

exempla nova

553

yi-hui kang
康亦慧

yan

für ensemble
for ensemble

partitur / score

edition sikorski 8753

*With this composition, Yi-Hui Kang was awarded 1st prize at the
4th China ConTempo Composition Competition 2010*

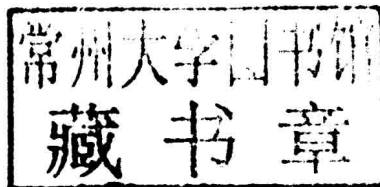
Yi-Hui Kang

Yan

für Ensemble

för ensemble

Partitur / Score



edition sikorski 8753

Distribution:

flute / piccolo flute / alto flute
clarinet in B^b / bass clarinet
trumpet in C (with wah-wah mute)
accordion
violin
viola
violoncello

Legend:

string instruments:

s.v. senza vibrato
S.T. sul tasto
m.v. molto vibrato
p.v. poco vibrato
S.P. sul ponticello



on the fingerboard



on the bridge



dampen strings

woodwinds:



with lots of air noise but clearly recognizable pitch



slightly take away the mouthpiece from the embouchure and play that way
(flute: press mouthpiece fully on the mouth)

+ keynoise


+  keynoises with random fingerings

 double tongue (play with air noise)

 continuous change

 breath in

 breath out

 slap with hand on the mouthpiece

 slap tongue (if the sound on the clarinets does not speak with deep resonant colour better play the notes as tongue pizzicato)

[:] / [s:] / [h:] additional voice articulations while playing.

The sound colour varies with changing the tongue position.

accordion:

 air noise

*) Slightly touch the strings as if playing flageolet. While playing the glissando touch different harmonic points, thus producing noisy, unregular and flageolet-like sounds.

17

Fl. *sf sf f p*

Cl. *p sf pp f pp mf ppp f mf*

Tpt.

Acc. *f > p sf mp pp fp*

Vln. *jeté col legno sul A sf arco 3*

Vla. *pp sf*

Vcl. *staccato volante mf sul D dampen G, D string S.P. mf p*

Vcl. *arco col legno S.P. mf p*

21

Fl. *mf sf*

Cl. *slap sf*

Tpt.

Acc. *mf p pp mp pp mf pp mf pp*

Vln. *arco mf > p S.T. pp*

Vla. *pp S.T. pp*

Vcl. *S.T. (unregular) dr S.P. S.T. (regular, fast) S.P. S.T. pp mf pp*

25

Picc. *fp* *pp* *sf* *mf* *pp* *p* *pp* *p*

Cl. *slap* *echo* *ppp* *sf* *ppp* *sf* *mf* *pp* *p* *pp* *p* *ppp* *echo*

Tpt. *con sord.* *mf* *molto* *sf* *pp* *ppp* *pp*

Acc. *sf* *sf*

Vln. *S.P.* *f* *col legno* *con sord.* *sf* *S.T. arco* *3* *sul G* *p* *pp* *p* *senza sord.*

Vla. *S.P.* *f* *con sord.* *f* *pp* *S.T. 3* *p* *pp* *S.P.* *pp* *senza sord.*

Vcl. *S.P.* *f* *pizz.* *con sord.* *sf* *S.T. arco* *3* *sul A* *p* *pp* *p* *senza sord.*

28

Picc. *ppp* *ppp* *sf* *pp* *f* *pp* *mf* *pp* *mf* *ff*

Cl. *mf* *ppp* *mp* *sf* *ppp* *sf* *pp* *sf* *pp* *3* *mf* *mf* *ff*

Tpt. *ppp* *sf* *sf* *p* *pp* *sf* *pp* *3* *mf* *ff*

Acc. *ppp* *sfpp* *mf* *ff*

Vln. *S.P.* *S.T.* *mf* *p* *mp* *p* *sf* *p* *col legno* *mf* *ord.* *S.P.*

Vla. *ord.* *mp* *sf* *p* *arco* *ord.* *S.P.* *mf* *ff*

Vcl. *S.P.* *S.T.* *col legno batt.* *jeté* *mf* *mf* *p* *f* *pizz.* *arco* *ord.* *S.P.* *mf* *ff*

30

Picc. *p* *mp* *sf* *mp* *pp* *p* *f* *p*

Cl. *pp* *sf* *mp* *pp* *sf* *mp* *f* *mp*

Tpt. *p* *pp* *mp* *sf* *sf* *mf* *p* *mf* *pp*

Acc. *p* *mp* *p* *mp* *p* *sf* *p* *pp* *fp* (B.S.)

Vla. *ff* *mp* *pp* *mp* *pp* *sf* *f* *p*

Vla. *p* *mp* *p* *pp* *sf* *f* *p*

Vlc. *p* *mp* *p* *mp* *p* *pp* *sf* *f*

S.T. S.P. S.P. S.P.

ord. m.v. pizz.

32

Picc. *mf* *mp* *sf* *f* *mf* *f* *p*

Cl. *f* *sf* *mf* *p* *f* *mf* *p* *f*

Tpt. *f* *mp* *sf* *mp* *f* *mp*

Acc. *p* *sf* *p* *mf*

Vln. *mf* *p* *sf* *mf* *pp* *p*

Vla. *jeté* *sf* *mf* *p* *mf* *p* *mp* *p*

Vlc. *col legno* *jeté* *arco* *S.T.* *p.v.* *s.v.* *pp* *p*

Alto fl.

slap

7

7

3

100

34

Alto fl. whistle tone (*sf* > *mp*) *f* > *mp* *f* *mf* > *pp* *mf* > *p* *mf* > *pp*

Cl. (false fingering) *mp* *pp* *sf* *mf* > *p* > *mf* *p* *f* > *p* *sf* *f*

Bass Cl.

Tpt. *p* *p* < *sf* *p* *fp* *p* < *mf* *pp* < *f* *f* > *p*

Acc. (B.S.) *sf* *p* *pp* < *mf* *pp* *f* > *mp* < *sfpp*

Vln. *pp* < *sf* *mf* > *p* < *mf* *f* > *p*

Vla. *pp* *sf* *pp* *f* > *sf* *p* *p*

Vlc. *mf* > *pp* < *sf* *mp* > *p* *sf* *mp* > *p* *f* > *pp* *mf* >

S.P. S.T. S.P.

37

Alto fl. *mf* *mf* *sf* *mp* *sf* *p* *mf* T.R. *sf* *sf* *mf* > *p* *fp* < *mf* > *p* *mf* > *p* T.R. *mf* > *p* *mf*

Bass Cl. *p* *f* *p* *sf* *pp* < *sf* *mf* *mf* *sf* *p*³ *mf*⁵ *mf* *mf*

Tpt. *sf* *p* *p* *sf* *p* *mp* *senza sord.* *slap* *mf*

Acc. *pp* < *mf* *pp* < *p* *pp* < *mp* *p*

Vln. *p* *sf* *jeté* *p* *mf* >

Vla. *p* *sf* *jeté* *mf*

Vlc. *col legno batt.* *pizz.* *sf* *jeté* *arco* > *S.P.* *jeté col legno* *mf* >

40

Alto fl. *mp sf mf sf mp mf p*

Bass Cl. *mp mp pp p sf mf*

Tpt. *mf p*

Acc. *sf p mf sf p sf p mf p sf p*

Vln. *p mp* slightly dampen strings

Vla. *p pp mp* slightly dampen strings

Vlc. *pp mp* slightly dampen strings

key noise (d.)

[tutttt]

47

Alto fl. *sf p mp pp*

Bass Cl. *sf p mp pp*

Tpt. *sf p*

Acc. *pp f pppp pp mp sf pp*

Vln. *mp f* ord. *p pp*

Vla. *mp f* ord. *pp*

Vlc. *mp f* ord. *p pp*

54 Fl.

Alto fl.

Bass Cl.

Tpt.

Acc.

Vln.

Vla.

Vlc.

Fl.

con sord.

bisbigliando

bisb.

mf

p

mp

pp

mf

pp

mf

pp

S.T. p.v.

m.v.

s.v.

m.v.

S.T. p.v.

m.v.

s.v.

m.v.

S.T. p.v.

m.v.

s.v.

m.v.

59 Picc.

Fl.

Bass Cl.

Tpt.

Acc.

Vln.

Vla.

Vlc.

Picc.

senza sord.

con sord.

f

ff

sf

sfz

f

pp

fp

mp

pp

fp

fff

f

pp

fp

f

p

mp

p

ff

sf

pp

fp

f

p

mp

p

ff

sf

S.P. → S.T.

S.P. → S.T.

S.P. → S.T.

64

Picc. *mf* *p* *mp* *mp* *pp* *mp* *s.v.*

Bass Cl. *sf* *p* *sf* *p* *mp*

Tpt. *p* *f* *sf* *f* *mp* *mp* *senza sord.* *con sord.* *senza sord.*

Acc. *pppp* *pp* *mp* *register trill.*

Vln. *mp* *S.V.* *S.T.*

Vla. *pp* *mp* *S.P.* *S.T.* *S.P.* *S.T.* *sul A*

Vcl. *col legno* *arco* *sf* *mf* *sf* *mp* *S.T.*

68

Picc. *pp* *pp* *mp* *pp* *Alto fl.* *no sound*

Bass Cl. *p* *mp* *mp*

Tpt. *mp* *pp* *pp* *mp* *mp*

Acc. *mp* *pp* *mp* *ppp*

Vln.

Vla.

Vcl.

72

Alto fl. *sf* *mf*

Bass Cl. *sf* *sf*

Tpt. *sf*

Acc. *ppp*

Vln. *col legno* *sf*

Vla. *col legno* *sf*

Vlc. *col legno* *mf* *mp* *mf*

Detailed description: This page of a musical score covers measures 72 through 75. It features seven staves: Alto flute, Bass Clarinet, Trumpet, Accordion, Violin, Viola, and Violoncello. The Alto flute part begins with a *sf* dynamic and a melodic line, transitioning to a sustained *mf* note with a tremolo effect in the final measure. The Bass Clarinet plays a triplet of eighth notes with *sf* dynamics. The Trumpet has a single *sf* note. The Accordion plays a sustained *ppp* note. The Violin and Viola parts use *col legno* techniques, with *sf* dynamics. The Violoncello part starts with *col legno* and *mf* dynamics, followed by a triplet of eighth notes with *mp* dynamics, and ends with a sustained *mf* note.

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