

"Wu Yan"

(Black flame)
for 6 percussionists
Dedicated to Bart Bouckaert

Kee-Yong CHONG (*1971)

$\text{♩} = \text{c.}35$

Percussion 1: Bass drum (with hands), R-H(fingers), Long!, rapid, dense trem., L-H, *sfz*, *p*, gliss. (pressure), *sfz*, molto pesante, *mp*, *accel.*, *rit.*
 Percussion 2: 2 Tam-tams (L/ML), gong beater, Long!, Triangle stick, on the rim, *sfz*, *pp*, *pp*, scratch quickly (sharp accent), *sfz*, l.v.
 Percussion 3: crotale on timp., metal mallets, Long!, *sfz*, *p*, *mp*, l.v., metal mallets, *sfz*, *mp*, *p*, *pp*, l.v.
 Percussion 4: crotale on timp., metal mallets, Long!, *sfz*, *p*, *mp*, l.v., metal mallets, *sfz*, *mp*, *p*, *pp*, l.v.
 Percussion 5: 2 Tam-tams (L/M), gong beater, Long!, Triangle stick, on the rim, *sfz*, *pp*, *pp*, scratch quickly (sharp accent), *sfz*, l.v.
 Percussion 6: Bass drum (with hands), R-H(fingers), Long!, rapid, dense trem., L-H, *sfz*, *p*, *sfz*, molto pesante.
 Pedal gliss. (independently than Perc. 3 and 4) ad lib. sempre

*Strike the edge of the instrument.

** Press membrane with the elbow to produce a higher pitch; then release to produce a falling glissando.

→ = release the elbow gradually over series of notes.

A tempo
♩ = c.35

Perc. 1: Long! *pp* *sfz* *mp*

Perc. 2: Long! *sfz* (damp immediately!) *pp* *ppp*

Perc. 3: Long! metal mallets *sfz* *p* *mp* l.v. Pedal gliss. (independently than Perc. 4)

Perc. 4: Long! metal mallets *sfz* *p* *mp* l.v. Pedal gliss. (independently than Perc. 3)

Perc. 5: Long! Triangle stick on the rim- *pp* *ppp* l.v. with coin *pp* *sfz*

Perc. 6: Maracas *mf* ben artic. (B.dr. hit with maracas) *p* *sfz*

Maracas: R-H *mf* ben artic. (independent than other) L-H *mf* ben artic. (independent than other)

Own tempo ♩ = c.75

with coin *p* *pp* *sfz*

with knuckles *p* *pp* *sfz*

scrape with coin *sfz*

Move slowly to solo position I

accel. ♩ = c.55

A

* scrape with coin.
** always alternate between rim and dome (as much tonal variety as possible).

10
Perc.1 (B.dr.) open palm. C finger tip. ----- E
2 Bongos (ledger) mp ppp
4 Tom-toms (space) with wooden mallets
come sopra mp ppp
(wooden mallets) mp p

10
Perc.2 2 Susp. Cymb. (ledger) 3 metal pl. (space)
l.v s/z v
(with coin) mp
Triangle stick p

10
Perc.3

10
Perc. I (solo) Perc.3 (A tempo with other) 3 Peking gongs with soft felt mallets p
Hi-hat (close) with wooden mallet (open) *
(open) *
s

10
Perc.4 Thai-gongs with hard felt mallets p
l.v sempre 3
Sonore

10
Perc.5 2 Susp. Cymb. (ledger) 3 metal pl. (space)
s/z v
(with coin) mp
Triangle stick

10
Perc.6 2 Bongos (ledger) 4 Tom-toms (space)
s/z v mp
(X=Strike with maracas) p

* Gradually from open to close.

** mordents and inverted mordents are invariably to be understood as being executed between adjacent (upper and lower respectively) instruments in the set-up. The same applies to trills.