

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

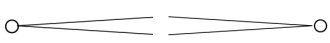
2 Violins  
Viola  
Cello (4th string is tuned a whole step down to Bb)  
Double bass (5 string)

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



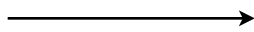
Tremolos are always unmeasured.



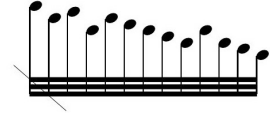
Uneven tremolo. It should still be fast bit irregular.




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.



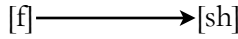
Breath noise only. If it's written on a 5-line staff, little pitch could be heard.  
If written on 1-line staff, then absolutely no pitch should be heard.




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.

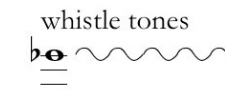


Timbral trill. Alternate between different fingerings of the same note. Some inflection in the intonation is acceptable.




Same as above, but with harmonics.

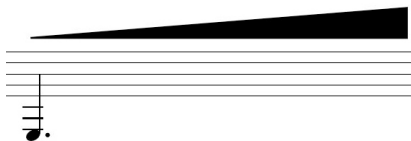
FLUTE



Whistle tones, 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.

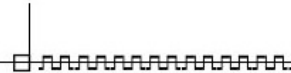


Horn:  
Half open



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.



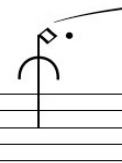
Half-filled diamond noteheads indicate half harmonics. Left hand pressure is somewhere between normal stopping and harmonic touch. The sound should be rather unfocused and veiled quality.



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

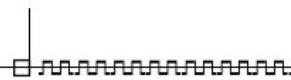
PIANO



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.