

WEI-CHIEH LIN

EROSION

for
ensemble of 10 players

(2018-19)

INSTRUMENTATION

Bass Flute
Cor anglais
Bass Clarinet
Alto Saxophone

Trumpet in Bb (with whisper, cup, wa-wa, and harmon mutes)
Trombone (with wa-wa, plunger, and harmon mutes)

Percussion
Bass Drum, Metal Plate, Spring Drum (Remo SP-0606-TL)
(2 Tibetan bowls, wooden reibestock, 2 different superballs: 1 full and 1 half)

Piano
(with cassette tape, soft yarn mallet, wooden reibestock, Tibetan bowl, brass mallet, wooden mallet, 2 wooden hammers, and 1 half-superball)

Violoncello
Contrabass
(with wooden mute and wooden reibestock)

Written for ELISION

此曲由 **ELISION** 在 2019 年 5 月 31 號在臺灣國家兩廳院演奏廳首演。

Premiered by ELISION (Paula Rae, Peter Veale, Luke Carbon, Joshua Hyde, Callum G'Froerer, Benjamin Marks, Peter Neville, Alex Waite, Freya Schack-Arnott, Kathryn Schulmeister), conducted by Carl Rosman at the Taiwan National Theater and Concert Hall Recital Hall on May 31, 2019.

曲長約 17 分鐘

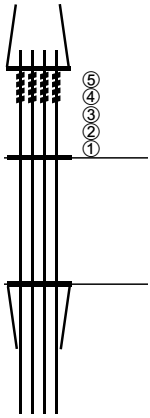
Approximate duration: 17 minutes.

此曲由 **ELISION** 委託創作，並受財團法人國家文化藝術基金會贊助

Commissioned by ELISION, and sponsored by The National Culture and Arts Foundation of Taiwan.

PERFORMANCE NOTES

VIOLONCELLO | CONTRABASS



Bowing staff: the top long horizontal line indicates where the bridge is, and the bottom long horizontal line indicates where the fingerboard ends (the edge of the fingerboard). Therefore the space between the two lines indicates roughly the playing positions between ST (sul tasto) to ESP (extreme sul ponticello).

1. Notes above the top horizontal line indicate bowing between the bridge and the tailpiece. This space is divided into 5 numbers, 4 and 5 are bowing positions on the wrapped portion of the string.
2. Notes on the top horizontal line indicates bowing directly on the bridge to produce mainly noise, non-pitched sound, occasional occurrence of pitch sound is permissible. On the cello this can be played on the side of the bridge.
3. For the ESP bowing position (just below the top line), try to bring out the metallic sound and the upper partials with the fundamental tone nearly inaudible. It is important for the player to vary the bow position/pressure/speed to allow many different overtones to ring out.
4. For the SP bowing position (roughly a few spaces from the top line), the sound needs to have a clear fundamental tone with many overtones.
5. Notes below the bottom horizontal line indicate bowing on the fingerboard.

Strings scordatura:

IV III
67.323hz

Violoncello

Contrabass

This is a TRANSPOSED score.

