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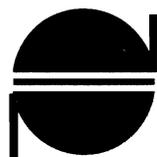
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**KVARTETT**  
*QUARTET*

(1987)

f. klarinett, gítar, slagverk & handtrommur  
*f. clarinet, guitar, percussion & hand drums*

Ljósritun óheimil – Copying prohibited



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hand-  
Some fundamentals of Masson-drum technique.

↓ "Full"-tone, main note & natural overtones.

○ Deep "booming"-tone (no high frequencies).

Only used,  
when other  
hand is wanted  
for something  
else.

2 finger trill w/fingers of one hand (either p or pp only)

3 finger trill, same as above.

‡ 3 finger trill w/index finger of L.H. plus 2 fingers of R.H.  
(dynamic up to mf)

4 finger trill w/index finger of L.H. plus 3 fingers of R.H.

All the above trills can be played secco, and slowly nat. or secco to form various motifs such as LRRRLRRRLRL or LLRRRLRR.

○ Harmonics can be played as follows:

↓ First, or "main"-harmonic. (Finger (thumb f.ex.) touching lightly the middle of the skin)

○ ↓ The minor sixth above first harmonic (thumb touching middle of skin & another finger between rim and thumb, halfway.  
[N.B! to do this, skin has to be very well stretched!](and dry)

○ *clim*  
↓ Harmonic gliss, upwards.

○ *gliss.*  
↓ Harmonic gliss, up & down (fast).

↓ Playing with fingertips near the rim. (Sharp, high frequency)

Playing w/fingertips secco.

\* A loud clash, or smash. (F or FF only). Mostly used on bongoes & congas.

A "press"-trill w/index fingers of both hands (P & PP only)

The 3 middle fingers of L.H. & thumb versus the 3 middle fingers of R.H. (from mp to FF)  
(Extremely good for legato patterns of 3)

I - "SOLOQUY: TO BE OR NOT TO BE"  
 FROM SHAKESPEARE'S PLAY "HAMLET PRINCE OF DENMARK"

JOSEPH KA-CHIEUNG FUNG

Clasinet in Bb  
 written a whole tone above concert pitch

[♩=44]

Cl.  
 p sempre

perc.  
 [DURATION AD-LIB]  
 8va (circular breathing - symbolizing enduring agony)

stubbomly resistant

3:2

poco lunga

ped. bowed (freely + slowly)

vib. (cont.)

Cl.  
 (multiphonics)

guit.  
 drumming (alternating P + ma)  
 irregular accents

perc.  
 Cym. bowed

h.dr.  
 Darab. high pitch

damp strings w/ L. + slide it up and down; R.H. plucking fast + randomly

grad drumstick on cym. producing screeches

irregularly

pick up, gluck, slide a coin

2

Cl.  
 cresc. accents

guit.  
 1st damped Bartok pizz at random

perc.  
 Cym. slide coin across

h.dr.  
 Aggressively [x = karate side-chop]

sudden drops of pitch + back - sign of defiance

gliss.

jagged rhythm + pitches mod at attack back the others w/ dramatic gliss + tonguing

Tam

pick up modular soft rubber mallets

go mad too!

ff subito

3

Cl.  
 loco jagged (multi-phonics) + tremolo

guit.  
 loco normale (relax + see to it that your enemy dies away by itself!)

perc.  
 Mar. + Bongos + Tam-tam + (Mark tree) + (tam tam)

h.dr.

stop subito

[♩=44]

12

N.B. accidentals are valid in measures which have specific metrical values only.



From [6] to [12]

Bar lines are there only to facilitate rehearsals and reading (i.e. they have no inherent musical value)

[6]

Handwritten musical score for measures 6-12. The score is written for four staves: Clarinet (cl.), Guitar (guit.), Crotchet (crot.), and Hand Drum (h.dr.).

- cl.:** Melodic line with various accidentals and dynamics.
- guit.:** Rhythmic accompaniment with fingerings (e.g., 3-1, 3-1) and dynamics (p, sim).
- crot.:** Rhythmic accompaniment with fingerings (e.g., 3-1, 3-1) and dynamics (p, sim).
- h.dr.:** Rhythmic accompaniment with dynamics (p) and specific techniques like "Darb." and "play w/4 pitches".

Annotations include: "suave", "p", "sim", "Darb.", "play w/4 pitches", "2 fingers on edge", "(crisp) slap on skin", "thumb harmonic", and "fast harmonic gliss".

[7]

Handwritten musical score for measures 7-12. The score is written for four staves: Clarinet (cl.), Guitar (guit.), Crotchet (crot.), and Hand Drum (h.dr.).

- cl.:** Melodic line with fingerings (e.g., 2-4, 3-3, 2-2) and dynamics.
- guit.:** Rhythmic accompaniment with fingerings (e.g., 2-4, 3-3, 2-2) and dynamics.
- crot.:** Rhythmic accompaniment with fingerings (e.g., 2-4, 3-3, 2-2) and dynamics.
- h.dr.:** Rhythmic accompaniment with dynamics and techniques like "slap skin" and "sim".

Annotations include: "strike and press skin to fluctuate pitch", "slap skin", and "sim".

[8]

Handwritten musical score for measures 8-12. The score is written for four staves: Clarinet (cl.), Guitar (guit.), Crotchet (crot.), and Hand Drum (h.dr.).

- cl.:** Melodic line with dynamics and tempo markings: "poco a poco accel. →" and "rit. Mosso".
- guit.:** Rhythmic accompaniment with dynamics and techniques like "tr. un".
- crot.:** Rhythmic accompaniment with dynamics and techniques like "tr. un".
- h.dr.:** Rhythmic accompaniment with dynamics and techniques like "Darb." and "play gradually push the tempo to".

Annotations include: "poco a poco accel. →", "rit. Mosso", "tr. un", "Darb.", "play gradually push the tempo to", and "fingers loosely brush over skin".

[9]

Handwritten musical score for measures 9-12. The score is written for four staves: Clarinet (cl.), Guitar (guit.), Crotchet (crot.), and Hand Drum (h.dr.).

- cl.:** Melodic line with dynamics and techniques like "oscillate tongued" and "intensivo".
- guit.:** Rhythmic accompaniment with dynamics and techniques like "play like 2 separate lines".
- crot.:** Rhythmic accompaniment with dynamics and techniques like "Vib." and "tr. un".
- h.dr.:** Rhythmic accompaniment with dynamics and techniques like "thumb harmonics" and "f".

Annotations include: "oscillate tongued", "intensivo", "play like 2 separate lines", "Vib.", "thumb harmonics", "f", "Congas", "Darb.", "tutti", and "colla parte cl. in dynamics. →".



cl. *pp* *p* *pp non dim.*

13

cl. *pp*

guit.

perc. *strike w/ heel of a fist*  
*mf*

h. perc. *Small maracas*  
*mp*

take mouth piece off surreptitiously (don't let the audience notice.)

\* [but that the dread of something after death, The undiscovered country, ...

cl.

guit.

perc. *mp* *p* *pp*

h. perc. *claves*  
*mp quite fast* *p* *pp*

14

cl. *p* whistle - w/ the mouth piece & cupped hands. (rest clarinet on your shoulder & lap) - it must come as a surprise & puzzlement to the audience.

guit.

perc. *pp*

h. dx. *Darabuka*  
*press skin to fluctuate pitch, strike only once*

... from whose bourn No traveller returns, puzzles the will, ...

\* see P.2



cl. *non dim.*

(p)

cl. *rit.*

*dim. al niente* *attacca*

... And lose the name of action. *dur: ca. 11 min.*

II = "Transition to the 'VOID'"

1 *slow*

cl. *dim. al niente*

guit.

perc. *metal rods* *centre* *mark tree* *L.V.* *slide along rim* *L.V.* *heel of fists* *Vib bowed* *ped. sempre* *dim. al niente*

h. dr. *small maracas* *Congas* *mf* *pp* *dim. al niente* *attacca*

(multiphonics)

2 *Tempo simile* "VOID"

guit. *dim.*

*mp*

guit. *rit.* *tamb. tremolo* *pp* *attacca*

3 "Transition from the 'VOID'"

[Doppio Movimento ♩ = 84]

cl.

[f] Play as fully & beautifully as you can with clarity in mind.



3

cl. *poco dolce* *suave*

guit. *poco dolce* *suave*

mar.

congas

4

cl. *suave*

guit. *suave*

mar.

congas

5

cl. *tr. armonium* *tr. armonium*  
(harmonically under mar.)

guit. *tr. armonium* *tr. armonium*

mar. *tr. armonium* *tr. armonium*

congas

6

7 The clarinet as a perc. instrument in 3 varied pitches)

Handwritten musical score for measures 6-7. The score includes staves for Clarinet (cl.), Guitar (guit.), Maracas (mar.), and Congas. The guitar part features a rhythmic pattern of eighth notes with 'x' marks above them. The clarinet part has a melodic line with various accidentals. The maracas and congas provide a steady rhythmic accompaniment. A 'Basso' section is indicated in the congas part.

1° [p] Tutti  
2° [CRESC.]

8

Handwritten musical score for measures 8-9. The score includes staves for Clarinet (cl.), Guitar (guit.), Bongos, and Congas. The guitar part continues with its rhythmic pattern. The clarinet part has a melodic line. The bongos and congas provide a steady rhythmic accompaniment. A 'melody' section is indicated in the clarinet part.

Handwritten musical score for measures 10-11. The score includes staves for Clarinet (cl.), Guitar (guit.), Bongos, and Congas. The guitar part continues with its rhythmic pattern. The clarinet part has a melodic line. The bongos and congas provide a steady rhythmic accompaniment.

9

Handwritten musical score for measures 12-13. The score includes staves for Clarinet (cl.), Guitar (guit.), Bongos, and Congas. The guitar part continues with its rhythmic pattern. The clarinet part has a melodic line. The bongos and congas provide a steady rhythmic accompaniment. A 'MAR. Cantabile' section is indicated in the maracas part.

← 8va?

Handwritten musical score for the first system, featuring four staves: Clarinet (cl.), Guitar (guit.), Maracas (mar.), and Congas. The notation includes various rhythmic patterns, accidentals, and dynamic markings. A box containing the number '10' is present at the top right of the first staff. On the far right, there are handwritten instructions: "GO BACK TO 2 AND PLAY UNTIL" followed by a circled symbol.

Handwritten musical score for the second system, featuring four staves: Clarinet (cl.), Guitar (guit.), Maracas (mar.), and Congas. The notation includes dynamic markings such as *f*, *mp*, and *mf*, along with performance instructions like "tr. (be.)", "w/alone", and "sub. p e cresc. sempre".

Handwritten musical score for the third system, featuring four staves: Clarinet (cl.), Guitar (guit.), Maracas (mar.), and Congas. The notation includes complex rhythmic patterns, dynamic markings like *ff* and *mf*, and performance instructions such as "loco", "sim.", and "poco". The system concludes with a "3" over a triplet and the word "Fine".

?/1 - 16/3 '87

Dur. whole piece ≈ 17 min.