

Yuan. Liu

Dedicated to Wu Wei & ensemble Berlin PianoPercussion

(2009)

鍾啟榮

CHONG Kee Yong (*1971)

Tempo rubato | =c.35

Sheng

enter softly *ppp* *mp* *sfz* *pp* *mp*

Percussion 1

Pos. I
tam-tam (M)
rapid, dense trem. (with thin metal beater) on the rim
center → edge
3
quasi gliss.
1.v
scratch quickly (sharp accent)
center → edge
3
come sopra
center → edge
3
sfz *p*

Piano 1

gliss across strings
on string(s)
p *mf*
gliss across strings
on string(s)
pp *mp*
P.I.

Piano 2

8vb *P.II*

Percussion 2

Pos. I
tam-tam (L)
hand (knuckle)
triangle beater on the rim
1.v
scratch quickly (sharp accent)
1.v
come sopra
on the rim
5
mp *ppp*

* striking at different rim position to create quasi gliss. effect.

Sh. 6

string. e intenso

"Bao Huashe"

slower → dense → slower

Perc. 1

center → edge

sfz p *sfz*

1.v

open palm. center

mp

(with thin metal beater) ric. (bouncing) - - -

sfz *pp*

Pno. 1

Left hand mute the indicated notes (L.H) ⊕

pp ~ p

f *ppp*

P.I

Pno. 2

8va

f *sfz*

loco

secco

--- (P.II) →

Perc. 2

(with thin metal beater) x=strike the dome

with knuckles

ppp

mp *p* *mf* *f*

l.v. sempre

l.v

l.v

B (♩ = c.45)

Sh. sung (diamond-shape note head) & played

improv. (freely)

whilst playing move slowly to the position II

edge sempre

center 3 edge

take hard felt mallets

scratch quickly (sharp accent)

Perc. 1

Pno. 1

8va

repeat this figure

f very even!

sfz

(voice only!)

molto

pp dolciss.

(humming softly with octave free on given pitch)

Pno. 2

repeat this figure

f very even!

sfz

(voice only!)

molto

pp

f molto espr.

improv. (freely)

Perc. 2

f

f

f

PI →

Sh. 43

(improv.)

ppp p pp ff pp

"Da Ying"

enter softly pp

Perc. 1

with hard felt mallets pp sempre

R-H (superball mallet) p mf

15^{ma}

mf

Pno. 1

rubato (flexible & in fast tempo) -----

8^{va}-----

loco -

p sempre

--- (P.I) -----

Pno. 2

15^{ma}-----

8^{va}-----

p mp p sfz mp

pp sfz p sfz p mp

loco

--- (P.I) -----

Perc. 2

3 Peking gongs

2 slit drums (log drums)

hi-hat

(close) (open)

p

pp

delicato mp mf

bend

- * gradually from open to close
- ** mordents and inverted mordents are invariably to be understood as being executed between adjacent (upper and lower respectively) instruments in the set-up
- *** rubbing the tam-tam surface with superball mallet

74

Sh. *mf* *sfz* sub. *pp* *p* "He" Harmonize freely (repeated the figure.)

Perc. 1 hand (knuckle) *sfz* touched by metal stick *pp* sus. cymbal (M) (bowed) *p* *mp* *sfz* *p* *mf*

Pno. 1 *sfz* *p* loco *f* *p*

Pno. 2 (inside piano) strike the frame (different spots) with hands *mp* *sfz* (on strings) strike with open palm come sopra *mp*

Perc. 2 tuned glass bottle (approx. pitch = f) *p* *sfz* sub. *pp* molto espr. *own tempo* = c.60 slowly move to position I repeat this figure

slowly move to position IV *own tempo* (freely)