

Tolga
Yayalar

DI LUCE E OMBRA
for ensemble

INSTRUMENTATION

Flute

Bass Clarinet in B \flat

Harp

2 Violins

Viola

Violoncello

The score is notated at sounding pitch, except Harp.
A separate tablature part for all the string instruments is also supplied.

Duration: ca 9 mins

Tuning Chart

The string instruments and the harp are to be tuned as shown in the tuning chart below. This tuning must be done as precisely as possible, since the harmonic sense of the piece depends on the accuracy of the tuning.

violin 1	cent diff.	freq.	harm. no.
I	+29¢	670.41hz	20.5°

II	+45¢	506.90hz	15.5°
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III	-3¢	310.68hz	9.5°
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IV	+41¢	212.57hz	6.5°
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violin 2	cent diff.	freq.	harm. no.
I	+51¢	605.01hz	18.5°

II	+30¢	474.20hz	14.5°
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III	0¢	261.63hz	8°
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IV	+2¢	196.22hz	6°
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viola	cent diff.	freq.	harm. no.
I	+28¢	376.09hz	11.5°

II	+5¢	277.98hz	8.5°
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III	+51¢	179.87hz	5.5°
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IV	+4¢	147.16hz	4.5°
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violoncello	cent diff.	freq.	harm. no.
I	-31¢	228.92hz	7°

II	-14¢	163.52hz	5°
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III	+2¢	98.11hz	3°
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IV	0¢	65.41hz	2°
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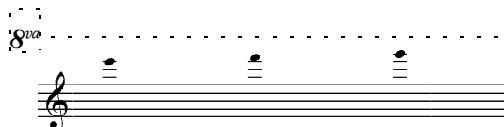
harp



diff. in cents:	0¢	+4¢	-14¢	-30¢	+2¢	+40¢	-32¢
frequency:	523.25hz	588.65hz	654.06hz	686.76hz	784.88hz	900.56hz	969.67hz
harm. no:	16°	18°	20°	21°	24°	N/A	N/A



diff. in cents:	+53¢	-45¢	+29¢	+12¢	-35¢	+6¢	+41¢
frequency:	1079.21hz	1144.61hz	1340.83hz	1406.24hz	1537.05hz	1765.97hz	1929.49hz
harm. no:	33°	35°	41°	43°	47°	54°	59°



diff. in cents:	+50¢	-10¢	+40¢
frequency:	2714.37hz	2779.77hz	3041.40hz
harm. no:	83°	85°	93°

violin 1	1	2	3	4	5	6	7	8
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I	E +29 F	20.5	41	61.5	82	102.5		164
II	B +40 F	15.5	31	46.5	62	77.5		124
III	D# -3 F	9.5	19	28.5	38	47.5		76
IV	G# +40 F	6.5	13	19.5	26	32.5		52

violin 2	1	2	3	4	5	6	7	8
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I	D +51 F	18.5	37	55.5	74	92.5		148
II	B+29 F	14.5	29	43.5	58	72.5		116
III	C 0 F	8	16	24	32	40		65
IV	G +2 F	6	12	18	24	30		48

viola	1	2	3	4	5	6	7	8
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I	G♭ +28 F	11.5	23	34.5	46	57.5	69	80.5	92
II	D♭ +5 F	8.5	17	25.5	34	42.5	51	59.5	68
III	F +51 F	5.5	11	16.5	22	27.5	33	38.5	44
IV	D +4 F	4.5	9	13.5	18	22.5	27	31.5	36

violoncello	1	2	3	4	5	6	7	8
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I	B♭ -31 F	7	14	21	28	35	42	49	16
II	E -14 F	5	10	15	20	25	30	35	24
III	G +2 F	3	6	9	12	15	18	21	40
IV	C 0 F	2	4	6	8	10	12	14	36

harp

	+4	-14	-30	+2	-40	-31
--	----	-----	-----	----	-----	-----

♭ N/A	17	N/A	N/A	N/A	26	28
♯ 16	18	20	21	24	N/A	N/A
♯ N/A	N/A	N/A	N/A	N/A	N/A	N/A

	+53	-45	-29	+11	-35	+6	+41
--	-----	-----	-----	-----	-----	----	-----

♭ 31	33	N/A	N/A	N/A	51	N/A
♯ 33	35	41	43	47	54	59
♯ 35	37	N/A	N/A	N/A	N/A	N/A

tolga yayalar
di Luce e Ombra (2005)

A **4** $\bullet = 69$

(1) *air sound*

Flute sf pp
 Bass Clarinet *tongue tap*
 sfz

Harp *Tam-tam Sound: Strike the strings with a stick.
 always let vibrate*
 sfz

Violin I

Tab.

Violin II

Tab.

Viola

Tab. IV

Violoncello

Tab. II

3 **4**

4 $\bullet = 52$ accel.

9 $\bullet = 72$

4

7

4

Fl.

Bcl.

Hrp.

Vl. I

Tab.

Vl. II

Tab.

Vla.

Tab.

Vcl.

Tab.

4

(13)

Fl.

Bcl.

Hp. *mf*

VI. I

Tab.

VI. II *col legno*

II *col legno*

Vla. *pizz.* *mf*

Tab. *pizz.* *mf*

Vcl. *pp* *mf p*

Tab. *pp* *mf p*

5

5

(17)

Fl. *mp*

Bcl.

Hp.

Vl. I

Tab.

Vl. II *mp* 3 5 5 5 6

Tab. *mp* II III II III II *simile* 5 5 6

Vla.

Tab.

Vcl. *flaut.* → *flaut.* → *ord.*

Tab. → *flaut.* → *ord.*

4

pp IV pp

III

gloss.

p

p

(21)

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab

Vla.

Tab

Vcl.

Tab

Flute part: Measures 1-3 show sustained notes. Measure 4 starts with a dynamic ff, followed by mp, then p. Measure 5 starts with mf, then p. Bassoon part: Measures 1-3 show sustained notes. Measure 4 starts with a dynamic ff, followed by mp, then p. Measure 5 starts with mf, then p. Horn part: Measures 1-3 show sustained notes. Measure 4 starts with a dynamic ff, followed by mp, then p. Measure 5 starts with mf, then p. Violin I part: Measures 1-3 show sustained notes. Measure 4 starts with a dynamic pp, followed by mf. Measure 5 starts with a dynamic pp. Tabla part: Measures 1-3 show sustained notes. Measure 4 starts with a dynamic pp, followed by mf. Measure 5 starts with a dynamic pp. Violin II part: Measures 1-3 show sustained notes. Measure 4 starts with a dynamic ff, followed by gliss., then f. Measure 5 starts with a dynamic ff. Tabla part: Measures 1-3 show sustained notes. Measure 4 starts with a dynamic ff, followed by gliss., then f. Measure 5 starts with a dynamic ff. Cello part: Measures 1-3 show sustained notes. Measure 4 starts with a dynamic p, followed by mf. Measure 5 starts with a dynamic p. Tabla part: Measures 1-3 show sustained notes. Measure 4 starts with a dynamic p, followed by mf. Measure 5 starts with a dynamic pp. Bassoon part: Measures 1-3 show sustained notes. Measure 4 starts with a dynamic col legno, followed by sfz. Measure 5 starts with a dynamic col legno, followed by mf. Tabla part: Measures 1-3 show sustained notes. Measure 4 starts with a dynamic col legno, followed by sfz. Measure 5 starts with a dynamic col legno, followed by mf. Cello part: Measures 1-3 show sustained notes. Measure 4 starts with a dynamic col legno, followed by sfz. Measure 5 starts with a dynamic col legno, followed by mf. Tabla part: Measures 1-3 show sustained notes. Measure 4 starts with a dynamic col legno, followed by sfz. Measure 5 starts with a dynamic col legno, followed by mf.

(32)

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab

Vla.

Tab

Vcl.

Tab

The score consists of two systems of music. The left system (measures 1-4) includes parts for Flute (Fl.), Bassoon (Bcl.), Horn (Hp.), Violin I (VI. I), Tabla (Tab.), Violin II (VI. II), Tabla (Tab.), Cello (Vcl.), and Bass (Tab.). The right system (measures 5-8) includes parts for Flute, Bassoon, Horn, Violin I, Tabla, Violin II, Tabla, Cello, and Bass. Measure 1 starts with sustained notes. Measures 2-4 show various rhythmic patterns including eighth-note groups and sixteenth-note figures. Measure 5 begins with a dynamic change from *sf mp* to *p*. Measures 6-8 continue with similar rhythmic patterns and dynamics, including grace notes and slurs.

(36)

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.

This page contains musical staves for Flute, Bassoon, Horn, Violin I, Tabla, Violin II, Tabla, Double Bass, and Tabla. The score includes dynamic markings such as *pp*, *sf mp*, and *mf*, and performance instructions like *gliss.*, *pizz.*, and *III*. The notation is primarily in common time, with some measures featuring triplets indicated by a '3' over the bar line.

(39)

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.

The musical score page contains eight staves of music. The first two staves feature Flute (Fl.) and Bassoon (Bcl.) parts. The third staff is for Horn (Hp.). The fourth staff is for Violin I (VI. I). The fifth staff is for Tabla (Tab.). The sixth staff is for Violin II (VI. II). The seventh staff is for Tabla (Tab.). The eighth staff is for Double Bass (Vcl.). The ninth staff is for Tabla (Tab.). Measure 39 consists of four measures of music. Measure 1 starts with Flute and Bassoon playing eighth-note patterns. Measure 2 begins with a dynamic change and continues the pattern. Measure 3 starts with a dynamic change and continues the pattern. Measure 4 ends with a dynamic change and concludes the measure. Measures 5 through 8 are identical to measures 1 through 4 respectively, continuing the established pattern. Measure 9 concludes the section.

(42)

Fl.

Bcl.

Hp.

Vl. I

Tab.

Vl. II

Tab.

Vla.

Tab.

Vcl.

Tab.

B ♩ = 84

1. Staff 1: Measures 1-4. Dynamics: p , ppp . Articulations: slurs, grace notes. Performance instruction: *gliss.*

2. Staff 2: Measures 1-4. Dynamics: p . Articulations: slurs, grace notes. Performance instruction: $F\flat$.

3. Staff 3: Measures 1-4. Dynamics: ppp , mf , p . Articulations: tremolo (3), slurs. Performance instruction: *trem.*

4. Staff 4: Measures 1-4. Dynamics: ppp , mf , p . Articulations: tremolo (3), slurs. Performance instruction: *trem.*

5. Staff 5: Measures 1-4. Dynamics: p . Articulations: slurs, grace notes. Performance instruction: ○.

6. Staff 6: Measures 1-4. Dynamics: p . Articulations: slurs, grace notes. Performance instruction: ○.

7. Staff 7: Measures 1-4. Dynamics: ppp , mp . Articulations: slurs, grace notes. Performance instruction: II.

8. Staff 8: Measures 1-4. Dynamics: ppp , mp . Articulations: slurs, grace notes. Performance instruction: II.

9. Staff 9: Measures 1-4. Dynamics: pp , p . Articulations: slurs, grace notes. Performance instruction: ○.

10. Staff 10: Measures 1-4. Dynamics: pp , p . Articulations: slurs, grace notes. Performance instruction: ○.

45

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.

♩ = 69

(48)

Fl.

Bcl.

Hpt.

Vl. I

Tab.

Vl. II

Tab.

Vla.

Tab.

Vcl.

Tab.

9

4

(52)

Fl. *ppp* *f*

Bcl.

Hp. *D \natural C \sharp*

Vl. I *ppp* *f*

Tab. *ppp* *f*

Vl. II *gloss.*

Tab *gloss.*

Vla. *mf* *pp* *mf*

Tab *mf* *pp* *mf*

Vcl. *mf* *pp* *mf*

Tab *mf* *pp* *mf*

4

(55)

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

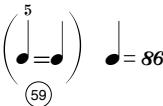
Tab.

Flute part: Measures 55-56. Flute plays eighth-note patterns. Bassoon (Bcl.) has sustained notes. Horn (Horn) has eighth-note patterns. Measure 57: Flute has sixteenth-note patterns, bassoon has sustained notes, horn has eighth-note patterns. Measure 58: Flute has sixteenth-note patterns, bassoon has sustained notes, horn has eighth-note patterns.

Violin I part: Measures 55-56. Violin I has eighth-note patterns. Tabla (Tab.) has eighth-note patterns. Measure 57: Violin I has eighth-note patterns. Tabla has eighth-note patterns. Measure 58: Violin I has eighth-note patterns. Tabla has eighth-note patterns.

Violin II part: Measures 55-56. Violin II has eighth-note patterns. Tabla (Tab.) has eighth-note patterns. Measure 57: Violin II has eighth-note patterns. Tabla has eighth-note patterns. Measure 58: Violin II has eighth-note patterns. Tabla has eighth-note patterns.

Cello part: Measures 55-56. Cello has sustained notes. Tabla (Tab.) has eighth-note patterns. Measure 57: Cello has sustained notes. Tabla has eighth-note patterns. Measure 58: Cello has sustained notes. Tabla has eighth-note patterns.

(59)  $\text{♩} = 86$

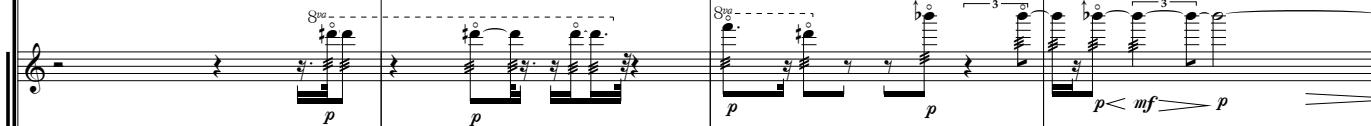
Fl. p 

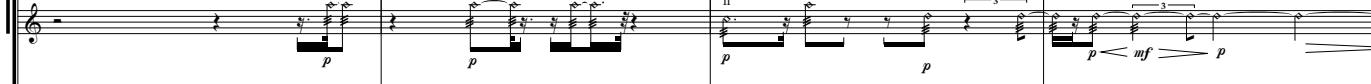
Bcl. 

Hp. p 

Vl. I p 

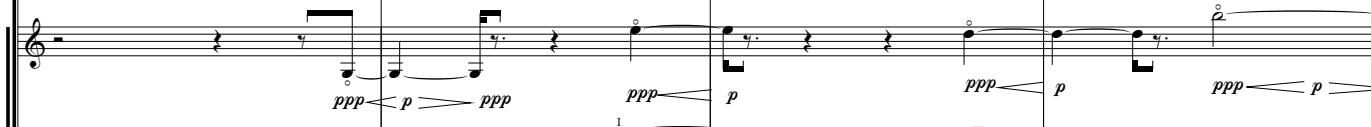
Tab. p 

Vl. II p 

Tab. p 

Vla. p 

Tab. p 

Vcl. p 

Tab. p 

9

4

(63)

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.

4

66

Fl. *slip.x*

Bcl.

Hp. C# *mf > p* D♭ *C# < mp > pp*

VI. I *mf < f > mp* *mf < f > p* *ppp < p > ppp*

Tab. II *mf < f > mp* *mf < f > p* *ppp < p > ppp*

VI. II *pp < p* *mf < f > mp* *mp < mf > p* *pp*

Tab. I *pp < p* *mf < f > mp* *mp < mf > p* *pp*

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

Tab. I *ppp < p* *pp < mp > pp* *pp*

Vcl. *pp* *pp < p* *ppp < pp*

Tab. II *pp* *pp < p* *ppp < pp*

75

5

Fl.

Bcl.

Hp.

Vl. I

Tab.

Vl. II

Tab.

Vla.

Tab.

Vcl.

Tab.

4

Fl.

Bcl.

Hp.

Vl. I

Tab.

Vl. II

Tab.

Vla.

Tab.

Vcl.

Tab.

(79)

Fl.

Bcl.

Hp. *p*

senza sord.

Vl. I *p* *mf* < *f* > *p* *ppp* *p*

senza sord.

II *mf* < *f* > *p* *ppp* *p*

senza sord.

Vl. II *mf* < *f* > *p* *ppp* < *f* *p* *ppp* *ppp*

senza sord.

Tab *mf* < *f* > *p* *ppp* < *f* *p* *ppp* *ppp*

senza sord.

Vla. *p*

senza sord.

II *p*

senza sord.

Vcl. *mf* > *p* *pp* *pp* < *mp* *ppp* *p*

senza sord.

II *mf* > *p* *pp* *pp* < *mp* *ppp* *p*

(83) $\bullet = 64$

Fl.

Bcl.

Hp. F \flat ppp f

VI. I p molto vib. mf ord.

Tab. p

VI. II p mp gliss. mp

Tab. p mp gliss. mp

Vla. gliss. II gliss.

Tab. IV mp gliss. II

Vcl. pp mp

Tab. pp mp

D ♩ = 76

(88)

Fl. Bcl. Hp. VI. I Tab. VI. II Tab. Vla. Tab. Vcl. Tab.

p *mf* *pp* *mp*

F \flat *pp*

p

p

mf *p*

II IV

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

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

p *mp*

p *mp*

III

(91)

Fl.

Bcl.

Hpt.

Vl. I

Tab.

Vl. II

Tab.

Vla.

Tab.

Vcl.

Tab.

Measure 1 (Measures 1-2):

- Flute (Fl.):** Slurs, dynamic p .
- Bassoon (Bcl.):** Measures 2-3, dynamic p ; Measures 4-5, dynamic mp ; Measures 6-7, dynamic p .
- Horn (Hpt.):** Measures 1-2, dynamic mp ; Measures 3-4, dynamic pp .
- Violin I (Vl. I):** Measures 1-2, dynamic p ; Measures 3-4, dynamic mf ; Measures 5-6, dynamic p .
- Tabla (Tab.):** Measures 1-2, dynamic p ; Measures 3-4, dynamic mf .
- Violin II (Vl. II):** Measures 1-2, dynamic p ; Measures 3-4, dynamic mf ; Measures 5-6, dynamic p .
- Tabla (Tab.):** Measures 1-2, dynamic p ; Measures 3-4, dynamic mf ; Measures 5-6, dynamic p .
- Cello (Vcl.):** Measures 1-2, dynamic ppp ; Measures 3-4, dynamic p .
- Tabla (Tab.):** Measures 1-2, dynamic ppp ; Measures 3-4, dynamic p .
- Cello (Vcl.):** Measures 1-2, dynamic f ; Measures 3-4, dynamic p .
- Tabla (Tab.):** Measures 1-2, dynamic f ; Measures 3-4, dynamic p .

Measure 2 (Measures 5-6):

- Flute (Fl.):** Slurs.
- Bassoon (Bcl.):** Measures 5-6, dynamic p .
- Horn (Hpt.):** Measures 5-6, dynamic p .
- Violin I (Vl. I):** Measures 5-6, dynamic mf .
- Tabla (Tab.):** Measures 5-6, dynamic mf .
- Violin II (Vl. II):** Measures 5-6, dynamic pp .
- Tabla (Tab.):** Measures 5-6, dynamic p .
- Cello (Vcl.):** Measures 5-6, dynamic p .
- Tabla (Tab.):** Measures 5-6, dynamic p .
- Cello (Vcl.):** Measures 5-6, dynamic p .
- Tabla (Tab.):** Measures 5-6, dynamic p .

7
4
3

(95)

Fl.

Bcl.

Hpt.
F# E#

Vl. I
mp pp

Tab.
mp pp

Vl. II

Tab.
II mf p

Vla.
mf > p mf

Tab.
II non trem. 1 1 mf > p mf

Vcl.
mp

Tab.

3 4

(99)

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.

(Sow)

Sow

p

E♯

p

trem.

mf

trem.

mf

p

mf

p

mf

p

mf

simile

p

mf

II

simile

p

mf

II

f

f

*key clikk
w/closed mouthpiece*

sfz

(102)

Fl.

Bcl.

Hpt.

Vl. I

(8^{va})

Tab.

Vl. II

Tab.

Vla.

Tab.

Vcl.

Tab.

9

4

(106)

Fl. *pizz.* $\begin{array}{c} \text{mp} \\ \text{p} \\ \text{p} \\ \text{mf} \\ \text{pp} \end{array}$

Bcl. $\begin{array}{c} \text{p} \\ \text{mf} \end{array}$

Hp. $\begin{array}{c} \text{p} \\ \text{D}^{\sharp} \text{C}^{\natural} \text{B}^{\sharp} \text{E}^{\sharp} \text{F}^{\sharp} \\ \text{pp} \end{array}$

Vl. I $\begin{array}{c} \text{flaut.} \\ \text{1} \\ \text{ppp} \\ \text{flaut.} \\ \text{1} \\ \text{ppp} \end{array}$

Tab. $\begin{array}{c} \text{ppp} \\ \text{ord.} \\ \text{1} \\ \text{ppp} \end{array}$

Vl. II $\begin{array}{c} \text{sul pont.} \\ \text{mp} \end{array}$

Tab. $\begin{array}{c} \text{sul pont.} \\ \text{mp} \end{array}$

Vla. $\begin{array}{c} \text{sul pont.} \\ \text{mp} \end{array}$

Tab. $\begin{array}{c} \text{II} \\ \text{mp} \end{array}$

Vcl. $\begin{array}{c} \text{p} \\ \text{mp} \\ \text{mf} \end{array}$

Tab. $\begin{array}{c} \text{mf} \end{array}$

4 $\bullet = 52$

(111)

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.

5

4

115

Fl.

Bcl.

Hs.

Vl. I

Tab.

Vl. II

ord.

Tab.

ord.

Tab.

Vla.

ord.

Tab.

Vcl.

Tab.

mf

p

ord.

flaut.

sul pont.

mp

ord.

sul pont.

ord.

mp

ord.

sul pont.

ord.

mp

gliss.

f

gliss.

f

3

123

Fl. Bcl. Hpt. VI. I Tab. VI. II Tab. Vla. Tab. Vcl. Tab.

Fl. Bcl. Hpt. VI. I Tab. VI. II Tab. Vla. Tab. Vcl. Tab.

G \natural E \flat B \flat C \sharp

gloss. *pp*

p *mf* *pp*

pp

non trem.

mf *mp*

non trem.

p *mf* *p*

sul pont.

ord.

III *sul pont.* *II* *III* *II*

p

p *mp*

p *mp*

p

gloss.

gloss.

3

4 ♩ = 69

(127)

Fl.

Bcl. (bisbig.)

Hp. 3 ppp

Vl. I

Tab. III gliss. ppp

Vl. II ff III gliss. ppp

Tab. ff gliss. III ppp

Vla. ff gliss. ppp p

Tab. ff gliss. II ppp p

Vcl. ff gliss. ppp p

Tab. ff gliss. ppp p

3

133

This musical score page contains ten staves, each representing a different instrument or voice. The instruments listed from top to bottom are: Flute (Fl.), Bassoon (Bel.), Horn (Hpt.), Violin I (VI. I), Tabla (Tab.), Violin II (VI. II), Tabla (Tab.), Viola (Vla.), Tabla (Tab.), and Cello (Vcl.). The score is divided into measures by vertical bar lines. Measure 1 consists of six measures of rhythmic patterns for Flute and Bassoon, with dynamic markings like p and pp . Measures 2-6 show the same patterns continuing. Measure 7 begins a new section with various dynamics and performance instructions like 'gliss.' and 'stix.'. Measures 8-12 continue this pattern. Measure 13 concludes the section with a final dynamic and performance instruction.

3

136

Fl.

Bcl.

Hp. D \sharp C B \natural E \natural F \natural G \sharp

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.

4

5

timpanic sound: the right hand strikes the most sonorous part of the sounding-board with the tip of the 3rd finger. The left hand plays normally. These two sonorities must melt one into the other.

key click w/closed mouthpiece

5

(139)

F ♩ = 84

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.

144

Fl. *p* Bcl. *p* Hpt. *mp* *pp* G^b A^h *pp* A^A^h *p* *pp*

Vl. I *mf* *mf* *p* *mf* *p* < *mp* *pp* *mp*

Tab. *mf* *mf* *p* *mf* *p* < *mp* *pp* *mp*

Vl. II *pp* *mf* *mp* *p* *mp* *p*

Tab. *pp* *mf* *mp* *p* *mp* *p*

Vla. *p* *mp* *pp*

Tab. *p* *mp* *pp*

Vcl. *mp* *ppp* *mp* *pp*

Tab. *mp* *I* *ppp* *mp* *pp*

147

Fl. *p*

Bcl.

Hp. C♯ E♯ pp D♯ F♯ G♯ F♯ G♯

Vl. I pp mp pp mp p mp p mp .

Tab. pp mp pp mp p mp p mp .

Vl. II pp mp pp mp p mp p mp .

Tab. pp mp pp mp p mp p mp .

Vla. mp pp

Tab. mp pp

Vcl.

Tab.