

"烏焰" Wu Yan

(Black flame)

for 6 percussionists

Dedicated to Bart Bouckaert

(2003, revised 2013)

鍾啟榮

CHONG Kee Yong (*1971)

♩ = c.35

accel. *rit.*

Percussion 1
bass drum
 R-H(fingers) Long! *pp* *rapid, dense trem.* *sfz* *p* *gliss.(pressure)* *sfz* *molto pesante* *mp*
 (with hands)

Percussion 2
2 tam-tams (L/ML) Long! *sfz* *triangle beater* *on the rim* *pp* *delicato* *ppp* *scratch quickly (sharp accent)* *sfz* *l.v.*
 gong beater (damp immediately!)

Percussion 3
crotale on timp. Long! *sfz* *p* *mf* *l.v.* *metal mallets*
metal mallets
timpani Long! *sfz* *with wooden mallet* *sfz* *mp* *p* *pp* *l.v.*
with wooden mallet *gliss.* *p* *pp*

Percussion (solo position I)
pedal gliss. (independently than Perc.4)

Percussion 4
crotale on timp. Long! *sfz* *p* *mf* *l.v.* *metal mallets*
metal mallets
timpani Long! *sfz* *with wooden mallet* *sfz* *mp* *p* *pp* *l.v.*
with wooden mallet *gliss.* *p* *pp*

Percussion 5
2 tam-tams (L/M) Long! *sfz* *triangle beater* *on the rim* *pp* *delicato* *ppp* *scratch quickly (sharp accent)* *sfz* *l.v.*
 gong beater (damp immediately!)

Percussion 6
bass drum *pp* *rapid, dense trem.* *sfz* *p* *gliss.* *sfz* *molto pesante*
 R-H(fingers) *sfz* *mp* *gliss.* *sfz* *molto pesante*
 (with hands) *sfz* *mp* *gliss.* *sfz* *molto pesante*
 L-H

* strike the edge of the instrument.
 ** press the membrane with the elbow to produce a higher pitch; then release to produce a falling glissando.
 → = release the elbow gradually over series of notes.

A tempo ♩ = c.35

Per. 1 Long! *pp* *sfz* *mp* *accel.* **A** ♩ = c.55

Per. 2 Long! *sfz* (damp immediately!) *pp* *delicato* *ppp* *with coin* *sim.* *scrape with coin. sfz*

Per. 3 Long! *metal mallets sfz p mf l.v.* *maracas* *R-H* *L-H* *mf ben artic. (independent than other)* *move slowly to solo position I*

Per. 4 Long! *metal mallets sfz p sfz l.v.* *pedal gliss. (independently than Perc.3)*

Per. 5 Long! *gong beater sfz (damp immediately!) pp delicato* *triangle beater on the rim* *l.v.* *with coin* *** rim* *sim.* *x=strike the dome* *with knuckles p* *sfz*

Per. 6 *maracas* *mf ben artic.* *(Strike bass dr. with maracas)* *p* *sfz*

- * scrape with coin.
- ** always alternate between rim and dome (as much tonal variety as possible).

accel. -----

C *Impassivo* ♩=c.35

Perc. 1

(with hands) *mf* *f* *pp* *mp* *pp*

Perc. 2

3 suspended metal plates *mf* *f*

Perc. 3

Own tempo (independent than other) ♩=c.75

maracas R-H L-H *mf* ben artic. Move slowly to Perc.3 position

Perc. I (solo)

temple bowl gong on timp. metal head mallets *f* pedal gliss. -----

Perc. 4

f *pp* *f* l.v. with wooden mallet (played on Timp.) *f*

Perc. 5

spoken *f* *sfz* *mf* *f* *f*

stacc. Qing Chu Yi Chu Yi Lan ya 青出於於 出於 藍呀

3 metal plates with hard felt mallets *f*

Perc. 6

with wooden mallet *f*

gliss. (pressure) E C gliss. (pressure) E sempre

Detailed description of the musical score: The score is for a percussion ensemble with six parts. Perc. 1 uses hands for complex rhythmic patterns with dynamics from mf to pp. Perc. 2 uses 3 suspended metal plates with hard felt mallets, ranging from mf to f. Perc. 3 has its own tempo of c.75 using maracas, with a dynamic of mf. Perc. I (solo) plays a temple bowl gong on a timpani with metal head mallets, starting at f and ending with a pedal glissando. Perc. 4 uses a wooden mallet on a timpani, with dynamics from sfz to f. Perc. 5 features a vocal line with lyrics 'Qing Chu Yi Chu Yi Lan ya' (青出於於 出於 藍呀) and a dynamic of f. Perc. 6 uses 3 metal plates with hard felt mallets, ranging from mf to f. The score includes various performance instructions like 'gliss. (pressure)', 'E', 'C', and 'E sempre'. The tempo is marked as c.35 for the main piece and c.75 for the maracas section.

A tempo

accel. e agitato

Perc. 1

Perc. 2

Perc. 3

Perc. II (solo)

Perc. 4

Perc. 5

Perc. 6

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sfz *p* *f*

Own tempo =c.55 *p* *mp* *f* (solo Poss.III)

2 congas with hard felt mallets *pp* *mp* *f*

2 temple bowl gongs Temple bowl beater metal head mallet *sfz* *f* *pp* *sempre* extreme close to the edges (strike the skin and rim simultaneously) wooden sticks *mp* *mf* *f*

pedal gliss. -----

triangle beater *p* with hard felt mallets *mp* *f*

(b.dr.) *pp* *sempre* with soft mallets with wooden mallet *sfz*

* strike the crotales softly with metal head stick.

** rotated the crotales quickly after strike.

Subito più calmo

accel. ----- *subito molto accel.*

$\bullet = c.35$
*⊕ without any action!!

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Perc.1

Perc.2

Perc.3

Perc. III (solo)

Perc.4

Perc.5

Perc.6

f *mf* *mf poco a poco cresc.* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

voice *Hi !!(shout)* *sfzz* *mf* *ff* *mf* *ff*

transistor radio (radio on) *mf* *ff* *mf*

slowly move back to perc.5 position →

*⊕ without any action!!

*⊕ without any action!!

*⊕ without any action!!

*⊕ without any action!!

*⊕ without any action!!

voice *Hi !!(shout)* *sfzz* *mf* *ff*

* Stop as though torn off.

accel.

K *Impassivo* ♩ = c.35

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Perc. 1 (b.dr.) (bongos) (tom-t.) with wooden mallet *f*

Perc. 2 (2 tam-t.) (3 metal pl.) with hard felt mallets *f*

Perc. 3 (timp.) with wooden mallet *f* 2 temple bowl/crotale on timp. metal head mallets *f* ad lib. with wooden mallet pedal gliss.

Perc. III (solo) (radio) (pos. perc.5) (radio off) stop abruptly *f* *mp* *f* *ff*

Perc. 4 (Thai gong) with hard felt mallet *mf* *f*

Perc. 5 (2 tam-t.) (3 metal pl.) with hard felt mallets *f*

Perc. 6 (b.dr.) (bongos) (tom-t.) (with hands) *p* *mf* gliss.(press.) *pp* *mp* *pp* E *C* *E* sempre