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.

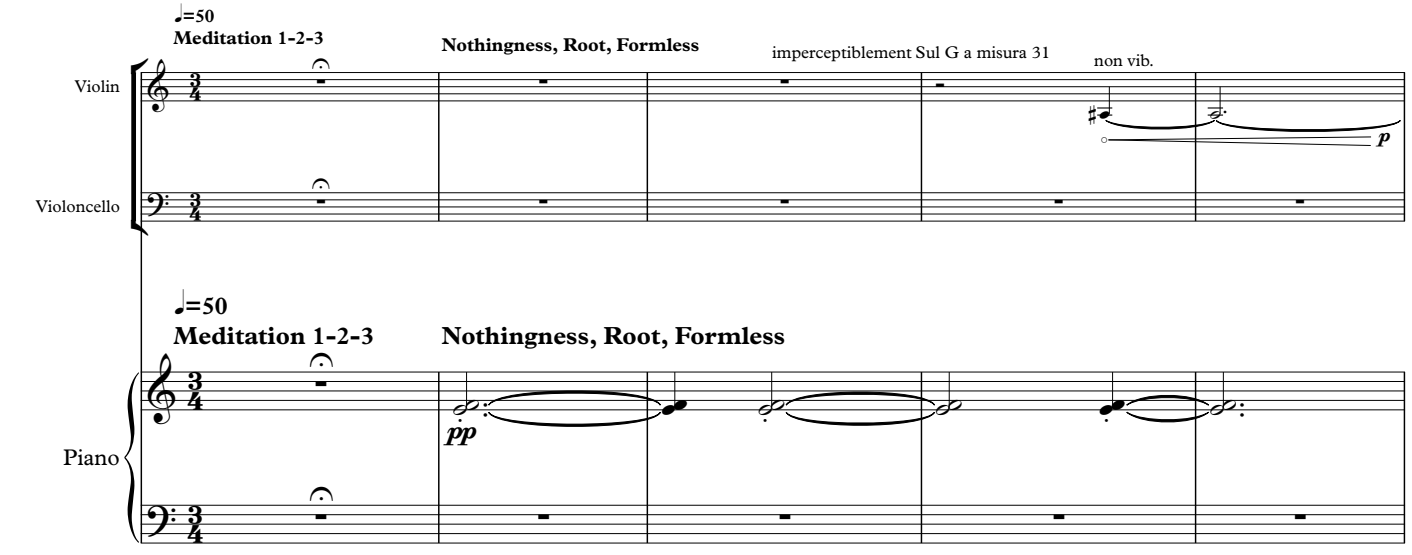
Ad lib.

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.

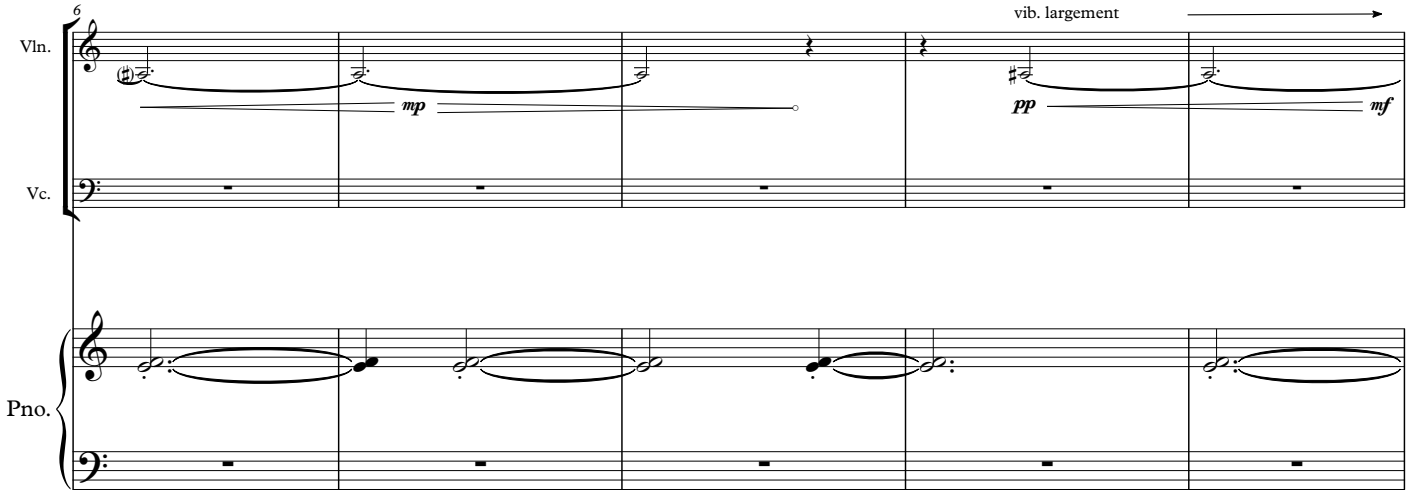
Piano Bar 178-181: Pianist should play with rhythmic freedom in the right hand until bar 181. The rhythmic pulse in the right hand should be followed as the indication in the box suggests. It is imperative that the left hand rhythm is kept as true to the written rhythm as possible.

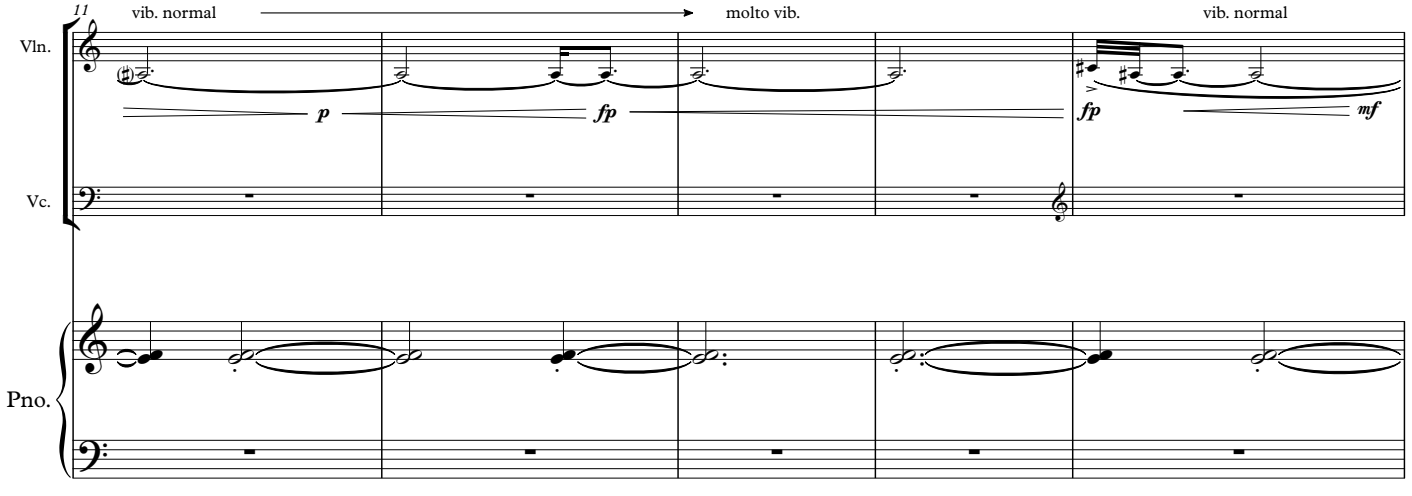
One Two Three

Xu Tang



keep sustain pedal until bar 27





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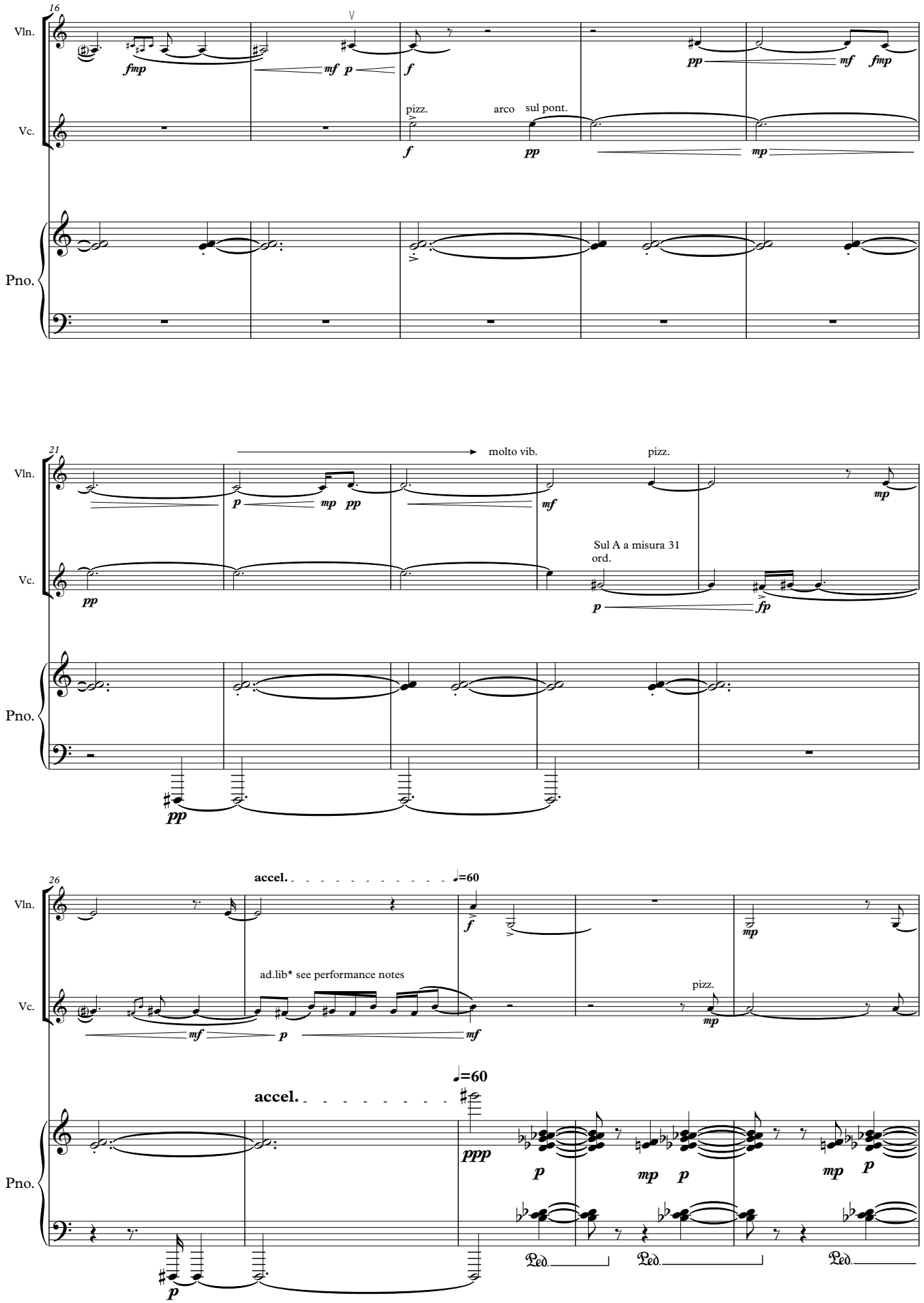
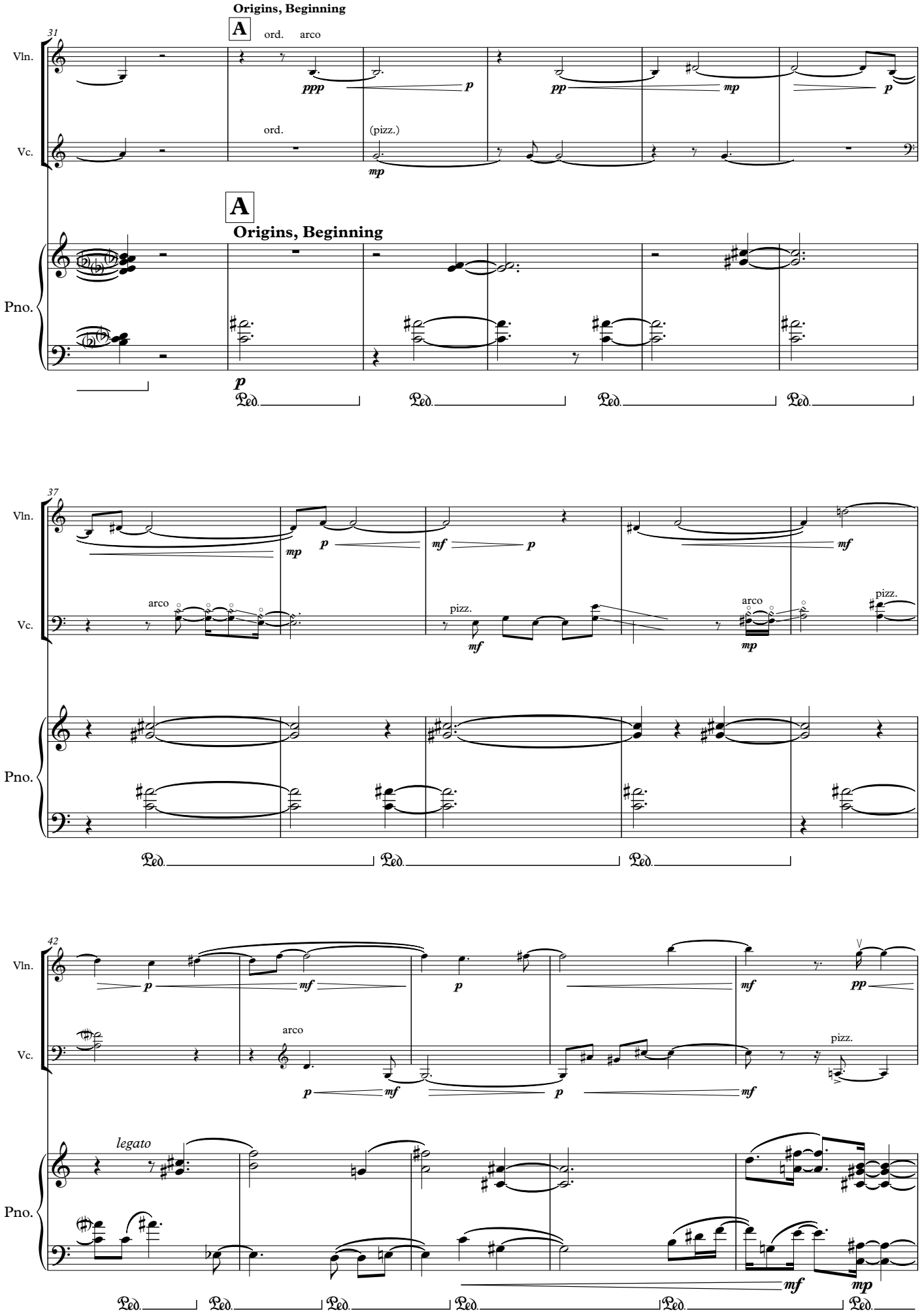
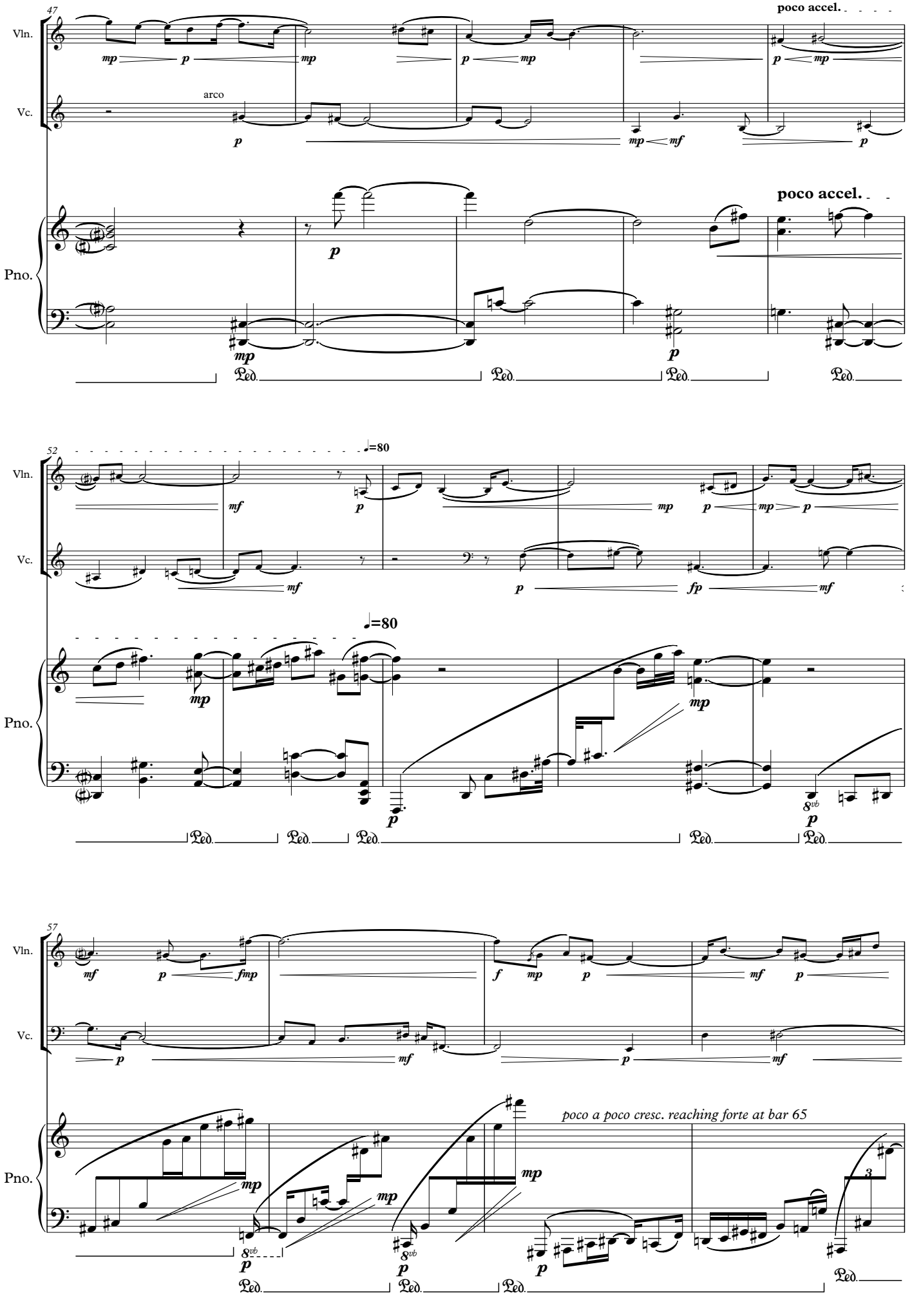
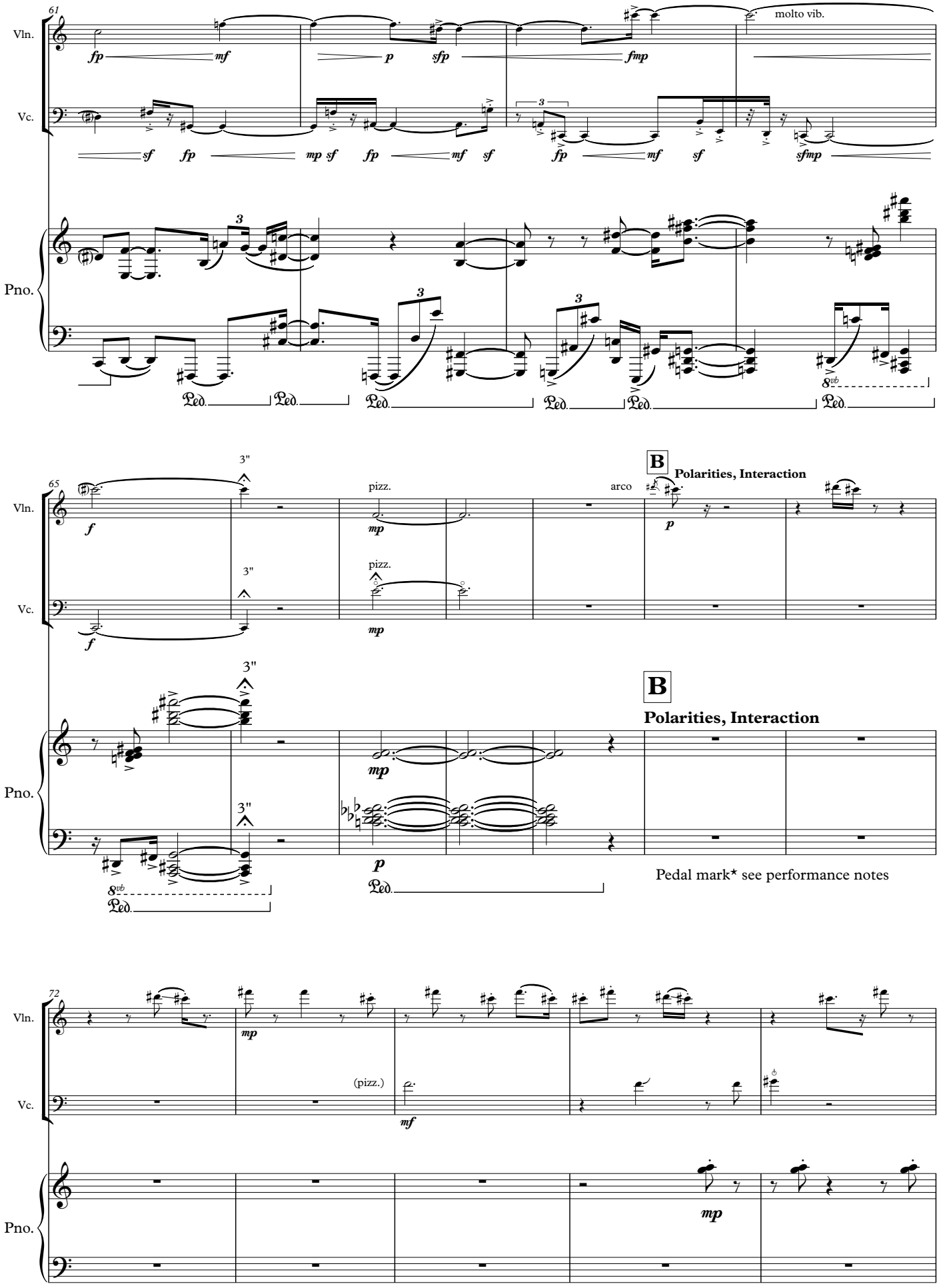
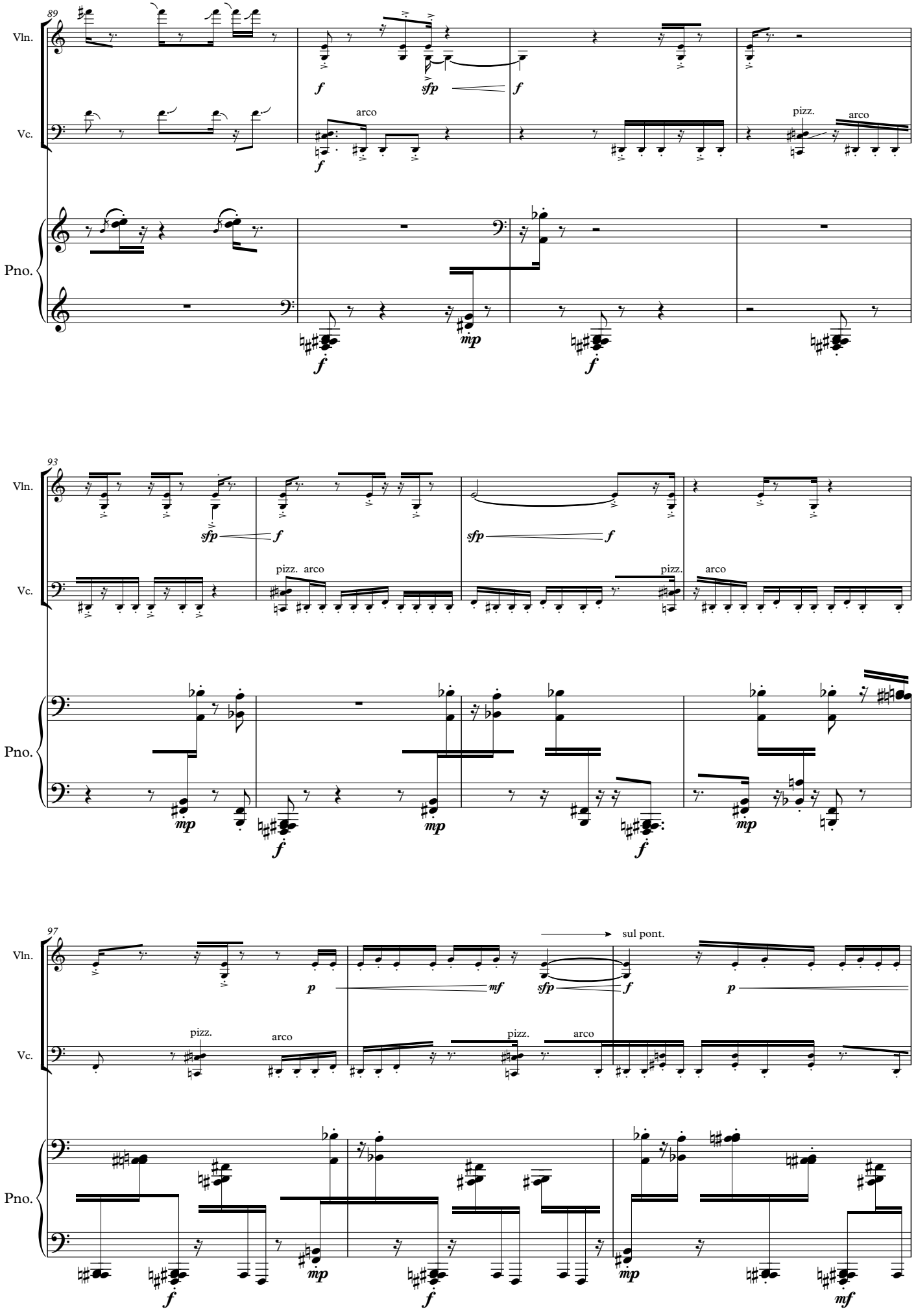

16
Vln.
Vc.
Pno.
fmp
mf
p
f
pizz.
arco
sul pont.
pp
mf
fmp
mp
21
molto vib.
pizz.
Sul A a misura 31
ord.
26
accel.
=60
ad.lib* see performance notes
ppp
Ped.

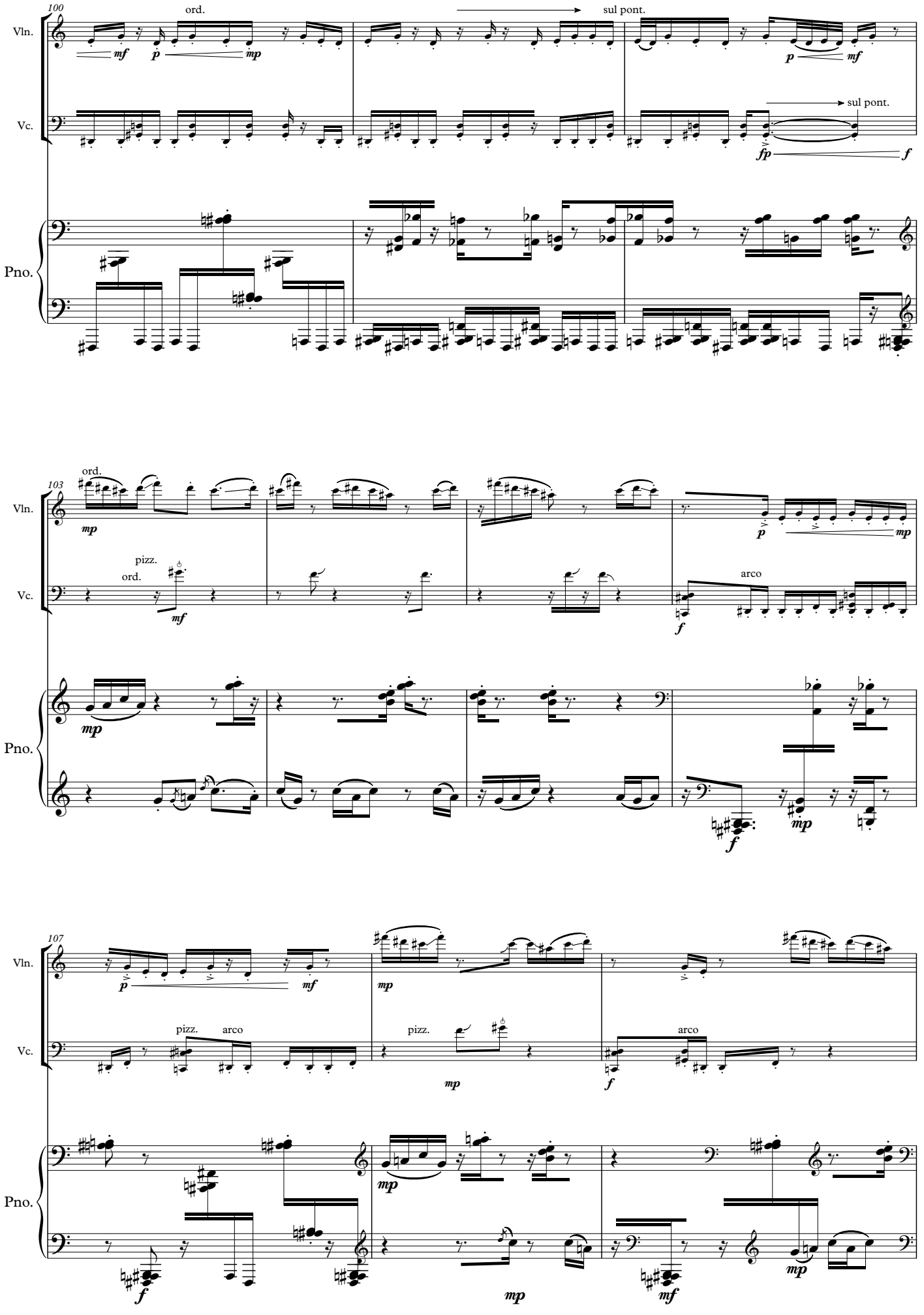

Origins, Beginning
A
ord. arco
31
Vln.
Vc.
ord.
(pizz.)
ppp
p
pp
mp
p
mp
A
Origins, Beginning
Pno.
p
Ped.
Ped.
Ped.
Ped.
37
Vln.
mp
p
mf
p
mf
Vc.
arco
pizz.
arco
pizz.
mf
mp
Pno.
Ped.
Ped.
Ped.
42
Vln.
p
mf
p
mf
pp
Vc.
arco
pizz.
p
mf
p
mf
Pno.
legato
mf
mp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

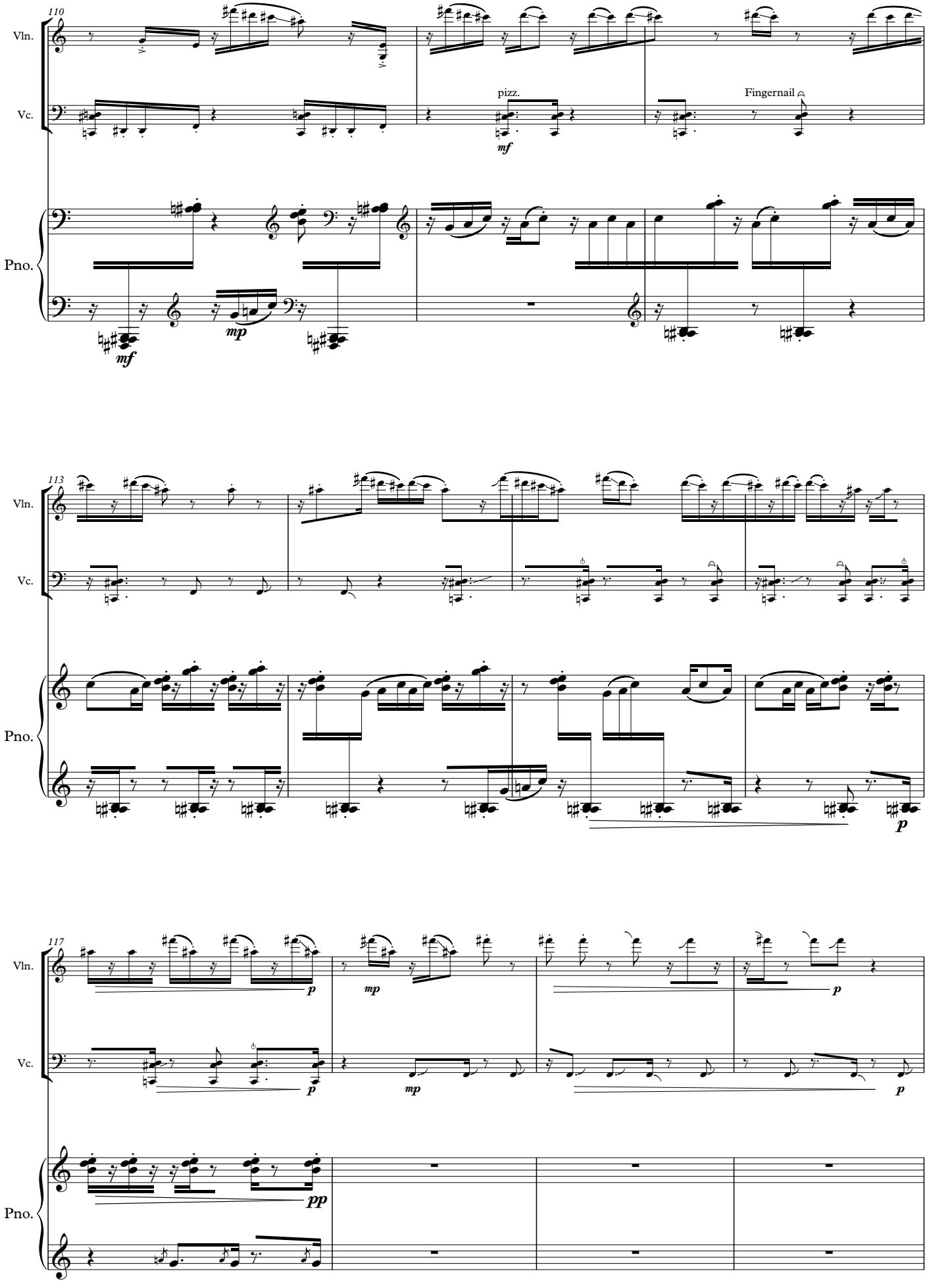

47
Vln.
Vc.
Pno.
arco
poco accel.
poco accel.
52
Vln.
Vc.
Pno.
♩=80
♩=80
57
Vln.
Vc.
Pno.
poco a poco cresc. reaching forte at bar 65

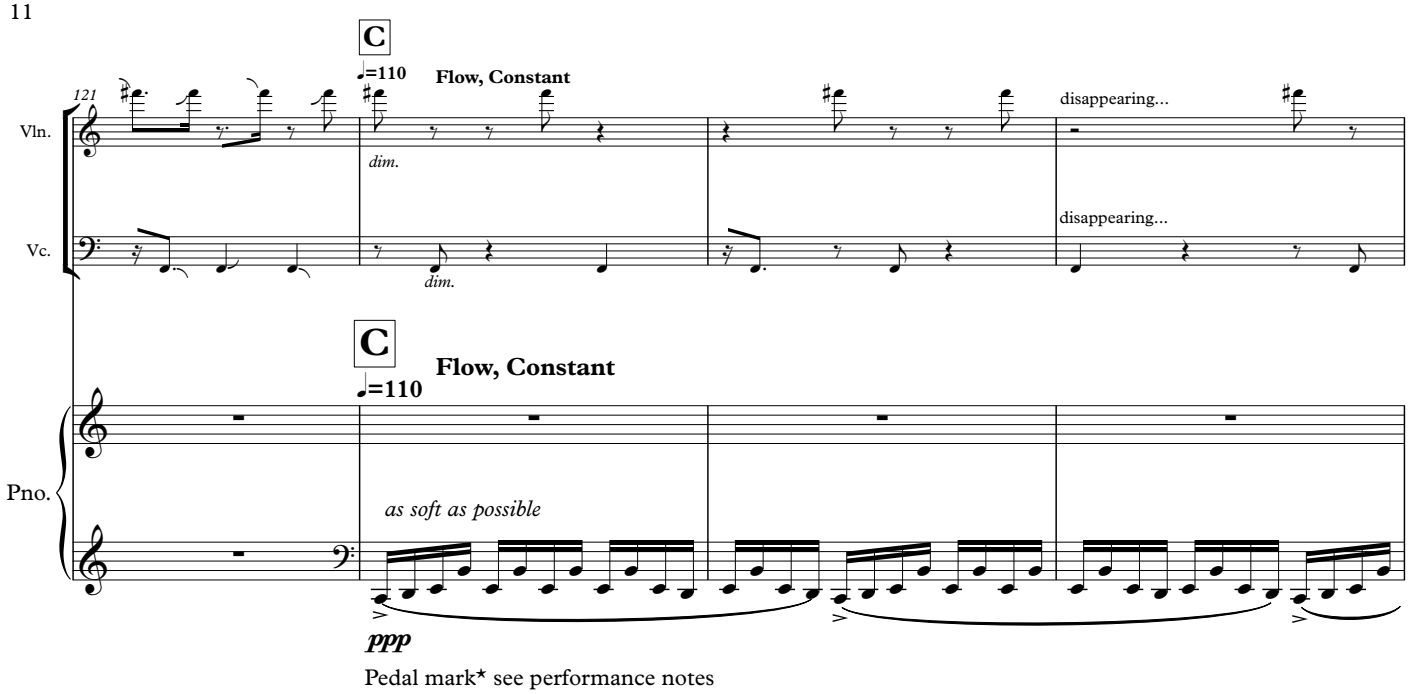

61
Vln.
Vc.
Pno.
molto vib.
fp mf p sfp fmp
sf fp mp sf fp mf sf fp mf sf sfmp
3
Ped.
65
3"
pizz.
arco
B
Polarities, Interaction
f mp p
8vb
72
(pizz.)
Pedal mark* see performance notes

77
Vln.
Vc.
Pno.
mp
81
Vln.
Vc.
Pno.
85
Vln.
Vc.
Pno.

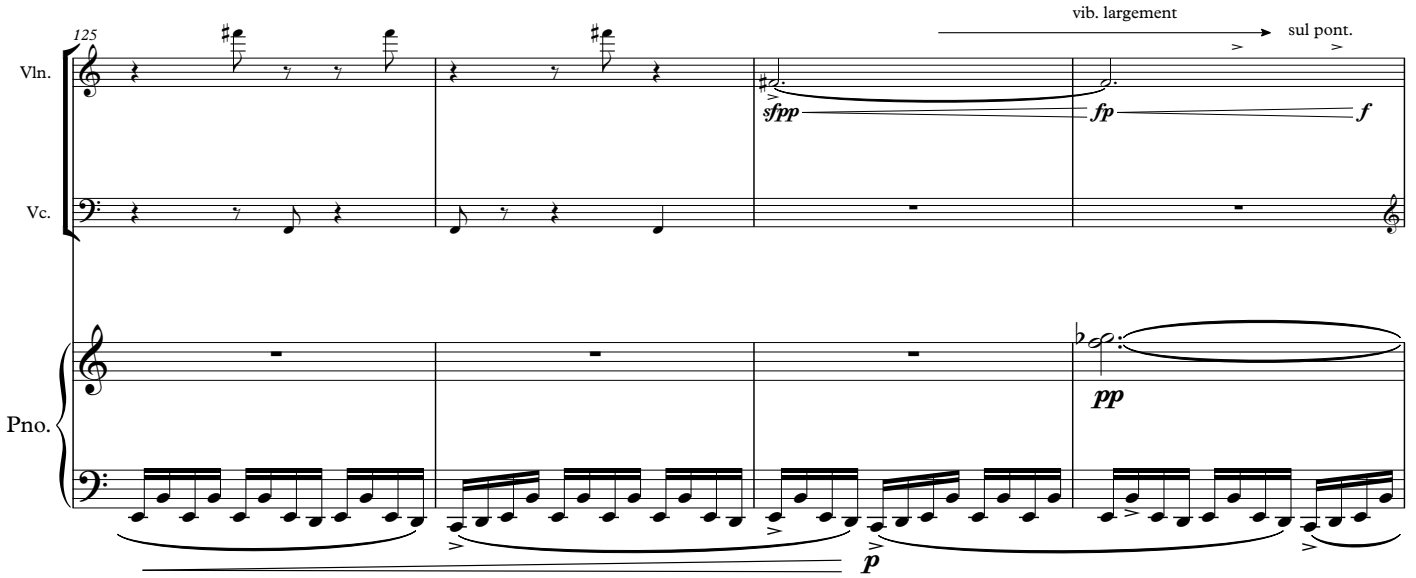

89
Vln.
Vc.
Pno.
arco
pizz.
arco
93
pizz. arco
pizz.
arco
97
sul pont.
pizz.
arco
pizz.
arco

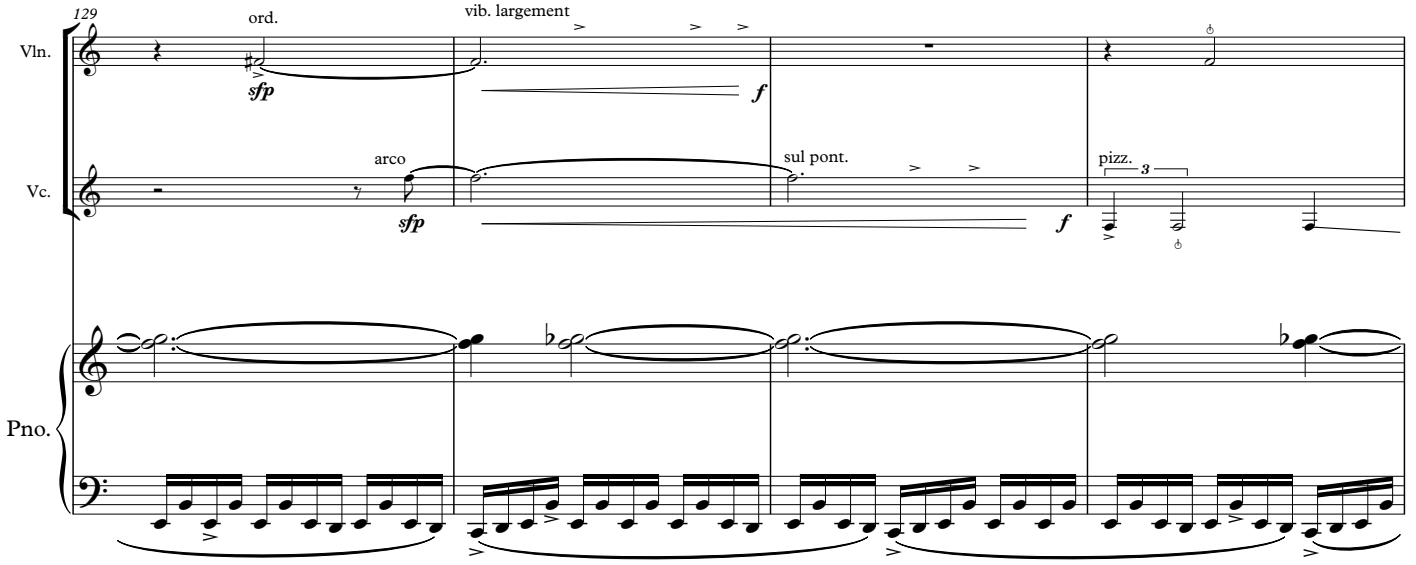

100
Vln.
Vc.
Pno.
ord.
sul pont.
sul pont.
103
ord.
pizz.
ord.
arco
107
pizz.
arco
pizz.
arco

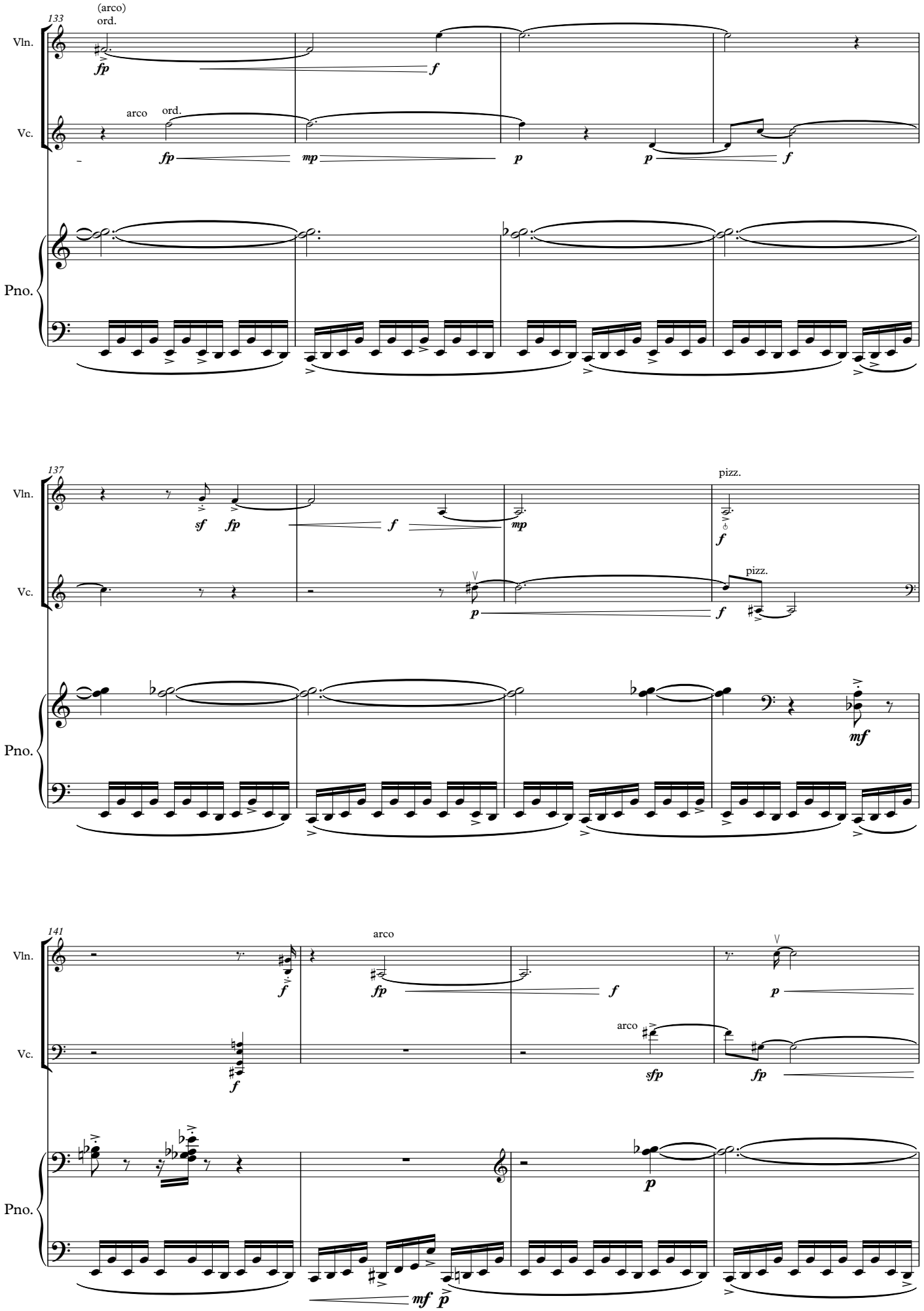

110
Vln.
Vc.
Pno.
pizz.
Fingernail
mf
mp
mf
113
Vln.
Vc.
Pno.
p
117
Vln.
Vc.
Pno.
p
mp
p
mp
p
pp

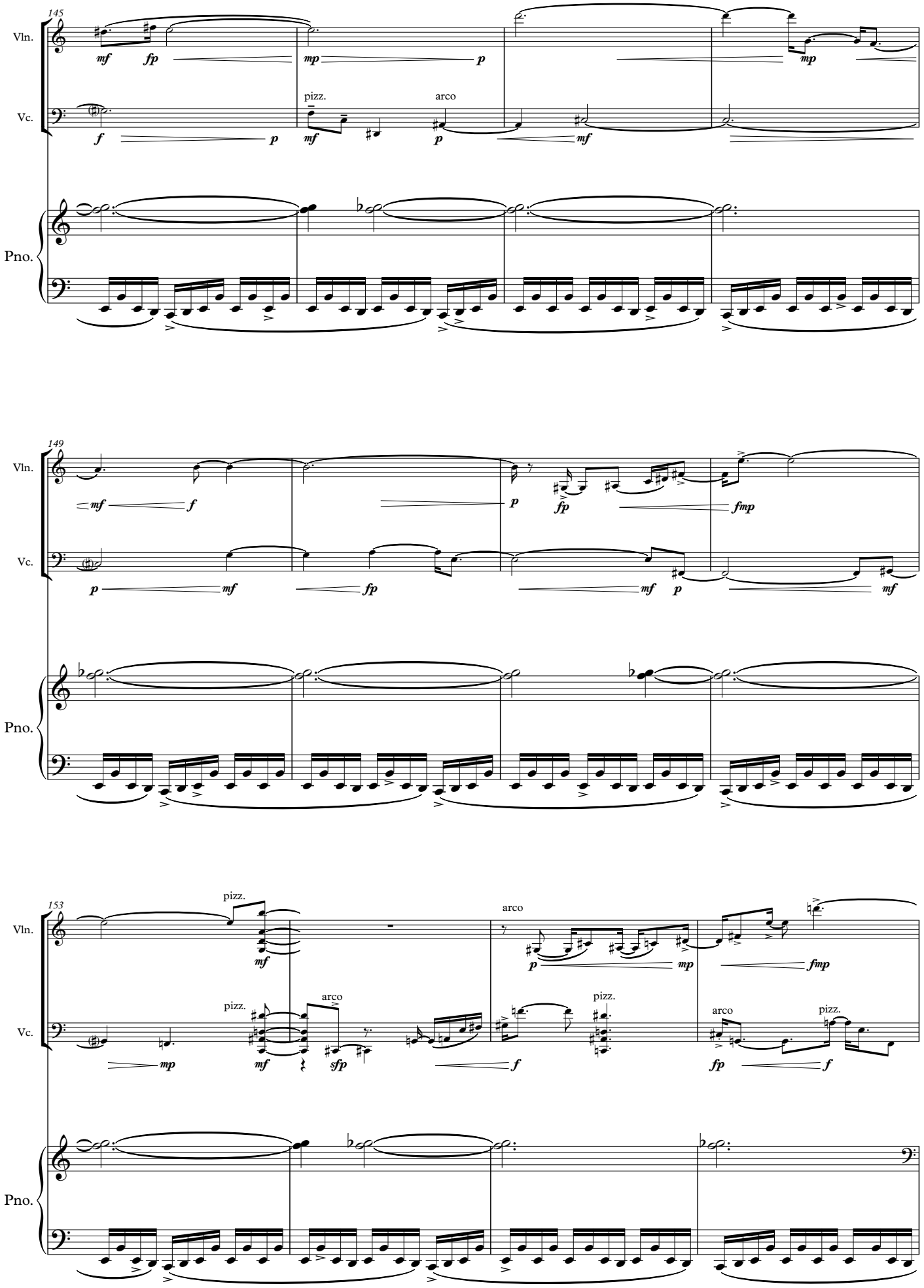


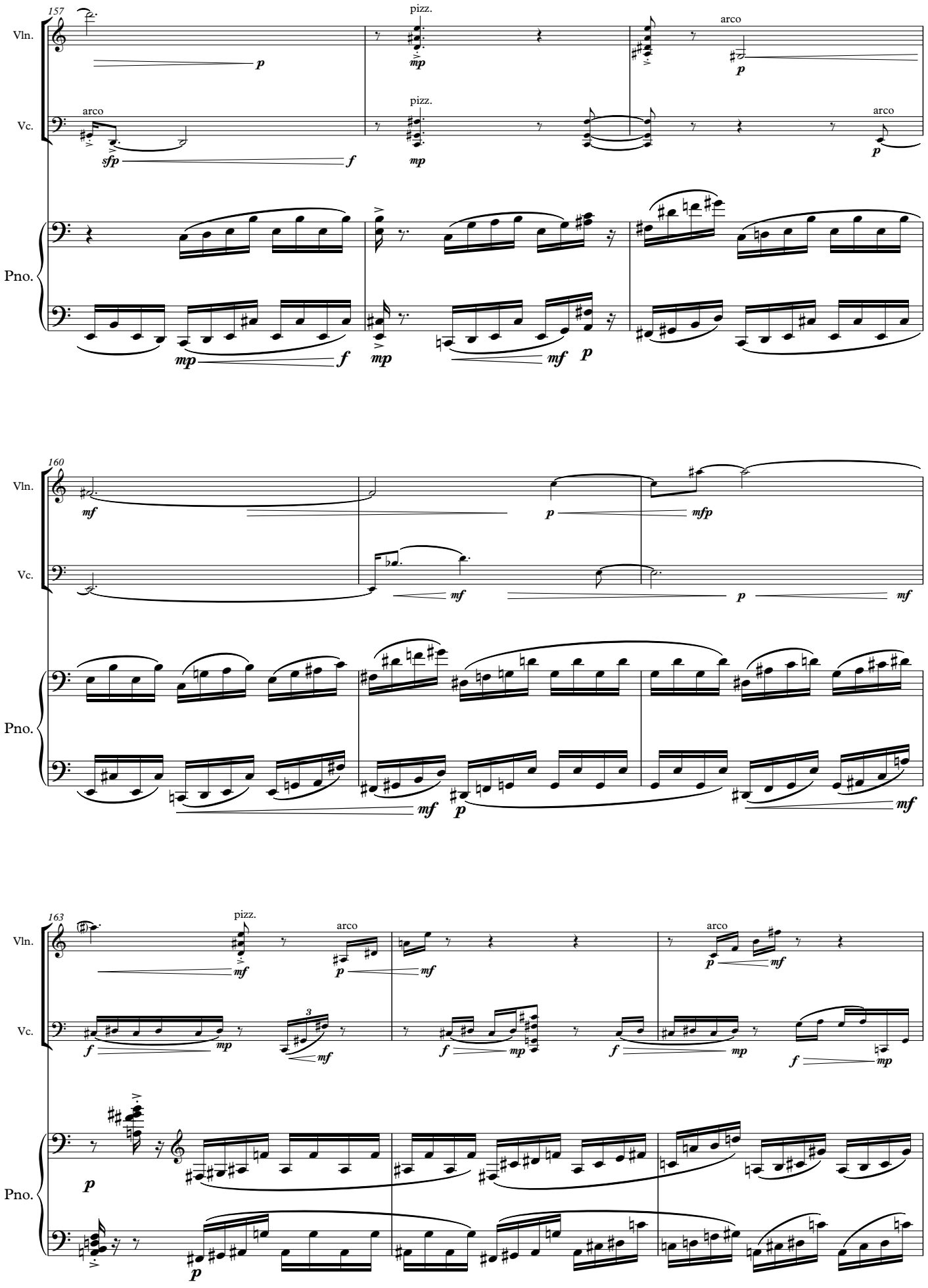
Pedal mark* see performance notes

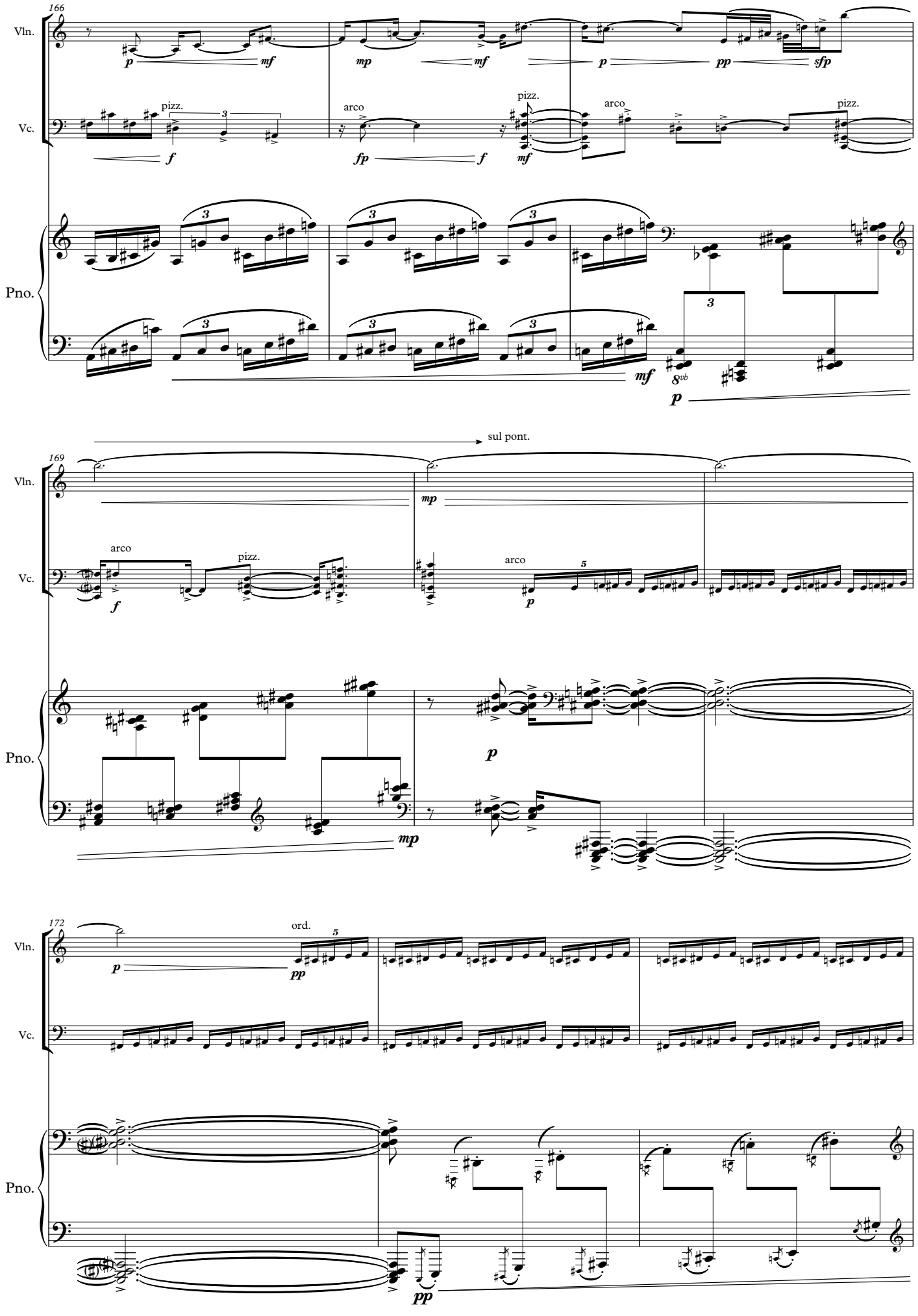


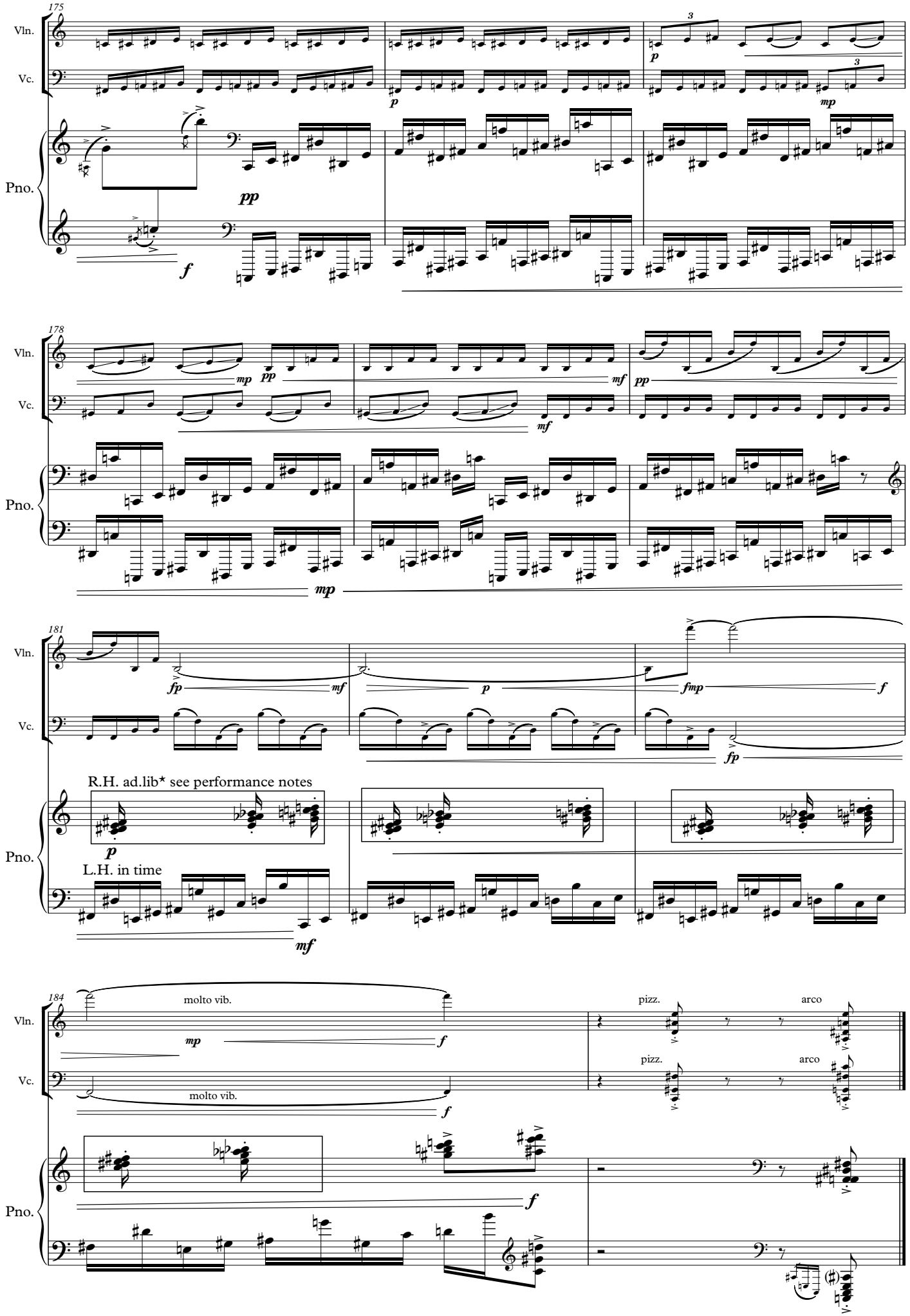



133
(arco)
ord.
Vln.
fp
f
arco
ord.
Vc.
fp
mp
p
p
f
Pno.
137
Vln.
sf
fp
f
mp
pizz.
f
Vc.
p
f
pizz.
Pno.
mf
141
Vln.
f
arco
fp
f
p
Vc.
f
arco
sfp
fp
Pno.
p
mf
p


145
Vln.
Vc.
Pno.
mf
fp
mp
p
pizz.
arco
f
mf
149
fmp
153
sfp


157
Vln.
Vc.
Pno.
pizz.
arco
160
163
3


166
Vln.
Vc.
Pno.
pizz.
arco
pizz.
arco
pizz.
sul pont.
169
arco
pizz.
arco
ord.
172


175
Vln.
Vc.
Pno.
pp
f
p
mp
178
mp
pp
mf
181
fp
fmp
R.H. ad.lib* see performance notes
L.H. in time
184
molto vib.
pizz.
arco