

Ying WANG

C O F F E E a n d T E A

For Ensemble
2013 / 2015

Score

Coffee and Tea

for ensemble and electronics

Instrumentation:

Flute

Clarinete in B (slide whistle)

Bassoon (slide whsitle)

Trumpet in C (wah-wah, plunger, straight) (slide Whsitle)

Trombone (straight, plunger, wah-wah)

Violin (plastic card)

Viola (plastic card)

Violoncello (plastic card)

Double bass (five strings)

Score notated in C

Double bass sound one octave lower than written

First performance: 08.05.2012

Acht Brücken Festival, Köln

Ensemble MAM.Manufaktur für aktuelle Musik

Conductor: Susanne Blumenthal

Duration: ca.11 min

Explanation of symbols

the accidentals are valid for the entire measure

tremolos and bisbigliandi always as fast as possible

Clefs



used in bar 42, with the clarinet, bassoon and trumpet players

playing slide whistles. There is no exact pitch notated in the score; the highest and lowest pitch are written as „▲“ and „▼“. Between this range, the other approximative pitches are written as „●“



used in bar 48, for all string instruments. It marks the notation on different strings without exact pitch

Quarter tones



For Flute



air sound



aeolian sound



play with voice, pronouncing the syllables

For Clarinet in Bb



air sound



slap tone with tongue

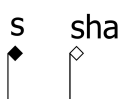


multiphonic sound

For Bassoon



air sound



“wind sounds“, created by a lot of air noise on the reed while pronouncing „s“ or „sha“



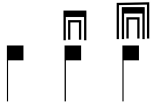
Multiphonic sound

Trombone and Trumpet

■ air sound

„Split tone“: producing multiple sounds between on two overtones, making an aggressive effect without exact pitch.

Strings



tones with quadratic note heads should be played with more pressure creating a distorted sound . Here is shown the three states of pressure from less, up to very much



ricochet



mute the strings on the first position

Coffee & Tea (2013)

Für Ensemble und Elektronik

Jeden Tag begleiten uns diese beiden Getränke von der Dämmerung bis zum Sonnenuntergang. Teeblätter und Kaffeebohnen entstammen unterschiedlichen klimatischen Räumen, werden in ganz verschiedenen Methoden verarbeitet und zubereitet. Hinter beiden Getränken steht eine je eigene Kultur, Philosophie und Tradition. Der Einzelne bezieht sie je nach persönlichem Geschmack in seine Lebensgestaltung und –gewohnheiten ein.

Das Werk ist von diesem Ausgangspunkt her konzipiert: Durch vielfältige Kombinationen zwischen zwei unterschiedlichen „Klangkulturen“, nämlich den instrumentalen Klangfarben des Ensembles und den direkt oder indirekt gemischten elektronischen Klängen, zeigt sich eine farbige Welt fein abgestimmter „hörsinnlicher“ Genüsse und „klanggeschmacklicher“ Übergänge im einbezogenen Raum: Ein akustisches Bankett aus in Musik gelöstem Coffee & Tea.

Kompositionsauftrag von MAM.manufaktur für aktuelle musik

Y.W.Köln, 2013

6

Fl. *sfz* *p* *f* "f" *p* *f* *sfz* *p* *f* *ff* *fff* *fffz*

Cl. *pp* *mf* *f* *ff* *fffz*

sn. s sha "f" "ff" "f" *mf* *fff* *fffz*

pizz. *f*

ord.

pt. *mf* *ff*

bn. *mf* *pp* *mf* *p* *mf* *p* *f* *sfz* *f*

slap

1 5 2 4
8 16 8 4

ord.

/ln. *<mf* *mf* *f* *pp* *mf* *p* *mf* *mf* *f* *ff*

/la. *f* *fff* *f* *fff* *f* *fff* *f* *fff* *sfz* *f* *f*

pizz. extreme vit.

Vc. *f* *pp* *mf* *pp* *mf* *pp* *ff*

s.p. ord.

ord.

ord.

ord.

<mf *pp* *mf* *pp* *mf* *pp* *ff*

12

Fl. *ord.*
p \longrightarrow *f* *sfz* *p* \longrightarrow *f* *sfz* *mf* \longrightarrow *ff* *sfz* *f* with voice *3*
 Cl. *fff* *ff* *ord.* *f* *ff* \longrightarrow *mf*
 Sn. *flap* *ord.* *pizz.* *ord.*
f *sfz* "ff" *sfz* "f" *f* \longrightarrow *ff* *sfz*
 Trpt. *mf* \longrightarrow *ff* *mf* \longrightarrow *ff* *mf* \longrightarrow *ff* *mf* \longrightarrow *ff* *mf* \longrightarrow *ff*
 Bn. *p* \longrightarrow *f* *ppp* \longrightarrow *mf* \longrightarrow *pp* *pp* \longrightarrow *f* *fffz* *f*
 Vln. *pizz.* *arco* *ricochet* *ord.* *s.p.*
sfz *ff* *sfz* *f* *ff* *f* \longrightarrow *ff* *fff*
 Vla. *(pizz.finger)* *arco*
f *sfz* *f* *sfz* *f* *f* \longrightarrow *fff*
 Vc. *ord.* *s.p.*
ff *mfz* *ff* \longrightarrow *mf* *sfz* *ff* \longrightarrow *f* *sfz* *f* \longrightarrow *p* *f* *sfz* *p*
 Db. *s.p.* *ord.*
p \longrightarrow *f* *mf* \longrightarrow *ff* *mf* \longrightarrow *ff* *mf* \longrightarrow *ff*

16

Fl. *sfz ff* *sfz* *sfz f fff* *f fff*
tu ka tu ka ta ta *tu ka tu*

Cl. *ff* *fff* *sfz* *ff*

3sn. *brassy ord.* *brassy* *ord.* *fff* *f fff* *sfz* *f*

Trpt. *plunger o+* *f* *fff p* *fff sfz* *mf*

Bn. *mf ff sfz f* *mf ff sfz f* *mf ff* *ff pp mf ff*

7
8

4
4

3

ord. *> mf* *ff fff > mf* *p < ff f*

IV I II/III s.p.

Ia. *f fff* *f fff* *f fff* *fff ff*

Vc. *ord.* *gliss with vib.* *sfz > pf* *sfz mf* *sfz > pf* *sfz mf* *sfz > pf < fff* *mf*

s.p. ord.

I.B. *f ff* *f ff* *f ff* *fff mf ff*

20

Fl. *f* < *fff* *f* < *fff* *f* < *fff* *f* ————— *fff*

Cl. *f* < *ff* *f* < *ff* *f* ————— *fff* *f* > *pp*

Ssn. *< ff* *f* < *ff* *f* ————— *ff* *sfz* *mf*

Trpt. *mp* < *ff* *p* < *ff* *p* < *ff* *mf* > *pp*

Bn. *sfz* *f* *mf* < *ff* *sfz* *mf* ————— *ff* *sfz* *mf* ————— *ff*

5 4 **4 4**

Vln. *p* < *ff* *f* *p* < *ff* *f* *p* < *ff* *f* *sfz* *p* < *f*

Vla. *fff* > *ff* *fff* > *ff* *fff* > *ff* *p* < *f*

Vc. *< ff* *sfz* *mf* < *ff* *sfz* *mf* < *ff* *sfz* *mf* < *ff* *sfz* *mp* < *f*

Db. *sfz* *f* < *ff* *f* < *ff* *f* < *ff*

24

Fl. *ff* *sfz*

Cl. *f* *pp* *ff* *pp* *fff* *pp* *sfz* *ff*

3sn. *ff* *pp* *brassy*

Trpt. *f* *pp* *ff* *pp* *fff* *pp* *ff* *pp*

bn. (plunger) *mf* *f* *p* *f* *p* *f* *ff* *pp*

7ln. *sfz* *f* *ff* *fffz* *ff* *fff* *fffz* *ff* *fff* *ord.* *fffz* *ff*

7la. *sfz* *f* *ff* *fffz* *ff* *fff* *fffz* *fff* *fffz* *ord.* *fffz* *ff*

Vc. *sfz* *f* *ff* *fffz* *ff* *fff* *fffz* *fff* *fffz* *ff*

3.B. *ff* *mf* *fff* *ff* *mf* *fff* *ff* *mf* *fff* *ff* *pizz.*

28

Fl. *ff* *f* *ff* *mf* *sfz* *pp* *f* *fff* *ff*

Cl. *fff*

3sn. *mf* *pp* *p* *pp* *pp* *mf* *p* *pp*

Trpt. *mf* *pp* *p* *ppp* *pp* *mf* *ppp* *pp* *mp*

bn. *mf* *pp* *p* *ppp* *mp* *pp* *mp*

senza sord.

4

Violin I *ff* *ff* *pp* *f* *ff*

Violin II *ff* *ff* *pp* *f* *ff*

Violoncello *f* *ff*

Double Bass *sfz* *ff* *sfz* *ff* *sfz*

extreme vib.

(pizz.finger) (behind the bridge) (pizz.) (pizz.fi)

cri.b. --- c.l.b. ---

ord. s.pizz.

arco c.l.b.

33

♩ = 76

♩ = 86

Fl.

Cl.

3sn.

Trpt.

bn.

7ln.

7la.

Vc.

3B.

Fl. *p sfz ff* *mp* *ff f mf f*

Cl. *fff* *mf* *fff* *ff sfz ff sfz ff sfz ff sfz*

3sn. *f* *ff* *mf* *ff* *ff*

Trpt. *pp* *f* *p* *f* *mf* *ff* *ff*

bn. *pp* *f* *pp* *mp* *mf* *f sfz* *f sfz* *f sfz*

5

7ln. *f sfz* *pp* *mf* *p* *mf* *mp* *f* *p* *f* *mp* *ff* *p* *ff* *mp* *fff* *f* *fff*

7la. *f sfz* *mp* *f* *mp* *f* *mp* *ff* *mp* *ff* *mp* *fff* *f* *fff*

Vc. *f* *fff* *mp* *f* *ff* *mp* *f* *ff* *mp* *fff* *f*

3B. *f* *fff* *mf* *f* *mf* *f* *ff* *mf* *f* *ff*

38

Fl. *ff* *fff* *f* *fff*

Cl. bisbi. 1 2 1 2 1 *ff* *fff* *fff* *fff* *fff* *fff* *f* *fff*

3sn. *pp* *ff* *f* *fff* *fff* *fff* *fff* *f* *fff*

Trpt. *pp* *f* *ff* *fff* *ff* *ff* *fff* *f*

Bn. *f* *sfz* *ff* *fff* *ff* *fff* *ff* *fff* *fff* *fff* *f*

6

7ln. *f* *fff* *f* *fff* *f* *fff* *f* *fff* *fff* *fff* *mp* *fff* *fff*

7la. *f* *fff* *f* *fff* *f* *fff* *f* *fff* *fff* *fff* *ord.*

Vc. *fff* *f* *fff* *f* *fff* *fff*

7B. *mf* *ff* *ff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

3
4

♩ = 132

42

Fl. *ffff* *mf* *mf* *ff* *mf*

Cl. *ffff* *ff* *mf* *ff*

3sn. *ffff* *ff* *mf*

Trpt. *fff* *ff* *f* *ff*

bn. *fff* *mf*

3 4

ord. s.p. ord.

/ln. *pp* *ff* *mf*

/la. *pp* *ff*

Vc. *mf* *pp*

J.B. *mf* *pp*

SLIDE WHISTLE

plunger