Dreams of a Young Piano
in two movements
for solo piano, two percussionists, and ensemble

Yiheng Yvonne Wu
2014/2016

Dreams of a Young Piano

in two movements
for solo piano, two percussionists, and ensemble
Yiheng Yvonne Wu
2014/2016

Performance Notes

General Notes

- Score is in C.
- Accidentals apply only to the notes they immediately precede, not to the entire measure.
- The piece may be performed either as two movements or with movement 1 alone.

Instrumentation

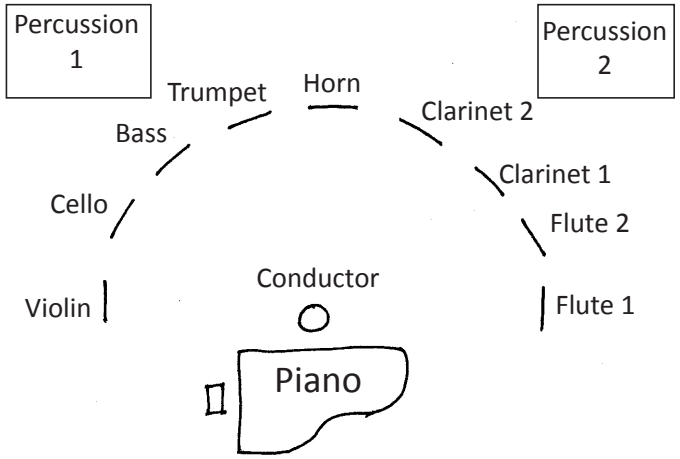
Solo Piano (with light preparation as specified below)
Percussion 1
Percussion 2

The remaining nine players form the ensemble, divided into three groups of three. Pitch and musical materials are often related among members of the same group. The groups should not be apparent in the seating arrangement—all nine players should be evenly spaced in a semi-circle (see below).

Group 1:
- Flute in C 1
- Flute in C 2
- Clarinet in Bb 1

Group 2:
- Clarinet in Bb 2/Bass clarinet
- Horn in F
- Trumpet in Bb

Group 3:
- Violin
- Cello
- Contrabass

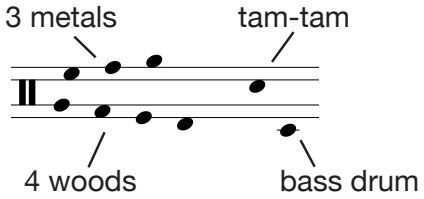


Piano Preparation

Preparation: the strings in the top octave of the piano (C to C) should be dampened so that the resultant sound is mostly the noise of the hammers. Some pitch may come through so that the perception of gesture and contour is possible, but the sound should be predominantly woody and percussive. The sound should not be metallic or "twang"-y.
Effective dampening objects might include a long sock or socks filled with rice, or a heavy block of wood or some other material, wrapped with felt or soft cloth. The dampening object should be heavy enough to prevent any metallic buzzing.

Percussion 1:

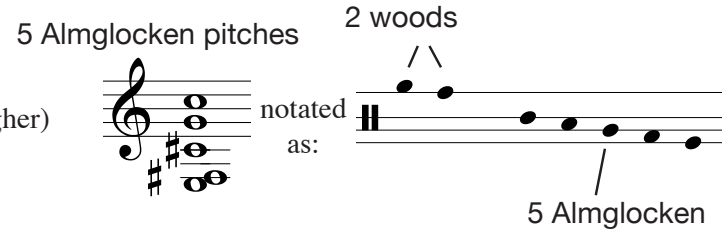
Marimba
4 Woodblocks or pieces of wood (lowest is much lower, possibly unique in timbre)
Glockenspiel (sounds two 8ves higher)
Chimes
Crotales — lower octave (sounds two 8ves higher)



additional instruments in second movement:
3 Low/Medium Metals — medium to high resonance; preferably unpitched
Medium tam-tam
Small bass drum or large tom-tom

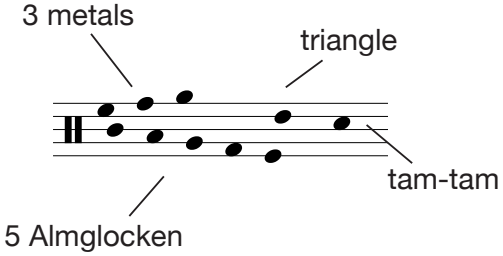
Percussion 2:

Vibraphone
2 woodblocks, , medium-high and medium
5 Almglocken, with pitches as specified
Crotales — lower octave (sounds two 8ves higher)

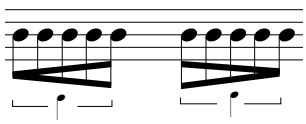


additional instruments in second movement:
3 Low/Medium Metals — medium to high resonance; preferably unpitched
Triangle
Small-to-medium tam-tam
Timpano (29-inch for A2)

staff arrangement in movement 2



Notation



speed up and slow down, respectively, within given total duration

AD LIBITUM section (beginning of movement 2)

The solo piano leads this section. Tempo is flexible, but while the dynamic is soft, there should be a foreshadowing of the energy at Reh. K, which is of the same material.

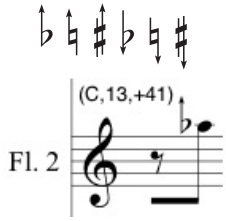
𝄾 indicates a short, flexible pause. Duration is flexible but should be shorter than a sixteenth rest. Since the breath has a durational value *in addition to* the durations of the neighboring notes, they should disrupt any sense of regular meter in the Ad Lib. passage.

Cues: The conductor, following the piano solo, cues entrances of the ensemble. From measures 12-14, the conductor gives one cue for each ensemble trio, who then performs their 2 bars independently from the rest. The leader of each trio leads and conducts as necessary.

Microtonal pitches

There are two categories of microtonal pitches.

1) The first set indicates quartertones, 50 cents above or below equal-tempered pitches. Very occasionally (in the flutes), arrows are attached to these quartertone accidentals. In such cases, they are to be *very slightly* sharper or flatter than the given quartertone and need not be more specific than that; these inflections are mostly for timbral changes.



2) "Regular" (semitone) accidentals are given but with up and down arrows; accompanied by (X, #, +/- #).
Where this notation is used, the microtonal pitches are the tunings of specific partials of given fundamentals. Shown with each partial is its fundamental pitch (given as a letter), the partial number the pitch represents, and the number of cents flat or sharp, measured from equal temperament. The accidental accompanying each partial—either a sharp, flat, or natural with up- or down-arrow—shows the equal-tempered pitch from which the number of cents should be measured and the direction (flatter or sharper). (Note that the arrow direction and the +/- are redundant.)

The example here comes from mvt 1, measure 13. This pitch is the 13th partial of a C fundamental (which is played simultaneously by the Clarinet 1. It is 41 cents sharper than an equal-tempered A flat.

To aid in tuning, each trio group of the ensemble plays partials of the same fundamental. In many (but not all) cases, one player of the group is playing the fundamental, though often in a much higher octave than the fundamental would be in relation to the given partial. Note that partials may also be octave-transposed in relation to other partials.

Strings

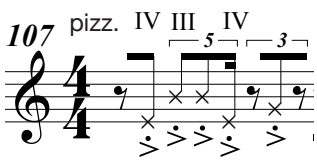
Overpressure: extreme pressure to create severe distortion of timbre and pitch

Scr. Scratch tone: produced with bow friction; resultant sound should be mostly scratch noise and very little pitch. Often accompanies overpressure marking, but sometimes appears independently.

s.p. sul ponticello. Bow close to the bridge (though not on the bridge) so that some distortion of the timbre and pitch results (metallic sound).

p.s.p. poco sul pont. only a small amount of timbral distortion; no pitch distortion

m.s.p. molto sul pont. Bow immediately beside the bridge (but not on the bridge) so that a high degree of both timbral and pitch distortion results.



x noteheads indicate the dampening of the strings with the left hand. Most often used with pizzicato. The string number is given along with the *approximate* pitch, which should indicate the relative position on the fingerboard for the dampening left hand.

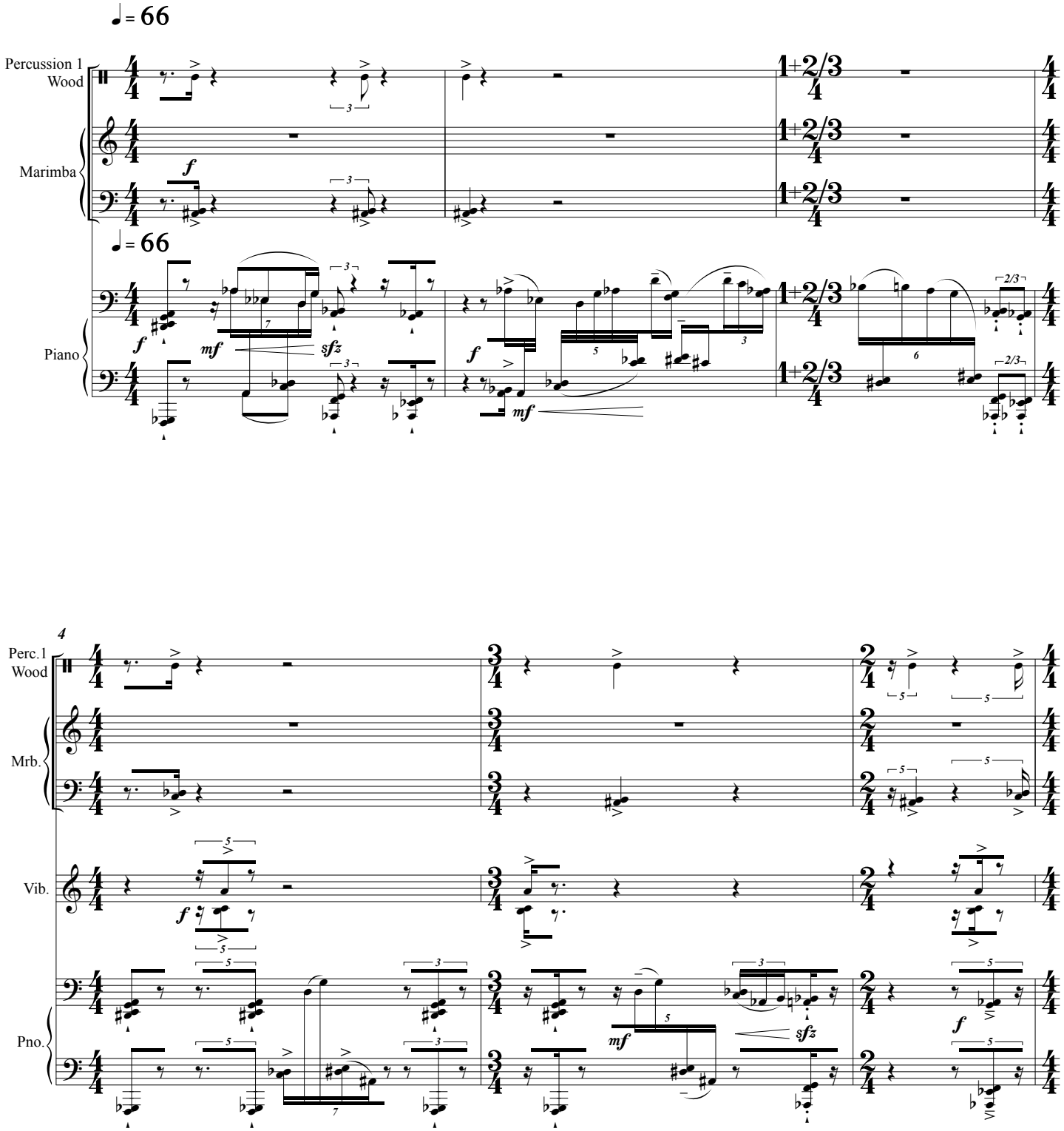
Score in C

Dreams of a Young Piano

for solo piano, two percussionists, and ensemble

I.

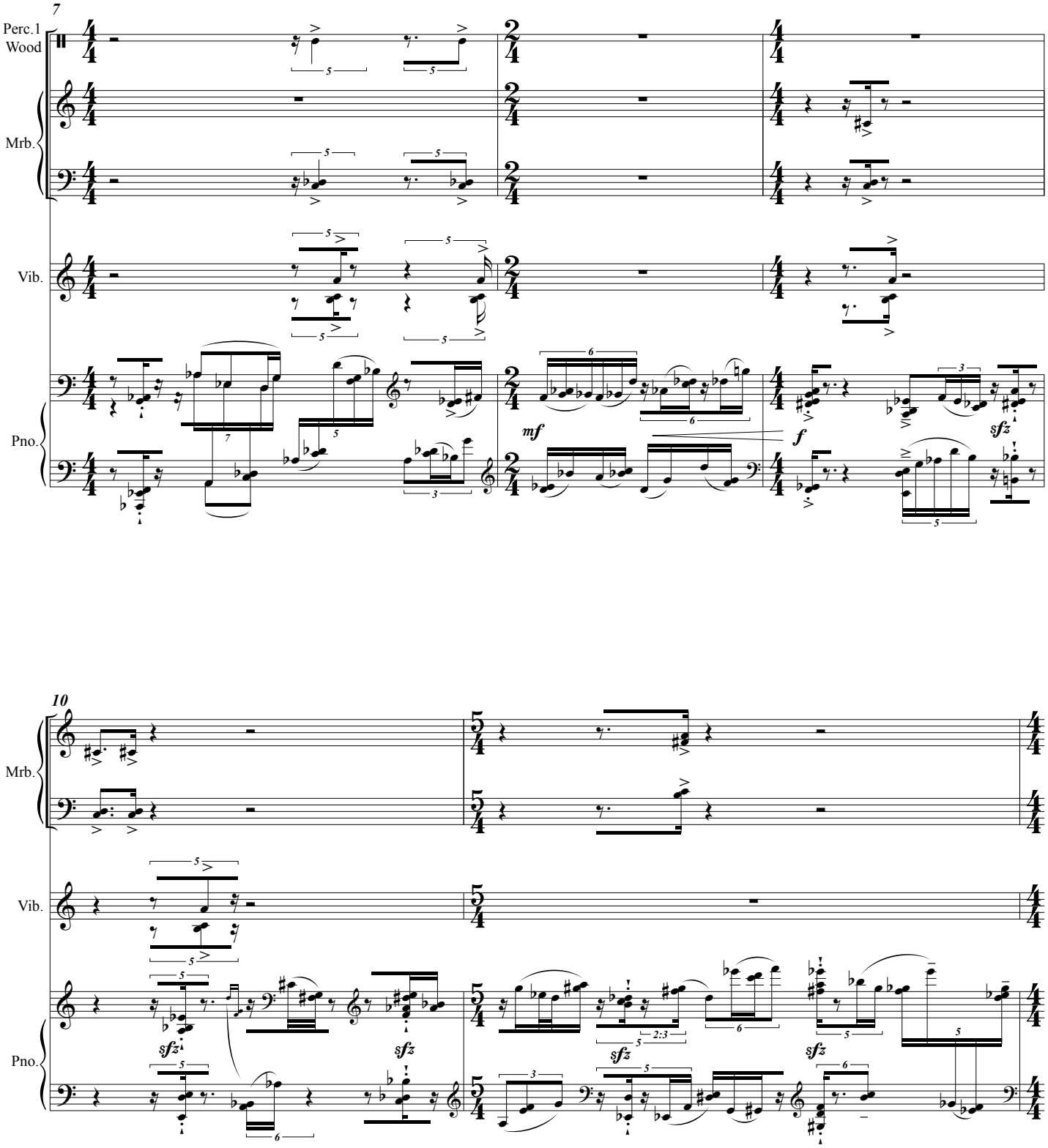
Yiheng Yvonne Wu
2014

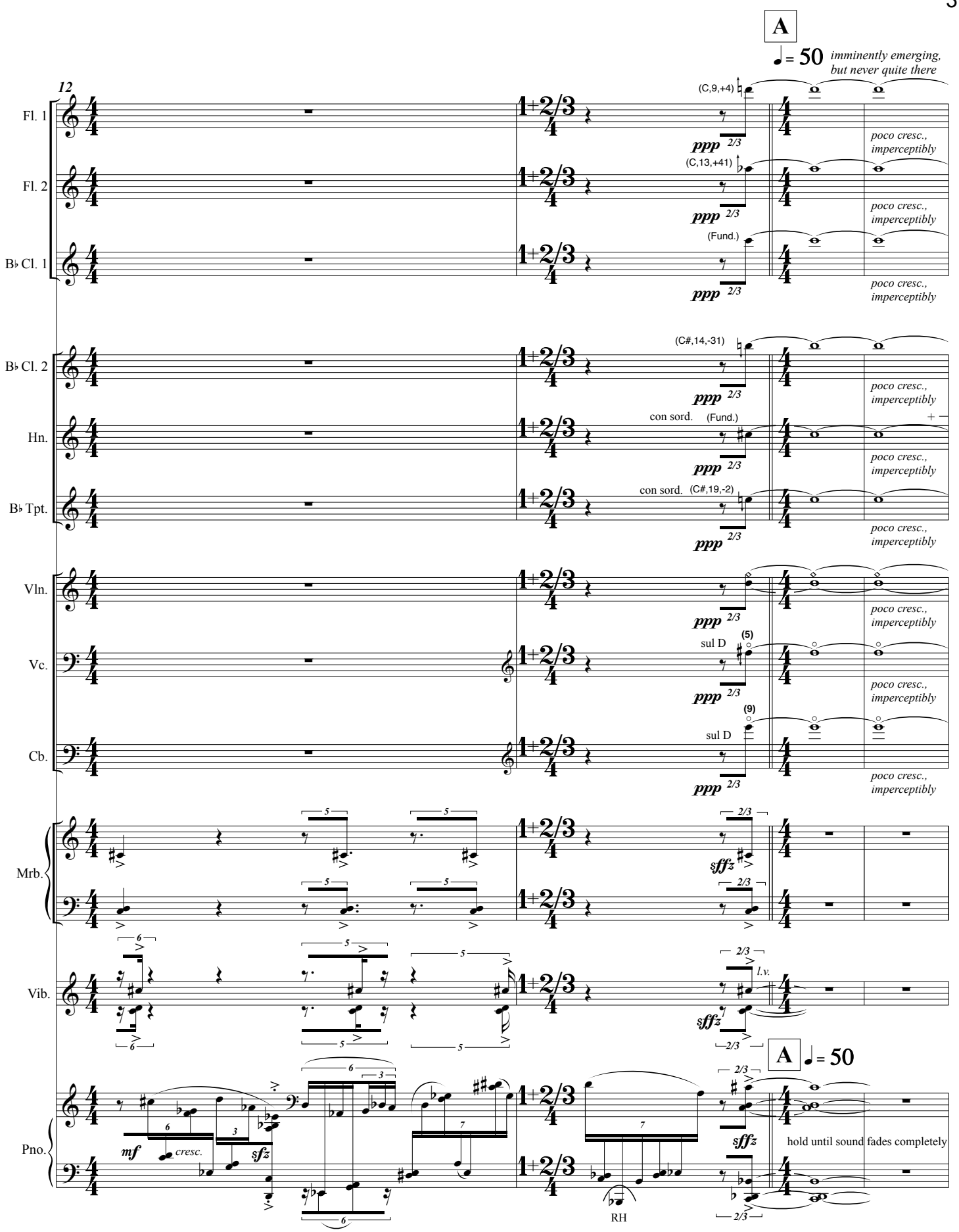


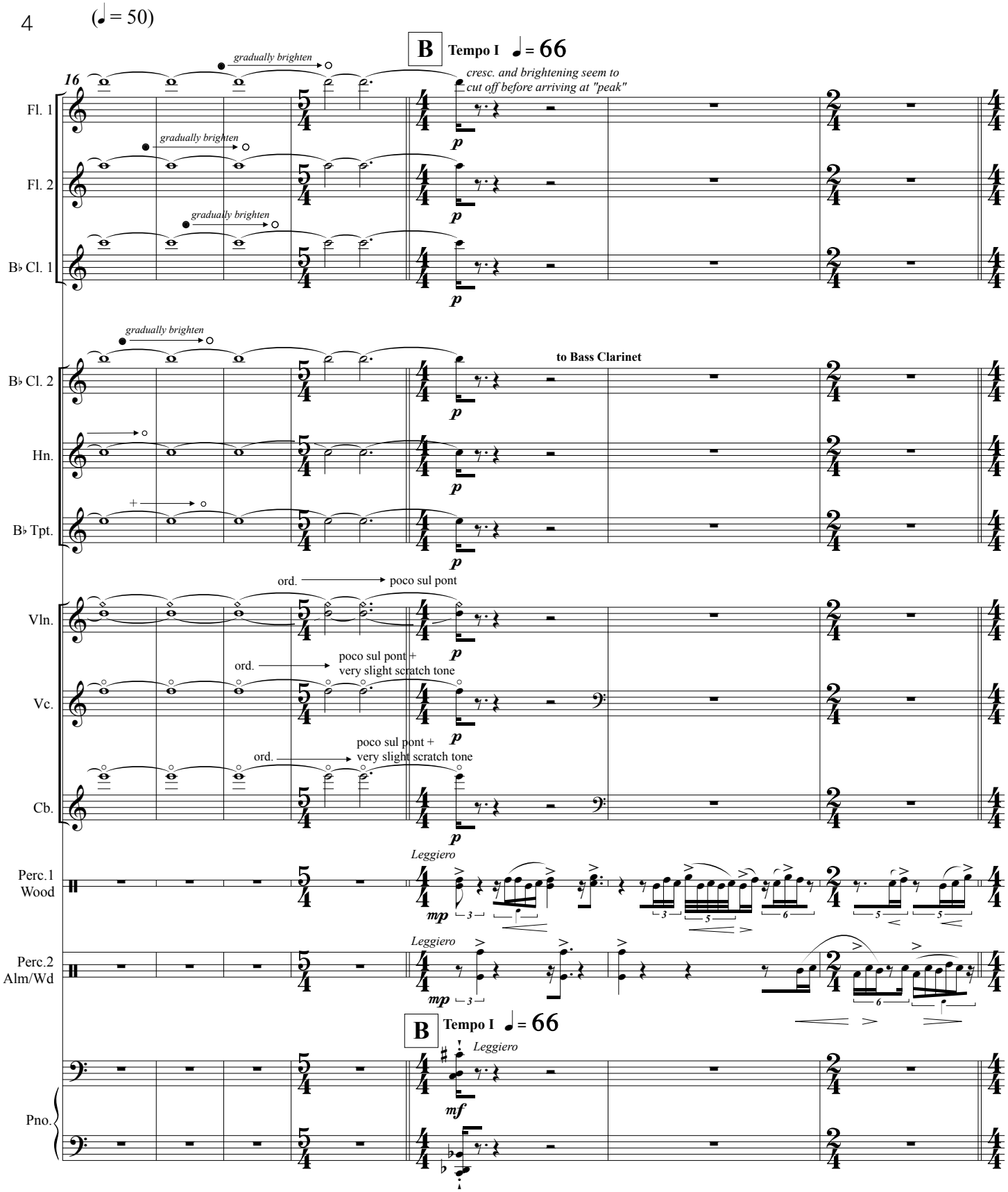
N.B.: *Accidentals apply only to the notes they immediately precede.*

© 2014 Yiheng Yvonne Wu

(♩ = 66)



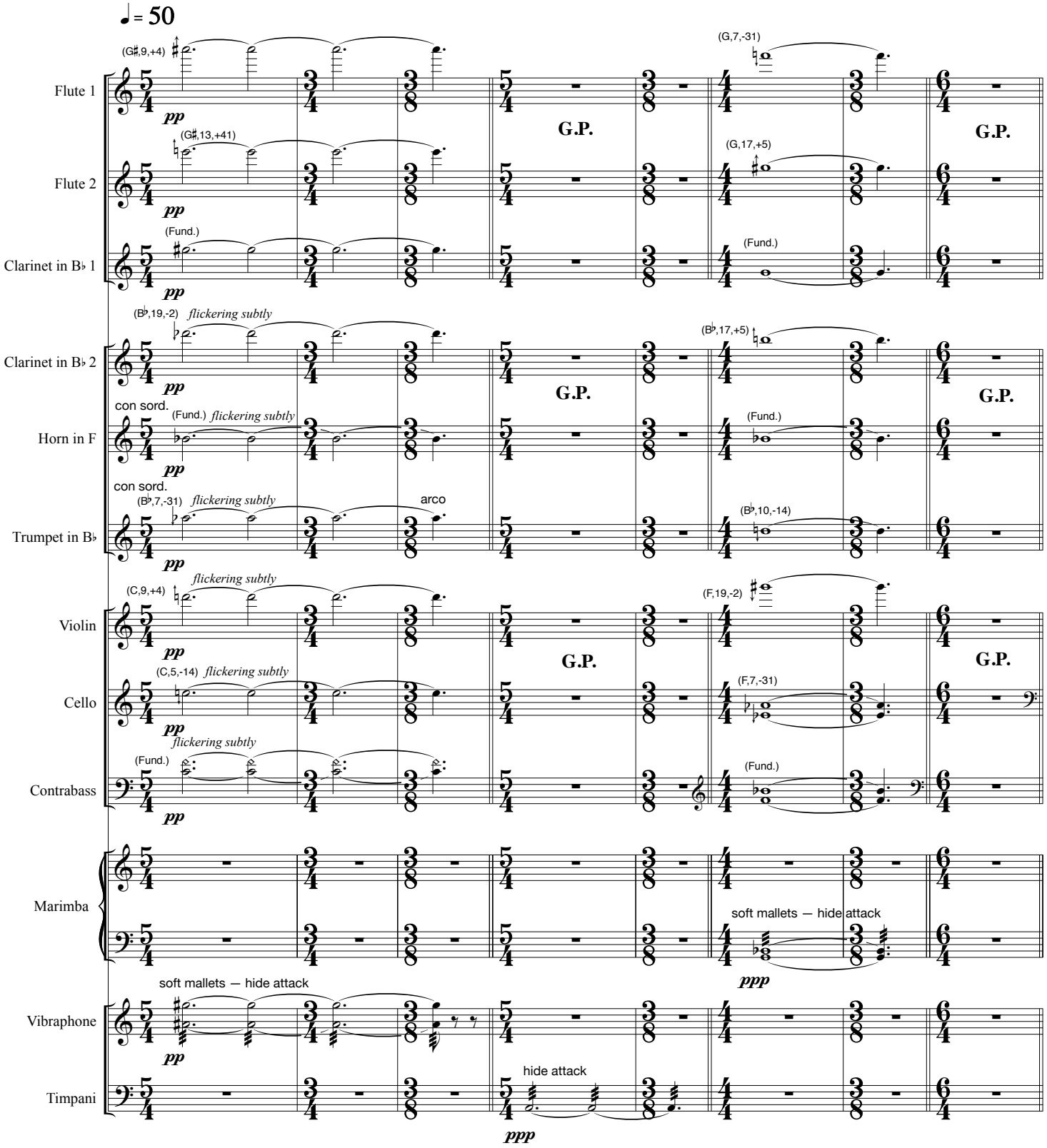

A
♩= 50 imminently emerging, but never quite there
12
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn.
B♭ Tpt.
Vln.
Vc.
Cb.
Mrb.
Vib.
Pno.
(C,9,+4)
(C,13,+41)
(Fund.)
(C#,14,-31)
con sord. (Fund.)
con sord. (C#,19,-2)
sul D
(5)
(9)
ppp 2/3
poco cresc., imperceptibly
sffz
l.v.
mf cresc.
sfz
hold until sound fades completely
RH
A ♩= 50

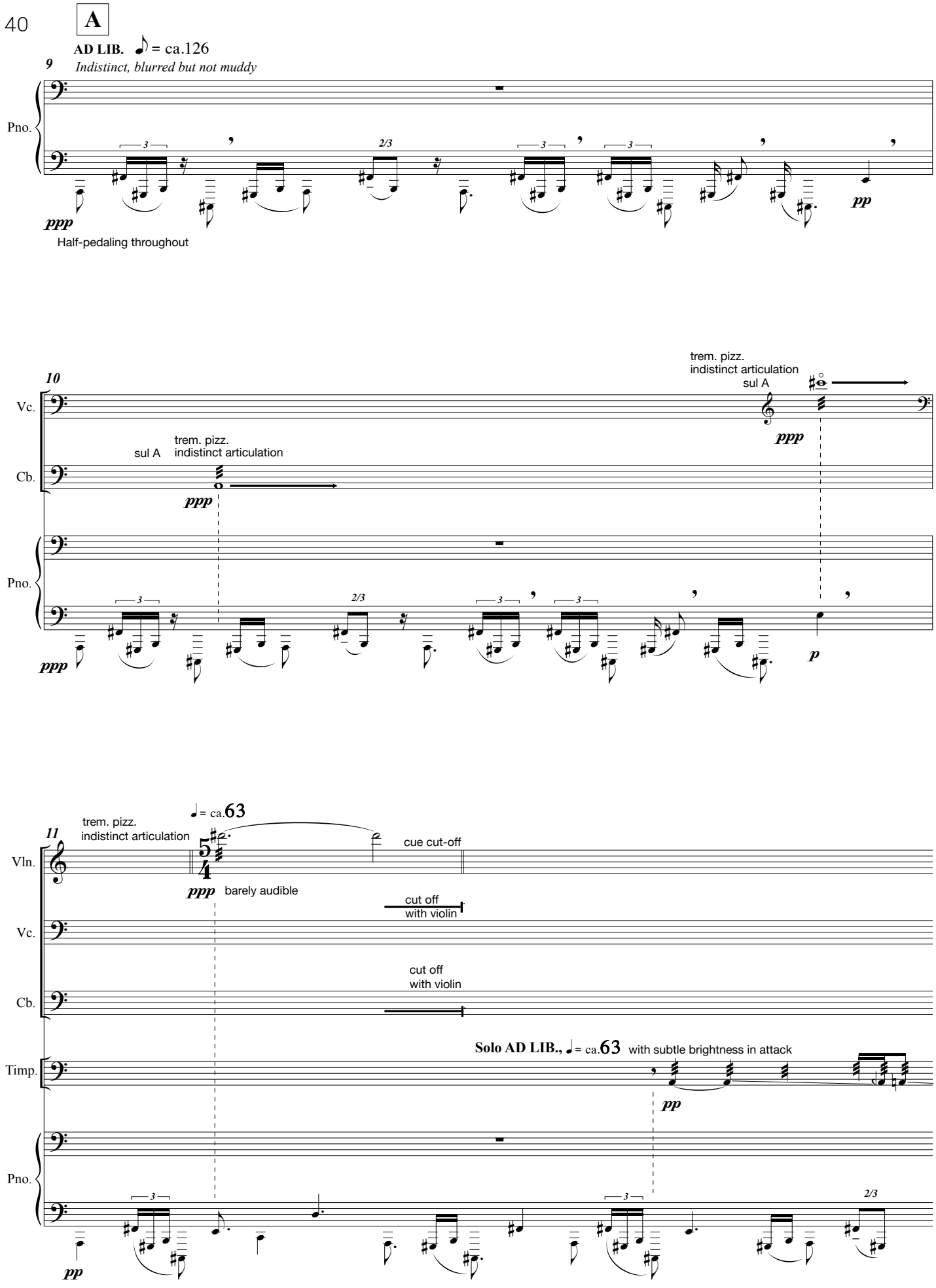

(♩= 50)
B
Tempo I ♩= 66
16
gradually brighten
cresc. and brightening seem to cut off before arriving at "peak"
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
to Bass Clarinet
Hn.
B♭ Tpt.
Vln.
Vc.
Cb.
ord.
poco sul pont
poco sul pont + very slight scratch tone
Perc.1 Wood
Perc.2 Alm/Wd
Leggiero
Pno.
p
mp
mf

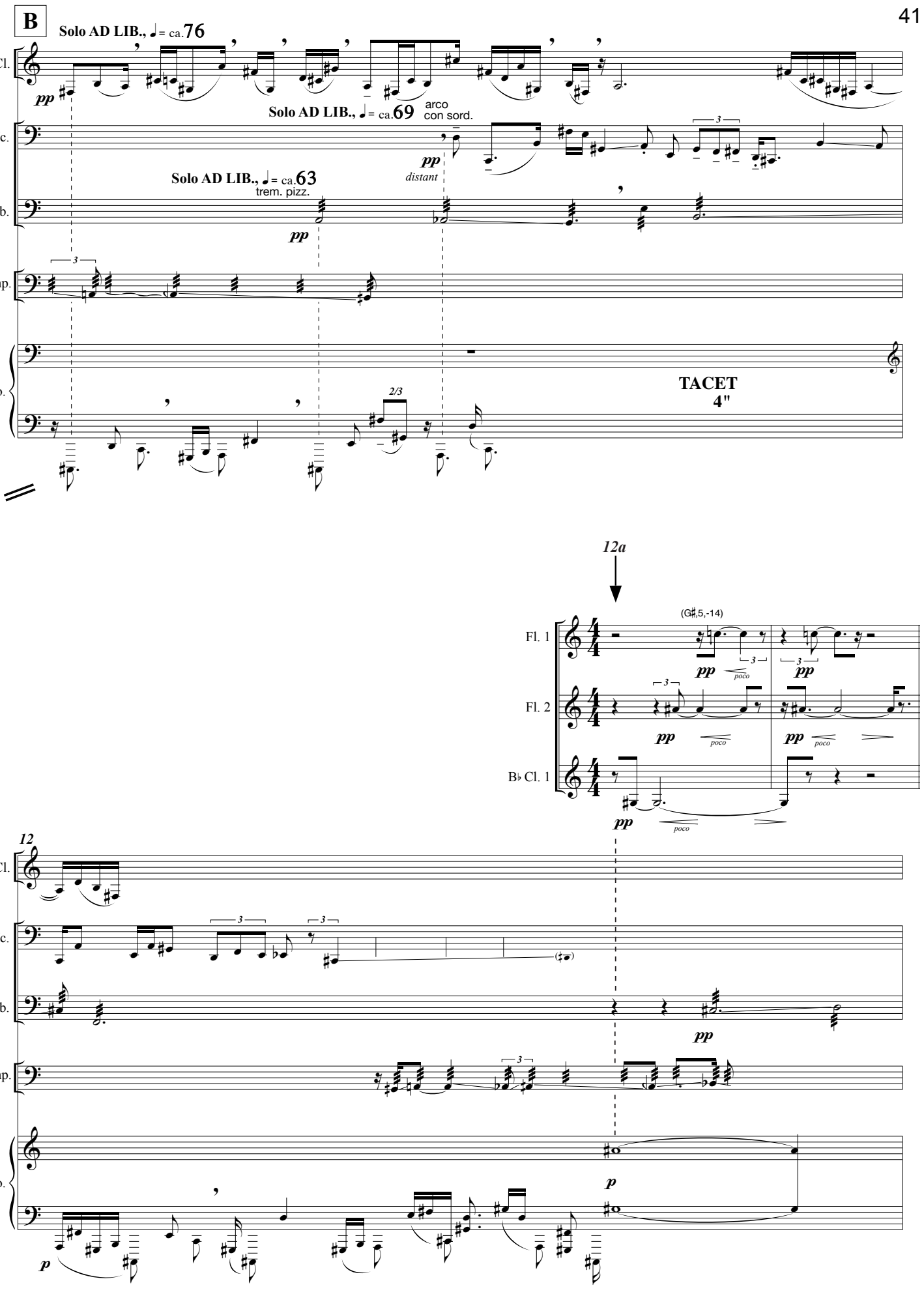
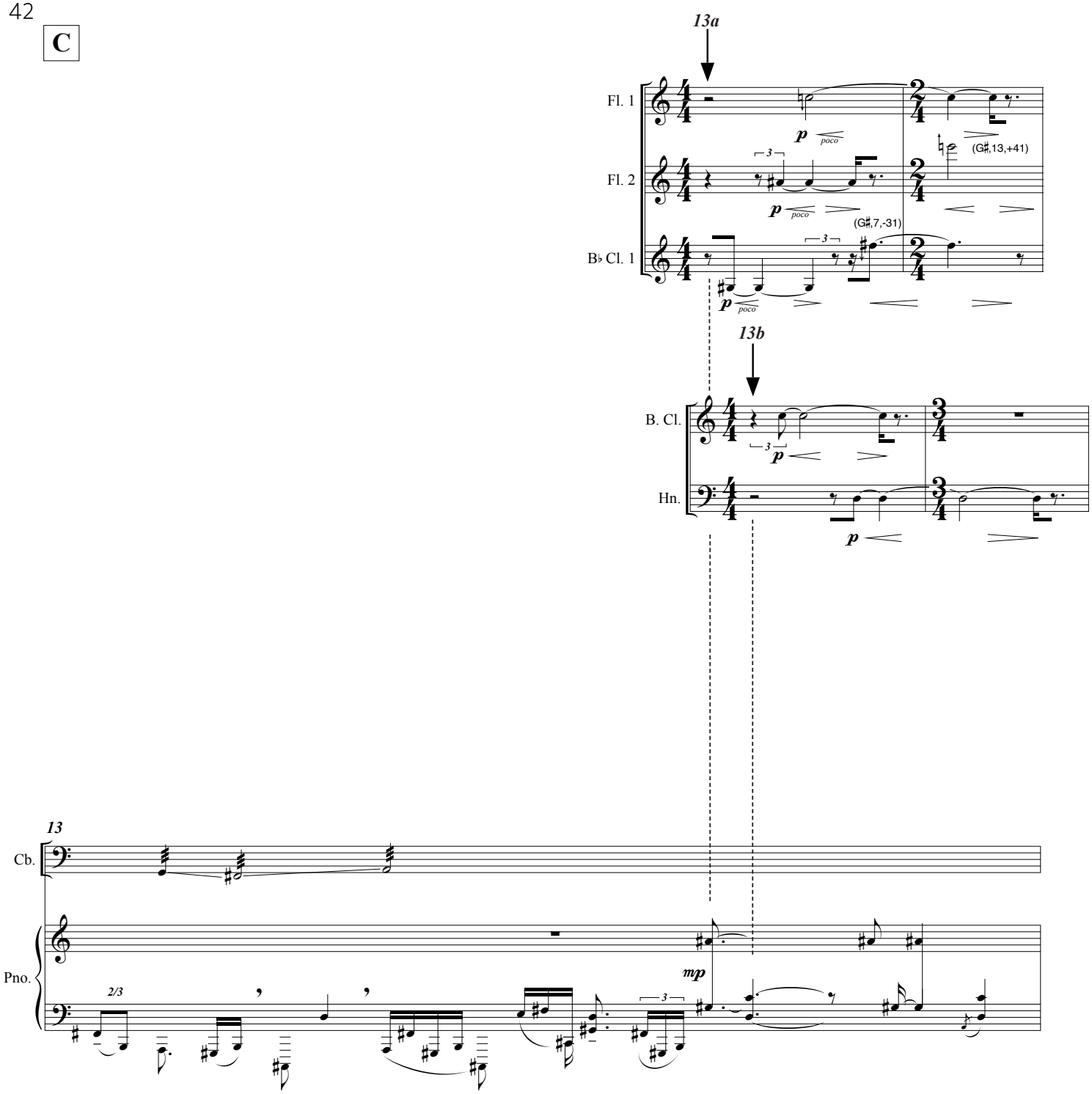
Dreams of a Young Piano

II.

Yiheng Yvonne Wu




A
AD LIB. ♪ = ca.126
9
Indistinct, blurred but not muddy
Pno.
ppp
Half-pedaling throughout
pp
10
Vc.
Cb.
sul A
trem. pizz.
indistinct articulation
ppp
trem. pizz.
indistinct articulation
sul A
ppp
Pno.
ppp
p
11
trem. pizz.
indistinct articulation
♩ = ca.63
Vln.
ppp
barely audible
cue cut-off
Vc.
cut off
with violin
Cb.
cut off
with violin
Timp.
Solo AD LIB., ♩ = ca.63
with subtle brightness in attack
pp
Pno.
pp


B
Solo AD LIB., ♩= ca.76
B. Cl.
pp
Solo AD LIB., ♩= ca.69
arco
con sord.
Vc.
pp
distant
Solo AD LIB., ♩= ca.63
trem. pizz.
Cb.
pp
Timp.
Pno.
2/3
TACET
4"
12a
(G♯,5,-14)
Fl. 1
Fl. 2
B♭ Cl. 1
poco
12
B. Cl.
Vc.
Cb.
Timp.
Pno.
p

C