Tolga
Yayalar

PENUMBRAE

(On the Fringe of Shadows)

for chamber ensemble

(2020)

Written for and dedicated to Hezarfen
Ensemble.

INSTRUMENTATION

Ney
Flute
Bass Clarinet
Percussion
Piano
Kanun
Kemençe
Violin
Viola
Cello

The score is in C
The duration is approximately 13 minutes and 30 seconds.

The piece is in three short movements:

I
Ney, Bass Clarinet, Percussion, Piano, Violin, Viola, Violoncello
5 mins. 30 sec.
II
Flute, Piano, Kemençe,Violin, Viola, Violoncello
3 mins.
III
Flute, Bass Clarinet, Percussion, Piano, Kanun, Violin, Viola, Violoncello
5 mins.

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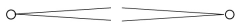
COMMENTS ON NOTATION AND PERFORMANCE TECHNIQUES

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


slightly sharper, exact intonation in cents is indicated on the score


slightly sharper, exact intonation in cents is indicated on the score


Glissando


Tremolos are always unmeasured.

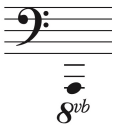

Stop the tremolo

A line with an arrow between two different playing techniques indicate a gradually change from one into another one.

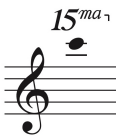
PIANO

Piano Preperation

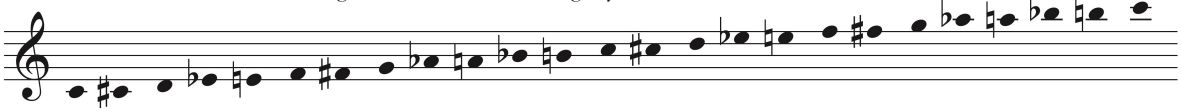
Prepare the lowest key so it does not produce any pitch but low percussive sound that resembles a bass drum. In order to achieve the string should be completely muffled with a large strong clip.



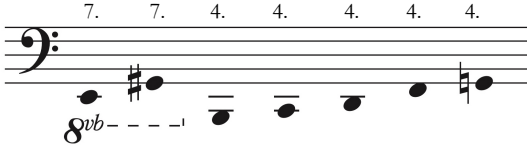
Prepare the highest key with a patafix so it produces a toneless hammer attack.



Place a metal screw between two strings for each of the following keys.



Keys to be labeled inside of the piano and the harmonic numbers that are used.



Superball

In the first movement. the piano part should mostly be played by dragging a superball on the indicated strings.
The volume is controlled by the pressure applied on the string. It is notated:

Drag the suberball with much pressure

Drag the suberball with no or minimal pressure

E-bow

At the very end of the piece. an e-bow is used to resonate the C string. Gently press the e-bow into the string until it starts resonating than leave it in the string for the indicated duration.

FLUTE AND NEY

Fingerings for multiphonics are indicated on the parts.

Noteheads

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

Noise - Tone Balance

5/5 Normal tone
4/5
3/5
2/5

1/5 Breath noise. Pitch as artifact

Harmonic

Harmonic trill

Tongue ram

Slap tongue

BASS CLARINET

Noise - Tone Balance

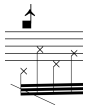
5/5 Normal tone
4/5
3/5
2/5

1/5 Breath noise. Pitch as artifact

Noteheads

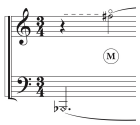
White noise with little audible pitch content. Fingerings effect the timbre more than the pitch.

Breathy tone with clear audible pitch



Breath noise with random key clicks

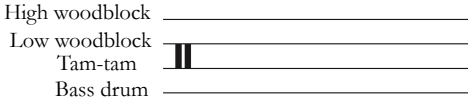
Open slap. (open your mouth very quickly at the same time (or just slightly after) as slapping.



Spectral multiphonics, let the harmonics pop out gently.

PERCUSSION

Tube Caxixi
Vibraphone
Bass drum
Tam-tam
2 Woodblocks



KANUN

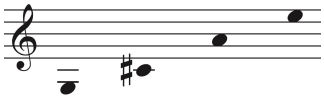
Kanun's entire part should be performed with fingers.

STRINGS

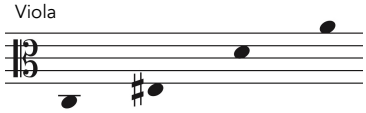
Scordatura

Violin: 3rd string is tune down a half step to C♯
Viola: 3rd string is tune down a half step to F♯
Cello: 4th string is tune down a whole step to B♭
The music for scordatura strings are notated as they would be for a normally tuned strings for ease of legibility.
The sounding results are provided in the bottom staff.

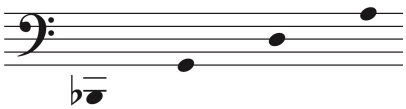
Violin



Viola



Cello



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.
They should always be played sul tasto and flautando.

Other left hand techniques

Place the left hand on indicated string around the approximate pitch area. This should produce an un-pitched airy noise sound.

Bowing

sul tasto	bow right where the fingerboard starts
ord.	normal playing position
sul pont.	one inch in front of the bridge
sul ponte+	half a inch before the bridge. Sound should be metallic and almost no fundamental should be heard

Bowing pressure and speed

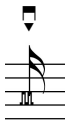
flautando	Always performed sul tasto. Very light bowing. Absolutely no pressure on the string. The tone should be unfocused.

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



Sudden percussiive attack with strong bow pressure. Should be performed with contolled bow and always sul tasto.

Hard pizzicato

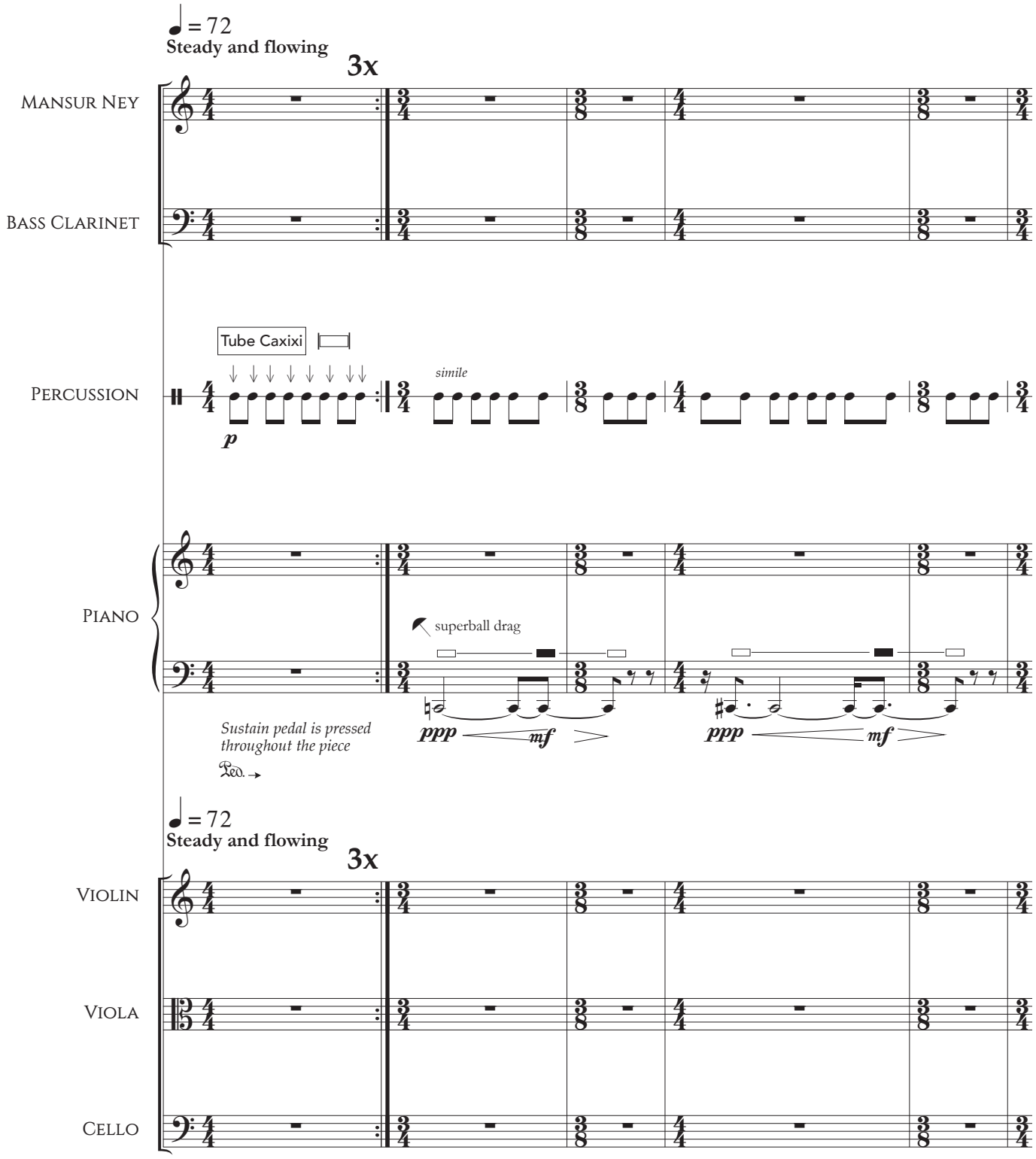
Score

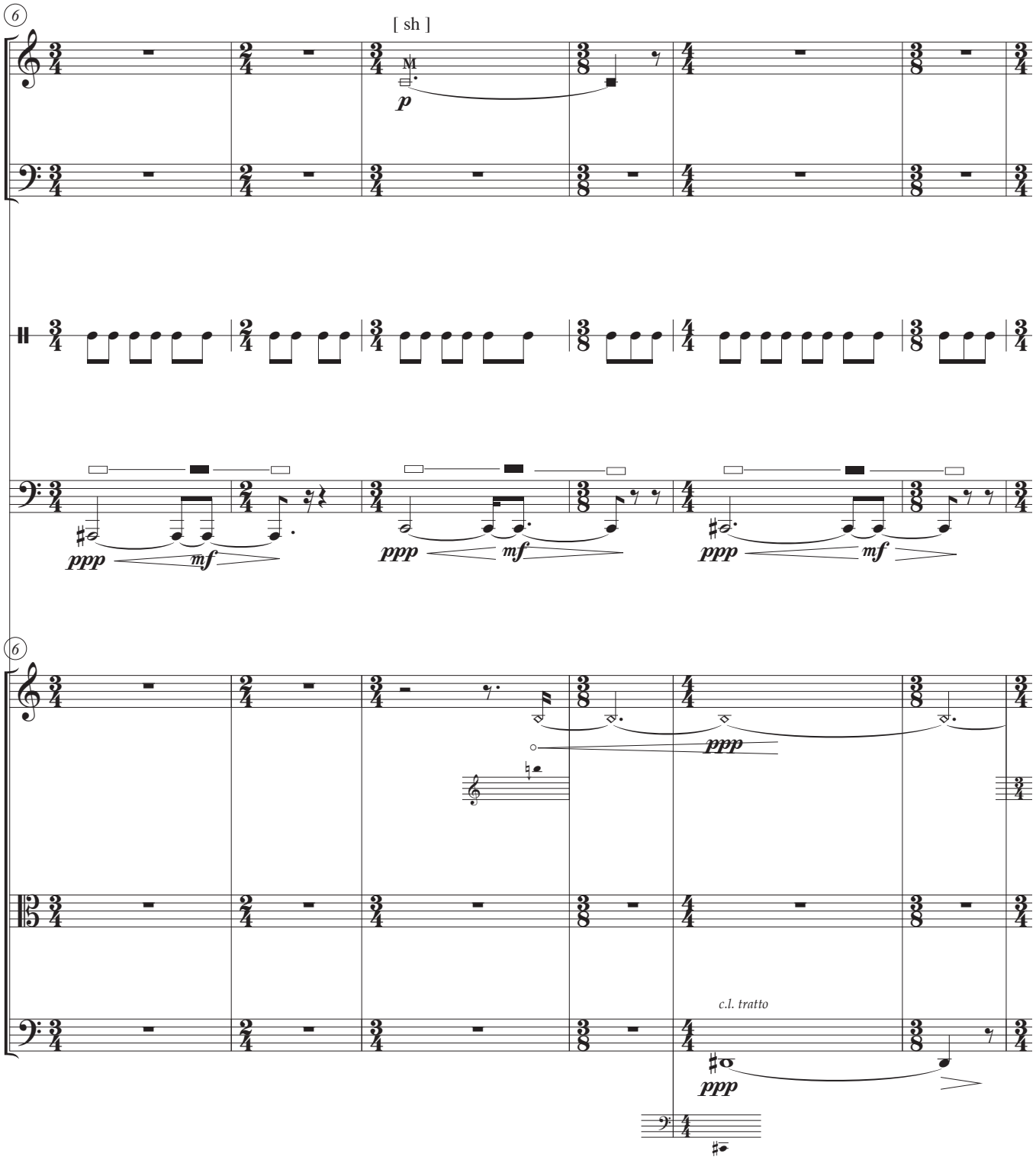
Penumbrae

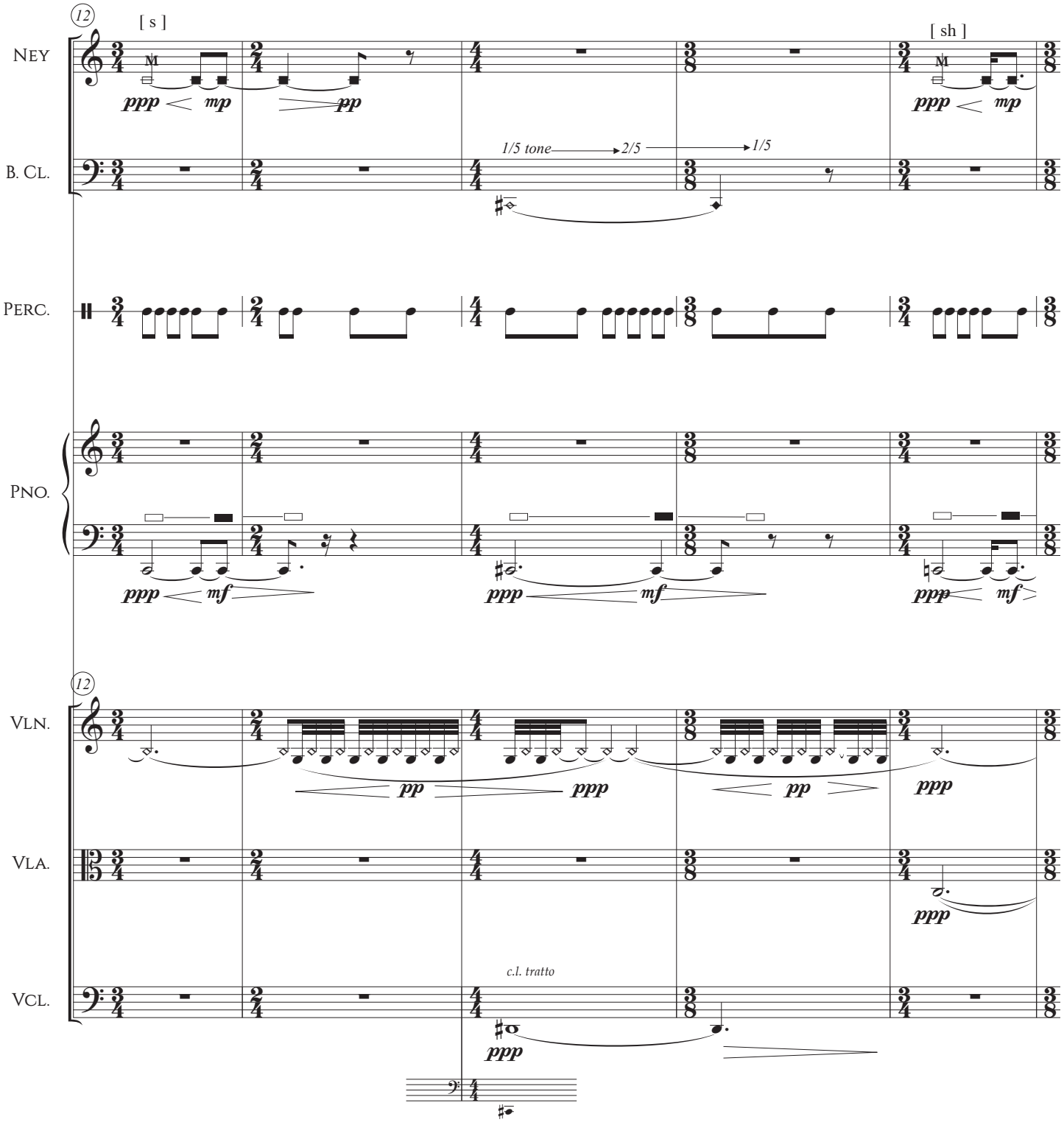
I

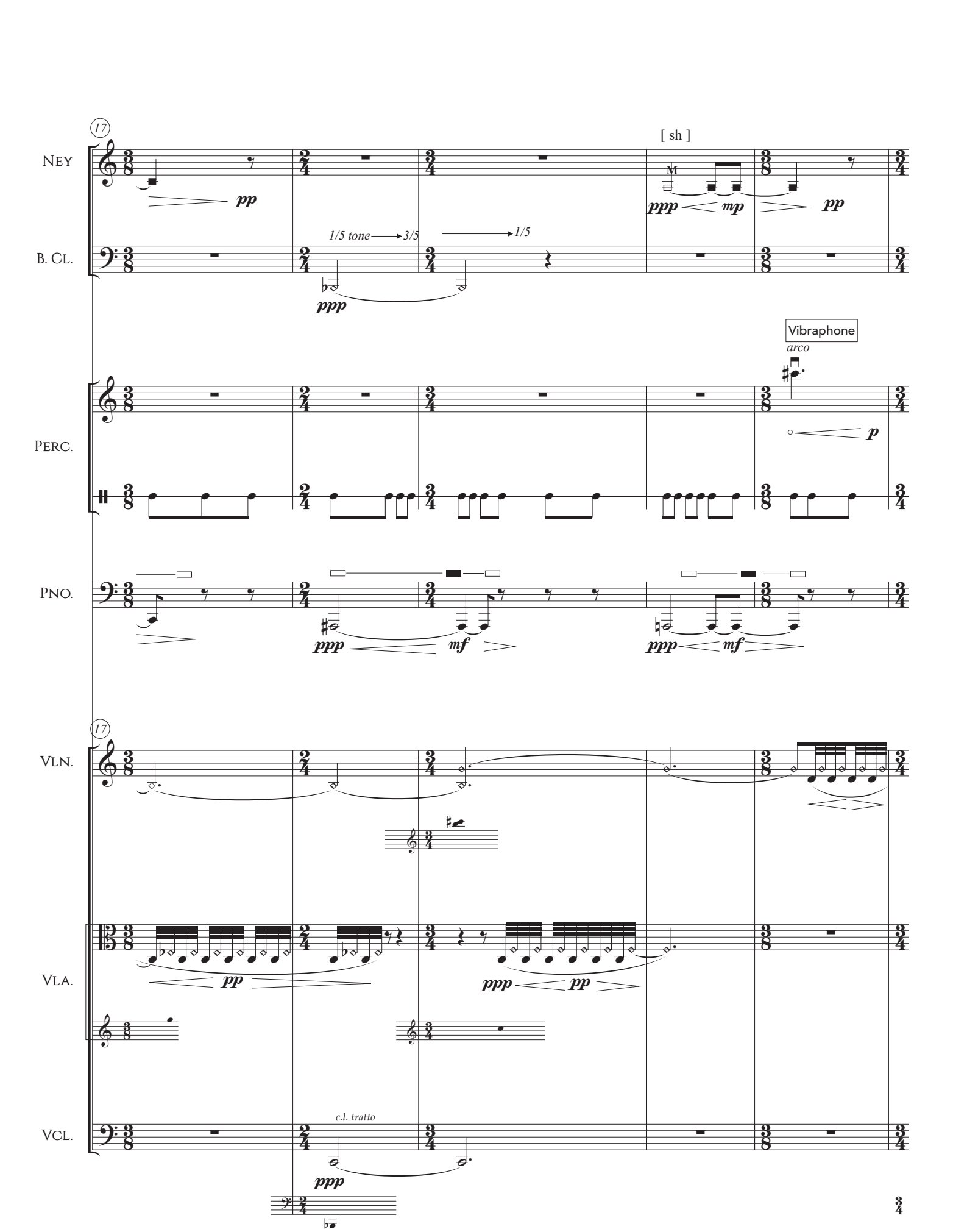
(5 mins 30 sec.)

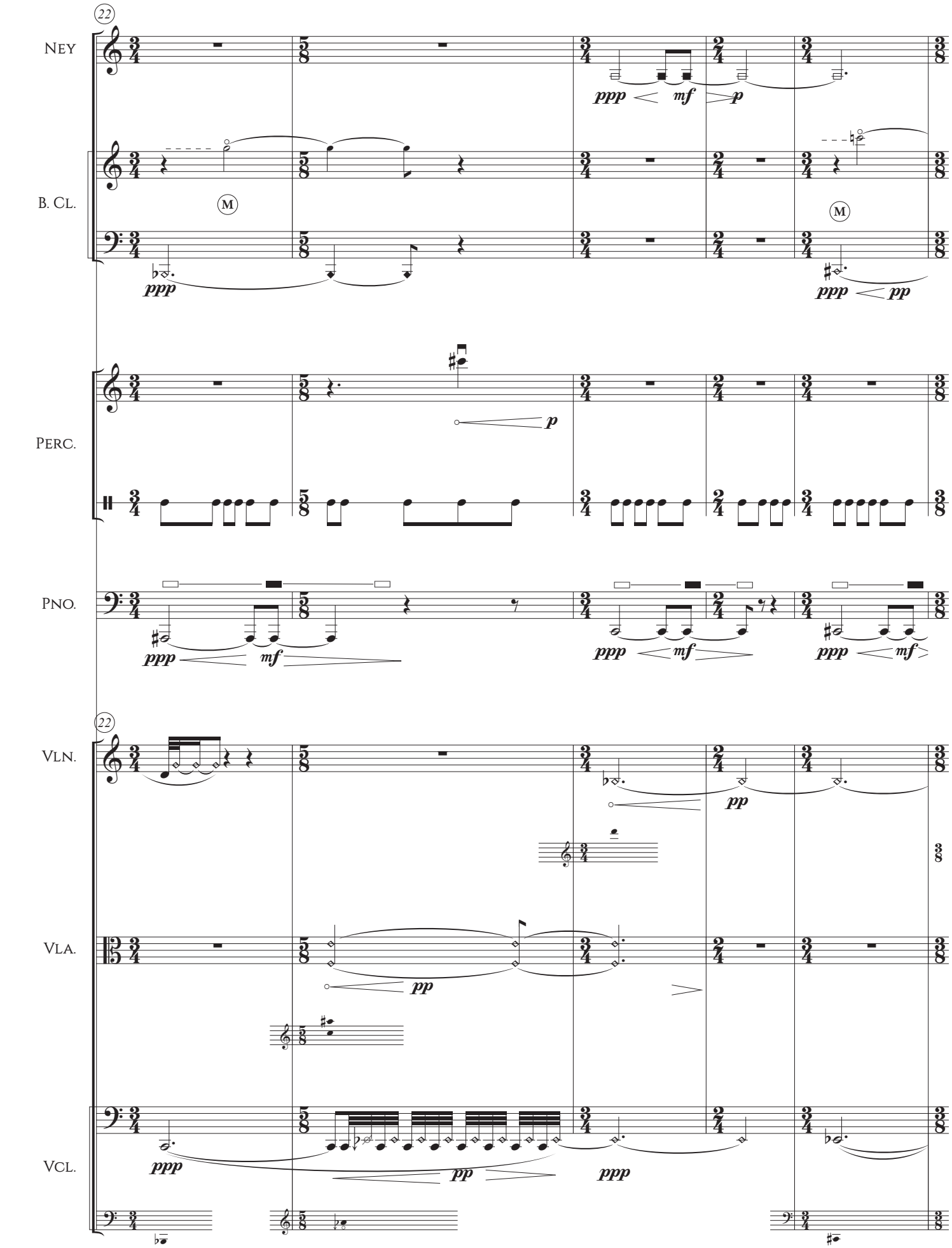
Tolga YAYALAR
*1973

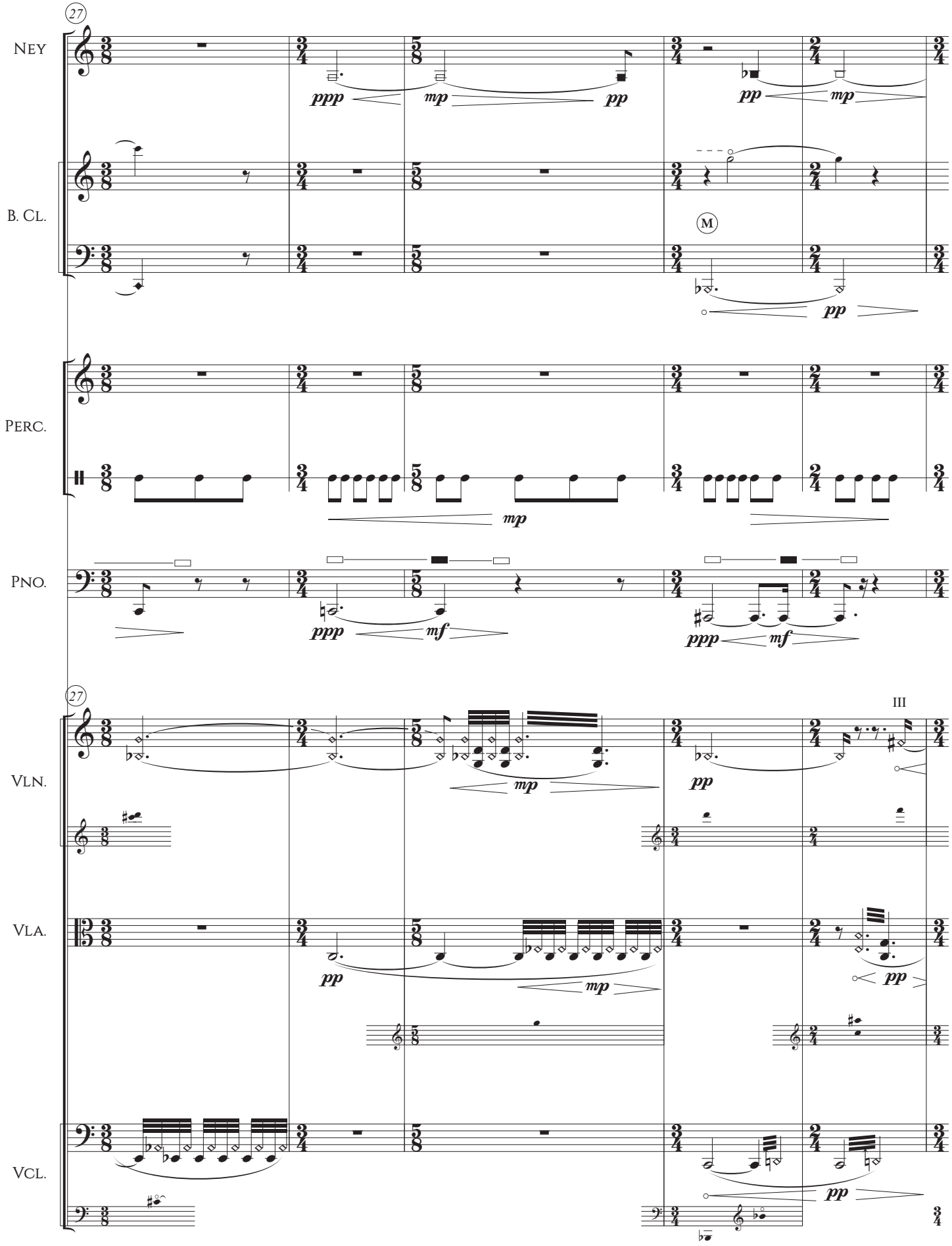



6
[sh]
Ney
p
B. Cl.
Perc.
Pno.
ppp
mf
ppp
mf
ppp
mf
6
Vln.
ppp
Vla.
c.l. tratto
Vcl.
ppp

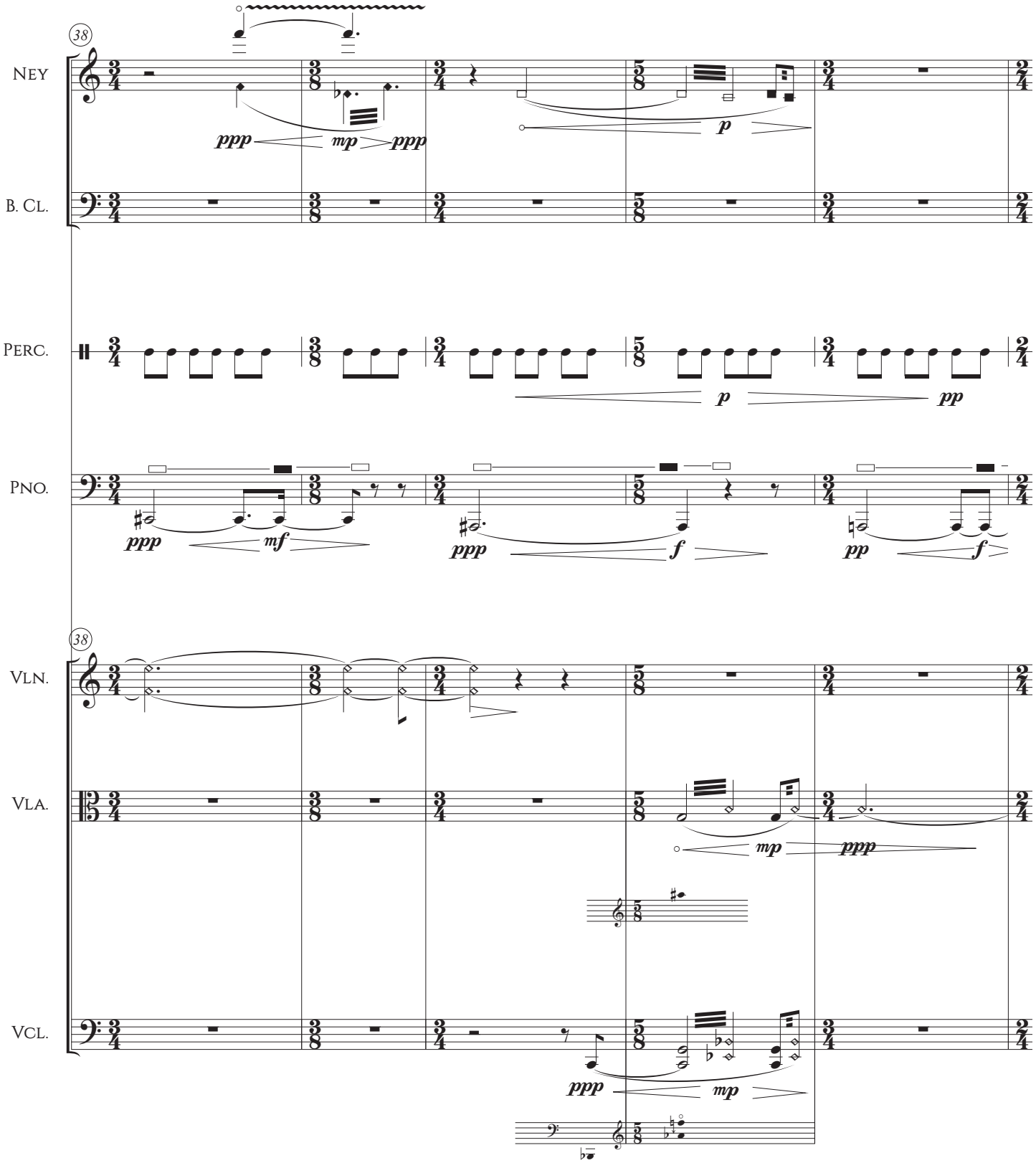

12
[s]
[sh]
Ney
B. Cl.
Perc.
Pno.
Vln.
Vla.
Vcl.
1/5 tone
2/5
1/5
c.l. tratto

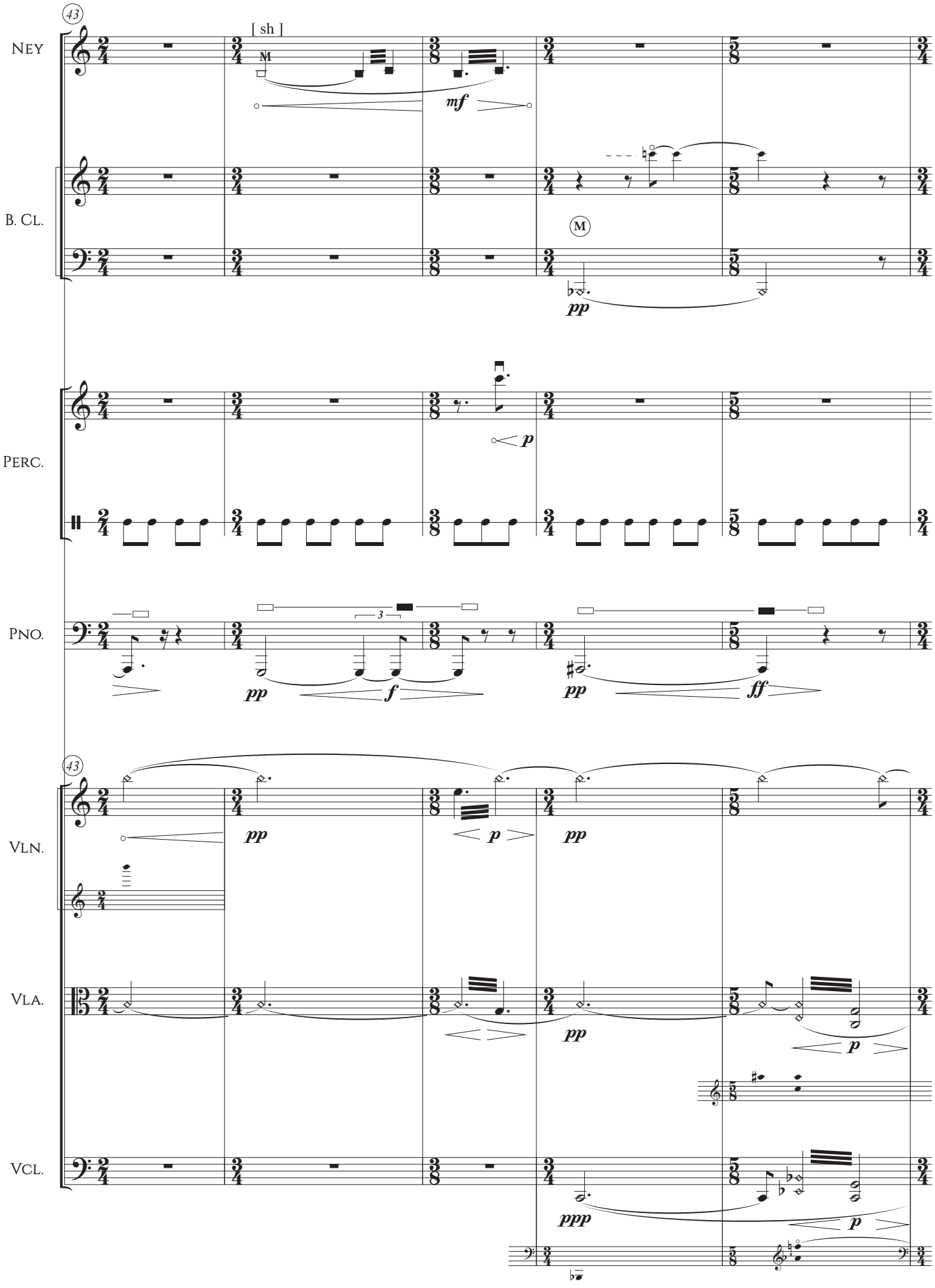

17
Ney
[sh]
M
pp
ppp
mp
pp
B. Cl.
1/5 tone
3/5
1/5
ppp
Vibraphone
arco
Perc.
p
Pno.
ppp
mf
ppp
mf
17
Vln.
Vla.
pp
ppp
pp
Vcl.
c.l. tratto
ppp

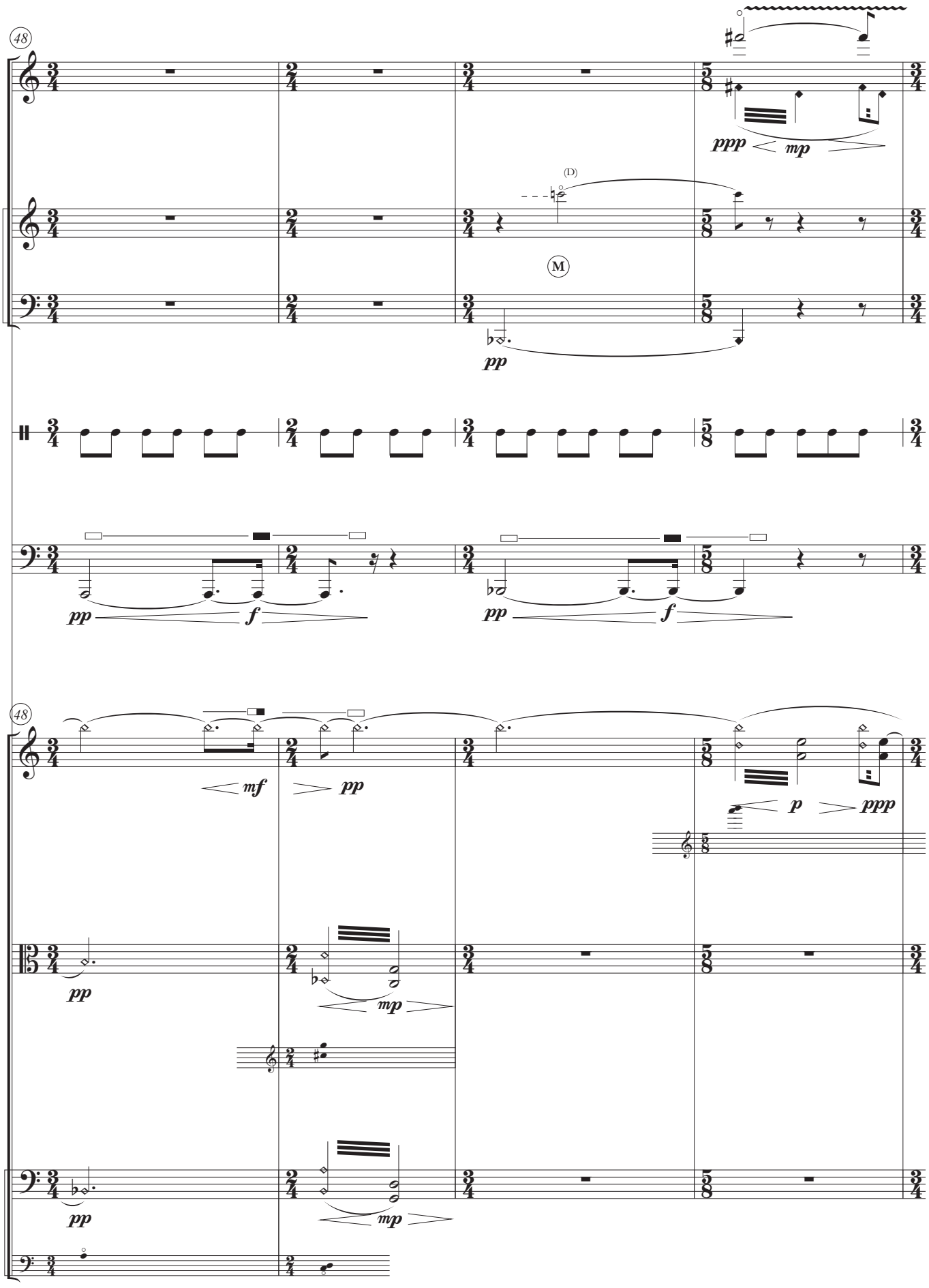

22
Ney
B. Cl.
Perc.
Pno.
22
Vln.
Vla.
Vcl.
ppp
mf
p
pp

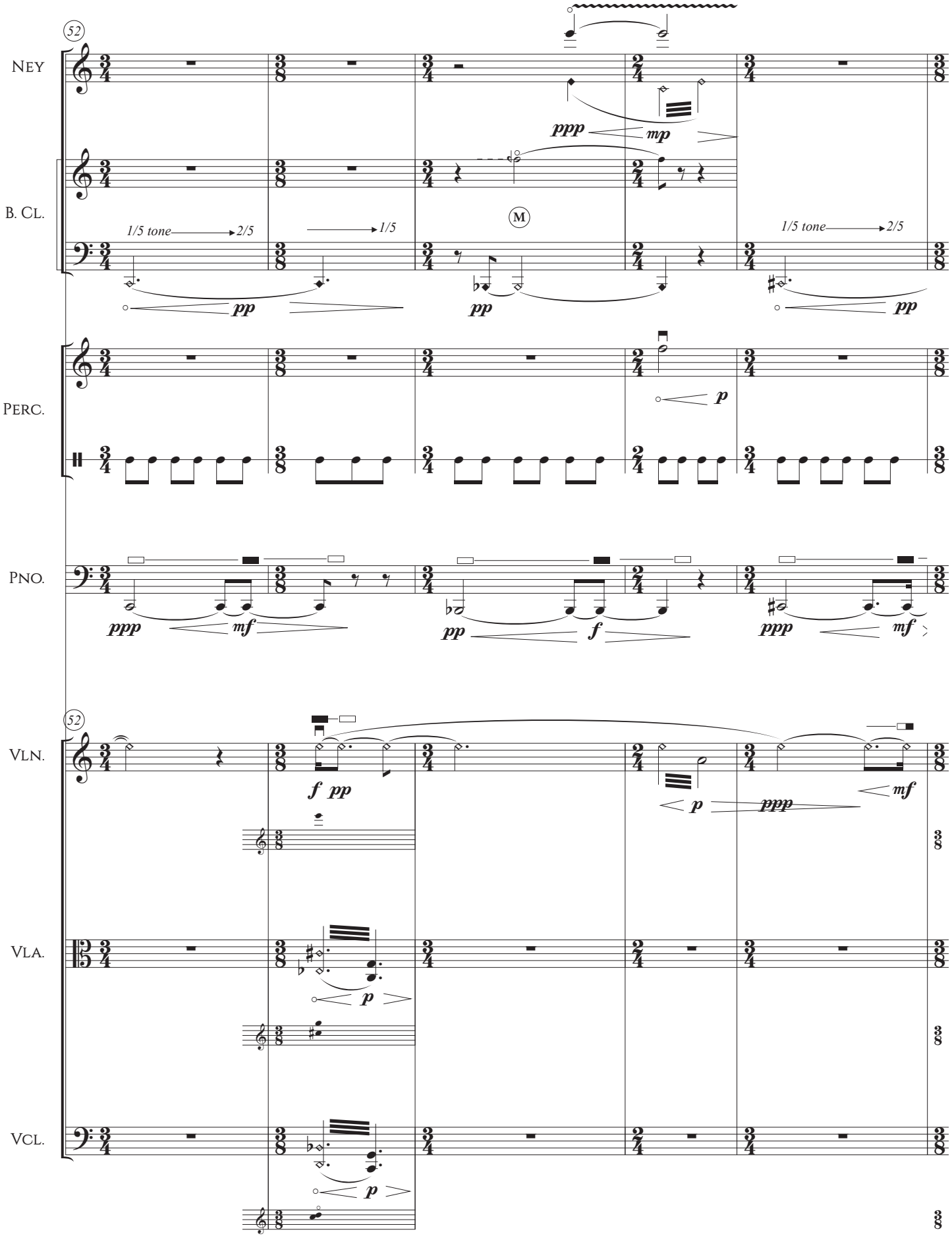

27
Ney
B. Cl.
M
Perc.
Pno.
27
III
Vln.
Vla.
Vcl.

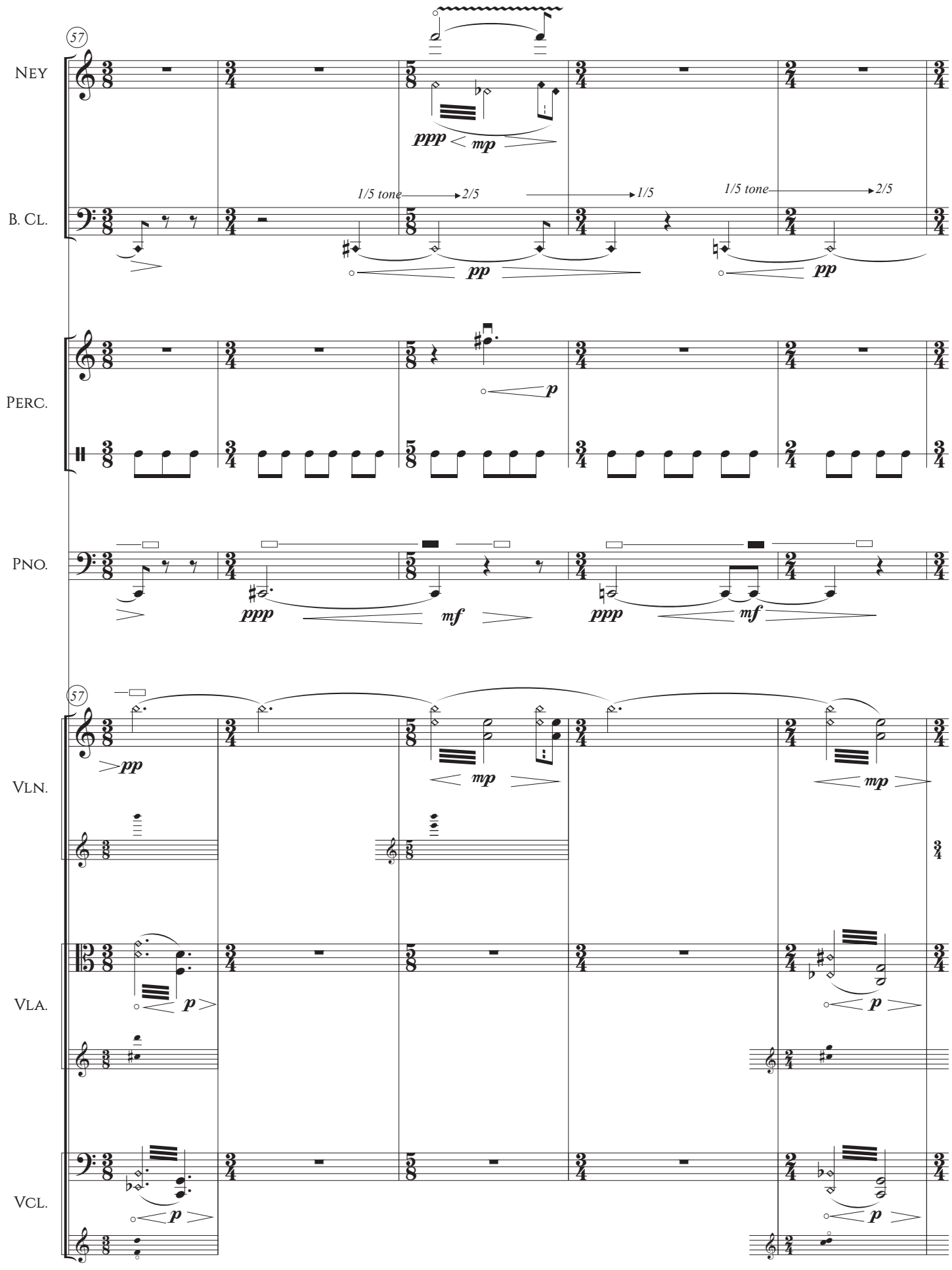

32
Ney
B. Cl.
Perc.
Pno.
32
Vln.
Vla.
Vcl.

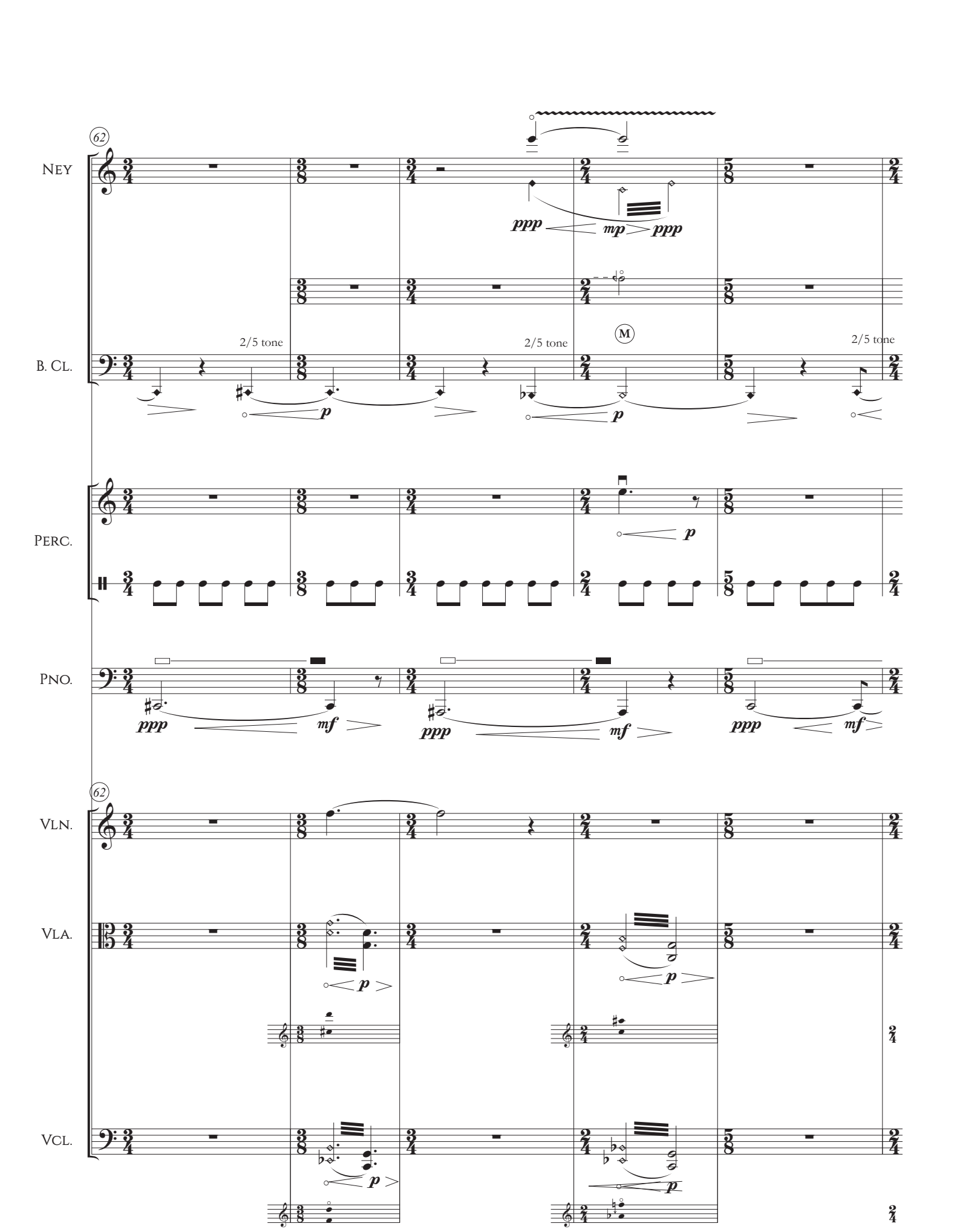

38
Ney
B. Cl.
Perc.
Pno.
38
Vln.
Vla.
Vcl.
ppp
mp
ppp
p
p
pp
ppp
mf
ppp
f
pp
f
mp
ppp
ppp
mp

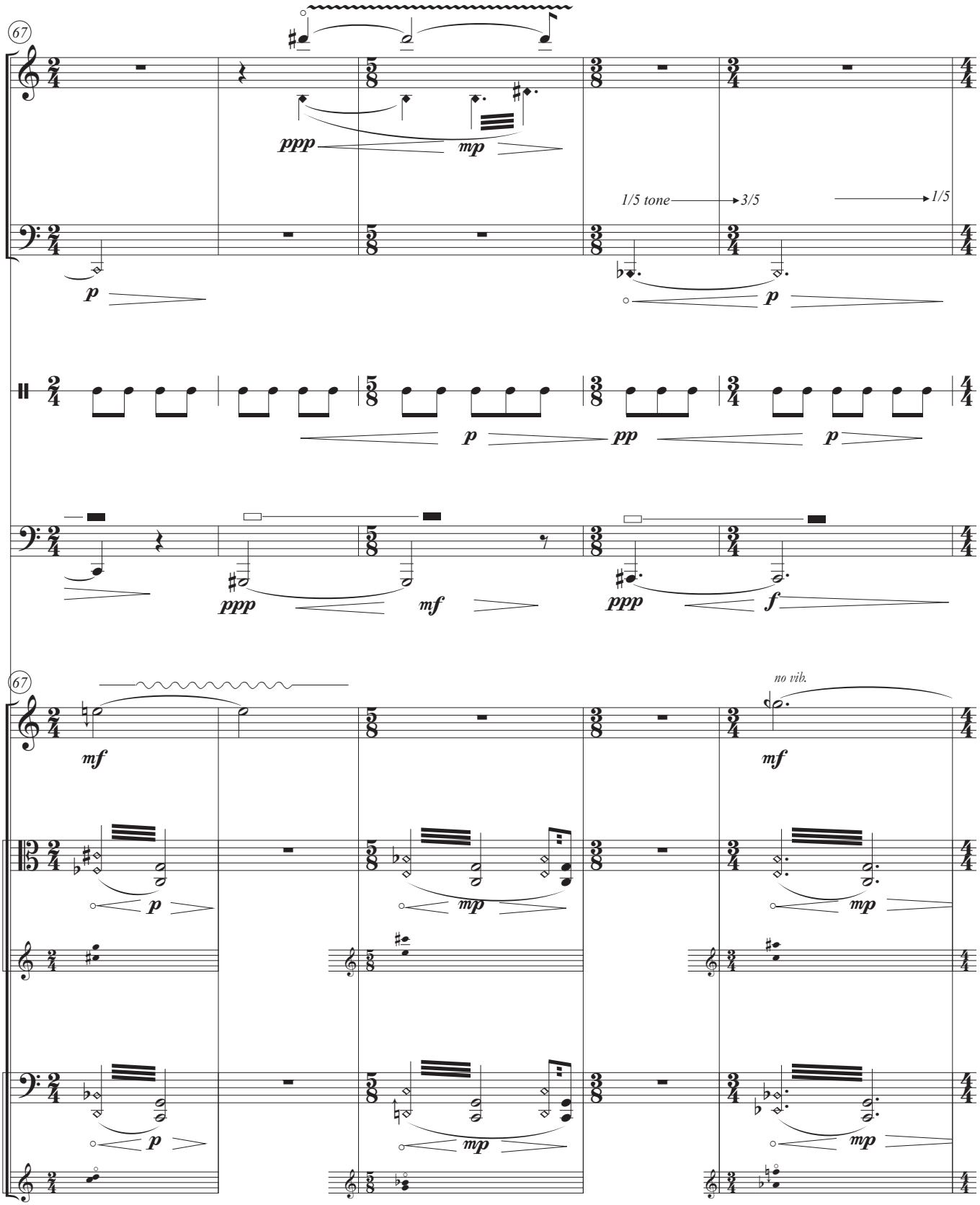

43
[sh]
M
mf
Ney
B. Cl.
M
pp
Perc.
p
Pno.
3
pp
f
pp
ff
43
Vln.
pp
p
pp
Vla.
pp
p
Vcl.
ppp
p

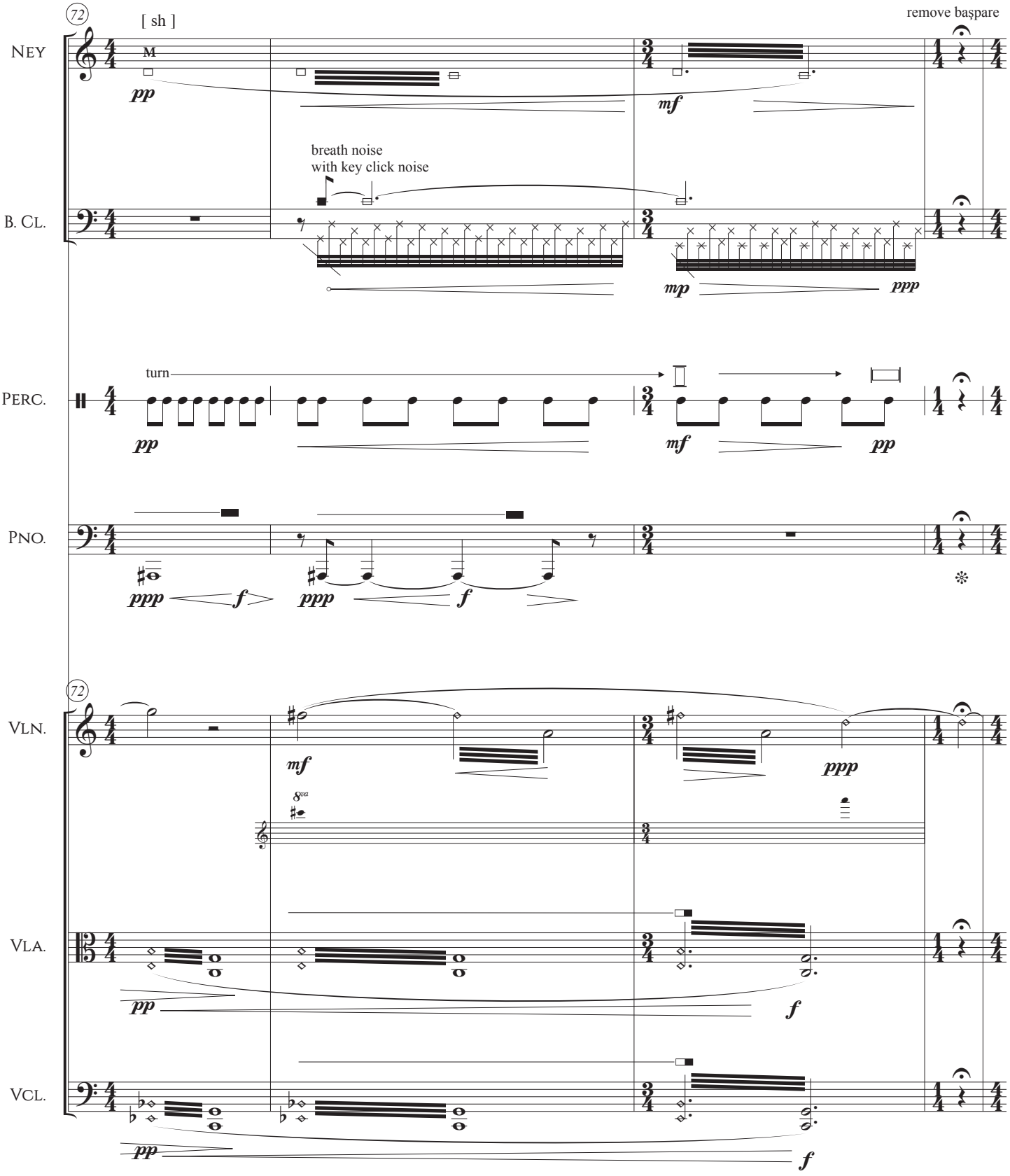

48
Ney
B. Cl.
Perc.
Pno.
Vln.
Vla.
Vcl.
(D)
M
ppp
mp
pp
f
mf
p

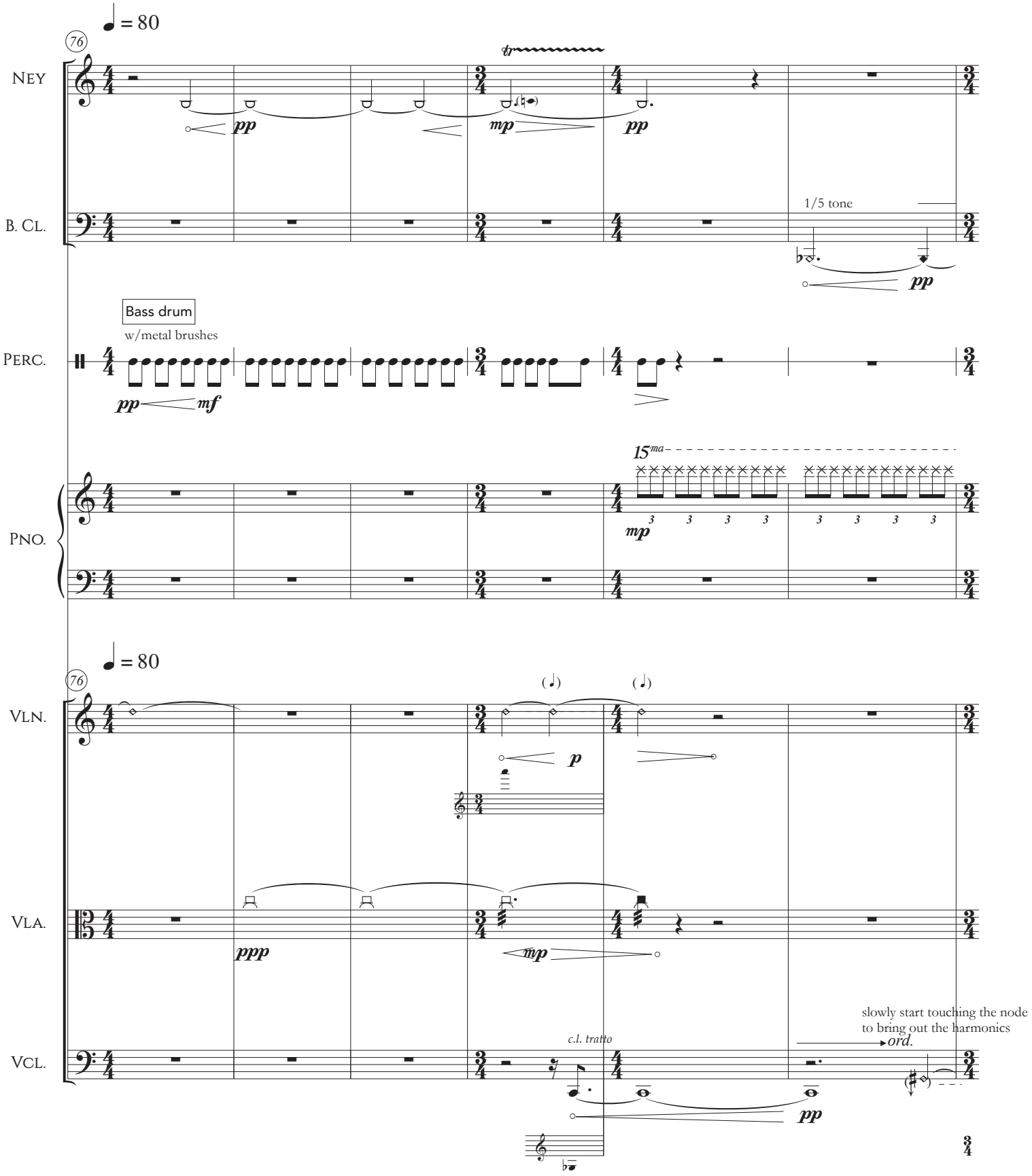

52
Ney
ppp
mp
B. Cl.
1/5 tone
2/5
1/5
M
1/5 tone
2/5
pp
pp
pp
Perc.
p
Pno.
ppp
mf
pp
f
ppp
mf
52
Vln.
f pp
p
ppp
mf
Vla.
p
Vcl.
p

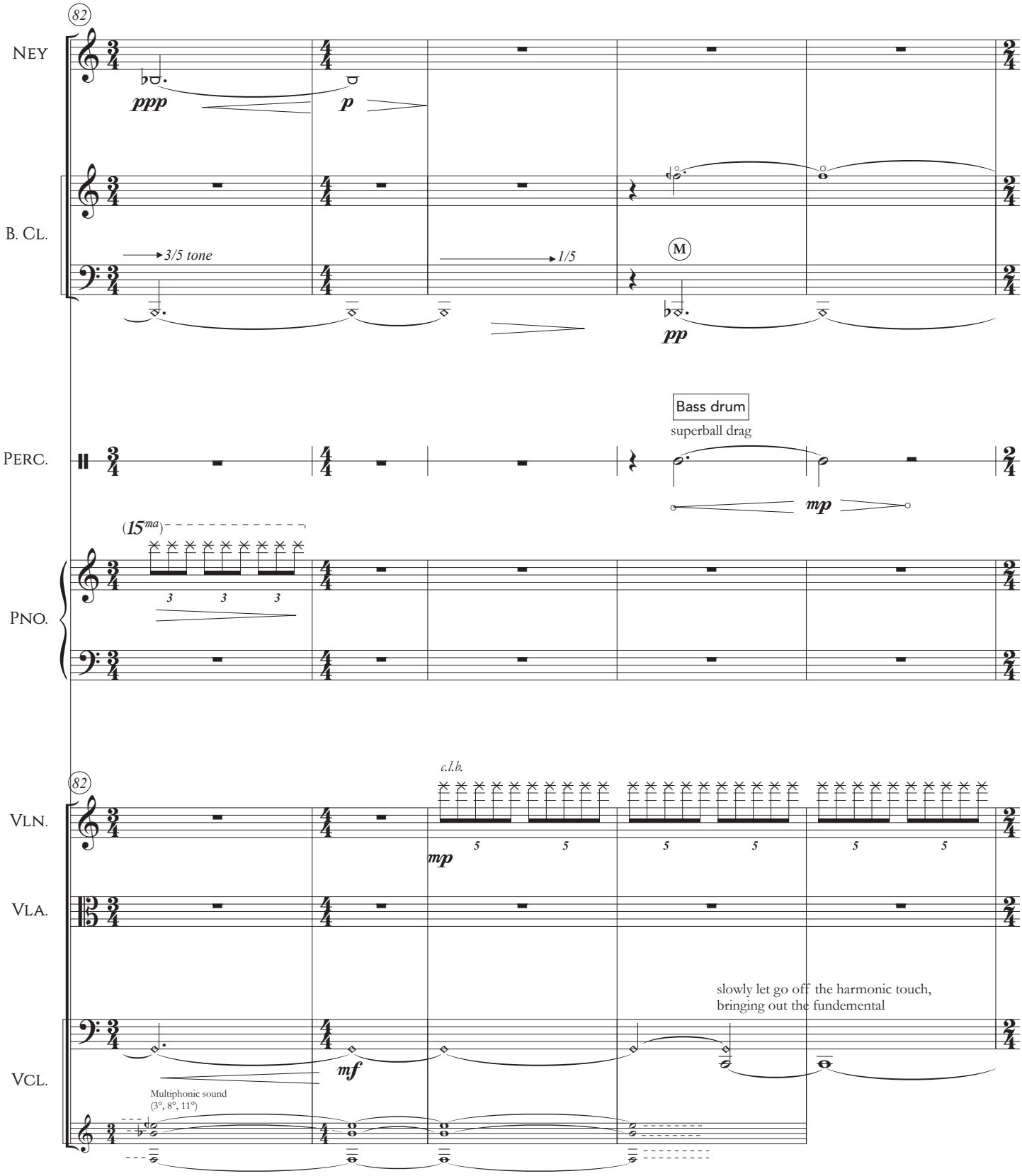

57
Ney
ppp
mp
B. Cl.
1/5 tone
2/5
1/5
1/5 tone
2/5
pp
pp
Perc.
p
Pno.
ppp
mf
ppp
mf
57
Vln.
pp
mp
mp
Vla.
p
p
Vcl.
p
p

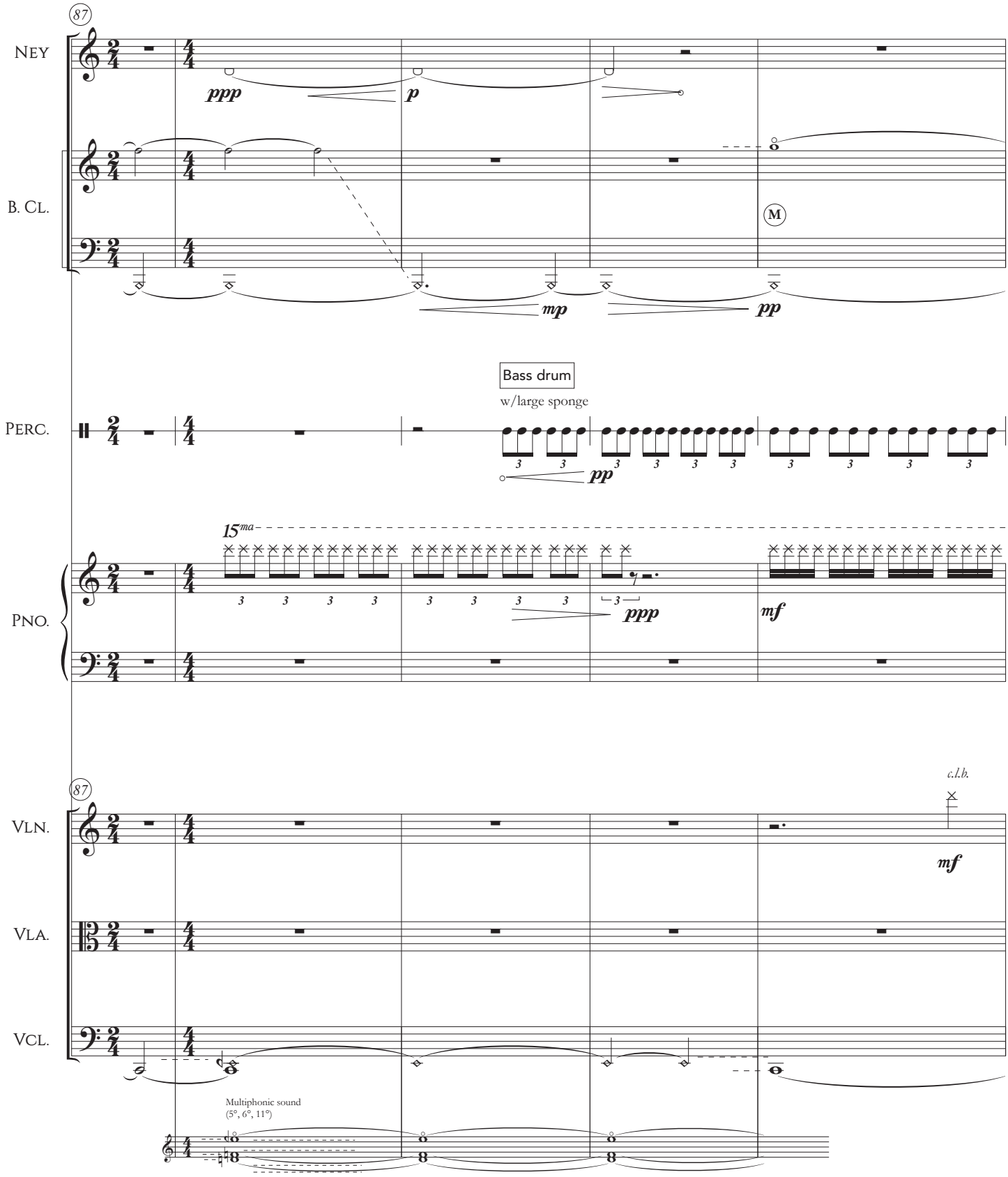

62
Ney
ppp
mp
ppp
B. Cl.
2/5 tone
p
2/5 tone
p
M
2/5 tone
Perc.
p
Pno.
ppp
mf
ppp
mf
ppp
mf
62
Vln.
Vla.
p
p
Vcl.
p
p

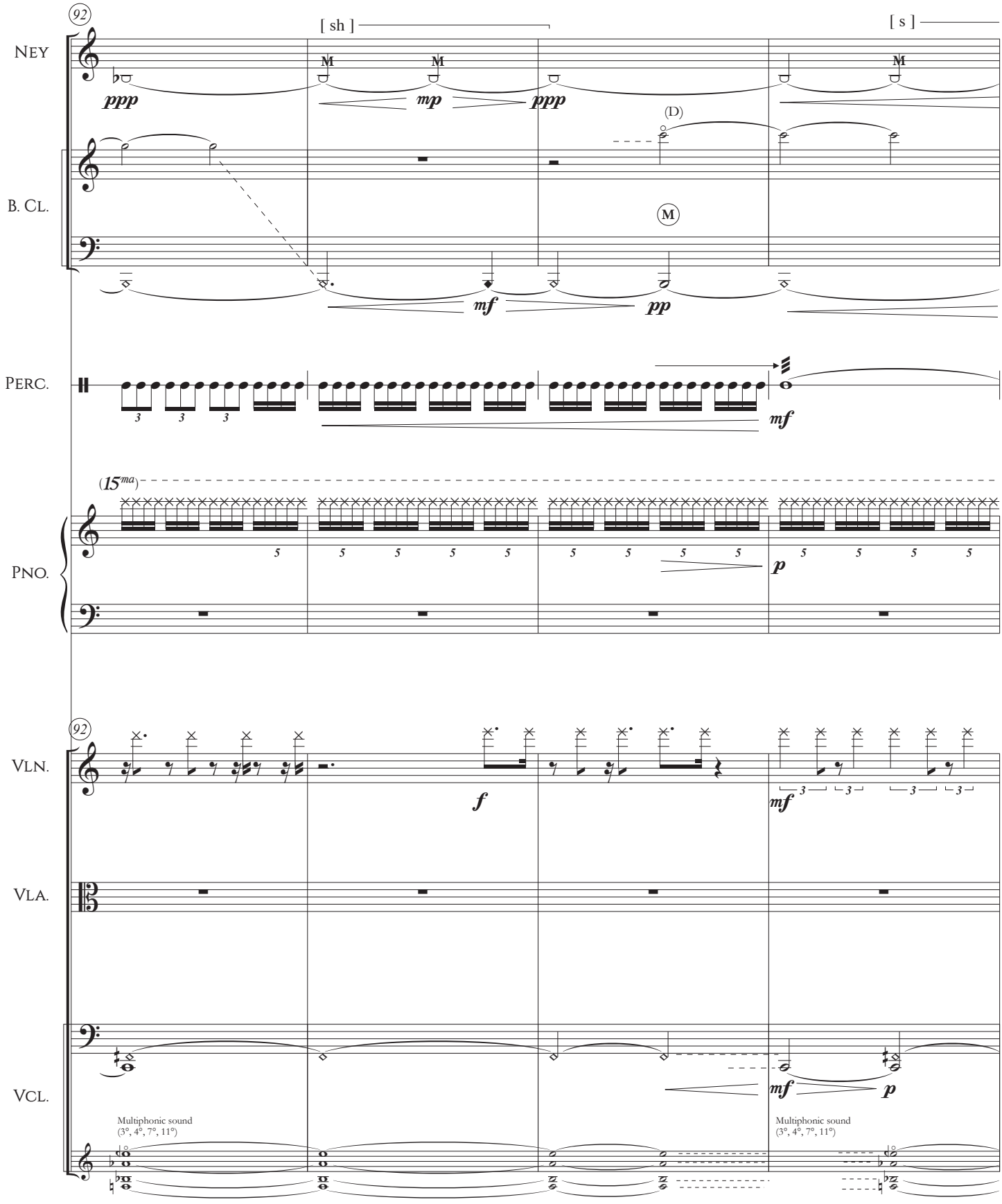

67
Ney
ppp
mp
B. Cl.
1/5 tone
3/5
1/5
p
p
Perc.
p
pp
p
Pno.
ppp
mf
ppp
f
67
Vln.
mf
no vib.
mf
Vla.
p
mp
mp
Vcl.
p
mp
mp

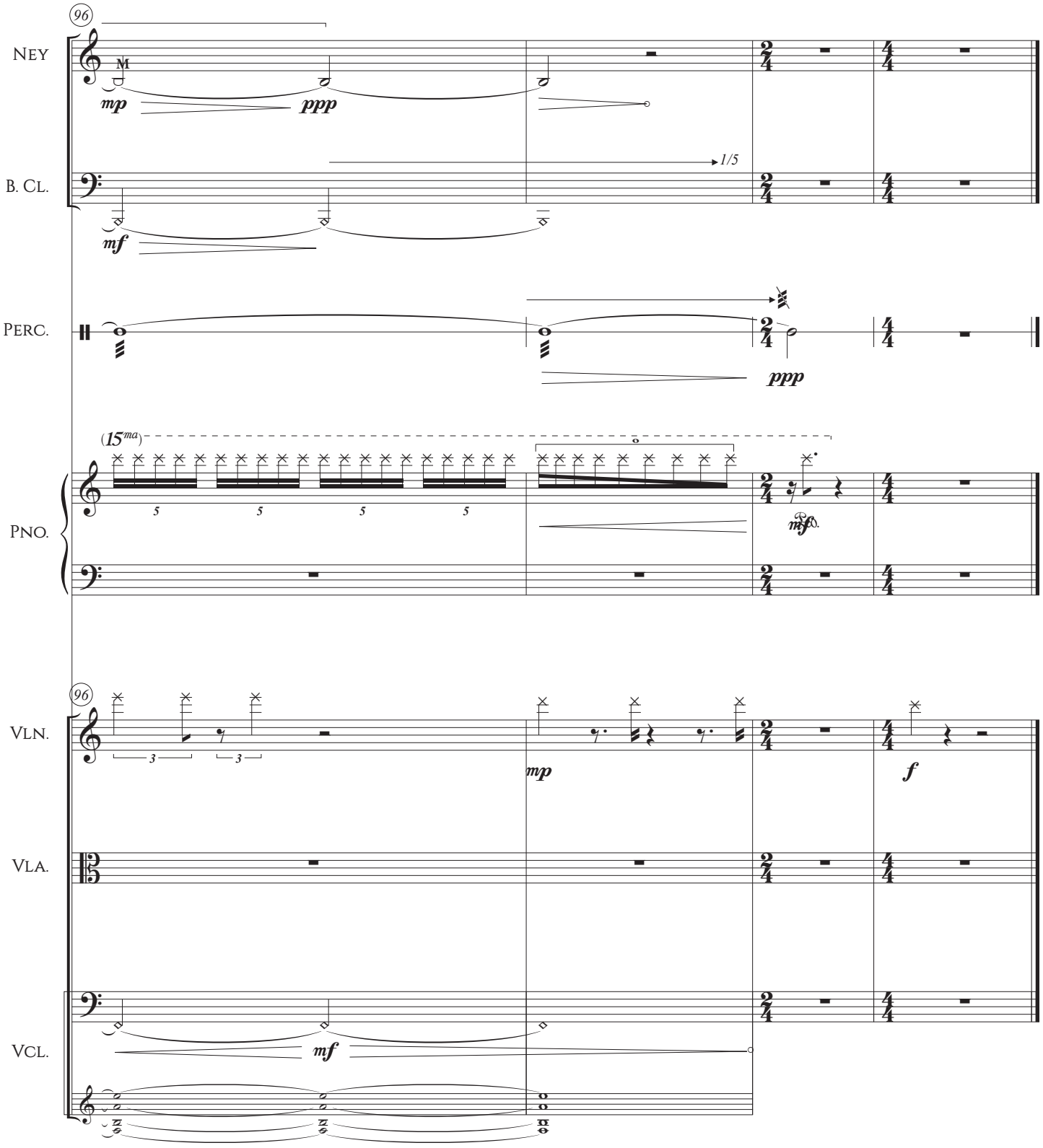

72
[sh]
remove başpare
Ney
pp
mf
breath noise
with key click noise
B. Cl.
mp
ppp
turn
Perc.
pp
mf
pp
Pno.
ppp
f
ppp
f
72
Vln.
mf
ppp
8va
Vla.
pp
f
Vcl.
pp
f


♩ = 80
76
Ney
tr
pp
mp
pp
B. Cl.
1/5 tone
pp
Bass drum
w/metal brushes
Perc.
pp
mf
Pno.
15ma
mp
♩ = 80
76
Vln.
( )
( )
p
Vla.
ppp
mp
Vcl.
c.l. tratto
slowly start touching the node
to bring out the harmonics
ord.
pp


82
Ney
ppp
p
B. Cl.
3/5 tone
1/5
M
pp
Bass drum
superball drag
Perc.
mp
(15ma)
3 3 3
Pno.
82
c.l.b.
Vln.
mp
5 5 5 5 5 5
Vla.
slowly let go off the harmonic touch,
bringing out the fundemental
Vcl.
mf
Multiphonic sound
(3°, 8°, 11°)


87
Ney
ppp
p
B. Cl.
M
mp
pp
Bass drum
w/large sponge
Perc.
pp
15ma
Pno.
ppp
mf
87
c.l.b.
Vln.
mf
Vla.
Vcl.
Multiphonic sound
(5°, 6°, 11°)


92
[sh]
[s]
Ney
ppp
mp
ppp
M
(D)
B. Cl.
mf
pp
Perc.
mf
(15ma)
Pno.
p
92
Vln.
f
mf
Vla.
Vcl.
mf
p
Multiphonic sound
(3°, 4°, 7°, 11°)
Multiphonic sound
(3°, 4°, 7°, 11°)

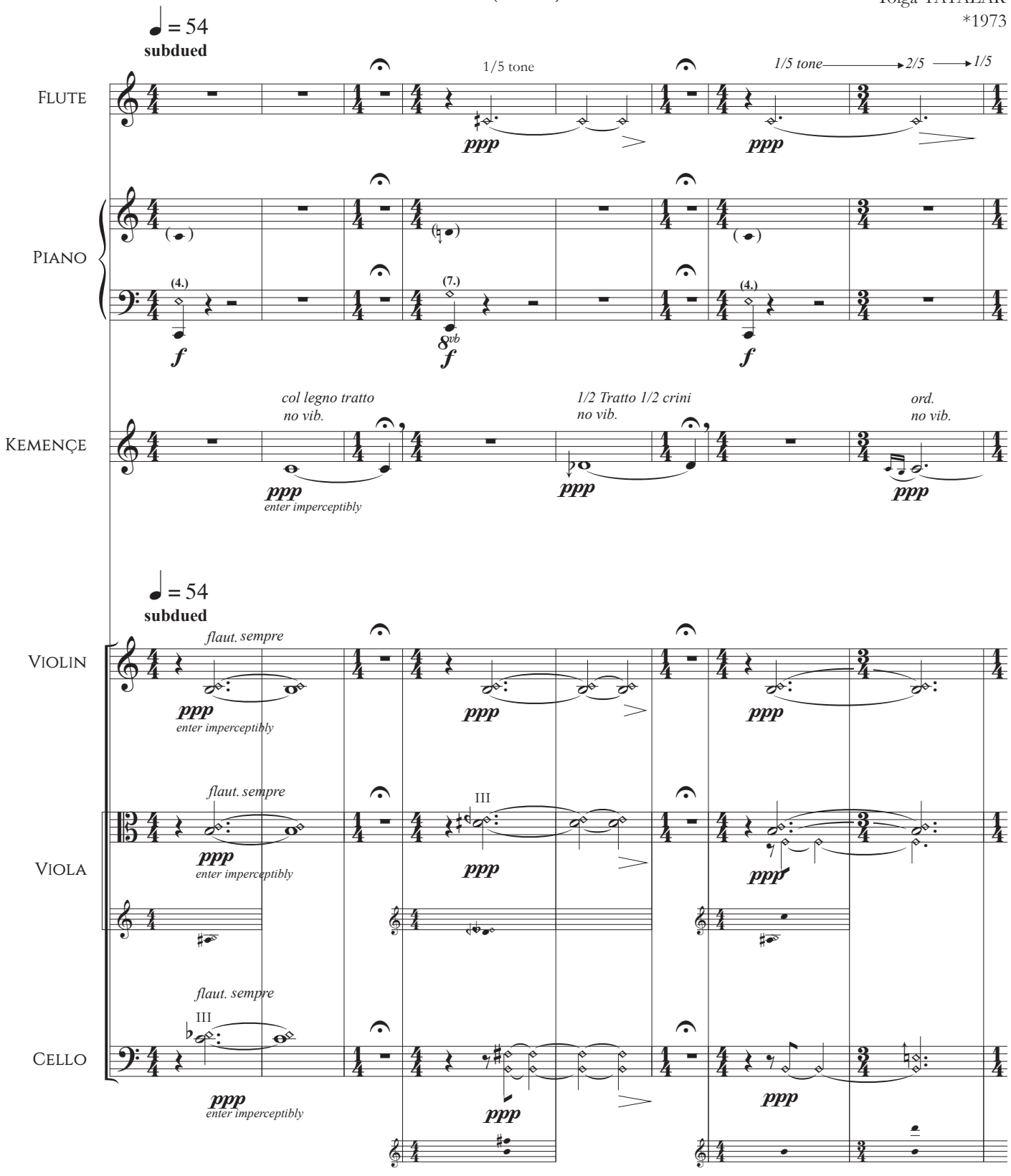

96
Ney
M
mp
ppp
B. Cl.
1/5
mf
Perc.
ppp
(15ma)
Pno.
5
5
5
5
mf
96
Vln.
3
3
mp
f
Vla.
Vcl.
mf

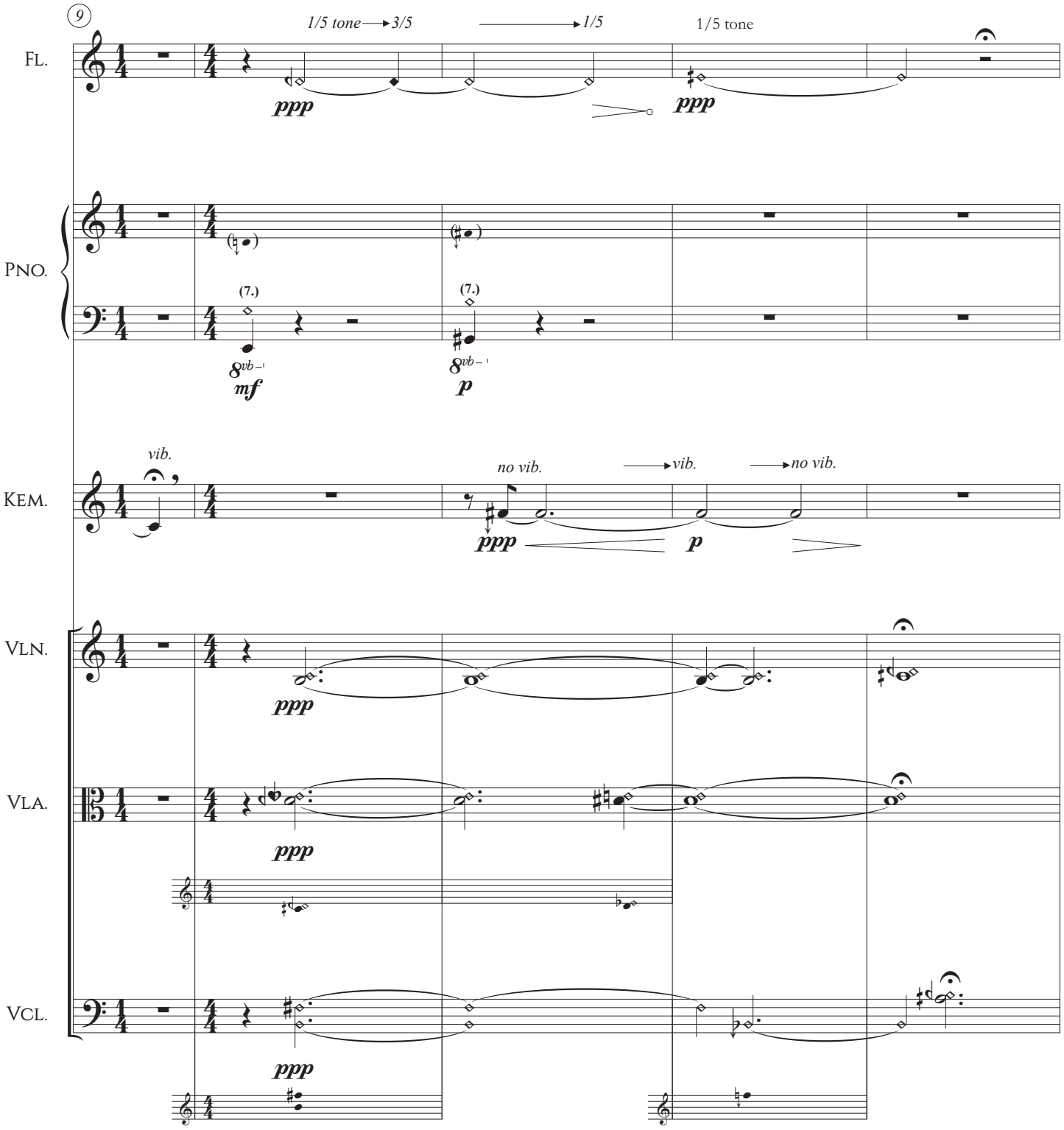
Score

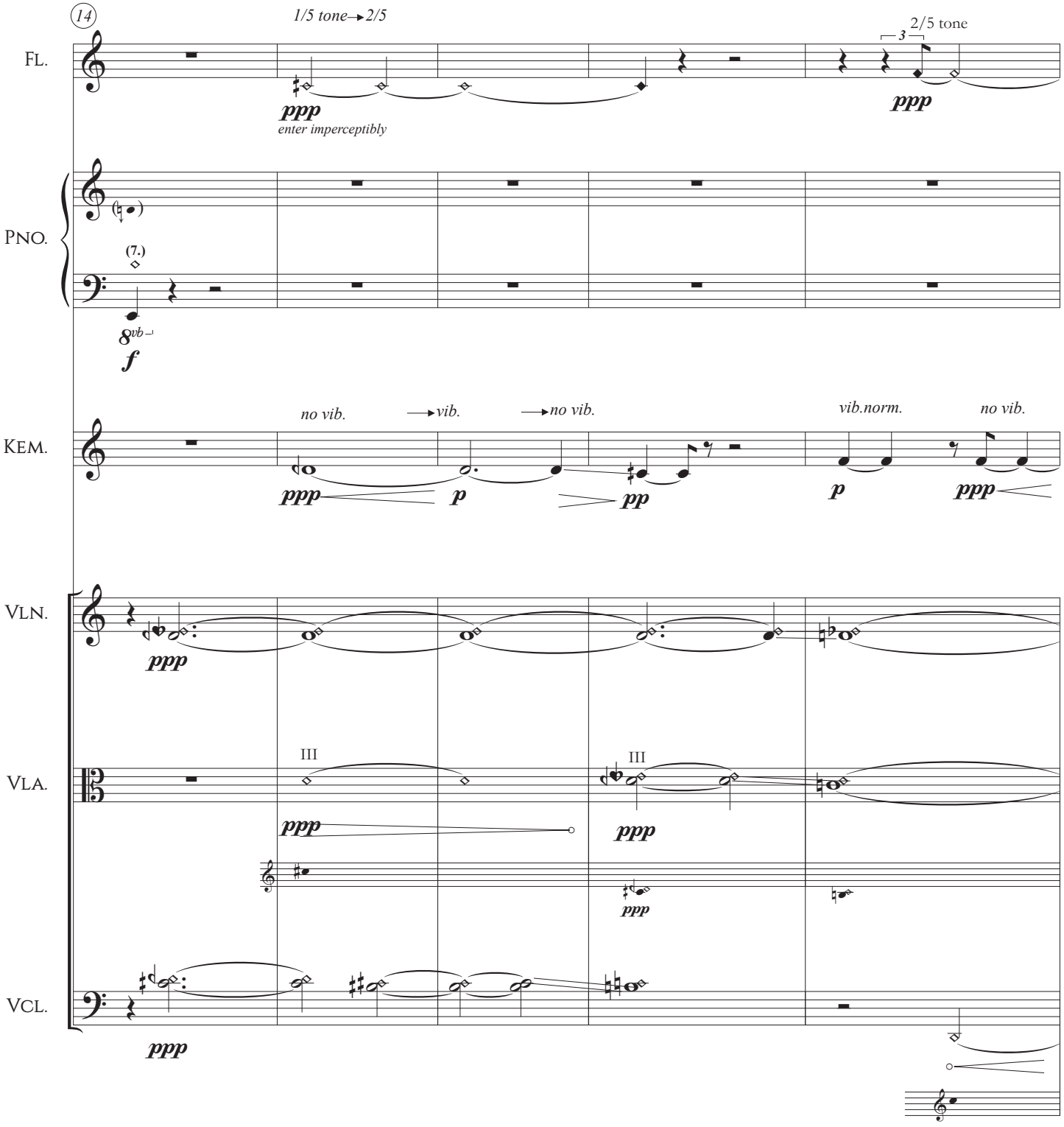
II.

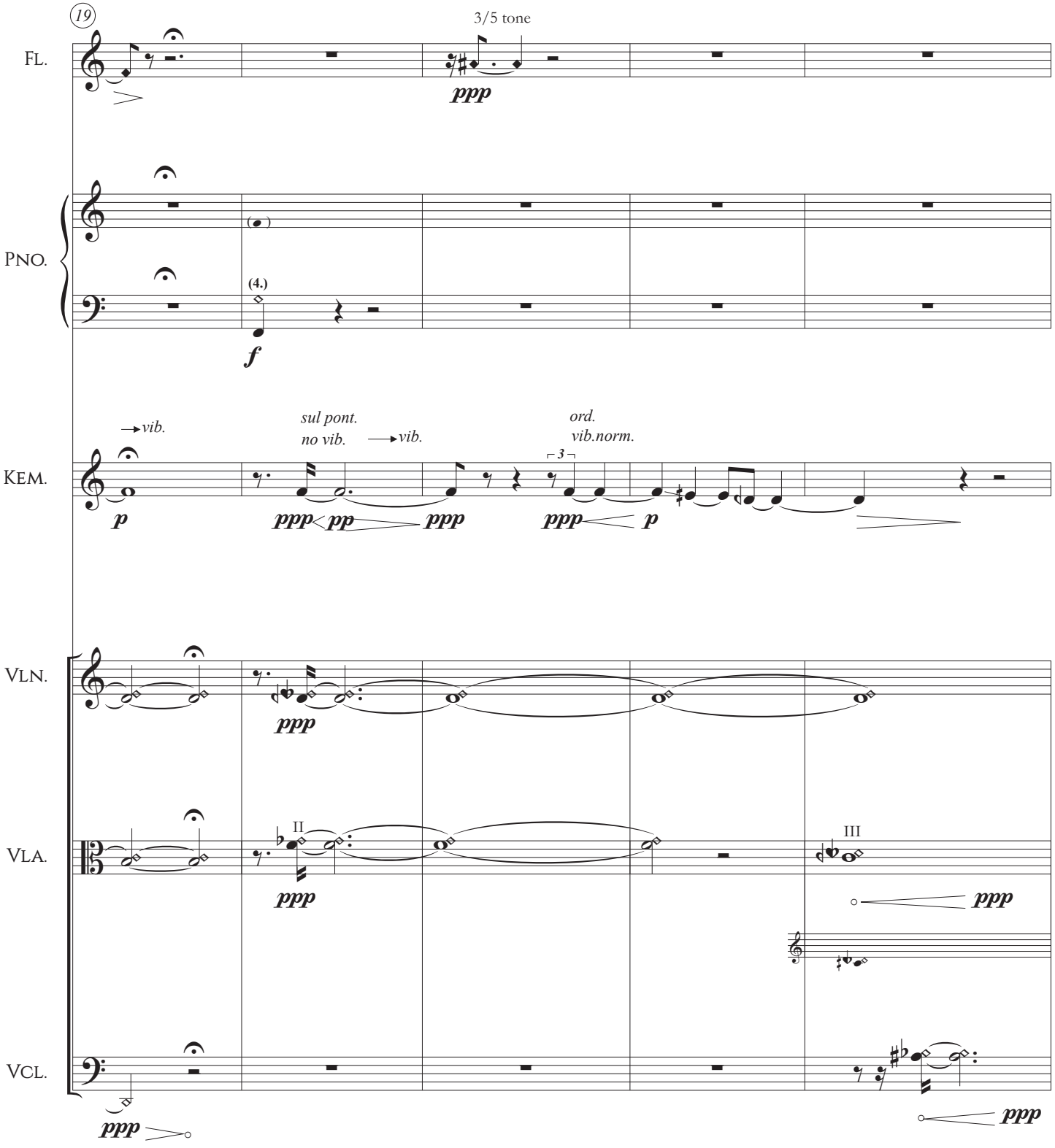
(3 mins)

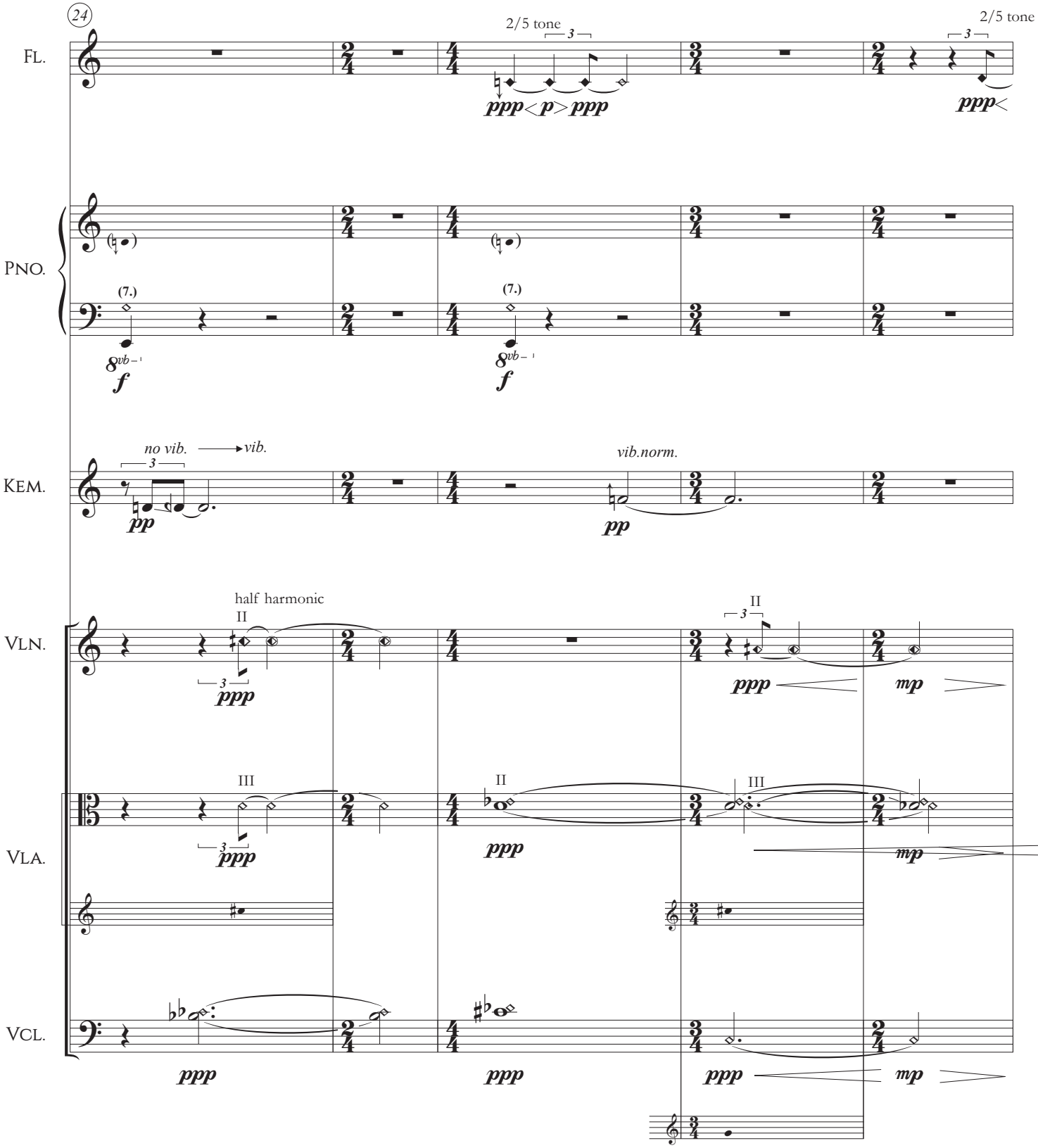
Tolga YAYALAR
*1973

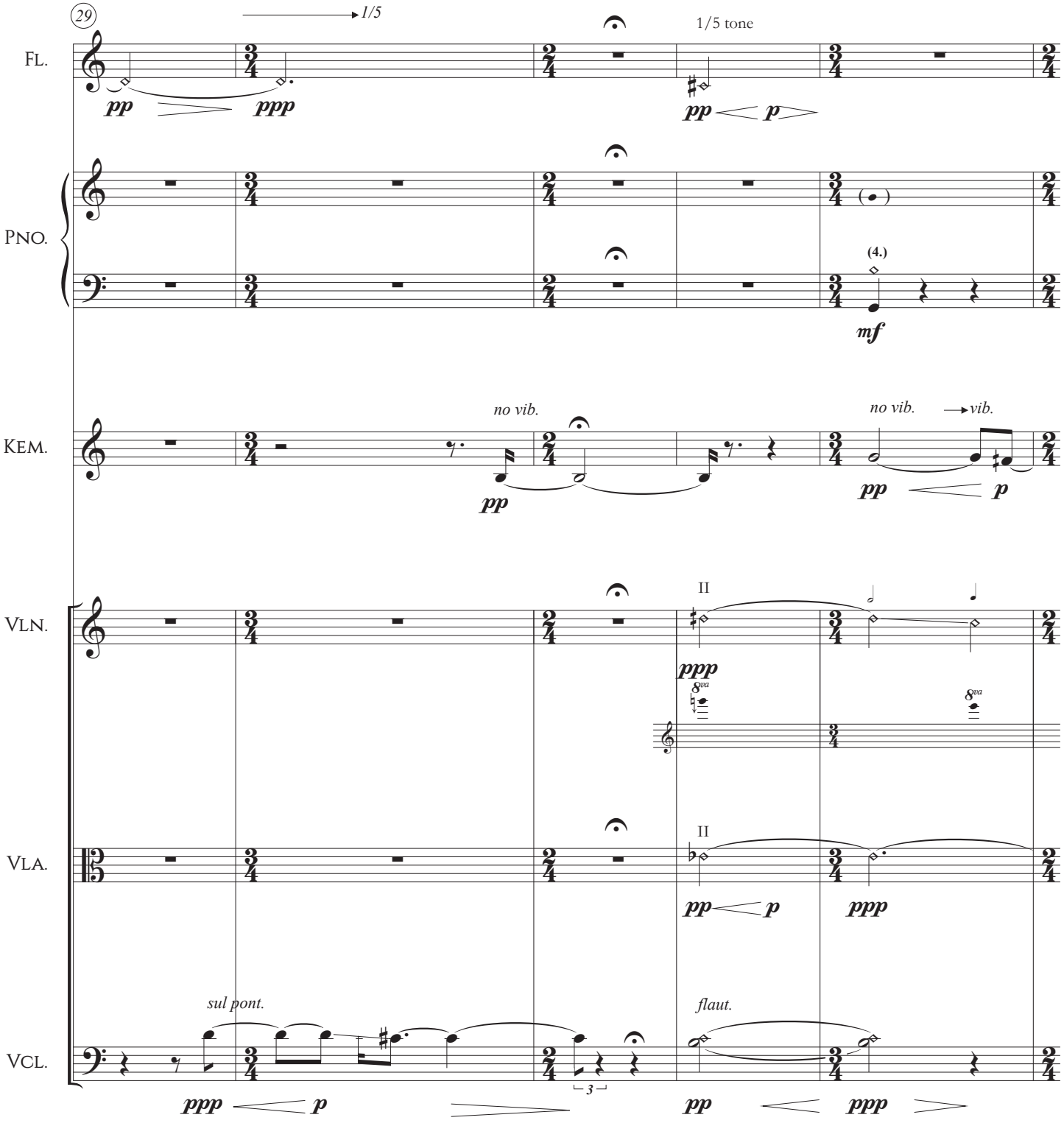


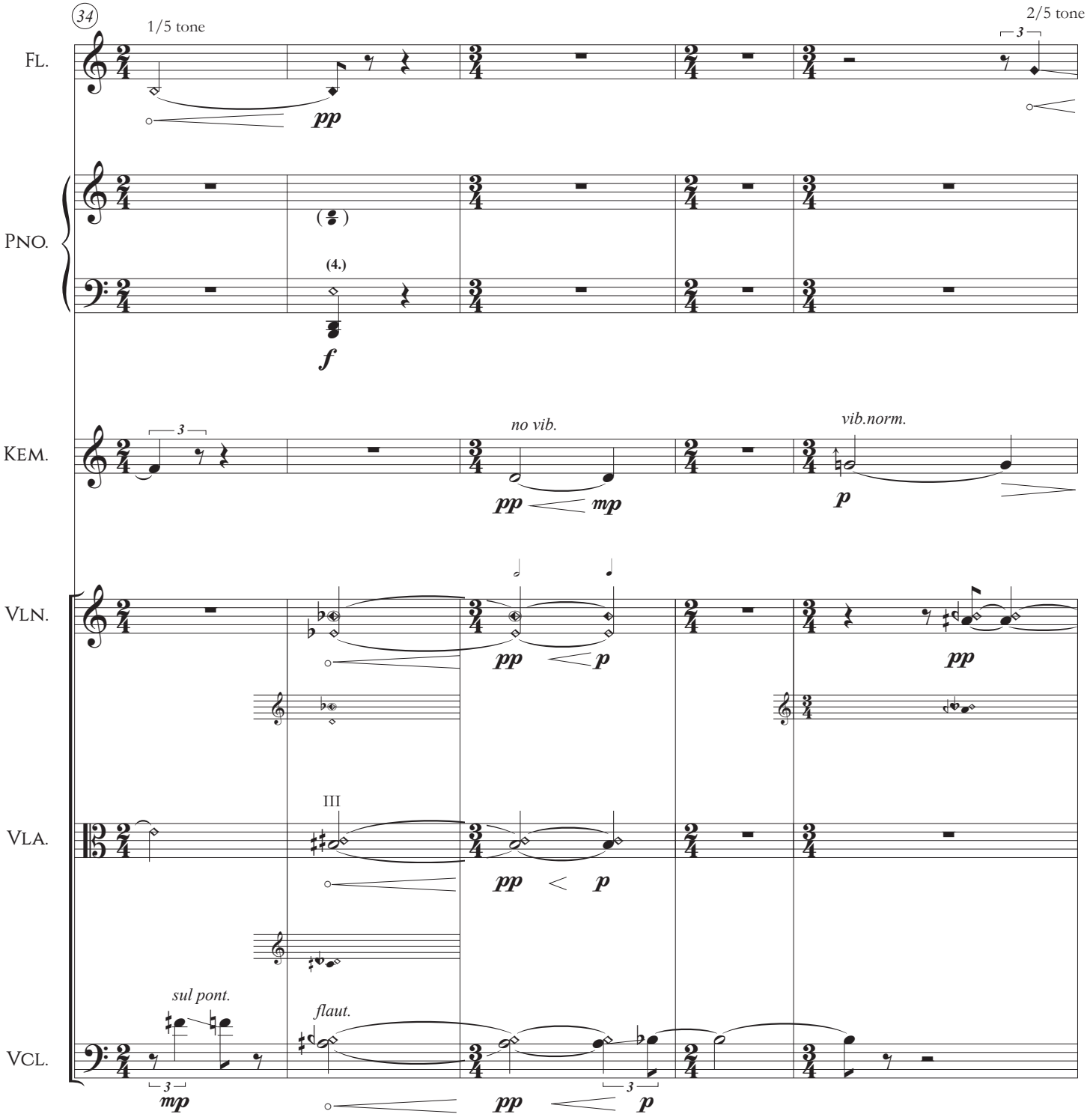

9
Fl.
1/5 tone → 3/5
→ 1/5
1/5 tone
ppp
ppp
Pno.
(7.)
(7.)
8vb
8vb
mf
p
Kem.
vib.
no vib.
→ vib.
→ no vib.
ppp
p
Vln.
ppp
Vla.
ppp
Vcl.
ppp

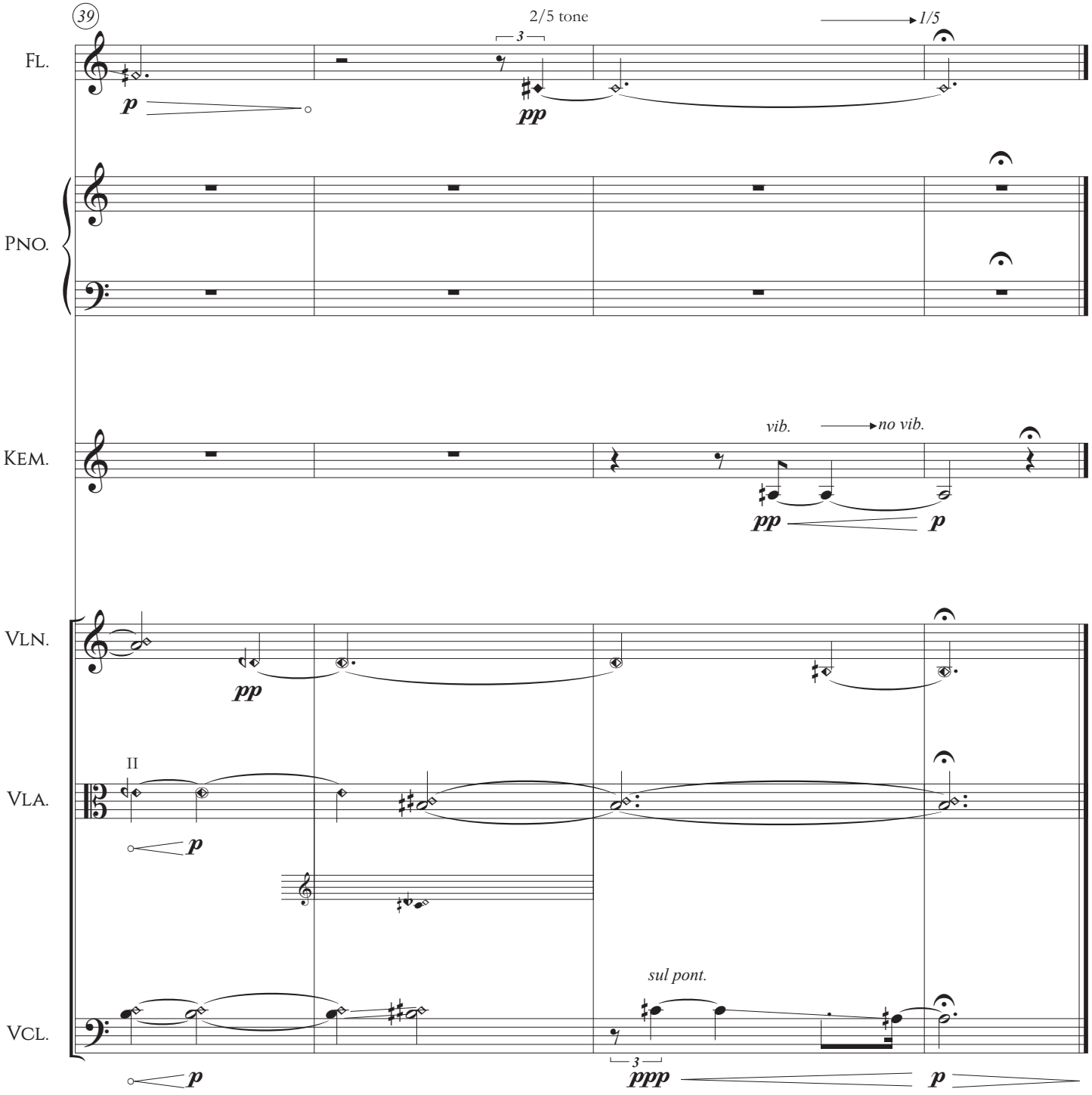

14
1/5 tone→2/5
2/5 tone
3
Fl.
ppp
enter imperceptibly
ppp
Pno.
(7.)
8vb
f
Kem.
no vib.
→vib.
→no vib.
vib.norm.
no vib.
ppp
p
pp
p
ppp
Vln.
ppp
Vla.
III
III
ppp
ppp
ppp
Vcl.
ppp


19
Fl.
3/5 tone
ppp
Pno.
(4.)
f
Kem.
vib.
p
sul pont.
no vib.
vib.
ppp
pp
ppp
ord.
vib.norm.
3
ppp
p
Vln.
ppp
Vla.
II
ppp
III
ppp
Vcl.
ppp
ppp


24
Fl.
2/5 tone
ppp < p > ppp
2/5 tone
ppp <
Pno.
(7.)
8vb
f
(7.)
8vb
f
Kem.
no vib.
vib.
pp
vib.norm.
pp
Vln.
half harmonic
II
ppp
II
ppp
mp
Vla.
III
ppp
II
ppp
III
mp
Vcl.
ppp
ppp
ppp
mp


29
1/5
1/5 tone
Fl.
pp
ppp
pp
p
Pno.
(4.)
mf
Kem.
no vib.
pp
no vib.
vib.
pp
p
Vln.
II
ppp
8va
8va
Vla.
II
pp
p
ppp
Vcl.
sul pont.
ppp
p
3
flaut.
pp
ppp


34
1/5 tone
2/5 tone
Fl.
pp
Pno.
(4.)
f
Kem.
no vib.
vib.norm.
pp
mp
p
Vln.
pp
p
pp
Vla.
III
pp
p
Vcl.
sul pont.
flaut.
mp
pp
p

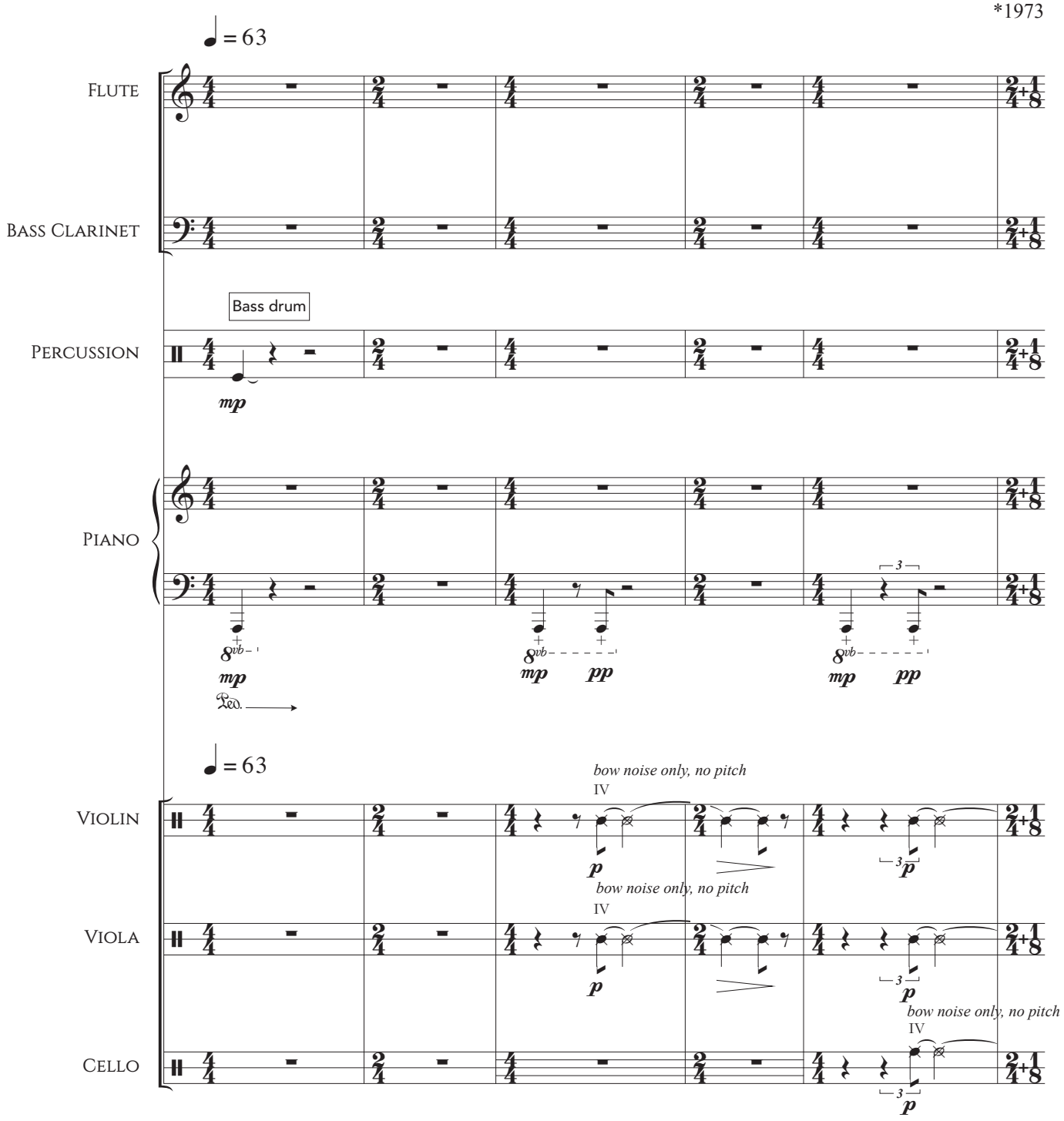

39
2/5 tone
3
1/5
Fl.
p
pp
Pno.
Kem.
vib.
no vib.
pp
p
Vln.
pp
Vla.
II
p
sul pont.
Vcl.
p
3
ppp
p

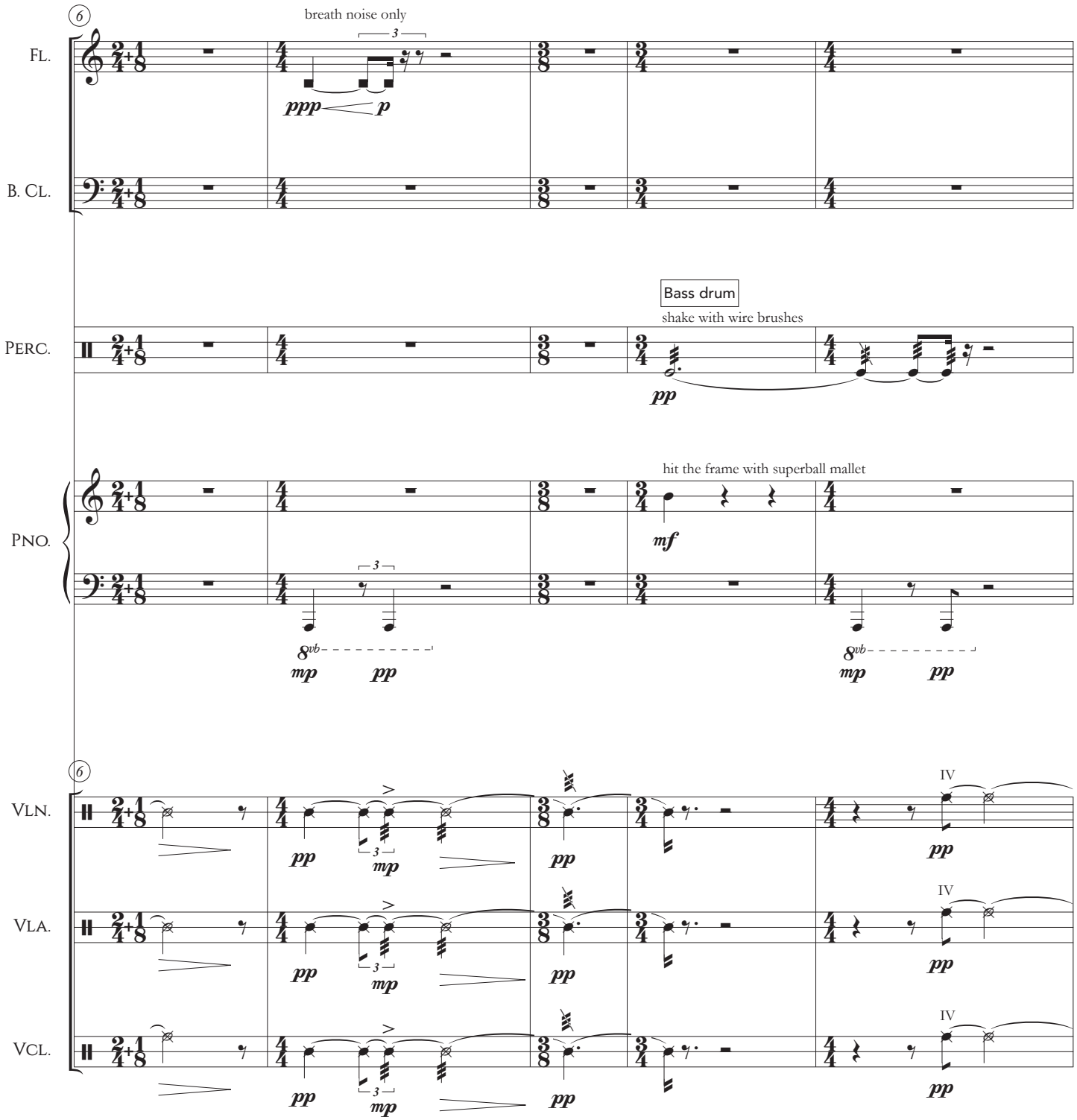
Score

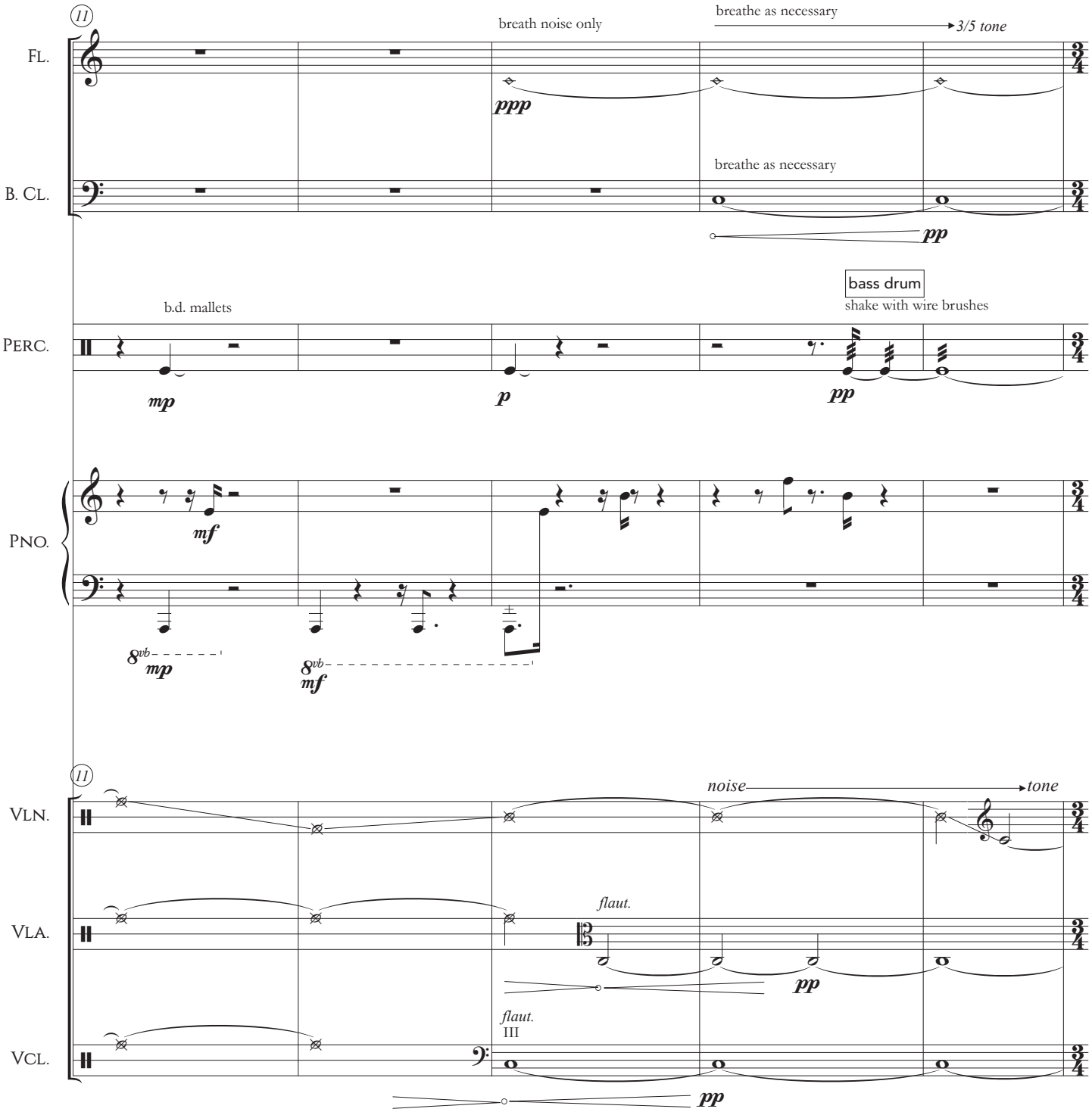
III.

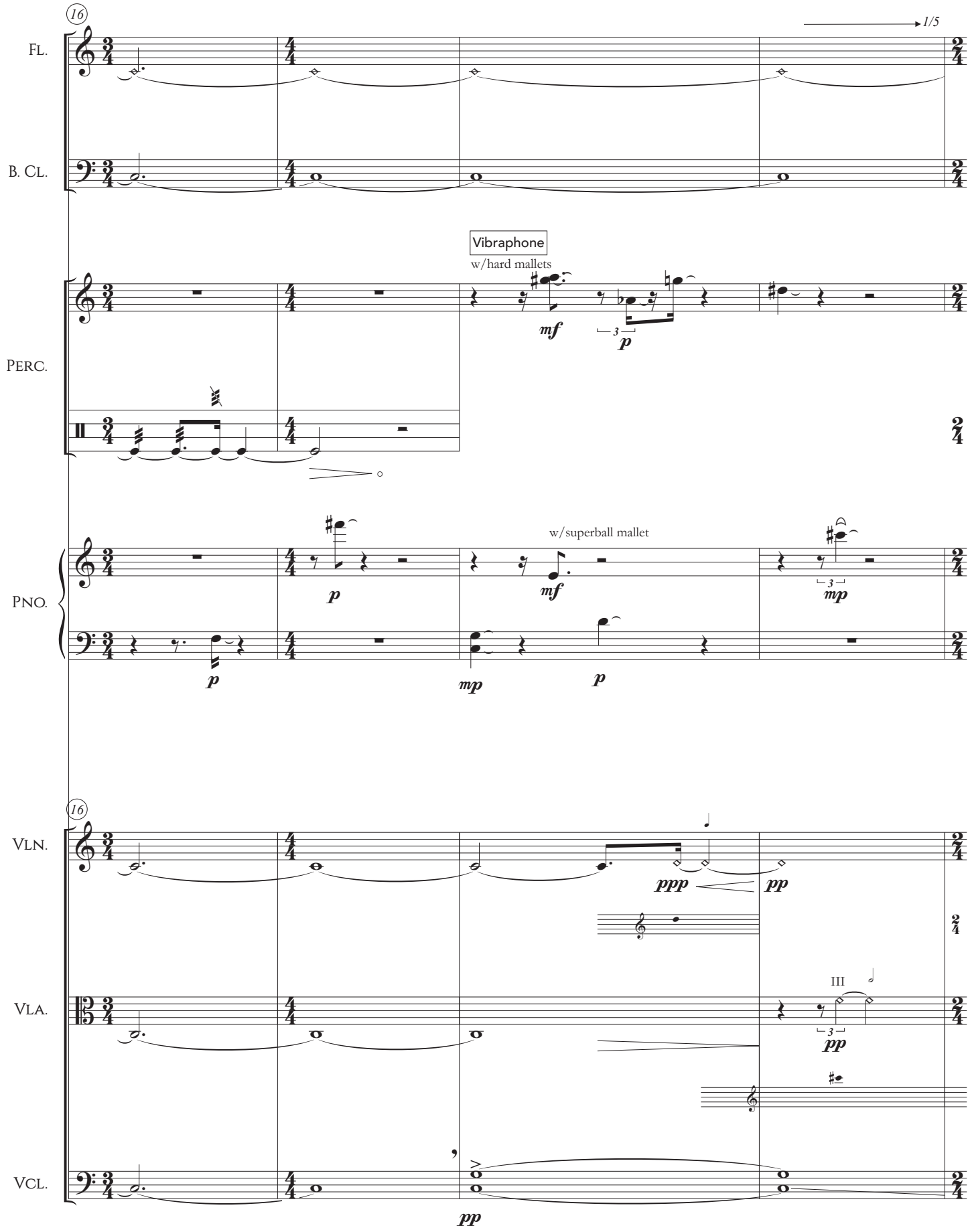
(5 mins.)

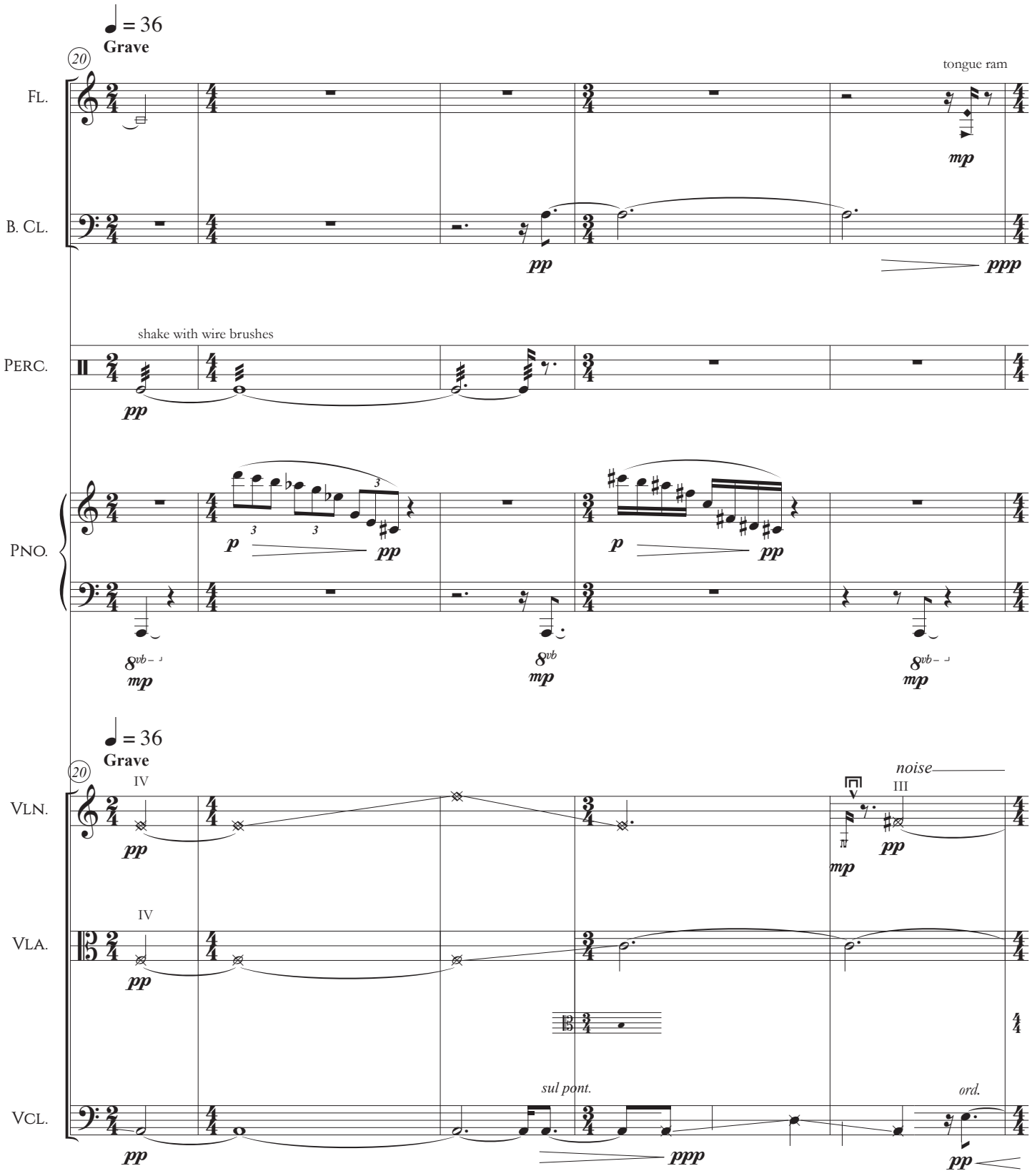
Tolga YAYALAR
*1973

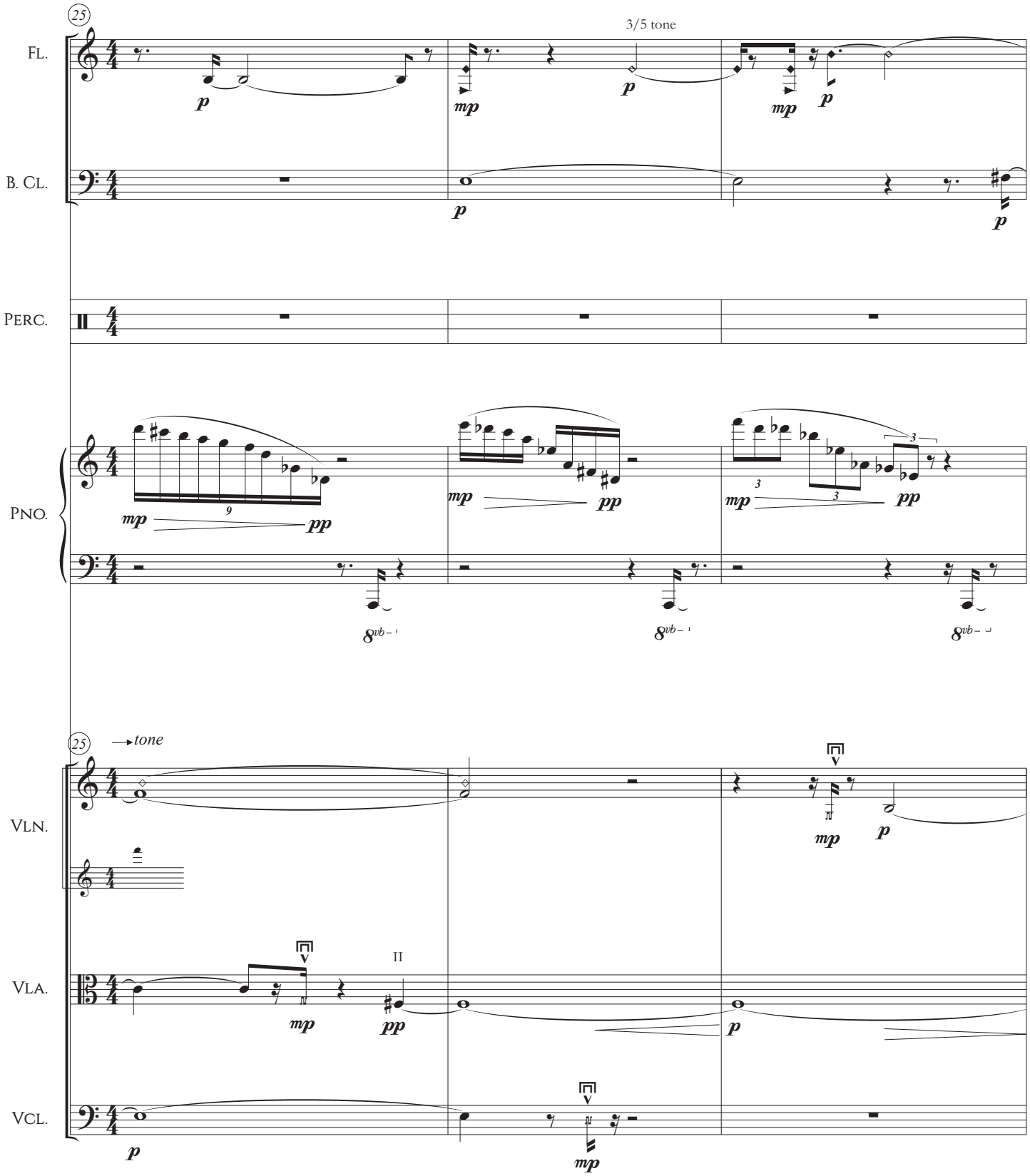


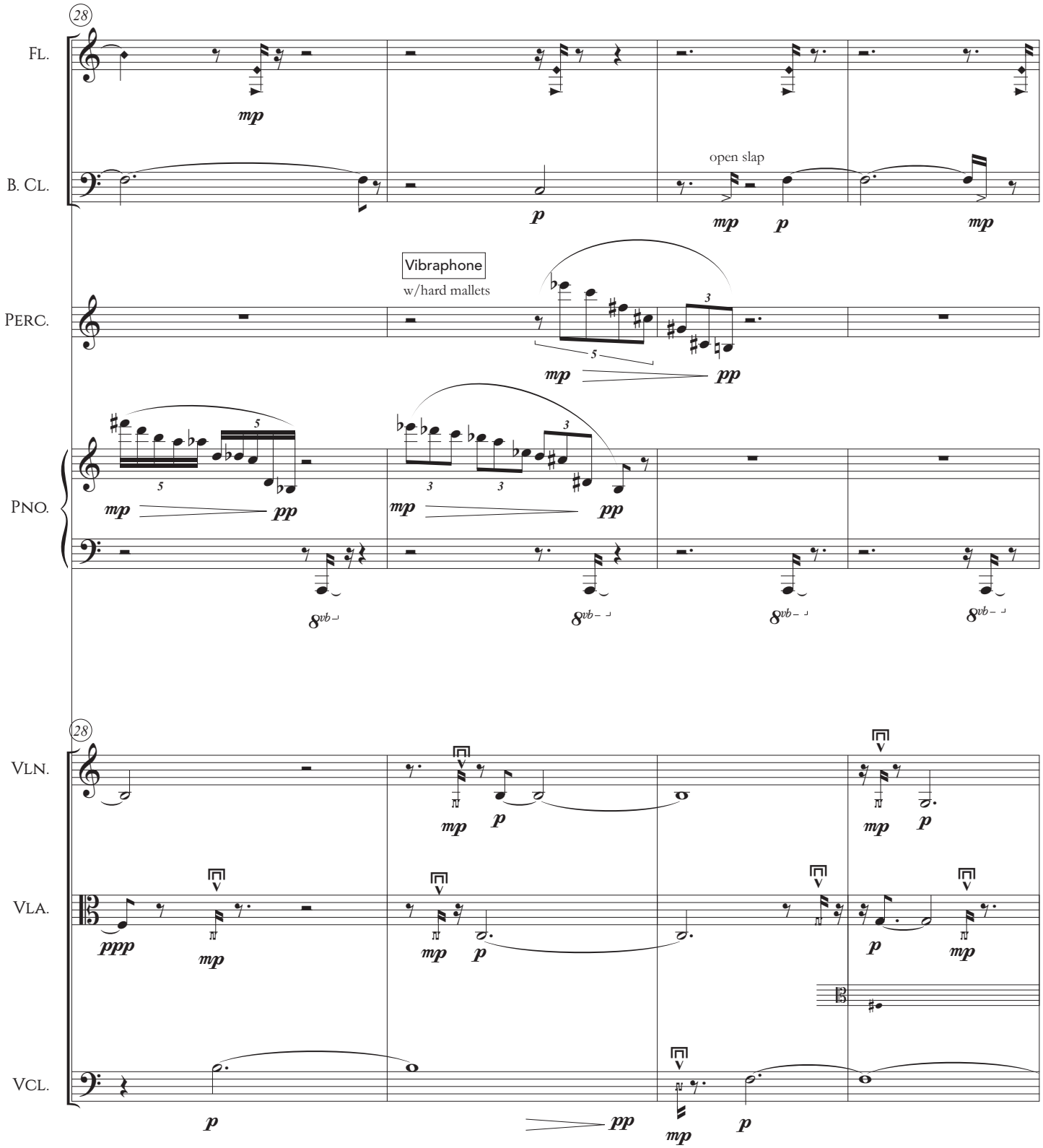

6
breath noise only
3
Fl.
ppp
p
B. Cl.
Bass drum
shake with wire brushes
Perc.
pp
hit the frame with superball mallet
Pno.
mf
8vb
mp
pp
6
IV
Vln.
Vla.
Vcl.

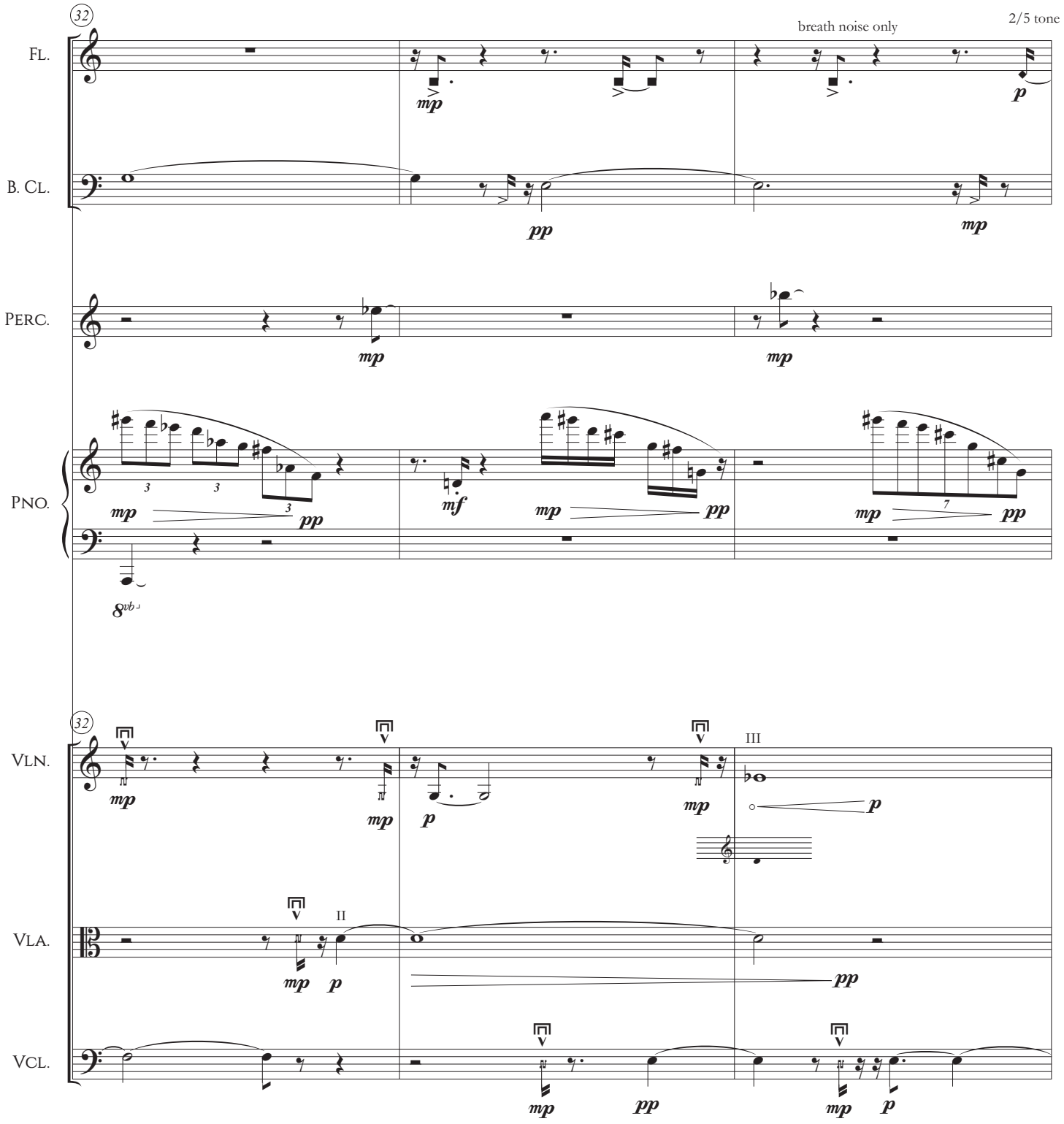

II
Fl.
breath noise only
breathe as necessary
3/5 tone
ppp
B. Cl.
breathe as necessary
pp
bass drum
shake with wire brushes
b.d. mallets
Perc.
mp
p
pp
Pno.
mf
8vb
mp
8vb
mf
II
Vln.
noise
tone
Vla.
flaut.
pp
flaut.
III
Vcl.
pp

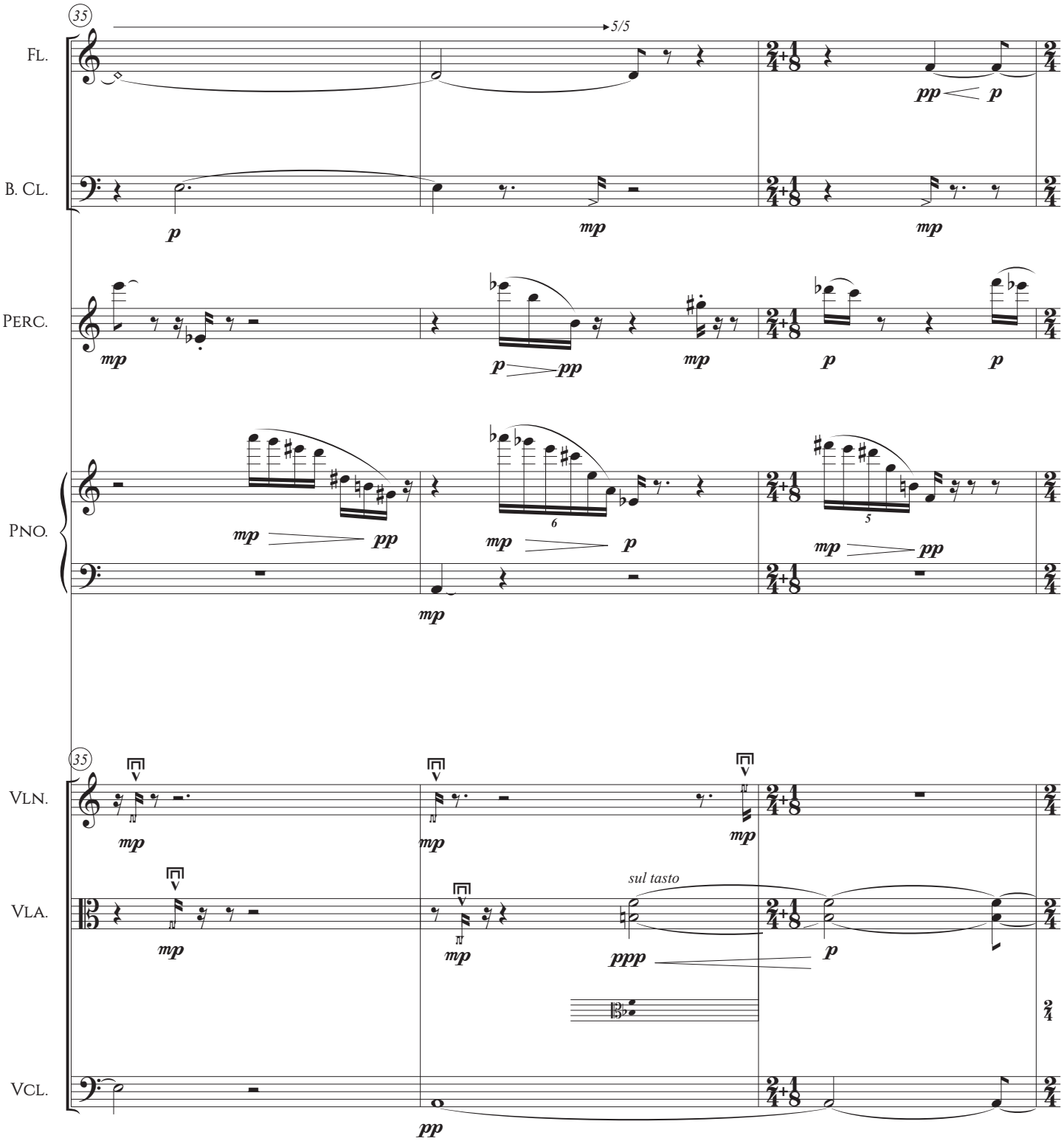

16
1/5
Fl.
B. Cl.
Vibraphone
w/hard mallets
mf
3
p
Perc.
Pno.
w/superball mallet
p
mf
3
mp
p
mp
p
16
Vln.
ppp
pp
III
Vla.
3
pp
Vcl.
pp

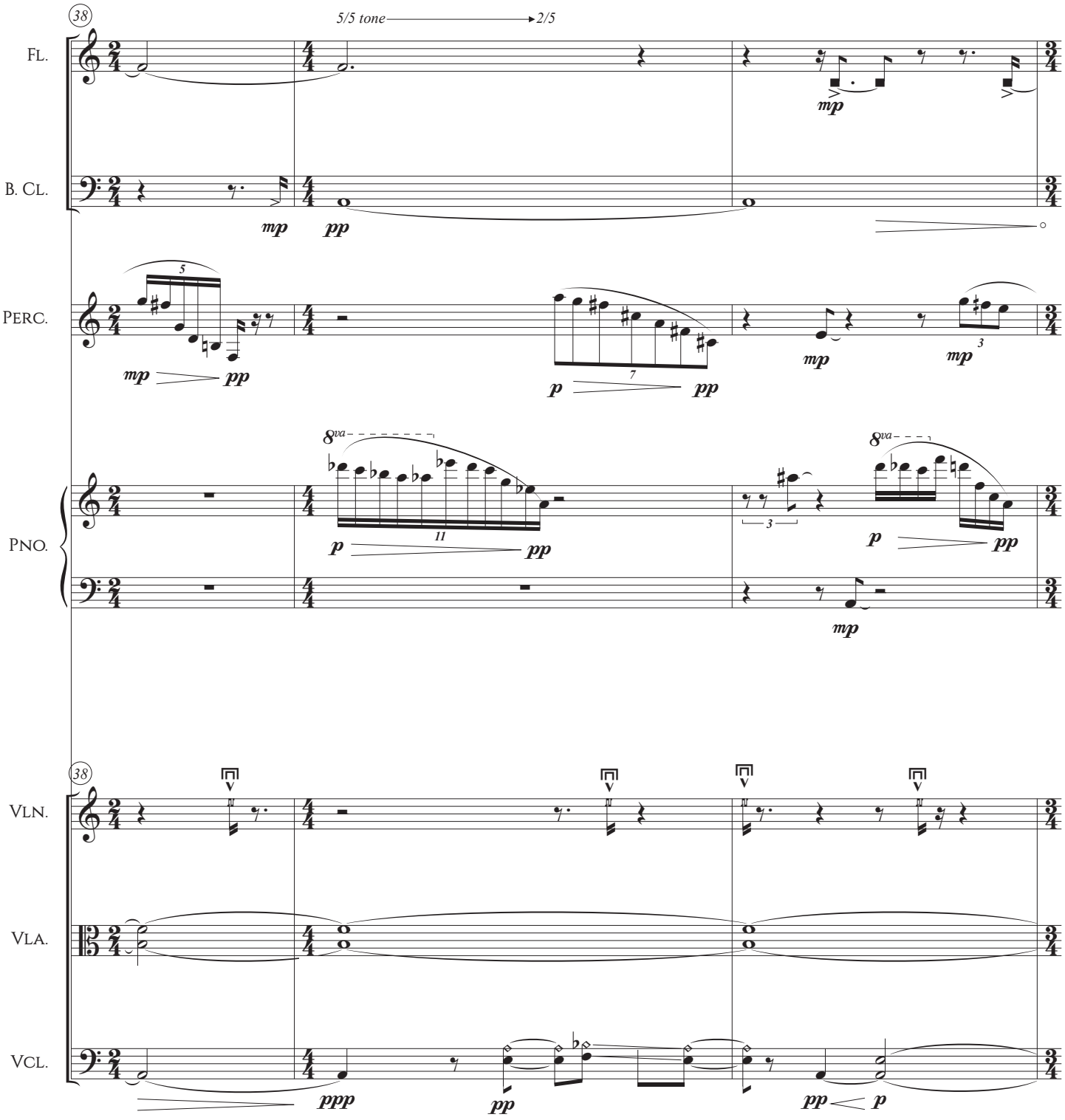

♩ = 36
Grave
20
Fl.
B. Cl.
tongue ram
mp
pp
ppp
shake with wire brushes
Perc.
pp
Pno.
p
pp
8vb
mp
♩ = 36
Grave
20
Vln.
Vla.
Vcl.
IV
III
noise
sul pont.
ord.

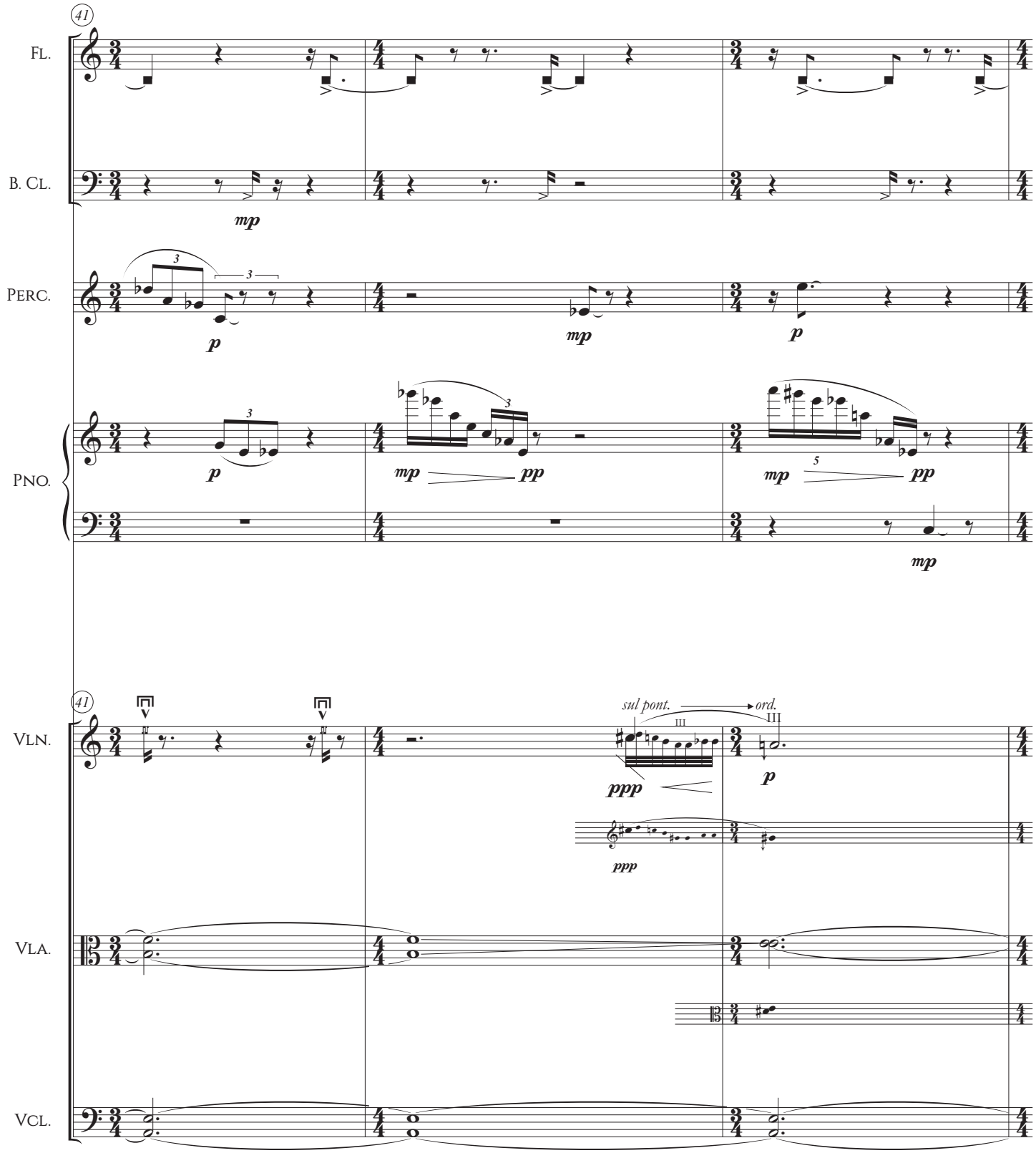

25
Fl.
3/5 tone
B. Cl.
Perc.
Pno.
25
tone
Vln.
Vla.
II
Vcl.

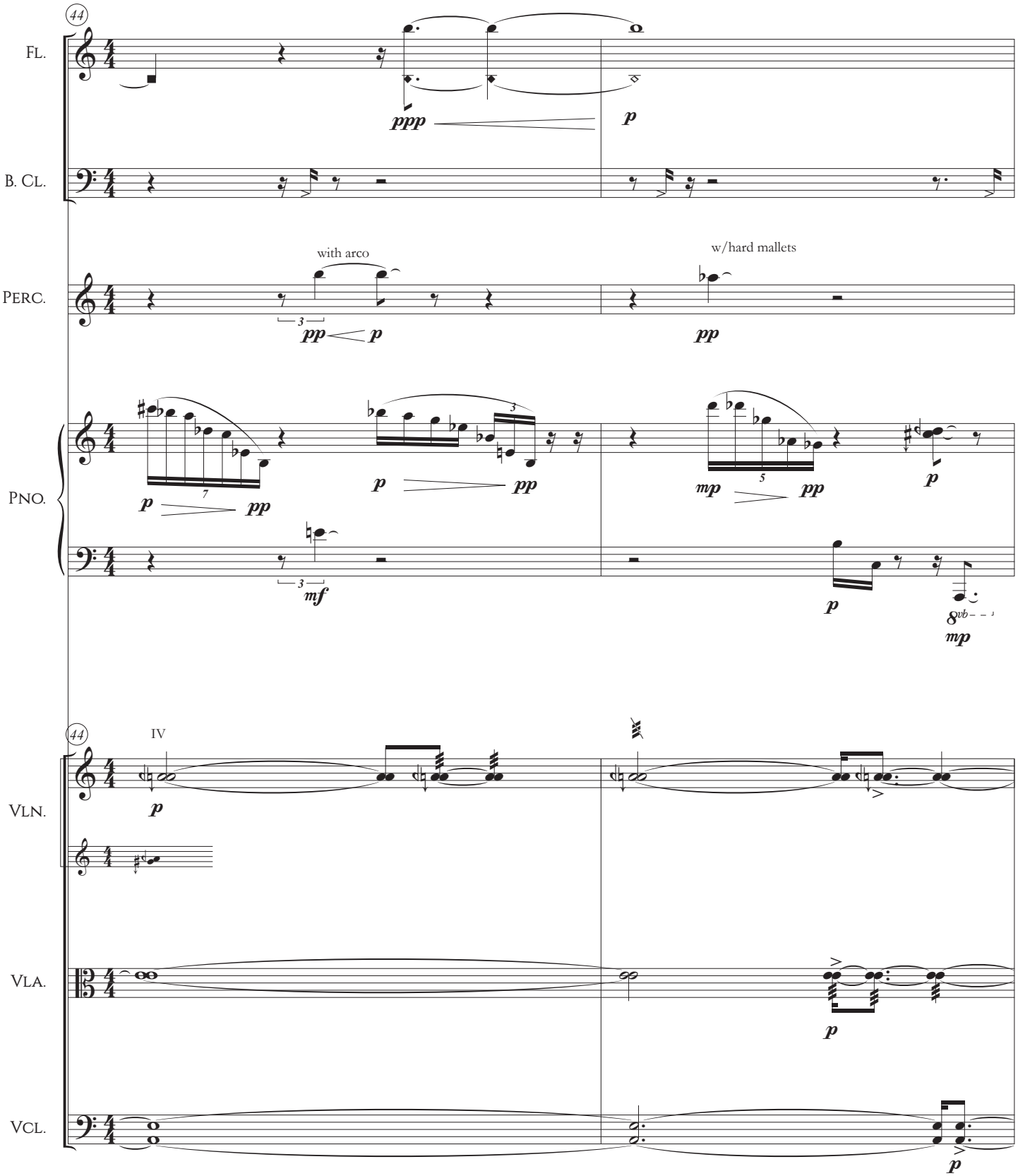

28
Fl.
B. Cl.
open slap
Vibraphone
w/hard mallets
Perc.
Pno.
28
Vln.
Vla.
Vcl.

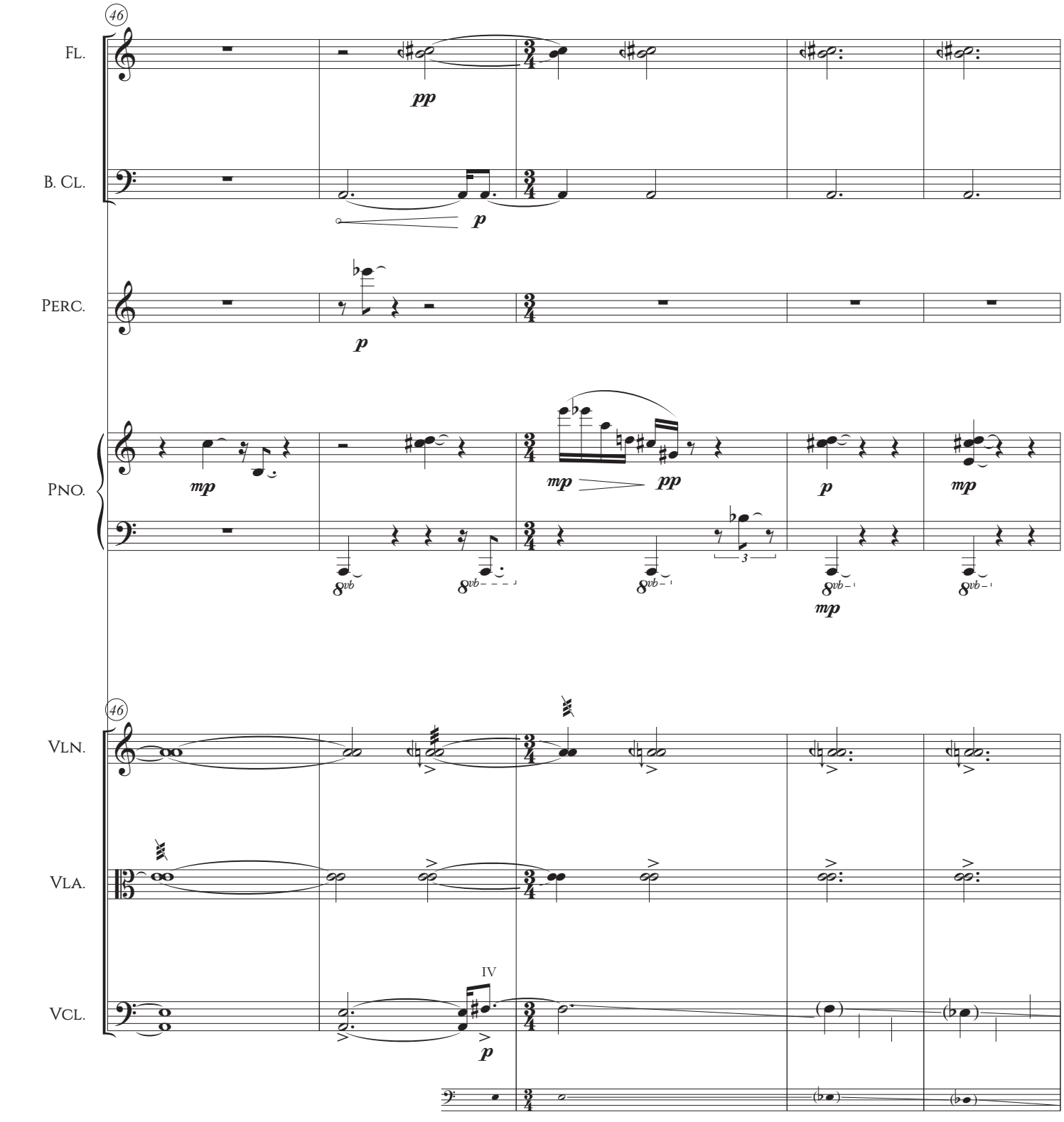

32
breath noise only
2/5 tone
Fl.
B. Cl.
Perc.
Pno.
Vln.
Vla.
Vcl.
III
II

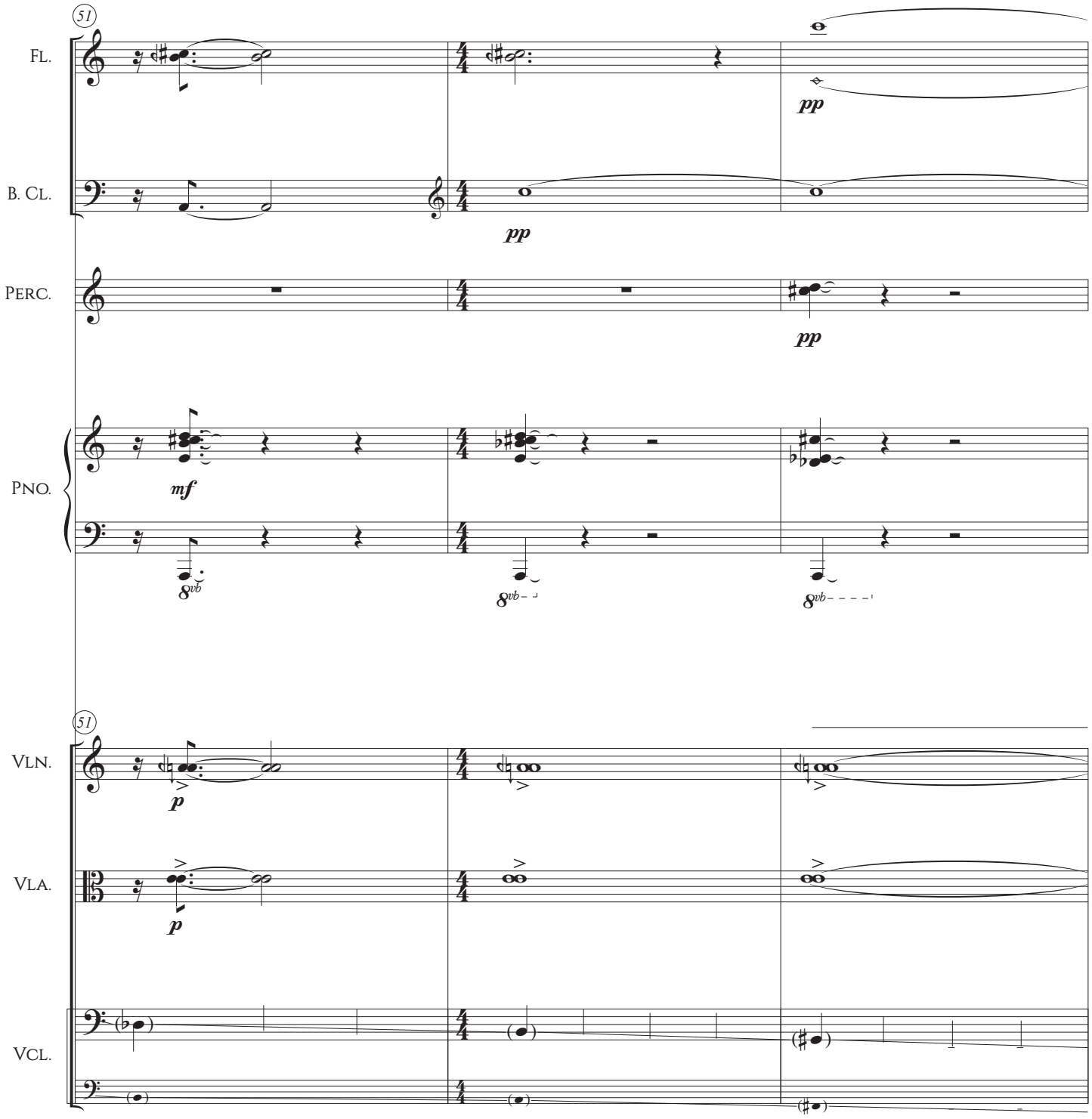

35
5/5
Fl.
B. Cl.
Perc.
Pno.
35
Vln.
Vla.
Vcl.
sul tasto

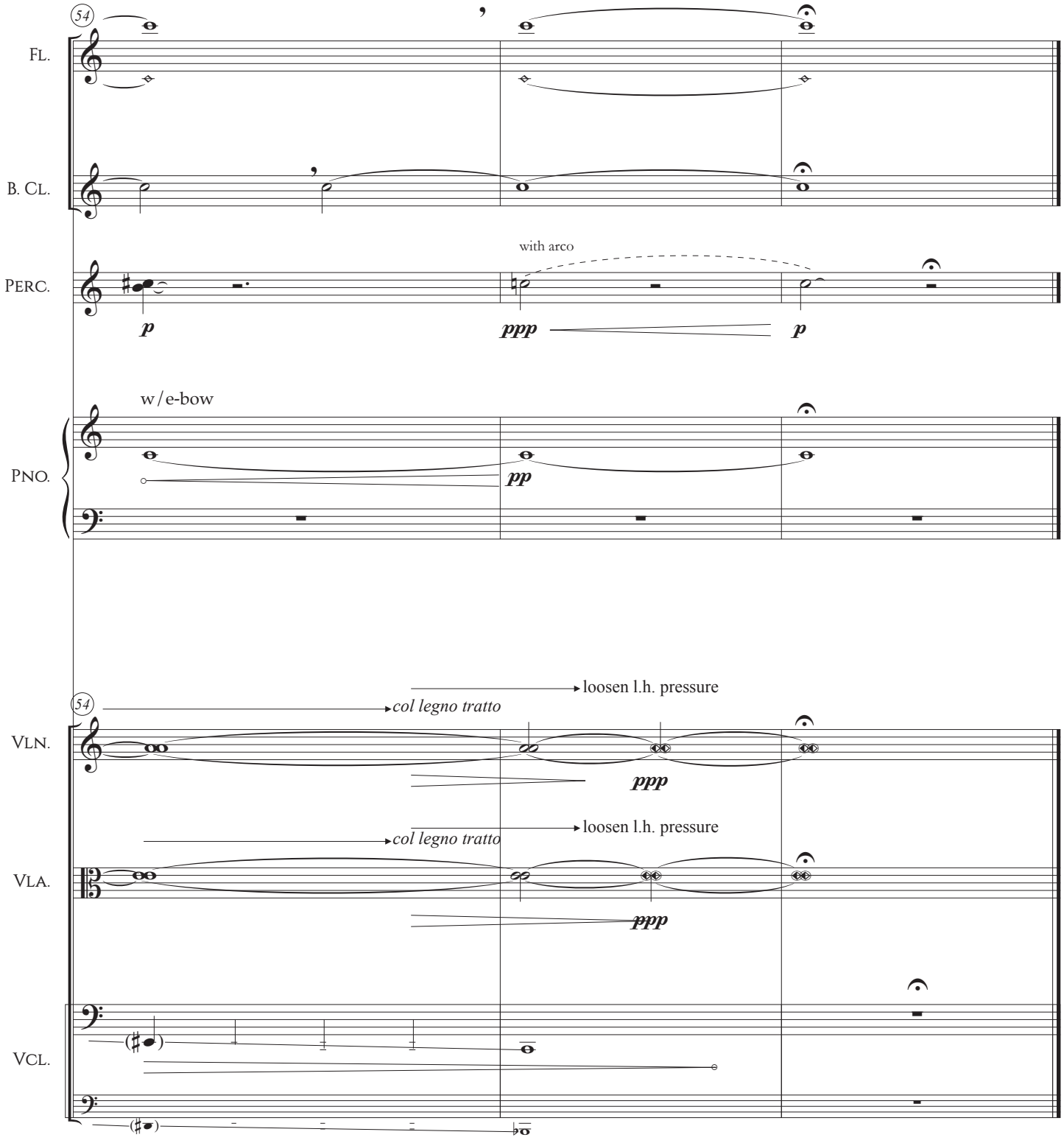

38
5/5 tone
2/5
Fl.
B. Cl.
Perc.
Pno.
Vln.
Vla.
Vcl.
mp
pp
p
ppp
8va
5
7
11
3


41
Fl.
B. Cl.
mp
Perc.
3
p
mp
p
Pno.
mp
pp
5
mp
pp
mp
41
Vln.
sul pont.
ord.
III
III
ppp
p
ppp
Vla.
Vcl.


44
Fl.
B. Cl.
Perc.
Pno.
Vln.
Vla.
Vcl.
with arco
w/hard mallets
IV
ppp
p
pp
mf
mp
8vb


46
Fl.
pp
B. Cl.
p
Perc.
p
Pno.
mp
mp
pp
p
mp
8vb
8vb
8vb
8vb
8vb
3
mp
46
Vln.
Vla.
IV
Vcl.
p


51
Fl.
B. Cl.
Perc.
Pno.
Vln.
Vla.
Vcl.
pp
mf
p
8vb


54
Fl.
B. Cl.
Perc.
with arco
p
ppp
p
w/e-bow
Pno.
pp
54
Vln.
col legno tratto
loosen l.h. pressure
ppp
Vla.
col legno tratto
loosen l.h. pressure
ppp
Vcl.