

Tolga
Yayalar

STRING QUARTET NO.2

for two violins, viola and cello

Rooted in a precise tuning of the instruments, the piece alternates between two different sound worlds. Each section draws its material from different sources but they both depend on this extended Pythagorean tuning.

The sections where the strings only play stopped notes make use some of the Turkish makams and Byzantine genera. Since the scordatura creates new intonation problems, especially with equal-tempered intervals, these passages also amplify the frustration of finding the “correct” pitch.

In the other sections, the strings play exclusively on natural harmonics and open strings. The sonority, which plays a central role in these parts, is the overtone chord. The Pythagorean tuning makes the overtone chord in all 12 pitches possible. These parts often drift off from one chord to another in different textures.

This piece can be performed in multiple ways. It must start with A and can be concluded with either D or G. The rest of the sections are moveable. The performers are free to choose any combination they want. For a continuous feel, the performers may choose to follow the sequential order of the two structures, which exhibit unified characteristics, that is A C E G and B F D. Alternatively they may employ a heterogeneous mixture of these various sections. In any case, the piece must be played without any breaks. In each possible sequence, the first violin’s high E works as a pivot note between sections.

Duration: 18 mins

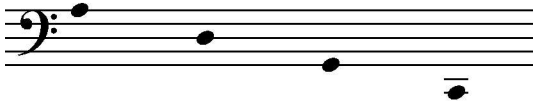
Symbols

♯	a quarter-tone sharp
𝄌	three quarter-tones sharp
♭	a quarter-tone flat
𝄍	three quarter-tones flat
<i>s.v.</i>	senza vibrato
<i>v.n.</i>	vibrato normale
<i>v.m.</i>	vibrato molto
<i>s.p.</i>	sul ponticello
<i>a.s.p.</i>	alto sul ponticello
<i>s.t.</i>	sul tastiera
<i>flaut.</i>	flautando (very light bowing)
<i>prem.</i>	premuto (increased bow pressure it should never be vulgar, it should rather serve to intensify the totality of sound)
—————→	gradual and continuous transition

Scordatura

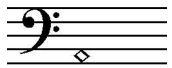
1) Cello

Cello is tuned normally.

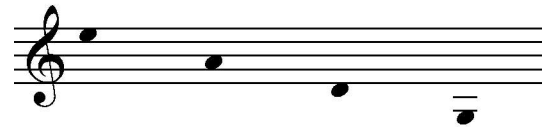


2) Violin I

Cello player plays the fifth harmonic on the C string.



Then first string of first violin is tuned to the octave of the fifth harmonic of cello's A string.



3) Violin II

Cello player plays the fifth harmonic on the A string.



The 3rd string of 2nd violin is tuned to an octave down of the fifth partial of cello's A string.



4) Viola

Second violins plays its E open string.

Viola tunes so that its fourth string's fifth harmonic matches second violin's first string



The Scordatura instruments are notated in the score as they sound.

In the individual parts, they are notated as transposed, as they are played.

String Quartet no.2

Tolga Yayalar
(2006)

♩ = 69

(A)

Violin I
pp *senza vibr.* *vibr. normale* *p*

Violin II
pp *senza vibr.* *3*

Viola
pp *senza vibr.* *3* *vibr. normale* *senza vibr.*

Cello
ppp *sul tasto.* *f* *pp* *sul pont.* *ord.* *sul pont.*

Vln. I
5 *senza vibr.* *sul tasto* *mp* *pp*

Vln. II
p *3* *mp* *pp* *p* *ord.* *v. n.*

Vla.
p *3* *mp* *pp* *p* *v. n.*

Vc.
p *ppp* *p* *mp* *p*

Vln. I
11 *ord.* *v. n.* *mp* *pp* *flaut.*

Vln. II
mp *pp* *p* *ord.* *v. n.*

Vla.
mp *pp* *p* *ord.* *v. n.*

Vc.
3 *senza vibr.* *mp* *v. n.* *pp* *p*

[illegible][illegible]

30

Vln. I *mp* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

35

$\bullet = 78$

Vln. I *mp* *sfz* *pp* *sfz* *pp* *sfz* *pp* *sfz* *p* *sfz* *mp* *sfz* *p* *sfz* *p*

Vln. II *mp* *sfz* *pp* *sfz* *pp* *sfz* *p* *sfz* *mp* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

Vla. *pp* *sfz* *pp* *sfz* *pp* *sfz* *p* *sfz* *mp* *sfz* *p* *sfz* *p*

Vc. *pp* *sfz* *pp* *sfz* *pp* *sfz* *p* *sfz* *mp* *sfz* *p* *sfz* *p*

40

Vln. I *sfz* *p* *mf* *p* *mf* *mp* *f* *p*

Vln. II *mp* *f* *p* *sfz* *p* *mf* *p* *mf* *mf* *mf* *p* *mf*

Vla. *sfz* *mf* *p* *mf* *p* *mf*

Vc. *sfz* *p* *mf* *mp* *p* *mf* *p* *mf* *p*

sul pont.

45

Vln. I

Vln. II

Vla.

Vc.

p *mf* *pp* *fp* *mf* *ppp*

p *mf* *sfz* *pp* *fp* *mf* *mf* *mf* *pp* *ppp*

sfz *p* *fp* *mf* *mf* *mf* *mf* *pp* *fp* *mf* *ppp*

sfz *p* *pp* *fp* *pp* *fp* *mf* *ppp*

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

50

Vln. I

Vln. II

Vla.

Vc.

p *p* *mf* *p* *mf* *p*

p *mf* *mp* *mf* *mp* *p*

p *mf* *mp* *mf* *mp* *p*

p *mf* *mp* *mf* *mp* *p*

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

55

Vln. I

Vln. II

Vla.

Vc.

fp *mf* *p* *mf* *p* *mf*

ord. *p* *mf* *p* *mf* *p*

p *mf* *p* *mf* *p* *mf*

p *mf* *p* *mf* *p* *mf*

ord. *p* *mf* *p* *mf* *p*

60

Vln. I

Vln. II

Vla.

Vc.

mf

65

Vln. I

Vln. II

Vla.

Vc.

vibr. molto

mp

70

Vln. I

Vln. II

Vla.

Vc.

mf

f

mp

f

mp

f

mf

mp

f

76

Vln. I

Vln. II

Vla.

Vc.

circular bowing

81

Vln. I

Vln. II

Vla.

Vc.

Gradually faster circular bow

p

mp

f

88

Vln. I

Vln. II

Vla.

Vc.

Gradually slower circular bow

ord.

ff

pp

f

fff

pp subito

harmonic

99

Vln. I

Vln. II

Vla.

Vc.

Violin I (Vln. I): Treble clef, 3/4 time. Measure 101: Triplet of eighth notes (F#4, G#4, A4) with a forte (f) dynamic. Measure 102: Quarter note (F#4) with a breath mark (V). Measure 103: Quarter note (F#4) with a breath mark (V). Measure 104: Quarter note (F#4) with a breath mark (V).

Violin II (Vln. II): Treble clef, 3/4 time. Measure 101: Triplet of eighth notes (F#4, G#4, A4) with a forte (f) dynamic. Measure 102: Quarter note (F#4) with a breath mark (V). Measure 103: Quarter note (F#4) with a breath mark (V). Measure 104: Quarter note (F#4) with a breath mark (V).

Viola (Vla.): Bass clef, 3/4 time. Measure 101: Triplet of eighth notes (F#4, G#4, A4) with a forte (f) dynamic. Measure 102: Quarter note (F#4) with a breath mark (V). Measure 103: Quarter note (F#4) with a breath mark (V). Measure 104: Quarter note (F#4) with a breath mark (V).

Violoncello (Vc.): Bass clef, 3/4 time. Measure 101: Triplet of eighth notes (F#4, G#4, A4) with a forte (f) dynamic. Measure 102: Quarter note (F#4) with a breath mark (V). Measure 103: Quarter note (F#4) with a breath mark (V). Measure 104: Quarter note (F#4) with a breath mark (V).

105

Vln. I

Vln. II

Vla.

Vc.

pp 3

109

Vln. I

Vln. II

Vla.

Vc.

pp *f* 3 6 5

113

Vln. I

Vln. II

Vla.

Vc.

pp 3

117

Vln. I

Vln. II

Vla.

Vc.

pp

f

pp

f

pp

f

120

Vln. I

Vln. II

Vla.

Vc.

pp

123

Vln. I

Vln. II

Vla.

Vc.

pp

f

pp

f

pp

f

$\overbrace{\bullet}^3 = \bullet \quad (=108)$

rit.

accel.

rit.

112

$$\overset{5}{\curvearrowright} \text{♩} = \text{♩} (= 140)$$

149

Vln. I *ppp* *p* *mf subito* *simile*

Vln. II *p* *mf subito* *p* *simile*

Vla. *p* *mf* *p* *simile*

Vc. *p* *mf* *p* *simile*

157

Vln. I *f* *accel.* *flaut.* *simile* *pp*

Vln. II *ff* *simile* *pp*

Vla. *f* *flaut.* *pp*

Vc. *f* *flaut.* *pp*

$\overset{3}{\curvearrowright} \text{♩} = \text{♩} (= 105)$ $\bullet = 144$

165

Vln. I *ord.* *pp* *mf* *pp* *senza sord.* *simile*

Vln. II *ord.* *pp* *mf* *pp* *simile*

Vla. *pp* *mf* *pp* *simile*

Vc. *pp* *mf* *pp* *simile*

$\overset{3}{\curvearrowright} \text{♩} = \text{♩} (= 108)$ *rit.* $\bullet = 54$

♩ = 54

(C)

174

Vln. I *pp* *senza vibr.* *p*

Vln. II *senza sord.* *senza vibr.* *p*

Vla. *senza sord.* *senza vibr.* *ppp* *p*

Vc. *senza sord.* *senza vibr.* *mp > p*

179

Vln. I *mf* *p*

Vln. II *vibr. normale* *mf* *p* *5* *3* *mp*

Vla. *vibr. normale* *mp* *pp* *3* *p*

Vc. *mf* *p* *vibr. normale* *3* *mp* *5*

183

Vln. I *pp* *3* *5* *3* *vibr. normale*

Vln. II *3* *5* *3* *senza vibr.* *pp* *3* *1* *3* *II*

Vla. *3* *mp* *p* *pp* *3* *senza vibr.* *3* *mp*

Vc. *molto vib.* *f* *vibr. normale* *5* *3* *5* *3*

187

Vln. I *senza vibr.* *p* *pp*

Vln. II *vibr. normale* *mp* *pp* *mp* *pp* *senza vibr.*

Vla. *p* *pp* *vibr. normale* *mp* *p*

Vc. *senza vibr.* *mf* *pp* *mf* *ppp*

191

Vln. I *p* *pp* *mp* *pp* *mp* *pp* *mp*

Vln. II *ppp* *pp*

Vla. *mp* *pp* *senza vibr.* *mp* *5* *senza vibr.*

Vc. *pp* *senza vibr.*

195

Vln. I *p* *pp* *p* *pp* *mp* *pp*

Vln. II *vibr. normale* *mp* *pp* *senza vibr.* *vibr. normale* *mp* *mf* *pp*

Vla. *p* *pp* *p* *pp* *senza vibr.*

Vc. *vibr. normale* *mp* *p* *vibr. normale* *mp*

199

Vln. I *mf* *p* *mf* *p* *pp*

Vln. II *mf* *p* *senza vibr.* *p*

Vla. *mp* *pp*

Vc. *mf* *pp* *f*

203

Vln. I *f* *pp* *mf* *p* *f*

Vln. II *f* *mp*

Vla. *mp* *p*

Vc. *p* *mf* *p* *mp* *pp* *pp* *mf*

206

Vln. I *mp* *f* *mp* *f* *harmonic*

Vln. II *f* *mp* *ff*

Vla. *mf* *mp* *mf* *p* *mf* *p* *ff*

Vc. *mf* *f* *mp* *ff*

D $\bullet = 54$

con. sord. *sul tasto*

Vln. I *pp* *p*

Vln. II *con. sord.* *sul tasto.* *pp* *ppp*

Vla. *con. sord.* *sul tasto.* *pp* *p*

Vc. *con. sord.* *sul tasto.* *pp*

209

215

Vln. I *ppp* *p* *ppp* *mp sfz p* *ppp p* *ppp* *sfz p*

Vln. II *ppp p* *ppp p* *ppp* *sfz p* *ppp sfz p* *ppp* *sfz p*

Vla. *p* *ppp* *mp sfz p* *ppp p* *ppp* *sfz p*

Vc. *p* *p* *pp* *mp sfz p* *ppp* *p* *ppp* *mp*

221

Vln. I *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *molto sul pont.* *sul pont.*

Vln. II *ppp sfz p* *ppp* *sfz p* *pp* *sfz p* *mp* *ppp < pp* *sfz p* *ppp*

Vln. II *ppp p* *ppp* *mp sfz p* *pp* *ppp* *pp* *mf sfz p*

Vla. *ppp mp > ppp* *mp sfz p* *pp* *ppp < pp* *mf sfz p*

Vc. *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.*

Vc. *sfz p* *ppp* *mp* *sfz p* *pp* *ppp < pp* *mf sfz p*

226

Vln. I

Vln. II

Vla.

Vc.

sfz p *ppp* *mf* *pp* *mf* *pp* *sfz p*

mf *sfz p* *sfz p* *mf* *pp* *mf* *pp* *sfz p*

mf *sfz p* *mf* *pp* *mf* *pp* *sfz p*

mf *sfz p* *mf* *pp* *mf*

231

Vln. I

Vln. II

Vla.

Vc.

ppp *mp* *pp* *p* *ppp* *pp*

ppp *mp* *pp* *p*

ppp *mp* *ppp* *p*

pp *sfz p* *ppp* *p* *ppp* *pp*

ord. II *flaut.* *sul pont. III* *sul tasto* *ord. **

237

Vln. I

Vln. II

Vla.

Vc.

pp *mf* *fff pp*

senza sord. *mf* *fff pp* *ff pp*

senza sord. *mf* *fff pp* *ff pp*

senza sord. *mf* *fff pp* *ff pp*

mp *ff*

accel. *♩ = 40* *♩ = 60*

* Do not play the E, if this is the last section of the piece.

243

Vln. I *sfz p > pp* *f > pp* *ord.* *flaut.* *rit.*

Vln. II *mp > pp* *f > pp* *ord.* *flaut.*

Vla. *sfz p > pp* *f > pp* *ord.* *flaut.*

Vc. *p* *sul pont.* *sul tasto* *pp* *p* *sul pont.* *sul tasto* *pp*

premuto *ord.* *flaut.*

248

Vln. I *f > p* *mf* *pp* *mp* *pp*

Vln. II *f > p* *mf* *pp* *mp* *pp*

Vla. *f > p* *mf* *pp* *mp* *pp*

Vc. *f > p* *f p* *mf* *pp*

ord. *flaut.* *ord.* *flaut.* *ord.* *flaut.*

acc. *♩ = 40* *♩ = 60*

sul pont. *sul tasto*

253

Vln. I *sfz pp* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p*

Vln. II *sfz pp* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p*

Vla. *sfz pp* *mf* *mp* *mp* *mp* *mp*

Vc. *sfz pp* *sfz p* *mp* *mp* *mp* *mp*

3 *3* *3* *3* *3* *3*

sempre

..... ♩ = 120 ♩ = ♩ (= 60) **accel.** ♩ = 300

 = 60

268

Vln. I

pp

Vln. II

pp

Vla.

Vc.

F $\bullet = 54$ $\bullet = 81$ ($= 81$)

Vln. I *pp* *mp* *simile*

Vln. II *ff* *mp* *simile*

Vla. *ff* *mp* *simile* *ppp* *ppp* *mp*

Vc. *ff* *mp* *ppp* *ppp* *mp*

$\bullet = 101$ ($= 101$) $\bullet = 75$ ($= 75$) *accel.*

Vln. I *pp* *mf* *ppp* *flaut.*

Vln. II *mf* *ppp* *f* *flaut.*

Vla. *mf* *p subito* *f* *ord.* *flaut.*

Vc. *mf* *p subito* *f* *ord.* *flaut.*

$\bullet = 96$ ($= 96$) $\bullet = 120$ ($= 120$) *rit.*

Vln. I *mf* *pp* *mf* *sul pont.*

Vln. II *ppp* *mf* *sul pont.*

Vla. *p* *mp* *ppp* *mf* *sul pont.*

Vc. *p* *mp* *ppp* *mf* *sul pont.*

308 $\bullet = 115$ \rightarrow flaut. accel. $\bullet = 172$

Vln. I *ppp* *mp*

Vln. II *ppp* *mp*

Vla. *p*

Vc. *ppp* *mp*

317

$\text{♩} = \text{♩} (= 137)$

rit.

Vln. I

sul pont. → *ord.*

f → ***mp***

Vln. II

sul pont. → *ord.*

f → ***mp***

3 3 3 3 3 3 3 3 3 3

Vla.

→ *ord.*

mf → ***mp***

Vc.

→ *ord.*

The musical score consists of four staves labeled Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). The tempo markings are ♩ = 91 and ♩ = 60. The Vln. I staff starts at measure 323 and includes the instruction "sul tasto". The Vln. II staff features triplets and also includes "sul tasto". The Vla. staff includes "sul tasto". The Vc. staff includes "sul tasto". Dynamic markings include *ppp* and *ord.*. The score is divided into measures by vertical bar lines, with some measures containing repeat signs or fermatas.

328

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f subito

simile

333

Vln. I

Vln. II

Vla.

Vc.

simile → *sul pont.*

pp

ff

ff

ff

339 **G**

→ full pressure
→ sul tasto

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *ppp* *mp* *ppp* *mp* *p* *mp*

Vc. *ppp* *mp* *ppp* *mp* *p*

343

ord. *pp* *mp* *pp* *mp* *pp*

→ sul tasto

Vln. I *pp* *mp* *pp* *mp* *pp*

Vln. II *pp* *mp* *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *mf* *p* *pp*

348

→ sul tasto

Vln. I *mp* *pp* *mp* *pp*

Vln. II *mp* *pp* *mp* *pp*

Vla. *p* *pp* *pp*

Vc. *mp* *pp* *p*

353

Vln. I

Vln. II

Vla.

Vc.

ppp *p* *mf* *pp*

pp *mf* *pp*

mp *p* *mp* *p*

p *mf* *p*

ord. *sul tasto*

357

Vln. I

Vln. II

Vla.

Vc.

mf *pp* *mf*

mf *pp* *pp*

pp *mp* *p* *mp*

pp *mp* *p* *mp*

sul tasto

361

Vln. I

Vln. II

Vla.

Vc.

ord. *p* *mp* *pp* *p* *mp*

mf *p* *mp*

mf *pp* *pp* *mp* *pp*

mp

ord. *sul tasto*

365

Vln. I

Vln. II

Vla.

Vc.

mf *p* *mp* *mf*

mf *p* *mp* *mf*

mf *p* *mp* *mf*

mf *p* *mp*

368

Vln. I

Vln. II

Vla.

Vc.

p *p* *sfz* *pp*

p *sfz*

p *sfz*

pp *mf* *p* *sfz*