

Let.Me.Out.

by

Liang-Hao Kwan

Title of work: Let.Me.Out.

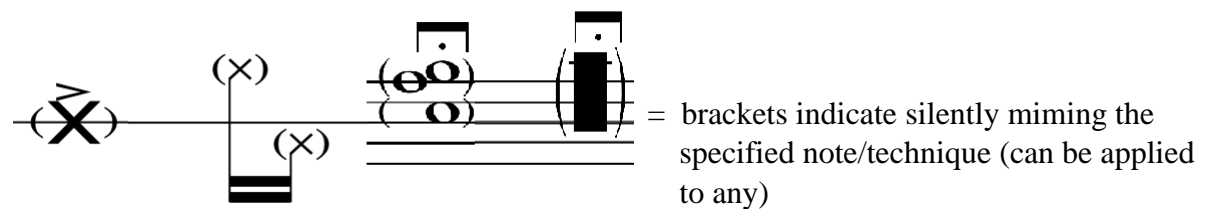
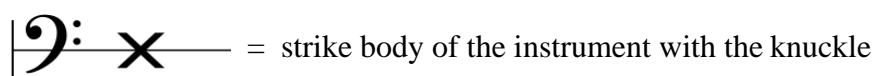
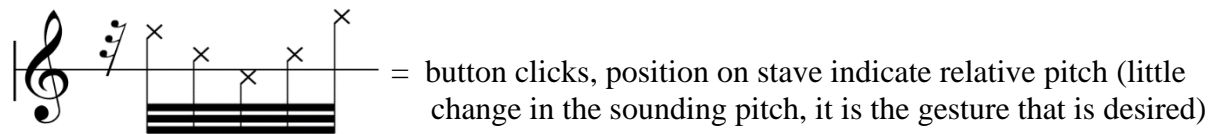
Instrumentation: Accordion, Tape (pre-recorded)

Duration: 4.20 mins

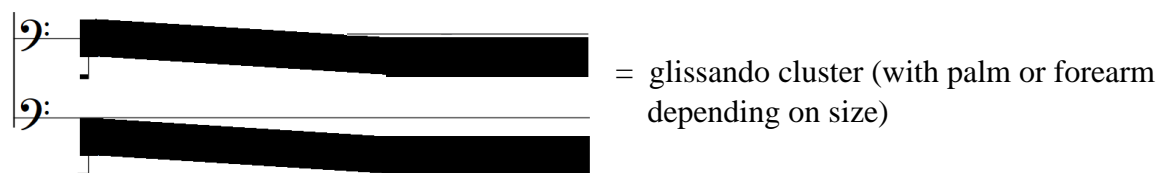
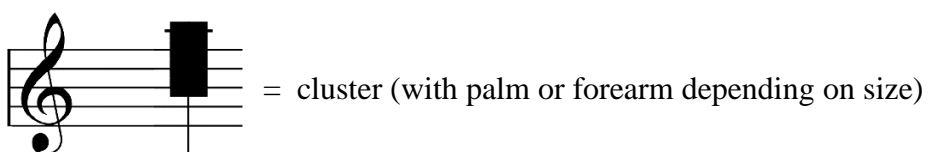
Year composed: 2020

Legend

Notes



Cluster



Other Signs



= air sound from bellow, with no registers



= processed air sound with gaps (Tape)



= processed bass resonance (Tape)

Let. Me. Out.

for Accordion and Tape

Leon Kwan

♩ = 80, Tempo I

Tape

(air sound)

(air sound with gaps)

Accordion

(hug the instrument and keep your head down)

(move the arms slowly and prepare to play)

Tape

0:20"

(random pitches and irregular rhythm, imitating electronic MIDI sound)

mp *(stare at audience until Bar 6, to make them feel insecure)*

ad lib.

2

Tape

3

10"

Tape

10"

Accord.

4 *ad lib.*

0:37"

Tape

Accord.

5 5

mp *f*

(with palms)

(with palms)

pp

(bass resonance)

(clusters with open palms, *close* the bellow)

(gradually resume hugging the instrument and keep your head down)

sff

6

(knock)

0:56"

3

Tape

Accord.

(random clicks with irregular rhythm)

(gradually moving your head up and slowly open your eyes)

7

ad lib.

Tape

Accord.

mp

8

(back to staring at the audience)

Tape

Accord.

9

ad lib.

10"

10"

1:13"

Tape

Accord.

10

mp *f*

(with palms)

(bass resonance)

Tape

Accord.

11

pp

(clusters with open palms, *open* the bellow)

(facial expression with get frighthen of the claster chords and look around in panic)

fff

(knock)

1:30"

Tape

Accord.

12

88

(back to normal performing expression)

16

Tape

Accord.

(B.S.)

(N.B.)

sf 3

sf *p*

(x) (x) (x) (x)

3

(x) (x)

(mime without depressing, while tape play the notes instead)

17

Tape

Accord.

(B.S.)

sff 5

sf 3

sf

(x) (x) (x) (x)

5

(x) (x) (x) (x)

18

Tape

Accord.

(N.B.)

(B.S.)

p *sff* 5

(x) (x) (x) (x)

3

(x) (x)

3

(x) (x)

The musical score consists of two staves. The top staff, labeled 'Tape', features a series of rhythmic patterns represented by vertical black bars of varying heights, suggesting a tape-based or electronic sound. The bottom staff, labeled 'Accord.', is written for piano and includes a treble and bass clef. It begins with a key signature of one sharp (F#) and a time signature of 19. The notation includes various chords, triplets, and dynamic markings such as *sf* (sforzando) and *p* (piano). A specific instruction '(with palm) (N.B.)' is noted above a chord. The score concludes with a final chord marked with a double bar line.

The musical score consists of two staves. The top staff, labeled 'Tape', features a series of rhythmic patterns: a quarter rest, a quintuplet of eighth notes, a quarter rest, a triplet of eighth notes, a quarter rest, a triplet of eighth notes, a quarter rest, a quintuplet of eighth notes, a quarter rest, and a final quintuplet. Above the staff, a horizontal band of dense, dark, textured markings represents a sound effect. Below this band, the text '(bass resonance)' is written, followed by '(B.S.) (palm)' with an arrow pointing to '(arm)'. The bottom staff, labeled 'Accord.', begins with a treble clef and a 'sfff' dynamic marking, followed by a large black rectangular block. Below this block, the text '(let ring, close the bellow and mime the resonance)' is written. The bottom staff continues with rhythmic patterns: a quarter rest, a quintuplet of eighth notes, a quarter rest, a triplet of eighth notes, a quarter rest, a triplet of eighth notes, a quarter rest, a quintuplet of eighth notes, a quarter rest, and a final quintuplet. A tempo marking '♩ = 60' and a time signature '2:12"' are located at the bottom center.

The image shows a musical score for two parts: 'Tape' and 'Accord.'.

The 'Tape' part is represented by a horizontal line with a dense, textured, greyish-black area above it, resembling a tape recording. Below this area, there are two horizontal lines that converge towards the right, ending in a small circle. A vertical dashed line is positioned at the end of this convergence.

The 'Accord.' part is represented by a grand staff (treble and bass clefs) with a large black rectangular block covering the first measure. Below the staff, there are several measures with notes and rests. The first measure after the block contains a note with a flat and a half note value. The second measure contains a note with a flat and a half note value. The third measure contains a note with a flat and a half note value. The fourth measure contains a note with a flat and a half note value. The fifth measure contains a note with a flat and a half note value. The sixth measure contains a note with a flat and a half note value. The seventh measure contains a note with a flat and a half note value. The eighth measure contains a note with a flat and a half note value. The ninth measure contains a note with a flat and a half note value. The tenth measure contains a note with a flat and a half note value. The eleventh measure contains a note with a flat and a half note value. The twelfth measure contains a note with a flat and a half note value. The thirteenth measure contains a note with a flat and a half note value. The fourteenth measure contains a note with a flat and a half note value. The fifteenth measure contains a note with a flat and a half note value. The sixteenth measure contains a note with a flat and a half note value. The seventeenth measure contains a note with a flat and a half note value. The eighteenth measure contains a note with a flat and a half note value. The nineteenth measure contains a note with a flat and a half note value. The twentieth measure contains a note with a flat and a half note value. The twenty-first measure contains a note with a flat and a half note value. The twenty-second measure contains a note with a flat and a half note value. The twenty-third measure contains a note with a flat and a half note value. The twenty-fourth measure contains a note with a flat and a half note value. The twenty-fifth measure contains a note with a flat and a half note value. The twenty-sixth measure contains a note with a flat and a half note value. The twenty-seventh measure contains a note with a flat and a half note value. The twenty-eighth measure contains a note with a flat and a half note value. The twenty-ninth measure contains a note with a flat and a half note value. The thirtieth measure contains a note with a flat and a half note value. The thirty-first measure contains a note with a flat and a half note value. The thirty-second measure contains a note with a flat and a half note value. The thirty-third measure contains a note with a flat and a half note value. The thirty-fourth measure contains a note with a flat and a half note value. The thirty-fifth measure contains a note with a flat and a half note value. The thirty-sixth measure contains a note with a flat and a half note value. The thirty-seventh measure contains a note with a flat and a half note value. The thirty-eighth measure contains a note with a flat and a half note value. The thirty-ninth measure contains a note with a flat and a half note value. The fortieth measure contains a note with a flat and a half note value. The forty-first measure contains a note with a flat and a half note value. The forty-second measure contains a note with a flat and a half note value. The forty-third measure contains a note with a flat and a half note value. The forty-fourth measure contains a note with a flat and a half note value. The forty-fifth measure contains a note with a flat and a half note value. The forty-sixth measure contains a note with a flat and a half note value. The forty-seventh measure contains a note with a flat and a half note value. The forty-eighth measure contains a note with a flat and a half note value. The forty-ninth measure contains a note with a flat and a half note value. The fiftieth measure contains a note with a flat and a half note value. The fifty-first measure contains a note with a flat and a half note value. The fifty-second measure contains a note with a flat and a half note value. The fifty-third measure contains a note with a flat and a half note value. The fifty-fourth measure contains a note with a flat and a half note value. The fifty-fifth measure contains a note with a flat and a half note value. The fifty-sixth measure contains a note with a flat and a half note value. The fifty-seventh measure contains a note with a flat and a half note value. The fifty-eighth measure contains a note with a flat and a half note value. The fifty-ninth measure contains a note with a flat and a half note value. The sixtieth measure contains a note with a flat and a half note value. The sixty-first measure contains a note with a flat and a half note value. The sixty-second measure contains a note with a flat and a half note value. The sixty-third measure contains a note with a flat and a half note value. The sixty-fourth measure contains a note with a flat and a half note value. The sixty-fifth measure contains a note with a flat and a half note value. The sixty-sixth measure contains a note with a flat and a half note value. The sixty-seventh measure contains a note with a flat and a half note value. The sixty-eighth measure contains a note with a flat and a half note value. The sixty-ninth measure contains a note with a flat and a half note value. The seventieth measure contains a note with a flat and a half note value. The seventy-first measure contains a note with a flat and a half note value. The seventy-second measure contains a note with a flat and a half note value. The seventy-third measure contains a note with a flat and a half note value. The seventy-fourth measure contains a note with a flat and a half note value. The seventy-fifth measure contains a note with a flat and a half note value. The seventy-sixth measure contains a note with a flat and a half note value. The seventy-seventh measure contains a note with a flat and a half note value. The seventy-eighth measure contains a note with a flat and a half note value. The seventy-ninth measure contains a note with a flat and a half note value. The eightieth measure contains a note with a flat and a half note value. The eighty-first measure contains a note with a flat and a half note value. The eighty-second measure contains a note with a flat and a half note value. The eighty-third measure contains a note with a flat and a half note value. The eighty-fourth measure contains a note with a flat and a half note value. The eighty-fifth measure contains a note with a flat and a half note value. The eighty-sixth measure contains a note with a flat and a half note value. The eighty-seventh measure contains a note with a flat and a half note value. The eighty-eighth measure contains a note with a flat and a half note value. The eighty-ninth measure contains a note with a flat and a half note value. The ninetieth measure contains a note with a flat and a half note value. The ninety-first measure contains a note with a flat and a half note value. The ninety-second measure contains a note with a flat and a half note value. The ninety-third measure contains a note with a flat and a half note value. The ninety-fourth measure contains a note with a flat and a half note value. The ninety-fifth measure contains a note with a flat and a half note value. The ninety-sixth measure contains a note with a flat and a half note value. The ninety-seventh measure contains a note with a flat and a half note value. The ninety-eighth measure contains a note with a flat and a half note value. The ninety-ninth measure contains a note with a flat and a half note value. The hundredth measure contains a note with a flat and a half note value.

Below the 'Accord.' staff, there is a tempo marking: $\text{♩} = 60$.

Below the 'Accord.' staff, there is a performance instruction: *(mime the note, with hand vib. with tape)* ***(with confused facial expression)***.

Accord.

25

(face upwards
with eyes closed)

(air sound)

(B.S. with gaps from tape)

(stop! quick switch)

3:02"

Tempo I

Tape

Tempo I

mp
(back to normal performing expression)

Accord.

28

ad lib.

Tape

Accord.

29

Tape

Accord.

30

8^{va}

15^{ma}

Tape

Accord.

31

ad lib.

C' 10

15^{ma}

8^{va}

8^{vb}

3:15"

(Tape double the material)

Tape

Accord.

(mime without depressing)

(B.S.)

fff 3

32

(Tape double the material)

Tape

Accord.

(B.S.)

fff

34

(Tape double the material)

Tape

Accord.

36

11

ff *(glissando with cluster)* *(let ring, close the bellow)*

37

11

ff *(glissando with cluster)* *(let ring, close the bellow)*

38

3:41"

free tempo
(random knocking noise)

ff *(glissando with cluster)* *(let ring, close the bellow)*

39

3:47"

(door knock) —————→ (door bang)

11

Accord.

f

(knuckle) —————→ (fist)

pp —————→ *p*

(mime with action and angry expression)

41

Accord.

fff

42

3:56"

(electronic chaos with all materials)

Tape

Accord.

(hug the instrument and keep your head down)

(move your arms slowly and prepare to play)

43

4

44

4:15"

(stop! silence)

pp —————→ *fff*

(look up suddenly and stare at the audience)