

Wild Cursive

for Zhongruan and String trio

狂草

Yii Kah Hoe, 2009

KL Contemporary Music festival, 2009

Wild Cursive 狂草

Programme notes:

The motif of this piece comes from cursive calligraphy of the renowned Chinese calligrapher, Huai Su. His forceful and flowing "wild cursive" calligraphy style is said to be inspired by the dagger dancing of Lady Gongsun.

As how Huai Su found his calligraphic idea from the Lady Gongsun's dagger dancing, the composer searches inspiration from Huai Su's powerful calligraphy. This relatively abstract piece is inspired by Huai Su's wild cursive calligraphy, but not merely imitating. The composer hopes the audience will not try to find a clear melody line in the piece, just as it is not necessary to identify the exact words in wild cursive calligraphy.

This piece is after Wild Cursive for Zhongruan, Chinese String trio (Gaoju, Erhu and Zhonghu)


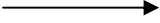




我这一首曲，《狂草》的动机来自于中国历史上杰出的书法家，怀素的狂草书法。怀素的狂草用笔圆劲有力，使转如环，奔放流畅，据说是看了公孙剑器舞后，大受启发。

怀素能在他观看公孙大娘的舞剑中领悟笔法，我也企图在怀素的狂草笔下气势磅礴中取得创作灵感。《狂草》是一首较抽象表现的华乐曲，随有感于怀素的狂草书法但不意谓单纯模仿。希望听者不要在《狂草》的音乐里寻找清晰的“旋律线条”，有如在欣赏狂草书法时不必要认清写的是什么“字”

Performance notes:

1. All acciaccaturas or grace notes are to be sounded prior to the associated specified rhythms to which they are attached. The duration of these notes is left to the discretion of the performers and should be determined by context/pitch.
2. Accidentals apply to the note they immediately precede, and to tied or immediately repeated notes.

Abbreviations and symbols:

s.t; s.p; po	Sul tasto; Sul ponticello; Position ordinary
p.v; m.v; s.v	Poco vibrato; Molto vibrato; Senza vibrato
w.v; v.s.	Wide Vibrato; Vibrato speed
ric. 	Ricochet
c.l.t	Col legno tratto
c.l.b	Col legno battuto.
l.p; p.o	Low finger pressure (light finger press); Ordinary finger pressure
	Change very gradually from one sound or way of playing to another.
	Increasing the bow pressure.
	Decreasing the bow pressure.
	Extremely bow pressure
	Play behind the bridge.

Wild Cursive

for Zhongruan and String Trio

Yii Kah Hoe

Tempo Rubato ♩ = c.66

gliss ad lib.

Violin

Viola

Cello

Zhongruan

Annotations: wide vibr. (wv.), l.h. pizz., clb., ric., gliss ad lib., ca.5" (bai), ca.3", etc., gradually release finger pressure, (low pressure) l.pr., ca.3", sfz, p, sfz, mf, p, fp, sfz, mf, p.

♩ = c.72

Vln.

Vla.

Vc.

Zhr.

Annotations: etc., s.v., s.p., gradually release finger pressure, s.t., (pitchless), increase finger pressure, s.p., gradually release finger pressure, gliss, almost inaudible, mp, clt. ord., etc., s.v., s.p., gradually release finger pressure, s.t., (pitchless), increase finger pressure, o.p., gradually release finger pressure, etc., s.v., s.p., gradually release finger pressure, s.t., (pitchless), increase finger pressure, o.p., gradually release finger pressure, f, al niente, p, mp, mf, slap 4 strings by open palm(l.h), knock on body.

A

Vln.

Vla.

Vc.

Zhr.

Annotations: s.t., (pitchless), increase finger pressure, s.p., gradually release finger pressure, s.t., (pitchless), p.o., s.p., p.o., w.v., ppp, mf, pppp, sfz p < sfz, ff, mp, s.t., (pitchless), increase finger pressure, o.p., gradually release finger pressure, s.t., (pitchless), s.p., w.v., p.o., ppp, mf, pppp, p, molto, mf, pp, s.t., (pitchless), increase finger pressure, o.p., gradually release finger pressure, s.t., (pitchless), s.p., p.o., gliss, s.p., gliss, gliss, gliss, p.o., s.p., p.o., p, f, p, mf, knock, sfz, mf, f, al niente, sfz, f, mp.

14

s.p. -----> p.o.

(low pressure) l.p. gradually increase finger pressure o.p.

gliss gliss gliss w.v.

p sfz mp sfz mp sfz p

s.v.----- p.v. v.s. m.v. s.p.-----> p.o.

p mfp sfz mp sfz p sfz

(low pressure) l.p. gliss gliss gliss gliss s.p. pizz. l.h.

p sfz sfz p f sfz

etc. etc. rh. etc.

ff sfz ff

* Extremely bow pressure to break the sound.

18

ric..... arco

gliss gliss w.v. gliss gliss pizz. ric.....

mf p sfz mp f mf p

arco w.v. ric..... l.p.

p mp sfz sfz mp p molto

arco gliss ric..... (bartok pizz.) ric.....

p mfp sfz mp sfz mp

mp f mp

22

s.p.-----> p.o.

gliss gliss pizz. knock on body-

sfz mp sfz p sfz sfz p ppp

v.s. o.p. s.p. p.o. pizz. arco s.t.

sfz mp sfz sfz ppp

arco s.p. m.v. s.p. p.o. m.v.

sfz mp sfz mfp fmp

etc. knock

sfz f ff mp pp

B

27

Vln. arco s.p. gliss. p.o. v.s. m.v. **

Vla. s.p. p.o. v.s. m.v. ric. s.p.

Vc. v.s. s.v. s.p. gliss. p.o. **

Zhr. l.h. etc.

mp sfz mp f sfz mp < sfp sfz f

molto sfz mp f mp molto sfz mp sfz mp f

f mp molto ff p sfz mp sfz mp < sfp sfz

mp < mf f mp ff etc.

* Gradually decreasing bow pressure from strong to normal. Preferly use slow blowing.
 ** Gradually increasing bow pressure from normal to strong. Preferly use slow blowing.

31

Vln. arco ric. s.p. gliss.

Vla. arco pizz. arco ric. gliss.

Vc. arco

Zhr. etc.

sfz f sfz mf sfz ff fff

sfz f sfz mf sfz ff fff

sfz f sfz fffz

ff fff mp

36 [C]

Vln.

Vla.

Vc. m.v. s.v. v.s. m.v. s.p.

Zhr. etc. ff al niente mp etc.

espr. f < ff mf f ff molto espr. < fff s.t. f

40

Vln. *s.p.* *gliss* *sfz ff* *fff secco* *p.o.*

Vla. *gliss* *mf* *sfz ff* *fff secco* *p.o.*

Vc. *p sub.* *molto* *fff secco* *mp* *fff* *fffz p* *ff* *p.o.*

Zhr. *ff* *fff*

44 **D**

Vln. *mp* *sfz p* *gliss ad lib.* *mp* *sfz p* *s.v. pitchless*

Vla. *gliss* *gliss ad lib.* *gliss* *gliss ad lib.* *s.v. pitchless*

Vc. *gliss ad lib.* *gliss ad lib.* *gliss ad lib.* *s.v. pitchless*

Zhr. *sfz* *(gugin like) gliss ad lib. by lh* *gliss ad lib. by lh* *mp* *pp*

50

Vln. *sfz* *sfz mp* *gradually release finger pressure* *pitchless* *(highest note, indefinite pitch)* *knock - - -* *mf* *p*

Vla. *sfz* *sfz* *pizz.* *gliss* *(highest note, indefinite pitch)* *o.p. → l.p. (low pressure)* *sfz* *mp* *> al niente*

Vc. *sfz* *sfz* *pizz.* *gliss* *(highest note, indefinite pitch)* *knocking the body - - -* *mf* *p*

Zhr. *l.h. etc.* *l.h. gliss ad lib. (without re-attack by r.h)* *knock - - -* *sfz* *mp* *pp* *(irregular)*

E Senza tempo

55

Vln. *gliss ad lib.* etc. ca. 15"
fffz *pp sempre*

Vla. *gliss ad lib.* etc. ca. 15"
fffz *pp sempre*

Vc. *gliss ad lib.* etc. ca. 15"
fffz *pp sempre*

Zhr. *mf* *pp* *fff* *gliss ad lib. by r.h. finger nail at IV string* *p* *ppp* *sfz*
fffz *(♩ = c.72)* *finger tap ad lib (any strings)* etc. ca. 9"
slap 4 strings by open palm (regardless l.h or r.h.)

61

Vln. *molto* *f* *p* *sfz* *(♩ = c.72)*

Vla. *molto* *f* *p* *sfz* *(♩ = c.72)*

Vc. *molto* *f* *p* *sfz* *(♩ = c.72)*

Zhr. *ff* *gliss ad lib. by l.h* *mp* *ff* *p* *ff* *f* *etc.* *(♩ = c.72)* *l.h.* *etc.* *l.h.* *etc.*

F Dagger Dancing

ca. 30"

65

Vln. *l.p.* *gliss ad lib.* *ord.* *poco agitato e accel.* *(any notes at highest register)* *pp* *(♩ = c. 120)*

Vla. *l.p.* *gliss ad lib.* *ord.* *poco agitato e accel.* *(any notes at middle register)* *knock* *arco* *ff* *p* *(♩ = c. 120)*

Vc. *l.p.* *gliss ad lib.* *ord.* *poco agitato e accel.* *knock* *slap 4 strings by open palm (regardless l.h or r.h.) (like dagger dancing)* *pizz.* *mf* *sfz* *fffz* *(♩ = c. 120)*

Zhr. *finger tap ad lib (any strings)* *gliss ad lib* *poco agitato e accel.* *knock* *slap 4 strings by open palm (regardless l.h or r.h.) (like dagger dancing)* *knock* *f* *mp* *sfz* *fffz* *(♩ = c. 120)*

* Boxed notes and articulations / techniques / style expressions are to be played freely in any order. Don't try to synchronize rhythm and dynamic among each others.

ca. 15" ca. 10"

70

(cut off suddenly, don't move!)

Vln. *fff secco*

Vla. *gliss ad lib.* (any notes at highest register) *mp* *fff secco* (cut off suddenly, don't move!)

Vc. any notes at middle register *gliss ad lib.* (any notes at highest register) *p* *mp* *fff secco* *pppp* give cue to cut off

Zhr. *p* *mp* *sul I* *gliss ad lib.* (any notes at highest register) *molto* *fff secco* (cut off suddenly, don't move!)

E Meditation, deep expression (♩ = c. 35)

75 ca. 4" s.v. bow changed imperceptibly w.v. s.v. gliss

Vln. enter imperceptibly *pppp* *ppp* *pppp*

Vla. mute on s.v. p.v. → s.v. *pppp* *sempre* *ppp* *pppp* *ppp*

Vc. s.v. bow changed imperceptibly p.v. → s.v. p.v. *pppp* *sempre* *ppp* *pppp* *ppp*

Zhr. *pp* *sempre* *pp* *etc.* *p* *pp* *p* *mp*

82 *gliss*

Vln. *ppp* *p* *pizz.* *arco* *5* *mp* *pp*

Vla. bow changed imperceptibly *pp* *mp* *mfp sub.* *mp* *mf* *p* *5* *mp* *gliss* *pizz.*

Vc. s.p. *gliss ad lib.* p.o. *p* *pp* *mfp*

Zhr. *pp* *legato* *mp*

85

Vln. *mp* *sub.* *mp* (bow pressure) *pp* *ppp* *pppp* *gliss* *w.v.* *s.v.* *pitchless*

Vla. *pp* *sub.* *mp* *p* *mp* *pp* *gliss* *v.s.* *gradually release finger pressure* *pitchless*

Vc. *pp* *p* *mp* *p* *gradually release finger pressure* *pitchless* *rit.* *pizz.*

Zhr. *mp* *gliss ad lib. by lh* *pp* *ppp* *finger tip*

The image shows a musical score for four instruments: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Zhr. (likely Zither). The score is numbered 85 at the beginning. Each instrument part contains musical notation with various performance instructions and dynamics. The Violin part includes instructions like 'w.v.' (wavy bow), 's.v.' (sustained bow), and 'pitchless'. The Viola part includes 'v.s.' (vibrato) and 'gradually release finger pressure'. The Violoncello part includes 's.p.' (sordano piano) and 'pizz.' (pizzicato). The Zhr. part includes 'gliss ad lib. by lh' and 'finger tip'. Dynamics range from *pp* (pianissimo) to *pppp* (pianississimo). The score is written in a single system with four staves.