

Tolga  
Yayalar

# ARCHAEOLOGIES III (of forsaken histories)

for chamber ensemble  
(2018)

## INSTRUMENTATION

Alto flute in G, Flute in C  
Bass Clarinet

Piano

Violin

Viola

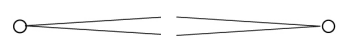
Cello (+ polystrene)

The score is transposed  
The duration is approximately 12 minutes.

### 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


 Glissando

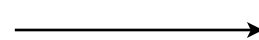
 Highest note possible under current circumstance.

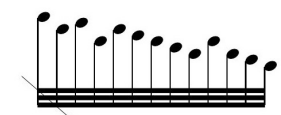
 Tremolos are always unmeasured. Except cello part in measures 158 to 163

 Stop the tremolo

 Uneven tremolo. It should still be fast bit irregular.


 Dynamics in quotation marks indicate the effort not the result.


 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 possible.


ALTO FLUTE / FLUTE


Fingerings for multiphonics are indicated on the parts.


 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

 Normal tone

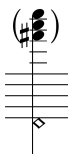
 Breathy tone . %50 - %50

 Breath noise. Pitch as artifact


 Gradual change from air noise to breathy tone

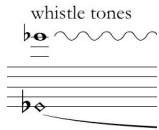
flz.  
 Flutter tongue

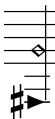
 Inhale  Exhale


 Overblow to bring out the harmonics. Harmonics are notated approximately.


 Harmonic

 Harmonic trill

whistle tones  



 Tongue ram


 Slap tongue


 stop the air stream abruptly.


BASS CLARINET


Fingerings for multiphonics are indicated on the parts.


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

 Breathy tone with clear audible pitch


 Normal tone

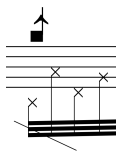
 Breathy tone . %50 - %50


 Breath noise. Pitch as artifact

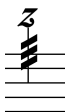
 Gradual change from air noise to breathy tone


flz.  
 Flutter tongue

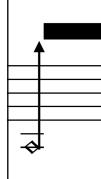
 Inhale  Exhale


 Breath noise with random key clicks

 Slap tongue

 Teeth on reed

 stop the air stream abruptly.

 High partials.  
Combine random high partials with quiet fundamental.  
This should never be too loud or too overwhelming.

 Spectral sweep.

PIANO

Prepare lowest E and F keys so they do not produce any pitch but low percussive sound that resembles a bass drum.



STRINGS

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.

Other left hand techniques

- ✕ ✕ Two or three left hand fingers should touch the string lightly behind and on the indicated note. The sound produced is noisy with a blurred sense of pitch content.

Bowing

- tasto* bow right where the fingerboard starts
- ord.* normal playing position
- pont.* one inch in front of the bridge
- ponte+* half a inch before the bridge. Sound should be metallic and almost no fundamental should be heard
- ponte ++* Right next to the bridge. Absolutely no fundamental and with extensive bow noise.
- on the bridge* Bowing literally on top of bridge. Sound should be pure white noise. Absolutely no pitch or squeaks should be heard. For best results, bow horizontally.
- behind the bridge* Bowing behind the bridge, only the string is indicated. The pitch is arbitrary.
- arco sul corpo* Bowing on the body of the instrument.

Bowing pressure and speed

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



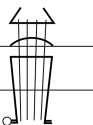
Extremely slow bow pressure. The bow movement is too slow, so the string can't fully vibrate but distorts instead. It works better slightly sul *tasto*. Achieve loud dynamics with increased bow pressure.

- 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

Special clefs



Bridge clef. Actions should be played directly on the bridge. Preferably by bowing horizontally.



Used only on the violin part, measure 37.



Behind the bridge. Each line represents a string. Actions should be performed behind the bridge.

Other effects

- ⤴ Hard pizzicato
- ⊕ Stop the sound abruptly and artificially. Stop the bow on the strings, do not let it ring
- ✂ Bow between the two fingers. The bow should pass between the fingers.



Polystrene (Violoncello)



Tolga Yayalar  
\*1973

The musical score is divided into two systems. The first system includes staves for Alto Flute, Bass Clarinet, Piano, Violin, Viola, and Cello. The second system includes staves for Alto Flute, Bass Clarinet, Piano, Violin, Viola, and Cello. The score features various dynamic markings, including *mf*, *ff*, *pp*, *ppp*, *f*, *mp*, *p*, and *mf*. It also includes performance instructions such as "Polystyrene (white noise only, no squeaks)", "slap", "whistle tones", "on the bridge (white noise only)", and "arco sul corpo". The tempo is marked as  $\text{♩} = 56$ . The time signatures are 2/4, 4/4, 1/4, 3/4, and 3/8.

[illegible][illegible]

1

4

3

4

2

4

1

8

1

4

4

4

29

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

flz.

pp

flz.

pp

8va

mf

8va

mf

8va

p

p

mf

pp

ff

to cello

A

poco piu mosso

♩ = 66

4

4

3

4

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

pp

mp

pp

mf

INSIDE

p

8vb

KEYS

pp

3

8vb

ppp

brush along the strings vertically

pp

ponte +

15ma

ppp

mp

tasto / flaut.

pp

mf

pp

Cello

tasto / flaut.

pp

**B** a tempo ♩ = 56

The musical score is divided into four measures, each with a specific time signature: 3/4, 4/4, 1/4, and 2/4. The instruments and their parts are as follows:

- A. Fl.**: Flute part, starting at measure 43. It includes a triplet of eighth notes and a dynamic marking of *f*. A "slap" instruction is written below the staff.
- B. Cl.**: Clarinet part, starting at measure 43. It includes a dynamic marking of *mf*.
- Pno.**: Piano part, starting at measure 43. It includes a dynamic marking of *mf*.
- Vln.**: Violin part, starting at measure 43. It includes a dynamic marking of *f* and a "Polystyrene" instruction.
- Vla.**: Viola part, starting at measure 43. It includes a dynamic marking of *f* and a "Polystyrene" instruction.
- Vc.**: Violoncello part, starting at measure 43. It includes a dynamic marking of *ff* and a "Polystyrene" instruction.

The score also includes various musical notations such as slurs, ties, and dynamic markings like *mf*, *f*, *pp*, and *ff*. The "Polystyrene" instruction is repeated in each measure, indicating a specific texture or sound effect.

49

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

3/4

2/4

*mf* *slap* *f* *mf* *pp* *ff* *ppp* *f* *p* *mp* *flz.* *pp* *marcato* *p* *ponte ++*



55

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

*pp*

*pp*

*f*

*ppp*

*f*

*mp*

*pp*

*mf*

*f*

*f<sub>sub</sub>*

*tasto*

*bow too slow*

*ord. II (#2)*

*to cello*

[illegible]

**C** poco piu mosso ♩ = 66

**4**  
**4**

flz.

*mp* *ppp*

*pp* *mf* *ppp*

*p*  
8vb  
2da →  
tasto / flaut.

*pp* *pp* *pp*

tasto / flaut.

tasto / flaut.

whistle tones (  )

64

A. Fl. *mf* *pp*

B. Cl. *pp*  
INSIDE with the bike inner tube

Pno. *pp*  
8<sup>vb</sup>

Vln. *mf* *pp* *p* *ppp*

Vla. *mf* *pp* *p* *ppp*  
ord.

Vc. *mf* *pp* *p* *ppp*  
ord.



**D** a tempo ♩ = 56

69

A. Fl. *f* *f*  
open slap

B. Cl. *f* *f*  
3

Pno. *f* *mp* *mp* *p*  
8<sup>vb</sup> *mp* *p*  
8<sup>vb</sup> *p*

Vln. *f* *mf ppp* *mp* *pp*

Vla. *f* *mf*  
arco sul corpo

Vc. *f* *mf*  
arco sul corpo

The musical score is for the piece "Polystyrene" by John Adams. It is written for a full orchestra and piano. The score is divided into two systems, each with a 2/4 and a 3/4 time signature. The instruments are: A. Fl., B. Cl., Pno., Vln., Vla., and Vc. The piano part is marked with "ppp" and "poco". The string parts are marked with "p" and "mp". The woodwind parts are marked with "ppp". The score includes various musical notations such as notes, rests, and dynamic markings. The piano part is marked with "ppp" and "poco". The string parts are marked with "p" and "mp". The woodwind parts are marked with "ppp". The score includes various musical notations such as notes, rests, and dynamic markings.

8 **4**/**4** **2**/**4** **4**/**4**

A. Fl. *ppp* *pppp* whistle tones

B. Cl. *pppp*

Pno.

Vln. *mp* *pppp* *tasto* *bow too slow pitch shines through*

Vla. *pppp* *bow too slow pitch shines through*

Vc. *mf* *pppp* *bow too slow pitch shines through*

**E** poco piu mosso ♩ = 66 **3**/**4**

A. Fl. *mf* *pp* *mf* *pp*

B. Cl. *pp* *mf* *pp sub* *mf* *p*

Pno. *mp* *mp* *8vb- mf* *8vb- f* *p*

Vln. *arco* *mp* *pp*

Vla. *flaut.* *ppp* *mf*

Vc. *flaut.* *ppp* *f* *pp* *mf sub* *p*



breath noise mostly  
very little audible pitch

A. Fl.

*mf*  $\oplus$

breath noise mostly  
very little audible pitch

B. Cl.

*mf*

Pno.

*f*

*8vb* *mf*

*Rec.* →

Vln.

IV

*pp*

Vla.

*arco sul corpo*

*mf*,

Vc.

*mf*



3  
4

2  
4

4  
4

2  
4

105

A. Fl.

*f*  $\oplus$

*mf*  $\oplus$

*mf*  $\oplus$

*mf*  $\oplus$

*poco*

B. Cl.

*flz.*

*mf* „

*mf*  $\oplus$

*3*

Pno.

*+*

*8vb* *mf*

*8vb* *mp*

*8vb* *mp*

*f*

*mf*

Vln.

Vla.

Vc.









**H** piu mosso  = 72

144

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

4/4

2/4

3/4

4/4

3/4

4/4

overblow

slap

15<sup>ma</sup>

ord.

ord.

ord.

saltando col crini

ponte +

arco sul corpo

pizz

on the bridge  
(white noise only)

pizz

ppp

f

sfz

ff

p

mf

mp

The musical score for 'The Bike' by David Lang is presented in a multi-staff format. The score is divided into three measures with time signatures 4/4, 3/4, 4/4, and 5/4. The instruments are A. Fl., B. Cl., Pno., Vln., Vla., and Vc. The score includes various musical notations such as dynamics (p, fp, mp, mf, ff, ppp), articulation (pizz, arco), and performance instructions (INSIDE with the bike inner tube). The score is written in a modern, minimalist style with a focus on texture and dynamics.

**I**

154

5/4

4/4

A. Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

**INSIDE** with the bike inner tube

*mf*

*p*

*fp*

*poco*

*mp*

*pp*

*f*

*ppp*

*arco*

*tasto*

*ponte +*

*ord.*

*f*

*p*

*mf*

*ppp*



161

A. Fl. *p* *poco*

B. Cl. *p*

Pno. *f* *p*

Vln. *p*

Vla. *p* *mf* *p*

Vc. *mp* *p* *fpp* *p*

*ponte* *ord.*

164

A. Fl.

B. Cl.

Pno.

INSIDE with the bike inner tube

Vln.

Vla.

Vc.

*ff*

*ff*

*f*

*p*

*p*

*15<sup>ma</sup>*

*f*

*15<sup>ma</sup>*

*p*

*ponte+*

*f* *pp*

*ponte +*

*f* *p*

*ord.*

*f*

*p*

168

A. Fl.

B. Cl.

Pno.

*(15<sup>ma</sup>)*

*Leg.*

*tasto*

*col legno tratto*

Vln.

Vla.

Vc.

*f*

*p sub.*

*mf*

*p sub.*

*ord.*

*p-pp*

*mf*



182

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

*mp*

*pp*

*mf*

*p*

*poco*

*arco*

*ponte*

*tasto*

*8va*

186

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

7/8

4/4

2/4

4/4

*pp*

open slap

*mf*

*15<sup>ma</sup>*

*p*

*mp*

*mf*  $\triangleright$  *p*

*8<sup>va</sup>*

*8<sup>vb</sup>*

*pp*

*mf<sub>sub</sub>*

*mf*





199

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

*ff*

*mf*

*fff*

*f* *mf* *fff*

5

5

*ff*

(15<sup>ma</sup>)

(8<sup>vb</sup>)

24

K

24

34

44

24

34

24

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

*p* *pp*

*ppp* *pp*

*ppp*

15<sup>ma</sup>

*fff*

*fff*

*fff*

to polystyrene

II

22 L a tempo ♩ = 56

24

44

The musical score for 'The Great Wall' by John Cage is presented for five instruments: Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The Piano part features a 15-measure rest (15ma) in the first measure. The Violin and Viola parts include dynamic markings ranging from fortissimo (fff) to pianissimo (ppp). The Violoncello part includes a section labeled 'Polystrene' and a 'white noise only' instruction. The Bass Clarinet part has a long, sustained note in the first measure. The Flute part has a short, sustained note in the first measure. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

34

44

214

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

*ppp*

*poco*

*ppp*

*tasto bow too slow*

*ppp*

54

44

2  
4

4  
4

219

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

*mf*

*p*

*f* *ppp*

*ppp* *poco*

*ff* *ppp*

8<sup>va</sup>

*p*