

Tolga
Yayalar

ARCHAEOLOGIES III (of forsaken histories)

for chamber ensemble
(2018)

INSTRUMENTATION

Alto flute in G, Flute in C
Bass Clarinet

Piano

Violin
Viola
Cello (+ polystrene)

The score is transposed
The duration is approximately 12 minutes.

COMMENTS ON NOTATION AND PERFORMANCE TECHNIQUES

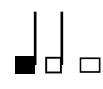
GENERAL

The piece should be performed absolutely without any vibrato, unless otherwise indicated.
Accidentals effect the whole measure. Cautionary accidentals are used extensively.

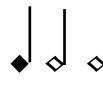
	crescendo from / diminuendo to silence
	quarter-tone flat
	quarter-tone sharp
	three quarter-tone sharp
	Glissando
	Highest note possible under current circumstance.
	Tremolos are always unmeasured. Except cello part in measures 158 to 163
	Stop the tremolo
	Uneven tremolo. It should still be fast bit irregular.
	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.

ALTO FLUTE / FLUTE

Fingerings for multiphonics are indicated on the parts.



Aeolian sound with closed embouchure. White noise with little audible pitch content.
Fingerings effect the timbre more than the pitch.



Breathy tone with clear audible pitch

— Normal tone

■ Breathy tone . %50 - %50

□ Breath noise. Pitch as artifact

□—□ Gradual change from air noise to breathy tone

flz.



Flutter tongue



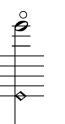
Inhale



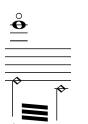
Exhale



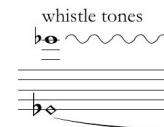
Overblow to bring out the harmonics. Harmonics are notated approximately.



Harmonic



Harmonic trill



whistle tones



Tongue ram



Slap tongue



stop the air stream abruptly.

BASS CLARINET

Fingerings for multiphonics are indicated on the parts.



White noise with little audible pitch content. Fingerings effect the timbre more than the pitch.



Breathy tone with clear audible pitch

— Normal tone

■ Breathy tone . %50 - %50

□ Breath noise. Pitch as artifact

□—□ Gradual change from air noise to breathy tone

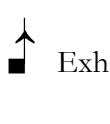
flz.



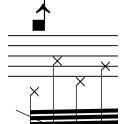
Flutter tongue



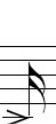
Inhale



Exhale



Breath noise with random key clicks



Slap tongue



Teeth on reed

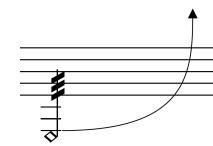


stop the air stream abruptly.

█ High partials.

Combine random high partials with quiet fundamental.

This should never be too loud or too overwhelming.



Spectral sweep.

PIANO

Prepare lowest E and F keys so they do not produce any pitch but low percussive sound that resembles a bass drum.



STRINGS

Left hand techniques

There are three different pressure level on the left hand.

● ○ normal pressure

◆ ◇ between normal and harmonic pressure.

◆ ◇ Harmonic pressure

 "Non-existing" harmonics. Sometime harmonics that do not produce any harmonic pitch are used.

These should produce a noisy and unfocused tone.

Other left hand techniques

● ◇ Two or three left hand fingers should touch the string lightly behind and on the indicated note. The sound produced is noisy with a blurred sense of pitch content.

Bowing

tasto bow right where the fingerboard starts

ord. normal playing position

pont. one inch in front of the bridge

ponte+ half a inch before the bridge. Sound should be metallic and almost no fundamental should be heard

ponte ++ Right next to the bridge. Absolutely no fundamental and with extensive bow noise.

on the bridge Bowing literally on top of bridge. Sound should be pure white noise. Absolutely no pitch or squeaks should be heard. For best results, bow horizontally.

behind the bridge Bowing behind the bridge, only the string is indicated. The pitch is arbitrary.

.

arco sul corpo Bowing on the body of the instrument.

Bowing pressure and speed

flautando Always performed sul tasto. Very light bowing. Absolutely no pressure on the string. The tone should be unfocused.



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.

■ Increased bow pressure. The sound is totally saturated. It should sound more like cracking sound.

□ Bowing with increased pressure. The sound should be slightly distorted but the tone should still be intact.

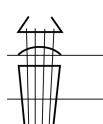
□ Normal bow pressure.

□—□ Gradually changing the bow pressure

Special clefs



Bridge clef. Actions should be played directly on the bridge. Preferably by bowing horizontally.



Used only on the violin part, measure 37.

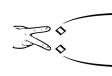


Behind the bridge. Each line represents a string. Actions should be performed behind the bridge.

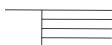
Other effects

Ⓐ Hard pizzicato

∅ Stop the sound abruptly and artificially. Stop the bow on the strings, do not let it ring



Bow between the two fingers. The bow should pass between the fingers.



Polystrene (Violoncello)



Archaeologies III
(of forsaken histories)

2 $\text{♩} = 56$ **4**

Alto Flute
Bass Clarinet
Piano **fff**
Violin
Viola
Cello **Polystrene**
(white noise only, no squeaks)

1 **4** **4** **1** **4** **1** **3** **3** **8** **3** **4**

A. Fl.
B. Cl. **slap**
mf

Pno. **f** **mp** **mp** **mp** **mp** **whistle tones**
mf **mf** **mf** **mf** **mf** **mf**

Vln. **f** **Una corda** **p** **p**
mf **mf**

Vla. **arco sul corpo**
mf

Vc. **f > pp**

Musical score page 13, measures 2-18. The score includes parts for A. Fl., B. Cl., Pno., Vln., Vla., and Vc. The key signature changes frequently, indicated by measure numbers 1 through 8 above the staff.

- A. Fl. (Measure 2):** Rest.
- B. Cl. (Measure 2):** Rest.
- Pno. (Measure 2):** *mp*, dynamic marking.
- Vln. (Measure 2):** *pp*, dynamic marking.
- Vla. (Measure 2):** *mf*, dynamic marking.
- Vc. (Measure 2):** Rest.
- A. Fl. (Measure 3):** Rest.
- B. Cl. (Measure 3):** Rest.
- Pno. (Measure 3):** *mp*, dynamic marking.
- Vln. (Measure 3):** *pp*, dynamic marking.
- Vla. (Measure 3):** Rest.
- Vc. (Measure 3):** Rest.
- A. Fl. (Measure 4):** Rest.
- B. Cl. (Measure 4):** Rest.
- Pno. (Measure 4):** *mp*, dynamic marking.
- Vln. (Measure 4):** *pp*, dynamic marking.
- Vla. (Measure 4):** Rest.
- Vc. (Measure 4):** Rest.
- A. Fl. (Measure 5):** Rest.
- B. Cl. (Measure 5):** Rest.
- Pno. (Measure 5):** *p*, dynamic marking.
- Vln. (Measure 5):** *pp*, dynamic marking.
- Vla. (Measure 5):** Rest.
- Vc. (Measure 5):** Rest.
- A. Fl. (Measure 6):** Rest.
- B. Cl. (Measure 6):** Rest.
- Pno. (Measure 6):** *mp*, dynamic marking.
- Vln. (Measure 6):** *pp*, dynamic marking.
- Vla. (Measure 6):** Rest.
- Vc. (Measure 6):** Rest.
- A. Fl. (Measure 7):** Rest.
- B. Cl. (Measure 7):** Rest.
- Pno. (Measure 7):** *p*, dynamic marking.
- Vln. (Measure 7):** *pp*, dynamic marking.
- Vla. (Measure 7):** Rest.
- Vc. (Measure 7):** Rest.
- A. Fl. (Measure 8):** Rest.
- B. Cl. (Measure 8):** Rest.
- Pno. (Measure 8):** *mp*, dynamic marking.
- Vln. (Measure 8):** *pp*, dynamic marking.
- Vla. (Measure 8):** Rest.
- Vc. (Measure 8):** Rest.

2⁺1
4 8

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

29

1 4

A. Fl. flz.

B. Cl. pp

Pno. 8va *mf* *mp* *mf* *p*

Vln. II *p*

Vla. *pp* *mfθ* *ffθ*

Vc. *to cello*

A poco piu mosso $\text{♩} = 66$

4 4

A. Fl. *pp* *mp*

B. Cl. *pp* *mfθ*

Pno. **3 4**

INSIDE

p *8vb* *ppp*

Vln. *ppp*

Vla. **KEYS** *pp* *8vb* *ppp*

Vc. *brush along the strings vertically* *pp*

tasto / flaut. *pp* *mf pp* *mp*

Cello *tasto / flaut.* *pp*

B a tempo ♩ = 56

3 **4**

4 **4**

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

slap

(15^{ma})

to polystrene

Polystrene

f

mf

ff

fff > mf

1

4

breath noise

mf,

p

*on the bridge
(no bowed pitch)*

mf,

extreme flaut.

*on the bridge
(no bowed pitch)*

49

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

f *slap*

mf

mp

ff

Ricco. →

ppp

f

mf (wavy line)

3 **4**

2 **4**

flz.

pp

8va-

p

8vb-

ponte ++

p

55

A. Fl. *pp*

B. Cl.

Pno.

Vln.

Vla.

Vc.

(8va)

(8vb)

tasto

bow too slow

f

15ma

f

ord.

II

pp

f

f_{sub}

to cello

4

3

1

4

3

1

59

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

pp

flz.

mf

p

p

f

8va

tasto

f

III

Cello

C *poco piu mosso* $\text{♩} = 66$

4

3

1

flz.

mp

ppp

pp

mf

3

tasto / flaut.

pp

tasto / flaut.

pp

tasto / flaut.

pp

64

A. Fl. whistle tones b_o)

B. Cl.

Pno. pp

g^vb

Vln. mf pp

Vla. mf pp

Vc. mf pp

INSIDE with the bike inner tube

g^vb mp fz.

p ppp

p ppp

ord.

poco

p

D a tempo $\text{d} = 56$

69

A. Fl. f

B. Cl. open slap

Pno. f

g^vb mp fz.

Vln. f

Vla. f

Vc. f

arco sul corpo

mf ppp

mf

f , mf

arco sul corpo

mf

fz.

poco

p

pp

p

3
4

75

A. Fl. *f*
B. Cl. *pp*
Pno. *mp*
Vln. *mf*
Vla. *pp*
Vc. *mf*

flz. *p* *pp* *mp* *f*

arco sul corpo



2

3
44
4

80

A. Fl. *ppp* *poco*
B. Cl.
Pno. *mp*
Vln. *p* *mp* *p* *p* *poco* *tasto* III
Vla. *ppp*
Vc.

Polystrene

8 **4**

A. Fl. *ppp*

B. Cl.

Pno.

Vln. *tasto*
mp

Vla.

Vc. *mf*

2

4

A. Fl. *ppp*

B. Cl. *pppp*

Pno.

Vln. *bow too slow
pitch shines through*

Vla. *bow too slow
pitch shines through*

Vc. *pppp*

4

whistle tones
(\circ)

E *poco piu mosso* $\text{♩} = 66$

A. Fl. *mf* *pp*

B. Cl. *pp* *mf* *pp_sub*

Pno. *mp* *Red.*

Vln. *Red.* *mp* *mf* *f*

3

4

Vla. *flaut.* *ppp* *mf*

Vc. *flaut.* *ppp* *f* *pp* *mf_sub* *p*

3

4

4

9

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

94

tasto / flaut.

mf *p* *ponte* *ord.*

pp *mf pp sub*

p

(Lev.) →

pp

98

rall.

closed embouchure

ppp

(♩ = 52)

closed embouchure

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

pp

pp

pp

quasi gliss

slowly turn the bow

col legno tratto

ponte +

o.b.

10 **F** piu mosso $\text{♩} = 72$ **3
4**breath noise mostly
very little audible pitch

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

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

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

A. Fl. III **4**

B. Cl. *p* *pp* *p dolce*

Pno. *f* *mf* *f* *Reed.*

Vln. *f* *mfp pp_{sub}* *mf*

Vla. *mfp pp_{sub}*

Vc. *p* *mfp pp_{sub}*

A. Fl. *ll6* **3** **4** *ppp* *p*

B. Cl. *pp* *mfp pp_{sub}*

Pno. *pp* *8vb* *mf* *(Reed.)* *ord.* II 0

Vln. *15ma* *pp* *mf*

Vla. *ord.* II 0

Vc. *mf* *pp_{sub}* *mf_{sub}* *ord.*

12 **2**

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

121

15^{ma} (d) *pp* *mf* (*ff*) →

col legno tratto → *ord.* *p* *p* *ppp* *p* *ponte ++*

4

4

3 **4**

4 **G** **5** **4**

4 **4**

poco meno mosso $\text{♩} = 66$

bring out harmonics
spectral multiphonic

pp *mfp* *pp* *sub* *mp* *pp* *mp* *pp* *mp*

mp

p

p

pp *p* (*ff*) → *pp* *p* *ppp* *p*

ponte ++

on the bridge
(no bowed pitch)

tasto *mf*

tasto *f*

4

4

130

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

2

4

pp

dolce

tasto

pp

pp

p

pp

tasto

mp

pp

tasto

mp

pp

tasto

mp

pp

4

135

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

>ppp

pp

pp

mf

INSIDE with the bike inner tube

III

<mp>pp

f>pp

pp

mp

pp

tasto

pp

poco

pp

mp

<mp>pp

<f>pp

pp

pp

tasto

pp

pp

pp

14

139

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

3

4

INSIDE with the bike inner tube

H piu mosso $\text{♩} = 72$

4

2

3

4

3

4

144

w.t.

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

overblow

slap

sfz

15^{ma}

sfz

f

pp

< p

ff'

pizz

mf

on the bridge (white noise only)

mf,

pizz

mp

ord.

ff

ff

saltando col crini

pp

ord.

arco sul corpo

4

150 A. Fl. *p*

3 4 B. Cl. *fp*

4 4 Pno. *mp* INSIDE with the bike inner tube *mf*

Vln. *ff* *tasto* *f* *ppp*

Vla. *ff* *pizz* IV *mf*

Vc. *f* *pizz* IV *mf*

5 4

I

5 4

154 A. Fl. *mf*

B. Cl. *p* *fp* *poco*

Pno. *mp*

INSIDE with the bike inner tube *tasto* *pp*

Vln. *f* *ppp* *tasto* *ord.*

Vla. *III* *mp* *ponte +* *f* *p*

Vc. *f* *ppp* *arco tasto* *mfp* *tasto* *ppp*

5 4

157

A. Fl. *mf*

B. Cl. *p*

Pno. *mp*

Vln. *pizz*
l.h. pizz/arco
ponte ++

Vla. *mf*

Vc. *tasto*
ponte
ord.

INSIDE with the bike inner tube

5 *mf*

3 *p* *mf* *p*

3
42
4

161

A. Fl. *p*

B. Cl. *p*

Pno. *poco*

15^{ma-}, *f*

p

Vln. *p*

Vla. *p*

Vc. *mp* *p* *fpp* *p*

6 *mf*

ord. *ponte*

164

A. Fl.

B. Cl.

Pno.

[INSIDE] with the bike inner tube

Vln.

Vla.

Vc.

15^{ma}

p

mf

ff

ff

ord.

f

p

ponte+

f = pp

ponte +

f = p

168

A. Fl.

B. Cl.

Pno.

(15^{ma})

Reo.

tasto

col legno tratto

ord.

Vln.

Vla.

Vc.

p-pp

mf

f p sub.

mf p sub.

18 J

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

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

take flute in C

spectral multiphonic

ff

mf

f

p

mf

ff

mf

f

p

mf

fff

pp

c.l.b saltando

ponte

mf

f

pizz

p

fff

ffp

Fl. 177 Flute in C

B. Cl.

Pno.

Vln. l.h. pizz/arco
ponte ++
sffz

Vla. *pp*

Vc.

4 **3** **4** **3** **4**

Fl. *ppp*
open slap

B. Cl. *mf*

Pno. *mf*

Vln. *mp*

Vla. *pp*

Vc. *fp* *tasto*

182

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

58

4

4

ponte

poco

tasto

piano

mp

ff

pp

sfz

mf

arco

p

pp

sfz

mf

p

pp

mf

arco

Fl. 186

B. Cl.

Pno.

Vln. (8^{va})

Vla. *p*

Vc. *mf*

78

4

2

pp
open slap
mf
p

15^{ma} - - - - - *15^{ma}* - - - - -

mp *mf* > *p*

8^{vb}-1
Red. →

pp

mfp *sub*

mf

Musical score page 20, measures 4-6.

Measure 4: 4/4 time. Dynamics: Flute (Fl.) and Bassoon (B. Cl.) are *pp*. Pno. is *p*. Vln. is *f*. Vla. is *mf*. Vc. is *mf*.

Measure 5: 8 measures. Dynamics: Flute (Fl.) and Bassoon (B. Cl.) are *p*. Pno. is *mp*. Vln. is *ppp*. Vla. is *pp sub*. Vc. is *mf*.

Measure 6: 4/4 time, followed by 3/4 time. Dynamics: Flute (Fl.) and Bassoon (B. Cl.) are *p*. Pno. is *poco*. Vln. is *mf*. Vla. is *mf*. Vc. is *mf*.

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

Musical score page 24, system 1. The score includes parts for Flute (Fl.), Bassoon (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The key signature changes between measures, starting with two flats, then one sharp, then five sharps, then one sharp, then five sharps again. Measure 199 begins with a dynamic of *ff*. The piano part features wavy lines and rests. The violin and viola parts show various bowing patterns and dynamics (e.g., *ff*, *mf*, *fff*). The cello part consists of eighth-note patterns. The page number '24' is located in the top right corner.

K

2 4 3 4 4 4 2 4 3 4 2 4

Fl. B. Cl. Pno.

Vln. Vla. Vc.

to polystrene

22 L a tempo ♩ = 56

2**4**

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

15^{ma}

fff *fff*

fff *fff* *pp* *mp* *ppp*

fff *fff* *pp* *mp* *ppp*

Polystrene

white noise only

ff *ppp*

II *I*

pp *mf* > *p* *ppp*

mf > *p* *ppp*

< *mf* > *ppp*



214

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

3 *4*

4 *4*

5 *4*

4 *4*

ppp *poco* *ppp* *poco*

ppp

tasto bow too slow

ppp *tasto bow too slow*

ppp

2**4**

219

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

p

mf

p

p

f *ppp*

ff *> ppp*

ppp *poco*

p

8va