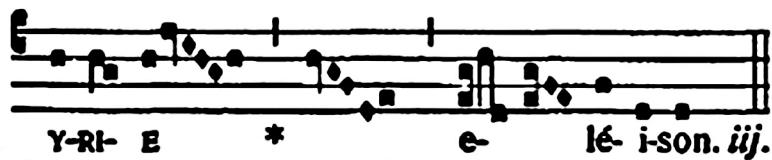


Tolga
Yayalar

ALLITERATIO
for viola

Writing music on pre-existing material has always interested composers. In a way, it gives the composer a chance to engage directly with the past. In Alliteratio this dialogue occurs in multiple levels. The piece is entirely based on Machaut's Kyrie from Messe de Notre Dame. It starts with a quotation from Machaut and as it dissolves into the main body of the work, the viola borrows fragments from Machaut while at the same time cantus firmus dictates the underlying structure of the piece. The title refers to the repeated occurrence of the note A, which occasionally triggers fragments from Machaut.

T.Y.



for Garth Knox
alliteratio
for Viola

after Guillaume de Machaut

Tolga Yayalar, 2009

$\text{♩}=54$ easily and floating

con. sord.

J=66 instable and varying but always floating
senza sord.

Musical score for piano, page 10, measures 20-21. The score consists of two staves. The top staff is in common time (indicated by '3/4') and the bottom staff is in 2/4 time. Measure 20 starts with a dynamic of *p*. The right hand has a sustained note with a wavy line above it, followed by a grace note and a short note. The left hand has a sustained note. Measure 21 begins with a dynamic of *ppp*. The right hand has a sustained note with a wavy line above it, followed by a grace note and a short note. The left hand has a sustained note. Measure 21 ends with a dynamic of *p*. Various performance instructions are present: 's.p.' (softissimo) with an arrow pointing to the first note of measure 21; 'ord.' (ordinary) with an arrow pointing to the second note of measure 21; and dynamics *mf* and *sfz* placed between the two measures.

23

25

27

29

33

35

37

a tempo

40

43

46

47

48

freely but always floating

51

52

53

Legend:

- s.p. → ord.
- s.p. harmonic
- ord.
- s.p.
- molto rit. → $\text{♩} = 40$ sul tast.
- accel. → $\text{♩} = 54$
- pizz.
- arco
- sul pont.
- pizz. \circ
- flaut.
- s.p.
- ord.
- ff > ppp
- p
- ppp
- p > ppp
-
- mf > p
- < mp >
- mf > < mp >
- sf
- o < pp > o
- o < ppp > o
- ff > ppp
- p
- ppp
- p > ppp
-
- sfp
- ppp
- p
- ppp
- p
- mp

54 *ord.* *sul pont.* *ord.*

55 *sul pont.* → *ord.*
accel.

58 *d=96* *molto accel.*
a tempo
sul last. flaut.

62 *pizz.*
II *arco*
pizz.
sul pont. → *ord.*
sul last.
III
IV
mf *pizz.*
sfz *sfz > p*
p

64 *col legno tratto*
V
pizz.
f *pp* → *f*
mf *mf*
5

66 *col legno tratto*
V
arco balzato
pizz.
3
3
pp → *mf*
pp → *f*
mp

68 *sul pont.* → *ord.*
mf → *pp* → *mf* → *p*
pp → *ff*

69 *3 pizz.*
arco
5
3
sff → *mp* → *f*
pp → *mf* → *ppp*
ppp → *p* → *p*
3 → *ppp*

III

p \triangleup *ppp* \triangleright *mf* \triangleright *o*

ppp \triangleup *p* \triangleleft *ppp* \triangleleft *mf* \triangleright *o*

10

pp \triangleleft *mf* *sul pont.* \triangleleft *3* \triangleleft *3*

ord. \longrightarrow *s.p.* \longrightarrow *ord.*

mp \triangleleft *pp* \triangleleft *f*

p \longrightarrow *mf* \triangleleft *3* \longrightarrow *pp*

like an echo

pp \triangleleft *ppp* \triangleleft *pp*

sf \triangleleft *pp*

pizz.
III IV
arco

balzato

p \triangleleft *3* \triangleleft *>* *o* \triangleleft *f* \triangleleft *>* *o*

<p> \triangleleft *3* \triangleleft *o* \triangleleft *mp*

ord.

pizz.
III IV
arco

l. v.

p \triangleleft *3* \triangleleft *>* *o* \triangleleft *p* \triangleleft *>* *o* \triangleleft *pp* \triangleleft *mf*

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Cambridge