Can I Breathe?

For orchestra

2021-22

財團法人
國家文化藝術基金會
National Culture and Arts Foundation

Instrumentation:

3 flutes (I doubling Piccolo, II doubling Alto Flute in G)

3 Oboes (III doubling English Horn)

1 E♭ Clarinet

2 Clarinets in B♭ (III doubling Bass Clarinet)

2 Bassoons

1 Contrabassoon

4 Horns in F

3 Trumpets in C

3 Trombones

1 Tuba

Timpani, Temple blocks, Waterphone (shared with player 2)

3 Percussions

I: Crotales (2 octaves, shared with percussion II), Waterphone (shared with Timpani), Vibraphone, Lion's Roar

II: Snare Drum, Low Ratchet, Suspended Cymbal, Glockenspiel, Crotales (shared with percussion I)

III: Bass Drum, Tam-tam, Flexatone, Tom-toms (4), Triangle

1 Harp

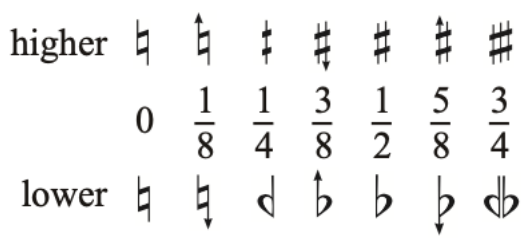
1 Piano

Strings

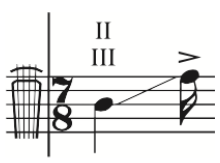
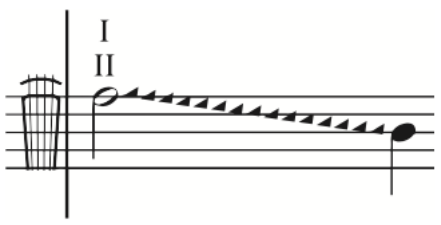
Duration: ca. 10 minutes

Performance Notes

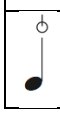
General:

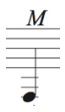
	change very gradually from one sound to another
	as high as possible
	The following notation is used to throughout the piece for some instruments to describe the perforated, tearing, distorted timbre. The players should try their best to imitate each other. Sometimes this sound is performed fast but more often, it is meant to be a sporadic and intermittent sound that is rhythmically unpredictable.
	micro intervals

Strings:

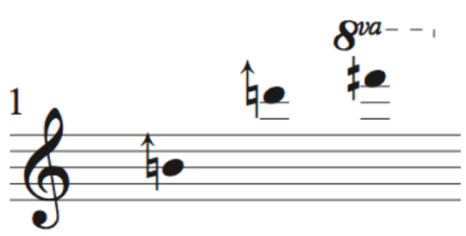
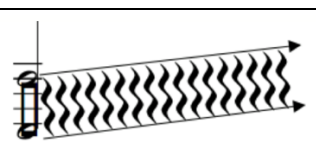
Ord.	position ordinary
	Play behind the bridge
N.	Normal pressure
ast.	This notation indicates an overpressure which, performed " alto sul tasto" and as slow as possible., results in a "perforated," "creaking", and "granular" sound, which is rhythmically unpredictable.
	From normal sound to crushed/granular sound
	Bridge clef (it schematically reproduces the front of the instrument between the bridge and the middle of the fingerboard and allows the depiction of the point of contact of the bow on the instrument as well as its distance from the bridge. At the same time, it also illustrates the direction of the bowing between the bridge and the middle of the fingerboard.)
	Vertical bowing (vertical shift of the bow at an angle of 90° to the usual horizontal motion on the surface of the string(s), and play near the frog)
	Oblique bowing (the oblique shift of the pressed bow before the bridge, above the fingerboard, produce a kind of buzzing, the intensity of which is generally somewhat weaker than when bowing horizontally. It is only effective on the part of the string which has rosin on it, and should be primarily performed there.)

Winds:

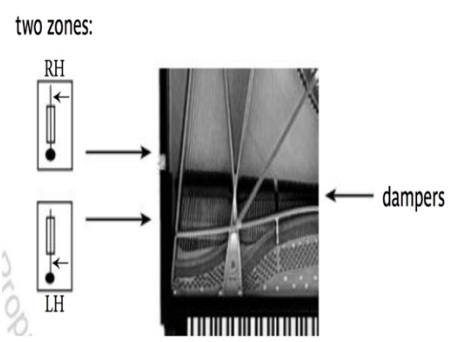
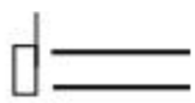
	Air only
flz.	Flutter tongue
	Tongue ram
	Slap tongue

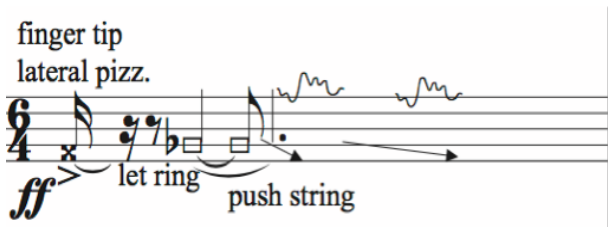
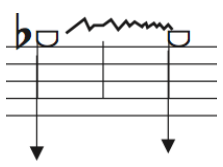
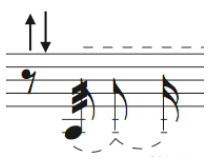
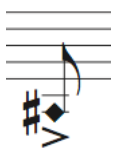
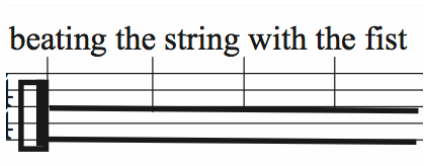
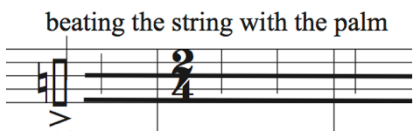
	key click
	Reed off, slap tongue
	Split-tone multiphonics using regular strings
	Oboe multiphonics fingering, as referred to in the score
Bisbig.	Bisbigliando, same-note trill; choose fingering where timbral contrast is clear.
HV tr	Half-valve trill
SH	Shake. Wide amplitude, wild shake.
+-----→°	Gradually from closed to open
Stem→wa + wa °	Irregular trill with 1 or 2 fingers in front of the wawa mute. Vary distance between bell and fingers and very also the speed of trill irregularly.
+ :	Stopped (for horns), covering the stem of the mute (for trumpets and trombones)
o :	Open (for horns), uncovering the stem of the mute (for trumpets and trombones)

Harp:

	The harp should be tuned beforehand as follows:
	Cluster: make the strings strike each other and let them vibrate
	Damp immediately
	Aeolian Rustling

Piano:

	Playing directly on the strings RH= right hand LH= left hand
	Keep the string damped for all the indicated duration

	Execute a lateral pizz. on the low A string. The push of the B flat string to the point of touching the A string (still in strong vibration). Resulting sound of the action: strongly metallic and vibrating.
	Fingernail scratch along a single low string, slow, very expressive.
	Rubbing the strings with fingers (inside piano)
	Dampen the string of the low pitch notated with the right hand in such a way that a harmonic is produced. This is achieved by locating an easily accessible harmonic node prior to playing, marking it, and dampening the string there. Any harmonic is fine.
	Beating the string with the palm
	Beating the string with the fist

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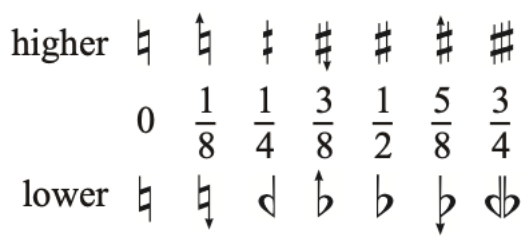	micro intervals

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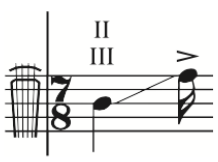	Vertical bowing (vertical shift of the bow at an angle of 90° to the usual horizontal motion on the surface of the string(s), and play near the frog)
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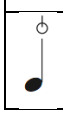	Slap tongue

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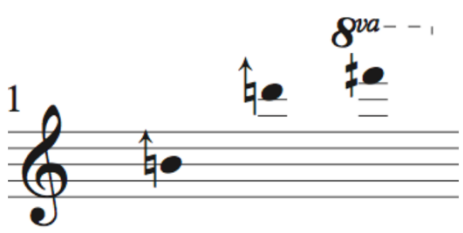	The harp should be tuned beforehand as follows:
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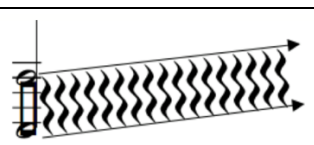	Aeolian Rustling

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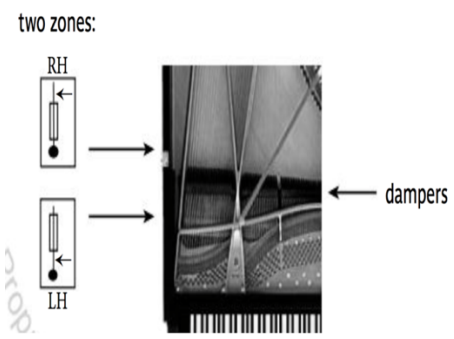
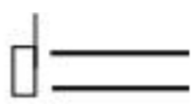
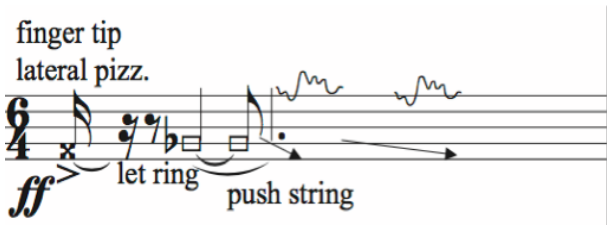
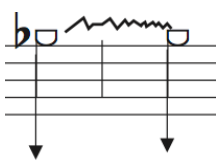
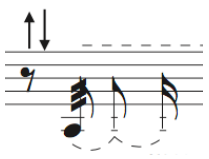
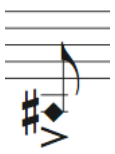
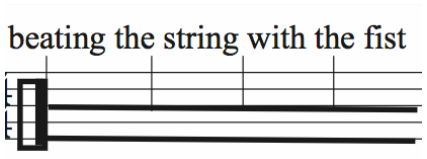
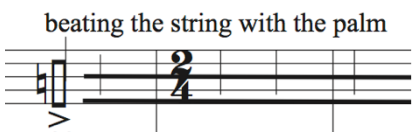
	Playing directly on the strings RH= right hand LH= left hand
	Keep the string damped for all the indicated duration

	Execute a lateral pizz. on the low A string. The push of the B flat string to the point of touching the A string (still in strong vibration). Resulting sound of the action: strongly metallic and vibrating.
	Fingernail scratch along a single low string, slow, very expressive.
	Rubbing the strings with fingers (inside piano)
	Dampen the string of the low pitch notated with the right hand in such a way that a harmonic is produced. This is achieved by locating an easily accessible harmonic node prior to playing, marking it, and dampening the string there. Any harmonic is fine.
	Beating the string with the palm
	Beating the string with the fist

Transposed Score

Can I Breathe?

♩ = 82 Chaotic

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Oboe 3
Clarinet in E♭
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
Contrabassoon
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in C 1
Trumpet in C 2
Trumpet in C 3
Trombone 1
Trombone 2
Trombone 3
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Harp
RH
Piano
LH

SH
SH
SH

Crotales
Snare Drum
Bass Drum
Chinese Cymbals
scraped
L.V.

finger tip
lateral pizz.
let ring
push string
nail
let ring

♩ = 82

Violin I
Violin II
Violin III
Violin IV
Viola I
Viola II
Cello I
Cello II
Double Bass I
Double Bass II

Div.
sul pont.
sul pont.
Div.

2
3
4