

Tolga  
Yayalar

# Vestiges of Time

for chamber orchestra

Yayalar

commissioned by  
Bilkent Symphony Orchestra

**INSTRUMENTATION**

2 Flutes (B foot)  
Oboe  
Clarinet in Bb  
Bass Clarinet (low notated C is required)  
Bassoon

Horn (practice mute)  
Trumpet (wah-wah and practice mutes)  
Bass trombones (wah-wah mute)

Percussion (1 player)

    Crotales  
    2 Sus. Cymbals  
    Tam-tam  
    Bass Drum  
    Snare drum  
    Timpano 32”

Piano

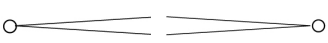
2 Violins  
Viola  
Cello (4th string is tuned a whole step down to Bb)  
Double bass (5 string)

The score is transposed  
The duration is approximately 9 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.



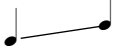
crescendo from / diminuendo to silence




quarter-tone flat




quarter-tone sharp




Glissando




Highest note possible under current circumstance.




Stop the tremolo



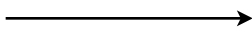
Tremolos are always unmeasured.



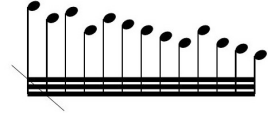
Uneven tremolo. It should still be fast bit irregular.




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.




Repeat the notated notes as fast as possible.

WIND INSTRUMENTS IN GENERAL (BRASS AND WOODWINDS)


Fingerings for multiphonics are indicated on the parts.



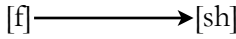
Breath noise only. If it's written on a 5-line staff, little pitch could be heard.  
If written on 1-line staff, then absolutely no pitch should be heard.




Breathy tone with clear audible pitch




Flutter tongue



Use the syllables to form the shape of your mouth cavities. Do not pronounce these vowels or consonants.  
This will effect the brightness of the air noise.

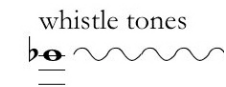


Timbral trill. Alternate between different fingerings of the same note. Some inflection in the intonation is acceptable.




Same as above, but with harmonics.

FLUTE

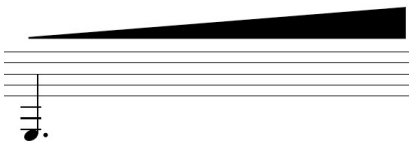


whistle tones



Whistle tones, try to maintain the pitch as stable as possible.

CLARINET



Natural multiphonic. With a lot of lip pressure, bring the harmonics as a cluster.

BASSOON



Slap tongue.

BRASS



Breath noise only, absolutely no pitch should be heard.  
Feel free to remove or reverse the mouthpiece for better results, if timing permits.  
Feel also free to change the color of the noise by changing the mouth cavity.



Unfocused pitch using half valve.

Horn and Trombone: mm. 98-120  
Buzzing through a detached mouthpiece. Notated pitches should be heard even though they are airy and not pure.

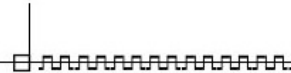


Horn:  
Half open



Trombone:  
Sing the note while playing.

STRINGS



molto sul pont./sul. pont.+

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.

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



Toneless bowing on the the wood of the bridge. The resulting sound should be only the bow noise. Any unintentional squeaking sounds should be kept in minimum. It is recommended to mute the strings completely with the left hand and bow with an angle.

flautando

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



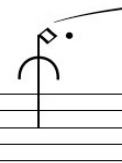
Half-filled diamond noteheads indicate half harmonics. Left hand pressure is somewhere between normal stopping and harmonic touch. The sound should be rather unfocused and veiled quality.



Undefined very high harmonic with a lot of bow noise.



Same as above. Undefined high harmonic, with a lot of bow noise.



Lightly touch the string behind the bridge and bow extremely lightly between the left hand and the tailpiece so there's a lot of noise and no squeaking pitch.



Increased bow pressure

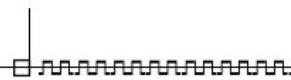
PIANO



Fast scrambled arpeggio. Use all the pitches in the given cluster and randomly play as fast as possible.



Same as above.



Scrape the strings as indicated by a plastic object



Pluck the string inside the piano.

# VESTIGES OF TIME

for chamber orchestra

Tolga YAYALAR  
(2016)

**Extremely fragile**

♩ = 60

**4/4** **5/4** **4/4** **3/4** **4/4**

**FLUTE**  
whistle tones  
*ppp*

**FLUTE II**  
whistle tones  
*ppp*

**OBOE**

**CLARINET IN B♭**

**BASS CLARINET**

**BASSOON**  
Tuyau harmonique  
bring out harmonics  
*ppp*

**HORN IN F**

**TRUMPET IN C**

**TROMBONE**  
mouthpiece is reversed  
breath only  
*ppp*

**PERCUSSION**  
Tam-tam  
*pppp*  
Bass drum  
*ppp*  
Tam-tam  
slowly rub chopstick on the rim  
*ppp*

**PIANO**  
INSIDE  
8<sup>va</sup>  
*pppp*

**VIOLIN I**

**VIOLIN II**

**VIOLA**

**CELLO**

**DOUBLE BASS**

2

[illegible]



This page of a musical score is divided into two systems, each with a 3/4 and 4/4 time signature. The first system includes staves for Flute I & II, Oboe, Bassoon, Horns, Trumpets, Trombones, Percussion (Bass drum and chopsticks), and Piano. The second system includes staves for Violins I & II, Viola, Violoncello, and Double Bass. The score features various dynamic markings such as *ppp*, *mf*, and *pp*, along with performance instructions like "espressivo con vibrato" and "half harmonic extremely light bow (with a lot of noise)". The percussion part includes a specific instruction: "slowly rub chopstick on the rim". The string parts include a section marked "molto sul pont." with five upward bow strokes.

[illegible]

[illegible]

[illegible]

VLN. I

VLN. II

VLA.

VC.

D.B.

*espressivo con vibrato*

*ppp*

*sul pont.*

*s.p.*

The image displays a page from a musical score, likely for a symphony or concert band. It consists of two systems of staves.

**Top System:**

- Woodwinds:** Flute II (FL. II), Oboe (OB.), Bassoon (BSN.), Clarinet B♭ (B♭ CL.), Clarinet B (B. CL.).
- Brass:** Horn (HN.), Trumpet (C TPT.), Trombone (TBN.).
- Percussion:** Suspended Cymbals (Sus. Cymbals), Timpani (Timpano).
- Piano:** PNO.
- Bassoon:** A separate staff for the Bassoon instrument.

**Bottom System:**

- Violins:** Violin I (VLN. I), Violin II (VLN. II).
- Viola:** VLA.
- Violoncello:** VC.
- Double Bass:** D.B.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*p*, *mp*, *f*, *ppp*, *mf*). There are also performance instructions like "bisbig.", "arco", "no vib.", "molto sul pont.", "espressivo con vibrato", and "pizz.". The time signature changes between 3/4 and 4/4 throughout the piece.

[illegible]

2  
4
3  
4
2  
4
3  
4

40
(*acc.*)

#
*f*

FL. II
*f*

OB.
*bisbig*

B $\flat$  CL.
*f*

B. CL.
*f*

BSN.

HN.

C TPT.

TBN.

Wah-wah

Wah-wah

Sus. Cymbals

*arco*

PERC.

PNO.

*p*

2  
4
3  
4
2  
4
3  
4

VLN. I

VLN. II

VLA.

VC.

D.B.

*espressivo con vibrato*

*mp*

*mp*

*ppp*

*sul pont.*

*sul pont.*

3  
4
5  
8
2  
4
3  
4

#

FL. II

OB.

B $\flat$  CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

VLN. I

VLN. II

VLA.

VC.

D.B.

Timpano

superball drag



The image displays a page from a musical score, likely for a symphony or concert band. It consists of two systems of staves.

**Top System:**

- Fl. II:** Part 51, starting with a treble clef and a key signature of one sharp (F#). Dynamics include *pp* and *mf*.
- O.B.:** Oboe part, dynamics include *pp*.
- B♭ CL.:** Bass Clarinet part, dynamics include *mf*. Includes the instruction "Harmonic multiphonics with a lot of lip pressure".
- B. CL.:** Bass Clarinet part, dynamics include *mf*.
- BSN.:** Bassoon part, dynamics include *mf*.
- H.N.:** Horn part, dynamics include *mf*.
- C TPT.:** Trumpet part, dynamics include *mf*.
- TBN.:** Trombone part, dynamics include *mf*.
- PERC.:** Percussion part, dynamics include *mf*.
- PNO.:** Piano part, shown as grand staff.

**Bottom System:**

- VLN. I:** Violin I part, dynamics include *f*, *p*, *mf*.
- VLN. II:** Violin II part, dynamics include *f*, *p*, *mf*.
- VLA.:** Viola part, dynamics include *f*, *p*, *mf*.
- VC.:** Cello part, dynamics include *mf*, *p*.
- D.B.:** Double Bass part, dynamics include *p*, *mf*.

The score uses various time signatures: 3/8, 2/4, 2/8, 3/8, 2/8, and 3/4. Dynamic markings include *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *p* (piano). Performance instructions like "s.t." (staccato) and "s.p." (spiccato) are present. A crescendo hairpin is used in the double bass part.

accel. **3/4**

56

FL. II

OB.

B♭ CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

VLN. I

VLN. II

VLA.

VC.

D.B.

**7/8**

**3/4**

*mf*

*f*

*p*

*s.t.*

*s.p.*

5  
83  
42  
4

60

#

FL. II

OB.

B $\flat$  CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

5  
83  
42  
4

VLN. I

VLN. II

VLA.

VC.

D.B.

[illegible]

[illegible]

74

#

FL. II

OB.

B♭ CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

VLN. I

VLN. II

VLA.

VC.

D.B.

rolling tone

Practice mute

bisbig.

*p*

*pp*

*mp*

*p*

*mp*

*p*

*pp*

*ppp*

*ppp*

Bass drum

34

3  
4
4  
4

84

88



88

#

FL. II

*ppp* *p*

OB.

B $\flat$  CL.

*bisbig.* *pp* *bisbig.*

B. CL.

BSN.

HN.

*p* *ppp* via sord.

C TPT.

( $\text{♩}$ )  
1/2 valve  
*p* *p* *mp* *pp* via sord.

TBN.

sing and play  
*pp*

PERC.

Tubular bells  
*mp* *p* *p*

PNO.

15<sup>ma</sup>  
*pp* *ppp*  
8<sup>va</sup>  
*pp* *ppp*

VLN. I

*ppp* *p* *ppp*

VLN. II

*p* *ppp*

VLA.

*p* *ppp*

VC.

*ord.*

D.B.

*p* slow down bow





2  
4

4  
4

104

#

FL. II

OB.

B $\flat$  CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

*p*

*mf*

*ppp*

*bisbig*

*pp*

*1/2 valve bisbig.*

*pppp*

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

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

2  
4

4  
4

VLN. I

VLN. II

VLA.

VC.

D.B.

*p*

*pp*

*espressivo con vibrato*

*ord.*

*S.t.*

*S.p.*

*pppp*

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

*5*

*5*

*5*

*6*

[illegible]

(bisbig)

114

#

FL. II

OB.

*p*

B $\flat$  CL.

*pp*

B. CL.

*ppp*

BSN.

HN.

C TPT.

TBN.

*pppp*

PERC.

Crotales

*arco*

*ppp*

*p*

PNO.

(15<sup>ma</sup>)

(15<sup>ma</sup>)

VLN. I

*espressivo con vibrato*

*p*

VLN. II

*ppp*

VLA.

*s.t.*

*s.p.*

*pp*

*mf*

VC.

*no vib.*

D.B.

*s.p.*

*ppp*

[illegible]

3  
4
4  
4
3  
4
4  
4

122

15<sup>ma</sup>



4  
4

♩ = 64  
Fiery and temperamental

127

#

FL. II

OB.

B $\flat$  CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

*mf*

*f*

*p*

PERC.

Sus. Cymbals

Bass drum

*f*

*mf*

PNO.

4  
4

VLN. I

VLN. II

VLA.

VC.

D.B.

*ff*

*p* *ff*

*ff* *p* *ff*

*fff* *mp* *fff* *mf* *fff* *mf*

131

#

FL. II

OB.

B $\flat$  CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

VLN. I

VLN. II

VLA.

VC.

D.B.

*f*

*ppp*

*pp*

*sf*

*mp*

*sfz*

*sfpp*

*pp*

*f*

*mf*

*f*

*f*

*p* *sub.*

Sus. Cymbals

Tam-tam  
scrape with triangle stick

Wah-wah (pull stem)

*no vib.*

3  
4

4  
4

134

#

FL. II

OB.

B $\flat$  CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

*mf*

*mf*

*f*

Tam-tam  
with brushes

3  
4

4  
4

VLN. I

VLN. II

VLA.

VC.

D.B.

*f*

*f*

*f*

*f*

*f*

[illegible]

140

#

FL. II

OB.

*bisbig.*

*pp*

B $\flat$  CL.

breathy but with clear pitch

*p*

B. CL.

BSN.

HN.

C TPT.

*(bisbig)*

via sord.

TBN.

via sord.

*p*

PERC.

PNO.

VLN. I

VLN. II

*flautando*

VLA.

*ppp*

VC.

D.B.

[illegible]

34

44

[illegible]

34

44

Violins I and II, Viola, Violoncello, and Double Bass, measures 10-14. The score shows a dynamic shift from *ff* to *p* at measure 11. The Viola part includes a key signature change to B-flat major at measure 10. The Double Bass part features a triplet in measure 11.

4  
4

3  
4

147

#

FL. II

OB.

B $\flat$  CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

*p*

*pp*

*mf*

*f*

*sfz*

*mf*

Sus. Cymbals  
scrape with triangle stick

*mf*

4  
4

3  
4

IV

VLN. I

VLN. II

VLA.

VC.

D.B.

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*



150

3/4 4/4 3/4 2/4 4/4

FL. II

OB.

B♭ CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

*ff* *fff* *f* *mf* *mp* *pp* *sf*

with brushes

154

#

FL. II

OB.

B $\flat$  CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

*sfp*

*p*

*bisbig*

*pp*

*f*

*pp*

*pp*

*mf*

*f*

Tam-tam

scrape with triangle stick

VLN. I

VLN. II

VLA.

VC.

D.B.

*sul pont.*

*mf*

*sul pont.*

*mf*

*ord.*

*sul pont.*

*mf*

*sul pont.*

*mf*

157

3/4 4/4

#

FL. II

OB.

(bisbig)

B $\flat$  CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

VLN. I

VLN. II

VLA.

VC.

D.B.

ord.

f mp ff

ord.

f mp ff

ord.

f mp ff

6 6 7

p mf

p ppp ff

Snare snares off with brushes

ppp

sul pont.

pp

sul pont.

pp

sul pont.

pp

sul pont.

pp

2  
4

4  
4

160

#

FL. II

OB.

B $\flat$  CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

*p*

*p*

*mf*

*f*

2  
4

4  
4

VLN. I

VLN. II

VLA.

VC.

D.B.

*ord.*

*ff*

*ord.*

*ff*

*ord.*

*ff*

*ord.*

*ff*

*sf*

4  
4

163

#

FL. II

OB.

B $\flat$  CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

*ppp*

*p*

*mf*

*f*

Sus. Cymbals

arco

4  
4

VLN. I

VLN. II

VLA.

VC.

D.B.

*sul pont.*

*pp*

*ff*

*ord.*

*p*

*fff*

*ff*

*ord.*

*ff*

*ord.*

*pp*

*fff*

*ff*

*ord.*

*pp*

*fff*

[illegible]

[illegible]

170

2/4

171

2/4

FL. II

ff

OB.

ff

B $\flat$  CL.

ff

B. CL.

ff

BSN.

ff

HN.

f

C TPT.

f

TBN.

f

PERC.

Snare

f

PNO.

f

VLN. I

ff

VLN. II

ff

VLA.

ff

VC.

ff

D.B.

ff



4  
4

172

#

FL. II

ff

OB.

ff

B $\flat$  CL.

ff

B. CL.

ff

BSN.

ff

HN.

f

C TPT.

f

p

f

TBN.

PERC.

Tam-tam

Bass drum

ff

pp poco a poco cresc.

PNO.

f

fff

8<sup>va</sup>

pp poco a poco cresc.

4  
4

VLN. I

ff

VLN. II

ff

VLA.

ff

VC.

ff

D.B.

ff

175

#

FL. II

OB.

B $\flat$  CL.

B. CL.

BSN.

HN.

C TPT.

TBN.

PERC.

PNO.

VLN. I

VLN. II

VLA.

VC.

D.B.

*f*

*mf*

*p*

*pp*

3

5

6

7

[illegible]

## 34

[illegible]

## 34

Violins I and II, Viola, Violoncello, and Double Bass

Measures 1-3

Violins I and II: Treble clef, 3/4 time signature. Measure 1: Violins I has a whole rest, Violins II has a half note G4 and a whole rest. Measure 2: Both have whole rests. Measure 3: Both have a half note G4 and a whole rest. Dynamics: *mf* to *fff* crescendo.

Viola: Bass clef. Measure 1: Half note G3, whole rest. Measure 2: Whole rest. Measure 3: Half note G3, whole rest. Dynamics: *mf* to *fff* crescendo.

Violoncello: Bass clef. Measure 1: Half note G2, whole rest. Measure 2: Half note G2, whole rest. Measure 3: Half note G2, whole rest. Dynamics: *pp* to *fff* crescendo.

Double Bass: Bass clef. Measure 1: Half note G2, whole rest. Measure 2: Half note G2, whole rest. Measure 3: Half note G2, whole rest. Dynamics: *pp* to *fff* crescendo.