

# In Memoriam II

*for flute and accordion*

## Performance remarks

B. Shake = Bellow rhythm shake

F.B. = Free Bass

S.B. = Standard Bass

----> = Register switch change (accordion)

## Program Notes

The inspiration of this work is about an imaginary disappearance of one's memory.

In terms of philosophical consideration, I would like to make use of the "Yin - Yang" philosophy.

"Yin - Yang" is a traditional Eastern philosophy that reflects the inescapably intertwined duality of natural phenomenon.

The relationship, dependency and oppositions of two such poles are central to the way this work is being constructed.

I will adopt this principle, together with western compositional technique, to make a fusion of East and West.

Technically, this work consists of polyphonic texture mostly, and structurally it has a cadenza section in which I aim to unfold different timbral variety of accordion.

Many dynamic contrasts for the sound-gesture are constructed and it will also be explored in this piece.

Approximate Duration: 7 minutes

# Iontano

♩ = 44-48

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Chris Hung (2020)

The score is divided into four systems, each with a Flute (Fl.) and Accordion (Acc.) part. The first system (measures 1-4) features a 3/4 time signature for the flute and a 4/4 time signature for the accordion. The flute part includes a *ff* dynamic and a *vib.* marking. The accordion part includes a *ffmp* dynamic, a *(Treble-side glissando)* instruction, and a *B.Shake* marking. The second system (measures 5-8) features a 3/4 time signature for the flute and a 4/4 time signature for the accordion. The flute part includes a *pp* dynamic and a *rit.* marking. The accordion part includes a *simile* marking, a *B.Shake* marking, and a *(air noise, getting faster)* instruction. The third system (measures 9-12) features a 3/4 time signature for the flute and a 4/4 time signature for the accordion. The flute part includes a *ff* dynamic and a *mf* dynamic. The accordion part includes a *B.Shake* marking, a *mpespr.* dynamic, and a *vib.* marking. The fourth system (measures 13-16) features a 7/4 time signature for the flute and an 8/4 time signature for the accordion. The flute part includes a *B.Shake* marking. The accordion part includes a *sub. f* dynamic, a *F.B.* marking, and a *B.Shake* marking. The score includes various musical notations such as dynamics (*ff*, *mp*, *mf*, *pp*, *sub. f*), articulations (*acc.*, *tr.*), and performance instructions (*add notes to forming chromatic clusters gradually*, *bellow knocking - different positions (gradually getting faster)*, *(snap sound)*).

**B**

F1. *ff* *f* *mf* *f* *ff*

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

*B.Shake*

*B.Shake*

*B.Shake*

*ffz* *ffz*

**C** ♩ = 46-50 *Piu mosso*

F1. *mf* *f* *ff*

Acc. *mp* *ff*

*(slow start then gradually getting faster)*

*(bellow knocking, guiro-like sound) simile*

*(Trebleside glissando)*

**D** ♩ = 54-60

F1. *sf* *f* *ff*

Acc. *mp* *ff* *mf* *p*

*(button noise)*

27 *play random notes ad lib, presto possibile*

F1. *mp* *ff*

Acc. *f* *ff* *mf*

*B.Shake*

*B.Shake*

*(Trebleside glissando)*

# In Memoriam II

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30

Fl.

Acc.

*sfz* *mp* *p* *sub. f*

(bellow rhythm vibrato)

B.Shake

E

♩ = ca. 70-76

3 3 5

4 8 8

(Trebleside glissando)

B.Shake

*fff* *fff* *fff* *fff*

## F Senza Misura - Accordion Cadenza

Fl.

Acc.

3secs 6 secs 3secs

*sfz* *fp* *f* *fff* *mp*

(bellow rhythm vibrato ad lib.)

Acc.

5 secs 3 secs 4 secs

*f* *fff* *mp* *f*

Acc.

7 secs 4 secs

*mf* *sub. p*

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3 secs 7secs

41

Acc.

*fff* *mf* *mp* *f* *fffz* *mp* *mf*

*mp* (air button noise) *fffz*

(both notes trill a semitone higher)

7 secs 2 secs

42

Acc.

*f* *fff* *fffz* *f* *fffz*

*fffz* *m*

(very high-pitch cluster)

3secs 4 secs 6 secs

43

Acc.

*f* *fffz* *mp* *fffz* *mf*

(air button noise)

F. B.

10 - 12 secs 6 secs

44

Acc.

*fffz* (irregular gliss.) (cluster) *fffz*

S. B.

d 7

(as if suddenly torn off!)

G ♩ = 44-48

3

4

45

Fl.

Acc.

*f* *fffz* *mp* *fffz* *mp*

B.Shake

4

49

Fl.

Acc.

*mf* *f* *fffz* *fffz*