

Tan Dun

ELEGY: SNOW IN JUNE

Concerto for Cello and Percussion

Administered exclusively by
G. Schirmer, Inc.

Performance Notes

Instrumentation

Solo cello (amplified) and four percussionists as follows:

Percussion I *Alex*

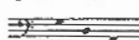
vibraphone
5 roto-toms¹:



4 nipple gongs (1 set)
suspended cymbal
Chinese Gong
1 pair small Chinese bells⁴
1 pair of stones
5 woodblocks (as a set)
guiro
some thick paper
whistle
(1 bow)

Percussion II *John*

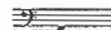
xylophone
2 bongos
4 nipple gongs (1 set)
3 timpani:



sleigh bells
5 cencerros² (as a set)
1 pair of stones
1 pair small Chinese bells⁴
1 pair Chinese cymbals
Chinese Gong
suspended cymbal
some thick paper
whistle
2 cymbals (to be used on face of timpani)
(1 bow)

Percussion III *Brian*

marimba
2 congas
2 timpani:



tamtam
5 cowbells² (as a set)
1 pair small Chinese bells⁴
suspended cymbal
1 pair Chinese cymbals
bottle
1 pair of stones
some thick paper
whistle
2 cymbals (to be used on face of timpani)
(1 bow)

Percussion IV *Rob*

chimes
string drum
5 Chinese tom-toms³:



5 cans (as a set)
5 woodblocks (as a set)
suspended cymbal
maracas
1 pair small Chinese bells⁴
1 pair of stones
some thick paper
whistle
bamboo chimes⁵
ratchet
(1 bow)

¹ Suggested pitches. Others may be used.

² Cowbells and cencerros may be replaced by any kind of loud, dry metallophones.

³ Chinese tom-toms may be replaced with standard tom-toms.

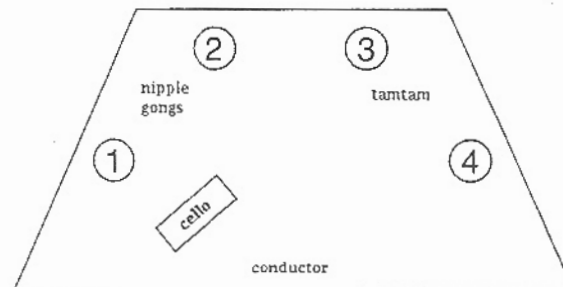
⁴ Small Chinese bells may be replaced with triangles.

⁵ Bamboo chimes may be replaced with wood chimes, etc., but not with metal chimes.

Performance Techniques

- ⊕ Muted (percussion)
- ⊕ Palm slaps strings to the fingerboard, and holds to mute (cello)
- Ricochet (cello)
- × Highest notes, pitches chosen by performer
- × Improvisation in rhythm and pitch (percussion)
- + +
x x Left-hand pizzicato, simultaneously with arco

Performance Positions



ELEGY: SNOW IN JUNE

Tan Dun

Remote ♩ = 56

non vibrato

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ted 04/02

2

A

1b

Vc.

*p**p**mp**mf**fff**sf**f**f**fp**f*

1

Small Chinese Bell

*p**ppp**p*

2

Small Chinese Bell

ppp

3

Small Chinese Bell

ppp

4

Small Chinese Bell

ppp

Stones

sf

Stones

sf

Stones

sf

arco

start very slowly

lunga

1c

Vc.

*p**sfp**f**fp**mf**ff*

1

2

3

4

3

conduct

vibrato! slowly! lunga!

Vc. *1d* *p* *fff* *n.v.* *f* *+* *mf* *+* *mp* *+* *ppp* *espr.*

1 *Q1* *Q2* *Small Chinese bell* *mp* *mp*

2 *bowed Small Cymbal on Timp.* *p* *f*

3 *bowed Large Cymbal on Timp.* *p* *f*

4 *Stones* *f* *mf*

Vc. *1e* *mp* *espr.* *3* *f* *mf* *5* *mp* *agitato* *fff* *non agitato* *fff* *fff*

1 *4/4*

2 *4/4*

3 *4/4*

4 *4/4*

VS
conductor

4

B

Vc.

1

2

3

4

Vc.

1

2

3

4

Conduct

2

p *pp* *ppp* *p espr.* *p*

Guero

Paper tearing

Paper tearing

Paper tearing

Tamtam

Rachet

Small Chinese Bell

f *f* *f* *p* *ppp* *mp*

8

pp *f* *mp* *mf*

Roto-toms

Timp. Xyl. mallets

Timp. Mar. mallets

Chinese Bell

p *p* *p* *p* *p*

Vc.

Roto-toms

1

Xyl.

2

Mar.

3

T.-t.

4

sf *p* *sf* *p* *sf* *p cresc.* (*mf*)

fff *sf* *fff* *sf* *fff* *mp cresc.*

fff *sf* *fff* *sf* *fff* *mp cresc.*

sf *sf* *sf* *sf* *sf* *p cresc.* (*mf*)

Vc.

Roto-toms

1

Xyl.

2

Mar.

3

T.-t.

4

(*f*) (*cresc.*) *fff* *fff*

fff *fff* *fff* *fff*

fff *fff* *fff* *fff*

fff *fff* *fff* *fff*

(*cresc.*) (*f*) *fff* *fff*

41

Vc.

ff

sf sf sf sf

fff

sf mp sf mp

Roto-toms

1

Guero

Bongos hands

f f

2

Suspended Cymbal

mp

fingers

Sleighbell

mp

3

Congas

mf f

fff

fingers

4

T.-t.

f f

sticks

fff

Rachet

mp

46

Vc.

sf mf f

fff

mp sf mp

pizz. arco pizz.

Guero

1

mf

f p

f mp

Guero

Sus. Cym.

Guero

2

Sleighbell

mf

f

p

f mp

Whistle

Sleighbell

Whistle

3

Bottle

mp

Cowbell

mf mf

f

Bot.

Cowbell

Bot.

f mp

mf mp

4

Rachet

mp

mf

mp f mp

52

Vc.

sf sf sf sf sf sf sf mp mp mp p p fff

arco pizz. arco pizz.

1 Sus. Cym. Guiro Woodblocks

mf sf fff

2 Sleighbell Whistle Bongos sticks

mf sf mp fff

3 Bottle Cowbell Congas sticks

mp mf sf sf sf

4 Rachet Woodblocks

p mf sf fff

58

Vc.

fff mp p mp mf

1 Vib. hard mallets

mp no pedal f mp f mp f

2

3 Mar. hard mallets

mp sf mp sf mp sf mp sf

4 T.-t.

sf

[illegible]

73

Vc. *p espr.* *ff*

1 Vib. *p* *ff*

2 Xyl. *p* *ff*

3 Mar. *p* *ff*

4 W.Blks. Sus. Cym. *fff*

T.t. *p*

78

Vc. *fff* *sf* *sf* *sf*

1 Vib. *fff* *f* Roto-tom sticks

2 Xyl. *fff* Solo *f* Cencerros

3 Mar. *fff* Congas sticks *f* Bongos

4 T.t. *f* sticks *f*

82

Vc.

1

2

Bongos Cen. Bongos

3

4

Xyl.

Timp.

Sus. Cym.

Bongos Cen.

Bongos

Sus. Cym.

Cen.

Bongos

85

Vc.

1

2

Xyl.

Timp.

Cen. Bongos

Bamboo Chimes

Tam. metal stick

Chimes

rit. 120

gliss.

fff

mp

p

rit.

gliss.

mf

mp

F Adagio $\text{♩} = 56$

89

Vc.

pp sempre

1

2

3

4

Chimes

p

Stones

sf

Sus. Cym. fingers

mp

mp

mp

Bottle

p

Stones

W. Blks.

p

95

Vc.

mf

mp

p

ppp

III

II

Nipple Gongs

1

2

3

4

Sus. Cym.

finger

ppp

Tam.

pp

Maracas

p

pp

ppp

Large Cymbal on Timp. fingers, changing ped.

mf

Small Cymbal on Timp. fingers, changing ped.

mf

102 (II) non vibrato I (ricochet)

Vc. *pp* *ppp* *p* *ppp* *pp* *fff* *fp*

1 Nipple Gongs *ppp* bowed Vibraphone *ppp* *mf* *ppp* *mf*
Lg. Cym. on Timp.

2 Sm. Cym. on Timp. *mf* *p*

3 String Drum *mf*

4 *pp* *pp*

109 pizz. arco (the highest notes) pizz. II

Vc. *pp* *fff* *p* *fff* *f* *pp* *sf* *sf* *sf* *ppp* *sf* *mp*

1 bowed Vib. *ppp* *ppp* bowed Lg. Cym. *p* bowed Sm. Cym. fingers *mf* Nipple Gongs brush *mp*

2 bowed Lg. Cym. *gliss.* bowed Sm. Cym. *gliss.* Lg. Cym. fingers *mf*

3 bowed Tam. *p* stick *gliss.* *mp*

4 *ppp*

115

arco

Vc.

Nipple Gongs

Lg. Cym. Triangle beater

Sm. Cym. Triangle beater

String Drum

Vib. brush

pizz.

15

Faster

III V

II

III

I

II

I II V

f *p* *mp* *sf* *sf* *sf* *p* *sf* *fff* *p* *fff*

p with pedal

120

G Andante ♩ = 72

Vc.

Vib.

Xyl. brush

Mar. brush

W. Blk. brush

(f) *(ff)* *(f)* *(ff)*

* the dynamic should "sound" *p*.

Adagio rubato

126

Vc. *ppp*

Vib. *rit.*

1 no pedal

Xyl. *rit.*

2 *rit.*

Mar. *rit.*

W. Blks. *rit.*

4

129

ppp *mp*

(129)

Vc. *p* *f* *p* *p*

1

2

3

4

(129) *v*

Vc. *pp espr.* *p* *mf* *f agitato* *ff* *f* *fff*

1

2

3

4

Conduct

[H] Amorevole ♩ = 65

130

Vc. *ppp* *ppp* *mf* *mf*

Vib. *soft mallets*

1 *ppp with pedal* *p* *pp* *p* *soft mallets*

Xyl.

2

Mar. *soft mallets* *mp*

3

Chimes *mp* *p*

4

144

[illegible]

146 **I** Allegro angoscioso ♩ = ♩ = 130

Vc.

1

3

4

Vib.
hard mallets

Roto-toms

fff
no pedal

Nipple Gongs

Xyl.

Bongos

Mar.

Congas

Sus.
Cym.

T.-t.

Tam.

W. Blks.

4
2
4

2 3 4 1 2 3 4

Vc.

1

Vib.

Roto-toms

Nipple Gongs

2

Xyl.

Bongos

3

Mar.

Sus. Cym.

Congas

Sus. Cym.

4

T.-t.

Tam.

W. Blks.

rattan mallets

8va

p

155

Vib.

1

Roto-toms

2

T.-t.

4

W. Blks.

G.P. G.P.

ppp

155

Vib.

1

Roto-toms

2

T.-t.

4

W. Blks.

G.P. G.P.

ppp

160 Xyl.

sticks

Bongos

Mar.

Congas sticks

Sus. Cym.

T.t.

sticks

W. Blks.

The musical score is for a percussion ensemble. It consists of eight staves, each representing a different instrument. The first staff is for Xyl. (Xylophone), the second for Bongos, the third for Mar. (Maracas), the fourth for Congas sticks, the fifth for Sus. Cym. (Suspension Cymbal), the sixth for T.t. (Tom-tom), the seventh for sticks, and the eighth for W. Blks. (Wood Blocks). The score is in 4/4 time. The first two measures are mostly rests, with some light patterns in the Bongos and Maracas. The third measure begins a series of rhythmic patterns. The Xyl. and sticks play a fast, repetitive pattern. The Bongos play a similar pattern. The Maracas play a steady, rhythmic pattern. The Congas sticks play a pattern of eighth notes. The Sus. Cym. plays a pattern of eighth notes. The T.t. plays a pattern of eighth notes. The W. Blks. play a pattern of eighth notes. The dynamics are marked with 'fff' (fortissimo) in several places, indicating a loud, energetic performance.

164

1 Roto-toms

2 Bongos

3 Congas

4 T.-t.

W. Blks.

sticks

fff

fff 5 5

fff 5 5

rattan sticks

ppp

ppp

168

1 Vib.

2 Roto-toms

Xyl.

Bongos

fff

fff

fff

172

Roto-toms

Bongos

Mar.

Congas rattan sticks

Sus. Cym.

T.-t.

hands

hands

hands and fingers

hands

fff

fff

fff

p

f

fff

5

5

5

5

5

5

5

3

[illegible]

Vc.

Roto-toms

1

mp

Bongos

2

mp

Congas

3

mp

T.-t.

4

mp

p

Sus. Cym.

Cow-bell

Cow-bell

Cow-bell

p

184

Vc.

mp

fff

fff

Vib.

hard sticks

mf

no pedal

Cencerros

sticks

mf

Congas

Sus. Cym.

Cowbells

sf

sticks

Cowbells

mf

191

Vc.

Vib.

1

2 Cencerros

3 Cowbells

4 Cans

mf

fff

Marimba

Xylophone

mf

196

Vc.

fff

Vib.

1

2 Xyl.

3 Mar.

4 Cans

Roto-toms

mf

Congas

mf

W. Blks.

Bongos

mf

Timpani

Timp. Congas Timp.

mf

201

Vc.

accel. *v*

Roto-toms

1

2

3

4

fff

accel.

fff

accel.

fff

accel.

Bass Drum

fff

208

Vc.

rit.

fff

sf

espr.

p espr.

K Andante rubato

1

2

3

4

rit.

rit.

rit.

rit.

Vib. solo hard mallets

no pedal

Mar. soft mallets

ppp

Handwritten annotations: Q2, Q4, Q5, Q3, Q5, Solo

214

Vc. *p espr.* *p espr.* *ppp*

Vib. *ppp* no pedal

1 *ppp* *fff* *pp* *ff fff* with pedal

2 *ppp* *ppp* *ppp*

3 *ppp* *ppp*

4 *mp*

Roto-Toms

Vib.

Roto-Toms

Xyl. *ppp*

Tam. *mp*

Vib. *p* no pedal

1 *f* with pedal

Roto-Toms *sf sf sf*

Sus. Cym. *f*

I.v. *mp fff*

W. Blks. *fff* 5 5 5

Nipple Gongs hard mallets *p ff p ff*

Nipple Gongs (216) *fffff*

Vib. *as fast as possible* *lunga* *lunga* *lunga* *lunga* *lunga*

1 *fffff* *sempre* with pedal

Vib. (216)

Sus. Cym. 5" 9"

improvise on Roto-Toms improvise on Vib., W. Blk., Sus. Cym., Roto-Toms, Nipple Gongs

fff *ppp* *fff*

Chinese Cymbal rub *p* *fff*

Chinese Cymbal rub *p* *fff*

Tam. *p* *fff*

Q2 *Q3*

L Allegro vivace ♩ = 148

217

Vc.

p *fff*

Roto-Toms

fff *pp*

Chinese Cymbal

fff

Chinese Cymbal

fff

Tam.

222

Vc.

Roto-Toms

1

Chinese Cymbals

2

Chinese Cymbals

3

4

fff

sf

mp *dry!*

mp *dry!*

B. D.

f

(V)

227

Vc.

1

Chinese Cymbals

2

Chinese Cymbals

3

B.D.

4

sf

mf

mf

mp

mp

mp

f

(V)

free choice of pitches—

237 I IV II III I

Vc. *fff* *sf* *gliss.* *sf* *sf* *sf* *sf* *sf*

Chinese Gong

1 *mp*

Chinese Cymbals

2 *mp*

Chinese Cymbals

3 *mp*

Small Chinese Drum

4 *p* *mp* *p* *mp*

241 as high as possible (V) *gliss.* **M**

Vc. *fff* *sfp* *sfp* *sfp*

Chinese Gong $\oplus$ $\oplus$ $\oplus$

1 *mp* *fff*

Chinese Cymbals $\oplus$ $\oplus$ $\oplus$

2 *mp* *fff*

Chinese Cymbals $\oplus$ $\oplus$ $\oplus$

3 *mp* *fff*

T.t. solo Sm. Chinese Drum *fff* *p*

245 *tr* $\#2$ (b) *tr* $\#2$ (a) *tr* $\#2$ (b) *tr* $\#2$ (a) *tr* $\#2$ (b)

Vc. *sfp* *sfp* *sfp* *sfp* *sfp*

Sm. Chinese Drum

4 *p* *ppp* *p* *sf* *p* *sf* *sf* *sf* *sf* *p* *ppp* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *sf*

250 *tr* $\#2$ (a) *tr* $\#2$ (b) *tr* $\#2$ (a) *tr* $\#2$ (b) *tr* $\#2$ (a) *tr* $\#2$ (b) *tr* $\#2$ (a) *tr* $\#2$ (b) *tr* $\#2$ (a) *tr* $\#2$ (b)

Vc. *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

Sm. Chinese Drum

4 *ppp* *sf* *sf* *sf* *sf* *sf* *ppp* *sf* *ppp* *sf* *ppp* *sf* *p* *sf* *p* *sf* *p* *sf*

IV

32

pizz.

255

put bow down

Vc.

Chinese Gong

1

2

3

Sm. Chinese Drum

4

beat string-board, then mute with palm

sf

mf

sf

f

mp

f

p

260

Vc.

Chinese Gong

1

Chinese Gong

2

Chinese Cymbal

3

Sm. Chinese Drum

4

264

265

Vc. *fff* Chinese Gong

1 Chinese Gong *mf*

2 Chinese Gong *mf*

3 Chinese Cymbal *mp* *p* *mf* *p* *mf* *p* *mf* *mf*

4 Sm. Chinese Drum *mp* *mp* *p* *mp* *p* *mp*

R. R.L. R. L. R. R. R.L. R. L. R. R. R. R.L.R. L. R. L. R. L. R. R. R.L. R. L. R.

fff

270

Vc. *accel.* pick up bow

1 Chinese Gong *mf* *cresc.* *fff*

2 Chinese Gong *mf* *cresc.* *fff*

3 Chinese Cymbal *mf* *cresc.* *fff*

4 Sm. Chinese Drum *mp* *cresc.* T.t. *fff*

accel.

N Adagio

274

Vc.

Chinese Gong

1

2

3

4

4"

3"

2"

1"

accel. poco a poco

Vib. hard mallets

Xyl. hard mallets

Mar. hard mallets

Sus. Cym.

B.D.

no pedal

sf

f

fff

○ Presto ♩ = 165

281

Vc. *f* *fff*

Sus. Cym.

1 *mp* *mf* W. Blk.

2 Timp. *mp* *mf*

3 Mar. solo *p* *fff* *mf*

4 Rachet *mp* *p* *mf* *p*

286

Vc.

(V)

Sus. Cym.

W. Blks.

1

mf

mp

Timp.

2

mf

Xyl.

mf

mp

Mar.

3

p

ff

mf

mp

W. Blks.

4

mf

mp

fff

291

Vc.

Sus. Cym.

1

mf

mp

Xyl.

2

fff

mp

Mar.

3

mp

fff

Congas

f

mf

mp

T.t.

4

mf

mp

f

mf

mp

297

Vc.

W. Blks.

1

Xyl.

2

Congas

3

T.-t.

W. Blks.

4

B.D.

mp

p

sf

sf

sf

sf

sf

fff

fff

fff

fff

fff

B.D.

fff

302 **P**

Vc. *fff*

Vib. hard mallets *fff* no ped.

Cencerros sticks *fff*

Cowbells sticks *fff*

Cans sticks *fff*

Xyl. *p*

Mar. *p*

T. t. *p*

307

Vc.

Roto-toms

1

p *mf* *fff* *pp*

Xyl.

2

f *fff* *p*

Mar.

3

f *fff* *p*

T.-t.

4

mp *mf* *mp* *mp* *fff* *pp*

313

Vc.

Roto-toms

1

mf

fff

play C# or Bb (b#)

Xyl.

2

f

fff

play C# or Bb (b#)

Mar.

3

f

fff

play C# or Bb (b#)

T.-t.

4

mf

fff

318

A musical score for percussion instruments, featuring five staves labeled Vc., 1, 2, 3, and 4. The notation includes various rhythmic patterns and dynamic markings such as sf (sfz) and f. Instruments indicated include Roto-toms, Guiro, Whistle, Sleighbell, Cencerros, Sus. Cym., Bottle, Rachet, T.-t., and B.D. A large curved line connects the first staff to the fourth staff across the measures.

324

Musical score for "The Rhythm of the Night" (1990). The score is for a full band arrangement. The instruments and parts shown are:

- Vc. (Violoncello):** Plays a melodic line in the first measure, then rests.
- Whistle:** Four parts (1, 2, 3, 4) all play a sustained note in the first measure, then rest.
- Bongos:** Enter in the second measure with a rhythmic pattern.
- Congas:** Enter in the second measure with a rhythmic pattern.
- Roto-toms:** Enter in the second measure with a rhythmic pattern.
- Timp. (Timpani):** Two parts enter in the third measure with a rhythmic pattern.
- B.D. (Bass Drum):** Plays a rhythmic pattern in the first measure, then rests.

 The score is written in 4/4 time. The key signature has one sharp (F#). The dynamics are marked *fff* (fortissimo) for the Whistle, Bongos, Congas, and Roto-toms, and *sf* (sforzando) for the Bass Drum.

328

Vc.

fff

rit. poco a poco

Roto-toms

1

Timp.

2

Timp.

3

4

rit.

332 (rit.)

Vc.

$\text{♩} = 28$

$\text{♩} = 165$

A tempo

Roto-toms

1

Timp.

2

Timp.

3

4

B.D.

fff

fff

fff

fff

Q Adagio rubato

336

Vc. *p espr.* *f* *fff*

Roto-toms

1

Timp. *gliss.* *ppp* *ff*

2 *ppp* Timp. *gliss.* *ff*

3 *ppp* *ff*

4 Tam. *p* *ff*

CONDUCT

Lu

A tempo (♩ = 165)

339

Vc. *fff* *semi-tone* *rit.* *Adagio* *as high as possible* *fade out* *ppp*

Roto-toms

1 *fff* *rit.*

2 *fff* *rit.*

3 *fff* *rit.* *⊕*

4 *fff* Tam. *rit.* *B.D.* *⊕* *sf* *Tam.* *ppp*

345

Vc.

7" 6"

mp espr. *mf* *sf*

Guero

1

pp *mp* *pp*

7" 6"

Paper tearing

2

mf 7" 6"

Mar.

soft mallets

3

7" 6"

p espr.

Paper tearing

4

mf

Paper tearing

mf

348

Vc.

p espr. *p*

Paper tearing

1

f

Paper tearing

Vib. soft mallets *

ppp espr. with pedal

Nipple Gongs soft mallets

ppp espr.

2

Mar. *f*

ppp *espr.*

3

Paper tearing

f

Chimes soft mallets

ppp

4

f

* ossia: 8va higher

354

Vc.

1

Vib. *

Roto-toms

Vib

3 x 4

2

Nipple Gongs

3

Mar.

Timp.

4

Tam.

B.D.

ppp *mp* *f* *fff* *ff* *p* *mf* *mp* *f* *fp* *f* *mf*

360

Vc.

1

Nipple Gong

2

Timp.

3

Tam.

4

rit. *lunga* *lunga* *pppp* *rit.* *lunga* *choke* *lunga* *Paper tearing* *lunga* *Stones* *lunga* *Stones* *lunga* *Stones* *lunga* *choke* *lunga* *Stones* *lunga* *pppp* *sf*

* ossia: 8va higher