

Joseph Ka Cheung Fung

THE MYSTICAL HEXAGON

(1988)

f. gítar & slagverkssveit
f. guitar & percussion ensemble

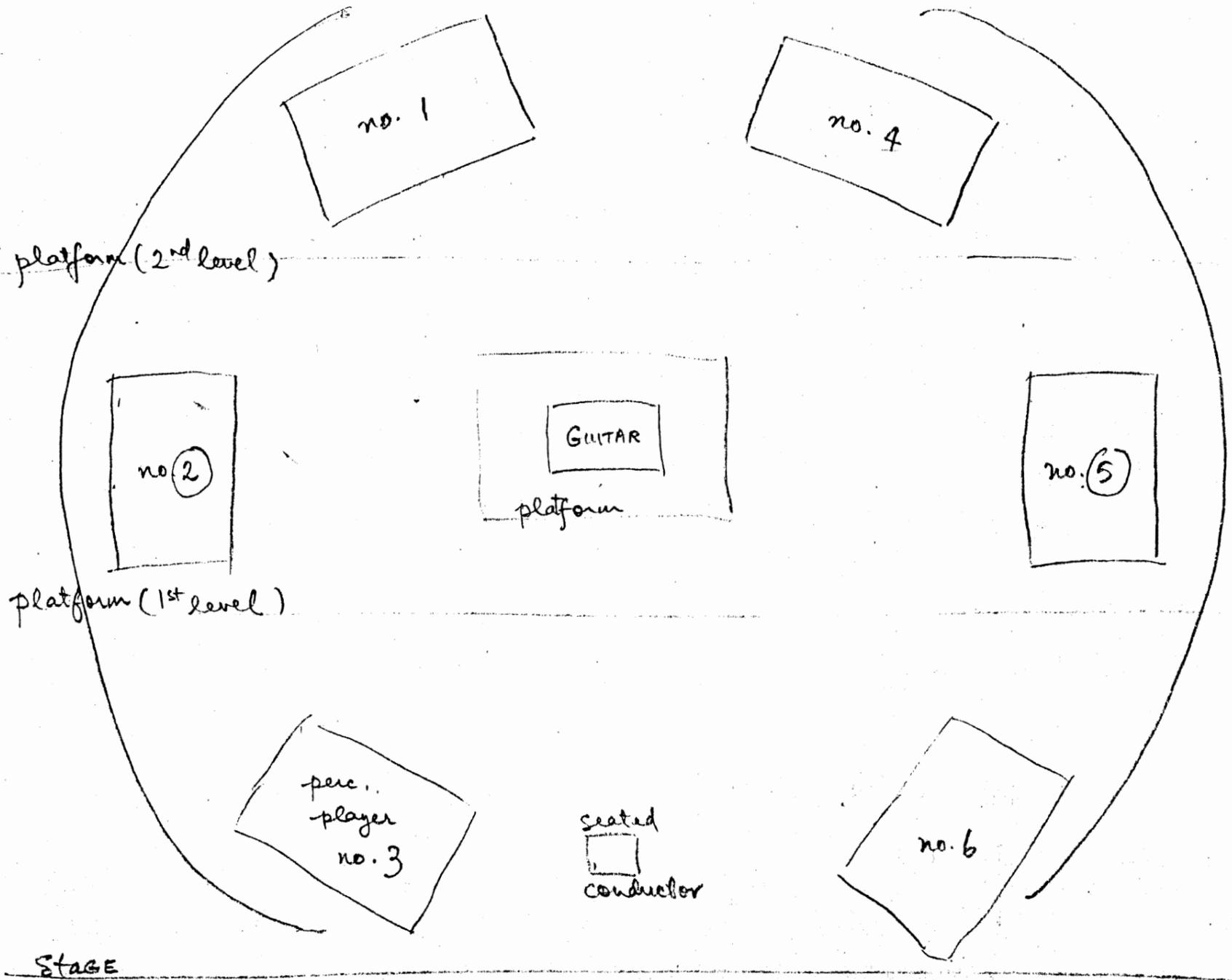
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The positioning of players :-



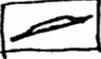
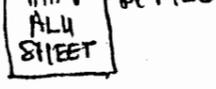
Instrumentation for each percussion player :-

- no. 1 - MARACAS; TRIANGLE; METAL BEATER; WHIP; THIN ALUMINIUM SHEET (NOT FOIL); MEDIUM AWL SHEET; MARIMBA; CRYSTAL GLASSES + H₂O; RATCHET; BIG SUSP. CYM.; 3 Tom-Toms 2 bongos = 5; BIRD CALL (SWEET); GLASS CHIMES; SIZZLE CYMBAL; VERY DELICATE WIND CHIMES; e
- no. 2 - TAM-TAM; BOW; CROTALES; V. SMALL BELLS; METAL BEATER; SPLIT-DRUMS (3 SETS: L, M, H); GONGS; TIMPS; TEMPLE BLOCKS; SMALL SUSP. CYM.; BIRD CALL; MARK TREE; PEKING; GONG; DABACHI; CRYSTAL GLASS + H₂O
- no. 3 - BIG SUSP. CYM.; BOW; TRIANGLE; METAL BEATER; CROTALES; VIBRAPHONE; WIND CHIMES; COARSE SANDPAPER; CLAVES; BIRD CALL (SWEET); CRYSTAL GLASS + H₂O
- GUITAR**
- no. 4 - FINE SANDPAPER BLOCKS; BOW; SOME HIGH PITCHING; METAL BEATER; CROTALES; MARIMBA; SIZZLE CYMBAL; CRYSTAL GLASSES + H₂O; MED. SUSP. CYM.; GLOCKENSPIEL; BASS DRUM; CROW CALL; GLASS CHIMES; WIND CHIMES; HI/LOW WOOD BLOCKS;
- no. 5 - BAMBOO CHIMES; BOW; TRIANGLE; METAL BEATER; CROTALES; LOG DRUMS (3 SETS: L, M, H); SHELL CHIMES; GONGS; TEMPLE BLOCKS; TIMPS; TAM-TAM; BIRD CALL (SWEET); MED. SUSP. CYM.; DABACHI; CRYSTAL GLASS + H₂O
- no. 6 - MED. SUSP. CYM.; BOW; VERY SMALL BELLS; METAL BEATER; CROTALES; VIBRAPHONE; DRUMSTICK; STRING OF COWBELLS; GLASS CHIMES; MARK TREE; NIGHTINGALE CALL; VIBRASLAP; TAMBOURINE; CRYSTAL GLASS + H₂O OR RATCHET

guitar nomenclature

- ◆ - sounds an octave higher than written.
- ▽¹² - play (R.H.) at approximately 12th frets above the pressed notes, in order to get the mellowest sound.
- R.H. - right hand
- L.H. - left hand
- s. t. - sul tasto
- s. p. - sul ponticello
- ♯ - damped ♯

percussion signs

-  - metal beater
-  - w/bow
-  - soft mallets
-  - medium hard mallets
-  - hard mallets
-  - heavy felt beater
-  - begin and end
-  - These Aluminium sheets should be very high pitched (not Aluminium cooking foil - should be thicker, and much lighter than Thunder sheets)

All accidentals are valid only for the notes adjacent to them.

'THE MYSTICAL HEXAGON' FOR GUITAR AND SIX PERCUSSIONISTS

JOSEF KA-CHEUNG FUNG
31 MAR. - 8 APR. '88 REYKJAVIK

Very slow, peaceful + spacious (freely)

amplified solo guitar

CRYSTAL GLASS
pp
w/wet finger

(2) \downarrow ♩ 48

(4) \downarrow ♩ 2

TAM-TAM
STROKE SIDE L.V.
mf

tapping at various sites
mf
L.V.

BIG-OM
f
L.V.

FINE SANDPAPER BOARDS
mf

MED. OM.
mp
L.V.

VIB.
mf
L.V.

GUIT.
dolce

Very slow + freely

3

4

5

6

WHIP
f
L.V.

centre L.V.
mf

STROKE SIDE L.V.
f

MED. OM.
mf

TAMBOURINE TRUMB ROLL
p mf

THIN ALU SHEET
TAKE UP MARACAS
SHAKE
1 MARACAS OR MEXICAN BEANS
sfz

CRITALE 15
sfz
L.V.

CRITALE 15
sfz
L.V.

CRITALE 15
sfz
L.V.

CRITALE 15
sfz
L.V.

ca. 2" norm.

5
MED. ALU SHEET
SHAKE
mf
not sfz

w/metal beater
15
sfz
L.V.

VIB.
sfz
L.V.

GUIT.
8
sfz
3
rit.
②
⑤
R.H.
L.V.
w/vib.
L.V.
s.t.
sfz

MED. CYM.
tr.
mp
L.V.

w/metal beater
15
sfz
L.V.

VIB.
sfz
L.V.

1
2
3
4
5
6

6

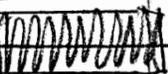
GUIT.
8
L.H.
R.H.
L.V.
3
poco
pp
L.V. IX
② IX
R.H.
L.V.
pizz.
f
p
tamb.
p

VIB.
WOODEN PART OF MALLET
ACROSS TUBES
fast + quite long

1
2
3
4
5
6

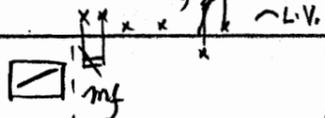
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RATCHET



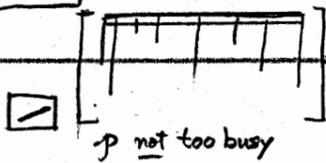
Sub. f

TAM-TAM TAP



mf

CROT.



p not too busy

COARSE SANDPAPER BOARDS



Sub. f

BAMBOO CHIMES

SHELL CHIMES

MED. CHM.

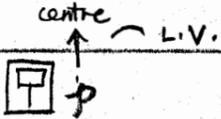
GRIND W/DR. STICK OR BOW ON A PEDALED GLOCK. L.V.

STRINGS OF COBBELLS

GLASS CHIMES

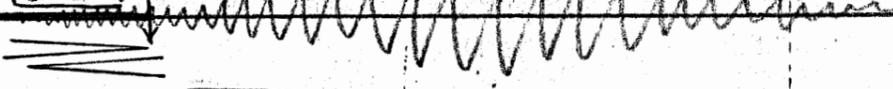
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TAM-TAM

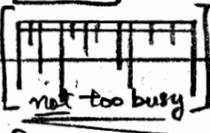


centre L.V.

SMALL WIND CHIMES



GLOCK.



not too busy p

GONGS



mf p

(poco rubato)

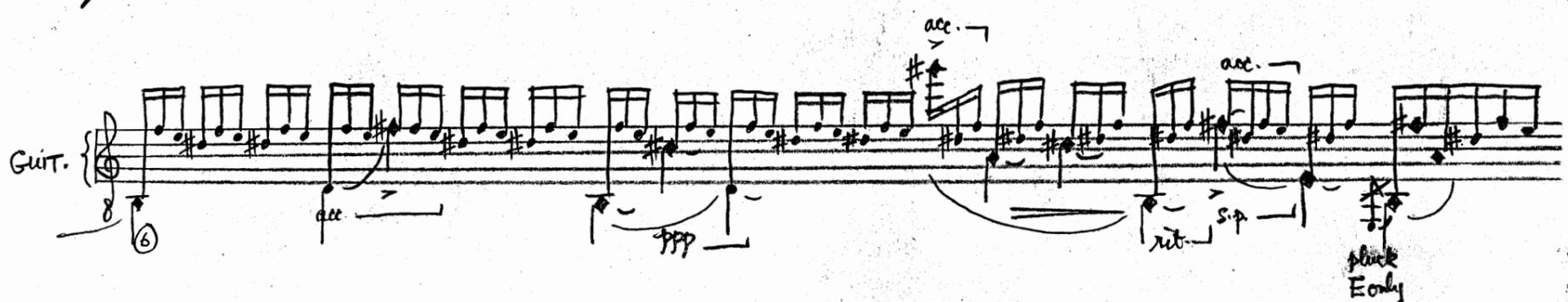


GUIT. p

al niente

mp. $\text{♩} = \text{ca. } 126$ poco acc. rit. 4x

al niente



GUIT.

acc.

acc.

ppp

rit.

sp

pluck Early

12
(SLOWLY & FREELY)

13
(A TEMPO) ♩ = 116

1
GUIT. *rit. towards s.t.* *molto rit. very s.t.* *R.H. L.H.* *R.H. L.H.* *mf* *p* *poco* *rit.* *poco* *rit.* *poco* *rit.*

4
MAR. *poco* *rit.* *poco* *rit.* *poco* *rit.*

3
GUIT. *mf* *p* *rit.* *poco* *poco* *rit.* *poco* *rit.* *poco* *rit.* *pluck E+B ONLY* *glass.*

6
BIG CYM. *mf* *p* *GLASS CHIMES* *acc.* *mp*

14

15
SHAKE THIN ALU SHEET *poco* TEMPLE BLOCKS *p* W/ ONE STICK ONLY *f* (4/8) ♩ = 116

1
WIND CHIMES *mf*

2
WIND CHIMES *mf*

3
GUIT. *poco* *poco* *tr.* *mf* *f*

4
TAM-TAM SIDE *f* *attack* *SCRAPES SIDE* *ff*

5
MED. CYM. *mf*

6
MED. CYM. *mf*

16 (A TEMPO)

MAR. mf p

② mf pp

③ FLEXATONE ff $secco$ pp mf pp $VIB.$ mf

4 MAR. pp p $VIB.$ mf

⑤ SMALL SPLASH CM. ff f pp $TIMP.$ mf p $L.V.$

6 f ff $secco$ $VIB.$ mf pp $GLASS CHIMES$ mf

① f $sub.$ ff 17 3 TOM TOMS + 2 BONGOS mf pp

① ff $sub.$ $HIGH$ $8:$ MED Low

② ff $TOM-TOMS$ pp

3 pp

4 p $MAR.$ ff $BUNCH OF STICKS (ALL SORTS)$ $GLIDE OVER BARS$ $SHELL CHIMES$ f

⑤ ff $TIMP.$ $L.V.$ $L.V.$

6 $L.V.$

18

MAR.

1

2

3

4

5

6

GUIT.

MP

(SRC)

CROT.

VERY LIGHTLY

VIB.

NORM.

s.p.

Norm.

MED CYM.

L.V.

VIB.

WOODEN PART

p delicato

19

1

2

3

4

5

6

GUIT.

SPASH SMALL CYM.

VIB.

p LIGHTLY

EMPHASIZING ON THE DARKER L.V. COLOUR

MAR.

MED CYM.

LOW LOG DRUM

CANE PART

L.V.

25

SHELL CHIMES + GLASS CHIMES

BAMBOO CHIMES + STRING OF COMBES

VARIOUS WIND CHIMES + STRING OF SMALL BELLS

GUIT.

dolce

Glock.

CROTALS

MARK TREE + TRIANGLES

VIBRASLAP

26

CLAVES fast

CASINET

WOOD BLOCKS

TEMPLE BLOCKS

RATCHET

GUIT.

guitar put in irregular + syncopated

Sparsely first then more intensely until end of 28

Handwritten musical score for guitar, consisting of six staves. Staff 1 is a treble clef with a key signature of one flat and a 4/4 time signature. Staves 2-6 are bass clefs. The score includes various musical notations such as chords, triplets, and slurs. A vertical bar line is present at the end of the fifth measure.

Acc. →

Handwritten musical score for percussion and other instruments, spanning measures 28 to 32. It includes detailed performance instructions and dynamic markings.

28

29

30

31

32

TAPE

BIRD CALLS

CALLS SCREECH OUT

(sub. fff)

mf

acc.

(guit) gradually rising in pitch in small gliss. towards the end.

+

CYMBALS

GONGS

PEKING GONGS

+

ALL CHIMES

4 MARK TREE etc

CRYSTAL GLASSES

W/ WET FINGER

f

fff possible

② + ⑤ TAM-TAM TREMOLO

33

GUIT.

○

f

CRYSTAL GLASSES

1-6 perc.

GRADUALLY REDUCE THE NUMBER OF PLAYERS TO ONE



"MOMENT FOR SOLO GUITAR" JOSEF KA-CHEUNG FUNG

This guitar solo is derived from the composer's second guitar concerto "THE MYSTICAL HEXAGON" for guitar and six percussionists.

The piece was first performed by the composer in Hong Kong at the City Hall 28th May, 1988.

SIGNS:

- | | | |
|---|---|---|
| R.H. | - | RIGHT HAND ONLY |
| L.H. | - | LEFT HAND ONLY |
| S.P. | - | SUL PONTICELLO (NEAR THE BRIDGE) |
| S.T. | - | SUL TASTE (NEAR THE FIRST NODE OF THE NOTE DEPRESSED) |
|  | - | TREMOLO OF THE THUMB AND M & A FINGERS ON TABLE OF THE GUITAR NEAR THE TOP SIDE OF THE BRIDGE |
| tong. tr. | - | TONGUE TRILLS (WITH A SCOTTISH 'R') |
| apoy. | - | APOYANDO (REST STROKE) |
| tir. | - | TIRANDO (FREE STROKE) |
|  | - | MUFFLED SLAPPING OF THE STRING ONTO THE FINGERBOARD |
|  | - | BARTOK PIZZICATO |
|  | - | HARMONICS (ALWAYS SOUNDING AN OCTAVE HIGHER THAN IS WRITTEN) |
|  | - | OVERTLY FORCED PLAYING |
|  | - | L.H. SLUR |

N.B. ALL ACCIDENTALS VALID ONLY FOR THE NOTE CONCERNED

'MOMENT FOR SOLO GUITAR' by JOSEF KA-CHEUNG FUNG
19.5.88 SHEROU, CHINA

SLOW (SPACIOUSLY AND QUITE FREELY) R.H.

vib. R.H. ③ ④ ③ ② ③ ① ② ④ ③ ② ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

p *mf* *p* *sfz* *mf* *p* *mf* *mf*

mf *poco* [tamb.] *creac. emphasis on bass* [long. tr.] *performer's voice* *ff* [long. tr.] *perf. voice*

poco [SHI...] *sfz* *perf. voice* *ff* *mp* *vib.* *L.V.* [S.H.H.!] *p* *mf* *p* *sfz* *s.t.*

bend note *as if suffering* *poco* *L.V.* *vibrate in sympathy* *pizz.* *f* *tamb.* *poco acc.* *pim*

poco rit. *acc.* *apoy.* *ten.* *rit.*

rit. *s.p.* *pluck E only* *apoy.* *ten.* *tir.* *R.H.* *GERRILY*

Pima *s.p.* *norm.* *p* *pluck E only* *pizz.* *sfz* *R.H.* *L.V.*

[ca. 116] (poco RUBATO SEMPRE) *Pima* *pp*

the notes of each [57] group can be rushed as long as the pulse on the beat maintains a steady poco rubato feeling as before

Muddy whump sound!

flesh only - poco

pluck E only

gliss.

ff

fff (L.H.) emphasizes the bass

ca. 116 (RUBATO)

(dramatico)

L.H. (H.C.)

gliss.

pluck E only

pp

emphasizes the bass

Secco

fluctuate the rhythm of the dotted notes

pp

ten. acc. f. ten.

tamb.

Sim.

(Nails tapping on bridge)

tr.

out of phase with L.H. trills

rit. - - - - - molto

VERY SLOW AND SPACIOUS

take as long time as possible, let it speak!

CORRECT VERSION

SILENCE

FINE

Dur. ca. 7' 30"

MUSIC THE MIND CAN ONLY SMELL BUT NOT GRASP; THEREBY MORE MYSTERIOUS AND EVOCATIVE.