

Tolga
Yayalar

PERIDROME II

for violin and live electronics

Peridrome II

for violin and interactive computer (2002-07)

Tolga Yayalan
(b. 1973)

scordatura
IV=D

①

♩ = 52
senza vib.

ffzp

f *pp*

gliss.

poco vib.

senza vib.

flautando

mf *ppp* *p* *pp* *f* *mp*

normale

gliss.

senza vib.

poco vib.

mf *p* *mf* *p*

senza vib.

flautando

ord.

gliss.

sul tasto

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

gliss.

ord.

flautando

molto vib.

f *mp* *pp* *mp*

senza vib.

ord.

gliss.

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

②

mf *p* *mf* *f*

gliss.

sul tasto

flautando

ord.

gliss.

p *mf* *pp*

[illegible][illegible]

The first system of the musical score is for the piano part. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante' and the time signature is 3/4. The score starts with a measure marked '43' containing a glissando (gliss.) and a triplet of eighth notes. This is followed by a measure with a triplet of eighth notes. The next measure is a whole note with a glissando (gliss.). The following measure is a half note with a glissando (gliss.). The score then continues with a series of eighth notes, some beamed together, and a final measure with a triplet of eighth notes. The dynamics are marked as *p*, *mf*, *mp*, *f*, and *p*. The performance instructions 'flautando' and 'ord.' are written above the staff. The instruction 'senza vib.' is written above the final measure.

49

gliss.

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

3 3 3 3 3

The first system of the musical score for 'The Great Wall of China' spans measures 52 to 55. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several triplet markings (indicated by a '3' over a bracket) and dynamic markings: *mf* (mezzo-forte) with accents, *f* (forte), and *p* (piano). A circled '4' is placed above the staff in measure 54. The system concludes with a glissando marking (*gliss.*) and a *mf* dynamic, with an arrow pointing to the right labeled 'flautando'.

[illegible]

77 *mp* *f* *pp* *f* *ff* *mp* *IV*

sul tasto *ord.*

5"

83

mfp < *mfp* < *mfp* < *mfp* > < *mfp* > < *mfp* >

6 ♩ = 80

85 *f* *f* *f* *f*

88 *ff* *f* *ff* *sfz* *f*

91 *ff* *f* *ff* *sfz* *f*

94 *ff* *f* *ff*

96 *f* *ff* *f* *mf*

99 *f* *mf* *ff* *f*

101 *ff* *f* *p*

7 sync with the electronics as much as possible

103 0 *sfz* *sfz* *sfzp* *mf* *pp* *mp*

107 *p* *fp* *fp* *fp* *mf*

107 *p* *fp* *fp* *fp* *mf*

107 *p* *fp* *fp* *fp* *mf*

110

p *f* *p* *mp* *pp* *mfp* *p* *ord.*

sul tasto *sul pont.*

Elec.

115

mfp *mfp* *mfp* *mfp* *f* *pp* *pp* *fp*

sul pont. *ord.*

Elec.

119

fp *fp* *fp* *fp* *pp* *pp* *mf* *p* *ord.*

sul tasto

Elec.

⑧

124

mf

Elec.

125

ff

6-7"

127 *ff*

130 $\bullet = 96$

132 20" non vibrato gliss. gliss. gliss. wait until electronics stop *fff* *mf* *ff* *fff*

135 9 0 *mf*

136 ricochet ricochet ricochet ricochet ricochet *ff* *mf*

137 normal sound harmonics *ff* *mf*

138 tr tr tr tr tr IV *p*

139 20" (4) tr gliss. *pp* *mp*

140 20" tr tremolo tr *mf* *f* *mf*

141 $\bullet = 66$ simile 9 *f*

142 0 9 III (electronics) 20" *fff* *f*

10 $\bullet = 52$ freely
senza vib.

144 *pp* *poco vib.* *gliss.* *mp* *gliss.*

148 *gliss.* *senza vib.* *poco vib.* *gliss.* *3* *gliss.* *mp* *p*

152 *senza vib.* *gliss.* *3* *gliss.* *flaut.* *normale* *mp*

156 *gliss.* *mf* *mp* *flaut.* *mp* *p*

159 *normale* *3* *mp* *p* *3* *mf* *5* *p* *flautando*

162 *normale* *gliss.* *mf* *gliss.* *mp*

165 *gliss.* *f* *mp* *p* *mf*

168 *mp* *mf*

171 *3* *mp* *sfzp* *mf* *mp*

174 *3* *mf* *mp* *f* *mp* *3* *f* *mp* *3* *sffzmp*

177 *mf* *3* *f* *mp*

180 *mf* *mp* *5* *fff*

182 *8va* *mf*