

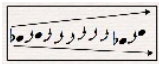
Xu Tang

Glow
五光十色

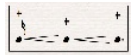
for two cellists

S.P. = sul pont.
 S.T = sul tasto
 N.V = non vibrato
 S.V. = slow vibrato
 M.V. = molto vibrato

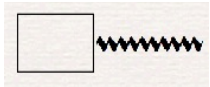
Performance Note:



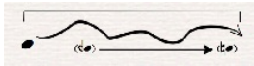
Move freely between these two notes as frequently as you wish, gradually getting faster and with widening vibrato until reaching the last group of two notes. To be played freely, *senza tempo*.



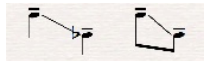
Play any combination of rhythmic values within the range of semiquaver and dotted crotchet which are shown in the box.



Play elements in the box repeatedly until the wavy line stops.



Vibrate the principal note firstly to first small note, and then widening the vibrato to the second small note.



Play notes as close as possible to their full metrical value, with late and quick glissandi.



Tempo rubato

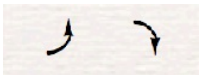
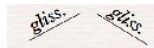
Let the bow move rapidly to the other side of the bridge down to the tailpiece and back, briefly playing the stretch of string between bridge and tailpiece. This should be played rapidly as a gesture, but not in time.



Values of the notes depend on where the ties stop. Performers should observe the tie by holding the tied notes until the next new elements, provided there is not a rest indicated in the score.



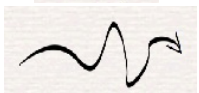
Glissando sounds more "lazy" and plaintive than



A short, slight glissando before the note, in the direction indicated.



An approximate indication for the width of vibrato.



In performance, each player should take cues from the other.

Glow 五光十色

Freely

change bow strokes imperceptibly

S.T. \rightleftharpoons ord. (gradually shorten cycle, c. 5" \rightarrow c. 1")

N.V. c. 11"

A

Violoncello I

Violoncello II

mf *spp* *f* *pp* *f*

sim.

c. 9" c. 11"

a punta d'arco ----- al tacto

ord.

I

II

sfp *mf* *p* *mf* *p* *sf* *f* *p* *mp* *p*

c. 7"

Vc. II begin imperceptibly

mf *p* *mp*

c. 15"

I

II

p *mp* *p* *mp* *p* *mp* *p*

c. 7" c. 5" c. 7"

p *mf* *p* *mf* *p*

c. 9" c. 7"

I

II

S.V. \rightarrow M.V. S.P. S.T. N.V.

p *mp* *p* *f* *sp*

c. 5" c. 4" M.V. pizz. ϕ

p *mf* *p* *f* *sf*

p *+* ***

* see performance notes

9 c. 15"

Part I: Tremolo effect, *p*

Part II: *vib.* * c. 3", *vib.* c. 3", (Sul D) *f*, *arco* c. 3", *S.P.* *vib.*, *ord.* c. 3", *vib.* *p*, *fp*, *fp*, *f*

Part I: *p*, *mf*, *p*, *mf*

Part II: *sp*, *f*, *p*, *vib.*

c. 11"

11

Part I: N.B. → M.V. *p*, *f*, *mf*, *mp*, *pizz.*

Part II: N.B. → M.V. *f*, *sf*, *f*, *p*, *fp*, *mf*, *p*, *mp*

c. 3", c. 5", c. 3", c. 2"

Part I: *arco* *p*, *pizz.* *sf*, *f*, *p*, *fp*, *mf*, *p*, *mp*, *arco* *pp*

Part II: *gliss. freely* *mf*, *pp*, *p*

c. 7", c. 9", c. 7", c. 5"

14 **B** Ancient (c. ♩ = 50)

Part I: *pizz.* *p*

Part II: *p*, triplet

20 (arco)

26

31

36

41 "Lazy"
♩=85
pizz.

49

I

II

f

57

Hit string

I

II

p mp p mp p mp

p < mp p < mp p < mf > p < mf p < mp > p < mf >

65

I

II

p mf mp p mf mp p mf mp

73

D

I

II

mp p f mp p f mf p mf p

81

I

II

mf p mf

89

I *p* *mf*

II *p* *fmp fmp mf* *fmp fmp mf*

97

I *p* *f*

II *p* *fmp sempre* *p* *fmp sempre*

105

113

I *p* *fpp* **E**

II *p* *pizz.* *c. 3''*

122

I *ad lib. arco* *ppp* *p* *fpp* *mf*

II *ad lib.*

* see performance notes

129 *molto accel.* *A tempo ad lib.*

I *p* *f* *fp* *mf* *p* *fp* *mf* *p* *mf*

II disappearing... *arco* Vc. 2 *pp* *p* *pp*

135 *c. 5"* *molto accel.* *A tempo ad libitum*

I *fp* *f* *fp* *mf* *p* *pp*

II *pp*

pizz. *f*

arco *p*

142 *5"* *molto accel.* *A tempo ad lib.*

I *f* *p* *f* *fp* *mf* *p*

II *poco a poco* *S.P.* *ord.* *mf* *pp* *fp* *mf* *pp*

149 *c. 5"* *molto accel.* *A tempo*

I *f* *fmp* *p* *mf* *mp* *p* *mf* *p*

II *poco a poco* *S.P.* *ord.* *p* *mp*

155

I *f* *fmf* *f* *fmp*

II *p* *mp* *f*

* see performance notes

160 *fmp* *M.V.* *accel.* 9

Furious
(c. ♩ = 130)

165 **F** *pizz.* *f* *arco* *f* *mp*

170 *p* *mf* *p* *fmp* *p* *mf* *f* *p*

176 *p* *fp³* *f* *p* *fp* *p* *f* *mp* *mf*

182 *f* *fmp* *mp*

186

I *p* *mf* *fp* *p* *mf* *p*

II *f* *mf* *f* *mf*

190

I *mf* *fmp sempre* *f* *fmp sempre* *arco* *mf* *p*

II *fmp sempre* *f* *fmp* *mf* *p*

195

I *mf*

II *f*

200

I *p* *f*

206

I *p* *f* *mp* *mf* *mp*

II *tr*

211

I *p* *f* *mp*

II *f* *mf*

215

I *mf* *fmp sempre* *mf*

II *f* *mf* *fmp sempre*

220

I *fmp sempre* *p* *mf* *p*

II *fmp sempre* *p* *mf* *p*

224

I *f* *ppp* c. 3"

II *f* *ppp* c. 3"

227 c. 5" c. 7"

I *ppp* *f* *sfp* *ff* overpressure

II *pizzo* *f* *p* *f* *sfp* *ff* arco overpressure