

Tolga
Yayalar

INFLECT
for alto saxophone and percussion

Program Note

The piece is divided into two contrasting sections, each reflecting two opposite approaches to time: internal and external, respectively. In the first part, time has a cognitive function. It's nothing but inner sense. With a more phenomenological view, this relation between time and experience is a flux of consciousness; within it the musical objects are constituted.

In the second section, time is linked more to physical world. It's mechanical and unidirectional. Here, I tried to define time as absolute flow against which motion is measured. Here, the aspect of continuity has a priority over the aspect of change. The title refers both to the alterations of form by additions and expansions and also to the use of curves to calculate those alterations.

Inflect is written for Yesaroun' Duo and dedicated to them.

Alto Saxophone
Percussion (one player)

Small Tam-tam (C# pitched)

3 Opera gongs

Crash Cymbal

Chinese cymbal

Ride Cymbal

3 Cowbells

5 Temple Blocks

3 Wood blocks

3 Bongos

4 Tom-toms

1 Bass Drum

Marimba

Contact Locations

Ⓒ = on center or cup (dome)

ⓑ = on bow of cymbal (near the cup)

Ⓔ = on the edge

Ⓜ = between bow and edge

Ⓝ = normal location for maximum sonority

Ⓐ = on rim

 = roll from one location to another as indicated


Notation of Microtones

♭ = quarter tone lower

\sharp = quarter tone higher

= 3 quarter tones higher

 = bisbigliando

 = harmonic diffusion

This score is transposed, Alto Saxophone sounds a major 6th lower than written

duration = 10 mins

(2004)

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The musical score is divided into three systems, each with a piano (a.s.) and percussion (t.t.) part. The piano part is written in treble clef, and the percussion part is written in a simplified notation on a single staff.

System 1: The piano part begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) and a piano (*p*) section. The percussion part features a series of rhythmic patterns, including a triplet of eighth notes and a series of sixteenth notes. The system concludes with a double bar line.

System 2: The piano part continues with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) and a forte (*f*) section. The percussion part features a series of rhythmic patterns, including a triplet of eighth notes and a series of sixteenth notes. The system concludes with a double bar line.

System 3: The piano part begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) and a mezzo-forte (*mf*) section. The percussion part features a series of rhythmic patterns, including a triplet of eighth notes and a series of sixteenth notes. The system concludes with a double bar line.

The score includes various musical notations, including dynamics (*f*, *mf*, *p*, *pp*, *ppp*), articulation marks (accents, slurs), and performance instructions (e.g., "inside"). The percussion part includes a list of instruments: 3 gongs, 3 cym., 3 cwbl, 3 bng, 5 t.b., and 4 toms/b.d.

a.s.
 t.t.
 3 gongs
 3 cym.
 3 cwbl
 3 bng
 5 t.b.
 4 toms/
 b.d.

p, pp, ppp, p, pp, ppp, p, mp, mf, f, mp, mp, mf, p, p, pp, p

E, N, B, N, N, C, E, M, C, E

Tc, C

5, 3

Instrumentation:
 3 gongs
 3 cym.
 3 cwbl
 3 bng
 5 t.b.
 4 toms/
 b.d.

Score Details:
 The score is for a vocal soloist (a.s.) and a percussion ensemble (t.t.). The vocal line is in treble clef with a key signature of one sharp (F#). It features various dynamic markings (mp, fp, mf, p, pp, ppp) and articulation (accents, slurs, triplets). The percussion line includes specific notation for gongs, cymbals, wood blocks, bells, tom-toms, and a bass drum, with some notes circled and labeled with letters (E, C, M, B, N). A 'simile' marking is used for a cymbal roll. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests.

a.s.

3 *mf*

p

fp

5 *mf*

mp

p

3 *fp*

t.t.

3 gongs

3 cym.

3 cwbl

3 bng

5 t.b.

4 toms/
b.d.

mf

pp

p

mp

mp *p*

p

p

mf

p

a.s.

3 *pp*

mp

p

f p

3 *mp*

mf p

f

p

f

p

5

t.t.

3 gongs

3 cym.

3 cwbl

3 bng

5 t.b.

4 toms/
b.d.

mp

pp

mf

p

mp

p

mp

p

mp

a.s.

mf p

3 *mf*

p

pp

3 *mf p*

3 *mf*

fp

5 *mf* *mp*

3 *fp*

mf

ppp

mf

ppp

t.t.

3 gongs

3 cym.

3 cwbl

3 bng

5 t.b.

4 toms/
b.d.

mf *p*

p

mf

p

p

mf

ppp

Sheet music for a percussion ensemble, featuring a soloist (a.s.) and a group of instruments (t.t., 3 gongs, 3 cym., 3 cwbl, 3 bng, 5 t.b., 4 toms/b.d.).

Section 1:

- a.s.:** Melodic line with triplets and dynamic markings: *p*, *mp*, *mf*, *f*, *mp*, *p*. Includes a triplet of eighth notes and a triplet of sixteenth notes.
- Ensemble:** Accompaniment with dynamic markings: *mp*, *ppp*, *mp*, *ppp*, *mp*, *pp*, *p*, *f*, *p*, *mf*, *pp*, *ppp*. Includes a triplet of eighth notes and a triplet of sixteenth notes.

Section 2:

- a.s.:** Melodic line with triplets and dynamic markings: *mf*, *fp*, *pp*, *p*, *mf*, *mp*, *fp*, *f*, *mp*, *pp*, *mp*, *fp*. Includes a triplet of eighth notes and a triplet of sixteenth notes.
- Ensemble:** Accompaniment with dynamic markings: *mp*, *pp*, *p*, *ppp*, *mp*, *f*, *mp*, *ppp*, *mp*, *ppp*, *mp*. Includes a triplet of eighth notes and a triplet of sixteenth notes.

Section 3:

- a.s.:** Melodic line with triplets and dynamic markings: *mf*, *p*, *fp*, *ff*, *p*, *mp*, *f*, *p*, *mp*, *pp*. Includes a triplet of eighth notes and a triplet of sixteenth notes.
- Ensemble:** Accompaniment with dynamic markings: *pp*, *mf*, *pp*, *p*, *pp*, *ppp*, *mp*, *ppp*. Includes a triplet of eighth notes and a triplet of sixteenth notes.

a.s.

fp mp p³ mf pp fp f mf

t.t.
3 gongs
3 cym.
3 cwbl
3 bng
5 t.b.
4 toms/
b.d.

fp mf p mfpp mf mf



a.s.

f p mf p fp mp f mf mf mf

t.t.
3 gongs
3 cym.
3 cwbl
3 bng
5 t.b.
4 toms/
b.d.

p mfpp mp pp p mf p p f

B

a.s. *sfzmp* *fmp* *fp* *fp* *mf*

Mrb. *p*

a.s. *mp* 3 3 5 3 5 3 5 5 3 5 3 3

Mrb. *mf*

C 3 ♩=66

a.s. *p* *mf* *f*

3 wb

Mrb. *f* *ff* *f* *ff* *f* *mf* *ff*

a.s. *mp* *f* *mp* *f*

3 wb

Mrb. *f* 7 *mp* 3 6 *ff* *f* 3 3 7 7 7 *mp* 6 3 *ff*

4

a.s. *f* *mp* *mf* *f*

3 wb

Mrb. *f* *mp* *ff*

8va

4 $\frac{1}{2}$

D¹ 4

a.s. *mf*

Mrb. *f* *mp* *mf* *f* *mp* *f* *mp*

4 $\frac{1}{2}$

2

a.s. *mf*

Mrb. *f* *f* *mp* *f* *mp* *f* *mp* *f*

4

5

3 2

a.s.

Mrb.

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

3 6 3 6 6 3 3 3

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

D²

a.s.

Mrb.

mf *ff* *mf* *mp* *mf* *mf* *mp* *f*

3 4 3 6 7 6 3 6 6 6 6 6 6

mf *ff* *mf* *mp* *f* *mp* *f* *mp* *f*

3 5 3

a.s.

Mrb.

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

3 6 6 3 6 3 6 6 6 6 6 6 6

mp *f* *f* *mp* *f* *mp* *f* *mp* *f*

4 **D³**

a.s. *ff* *mf* *mp* *f* *mp*

Mrb. *f* *ff* *f* *mp* *f* *mp* *f*

==

5 **D⁴**

a.s. *mp* *mf* *f* *mf* *f* *ff* *mf* *mp*

Mrb. *mp* *f* *f* *mf* *f* *ff* *f* *mf* *f*

==

D⁵ **4** $\frac{1}{2}$

a.s. *mf* *ff* *f*

Mrb. *mf* *f* *mf* *ff* *ff* *f*

E¹ **4**

a.s. *sfzp* *pp* *p* *sfz*

Mrb. *ff* *fp*

E²

a.s. *fp* *mf* *mp* *mf* *p* *mf* *f*

Mrb. *f* *p* *p* *fp*

E³ **4**

a.s. *mp* *p* *mf*

Mrb. *mf* *mp* *mf* *mp*

a.s. *p* *mf* $2\frac{1}{2}$ *mp*³ 5

Mrb. *p* 6 5 *fp* 9 *mp*³

E⁴ **4**

a.s. *mf*³ *mp* 7

Mrb. *f* *f* *f* *mf*⁷ 3 *fp*

a.s. 6 5 3 *mp* $3\frac{1}{2}$ 7 5 3 *fp* **4** **E⁵** 3 5

Mrb. *mp* 9 7 3 3 5 *f* *mp*³

a.s. *mf* *mp*³ 7 $4\frac{1}{2}$ 7 *mp*³ 7

Mrb. *mf* 7 3 *mp* 5 7

E⁶ **4**

a.s. *f* *mp* ³ *mf* *f*

Mrb. *f* *f* *mf* *mf* ³ ³ *f* *f*

F **7**

a.s. *f* *ff* *f*

Mrb. *ff* *f*

3 bng.
3 wb.

a.s. *mf* *ff* *ff* ⁷ *mf* ⁷ *fmp* ³ *mp* ⁷ ³ *p*

Mrb. *mf* *f* ⁹ ⁷ ³ ⁵

3 bng.
3 wb.

a.s. *f* *mf* *mp* *mf* ³ *mp*

Mrb. *mf* *f* *fp* *fp* *mf*

G

4

a.s.

f

5

mf

3

f

mf

f

mf

f

mf

f

mf

5

f

mf

3

f

mf

6

tr

tr

3

3

2¹/₂

tr

4

5

6

3 bng.
4 toms/b.d.

f

ffmp

3

fp

f

mf

a.s.

f

mp

5

ff

mf

f

mf

4

3 bng.
4 toms/b.d.

3

mp

mf

6

p

f

mp

5

fp

3

3

5

p

fmp

p

a.s.

6

f

5

3

mf

3 bng.
4 toms/b.d.

3

pp

p

f

mf

3

pp

5

fmp

3

5

p

mf

f

a.s.

3

ff

3

sffz

3 bng.
4 toms/b.d.

3

ff

3

sffz