

Tolga
Yayalar

string quartet no.2

for 2 violins, viola and cello


COMMENTS ON NOTATION AND PERFORMANCE TECHNIQUES

The piece should be performed absolutely without any vibrato
 Accidentals effect the whole measure.

 crescendo from / diminuendo to silence

 quarter-tone flat

 quarter-tone sharp

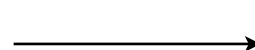
 1/8 tone flat (app. a coma/20 cents flat)


 Glissando

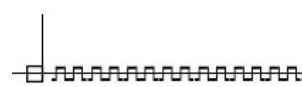
 Highest note possible under current circumstance.

 Stop the tremolo

 Tremolos are always unmeasured.


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


 Play as fast as possible. Start at the indicated point in the measure and execute the finger as fast as possible.


 Extremely slow bow pressure. The bow movement is too slow, so the string can't fully vibrate but distorts instead. It works better slightly sul tasto. Achieve loud dynamics with increased bow pressure. The pitch should still shine through the noise unless otherwise indicated.

molto sul pont. Extreme sul ponticello. very close to the bridge but not on the bridge.

flautando Flautando should be performed with extreme light bow pressure and the bow is drawn sul tasto unless otherwise indicated.

 At the end of the crescendo, leave the bow on the string to prevent the strings from vibrating. The crescendo should come to a sudden end.

 Extreme bow pressure (sound is distorted and grainy, slower than normal bow speed). Sound must be as continuous as possible.

 Return to normal bow pressure and speed.

 With expressive vibrato.

Duration: app. 10 mins

STRING QUARTET NO. 2

Tolga Yayalar
(2015)

$\text{♩} = 69$

VIOLIN I

pp *non vib.* *8va* *vib.* *3* *p*

VIOLIN II

pp *vib.* *3*

VIOLA

pp *non vib.* *8va* *vib.* *3* *non vib.*

CELLO

molto flaut. *ppp* *f* *pp* *ord.* *sul pont.* *ord.* *sul pont.*

VLN. I

mp *pp* *non vib.* *II* *sul tasto*

VLN. II

3 *vib.* *p* *3* *mp* *sul tasto* *ord.* *3* *pp* *p*

VLA.

3 *p* *3* *3* *mp* *pp*

VC.

p *ppp* *vib.* *p* *mp* *p*

sul tasto *sul pont.*

10

VLN. I

VLN. II

VLA.

Vc.

ord.

vib.

mp

vib.

3

p

vib.

3

non vib.

3

mp



14

VLN. I

VLN. II

VLA.

Vc.

flaut.

ord.

vib.

pp

p

non vib.

vib.

pp

p

3

3

pp

flaut.

ord.

vib.

pp

3

3

5

3

pp

molto sul pont.

non vib.

sul pont.

on the bridge

ord.

3

pp

ppp

pp

pp

18

VLN. I

sul tasto

pp

ord.

mp

(n.v.)

VLN. II

sul tasto

vib.

ord.

vib.

mp

(n.v.)

VLA.

p

vib.

ord.

vib.

mp

(n.v.)

Vc.

p

vib.

ord.

vib.

mp

(n.v.)

non vib.

(n.v.)



23

VLN. I

vib.

3

VLN. II

vib.

sul tasto

vib.

3

VLA.

I

3 vib.

3

Vc.

vib.

3

3

28

VLN. I

VLN. II

VLA.

Vc.

vib sempre

3

3

3

3



32

VLN. I

VLN. II

VLA.

Vc.

ppp

mf

mf

p

mf p

f

p

ff

sul pont.

36

ord. Θ

VLN. I

$p < ff$ $p < f$ p $p < ff$ $p < f$ p

VLN. II

ff $p < ff$ $p < ff$ p ff $p < ff$

VLA.

$< ff$ $p < ff$ $p < ff$ p

Vc.

$p < ff$ $p < ff$ $p < ff$



39

VLN. I

ff p f $p < ff$ $p < ff$ p

VLN. II

p ff p ff p ff p

VLA.

f p f p f p f p

Vc.

p f p $\text{ord. } \Theta$

sul pont.

41

VLN. I

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

VLN. II

f *p* *f* *fff* *ord.* *p* *ff* *p*

VLA.

f *fff* *sul pont.* *ord.* *p* *ff* *p* *ff* *mf*

Vc.

fff *f* *fff* *f*

sul pont. *ord.*

3 9 3 5



43

VLN. I

ff *p* *ff* *p* *ff* *p* *ff*

VLN. II

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

VLA.

mf

sul pont. *ord.* *sul pont.*

5 3 3 3 3

45

VLN. I

f *mp* *ff* *p* *p* *f* *mp* *f* *mp* *ff*

VLN. II

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

VLA.

Vc.

ff



47

VLN. I

f *p* *mf* *mp* *f* *f* *p*

VLN. II

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

VLA.

mp *f* *ord.* *f* *ff*

sul pont.

Vc.

p *f* *mp* *f* *f* *ff*

49

VLN. I

ff *p* *ff* *p* *ff* *p* *ff* *p*

VLN. II

p *ff* *p* *ff* *p* *ff* *p* *ff* *p*

VLA.

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

Vc.

p *ff* *p* *ff* *f* *poco sul pont.* *f* *poco a poco cresc.*



52

VLN. I

ff *p* *ff* *f* *poco sul pont.* *poco a poco cresc.*

VLN. II

ff *p* *ff* *p* *f* *p* *poco sul pont.* *f* *poco a poco cresc.*

VLA.

poco sul pont. *poco a poco cresc.*

Vc.

sul pont.

55

VLN. I

sul pont.

VLN. II

sul pont.

3

VLA.

sul pont.

fff sempre

Vc.

fff sempre

sempre fff

58

VLN. I

molto sul pont.

ord.

sul pont.

VLN. II

molto sul pont.

ord.

sul pont.

3

fff sempre

VLA.

molto sul pont.

sul pont.

Vc.

molto sul pont.

poco sul tasto

61

VLN. I

ord. sul pont.

ord. sul pont.

VLN. II

ord. sul pont. ord. sul pont.

3

VLA.

molto sul pont. ord.

Vc.

molto sul pont. ord.



64

VLN. I

sul tasto slow down bow poco sul tasto

p

VLN. II

ord. sul pont. poco sul tasto slow down bow

p

VLA.

sul tasto poco sul tasto slow down bow

p

Vc.

sul tasto poco sul tasto slow down bow

p

♩ = 30 freely, no steady pulse

67 *bow too slow (no pitch)*

VLN. I

VLN. II *bow too slow (no pitch)*

VLA. *bow too slow (no pitch)*

Vc. *bow too slow (no pitch)*

ppp

ppp

ppp

ppp

IV



72

VLN. I

VLN. II

VLA.

Vc. III IV

♩ = 40 still slow but stable pulse
 → poco flaut.
 non vib.

76

VLN. I

pp

VLN. II

pp

5

VLA.

(bss)

non vib. → poco flaut.

pp

Vc.



79

VLN. I

5

VLN. II

VLA.

3

Vc.

½ L.H. pressure
 → flaut.

p

pp

bow slightly too slow

83

VLN. I *poco flaut. (barriolage)*

VLN. II *non vib.* *poco flaut. (barriolage)*

VLA. *ord.* *non vib.* *sul pont.* *ord.* *non vib.* *5* *III*

Vc. *ord.* *bow slightly too slow* *sul pont.* *5*



88

VLN. I *5* *non vib.*

VLN. II

VLA. *ord.* *non vib.* *bow slightly too slow*

Vc. *ord.* *non vib.* *bow slightly too slow*

93 → ½ L.H. pressure

VLN. I

ppp

ord.

pp sempre

VLN. II

pp

poco sul pont.

pp sempre

VLA.

ppp

→ bow slightly too slow

ord.

Vc.

mf



98

VLN. I

non vib.

3

VLN. II

poco flaut.

3

3

3

5

3

5

VLA.

II

pp sempre

3

Vc.

pp sempre

sul pont.

ord.

fp

102

VLN. I

VLN. II

VLA.

Vc.

non vib.

non vib.

non vib.

non vib.

bow slightly too slow

(no cresc.)

molto sul pont.

poco sul pont.

ord.

f *f* *p* *f*



106

VLN. I

VLN. II

VLA.

Vc.

non vib.

non vib.

non vib.

non vib.

pp

109

VLN. I

VLN. II

VLA.

Vc.

non vib.

cresc.

p

mp

pp

f > p

mf



112

VLN. I

VLN. II

VLA.

Vc.

mf

mf

pp

mf

p

f

$\frac{1}{2}$ L.H. pressure (IV string only)

sul pont.

flaut.

115

VLN. I

non vib.

fff *p* *< ff* *mf*

VLN. II

non vib.

fff *mp* *p* *p*

VLA.

non vib.

sffz *p* *< ff* *pp* *mf*

Vc.

ff *pp* *p* *mp*

non vib.

119

VLN. I

sffz *pp* *mf* *p* *sffz* *pp* *p*

VLN. II

sffz *p* *sffz* *pp* *mf*

VLA.

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

Vc.

sffz *p* *sffz*

sul pont.

ord.

123

VLN. I

p *sfz* *pp* *p* *ppp* *p*

VLN. II

p *sfz* *pp* *p* *ppp* *p*

poco sul pont. *ord.*

VLA.

p *sfz* *pp* *mp* *p*

sul pont. *ord.*

Vc.

p *sfz* *pp* *f* *p*

flaut. *ord.*



127

VLN. I

sfz *pp* *mp* *p*

poco sul pont.

VLN. II

sfz *pp* *mp* *p*

poco sul pont.

VLA.

sfz *pp* *mp* *p*

poco sul pont.

Vc.

sfz *mp* *p*

poco sul pont.

131

VLN. I

ord.

sfz *mp* *mp* *mp*

VLN. II

ord.

sfz *p* *mp* *mp* *p*

VLA.

ord.

sfz *> p* *pp* *mp* *p* *mp* *p*

Vc.

ord.

sfz *mp* *p* *mp* *> p*



135

VLN. I

p *mp*

VLN. II

mp *f* *p < f* *mp*

VLA.

mp *pp*

Vc.

mp

150

VLN. I

sf *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf*

VLN. II

pp *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf*

VLA.

pp *sf* *pp* *sf* *pp* *sf* *pp* *sf*

Vc.

sf *pp* *sf* *pp* *sf*



153

VLN. I

pp sf *pp sf* *pp sf* *pp sf* *pp sf* *pp sf*

VLN. II

pp sf *pp sf* *pp sf* *pp sf* *pp sf* *pp sf*

VLA.

pp sf *pp sf* *pp sf* *pp sf* *pp sf* *pp sf*

Vc.

pp

slow down bow ~~~~~ ord. ~~~~~ ord.

157

VLN. I

sf *p* *sf* *p* *decresc.* → flaut.

VLN. II

sf *p* *sf* *p* *decresc.* → flaut.

VLA.

fff *pp* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *decresc.*

Vc.

mp *decresc.*



161

VLN. I

ppp → ½ L.H. pressure

VLN. II

ppp → ½ L.H. pressure

VLA.

ppp → flaut. → ½ L.H. pressure

Vc.

ppp → flaut. → ½ L.H. pressure

165

VLN. I

VLN. II

VLA.

Vc.

molto sul pont.

on the bridge

This musical score page contains measures 165 through 168 for four string instruments: Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), and Violoncello (Vc.). The music is written in treble clef for the violins and bass clef for the viola and cello. The key signature has one flat (B-flat). The tempo/mood is marked 'molto sul pont.' (very on the bridge) from measure 165 to 166, and 'on the bridge' from measure 167 to 168. The notation features long, sweeping slurs across the staves, indicating sustained, legato playing. In measures 165 and 166, the instruments play a series of eighth notes, while in measures 167 and 168, they play a series of sixteenth notes. The Viola and Violoncello parts have a more complex rhythmic pattern, including some sixteenth-note runs. The page is numbered 165 at the top left.