

CHOU WEN-CHUNG

# Cursive



*Recording: CRI SD 251*

*duration: ca. 11 minutes*

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Cursive (1963)







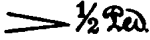
Cursive (1963) "refers to the type of script in which the joined strokes and rounded angles result in expressive and contrasting curves and loops," Chou explains. This script epitomizes the Chinese calligraphic art, as its expressiveness hinges on the spontaneous movement of the brush under the calligrapher's control to project density, texture and poise.

Musically the cursive concept influences "the use of specified but indefinite pitches and rhythm, regulated but variable tempo and dynamics, as well as various timbres possible on the two instruments." The piano serves as reflection of the flute by "extending" its range into the lower register and by matching the flute's varied timbral resources, such as microtonal trills and flutter tonguing, using plucked piano strings and foreign materials between these strings.

SYMBOLS FOR FLUTE:

- +** slap the key simultaneously with the attack of the note
- v** vibrato in fast speed and narrow amplitude
- v** vibrato in slow speed and wide amplitude
- nv** no vibrato
- nv** → **v** → **nv** from no-vibrato increase to fast-narrow vibrato, then decrease to no-vibrato
-  lower the pitch microtonally by rolling the instrument
-  attack the note noticeably higher in pitch and then roll back the instrument to the given pitch
-  slow trill on the given note alternating with the harmonic (slightly lower in pitch) on the same note as indicated by the fingering given in the fingering chart
-  trill at normal speed with the lower neighbor microtone as indicated by the fingering given in the fingering chart
-  microtonal glissando up (or down) a semitone by rolling the instrument
-  microtonal glissando up (or down) and back by rolling the instrument

SYMBOLS FOR PIANO:

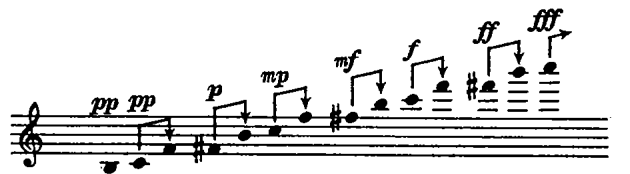
-  stop the string near the bridge
-  tap the string near the bridge
-  pluck the string with fingernail near the bridge
-  glissando on the strings from the given note down (or up) all the strings of the compartment
-  grace note to be attacked at the beginning of the given note value
-  grace note to be played at the end of the given note value
-  slowly release the pedal to half position to bring about a swelling in volume from the vibrating strings

**VARIABLE TEMPO:** The two instruments move at different tempi with *accelerando* and *rallentando* as indicated. The signs  $\updownarrow$  or  $\updownarrow$  indicate where the two parts should coincide if the players strictly observe all tempo indications. The following is given as a guide for coordinating the tempi:

1. In measure 56 and measure 57, the 5th quarter note of the Flute part theoretically should coincide with the 6th quarter note of the Piano part;
2. In measure 68 and measure 69, the 6th quarter note of the Flute part theoretically should coincide with the 5th quarter note of the Piano part;
3. In measure 98 and measure 99, the 5th quarter note of the Flute part theoretically should coincide with the 6th quarter note of the Piano part.

**CONTINUOUS INTENSITY SCALE:** The signs,  $\begin{matrix} ff & pp \\ \updownarrow & \updownarrow \\ pp & ff \end{matrix}$ , indicate a continuous stepwise dynamic gradation of all the pitches included, from *pp* to *ff* in ascending or descending order. The following is given as a guide only in grading the intensity:

1. Flute,



2. Piano,



**SENZA TEMPO:** In measures so marked, all note values are only qualitative indications without exact proportional durations. ( $\text{♩} = \text{approx. } 116$ )

**MATERIAL FOR PIANO STRINGS:** From Measure 49 through Measure 71, wooden slabs, metal slabs and metal chains of appropriate weight, thickness and length should be placed across all strings from contra D-sharp to three-line f-natural, inclusive.

Commonly available materials such as bookshelf brackets (for the low register), rulers (for the cross-stringing section), triangular scales (for the middle register) and ball-chains (for the high register) may be used.

The materials should not be placed close to the dampers and care should be taken to insure that all strings are touched, overlapping the material if necessary.

The timbre should be uniform throughout. It should be metallic with an audible but not dominant buzzing. Except when trilling (Measures 60 and 65), the materials should have a minimum amount of rattling over the strings.

FINGERING CHART FOR FLUTE: The fingerings for the microtonal trills are as follows (L.H. = left hand; R.H. = right hand; t = thumb; 1 = index finger; 2 = middle finger; 3 = ring finger; 4 = little finger. Note: L.H. t depressing B key only; R.H. 4 depressing D# key only unless indicated otherwise):

1. (measure 50) Normal D# fingering (1-t-2-3-4, 1-2-3-4), trill L.H. 4.
2. (measures 52, 68, 98, 101) Normal G# fingering (2-3-4, 4), plus trill R.H. 2 and 3 simultaneously.
3. (measure 53, first trill) Normal A# fingering (1-t, 1-4), plus trill L.H. 2 on outer rim of key (flute must be open hole).
4. (measure 53, second trill) 1-t, 4 (depressing C & C# keys), plus L.H. 3, R.H. 2 and 3 simultaneously.
5. (measure 53, fifth trill) 2-3, 2-3-4, trill L.H. 3.
6. (measure 53, sixth trill) Normal D fingering (t-2-3, 4), plus trill R.H. 1 and D trill key simultaneously.
7. (measure 58) Normal G fingering (1-2-3, 4), plus trill L.H. t.
8. (measure 72, first trill) Normal A fingering (t-2, 1-4), plus trill R.H. 2 and 3 simultaneously.
9. (measure 72, second trill) 2-3-4, 2-3-4, trill L.H. 4.
10. (measure 72, fifth trill) Normal Gb fingering (1-t-2-3, 3-4), plus trill R.H. 1 on inner rim of key (open hole).
11. (measure 72, sixth trill) Normal F fingering (1-t-2-3, 1-4), plus trill R.H. 2 on inner rim of key (open hole).

*Calligraphy by the composer.*

To Evelyn Hinrichsen

# CURSIVE

CHOU WEN-CHUNG

Flute

Piano

Flute dynamics: *pp*

Piano dynamics: *pp*, *p*, *mp*, *mf*, *p*

Flute articulation: *v*, *nv*

Piano articulation: *red.*, *una corda*

Tempo: ♩ = 116

Time signature: 12/8

Measure numbers: 9, 12, 15, 18, 21, 24, 27, 30, 33, 36, 39, 42, 45, 48, 51, 54, 57, 60, 63, 66, 69, 72, 75, 78, 81, 84, 87, 90, 93, 96, 99, 102, 105, 108, 111, 114, 117, 120, 123, 126, 129, 132, 135, 138, 141, 144, 147, 150, 153, 156, 159, 162, 165, 168, 171, 174, 177, 180, 183, 186, 189, 192, 195, 198, 201, 204, 207, 210, 213, 216, 219, 222, 225, 228, 231, 234, 237, 240, 243, 246, 249, 252, 255, 258, 261, 264, 267, 270, 273, 276, 279, 282, 285, 288, 291, 294, 297, 300, 303, 306, 309, 312, 315, 318, 321, 324, 327, 330, 333, 336, 339, 342, 345, 348, 351, 354, 357, 360, 363, 366, 369, 372, 375, 378, 381, 384, 387, 390, 393, 396, 399, 402, 405, 408, 411, 414, 417, 420, 423, 426, 429, 432, 435, 438, 441, 444, 447, 450, 453, 456, 459, 462, 465, 468, 471, 474, 477, 480, 483, 486, 489, 492, 495, 498, 501, 504, 507, 510, 513, 516, 519, 522, 525, 528, 531, 534, 537, 540, 543, 546, 549, 552, 555, 558, 561, 564, 567, 570, 573, 576, 579, 582, 585, 588, 591, 594, 597, 600, 603, 606, 609, 612, 615, 618, 621, 624, 627, 630, 633, 636, 639, 642, 645, 648, 651, 654, 657, 660, 663, 666, 669, 672, 675, 678, 681, 684, 687, 690, 693, 696, 699, 702, 705, 708, 711, 714, 717, 720, 723, 726, 729, 732, 735, 738, 741, 744, 747, 750, 753, 756, 759, 762, 765, 768, 771, 774, 777, 780, 783, 786, 789, 792, 795, 798, 801, 804, 807, 810, 813, 816, 819, 822, 825, 828, 831, 834, 837, 840, 843, 846, 849, 852, 855, 858, 861, 864, 867, 870, 873, 876, 879, 882, 885, 888, 891, 894, 897, 900

nv → v → nv → v → nv

10

*p* *mp* *f*

*pp*

12

*pp*

\* *red.*

Detailed description: This system contains measures 10, 11, and 12. The top staff is a single melodic line with dynamic markings *p*, *mp*, and *f*. Above it are slurs and accents labeled 'nv' and 'v'. The piano accompaniment consists of chords in the left hand and single notes in the right hand, with a *pp* dynamic marking. Measure numbers 10, 11, and 12 are indicated. A 'red.' (ritardando) marking is present at the end of the system.

nv → v → nv → v → nv

12

*p* *f* *mp* *p*

*pp*

*p* *mp* *mf*

tre corde

\* *red.*

Detailed description: This system contains measures 12, 13, and 14. The top staff has dynamics *p*, *f*, *mp*, and *p*. The piano accompaniment has dynamics *pp*, *p*, *mp*, and *mf*. The instruction 'tre corde' is written below the piano part. Measure numbers 12, 13, and 14 are indicated. A 'red.' marking is present.

15

*p* *mf*

*p* *mf* *mp* *mf*

12 10 12

\* *red.*

Detailed description: This system contains measures 15, 16, 17, and 18. The top staff has dynamics *p* and *mf*. The piano accompaniment has dynamics *p*, *mf*, *mp*, and *mf*. Measure numbers 15, 16, 17, and 18 are indicated. A 'red.' marking is present.

20

*p* *mp* *f*

*p* *f* *mp*

12 10

\* *red.*

Detailed description: This system contains measures 20, 21, and 22. The top staff has dynamics *p*, *mp*, and *f*. The piano accompaniment has dynamics *p*, *f*, and *mp*. Measure numbers 20, 21, and 22 are indicated. A 'red.' marking is present.

nv → v → nv → v → nv

*p* *mf* *p* *mp* *mf*

10 8 12 8 9 8 *pp* 12 8

una corda

nv → v → nv → v → nv

*p* *f* *mf* *p*

12 8 12 8 4/8

faster, ♩=126

*pp* *ppp possible*

sempre nv

*ppp, matching Piano*

14 8 14 8 30 8

35

40

broad, ♩ = 104  
normal vibr.

45

pp

sonoro  
fff possible  
broad, ♩ = 104

12/8

fff, matching Flute

secco

poco

tre corde

secco

SONORO  
poco

poco

poco

poco

poco





senza tempo - quasi cadenza

tr (Fingering 3) tr (Fingering 4) tr (Fingering 5) tr (Fingering 6)

*pp* *poco* *p* *più* *mf* *molto* *f* *più*

senza tempo - quasi cadenza

Placing material completed, contra D sharp through f'''.

(vibrato at performer's discretion)

resume Continuous Intensity Scale

senza pedale

Variable tempo (follow Piano) [55]  
 ♩=100, sub. accel. . . . . to ♩=116, più accel. . . . . to ♩=132

Variable tempo  
 ♩=100, sub. accel. . . . . to ♩=116, più accel. . . . . to

pedal each note except staccato

(independent of Piano)  
 ♩=100, sub. accel. . . . . to ♩=116, più accel. . . . . to

♩=132, sub. rall. . . . . to ♩=116, più rall. . . . . to

*♩=132, sub. rall.* - - - - - *tr. minimo* *♩=116, più rall.* - - - - - *to ♩=100*

*v* *p* *(Fingering 7)*

*♩=132, sub. rall.* (follow Flute) - - - - - *♩=116, più rall.* - - - - - *to ♩=100*

*Red.* \**Red.* \**Red.*

**60** *senza tempo - quasi cadenza*

*senza tempo - quasi cadenza*

*pp* *poco*

\**Red.* \**Red.*

*Variable tempo (follow Piano)*

*♩=100, sub. accel.* - - - - - *to*

*Variable tempo*

*♩=100, sub. accel.* - - - - - *to*

*mp* *più* *f* *molto*

*resume Continuous Intensity Scale*

\**Red.*

*♩=116, più accel.* - - - - - *to ♩=132, sub. rall.* - - - - - *to*

*♩=116, più accel.* - - - - - *to ♩=132, sub. rall.* - - - - - *to*

\**Red.* \**Red.*



(follow Piano)

♩=132, *sub. rall.*

to ♩=116, *più rall.*

to ♩=100

*senza tempo - quasi cadenza*

(vibrato at performer's discretion)

(Fingering 8) (Fingering 9)

(Fingering 10)(Fingering 11)

strict tempo ♩= 116

nv → v → nv → v →

*mp* < *poco* > *p* < *meno* > strict tempo ♩= 116

*p* < *mf* > < *mp* >

75

faster, ♩=126 *sempre nv*

nv → v → nv → v → nv

*p* < *mp* > < *mf* > *ppp, matching Piano*

faster, ♩=126

80

*ppp possible*

una corda

85

broad, ♩=104

*ppp possible*  
broad, ♩=104

*fff matching Flute*  
*sonoro*

normal vibrato  
*poco*

*sonoro poco*

*secco poco*

*poco*

tre corde

*poco*

*sed.*

*poco*

\*

90

faster, ♩=126  
sempre nv

*ppp, matching Piano*  
faster, ♩=126

*possible ppp*

una corda

95

broad, ♩=104

*fff possible*  
broad, ♩=104

*fff matching Flute*  
*secco poco*

*sonoro*

*sim. poco*

*sim. poco*

tre corde

*poco*

*sed.*

*poco*

*sed.*

\*

94

Variable tempo (follow Piano)

♩=100, *sub. accel.* . . . . . to ♩=116, *più accel.* . . . . . to ♩=132

Variable tempo  
 ♩=100, *sub. accel.* . . . . . to ♩=116, *più accel.* . . . . . to

resume Continuous Intensity Scale

(senza preparazione)

♩=100, *sub. accel.* . . . . . to ♩=116, *più accel.* . . . . . to

(independent of Piano) *tr. o. min.* (Fingering 2) to ♩=116, *più accel.* . . . . . to

resume Continuous Intensity Scale  
 ♩=132, *sub. rall.* . . . . . to ♩=116, *più rall.* . . . . . to ♩=100

♩=132, *sub. rall.* . . . . . to ♩=116, *più rall.* . . . . . to ♩=100

♩=132, *sub. rall.* . . . . . to ♩=116, *più rall.* . . . . . to ♩=100

100  
 ♩=132, *sub. rall.* (follow Flute) . . . . . to ♩=116, *più rall.* . . . . . to ♩=100

*pp* *pp*

♩=132, *sub. rall.* (follow Flute) . . . . . to ♩=116, *più rall.* . . . . . to ♩=100

senza tempo - quasi cadenza

(match Piano)

senza tempo - quasi cadenza

*pp cresc. e accel.*

*pp* *molto* *morendo* *ppp*

*morendo*

senza tempo - quasi cadenza

*pp cresc. e accel.*

*pp* *molto* *morendo* *ppp*

*morendo*

(\* Let the whole range vibrate.)