

# String Quartet

## I

(5 min.30 sec.)

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(2000)

Adagio Espressivo

♩ = 63

Violin I

*sul E*  
(o)  
p

Violin II

*p*

Viola

*on the string*  
*mf*  
3

Cello

*p*  
*ord.*

Vln. I

(o)

Vln. II

Vla.

3

Vlc.

Vln. I

(o)

Vln. II

*cresc.*

Vla.

3

3

6

Vlc.

1 *cresc.*

*f*

13

Vln. I

*p*

(o)

(o)

(o)

add harmonic

Vln. II

*p*

on the string

Vla.

*f*

3

on the string

Vlc.

*f*

3

3

17

Vln. I

(o)

(o)

add harmonic

Vln. II

(o)

(o)

#2

Vla.

*mp*

*f*

6

3

Vlc.

3

6

20

Vln. I

(o)

*f*

6

*ff*

on the string

Vln. II

*f*

6

*ff*

sul A

(o)

*p*

Vla.

*f*

6

*ff*

6

*f*

Vlc.

*f*

6

*ff*

Violins I and II, Viola, and Violoncello score. The score is in 3/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff*, *sf*, *fp*, *f*, *mf*, and *f*. The Viola and Violoncello parts include "on the string" markings.

Violins I and II, Viola, and Violoncello score. The score is in 2/4 time and consists of three measures. The first measure is marked with a forte (ff) dynamic. The second measure is marked with a sforzando (sfz) dynamic. The third measure is marked with a forte (f) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

[illegible]

Violins I and II, Viola, and Violoncello score. The score is in 3/4 time and features a key signature of one sharp (F#). The Violin I part starts with a measure of rest, followed by a measure of rest, and then a measure with a half note G4 and a quarter note F#4. The Violin II part starts with a measure of rest, followed by a measure of rest, and then a measure with a half note G4 and a quarter note F#4. The Viola part starts with a measure of rest, followed by a measure of rest, and then a measure with a half note G4 and a quarter note F#4. The Violoncello part starts with a measure of rest, followed by a measure of rest, and then a measure with a half note G4 and a quarter note F#4. The score includes dynamic markings such as 'f' and 'mf'.

43

Vln. I

Vln. II

Vla.

Vlc.

*f*

*f*

46

Vln. I

Vln. II

Vla.

Vlc.

*f*

49

Vln. I

Vln. II

Vla.

Vlc.

Violins I and II, Viola, and Violoncello, measures 52-55. The score features intricate rhythmic patterns, including triplets and sextuplets, and dynamic markings such as *sfz*, *ff*, and *f*.

Violin I

Violin II

Viola

Violoncello

56

*ff*

*ff*

*ff*

This musical score features four staves: Vln. I, Vln. II, Vla., and Vlc. The Vln. I staff begins at measure 60 and includes dynamic markings of *fff* and *ff*. The Vln. II staff starts with a *ff* marking. The Vla. staff also begins with a *ff* marking. The Vlc. staff includes dynamic markings of *fff* and *ff*. The notation includes various rhythmic values, triplets, sextuplets, and slurs across measures.

64

Vln. I

*ff*

3

Vln. II

*ff*

6

Vla.

*ff*

6

Vlc.

*ff*

3

68

Vln. I

*ff*

3

*fff*

Vln. II

*ff*

6

3

Vla.

*ff*

6

3

Vlc.

*ff*

*fff*

72

Vln. I

*ff*

Vln. II

*ff*

6

Vla.

*ff*

6

Vlc.

*ff*

76

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vlc. *ff*

80

Vln. I *ff* *fff*

Vln. II *ff*

Vla. *ff*

Vlc. *ff* *fff*

84

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vlc. *fff*



88 sul tasto

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vlc. *fff*

92

Vln. I

Vln. II *fff*

Vla. *fff*

Vlc. *fff*

96 → sul pont.

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vlc. *fff*

senza mezzura  
sul pont.

Vln. I

*fff*

Vln. II

sul tasto → sul pont.

*fff* *p*

Vla.

sul tasto → sul pont.

*fff* *p*

Vlc.

*fff*

senza mezzura  
sul pont.

Vln. I

*f*

Vln. II

sul pont.

*p* *ppp*

Vla.

sul pont.

*p* *ppp*

Vlc.

sul pont.

*f*

senza mezzura

Vln. I

Vln. II

Vla.

sul pont.

*f*

Vlc.

\* note size = relative dynamic  
beam length = relative duration

102

Vln. I

Vln. II

Vla.

Vlc.

*sul pont.*

*f*

*ff*

*normale*

*pizz.*

*sfz*

follow previous note

*f*

*p*

# II

(4 min. 30 sec.)

Allegro Scherzando

♩ = 128

First system of musical notation (Measures 105-111). The system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.).

- Vln. I:** Starts at measure 105 with a forte (*f*) dynamic, playing a triplet of eighth notes. A slur covers measures 105-107, and another slur covers measures 108-111. A triplet of eighth notes is marked in measure 109.
- Vln. II:** Remains silent until measure 110, where it enters with a mezzo-forte (*mf*) dynamic, playing a triplet of eighth notes. The instruction "off the string" is written above the staff.
- Vla.:** Remains silent until measure 110, where it enters with a mezzo-forte (*mf*) dynamic, playing a triplet of eighth notes. The instruction "off the string" is written above the staff.
- Vlc.:** Remains silent until measure 108, where it enters with a forte (*f*) dynamic, playing a triplet of eighth notes. The instruction "off the string" is written above the staff.

Second system of musical notation (Measures 112-118). The system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.).

- Vln. I:** Continues with a forte (*f*) dynamic, playing a triplet of eighth notes. A slur covers measures 112-114, and another slur covers measures 115-118. Triplet markings are present in measures 112, 114, 116, and 118.
- Vln. II:** Remains silent until measure 117, where it enters with a mezzo-forte (*mf*) dynamic, playing a triplet of eighth notes. A slur covers measures 117-118.
- Vla.:** Remains silent until measure 115, where it enters with a mezzo-forte (*mf*) dynamic, playing a triplet of eighth notes. A slur covers measures 115-116, and another slur covers measures 117-118.
- Vlc.:** Continues with a forte (*f*) dynamic, playing a triplet of eighth notes. A slur covers measures 112-114, and another slur covers measures 115-118. Triplet markings are present in measures 112, 114, 116, and 118.

Third system of musical notation (Measures 119-125). The system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.).

- Vln. I:** Continues with a forte (*f*) dynamic, playing a triplet of eighth notes. A slur covers measures 119-121, and another slur covers measures 122-125. Triplet markings are present in measures 119, 121, 123, and 125.
- Vln. II:** Continues with a mezzo-forte (*mf*) dynamic, playing a triplet of eighth notes. A slur covers measures 119-121, and another slur covers measures 122-125. Triplet markings are present in measures 119, 121, 123, and 125.
- Vla.:** Continues with a mezzo-forte (*mf*) dynamic, playing a triplet of eighth notes. A slur covers measures 119-121, and another slur covers measures 122-125. Triplet markings are present in measures 119, 121, 123, and 125.
- Vlc.:** Continues with a forte (*f*) dynamic, playing a triplet of eighth notes. A slur covers measures 119-121, and another slur covers measures 122-125. Triplet markings are present in measures 119, 121, 123, and 125.

116

Vln. I *ff* *mf* *f*<sup>3</sup> *f*<sup>3</sup> *off the string*

Vln. II *f* *f* *f*<sup>3</sup> *f*<sup>3</sup>

Vla. *f* *f* *f*<sup>3</sup> *f*<sup>3</sup>

Vlc. *f* *f* *f*<sup>3</sup> *f*<sup>3</sup>

120

Vln. I *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup>

Vln. II *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup>

Vla. *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup>

Vlc. *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup>

123

Vln. I *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup>

Vln. II *f*<sup>3</sup> *ff* *f*<sup>3</sup> *f*<sup>3</sup> *mf*

Vla. *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup> *mp*

Vlc. *fp* *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup> *f*<sup>3</sup>

127

Vln. I

Vln. II

Vla.

Vlc.

*f* 3

*mf* 3

*f*

*mp*

off the string

*f* 3

3

131

Vln. I

Vln. II

Vla.

Vlc.

*f* 3

*mf*

*f* 3

*mf*

*mf* 3

*mf* 3

*mp*

*mp* 3

*p*

*mp* 3

*mp*

3

135

Vln. I

Vln. II

Vla.

Vlc.

*f*

*f*

*f* 3

*f* 3

*sfz*

[illegible]

Violins I and II, Viola, and Violoncello parts, measures 143-146. The score is in 3/4 time. The key signature has one sharp (F#). The parts are as follows:

- Violins I:** Measure 143: Quarter notes G4, A4, B4, C#5. Measure 144: Quarter notes B4, A4, G4, F#4. Measure 145: Quarter notes E4, D4, C4, B3. Measure 146: Quarter notes A3, G3, F3, E3. Dynamics: *f* (measure 144), *marc.* (measure 145).
- Violins II:** Measure 143: Quarter notes G4, A4, B4, C#5. Measure 144: Quarter notes B4, A4, G4, F#4. Measure 145: Quarter notes E4, D4, C4, B3. Measure 146: Quarter notes A3, G3, F3, E3. Dynamics: *f* (measure 144), *marc.* (measure 145).
- Viola:** Measure 143: Quarter notes G4, A4, B4, C#5. Measure 144: Quarter notes B4, A4, G4, F#4. Measure 145: Quarter notes E4, D4, C4, B3. Measure 146: Quarter notes A3, G3, F3, E3. Dynamics: *f* (measure 144), *marc.* (measure 145).
- Violoncello:** Measure 143: Quarter notes G4, A4, B4, C#5. Measure 144: Quarter notes B4, A4, G4, F#4. Measure 145: Quarter notes E4, D4, C4, B3. Measure 146: Quarter notes A3, G3, F3, E3. Dynamics: *f* (measure 144), *marc.* (measure 145).

Violins I and II, Viola, and Violoncello. The score shows a complex arrangement with triplets, dynamic markings (ff, f, pp), and a crescendo leading to a fortissimo (f) section.

151

Vln. I

Vln. II

Vla.

Vlc.

*n*

*ff*

*ff*

*ff*

155

Vln. I

Vln. II

Vla.

Vlc.

*ff*

*sul C*

*ff*

*sul C*

158

Vln. I

Vln. II

Vla.

Vlc.



161b

Vln. I

Vln. II

Vla.

Vlc.

*mf*

*mf*

*mf*

*ord.*

*mf*

165a

Vln. I

Vln. II

Vla.

Vlc.

*ff*

*ff*

*ff*

*ord.*

*ff*

169a

Vln. I

Vln. II

Vla.

Vlc.

173

Vln. I

Vln. II

Vla.

Vlc.

*sfz*

*sfz*

*sfz*

*sfz*

*ff*

177

Vln. I

Vln. II

Vla.

Vlc.

*pp*

*ff*

*ff*

*sul C*

*ff*

181b

Vln. I

Vln. II

Vla.

Vlc.

185

Vln. I

Vln. II

Vla.

Vlc.

189

Vln. I

Vln. II

Vla.

Vlc.

193

Vln. I

Vln. II

Vla.

Vlc.

197

Vln. I

Vln. II

Vla.

Vlc.

cresc. —

cresc. —

201

Vln. I

Vln. II

Vla.

Vlc.

cresc. —

cresc. —

205

Vln. I

Vln. II

Vla.

Vlc.

210

Vln. I

Vln. II

Vla.

Vlc.

*fff*

*fff*

*fff*

*pp*

*fff*

217

Vln. I

Vln. II

Vla.

Vlc.

# III

(3 min. 40 sec.)

Largo Dolorosa

♩ = 56

222 *sul G*

Vln. I *p* *mf*

Vln. II *p*

Vla.

Vlc.

226

Vln. I *p* *mp*

Vln. II

Vla.

Vlc.

230

Vln. I *f* *mp*

Vln. II

Vla.

Vlc.

234

Vln. I *p* *loco*

Vln. II *p*

Vla. *mf*

Vlc. *mf*

239

Vln. I

Vln. II

Vla. *f*

Vlc. *f*

243

Vln. I

Vln. II

Vla. *f*

Vlc. *f*

247

Vln. I

Vln. II

Vla.

Vlc.

*p*

*mf*

*mf*

251

Vln. I

Vln. II

Vla.

Vlc.

*f*

*mp* *f*

*f*

*p*

256

Vln. I

Vln. II

Vla.

Vlc.

*f*

*f*

*mp*



260

Vln. I

Vln. II

Vla.

Vlc.

*mf*

*mp*

3

264

Vln. I

Vln. II

Vla.

Vlc.

decresc. - - - - -

decresc. - - - - -

decresc. - - - - -

decresc. - - - - -

272

Vln. I

Vln. II

Vla.

Vlc.

*n*

*n*

*n*

*n*