

Score

THE WAY THE CAMERA FOLLOWS US IN SLOW MOTION

for Trio Amos
(2020)

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*1973

$\text{♩} = 56$ smooth and fluid

BASS FLUTE

ACCORDION

CELLO

flz.

vib.

no vib.

sul pont.

pp

B. FL.

ACC.

VC.

2/5 tone

→ 5/5 tone

bellows shake

sfpp

ord.

mp

p

f

pp

mf

p

pp

flaut.

ppp

p

2
19

B. FL.

ACC.

VC.

bellows shake 3 5

mf

pp_{sub}

gliss

pp

ord.

s.p.

p

pp

ord.

s.p.

p

pp

26

B. FL.

ACC.

VC.

flz.

bellows shake

p

ppp

p

ppp

bellows shake

3

5

6

3

mp

p

f mp

ff

p

ord.

s.p.

mf

p_{sub}

ord.

s.p.

I

II

sul pont.

mf

p

mf > p

f

p

mf > p

34

B. FL.

ACC.

VC.

pp sub.

f

p

ord.

s.p.

ord.

p

ppp mp

f

pp

mf

p

41

B. FL.

ACC.

VC.

vib.

p

mf

p

mf p

pp < f

ff

p

8va

jeté

sfp

ff

fff

ord.
(8th partial)

p

II
III

47

B. FL.

ACC.

VC.

(8va)

p

pp *mf* *p*

s.p.
full l.h pressure
(normal tone)

bellows shake

mf

53

B. FL.

ACC.

VC.

p *mf* *p* *f*

pp *mf* > *p*

bellows shake

p

ord.

ff *mp*

s.p.

p *mf* *p*

60

B. FL.

pp

ACC.

VC.

vib.

s.p. +

s.t.

mf *p*

mf *p*



66

B. FL.

vib.

non vib.

5/5 tone

slow down bow

ord.

slow down bow

ord.

p

ACC.

VC.

(72)

B. FL. $\frac{4}{4}$ ♯
8 (♩) p (♩) $pp < mf >$ *flz.* 3
bellows shake
ACC. $\frac{4}{4}$ *sfp* 3 mp
VC. $\frac{4}{4}$ *c.l.b.* (♩) p *c.l.t.* $< mf >$ *ord.* p



(77)

B. FL. $\frac{4}{4}$ ♯
8 f 3
vib. $ppp < mp >$ *bisbi.* *breath noise only*
ACC. $\frac{4}{4}$ mf
VC. $\frac{4}{4}$ $s.t.$ $ord.$ p
 $\frac{3}{4}$ *sul tasto* *bow too slow* $m.f.$ p $s.t.$ $m.f.$

83

B. FL.

Take Piccolo

ACC.

VC.

Picc.

88

Piccolo

ACC.

VC.

This musical score page contains two systems of music. The top system (measures 83) includes parts for Bassoon (B. FL.), Accordion (ACC.), and Bass (VC.). Measure 83 starts with a dynamic of *mp*, followed by *pp*. The Accordion part features sustained notes with grace notes. Measure 88 begins with a dynamic of *ppp*, followed by *p*. The Accordion part has a dynamic of *ppp* and includes a melodic line with grace notes. The bottom system (measure 88) is for Piccolo, Accordion (ACC.), and Bass (VC.). The Piccolo part has a dynamic of *mf* and includes a melodic line with grace notes. The Accordion part has a dynamic of *mp* and *f*, with a dynamic of *ppp* in the middle. The Bass part provides harmonic support with sustained notes.

92

Picc. p $\overbrace{3 \quad 3}^{(8va)}$

ACC. p

VC.

mf pp

ff

$sfpz$

$ord.$

pp

$sfpz$

97

Picc.

ACC. $vib.$

VC.

$bisb.$

mf

$bisb.$

mf mf

$> >$ $>>>$

$> >$ $>>>$ $>$

$>$

$>$

101

Picc.

ACC.

VC.

bellows shake

p — *f*

f

p

p < *f* >

mf

f — *p*



108

Picc.

ACC.

VC.

mf

p

f > *pp*

flaut.

p

15^{ma}

113

Picc.

(*I5^{ma}*)

ACC.

VC.

A musical score for three staves: Picc., ACC., and VC. The Picc. staff has one note on the top line. The ACC. staff has two notes on the top line. The VC. staff has one note on the top line. The ACC. staff is bracketed under the Picc. and VC. staves. The tempo is marked as 113. The dynamic is marked as (*I5^{ma}*). The ACC. staff is labeled ACC. and the VC. staff is labeled VC.

INSTRUMENTATION

Bass Flute/Piccolo

Accordion

Violoncello

Duration: 7'30"

COMMENTS ON NOTATION AND PERFORMANCE TECHNIQUES

GENERAL

The piece should be performed absolutely without any vibrato, unless otherwise indicated.

Accidentals effect the whole measure. Cautionary accidentals are used extensively.

 crescendo from / diminuendo to silence

 quarter-tone flat

 quarter-tone sharp

 three quarter-tone sharp

 approximately 1/8 tone sharp

 approximately 1/8 tone flat

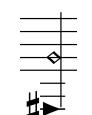
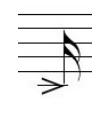
 Stop the tremolo

BASS FLUTE

Fingerings for multiphonics are indicated on the parts.

 Aeolian sound with closed embouchure. Should produce white noise with no audible

 Breathy tone with clear audible pitch

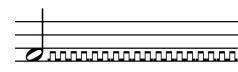
 Tongue ram  Slap tongue

CELLO

Bowing pressure and speed

flautando

Always performed sul tasto. Very light bowing. Absolutely no pressure on the string. The tone should be unfocused.



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.

■ Increased bow pressure. The sound is totally saturated. It should sound more like cracking sound.

□ Bowing with increased pressure. The sound should be slightly distorted but the tone should still be intact.

□ Normal bow pressure.

□—□ Gradually changing the bow pressure