

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

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♩=50
Meditation 1-2-3
Nothingness, Root, Formless

Violin

Violoncello

imperceptiblement Sul G a misura 31 non vib. *p*

♩=50
Meditation 1-2-3
Nothingness, Root, Formless

Piano

pp

keep sustain pedal until bar 27

6

Vln.

Vc.

Pno.

mp

vib. largement

pp *mf*

11

Vln.

Vc.

Pno.

vib. normal

p *fp*

molto vib.

fp *mf*

vib. normal

16

Vln. *fmp* *mf p* *f* *pp* *mf fmp*

Vc. pizz. *f* arco sul pont. *pp* *mp*

Pno.

21

Vln. *p* *mp pp* *mf* *pizz.* *mp*

Vc. *pp* *p* *f*

Pno.

Sul A a misura 31 ord.

molto vib.

26

Vln. *f* *mp*

Vc. *mf* *p* *mf* *pizz.* *mp*

Pno. *ppp* *p* *mp* *p* *mp* *p*

ad.lib* see performance notes

accel. $\text{♩} = 60$

Ped.

Origins, Beginning

A ord. arco

Musical score for Violin (Vln.) and Viola (Vc.) parts, measures 31-36. The Violin part starts at measure 31 with a *ppp* dynamic and a *p* dynamic. The Viola part starts at measure 32 with *ord.* and *(pizz.)* markings. Dynamics include *ppp*, *p*, *pp*, *mp*, and *p*.

A
Origins, Beginning

Piano (Pno.) accompaniment for measures 31-36. The score shows chords and arpeggiated figures in both hands. Dynamics include *p* and *Leg.* (legato).

Musical score for Violin (Vln.) and Viola (Vc.) parts, measures 37-41. The Violin part has dynamics *mp*, *p*, *mf*, *p*, and *mf*. The Viola part has markings *arco*, *pizz.*, *arco*, and *pizz.* with dynamics *mf* and *mp*.

Piano (Pno.) accompaniment for measures 37-41. The score features sustained chords and arpeggiated patterns. Dynamics include *Leg.* (legato).

Musical score for Violin (Vln.) and Viola (Vc.) parts, measures 42-46. The Violin part has dynamics *p*, *mf*, *p*, *mf*, and *pp*. The Viola part has markings *arco* and *pizz.* with dynamics *p*, *mf*, *p*, and *mf*.

Piano (Pno.) accompaniment for measures 42-46. The score includes a *legato* marking and arpeggiated figures. Dynamics include *mf* and *mp*.

47 *poco accel.*

Vln. *mp* *p* *mp* *p* *mp* *p* *mp*

Vc. arco *p* *mp* *mf* *p*

Pno. *mp* *p* *poco accel.*

Red. *Red.* *Red.* *Red.*

52 *♩=80*

Vln. *mf* *p* *mp* *p* *mp* *p*

Vc. *mf* *p* *fp* *mf*

Pno. *mp* *mp* *♩=80* *8^{vb}* *p*

Red. *Red.* *Red.* *Red.* *Red.*

57 *poco a poco cresc. reaching forte at bar 65*

Vln. *mf* *p* *fmp* *f* *mp* *p* *mf* *p*

Vc. *p* *mf* *p* *mf*

Pno. *mp* *mp* *mp* *8^{vb}* *p* *8^{vb}* *p* *3*

Red. *Red.* *Red.* *Red.*

61

Vln. *fp* *mf* *p* *sfp* *fmp* *molto vib.*

Vc. *sf* *fp* *mp sf* *fp* *mf sf* *fp* *mf sf* *sfp*

Pno. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *8^{vb}*

65

Vln. *f* *3"* *pizz.* *mp* *arco* *p* **B** Polarities, Interaction

Vc. *f* *3"* *pizz.* *mp*

Pno. *3"* *mp* **B** Polarities, Interaction *p* *Ped.*

8^{vb} *Ped.*

Pedal mark* see performance notes

72

Vln. *mp*

Vc. (pizz.) *mf*

Pno. *mp*

Vln. 
Vc. 
Pno. 

Vln. 
Vc. 
Pno. 

Vln. 
Vc. 
Pno. 

100

Vln. *ord.* *mf* *p* *mp* *sul pont.* *p* *mf*

Vc. *sul pont.* *fp* *f*

Pno.

103

Vln. *ord.* *mp* *p* *mp*

Vc. *pizz.* *ord.* *mf* *arco* *f*

Pno. *mp* *f* *mp*

107

Vln. *p* *mf* *mp*

Vc. *pizz.* *arco* *mp* *f* *arco*

Pno. *f* *mp* *mf* *mp*

110

Vln.

Vc.

Pizz. *mf*

Fingernail Δ

Pno.

mf *mp*

113

Vln.

Vc.

Pno.

p

117

Vln.

Vc.

Pno.

p *mp* *p*

p *mp* *p*

pp

C $\text{♩} = 110$ **Flow, Constant**

Vln. *dim.* disappearing...

Vc. *dim.* disappearing...

C $\text{♩} = 110$ **Flow, Constant**

Pno. *as soft as possible*

ppp

Pedal mark* see performance notes

Vln. *sfpp* *fp* *f* *vib. largement* *sul pont.*

Vc. *p*

Pno. *pp*

Vln. *ord.* *sfp* *f* *vib. largement*

Vc. *arco* *sfp* *sul pont.* *f* *pizz.* *3*

Pno.

133 (arco) ord.

Vln. *fp* *f*

Vc. arco ord. *fp* *mp* *p* *p* *f*

Pno.

137

Vln. *sf* *fp* *f* *mp* *f* pizz.

Vc. *p* *f* pizz.

Pno. *mf*

141

Vln. arco *f* *fp* *f* *p*

Vc. *f* arco *sfp* *fp*

Pno. *mf* *p*

145

Vln. *mf* *fp* *mp* *p* *mp*

Vc. *f* *p* *mf* *p* *mf*

Pizz. arco

Pno.

149

Vln. *mf* *f* *p* *fp* *fmp*

Vc. *p* *mf* *fp* *mf* *p* *mf*

Pno.

153

Vln. *mf* *p* *mp* *fmp*

Vc. *mp* *mf* *sfp* *f* *fp* *f*

Pizz. arco

Pno.

157

Vln. *p* *pizz.* *mp* *arco* *p*

Vc. *arco* *sfp* *f* *pizz.* *mp* *arco* *p*

Pno. *mp* *f* *mp* *mf* *p*

160

Vln. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Pno. *mf* *p* *mf*

163

Vln. *pizz.* *mf* *arco* *p* *mf* *arco* *p* *mf*

Vc. *f* *mp* *mf* *f* *mp* *f* *mp* *f* *mp*

Pno. *p* *p*

166

Vln. *p* *mf* *mp* *mf* *p* *pp* *sfp*

Vc. *f* *fp* *f* *mf* *pizz.* *arco* *pizz.* *arco* *pizz.*

Pno. *mf* *p*

169

Vln. *mp* *sul pont.*

Vc. *f* *pizz.* *arco* *p* *5*

Pno. *p* *mp*

172

Vln. *p* *ord.* *pp* *5*

Vc. *pp*

Pno. *pp*

175

Vln. *p* *mp* *3*

Vc. *p* *mp* *3*

Pno. *pp* *f*

178

Vln. *mp* *pp* *mf* *pp*

Vc. *mf*

Pno. *mp*

181

Vln. *fp* *mf* *p* *fmp* *f*

Vc. *fp*

Pno. R.H. ad.lib* see performance notes *p*
L.H. in time *mf*

184

Vln. *mp* *f* *pizz.* *arco*

Vc. *molto vib.* *f* *pizz.* *arco*

Pno. *f*