

Ying WANG

# Unlinked Innocence

for Clarinet, Accordion and Electronics

2016

UA: 25.02.16 Köln, Stadtgarten, Tripclub  
01.03.16 Berlin, Unerhörte Musik, BKA Berlin  
Bass Clarinet: Heather Roche, Accordion: Eva Zöllner  
DJ: Georg Conrad

Duration: 10 min.

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## Unlinked Innocence

Zerbrechen, Leid, Verzweiflung, Straße, Martyrium, Schreie, Chaos, Feuerwerk. Sie sind nicht unschuldig, sie waren unschuldig.

Die ehrlosen Gesichter in der Scatten. Wie kann man nach solch schrecklichen Erlebnis wieder in eine Normalität des Alltags zurück finden? Die Frauen - ähnliche Nächte, gleiche Erfahrungen. Ihre Erlebnisse fügen sich zu einem Film Noir mit gleicher Handlung: psychische Qual, unruhiger Schlaf, abgemagertes Gesicht. Innere Leere. Zersplittern der Flügel.

Zwei Instrumente in eine kalte melancholische Farbe getaucht. Die Kombination von Multiphonics Tremolo-Zittern mit dem Triller des Akkordeons. Der kontrastreiche Klang des Stücks hat mehrfache Bedeutung: Anklage gegen Unverstand, Ärger über die Ignoranz, Protest gegen den Gewaltakt.

02.06.2016, YW, Peking

Bass Clarinet transposed

# Unlinked Innocence

FOR CLARINET, AKKORDEON AND ELECTRONICS

Ying WANG

$\text{♩} = 68$  Sorrowfully and Painfully

Bass Clarinet

Accordion

Electronics

DJ

B.C.I.

Acc.

Elec.

DJ

# Unlinked Innocence

10 D280 D279 +low #F D101 D102 M6

B.C.I. *pp* *ppp* *pp* *p* *ppp* *ppp* *pp* *ppp* *pppp* *p*

Acc. ord. *ppp* *p* *ppp* vib. *p*

Elec.

DJ

14 D280 (also transposed singing) D101 D102

B.C.I. *ppp* *p* *ppp* *ppp* *p* *ppp* *p* *pp*

Acc. *pppp* *p* *ppp* *pp*

Elec.

DJ





# Unlinked Innocence

35

B.C.I. *ppp* *p* *ppp* *pp* *p* *ppp* *ppp* *pp*

Acc. *ppp* *ppp* *p* *ppp* *f* *ppp* *pp* *p*

Elec.

DJ

whistle *sfz*  
cluster glissando  
15<sup>ma</sup>  
2 feuerwerk

39

B.C.I. *ppp* *p* *ppp* *mf* *sfz* *sfz* *mf* *pp* *mf* *sfz* *sfz* *pppp*

Acc. *pp* *pppp* *mf* *sfz* *ppp* *pp* *ppp* *sfz*

Elec.

DJ

whistle *mf*  
15<sup>ma</sup>  
b.s. *mp*  
3 feuerwerk

# Unlinked Innocence

43 +trille 165

B.C.I.

ppp pp pp mp p pppp p pp ppp p ppp

Acc.

b.s.

ppp mf ppp ppp f ppp

Elec.

DJ

D111 M35

47

B.C.I.

pp ppp p pp ppp ppp mf ppp pp mf pp ppp

Acc.

ppp p ppp ppp mf ppp

Elec.

DJ

D113 D112 D111 D109 D110 D113 D280

# Unlinked Innocence

51

B.C.I. D102 D101 D280 D279 +low #F D280 D101 D149

*pp* *ppp* *p* *ppp* *p* *mf* *ppp* *pp* *ppp* *pp* *ppp* *p* *ppp* *pp* *fff* *ppp* *pppp*

Acc. *p* *pp* *mp* *pp* *mf* *pp* *ppp* *pp* *mf*

Elec.

DJ

55

B.C.I. M35 M23

*mp* *pp* *ff* *ppp* *pp* *mf* *pp* *mf* *pp* *ff* *ppp*

Acc. *pp* *ff* *ppp* *sfz* *ppp*

Elec. *mf* *rhythmus*

DJ

bisb. 3 2 1 2 3 1 3 1

b.s.

# Unlinked Innocence

59

1 2 1 2 1 2 3 2 3 1 2 3 2 1 2 1 2 1 2

6:4) 7:4) 5:4)

ord. → (m)

B.C.I. *mf* *ff* *p* *pp* *mf* *fff* *mf* *pp*

Acc. *ff* *p* *f* *pp* *ppp* *p* *ff* *ppp* *mf* *pp*

Elec.

DJ

vib.

62

M35 (m) (m) (m) (m)

D110 D111 D165

B.C.I. *mf* *pp* *f* *ppp* *p* *ppp* *pp* *5:4)* *6:4)* *3:2)* *mf*

Acc. *ff* *pp* *p* *ppp* *p* *ppp* *ppp* *8va* *pp* *p* *ppp*

Elec.

DJ

trille f-#f

# Unlinked Innocence

66

B.C.I.

Acc.

Elec.

DJ

*ppp* *mf* *pp* *p* *f* *pp*

*p* *ppp* *pp* *p* *ff*

*pp* *mf* *p*

15<sup>ma</sup>

M6

70

B.C.I.

Acc.

Elec.

DJ

*mf* *p* *ff* *fff* *mf* *ff* *pp* *pp* *p*

*p* *f* *p* *mf* *ff* *mf* *pp*

try to get more low pitch.

15<sup>ma</sup>

M35

♩ = 106 Intensively

4

frau stimmen

prepare

# Unlinked Innocence

74

B.C.I. *pp* *mf* *pp* *fff* *sfz* *pp* *f* *pp* *mf*

Acc. *mf* *fff* *fff*

Elec. *pp* *ff* *sfz* *rhythmus*

DJ

78

B.C.I. *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Acc. *mf* *f* *ff* *fff* *fff* *fff* *fff* *fff* *mf*

Elec. *f* *rhythmus*

DJ *starting improvisation*

Dj get the sound material before. in this part can be starting with the material improvisation.

# Unlinked Innocence

82

B.Cl.

mf

ff

fff

fff

6:4

Acc.

f

ff

fff

ff

b.s.

Elec.

DJ

86

B.Cl.

sfz

fff

sfz

fff

fff

fff

sfz

fff

sfz

fff

1 2 1 2 1 2

button gliss

pp

ff

5:4

Acc.

sfz

fff

ff

fff

ff

fff

sfz

sfz

Elec.

DJ

# Unlinked Innocence

90

B.C.I. *sfz* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *sfz* *fff*

whistle

Acc. *f* *f* *fff* *f* *fff* *ff* *ff* *ff* *f* *fff* *f* *fff*

button gliss

Elec. 7 8 9 10 11 12 13 14 *8<sup>va</sup>* *fff*

sprechen frau stimmen

DJ

94

B.C.I. *ff* *sfz* *fffz* *ff* *sfz* *fffz* *ff* *mf*

Acc. *ff* *sfz* *f* *sfz* *sfz* *sfz* *ff* *mf*

*8<sup>va</sup>* *sfz* *sfz* *sfz* *ff* *8<sup>va</sup>* *fff*

b.s.

Elec.

DJ





# Unlinked Innocence

115

B.Cl.

1 2 1 2 1 3 2 3 1 1

*mf* *ff* *f* *ff*

Acc.

*ff* *mf* *ff* *fff*

Elec.

DJ

119

B.Cl.

1 2 1 2 1

*mf* *ff* *f* *fff*

Acc.

*mf* *ff* *b.s.* *b.s.*

Elec.

DJ



# Unlinked Innocence

130

B.Cl.

Acc.

Elec.

DJ

Musical score for measures 130-132. The B.C. part features a melodic line with accents and dynamic markings *sffz*, *sfz*, *ff*, *f*, and *sffz*. It includes triplets and 5:4 ratios. The Acc. part consists of piano accompaniment with chords and melodic fragments, marked with *fff* and *ff*. The Elec. and DJ parts are silent.

133

B.Cl.

Acc.

Elec.

DJ

Musical score for measures 133-135. The B.C. part has a long melodic line with a *fff* dynamic and a *m* marking. The Acc. part features piano accompaniment with chords and melodic fragments, marked with *mf*, *fff*, and *sfz*. It includes triplets and 5:4 ratios. The Elec. part has a single note in measure 134, and the DJ part is silent.