon 1-2

Horn in F 1-2  
a2 air noise only, no pitch  
"mf"

Horn in F 3-4  
a2 air noise only, no pitch  
"mf"

Trumpet in C 1-2  
a2 air noise only, no pitch  
"mf"

Trombone 1-2  
a2 air noise only, no pitch  
"mf"

Bass Trombone  
air noise only, no pitch  
"mf"

Tuba  
air noise only, no pitch  
"mf"

Timpani  
rub with sponge

Percussion  
Tam-tam

Percussion  
Bass Drum  
large wire brushes  
p

Piano

Harp

Bass  
low, soft growl  
mp  
whisper  
mf  
co old

Violin I 1-2  
toneless on the bridge  
ppp

Violin II 3-4  
toneless on the bridge  
ppp

Viola

Cello

Contrabass

"faintest boom of guns"

"the thunder of the guns is much clearer"

2  
4

4

3  
4

*II*

Fl. (exhale) *pp* *mf*

Ob. (exhale) *pp* *mf*

B♭ Cl. (exhale) *pp* *mf*

Bsn. (exhale) *pp* *mf*

Hn. *a2 air only* *ff* *ff*

Hn. *a2 air only* *ff* *ff*

C Tpt. *a2 air only* *ff* *ff*

Tbn. *Hand "pop"* *sfp* *sfp*

B. Tbn. *Hand "pop"* *sfp* *sfp*

Tuba *Hand "pop"* *sfp* *sfp*

Tim. *p*

Perc. (Bass Drum) *mp* *mf*

Pno. *mf* *mp*

Hp. *w/ plectrum* *mf*

B. *mf* cramped ad lib. - rhythms are approximate k's are unvoiced plosives attacks *p* breath only almost like panting *mf*

Vln. I *bridge* *pp* (no cresc.) *III - IV* Mute all the strings with left hand Circular bowing

Vln. II Mute all the strings with left hand on the bridge (only bow noise)

Vla. *pp* Mute all the strings with left hand snap pizz.

Vcl. *sfp*

Cb. *sfp*

"shrapnel-bullets pelting the ground"

22

$\frac{3}{4}$

$\frac{2}{4} + \frac{1}{8}$

$\frac{3}{4}$

$\frac{1}{4} + \frac{1}{8}$

Fl. *mf*

Ob.

B. Cl.

Bsn.

Hn. *sf*  
*a2 air noise only, no pitch*

Hn. *sf*  
*a2 air noise only, no pitch*

C Tpt. *mf*  
*a2 air noise only, no pitch*  
1.

Tbn. *mf*  
*Hand "pop"*

B. Tbn. *mf*  
*Hand "pop"*

Tuba *sf*

Timp.

Perc. (Tam-tam)

Perc. (Bass Drum)

Pno.

Hp.

B. *mf* — *f* *no vib.*  
*kr* this is war at lea-s t

Vln. I *mf* *mp* *f* *on the bridge (only bow noise) dampen the strings*  
*mf* *mp* *f* *on the bridge (only bow noise) dampen the strings*  
*mf* *mp* *f* *on the bridge (only bow noise) dampen the strings*

Vln. II *pp* *flaut*

Vla. *pp* *ff*

Vcl. *ff*

Cb. *ff*

"thousands of men rushing through the hail of Death as though it was some big game"

32

**2**

**4**

Fl. air noise with key clicks timbre change only, no pitch  
Ob. "f"  
B♭ Cl. air noise with key clicks timbre change only, no pitch  
Bsn. air noise with key clicks timbre change only, no pitch  
Hn. air noise with key clicks timbre change only, no pitch  
Hn. air noise with key clicks timbre change only, no pitch  
C Tpt. air noise with key clicks timbre change only, no pitch  
Tbn. con sord.  
B. Tbn. via sord.  
Tuba  
Tim. (superball)  
Perc. (Tam-tam) suberball drag  
Perc. (Bass Drum) suberball drag  
Pno.  
Hp. suberball drag  
B. rush - ing like blind things in hell  
Vln. I f — o p — f — pp — f — o  
Vln. II f — o p — f — pp — f — o  
Vla. col legno battuto p — p — pp —  
Vcl. sul pont. p < f > pp —  
Cb.

**air noise only, no pitch (inhale)**

**key clicks only**

**air noise only (inhale)**

**air noise only (inhale)**

**air noise only, no pitch (inhale)**

**(inhal e)**

**a2**

**via sord.**

**frame**

**mf**

**suberball drag**

**scrape w/ triangle stick**

**f**

**suberball drag**

**p — f — pp —**

**pp**

**mf**

**8va**

**mf**

**suberball drag**

**p — f — mp —**

**pp**

**mp — p —**

**mf**

**like dogs in the lea —**

**col legno battuto**

**mp**

**col legno battuto**

**mp**

**Mute all the strings with left hand**

**III**

**f**

"we take cover from anything on the beach that affords shelter"

37

**3** **4** **2** **3** **1** **4**

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. (Tam-tam)

Perc. (Bass Drum)

Pno.

Hp.

B.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

air noise only, no pitch (inhale)

"f"

air noise only, no pitch (inhale)

"f"

air noise only, no pitch (inhale)

"f"

fltr

mf

ff

con sord.

via sord.

pp

mf

p

ff

ord. mallets

ord. mallets

mp

mf

p

p

suberball drag

pp

ff

\*

sh

like an - xious mice

col legno battuto

sul tasto → more pressure

sul pont.

ff

sul pont.

p

f

"can't stand the damned noise"

**1** **2**

**3** **4**

**2** **4**

41

(inhaler) fltr "mf" p

(inhaler) fltr "f" p

(inhaler) fltr "mf" p

B♭ Cl. fltr ord. fltr ord. fltr ord. fltr

Bsn. mf>p <mf>p <mf>p <mf>

Hn. fltr ord. fltr ord. fltr ord. fltr

Hn. mf>p <mf>p <mf>p <mf>

C Tpt. fltr ord. fltr ord. fltr ord. fltr

Tbn. ff p fltr ord. fltr ord. fltr ord.

B. Tbn. ff p fltr ord. fltr ord. fltr ord.

Tuba ff p fltr ord. fltr ord. fltr

Tim. Cymbal f rub with sponge Tam-tam mp

Perc. "mf" (Bass Drum) rub with sponge p mf ord. mallets

Perc. "mf" p

Pno. INSIDE mf

Hp. ff with discomfort mf

B. oh col legno battuto nof se

Vln. I p senza vibr. Vln. II ppp

Vla. sul pont. Vcl. senza vibr. Cb. senza vibr. flautando

div. a4 sul tasto, flautando ppp

"in the midst of this frightful hell of screaming shrapnel"

"The noise now is Hell"

**3**

**4**

**3**

**4**

**1**

55

Fl. "mf"  
key clicks only

Ob. "mf"  
key clicks only

B♭ Cl. "mf"  
key clicks only

Bsn. "mf"  
key clicks only

Hn.

C Tpt.

Tbn.

B. Tbn.

Tuba

Tim. w/brushes  
mf

Perc. Tam-tam  
subball drag  
p mf

Perc. Thunder Sheet  
p mf

Pno. scrape the strings with a plastic item  
p

Hp.

B. f  
sree ching like he ill will this fright - full noise c - ver cease

Vln. I IV col legno battuto  
Mute all the strings with left hand  
molto s.p. ord. s.p. ord. col legno battuto uneven rhythms, no sync. p mf

Vln. II 1. 2. 3. 4. 5. 6. 7. 8. IV col legno battuto  
mf mp IV col legno battuto ext. slow bow sul lasto Mute all the strings with left hand f

Vla. ext. slow bow p

Vcl. Mute all the strings with left hand

Cb.

**"the gullies were choked with wounded"**

4  
4

**1  
4**

64

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tuba

Tim.

Perc.

Perc.

Pno.

Hp.

B.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

shake with brushes  
Snare  
Rainstick  
Crotales  
w/bow  
Bass Drum  
ord. mallets  
Tam-tam  
w/brushes  
Snare  
15<sup>ma</sup>  
p  
melancholic  
p falsetto ad lib.  
(sing)  
fume filled trench  
writh - ing hu - man flesh  
like an un - bur - i - ed grave yard  
(whisper+sing)  
sul tasto, flautando  
half harmonic l.h. pressure  
sul tasto, flautando  
half harmonic l.h. pressure

"The roll is called – how heart-breaking it is – name after name is called"

$$\frac{3}{4} \downarrow = 40$$

4  
4

1  
4

3  
4

72

Fl. , "p" [s] → [sh], air only  
Ob. , "p" [s] → [sh], air only  
B♭ Cl. , "p" [s] → [sh], air only  
Bsn. , "p" [s] → [sh], air only  
Hn. "p" [h] → [sh]  
Hn. "p" [h] → [sh]  
C Tpt. "p" [h] → [sh]  
Tbn. "p" [h] → [sh]  
B. Tbn. "p" [h] → [sh]  
Tuba "p" [h] → [sh]  
Timp. (Tam-tam)  
Perc. rub with sponge  
Perc. rub with sponge  
Pno.  
Hpf.  
B. fragile, trembling  
Death is burst - - - - ing  
Vln. I simile ppp on the bridge (only bow noise) dampen the strings  
Vln. II simile ppp on the bridge (only bow noise) dampen the strings  
Vla. simile ppp on the bridge (only bow noise) dampen the strings  
Vcl. simile ppp on the bridge (only bow noise) dampen the strings  
Cb. sul tasto, flautando ppp

3

4

4

77 half air - half pitch

Fl. ppp

Ob. "p"

B♭ Cl. half air - half pitch

Bass Clarinet half air - half pitch

B. Cl. ppp

Bsn. "p"

Hn. half valve, unfocused pitch

Hn. "p"

C Tpt. half valve, unfocused pitch

Tbn. "p"

B. Tbn. "p"

Tuba "p"

Timpani tap with fingers pp

(Tam-tam)

Perc. tap with fingers pp

Pno.

Hp.

B. p (, ) falsetto ad lib. (whisper+sing) p

all on the bridge (only bow noise)  
dampen the strings

Vln. I ppp

Vln. II ppp

Vla. tap string. with 2 fingers pp

Vcl. tap string. with 2 fingers pp

Cb. ppp

round

ly ing

finger trem.  
pizz. with 2 fingers

reg. tremolo p

"poor shattered things crawling along in their agony"

2  
4

3  
4

2  
4

$$\frac{2}{4} + \frac{1}{8}$$

83

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tuba

Tim.

(Tam tam)  
shake with brushes

Perc.

(Tam tam) ord. mallets

Perc.

Cymbal  
shake with brushes

Pno.

Hp.

subball drag

B

p with disgust  
gasp ing sick and fev ver - ish scream - ing in a - gony f

Vln. I

mp

finger trem. pizz. with 2 fingers

Vln. II

mp

finger trem. pizz. with 2 fingers

Vla.

pp sub.

finger trem. pizz. with 2 fingers

Vcl.

pp sub.

Cb.

pp sub.

"Amidst this Hell of writhing, mangled men and hail of bullets"

**2+1**      **1+8**      **2**      **4**

89

Fl. fltr p fff

Ob. fltr p fff

B♭ Cl. fltr p fff

Bsn. fltr p fff

Hn. fltr p fff

Hn. fltr p fff

C Tpt. fltr p fff

Tbn. fltr p fff

B. Tbn. fltr p fff

Tuba fltr p fff

Tim. tap with fingers pp

Perc. subball drag f

Perc. Snare pp f

Perc. Cymbal shake with brushes pp

Pno. pp mf

Hp. pp mf

B. in agony, like moaning falsetto ad lib. ff

Vln. I mp

Vln. II mp

Vla. mp

Vcl. mp

Cb. mp

air noise only, no pitch (inhale) "f"

key clicks

key clicks

key clicks

key clicks

1. pp sfz

1. pp

air noise only, no pitch (inhale) "f"

mf

mf

con sord.

pp sfz

a2 > sfz

air noise only, no pitch

8va p

Cymbal arco.

Vibraphone arco.

8va sul pont. mf

in agony mf

[a] ta col legno battuto III p

like a machine gun mf

(behind the bridge) finger trem. pizz. with 2 fingers mp

senza vibr. p senza vibr. mp

bow behind the bridge while touching the string III p

"What a frightful night – the trench has been taken, and alas! our lads are gone into it"

"the screams of the wounded, bursting of the shells, and the ear-splitting crackling of the rifles"

**1**  
**4**

**4**  $\text{♩} = 72$

**6**  
**4**

100

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tuba

Tim.

Perc.

Perc.

Pno.

Hp.

B.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

half air - half pitch  
a2

*f*

half air - half pitch  
a2

half air - half pitch  
a2

half valve, unfocused pitch  
a2

subball drag

*f*

subball drag  
approximate pitches

subball drag

*f*

ad lib. - rhythms are approximate  
k's are unvoiced plosives attacks

indefinite high-harmonic  
more bow noise than pitch

*pp*  
on the bridge (only bow noise)  
dampen the strings

Single click of the bow.  
rhythm ad lib.

Single click of the bow.  
rhythm ad lib.

105.

**6** **4** **5** **4** **3 1** **4+8** **3** **4** **2** **4** **4**

Fl. f

Ob. pp mf

B♭ Cl. f

B. Cl. take clarinet

Bsn. f

Hn. a2 mf

Hn. a2 mf via sord.

C Tpt. a2 mf

Tbn. a2 "mf"

B. Tbn. "mf"

Tuba "mf"

Tim. "mf"

Perc.

Perc. Tam-tam hit the frame

Pno. hit the frame f

Hp. f mf

B. fire k k dig k fire k dig fire dig I decisive - self-confident mf

Vln. I

Vln. II extremely slow bow (no over pressure) p

Vla. ext. slow bow more pressure p f ext. slow bow more pressure p f

Vcl. f

Cb. f

4

4

110

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc.

Vibraphone w/bow

Perc.

Pno.

subball drag

f

Hp.

B.

Vln. I

Vln. II

half harmonics

ppp

Vla.

half harmonics

ppp

Vcl.

Cb.

*m*

*pre*

*pare*

*d*

*for*

*death*

*( )*

*half harmonics*

*ppp*

*p*

*ppp*

*p*

*ppp*

*f*

"there has been a ceaseless stream of wounded"

"many cases have died on the way down"

"until in most places the narrow pass is so cumbered with dead and badly wounded ... that it is becoming impassable"

"along the edge, bodies are hanging in all sorts of grotesque and apparently impossible attitudes"

**3 1  
4+8**

**2 4**

**3 8**

**2 4**

129

Fl. Ob. B♭ Cl. Bsn. Hn. Hn. C Tpt. Tbn. B. Tbn. Tuba Timp. Perc. (Tam tam) w/brushes ord. mallets Vibraphone Bass Drum rub with sponge

Perc. (Bass Drum) subball drag Pno. subball drag Hp. B. [a] ff [ah]

Vlns<sub>8</sub> Vln<sub>12</sub> Vla. Vcl. Cb.

"Seeing those fine stalwart men ... returning, frightfully maimed and covered with blood

"Some come along gasping out their lives and then remain silent, for ever."

139

**2** **4** **1** **3** **3** **8** **3** **4** **38**

"I don't think I shall ever be able to forget this; it's horrible"

**3**      **4**

**1** = 96

**4**

146

Fl. "mf"

Ob. "mf" fltr

B. Cl. "mf" fltr

Bsn. "mf" fltr

Hn. "mf" fltr

Hn. "mf" fltr

C Tpt. "mf" fltr

Tbn. "mf" fltr

B. Tbn. "mf" fltr

Tuba "mf" suberball drag

Tim. pp

Perc. p

Vibraphone w/bow

Pno. scrape the strings with a plastic item ff

Hp. suberball drag ff

B. falsetto ad lib. [a]

Vlns 1-8 mf pressed bowing

Vln. II mf pressed bowing

Vla. mf pressed bowing ff

Vcl. mf pressed bowing ff

Cb. mf pressed bowing ff