Xu Tang

One Two Three

for piano trio
**Performance note:**

**From rehearsal mark B**

**Violin:** Violinist plays all glissandos in a "lazy" fashion, ie. slowly, somewhat in the style of traditional Chinese performance familiar from erhu playing.

**Cello:** Cellist plays all glissandos short, in a mischievous fashion, except in bar 91, when the cellist plays the glissando there in a long and "lazy" fashion. All other glissandos are short.

**Piano:** The pedal should not be used in low pitch range parts, for example bars 89-101, 105-106 etc. The pedal only needs to be used in high pitch range parts, for example bars 74-88, 102-104 etc. Pianist should pedal lightly, to gain a flowing effect without blurring. No matter how fast the change between two different pitch ranges might be in the section following rehearsal mark B, the rules of using pedal still need to be applied. For example, bars 108-109 will require rapid changing from no pedal to light pedal depending on register.

**From rehearsal mark C**

**Piano:** Pedal mark at bar 121 - the use of pedal here begins with a light blurring effect but not full pedal. Then gradually reduce the use of pedal to create an effect of more clarity and flow by bar 126. The effect is intended to give the impression of a distant sound gradually coming closer. From bar 175, gradually reduce pedal to achieve a staccato sound by the end.

**Ad lib.**

**Cello** Bar 27: Cellist still needs to feel the rhythm written but more importantly he needs to listen keenly to the flow and freedom in pulse, rather than steadfast rhythm.

**Piano** Bar 178-181: Pianist should play with rhythmic freedom in the right hand until bar 181. The rhythmic pulse in the right hand should be followed as the indication in the box suggests. It is imperative that the left hand rhythm is kept as true to the written rhythm as possible.
One Two Three

Meditation 1-2-3

Violin

Violoncello

Piano

Nothingness, Root, Formless

imperceptiblement Sul G a misura 31

non vib.

\( \frac{\text{imperceptiblement}}{\text{Sul G a misura 31}} \)

\( \text{non vib.} \)

\( \text{keep sustain pedal until bar 27} \)

\( \text{Sul G a misura 31} \)

\( \text{non vib.} \)

\( \text{vib. largement} \)

\( \text{molto vib.} \)

\( \text{vib. normal} \)

\( \text{vib. normal} \)

\( \text{vib. normal} \)

\( \text{vib. normal} \)

\( \text{vib. normal} \)

\( \text{vib. normal} \)

\( \text{vib. normal} \)

\( \text{vib. normal} \)

\( \text{vib. normal} \)

\( \text{vib. normal} \)

\( \text{vib. normal} \)

\( \text{vib. normal} \)

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$\textbf{C}$ Flow, Constant

dim. $q = 110$

Flow, Constant

ppp

& disappearing...

$\text{as soft as possible}$

Pedal mark* see performance notes

$\text{vib. largement}$

& ord. $\rightarrow$ sal pont.

& arco $\rightarrow$ sal pont. $\rightarrow$ pizz.

& $\rightarrow$