

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! Konsoloslüğün önündeler.

Gümüşsuyu İnönü'de gözaltına alınıyor insanlar yarı baygın. 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.

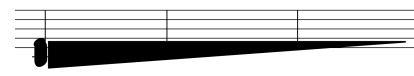
 Cluster on the strings, pitches are approximate

 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 Niban

# SONGS FROM THE DAYS OF JUNE

## I

Tolga YAYALAR (\*1973)

Larghetto freddo

VOICE

PIANO

2"

**fff**

*And.* →

*Sost. Ped.* →  
(sempre)



2

VOICE

PIANO

freely, very fluid  
like floating in space

**pp**

Ye who su - - - - - fer

**fff**

③ *mf*

VOICE

*p*

woes

u

[n]

told

PIANO

*fff*

④

VOICE

or

to

fe

el

or

PIANO

*p*

*mp* *espress.*

*p*

*fff*

—Anonymous, *Gündogʻdu Mars*

5

VOICE

to be

PIANO

*fff*



6

VOICE

hold

PIANO

*p espress.*

—Z. Livaneli, *Yiğidim Aslanım*

*fff*

4

7

VOICE

yo - - - - our coun - try bought \_\_\_\_\_ and \_\_\_\_\_ sold \_\_\_\_\_

PIANO

15

—De Geyter, Potier, *Internationalen*

*p*

*espress.*

*fff*

*fff*

8

VOICE

with \_\_\_\_\_ a \_\_\_\_\_ prize \_\_\_\_\_ of \_\_\_\_\_

PIANO

15

—Z. Livaneli, *Yigdim Aslanım*

*p*

*espress.*

—Anonymous, *Bella Ciao*

*espress.*

*mp*

*fff*

9

VOICE

*p*

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

PIANO

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

*fff*

15

15

4/4

4/4

4/4

4/4

4/4

≡

10

VOICE

♩ = 72

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

○ *p*

rhythmically more precise  
but still floating

PIANO

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

*espress.*

*fff*

*fff*

15

15

4/4

4/4

4/4

3/4

3/4

3/4

3/4

3/4



14

VOICE

a - sem - bly be and

PIANO

*ff* *ffff* *f* *p* *f* *sfz*

(Leo.)  
(Sost. Ped.)

15



20

VOICE

with great sol

PIANO

*ff* *ff* *f* *p* *sfz*

15

24

VOICE

em ni ty

PIANO

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

*mf*

*ped.*

==

28

VOICE

de clare

PIANO

*p* *mf* *p* *mf* *pp* *pp* *f* *p* *ff* *sf*

*espress.*

*ped.*

32

VOICE

with me - seared words that ye

PIANO

*f* *p* *mf* *f* *pp* *f* *pp* *mf*



37

VOICE

are as god

PIANO

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

Leo. Leo. Leo.



49

VOICE

PIANO

Musical score for measures 49-52. The score is for Voice and Piano. The key signature has one flat (B-flat). The time signature is 4/4. The piano part features a complex texture with multiple voices, including a prominent bass line with a series of eighth notes in measures 49-50, and a treble line with a series of eighth notes in measures 51-52. The voice part is mostly silent, with a few notes in measures 49-50. Dynamics include *p* (piano) and *fff* (fortississimo).

53

VOICE

PIANO

Musical score for measures 53-56. The score is for Voice and Piano. The key signature has one flat (B-flat). The time signature is 2/4. The piano part features a complex texture with multiple voices, including a prominent bass line with a series of eighth notes in measures 53-54, and a treble line with a series of eighth notes in measures 55-56. The voice part is mostly silent, with a few notes in measures 53-54. Dynamics include *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano).

57

VOICE

PIANO

*p* *f* *f* *f* *f*

==

62

VOICE

PIANO

*p* *f* *p* *f* *f*

This musical score is for the song "Imagine" by John Lennon. It features four staves: VOICE, PIANO (Right Hand), PIANO (Left Hand), and BASS. The key signature has one sharp (F#) and the time signature is 4/4.

- VOICE:** Starts at measure 66. The melody begins in measure 70 with the lyrics "I can see".
- PIANO (RH):** Features arpeggiated chords in measures 68-69 and a melodic line starting in measure 70. A crescendo leads to a triplet of eighth notes in measure 74.
- PIANO (LH):** Features a sixteenth-note pattern in measures 68-69 and a bass line starting in measure 70. Dynamics include *fff*, *pp*, *mf*, and *ppp*.
- BASS:** Provides a steady accompaniment with eighth notes.

The score includes dynamic markings such as *fff*, *pp*, *mf*, *p*, and *ppp*. A credit line reads "— J. Lennon, Imagine". The piece concludes with a repeat sign and a first ending bracket labeled "1st.".

# II.

**VOICE**

$\text{♩} = 96$

*f* *p*

mechanical, do not accentuate  
as precise as possible

si - fir on ye - di Be - şik - taş' - ta po - lis güç - le - ri i - ki - ye ay - rıl - dı. Bir k1-sım TO-MA i - le Bar-ba-ros Bul-va - rı yō - nū - ne bir k1 - sım çar - şı i - çi - ne gir - di

**PIANO**

*mf* *ff* *ffz*

*15<sup>ma</sup>*

*8<sup>vb</sup>* *mp* *f* *ff*

*3* *6*

*Reo.*

**VOICE**

*f* *p*

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

**PIANO**

*mf* *ff* *ffz*

*15<sup>ma</sup>*

*8<sup>vb</sup>* *mp* *mf* *f* *ff*

*3* *6*

*Reo.*



10

VOICE

*p*

dol-ma-bah-çe ca-mi-i-ne i-ki am-bu-lans la-zım çok a-ce-le, ka-ra-köy yo-lu aç-ık

*p*

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-luğ-un ö-nün-de-ler.

PIANO

*f*

*mp*

*mf*

*mp*

*mf*

*ffz*

*ffz*

14

VOICE

*mp*

gü-müş-su-yu i-nö-nü-'de göz-al-tın-a a-lı-nı-yor in-san-lar ya-rı bay-gın, ya-ka pa-ça

*mp*

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

PIANO

*f*

*ff*

*mp*

*mf*

*sfz*

*ff*

*f*

*ffz*

*ffz*

*ffz*

*ffz*

*ffz*

*ffz*

*ffz*

*ffz*

**VOICE**

19

$\text{♩} = 54$  freely, very fluid

*p*

12/4

3

5

*pp*

$\text{♩} = 96$  *p*

5/4

3/4

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-cı o-lan-lar i-çin d-van'-da re-vir ku-rul-du.

**PIANO**

(15<sup>ma</sup>)

0:

12/4

15<sup>ma</sup>

*f*

5/4

0

*ppp*

3/4

*pp*

(Ped.)

Ped.

[illegible]

25

♩ = 54

VOICE

*p*

var the green - - earth on which ye tread

♩ = 96

PIANO

*mf* *p*

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

*8<sup>vb</sup>* *p*

-\* Red.



27 normal speech  
neutral, very little emotion

VOICE

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

PIANO

(15<sup>ma</sup>)

(Ped.)

*mf*

*mp*

*f*

8/4

8/4

8/4

[illegible][illegible]

[illegible]



62

articulated

*mf*

VOICE

4/4

3

I - ma - gine that Times Squ - are.

*mf*

3

is like a ba - ttle - fi - eld

*f*

and there are no news.

2/4

4/4

15<sup>ma</sup>

*ff*

15<sup>ma</sup>

*ff*

15<sup>ma</sup>

*ff*

2/4

4/4

PIANO

4/4

8<sup>va</sup>

*fff*

*pp*

8<sup>va</sup>

*fff*

*p*

8<sup>vb</sup>

*fff*

*ppp*

8<sup>vb</sup>

*fff*

(sost.)

Sost. Rco.

66

VOICE

*f*

This is what ha - ppens in Tur - key now

PIANO

*ff*

*fff*

(sost.)



III

Quite freely, floating in time

♩ = ca.40

VOICE

PIANO

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

—Anonymous, *Entarisi Ala Benziyor*

pizz.

*ppp*

Stand

ye

calm

and

re

-

so - lute

brush along the strings with the fingertips

Scrape the strings with the fingernails and fingertips

↓ simile

*ppp*

*p*

②

VOICE

PIANO

*ppp*

*pp*

*ppp*

like

a

fo

rest

close -

Circular motion on the strings  
using fingertips and fingernails

*ppp*

*cresc.*

③

VOICE

and \_\_\_\_\_ mute

with \_\_\_\_\_ fol - - - ded \_\_\_\_\_ arms \_\_\_\_\_ and \_\_\_\_\_

PIANO

pizz.

*mf*

*ppp*

*p*

*pp-mf*

Claw grip  
curl your fingers together

*simile ad lib.*

④

VOICE

\_\_\_\_\_ looks \_\_\_\_\_

which are wea - - pons

PIANO

strings between the tunnings pins and the felt strip

Tuning pegs *ad lib.*

*ff,,*

*pp*

*f*

*pp*

*ppp*

pizz.

*p*

pizz.

*p*

(gliss on the strings)

(*Reo.*)

*ff,,*

*pp*

*fz*

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

VOICE

5

*pp*

of un - - - van - - - qui - - - ished war

PIANO

15

*pizz.*

*p*

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

*pp*

*Rall.*

*pppp*

strings between the  
tunnings pins and the felt strip

let the paper rattle