

tolga yayalar

lachrymea (after Dowland)

kemençe and microtonal guitar

Tuning of the Guitar:

C: 0¢ 0¢	C ♭ : -32¢ 1168¢
C ♯ : -14¢ 86¢	C ♯ : +50¢ 150¢
D: 0¢ 200¢	D ♭ : -32¢ 168¢
E ♯ : +14¢ 314¢	
E: 0¢ 400¢	E ♭ : -14¢ 386¢
F ♯ : +14¢ 514¢	F ♭ : -32¢ 468¢
F ♯ : -14¢ 586¢	F ♯ : +50¢ 650¢
G: 0¢ 700¢	G ♭ : -32¢ 668¢
A ♯ : +14¢ 814¢	A ♭ : +50¢ 850¢
A: 0¢ 900¢	A ♭ : -14¢ 886¢
B ♯ : +14¢ 1014¢	B ♭ : -32¢ 968¢
B ♭ : -14¢ 1086¢	B ♯ : +50¢ 1150¢

Explanation of signs:

♭ ♯ ♭ ↓ : 14¢ lower

♯ ♯ ♭ ↑ : 14¢ higher

♭ ♭ ♯ : 32¢ lower

♯ : ¾ tones higher

♭ : ¼ tone lower

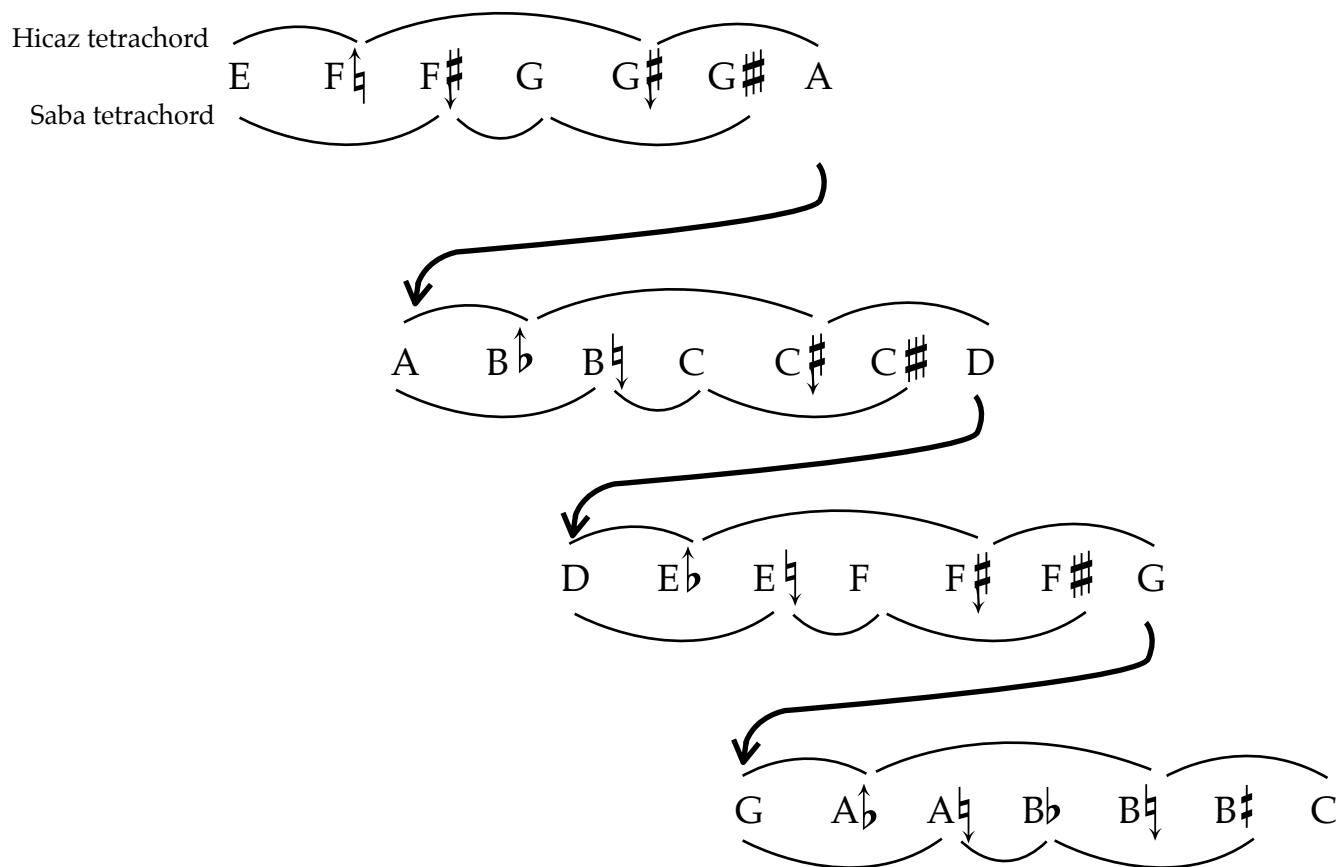
♯ : ¼ tone higher

Open strings are tuned normally.
Except the B string is tuned down 14¢.

Some adjustments may be needed in the tuning according to the Kemençe's intonation.

Organization of Microtones:

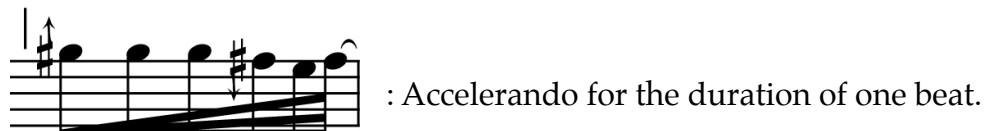
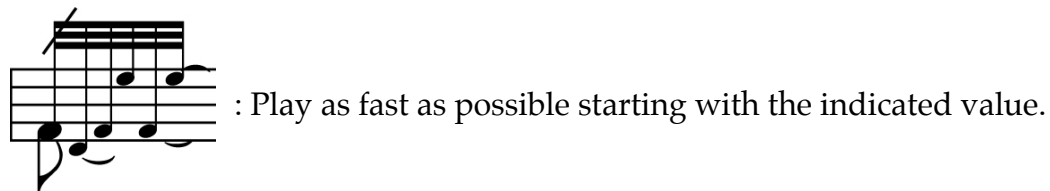
The microtones are based on 8 overlapped tetrachords:
4 saba and 4 hicaz tetrachords starting on E, A, D and G.



While the kemence plays only on these 23 steps, the guitar has some additional steps, particularly 32¢ lower steps on C, D, F, G and B[♭].

Abbreviations and Symbols

General

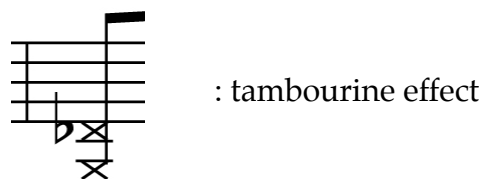
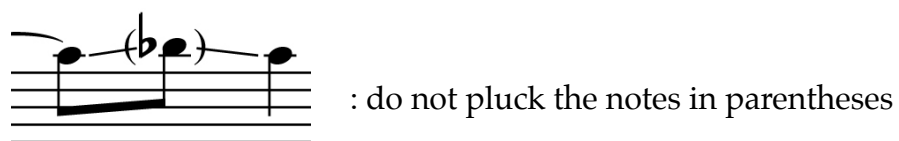


Kemençe

T. cb. v. : Tanburi Cemil Bey Vibrato, a sudden, accented, short vibrato

ponte: Sul Ponticello, close to the bridge

Guitar



Nermin Kaygusuz ve Tolgahan Çogulu'ya ithafen

Lacrymae (after Dowland)

for Kemence and Microtonal Guitar

Tolga Yayalar *1973

I

(1 min. 40 sec.)

♩ = 56

Kemence

Guitar

Kem.

Gtr.

Kem.

Gtr.

p sempre

ppp *p*

mp *p* *pp* *mp*

f *sfz* *mf* *p*

mp *mf* *ff* *mf*

5

5

9

3

II
III
senza vibr.

vib.

vib.

senza vibr.

senza vibr.

sul pont.

ord.

5

4

5

5

1

2

3

3

3

(Mi' de Saba)

13

Kem. *f* *sfmp* *p* *f* senza vibr.

T. cb. v $\overline{\text{3}}$

Gtr. *f* *f* *f*

17

Kem. *pp* *p* *pp* *mp*

vib. $\overline{\text{3}}$ (Mi' de Saba)

Gtr. *pp* *p* *mp*

(Mi' de Saba)

21

Kem. *pp* *sf* *sf* *sfp* senza vibr.

T. cb. v T. cb. v

Gtr. *sf* *sf* *f*

(Sol' de Hicaz)

25

Kem. *mf* *mf* *p* *mf* *f*

ponte. tr.

Gtr. *mf* *mf* *mp* *f*

29 *ord.* T. cb. v. *ponte.*

Kem. *f* *f* *pp* *f*

Gtr. ⑤ *mf* *f* *f*

32 *(Sol' de Hicaz) ord.* *ponte.* *(Mi' de Saba) ord.*

Kem. *f* *p* *f* *mp* *ff* *sub*

Gtr. ② ③ ④ ③ ④ ⑤ *f*

35 *(La' da Saba)*

Kem. *pp* *ff* *sub* *mp* *f*

Gtr. ② ① ③ ② ④ *f* *ff* *mf* *let ring*

II

(1 min. 15 sec.)

Freely ♩ = 48

(Sol' de Rast)
senza vibr.

Kemençe

Musical staff for Kemençe. It features a single note on a treble clef staff with a long, horizontal line underneath it, indicating a sustained note. The dynamics are marked with a *p* (piano) dynamic.

Guitar

Musical staff for Guitar. It shows a sequence of notes on a treble clef staff, starting with a triplet of eighth notes (marked ③ ②) and ending with a glissando. The dynamics are marked with *f* (forte), *p* (piano), and *mf sub* (mezzo-forte subito).

Kem.

Musical staff for Kem. (Kemençe). It features a single note on a treble clef staff with a long, horizontal line underneath it, indicating a sustained note. The dynamics are marked with *mf* (mezzo-forte), *p sub* (piano subito), *f* (forte), and *p* (piano). Above the staff, there are markings for vibrato: "senza vibr." (senza vibrato), "vibr." (vibrato), "senza vibr." (senza vibrato), "vibr." (vibrato), and "senza vibr." (senza vibrato). There are also markings "II III" indicating fingerings.

Gtr.

Musical staff for Gtr. (Guitar). It shows a sequence of notes on a treble clef staff, starting with a glissando and ending with a glissando. The dynamics are marked with *p* (piano) and *f* (forte).

Kem.

Musical staff for Kem. (Kemençe). It features a single note on a treble clef staff with a long, horizontal line underneath it, indicating a sustained note. The dynamics are marked with *pp* (pianissimo), *mp* (mezzo-piano), and *p* (piano). Above the staff, there are markings for vibrato: "senza vibr." (senza vibrato), "vibr." (vibrato), and "senza vibr." (senza vibrato). There is also a marking "gliss" (glissando) and "II III" indicating fingerings.

Gtr.

Musical staff for Gtr. (Guitar). It shows a sequence of notes on a treble clef staff, starting with a glissando and ending with a glissando. The dynamics are marked with *p* (piano), *mf sub* (mezzo-forte subito), *p* (piano), and *mf* (mezzo-forte).

Kem. *gliss* *f* *sfp* *pp* *f* *p sub* T. cb.v. *senza vibr.* *vib.* *senza vibr.*

Gtr. *f sub* *mp* *f* *p sub*

Kem. *vib.* *mf* *p* *f* (Mi' de Saba)

Gtr. *f* *p*

Kem. *p* *gliss* *fp* *mf* (Mi' de Hicaz veya Re' de Nikriz) *vib.*

Gtr. *f sub* *p* *ff*

Kem. III II *vib.* *f* *p* *mf* *p* (Sol' de Saba)

Gtr. *pp* *f*

Kem. *f* *p* *mf* *p* *gliss*

(Re' de Saba) III II

Gtr. *f^{sub}* *f* *f*

Kem. *f* *mp* *f* *ff*

(La' da Saba) (Mi' de Rast)

Gtr. *ff*

Kem. III II simile *p* *f*

Gtr. *mf* *ff* *fff*

III

♩ = ca. 48
freely

Guitar

p *f* *pp*

Gtr.

f *p* *f* 3

Gtr.

mf *mp* *f* *p*

Kem.

ppp *mf* *pp*

Gtr.

ff *p* *f* *mp* *f*

Kem.

f *p*

Gtr.

p *mf* *mp* *f* *f* *mp* *f*

30

Kem. *mf* *pp*

Gtr. *p* *f*

36

Kem. *p* *f* *pp*

Gtr. *sf* *mp* *ff*

40

Kem. *mp* *pp* *mf*

Gtr. *mf* *p* *f*

sul pont. *ponte* *ord.*

44

Kem. *sfp* *p* *mf*

Gtr. *mp* *f*

ponte *ord.*

47 ♩ = 60 *alla misura*

Kem. Musical notation for the keyboard part, measures 47-51. It features a treble clef and a key signature of one sharp (F#). The time signature changes from 2/4 to 3/4, then to 3/8, and back to 2/4. Dynamics include *pp*, *sfz*, *f*, and *pp*. There are accents and slurs over various notes.

Gtr. Musical notation for the guitar part, measures 47-51. It features a treble clef and a key signature of one sharp (F#). The time signature changes from 2/4 to 3/4, then to 3/8, and back to 2/4. Dynamics include *sfz*, *mf*, and *sf*. There are accents and slurs over various notes.

||

Kem. Musical notation for the keyboard part, measures 52-54. It features a treble clef and a key signature of one sharp (F#). The time signature changes from 2/4 to 3/4, then to 3/8, and back to 2/4. Dynamics include *f*, *p*, *ff*, *p*, and *ff*. There are accents and slurs over various notes.

Gtr. Musical notation for the guitar part, measures 52-54. It features a treble clef and a key signature of one sharp (F#). The time signature changes from 2/4 to 3/4, then to 3/8, and back to 2/4. Dynamics include *sf*, *f*, and *ff*. There are accents and slurs over various notes, including a *rasg.* marking.

||

Kem. Musical notation for the keyboard part, measures 55-57. It features a treble clef and a key signature of one sharp (F#). The time signature changes from 3/8 to 2/4, then to 3/8, and back to 2/4. Dynamics include *ff*. There are accents and slurs over various notes.

Gtr. Musical notation for the guitar part, measures 55-57. It features a treble clef and a key signature of one sharp (F#). The time signature changes from 3/8 to 2/4, then to 3/8, and back to 2/4. Dynamics include *ff*. There are accents and slurs over various notes, including a *rasg.* marking and a triplet.

||

Kem. Musical notation for the keyboard part, measures 58-60. It features a treble clef and a key signature of one sharp (F#). The time signature changes from 2/4 to 3/4, then to 3/8, and back to 2/4. Dynamics include *mf*. There are accents and slurs over various notes.

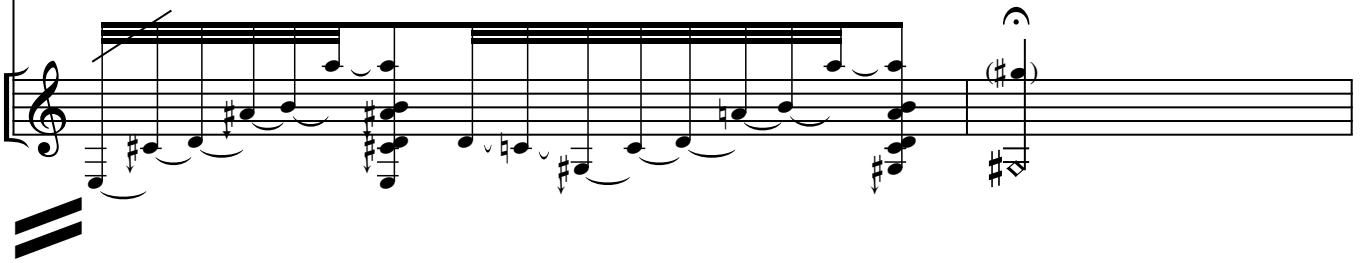
Gtr. Musical notation for the guitar part, measures 58-60. It features a treble clef and a key signature of one sharp (F#). The time signature changes from 2/4 to 3/4, then to 3/8, and back to 2/4. Dynamics include *mf*. There are accents and slurs over various notes, including a *rasg.* marking and a triplet.

||

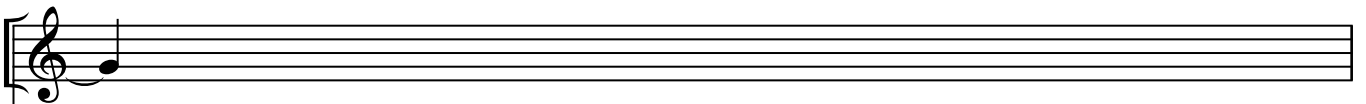
60 *senza misura*

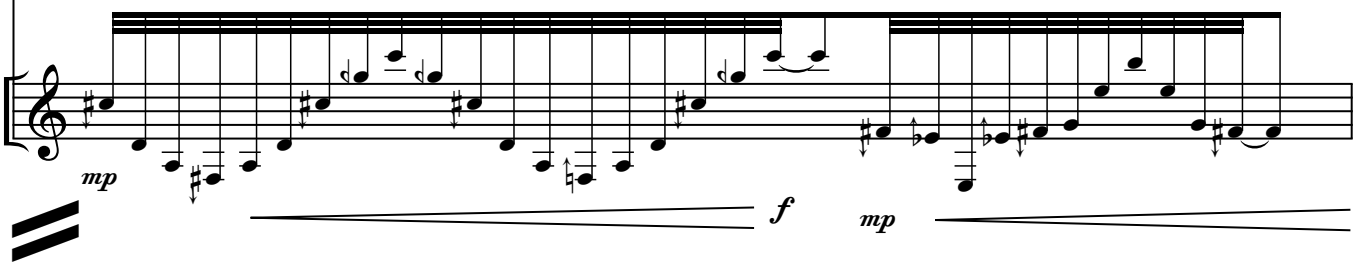
senza vibr.

Kem. 

Gtr. 

62

Kem. 

Gtr. 

63

Kem. 

Gtr. 