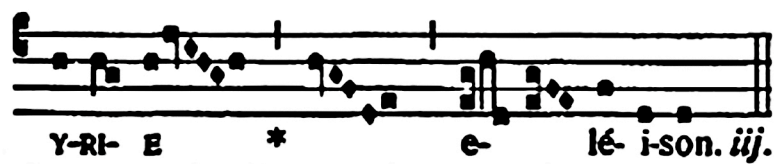


Tolga  
Yayalar

ALLITERATIO  
for viola

Writing music on pre-existing material has always interested composers. In a way, it gives the composer a chance to engage directly with the past. In *Alliteratio* this dialogue occurs in multiple levels. The piece is entirely based on Machaut's Kyrie from *Messe de Notre Dame*. It starts with a quotation from Machaut and as it dissolves into the main body of the work, the viola borrows fragments from Machaut while at the same time cantus firmus dictates the underlying structure of the piece. The title refers to the repeated occurrence of the note A, which occasionally triggers fragments from Machaut.

T.Y.



for Garth Knox  
**alliteratio**

for Viola

after Guillaume de Machaut

Tolga Yayalar, 2009

♩ = 54 easily and floating

con. sord.

Measures 1-8 of the Viola part. The tempo is marked as ♩ = 54, easily and floating. The performance instruction is 'con. sord.' (con sordina). The dynamics range from *ppp* to *p*. There are several triplet markings (3) and a 'poco stringendo' marking at the end of measure 8.

Measures 9-12 of the Viola part. The tempo changes to ♩ = 84. The dynamics range from *ff* to *sff*. There are triplet markings (3) and a 'poco stringendo' marking at the end of measure 8.

Measures 13-16 of the Viola part. The dynamics range from *pp* to *f*. There are triplet markings (3) and a 'poco stringendo' marking at the end of measure 8.

♩ = 66 instable and varying but always floating

senza sord.

Measures 17-19 of the Viola part. The tempo is marked as ♩ = 66, instable and varying but always floating. The performance instruction is 'senza sord.' (senza sordina). The dynamics range from *sfz* to *ppp*. There are triplet markings (3) and a 'poco stringendo' marking at the end of measure 8.

Measures 20-23 of the Viola part. The dynamics range from *p* to *sfz*. There are triplet markings (3) and a 'poco stringendo' marking at the end of measure 8.

duration = ca. 4 min. 30 sec.

23 *arco* *pizz.* *sul pont.* *ord.* *arco sul pont.*

*ff* *pp* *ff* *sffz* *pp*

25 *sul pont.* *flaut.* *balzato* *sul tast.* *sul pont.*

*sffz p* *ppp* *pp* *pp* *sff p* *ppp*

27 *sul pont.* *molto flaut.* *sul tast.*

*ppp* *f*

29 *s.p. → ord.* *ord.* *s.p.*

*sffzp* *f* *pp* *ff* *p*

33 *s.p. → ord.* *3* *5* *3* *5* *3*

*sffzp* *ppp* *mf* *pp* *pp*

35 *s.p.* *ord.* *molto pont.*

*ppp* *mp* *sffz p*

37 *flaut.* *sul pont.* *ord.* *poco*

*p* *p* *f* *mf* *f* *f* *ppp*

*accel.* *♩ = 84*

**a tempo**

40 *ff* *ppp* *p* *f* *pp* *sf* *pp* *sf* *ppp*

43 *mf* *pp* *p* *ppp* *p*

46 *ord.* *s.p.* *ord.* *s.p.*

47 *f* *pp* *mp* *p*

48 *molto tenuto* *mf* *p* *mp* *sf* *pizz.* *arco* *molto flaut.* *sul pont.* *pizz.* *molto rit.* *♩ = 40* *sul tast.*

51 *arco* *sul pont.* *molto flaut.* *ord.* *flaut.* *s.p.* *ord.*

52 *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *ff* *ppp* *p* *ppp* *p* *ppp*

53 *sul pont.* *ord.* *sul pont.* *sf* *ppp* *p* *ppp* *p* *mp*

**freely but always floating**

54 *ord.* *p* *ff* *sul pont.* *ord.*

55 *sul pont.* *ord.* *3* *accel.* *p* *pp* *5* *5*

58 *♩ = 96* *molto accel.* *mf* *a tempo* *sul tast. flaut.* *3* *pp* *3*

62 *sul pont.* *ord.* *0* *(7.)* *sfz* *p* *ppp* *sul tast.* *p* *3* *II* *pizz.* *arco* *pizz.* *sfz* *p* *p*

64 *col legno tratto* *pp* *f* *pp* *mf* *pizz.* *5* *mf*

66 *col legno tratto* *pp* *mf* *arco balzato* *pp* *pizz.* *f* *3* *3* *mp*

68 *sul pont.* *ord.* *mf* *pp* *mf* *p* *pp* *ff*

69 *3* *pizz.* *arco* *5* *3* *sfz* *mp* *f* *pp* *mf* *ppp* *p* *3* *p* *ppp*

*I II I II I II*

71 *III* *p* *ppp* *mf* *ppp* *p* *ppp* *mf* *10*

73 *pp* *mf* *sul pont.* *ord.* *s.p.* *ord.* *p* *mf* *pp*

75 *like an echo* *pp* *ppp* *pp* *pizz.* *III IV* *arco* *sf* *pp*

78 *balzato* *p* *f* *sul tast.* *ord.* *ppp* *p* *pp* *mf* *l. v.*

January 9th, 2009  
Cambridge