

UCLA
Contemporary Music Score Collection

Title

Fallen

Permalink

<https://escholarship.org/uc/item/4v1579hf>

Author

Bilir, Can

Publication Date

2020

Fallen
String Quartet III

can bilir

2018-2019

Violin 1
Violin 2
Viola
Violoncello

Approx. 16'- 17'

Performance Notes:

Dynamic pitch illusions: the auditory illusions through mm. 60–87 and mm. 94–116 can be clearly performed via maintaining the ascending and descending continuity and arrivals between the overtones and fundamental tone. Listen and detect the difference (logarithmic) between the motion in the sliding fundamentals and its predominant spectral content. The dynamics should be very carefully controlled in bow changes during these auditory illusions.

Stereograms: you can either look at these pictures as a stereogram or engage with your normal view. Stereogram's advantage is seeing multiple layers and additional motion in one look. Play the impulses as in the black-white contrasting motion on these pictures. i.e. m.42 in violoncello.

Pont: ponticello

a.s: alto sul, i.e. alto sul ponticello, alto sul tasto

Cue Stems: no accents on the cue stems in the quartet note and eight note on the slides. i.e. m.115

Arrowed accidentals: these accidentals can be performed as 31cents lower, or if you wish, they can be approximated to 1/8 tone that corresponds to 25 cent difference.

Black diamond notes: touch the string on the indicated position such as the harmonics, not fully pressed.

Circular motion: indicates the physical action, both the dynamic, timbre, and the bodily movements will change according to the circular motion. Follow the other instructions along with the circular motion.

m.22, Doppler Effect: four instruments will create a complex sound together that reminds us doppler effect of an airplane. On violins, the bow speed and timbral (spectral content) quality should be adjusted accordingly. On lower strings, the hissing sound should be emphasized.

m.52: even though the actual touching positions and pitches are written, due to the technique they will not simply produce the written pitch. If you decide to approximate the pitch positions in this passage, try to stay away from simple diatonicism and keep the microtonal texture.

Violoncello in m.88: left hand thumb touches on the third and fourth strings right before the bridge; start bowing right under the thumb. Fourth finger touches the largest position after the bridge. The bow slides towards the fourth finger. Third finger and bow, along with the thumb should slide together towards the tail piece.

The narrative and the speech: the performers who have lyrics in their line should accompany their lyrics with their instruments. The instrument will follow the linguistic aspects of the text and will align with the speaking, instead of a musical accompaniment. Poetic and theatrical expressions are welcome.

The Statement:

The narrative roles can be allocated between different combinations of violins and viola, not the violoncello: i.e. allocated Narrator 1: Violin I, Narrator 2: Viola

If viola player is the narrator, his or her line should be played by a violin player

Fallen

String Quartet III

can bilir
2018–2019

A

$\text{♩} = 60$

c.l.tr: emphasize the wood sound and overtones
mute l.h. position 1

Violin I

Violin II

Viola

Violoncello

mute the 1st position of all strings with the l.h. index finger, no open string resonance
Bow: col legno tratto only with the wooden part, imagine a plane sound and doppler effect
l.h. muted
bow cl. tr. alto s.p. → bow all way back to the l.h. 1st position → alto s.p. → bow all way back to the l.h. 1st position → alto s.p.

arco: s.p. I

pppp *p* *pppp* *f*

4

arco: s.p.

Violin I

Violin II

Viola

Violoncello

arco: s.p.

arco: s.p.

arco: s.p.

l.h. muted*
bow cl. tr. alto s.p. → bow all way back to the l.h. 1st position → arco s.p. → bow all way back to the l.h. 1st position → (to arco s.p.)

cl. bt. sempre jete

l.h. full hand mute

arco a.s.p. *15^{mas}*

jete, c.l. bt. *f* *6* *ppp*

jete simile *f* *6* *p*

hit cl. bt., play cl.tr. *p*

jete simile *f* *6* *p*

cl.tr.

arco a.s.p. *15^{mas}* *p*

cl. bt. sempre jete *f* *p*

l.h. full hand mute

arco s.p. *f* *6* *p*

hit cl. bt., play cl.tr. *p*

arco a.s.p. *15^{mas}* *p*

cl.tr.

arco s.p. *f* *6* *p*

bow all way back to the l.h. 1st position

(to arco s.p.)

f *p*

*mute and press slightly the all strings with the l.h. fingers, no open string resonance
Bow: col legno tratto only with the wooden part, imagine a plane sound and doppler effect

arco: slightly scratch

Vln. I *ppp* < *p* >

Vln. II (5) ⁷ *p*

Vla. *f* [A specter is haunting my mind] [specter of the Future]

Vc. *ppp* *f* *p* [it doesn't have to be like] [this] *ff*

Speak & Play acoustic synthesis: speak by loud whispering and match the pitches

tasto IV not fully press; only touch

IV behind the bridge 3

IV or III, approximately 12th position not fully press; only touch
*Speak & Play acoustic synthesis: speak by loud whispering and match the pitches

Loud whispering and simultaneous playing on the notes
Loose bow
IV

[Jim] [Jim] [Ji - m]

"p" *ppp*



a.s.p 15^{ma} drunken l.h. tremolo: repeat it irregularly throughout the assigned time

Vln. I *pppp* *p* *pppp* *p*

Vln. II a.s.p 15^{ma} drunken l.h. tremolo: repeat it irregularly throughout the assigned time *pp* *p* *mf*

Vla. a.s.p. *pp* *f*

Vc. *pp* *f* *pp* *p* *pppp* *p* *pppp* *p*

tasto IV not fully press on the fingerboard

s.p.

[For millions of years, mankind lived] [just like the animals. Then something happened]

a.s.p
15^{ma}

Vln. I 13 (15)

Vln. II (15)

Vla. p mf p sub
alto .s.p.

Vc.

[which unleashed the power of our imagination] [We learned to talk and we learned to]

pppp p

loco (h) 8^{va}

"mf" <"f"> p ff

p mf p sub



B fastest tremolo

Vln. I 15 (15)

Vln. II (8) (15^{ma})

Vla. a.s.p 15^{ma}

Vc. [listen.]

ff (1")

pp p "f" > p <"f"> 3 p mf

tasto, scratch, slow bow; emphasize impulses due to bow friction of the bow touch with nail ord.

circular bow with overtones a.s.t. → a.s.p. → a.s.t. → a.s.p.

approx. IV (h) p <

knuckle hit and speak on sound board ord. approx.

ord. approx.

3 p mf

C *Doppler effect
 Scratch tone; think about a Fighter jet flying above
 sempre approx., the interval doesn't necessarily be the same

bow underneath the strings touching on I & IV

15^{ma}

I

IV

p *fff*

p

(*loco*)

sempre approx., the interval doesn't necessarily be the same

bow underneath the strings touching on I & IV

15^{ma}

I

IV

p *fff*

p

(*loco*)

poco vib. (less than 1/4 tone)

light ricochet

5

poco vib. (less than 1/4 tone)

ord. overtones

senza vib.

ord. overtones

subtle scratch

scratch over

fff. ppp sub

fff. p sub

[imm]

*For this whole section, for viola and violoncello: find the ponticello bow position that will naturally brings out between 5th to 8th overtones of the open string. Flautando technique, small changes in bow pressure and where the bow is will create the sonority



15^{ma}

(*simile*)

p *fff*

p

fff

15^{ma}

(*simile*)

15^{ma}

p *fff*

p

fff

subtle scratch

(*senza vib.*)

subtle scratch

scratch over

subtle scratch

light ricochet

subtle scratch

scratch over

subtle scratch

5

[imm]

D

ordinario bowing touch the 1st position random overtone changes, sempre finger tremolo

35

Vln. I *p* *fp* *ff*

Vln. II *p* *f* *pp*

Vla. → scratch over

Vc. → scratch over

[imm]



finger tremolo as fast as possible

slow down the tremolo slightly

change in the overtones

40

Vln. I *p*

Vln. II random overtone changes, sempre finger tremolo as fast as possible *f* *pp*

sempre l.h. tremolo, faster than the vl.I

Molecular motion: quick and subtle impulses as in the visual illusion cl bt. near the bridge, alto s.p. stereogram:

Vc. *pp*

6

46

Vln. I

Vln. II

Vla.

Vc.

jete, l.h. tremolo subito

f

stable and dry I

IV

5

fff

p

jete

f

6

p

f

6

p

Sepak & Play (ord.)

whipping in the air:
with the bow, or a
flexible wooden stick

Speak & Play (ord.)

[Mankind's greatest achievements have come about by]

[talking]



50

Vln. II

Vla.

mf

p

mf

ff

6

3

p

jete simile

hit cl. bt.,
play cl.tr.

arco a.s.p.

15^{ma}

E

only touch; bow on the s.p. slowly move towards the fingerboard along with the descending intervals, sempre finger tremolo

IV sempre

52

press → touch

(approx.)

fff

p

loco

bow on the bridge

only touch; bow on the s.p. slowly move towards the fingerboard along with the descending intervals, sempre finger tremolo

IV sempre

fff

senza decrescendo

only touch; bow on the s.p. slowly move towards the fingerboard along with the descending intervals, sempre finger tremolo

IV sempre

f

p

fff

bow on the bridge

only touch; bow on the s.p. slowly move towards the fingerboard along with the descending intervals, sempre finger tremolo

IV sempre

p

fff

senza decrescendo



54

IV

fff

(loco)

molto vib.

flautando

press

p

molto vib. flautando

p

56

Vln. I

Vln. II

Vla.

Vc.

f *p*

f *p*

f *p*

f *p*

molto vib., flautando

molto vib., flautando



F

60

Vln. I

Vln. II

Vla.

Vc.

f *f* *f* *f*

ord. I *neighboring harmonics

ord. III *neighboring harmonics

ord. III *neighboring harmonics

ord. IV *neighboring harmonics

*While sliding, focus on the first pitches. The harmonics are secondary important and they will be less clear pitch. During the slide, do not try to create a constant natural perfect 4th from the harmonics, instead freely produce higher overtones neighboring written harmonic position.

Musical score for measures 70-79. The score is written for four staves: Vln. I, Vln. II, Vla., and Vc. The music is in 2/2 time and features a strong dynamic of *f* (forte). The Vln. I part begins at measure 70 with a *f* dynamic. The Vln. II part begins at measure 71 with a *f* dynamic. The Vla. part begins at measure 72 with a *f* dynamic. The Vc. part begins at measure 73 with a *f* dynamic. The score includes various musical notations such as stems, beams, and dynamic markings.



Musical score for measures 80-89. The score is written for four staves: Vln. I, Vln. II, Vla., and Vc. The music is in 2/2 time and features a strong dynamic of *f* (forte). The Vln. I part begins at measure 80 with a *f* dynamic. The Vln. II part begins at measure 81 with a *f* dynamic. The Vla. part begins at measure 82 with a *f* dynamic. The Vc. part begins at measure 83 with a *f* dynamic. The score includes various musical notations such as stems, beams, and dynamic markings.

G

10

88 Voice: meaningless moanings; such as a residue of a violent action, subtle and not very weak
listen to the violinist

Vln. I

Breath when needed

Vln. II

Speak & Play

[and]

[its greatest failures by]

Vla.

Voice: meaningless moanings; such as a residue of a violent action, subtle and not very weak
listen to the violinist

Breath when needed

clear overtones

thumb touch; bow between the fingers
highest pont. → pont. → bow behind the bridge, between the fingers, sempre same technique → a.s. pont.

III ↑
IV ↑

Vc.



91

Vln. I

weakened exhale loud

Vln. II

[talking.]

Vla.

weakened exhale loud

Vc.

pont. → bow behind the bridge, stable position → [Tail pc.]

H 11

94

alto sul ponticello sempre

Vln. I

Vln. II

alto sul ponticello sempre

alto sul ponticello sempre

smooth switch sempre

Vla.

alto sul ponticello sempre

smooth switch sempre

Vc.

f

f

f

f



smooth switch sempre

101

Vln. I

smooth switch sempre

Vln. II

Vla.

Vc.

f

f

f

f

12

107 alto sul ponticello sempre

Vln. I *f*

Vln. II *f* *p*

Vla.

Vc.



I

a.s.p.* switch the string before arriving to an open string
use harmonics when needed

Vln. I *ff sempre* switch the string before arriving to an open string
use harmonics when needed

Vln. II *ff sempre* switch the string before arriving to an open string
use harmonics when needed

Vla. *ff sempre* (accent only on the viola, on the beat)
switch the string before arriving to an open string
use harmonics when needed

Vc. *ff sempre* switch the string before arriving to an open string
use harmonics when needed

* Find a bow position that will constant and emphasize the overtones; especially the Shepard Tone and the combination tones.



Vln. I *ff sempre* a.s.p.* switch the string before arriving to an open string
use harmonics when needed

Vln. II *ff sempre* a.s.p.* switch the string before arriving to an open string
use harmonics when needed

Vla. *ff sempre* (accent only on the viola, on the beat)
a.s.p.* switch the string before arriving to an open string
use harmonics when needed

Vc. *ff sempre* a.s.p.* switch the string before arriving to an open string
use harmonics when needed

* Find a bow position that will constant and emphasize the overtones; especially the Shepard Tone and the combination tones.

139

Vln. I

Vln. II

Vla.

Vc.

III

IV

mf

f

p

(ff)

(II)



151

Vln. I

Vln. II

Vla.

Vc.



163

Vln. I

Vln. II

Vla.

Vc.

14

Musical score for measures 175-183, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score shows a gradual melodic rise in all parts, with a sharp key signature change to one sharp (F#) at the end of the section.



J

Musical score for measures 184-191, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score is marked with *ffff* max sempre. It includes performance instructions: "emphasize beating" for the strings and "very slow gliss, emphasize beatings" for the violins. The Vln. II part has a key signature change to one sharp (F#) at the end of the section.



Musical score for measures 192-199, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes performance instructions: "very slow gliss, emphasize beatings" for the violins and "emphasize beating" for the viola. The Vln. II part has a key signature change to one sharp (F#) at the end of the section.

The Statement

(5')

2-3'

Olfaction (optional):

Approx. 5 minutes before the performance of the narrative here, prepare Tobacco and Lemon Kolonyasi, Hac Yağı and/or Attar on the fabrics or napkins; a group of people in the audience will slight shake them silently and cover the room with smell; during the performance smell will come and go randomly as a result of the subtle motions in the air

ppp sound & *f* smell

Speak & Play acoustic synthesis: speak by loud whispering and match the pitches

Read the text by whispering, and play on the instrument by thinking of phonology; both speaking and instrument will sound such as they are synthesized use subtle scratch tones with multiphonic quality, light bow with quick strokes, slow bow, the pitches on the staff is an example of the lines based on a spectrogram view of a phrase

Vln. I 

f *sempre*

Narrator 1: "A specter is haunting my mind - the specter of future. Definitely not a manifestation for the masses this time. The instant and the future, as appearances of promises, make individuals *düşük** for this particular moment, we understand it as a promise of salvation that ends up with an unwavering destiny of failure.

The Turkish saying *düşük* means lower, subordinate, a being that has already fallen. At the same time, it means miscarriage; not only a word for losing a child before birth but a word for the death of a baby even before he or she develops to the potential expectancy of becoming alive. The same expectancy haunts the individual's time-free identity; it doesn't come from the individual, destiny springs out from something other than the one who is identifiable as a *düşük*. It is about temporal and external punishment, the sentencing to premature annihilation.

Ironically, the first three letters, *düş*, both denote a dream as a noun and a command, as if the ruler is ordering the dreamer to "fall down," an imperative mood.

We are able to notice that unreal realities of the past and future are becoming the true nature of the moments, the instances of existences. Beyond this presentation, a specter of the unreal existences in their embodied appearances determines the imagination. It is the multiplicity of different and similar temporalities that haunt every instance. These specters have been haunting the individual's mind since the day individuals were able to talk and transmit knowledge to each other instantly and exclude themselves from the concept of linear time."

**Düşük*: Dooshook
[dyʃyk]

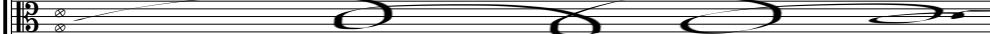
*The narrative roles can be allocated between different combinations of violins and viola, not the violoncello:
i.e. allocated Narrator 1: Violin I, Narrator 2: Viola
If viola player is the narrator, his or her line should be played by a violin player

stereogram:



Molecular motion: quick and subtle impulses as in the visual illusion
cl bt. near the bridge, alto s.p.

flipped 2 bonangs, resonating
two hands, wooden bonang mallets (not with regular mallets)

Vla. 

Put your two nails on the third and fourth strings, when you move them between sul tasto and sul ponticello, you will hear a friction sound. Listen and follow the lines of the Narrator I, match your nail sliding with the speaking.

Vc. 
mf

1:30-2'

218 *Speak & Play acoustic synthesis:
speak by loud whispering and match the pitches

Vln. II

f *sempre*

Narrator 2: "The late 90s is the date when knowledge evolved into an elusive projection of the constant haunting entities that exist in an incorporeal reality and that are dominating the past realities. Today, we are hardly able to notice the existence of unclassifiable small socio-economic groupings; therefore, we are not sure where the potential dormancy of being an underclass lies, and are confused with the appearance and the false representations of these apparitions.

Each *düşük* appears as a death form in the end of their potential disturbance of the common senses, customs, and dominant motifs of the cultural assemblages. The potential labor becomes unnoticeable, and the entity itself becomes unnoticeable too. Each new idea or being that has the potential of existence becomes the *düşük* through this haunting. Therefore, each future composition and future composer, or any instance of the individual's persona or inner-self is at risk of having this curse."

Vla.

Vc.



1:30-2'

219

Vln. I

f *sempre*

Narrator 1: "The future haunting the instant is not a simple behavior of redirecting or changing the next process. Its essence is not another ghost from the Old World; it is from the world that does not yet exist. This is why haunting by the future ghost is even more powerful than the haunting of the past ghost. The ghosts of the past can reach to the now. These ghosts can do the same from the future; the ghosts can come back from the future to create this new social cluster of multiple *düşük* in a very elaborate way by emancipating the ghosts from the origin. The ghost of the father Hamlet is a ghost from the past, arriving differently and more powerfully in terms of consciousness than the past origin. However, because it is in the instant, it is not strong enough to be able to change the things that already happened, nor the things that will be happen. The ghost of the future, on the other hand, is conscious of its temporal superiority; it haunts the entities before they are fully formed."

Vla.

Vc.