

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

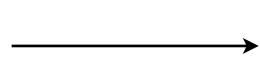
 1/8 tone flat (app. a comma/20 cents flat)

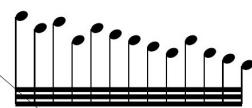
 Glissando

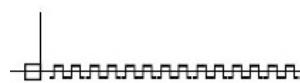
 Highest note possible under current circumstance.

 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 possible.

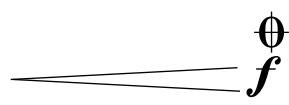
 Extremely slow bow pressure. The bow movement is too slow, so the string can't fully vibrate but distorts instead. It works better slightly sul tasto. Achieve loud dynamics with increased bow pressure. The pitch should still shine through the noise unless otherwise indicated.

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 continuos as possible.



Return to normal bow pressure and speed.



With expressive vibrato.

STRING QUARTET NO. 2

Tolga Yayalar
(2015)

Violin I: $\text{♩} = 69$, dynamic **pp**, non vib., 8^{va} . Measures 1-5.

Violin II: dynamic **pp**, vib. Measures 1-5.

Viola: dynamic **pp**, non vib., 8^{va} . Measures 1-5.

Cello: dynamic **molto flaut.**, σ . Measures 1-5.

Measure 6: dynamic **fff**, σ .

Measure 7: dynamic **f**, σ .

Measure 8: dynamic **pp**, σ .

Vln. I: dynamic **pp**, non vib. II . Measures 6-8.

Vln. II: dynamic **p**, $\text{vib. } 3$. Measures 6-8.

Vla.: dynamic **pp**. Measures 6-8.

Vc.: dynamic **p**. Measures 6-8.

Measure 9: dynamic **pp**, sul pont.

Measure 10: dynamic **p**, vib.

Measure 11: dynamic **mp**, vib.

Measure 12: dynamic **pp**, vib.

Measure 13: dynamic **mp**, vib.

Measure 14: dynamic **p**, vib.

Measure 15: dynamic **pp**, vib.

Measure 16: dynamic **p**, vib.

10

VLN. I

VLN. II

VLA.

Vc.

ord.

vib.

vib.

vib.

p

vib.

non vib.

mp

≡

14

VLN. I

VLN. II

VLA.

Vc.

flaut.

pp

non vib.

vib.

vib.

ord.

p

pp

p

pp

flaut.

ord.

p

vib.

vib.

vib.

molto sul pont.
non vib.

sul pont.

on the bridge
ord.

3

3

5

3

3

pp

ppp

pp

pp

18 → *sul tasto* → *ord.* (n.v.)
 VLN. I ***pp*** ***mp***
 VLN. II → *sul tasto* → *ord.* vib. (n.v.)
 VLA. *vib.* *vib.* *vib.* non vib. (n.v.)
 VC. *p* *vib.* *vib.* non vib. (n.v.)
mp

≡

23 vib. vib. vib.
 VLN. I *vib.* *vib.* *vib.*
 VLN. II vib. → *sul tasto* II
 VLA. I *vib.* *vib.*
 VC. vib. vib.

28

VLN. I

VLN. II

VLA.

VC.

vib sempre

32

VLN. I

VLN. II

VLA.

VC.

sul pont.

ppp

mf

mf

mf

p

f

ff

36

ord.

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 = f* *p* *ff* *p < ff* *p*

VLA.

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

VC.

p < f *sul pont.* *p* *ord.*

41

VLN. I

VLN. II

VLA.

VC.



43

VLN. I

VLN. II

VLA.

VC.

sul pont. *ord.* 5 *sul pont.*

f *p* < *ff* *p*

mf

45

VLN. I

f $\overbrace{\quad \quad}$ *mp* $\overbrace{ff \quad \quad}$ *p*

p $\overbrace{\quad \quad}$ *ff*

p $\overbrace{\quad \quad}$ *ff*

p $\overbrace{\quad \quad}$

VLN. II

VLA.

VC.

f $\overbrace{\quad \quad}$

p \overbrace{ff}

p $\overbrace{\quad \quad}$

p $\overbrace{\quad \quad}$

ff $\overbrace{\quad \quad}$

≡

47

VLN. I

f $\overbrace{\quad \quad}$ *p* \overbrace{mf}

mp $\overbrace{\quad \quad}$ *f*

f $\overbrace{\quad \quad}$ *p*

f $\overbrace{\quad \quad}$ *ff*

sul pont.

mp $\overbrace{\quad \quad}$ *f*

f $\overbrace{\quad \quad}$ *ff*

ord.

f $\overbrace{\quad \quad}$ *ff*

p $\overbrace{\quad \quad}$ *f*

f $\overbrace{\quad \quad}$ *ff*

VLN. II

VLA.

VC.

49

VLN. I

VLN. II

VLA.

VC.

poco sul pont.

poco a poco cresc.

≡

52

VLN. I

VLN. II

VLA.

VC.

poco sul pont.

poco a poco cresc.

poco sul pont.

f poco a poco cresc.

poco sul pont.

poco a poco cresc.

sul pont.

sul pont.
 VLN. I
sul pont. — 3 —
 VLN. II
sul pont.
 VLA.
fff sempre
 VC.
fff sempre

molto sul pont.
 VLN. I
molto sul pont. → ord.
 VLN. II
fff sempre
molto sul pont. → ord.
 VLA.
molto sul pont. → sul pont.
 VC.
poco sul tasto

61

VLN. I

VLN. II

VLA.

Vc.

ord.

sul pont.

ord.

sul pont.

ord.

sul pont.

ord.

ord.

molto sul pont.

ord.

ord.

molto sul pont.



64

VLN. I *sul tasto*

VLN. II *ord.* *sul pont.* 3

VLA. *sul tasto*

VC. *sul tasto*

→ *poco sul tasto*
→ *slow down bow*

p



Musical score page 72. The score consists of four staves:

- VLN. I**: Treble clef, key signature of one sharp (F#). The part is mostly blank with a few horizontal lines at the end.
- VLN. II**: Treble clef, key signature of one sharp (F#). Contains a single note with a dynamic > and a fermata (dotted circle) at the end.
- VLA.**: Bass clef, key signature of one sharp (F#). Contains a single note with a dynamic > and a fermata (dotted circle) at the end.
- Vc.**: Bass clef, key signature of one sharp (F#). Contains a single note labeled "III" and a fermata (dotted circle) at the end.

The score is divided into measures by vertical bar lines. Measures 1-3 are blank. Measure 4 begins with a note in VLN. II, followed by a note in VLA. Measure 5 begins with a note in Vc. Measure 6 ends with a fermata in Vc. Measure 7 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 8 ends with a fermata in VLN. I. Measure 9 begins with a note in VLN. II, followed by a note in VLA. Measure 10 ends with a fermata in VLN. II. Measure 11 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 12 ends with a fermata in VLN. I. Measure 13 begins with a note in VLN. II, followed by a note in VLA. Measure 14 ends with a fermata in VLN. II. Measure 15 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 16 ends with a fermata in VLN. I. Measure 17 begins with a note in VLN. II, followed by a note in VLA. Measure 18 ends with a fermata in VLN. II. Measure 19 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 20 ends with a fermata in VLN. I. Measure 21 begins with a note in VLN. II, followed by a note in VLA. Measure 22 ends with a fermata in VLN. II. Measure 23 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 24 ends with a fermata in VLN. I. Measure 25 begins with a note in VLN. II, followed by a note in VLA. Measure 26 ends with a fermata in VLN. II. Measure 27 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 28 ends with a fermata in VLN. I. Measure 29 begins with a note in VLN. II, followed by a note in VLA. Measure 30 ends with a fermata in VLN. II. Measure 31 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 32 ends with a fermata in VLN. I. Measure 33 begins with a note in VLN. II, followed by a note in VLA. Measure 34 ends with a fermata in VLN. II. Measure 35 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 36 ends with a fermata in VLN. I. Measure 37 begins with a note in VLN. II, followed by a note in VLA. Measure 38 ends with a fermata in VLN. II. Measure 39 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 40 ends with a fermata in VLN. I. Measure 41 begins with a note in VLN. II, followed by a note in VLA. Measure 42 ends with a fermata in VLN. II. Measure 43 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 44 ends with a fermata in VLN. I. Measure 45 begins with a note in VLN. II, followed by a note in VLA. Measure 46 ends with a fermata in VLN. II. Measure 47 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 48 ends with a fermata in VLN. I. Measure 49 begins with a note in VLN. II, followed by a note in VLA. Measure 50 ends with a fermata in VLN. II. Measure 51 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 52 ends with a fermata in VLN. I. Measure 53 begins with a note in VLN. II, followed by a note in VLA. Measure 54 ends with a fermata in VLN. II. Measure 55 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 56 ends with a fermata in VLN. I. Measure 57 begins with a note in VLN. II, followed by a note in VLA. Measure 58 ends with a fermata in VLN. II. Measure 59 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 60 ends with a fermata in VLN. I. Measure 61 begins with a note in VLN. II, followed by a note in VLA. Measure 62 ends with a fermata in VLN. II. Measure 63 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 64 ends with a fermata in VLN. I. Measure 65 begins with a note in VLN. II, followed by a note in VLA. Measure 66 ends with a fermata in VLN. II. Measure 67 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 68 ends with a fermata in VLN. I. Measure 69 begins with a note in VLN. II, followed by a note in VLA. Measure 70 ends with a fermata in VLN. II. Measure 71 begins with a note in VLN. I, followed by a note in VLN. II, then a note in VLA. Measure 72 ends with a fermata in VLN. I.

$\text{♩} = 40$ still slow but stable pulse
poco flaut.
non vib.

VLN. I
pp

poco flaut.
non vib.

VLN. II
pp

non vib.
poco flaut.

VLA.
(bass)
pp

Vc.

≡

VLN. I

VLN. II

VLA.

½ L.H. pressure
flaut.

Vc.
p
bow slightly too slow
pp

*poco flaut.
(barriolage)*

83

VLN. I

VLN. II

VLA.

Vc.

bow slightly too slow

sul pont. → *ord.*

5 III

bow slightly too slow

sul pont.



88

VLN. I

VLN. II

VLA.

Vc.

non vib.

bow slightly too slow

ord.

non vib.

bow slightly too slow

93 → $\frac{1}{2}$ L.H. pressure

VLN. I *ppp*

VLN. II *poco sul pont.* *pp sempre*

VLA. *ppp*

Vc. *bow slightly too slow* *ord.* *mf*

≡

98 *non vib.*

VLN. I 3

VLN. II → *poco flaut.* 3 3 5 3 5

VLA. II *pp sempre* 3

Vc. *pp sempre* → *sul pont.* *ord.* *fp*

102

VLN. I

VLN. II

VLA.

VC.

bow slightly too slow
(no cresc.)

→ *molto sul pont.*

poco *sul pont.*

→ *ord.*

non vib.

non vib.

non vib.

non vib.



106

VLN. I

VLN. II

VLA.

VC.

pp

non vib.

non vib.

non vib.

non vib.

109

VLN. I

non vib.

5

cresc.

3

VLN. II

non vib.

3

5

p

cresc.

VLA.

mp

pp

Vc.

f > p

mf

≡

112

VLN. I

5

3

mf

VLN. II

5

5

mf

VLA.

pp

→ ½ L.H. pressure (IV string only)

mf

Vc.

→ *sul pont.*

→ *flaut.*

p

f

non vib.
 VLN. I 115 *fff* — *p* *<ff* — *mf* —
non vib.
 VLN. II *fff* — *mp* *o* — *p* — *p* —
non vib.
 VLA. *sffz* — *p* *<ff* — *pp* *<mf* —
 VC. *ff* *pp* *o* — *p* — *o* — *mp* —



sul pont.
 VLN. I *sffz* — *pp* — *mf* *o* — *p* — *sffz* — *pp* — *p* — *o* —
 VLN. II *sffz* — *p* — *sffz* — *pp* — *mf* —
ord.
 VLA. *sffz* — *p* — *ff* — *o* — *p* — *sffz* — *pp* — *f* — *o* —
 VC. *sffz* — *p* — *o* — *sffz* —

VLN. I 123

≡

VLN. I 127

ord.
 131
 VLN. I
sffz — *mp* — *mp* — *mp*
ord.
 VLN. II
sffz — *p* — *mp* — *mp* — *p*
ord.
 VLA.
sffz — *>p* — *pp* — *mp* — *p* — *mp* — *p*
ord.
 VC.
sffz — *mp* — *p* — *mp* — *>p* — *mp*

≡

135
 VLN. I
p — *mp* —
 VLN. II
mp — *f* — *p* — *f* — *mp*
 VLA.
mp — *pp*
 VC.
mp

140

VLN. I

VLN. II *f* *p* *sff* *pp*

VLA.

Vc.

≡

$\text{♩} = 60$

146

VLN. I *sff* *pp* *sff* *pp* *sff* *pp* *sff* *pp* *sff* *pp*

VLN. II *sff* *pp* *sff* *pp* *sff* *pp* *sff* *pp* *sff*

VLA.

Vc. III IV *sff* *pp*

150

VLN. I

sff — *pp* *sff* — *pp*

VLN. II

pp *sff* — *pp*

VLA.

pp *sff* — *pp*

Vc.

sff — *pp* *sff* — *pp* *sff* — *pp* *sff* — *pp*

≡

153

VLN. I

pp *sff* — *pp*

VLN. II

pp *sff* — *pp*

VLA.

pp *sff* — *pp*

Vc.

pp *sff* — *pp*

slow down bow → *nnnnnnnnnn* → *ord.* → *nnnnnnnnnn* → *ord.*

pp

157

VLN. I

sforzando → *p* *sforzando*

VLN. II

sforzando → *p* *sforzando*

VLA.

sforzando → *pp* *sforzando* → *p* *decresc.*

Vc.

mp decresc.

→ *flaut.* → *flaut.* → *flaut.* → *flaut.*

≡

161

VLN. I

→ *½ L.H. pressure*

VLN. II

→ *½ L.H. pressure*

VLA.

→ *flaut.* → *flaut.* → *flaut.* → *flaut.*

Vc.

→ *flaut.* → *flaut.* → *flaut.* → *flaut.*

ppp → *ppp* → *ppp* → *ppp*

→ *½ L.H. pressure* → *½ L.H. pressure* → *½ L.H. pressure*

ppp

165

VLN. I →molto sul pont. →on the bridge

VLN. II →molto sul pont. →on the bridge

VLA. →molto sul pont. →on the bridge

VC. →molto sul pont. →on the bridge