

Tolga  
Yayalar

Songs from the  
Days of June  
for voice and piano

I

'Ye who suffer woes untold,  
Or to feel, or to behold  
Your lost country bought and sold  
With a price of blood and gold—

Let a vast assembly be,  
And with great solemnity  
Declare with measured words that ye  
Are, as God has made ye, free—

—Shelley, *The Masque of Anarchy*

II

'Let the blue sky overhead,  
The green earth on which ye tread,  
All that must eternal be  
Witness the solemnity.

...

... from the palaces  
Where the murmur of distress  
Echoes, like the distant sound

...

of misery

—Shelley, *The Masque of Anarchy*

III

'Stand ye calm and resolute,  
Like a forest close and mute,  
With folded arms and looks which are  
Weapons of unvanquished war,

—Shelley, *The Masque of Anarchy*

00:17 itibariyle Beşiktaş'ta polis güçleri ikiye ayrıldı. Bir kısım TOMA ile Barbaros Bulvarı yönüne, bir kısım çarşı içine girdi.

01.15 Gezi'ye Gümüşsuyu'dan yaralılar ve yoğun gaz geliyor!

Dolmabahçe camiine iki ambulans lazım, çok acele, karaköy yolu açık.

Barikatın orada yoğunluk var. Her an bir şeyler yapabilirler. dikkat edin!  
Konsolosluğun önündeler.

Gümüşsuyu İnönü'de gözaltına alınıyor insanlar yarı baygınlık yaka paça.

Meydana tüm çıkışlara barikat kuruluyor. Polis Haliçten yaklaşıyor

Gümüşsuyu'nda hala patlama sesleri var. Çok yüksek, çok fazla! Sanki top atışı var.

Heute werden Menschenrechte in der Türkei verletzt. Die türkische  
occupy Bewegung sucht dringend ausländische Presse!

Imagine that Times Sq. is like a battlefield and there are no news. This is  
what happens in Turkey now

— Tweets by various authors

## PERFORMANCE NOTES

### Piano

Highest 8 strings (from F to C) must be dampened with an object between the first and the second song.

 Clusters. Filled and unfilled noteheads denote the rhythmic value not black or white keys. All the clusters are always chromatic.

 Fast scrambled arpeggio. Use all the pitches in the cluster in a random order.

 Always very fast but irregular.

 Pedal kick. Hit the pedal in the given dynamic level.



 Release the pedal in an audible fashion.

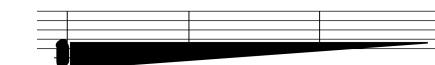
 Cluster on the strings, pitches are approximate

 Use the palm of your hand to hit the strings inside the piano.

 Gliding with the middle and index fingers on the point where black and white keys meet. Do not depress the keys. Use the whole keyboard to go up and down.

 Pizzicato inside the piano

 Glissando on the strings

 Diminishing cluster. Gradually release the keys to create the pictured wedge like sonic shape, always leaving the top pitch sustained.

### Voice

The piece should be sung with a straight tone rather than bel canto style.

No vibrato should be used unless notated with vibrato lines.

II

 Speak, without any pitch  
 Whisper, without any pitch

for Seda and Nihan  
SONGS FROM THE DAYS OF JUNE  
I

Tolga YAYALAR (\*1973)

Larghetto freddo

VOICE

PIANO

15

*2"*

***fff***

*ped.* →

*Sost. Ped.* → *(sempre)*

≡

2

VOICE

PIANO

15

***pp***

freely, very fluid  
like floating in space

Ye who su fer

*p*

fff

(3) *mf*

**VOICE**

*p*

woes u - [n] - - - told

**PIANO**

*fff*



(4)

**VOICE**

or to fe - - - el or

—Anonymous, *Gündog du Mars*

**PIANO**

*p* *mp* *espress.* *p*

*fff*

5

VOICE

PIANO

to be

15



6

VOICE

PIANO

hold

—Z. Livaneli, *Yığidim Aslanum*

p espress.

fff

fff

15

(7)

**VOICE**

*yō - - - our coun - - try bought and sold*

**PIANO**

*—De Geyter, Potier, Internationalen*

*p espress.*

*fff*

*fff*



(8)

**VOICE**

*with a prize of*

**PIANO**

*Z. Livaneli, Yığdırımlı Astanım*

*p espress.*

*mf*

*p*

*mf*

*Anonymous, Bella Ciao*

*espress.*

*mp fff*

(9) **p**

**VOICE**

gold \_\_\_\_\_ and \_\_\_\_\_ blood

**PIANO**

*fff* — **p** *espress.* —Z. Livaneli, *Karlı Kayın Ormanı*

**fff**

**VOICE**

$\text{♩} = 72$

rhythmically more precise  
but still floating

**PIANO**

*f* —De Geyter, Potier, *Internationalen* *espress.*

let \_\_\_\_\_ a \_\_\_\_\_ vast \_\_\_\_\_

**fff**

14

**VOICE**

*a - sem - bly be and*

**PIANO**

*ff ffff ff (Rœ.) (Sost. Ped.) p f 3 sfpz*



20

**VOICE**

*, mf with great sol*

**PIANO**

*ff ff sfpz ff f Rœ. p*

Musical score for Voice and Piano, page 24. The score consists of two staves. The top staff is for the VOICE, starting with a treble clef, a key signature of one sharp, and a common time signature. The lyrics "em ni ty" are written below the notes. The bottom staff is for the PIANO, with a treble clef and a bass clef, and a common time signature. The piano part includes dynamic markings *f*, *pp*, *ff*, *mf*, *p*, and *ff*. The score features several measure changes, indicated by Roman numerals (I, II, III) above the staff.



28

VOICE

PIANO

p      mf

p      mf

pp

ff

pp

f

p

sf

mf

de clare

espress.

20.

32

**VOICE**

with me - seared words that ye

**PIANO**

f p mf f pp f pp mf

*mf*



(37)

**VOICE**

are as god

**PIANO**

mf p mp p p ffz p

*mf* *p* *ffz* *p*

*Ré.* *Ré.* *Ré.*

(41)

**VOICE**

**PIANO**

has made you free

**p**

**ff** **p** **p** **p** **mf** **f** **p**

**pp**

**Reo.**



(45)

**VOICE**

**PIANO**

**f**

**fp** **6** **6** **mf**

**p** **6** **f** **5**

**Reo.** **Reo.**

$\text{♩} = 60$

10

49

VOICE

—

PIANO

*p*

*fff*

—

5

5

5

5



53

VOICE

PIANO

—

2

3

2

5

pp

*mf*

*p*

—

2

3

2

5

*mf*

*p*

*mf*

*mf*

(57)

VOICE

PIANO

15

*p*

*f*

*f*

*f*



(62)

VOICE

PIANO

5

*p*

*f*

*f*

*f*

*f*

5

6

5

3

66

VOICE

15

3

1

9:3  
8

— J. Lennon, *Imagine*

1

1

7

F

m

ppp

ppp

6

— *fff*

mf

26

## II.

**VOICE**

$\text{♩} = 96$

**f**  **p**

mechanical, do not accentuate  
as precise as possible

sı - fir on ye - di Be - şik - taş' - ta po - lis güç - le - ri i - ki - ye ay - rıl - di. Bir kı - sim TO-MA i - le Bar - ba - ros Bul - va - rı yö - nü - ne bir kı - sim çar - şı i - çi - ne gir - di

**PIANO**

$15^{ma}$

**mf**

**sffz**

**PIANO**

$15^{ma}$

**mp** **f** **ff** **ff** **sffz**

**VOICE**

(6)

**f**  **p**

sı - fir bir on beş Ge - zi' - ye Gü - müş - su - yu'n - dan ya - ra - li - lar ve yoğ - un gaz ge - li - yor

**PIANO**

$15^{ma}$

**mf**

**mp** **f** **ff** **ff** **sffz**

(10)

*p**p*

VOICE

dol - ma - bah - će ca - mi - i - ne i - ki am - bu - lans la - zım çok a - ce - le, ka - ra - köy yo - lu aç - ik  
ba - ri - kat - in o - ra - da yoğ - un - luk var. her an bir şey - ler ya - pa - bi - lir - ler. dik - kat e - din! kon - so - los - lug - un ö - nün - de - ler.

*15<sup>ma</sup>**15<sup>ma</sup>**f**f*

PIANO

*mp**8<sup>vb</sup>-**mf*>  
R<sub>ed.</sub>*sffz*

(14)

*mp**mp*

VOICE

gü - müş - su - yu i - nö - nü - 'de göz - al - tin - a a - lí - ni - yor

in - san - lar ya - ri bay - gin, ya - ka pa - ça

Mey - da - na tüm çi - kış - la - ra ba - ri - kat ku -

*15<sup>ma</sup>**15<sup>ma</sup>*

PIANO

*ff**f**mp**mf*>  
R<sub>ed.</sub>*sffz**ff**f*>  
R<sub>ed.</sub>*sffz*

(19)

 $\text{J} = 54$  freely, very fluid*p*

VOICE

ru - lu - yor. Po - lis ha - liç - ten yak - la - şı - yor      let \_\_\_\_\_ the \_\_\_\_\_ blue \_\_\_\_\_ sky \_\_\_\_\_ o - ver - head \_\_\_\_\_ tak-sim' - de ih - ti - ya - ci o - lan - lar i - çin d - van' - da re - vir ku - rul - du.

 $\text{J} = 96$ *pp**p* $(15^{ma})$ *f**ppp* $\frac{3}{4}$ 

PIANO

(Rwd.)

Rwd.

*pp*

\*



(22)

*p*

more emotion

VOICE

Gü - müş - su - yu'n - da ha - la pat - la - ma ses - le - ri var. Çok yük - sek, çok faz - la! San - ki top a - ti - şı \_\_\_\_\_

 $15^{ma}$  $\frac{8}{4}$  $\frac{10}{4}$ 

PIANO

Rwd.

Rwd.

\*

*sffz*

&gt;

*sffz*

25

$\text{♩} = 54$

p

# VOICE

A musical score for piano, page 10, featuring two staves. The top staff uses a treble clef and a common time signature (indicated by a '4'). The bottom staff uses a bass clef and a common time signature. Measure 10 begins with a half note on the A line of the treble staff, followed by a quarter note on the G line, a half note on the F line, and a quarter note on the E line. Measure 11 begins with a half note on the D line, followed by a quarter note on the C line, a half note on the B line, and a quarter note on the A line.



27

normal speech  
neutral, very little emotion

VOICE

Heute werden Menschenrechte in der Türkei verletzt.

Die türkische occupy Bewegung sucht dringend ausländische Presse! —

Heute werden Menschenrechte in der Türkei verletzt. ————— Die türkische occupy Bewegung sucht dringend ausländische Presse! —————

(15<sup>ma</sup>)

Rêve.

(31)  $\text{♩} = 54$

**VOICE**

All \_\_\_\_\_ that \_\_\_\_\_ must \_\_\_\_\_ e - ter - nal be

**PIANO**

$\text{♩} = 96$

$(\text{Reo.})$

**VOICE**

wit - - - ness \_\_\_\_\_ the \_\_\_\_\_ so - lem - ni - ty \_\_\_\_\_

**PIANO**

$(15^{ma})$

$\text{ff}$

$\text{mf}$

$\text{Reo.}$

$p$

$p ff$

$f$

$mf$

$p$

(39)

VOICE

**PIANO**

(*Reo.*)

*f*

*p*

(*Reo.*)



very faint voice  
almost like singing to yourself

(44)

VOICE

**PIANO**

Fro - (m) - the pa - - - la - - -

*mf*

*ff*

(*Reo.*)

*Reo.*

(48)

**VOICE**

ces where the mur - mur of dis - tress - (s)

5

— 3 —

**PIANO**

p  
8<sup>vb</sup>f  
— \* — ♫ — \* —

mf



(54)

**VOICE**

choes like the

pp — 3 —

♩ = 96

15<sup>ma</sup> — — — — — — — —15<sup>ma</sup> — — — — — — — —

mf

mf

**PIANO**

p  
3 3 3  
mf p  
— — — — — — — —

2 5 4  
— — — — — — — —

6 5 3  
mf p  
— — — — — — — —

— \* —

— ♫ — \* —

(58)

VOICE

*pp*

— dis — tan sound — of misery

PIANO

Sust. & co.



(62)

VOICE

articulated  
*mf*

I - ma - gine that Times Squ - are.  
is like a ba - tle - fi - eld  
and there are no news.

PIANO

*15<sup>ma</sup>*

*15<sup>ma</sup>*, *15<sup>ma</sup>*, *15<sup>ma</sup>*, Sust. & co.

(sost.)

66 *f*

VOICE      This            is            what            ha - ppens            in            Tur - key            now \_\_\_\_\_

PIANO      *ff*      *fff*      (sost.)

15<sup>ma</sup>      *ff*      *fff*

## III

Quite freely, floating in time

 $\text{♩} = \text{ca.} 40$ 

VOICE

*pizz.*

Stand ye calm and — re — so - lute

Fallboard should be closed until the end.  
All the actions are to be played inside the piano.

—Anonymous, *Entarisi Ala Benziyor*

PIANO

*p*

brush along the strings with the fingertips

Scrape the strings with the fingernails and fingertips

↑ simile

*pizz.*

*ppp* ————— *p*

*p*

*Rédo.* —————→

(2)

VOICE

like — a fo rest close -

*ppp*

*pp*

*ppp*

PIANO

*pizz.*

Circular motion on the strings using fingertips and fingernails

*ppp cresc.*

(3)

**VOICE**

and mute

with fol ded arms and

**PIANO**

pizz.

(4)

**VOICE**

looks

which are weak - pons

**PIANO**

strings between the tunings pins and the felt strip

Tuning pegs ad lib.

pizz.

Gently place a sheet of paper on the lower end of the strings covering at least lowest two octaves

(gliss on the strings)

"ff,"

pizz.

p

pizz.

p

pp

pp

f

ffz

(ffz)

*Rall.*

(5) ***pp***

**VOICE**

of \_\_\_\_\_ un - - - van - - - qui - - - ished ~~war~~

**PIANO**

15 pizz. ***p*** strings between the tunnings pins and the felt strip pizz. ***p*** let the paper rattle

***ff***

Slow upward glissando  
Only the buzz of the paper should be heard

***pp***