

Timeless echoes

for cello solo, live electronics and projection video of live painting

Dedicated to Arne Deforce, Sigrid Tanghe & Centre Henri Pousseur (CFRMW)

--In memory of Mr. Mo Wu-Ping, a composer I have never met, but respect highly!--

鍾啟榮

CHONG Kee Yong (*1971)

Scordatura:

Cello solo

Painter

Electronics

1'30" 30"

Tempo rubato ♩ = c.40

sounding pitches: IV III I--- II

pizz. s.t. L.H. + R.H. s.p.

IV pizz. s.p. p sfz p mp f esp. p come sopra s.t. s.p.

[using slow brush-stroke with black Ink] painting start here!

R 50% Dy 75%

** 1 audio track 1 2 3

* notated as fingering position (standard tuning), the actual sounding pitches are according to the scordatura tuning of the instrument.
 ** pedal numbering for the live electronics.

Cello

Painter

Elec.

[sliding gesture is more important than producing audible pitches!] sliding with side of thumb!

6

ord. I gliss. s.t. L.H. R.H. s.p.

sfz mf molto espr. p sfz p mf pp f sfz molto legatiss.

slow gliss. gliss.

R Dy PS 0% 0% 75% 0%

4 5

* sliding with the body of wine bottle as "bottle-neck"

D ca 20" *Senza misura* **E** *Quasi impromptu* ♩=c.55

20 arco bowing on bridge s.t. ord. continue upward in this manner. s.p. "seagull effect" 8va-1 e.s.p. "half-stop" (o) continue and manner ad lib.

Cello *pp* L.H pizz (improv-like) *ppp~pp* *legatiss.* *(mp)* *(sfz)* *mp* *pp* *(sfz)* *pp* *ppp~pp* like a distant murmuring

Painter **R** **Dy** 0% **PS** 0% 50%

11 Elec. * quartertone ornaments moving around the fundamental tone.

25 s.p. spicc. ord. continue upward in this manner. continue the previous box figure & manner ad lib. (changing between ord arco & col legno) s.p. spicc. ord. continue upward in this manner.

Cello *sub. ff* *sub. ppp~pp* *(sfz)* *(sfz)* *(sfz)* *sub. ff* (ad lib. irregular accent)

Painter **R** **PS** 10% 75% 10% 75%

13 Elec. audio track 2

30 continue upward in this manner. improv. *sempre* exaggerated *pp* *sfz* *mp* *pp* *(mp)* *f* *molto espr.* *(sfz)* *mp* *pp* *(sfz)* *pp* "seagull effect" 8va-1 e.s.p. dynamic fluctuations irregularly

Cello *ric.* *5:4* *s.p. (harm.-like)* *III* *ric.* *5:4* *5:4*

Painter **R** **PS** 10% 50%

14 Elec.

48

Cello

4 fingers gliss.

s.p.

ord.

s.p.

ord.

s.p.

ord.

R

D

spicc. & arpeggio-like on 4 strings (freely)

sfz *ppp~p*

(*sfz*)

(continue improv. with L.H pizz.)

sfz *ppp~p* *sfz* (pizz.)

sfz (continue improv. with different accents!)

Painter

18

Elec.

54

Cello

gliss.

s.p.

continue gliss. in improv. manner.

sfz *sfz* (pizz.) *sfz* (pizz.) *sfz*

sfz *sfz* sub *pp* (*ppp~p*) sempre

sfz (continue improv. with different accents!)

Painter

19

Elec.

59

Cello

legatiss.

ord.

s.p.

ord.

3:2 5:4 7:4 9:8 3:2

(Improv with trills on different strings.)

pp *ff* *pp*

(*o*) *ff* molto espr. (*o*) *pp*

R

D

Painter

Elec.

77

Cello: III - II I - II III, 6:4, 6:4, 5:4, e.s.p., m.v., s.p., s.t.

Painter: R, D

Elec.:

sfz, *p*, *f*, *pp*, *ff*, *pp*, *come sopra*, *sfz*, *pp*, *mp*, *pp*, *p*, enter softly, RM (27)

81

Cello: s.p., s.t., ord., ric. I > II, ric., s.t., e.s.p., III, IV

Painter: R, D & RM

Elec.:

sfz, *pp*, *mf*, *p*, *mf*, *p*, *sfz*, *f*, *molto espr.*, *sfz*

K ca 20", Senza misura, L Quasi impromptu =c.55, Dy 75% (28), (29)

86

Cello: ca 4", ord., bowing on bridge, s.t., ord., s.p., "seagull effect", e.s.p., "half-stop", (o), continue and manner ad lib.

Painter: R, Dy

Elec.:

pp, L.H pizz (improv-like), *mp*, *sfz*, *mp*, *pp*, *sfz*, *pp*, *ppp ~ pp* like a distant murmuring, PS 0% (30), 50% (31), 8, 8