

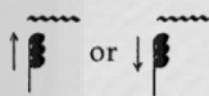
## EAST MEETS WEST

More than a century ago, Chinese started to study in England and they are cultivated with Western civilisation, whereas the government of Britain established a colony in Hong Kong connecting China to the rest of the world. The piano trio, East Meets West, is inspired by the Hung Hing Ying Building in Hong Kong under such historical context and hybridity.

The building is inherited from the neoclassicism and Edwardian Baroque architecture, with an oriental sense of emptiness. This forms the musical materials of the piece. Musically, its chordal piano writings imitate the entrance portico, whereas its resonance provides space for audience to enjoy the plain white pandiatonic sonority as if they are viewing the inner vast white dome from the bottom. Ultimately, the composer attempts to combine the aesthetics of orientalism and the aesthetics of British music and architecture in early 20th century in a coherent form.

## SYMBOLS AND ABBREVIATIONS

ord.	ordinary playing
p.o.	position ordinary
pizz.	pizzicato
m.v.	molto vibrato
n.v.	no vibrato
c.l.b.	col legno battuto
s.t.	sul tasto
s.p.	sul ponticello
<i>gl.</i>	glissando
↑	highest possible note



indicates a rapid repeated arpeggiation of the given pitches in the direction shown by the arrow, for the whole duration specified; e.g. the violin part in bar 21 would be played approximately as follow:



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# East Meets West

Inspired by the Hung Hing Ying Building at the University of Hong Kong

David Ho-yi CHAN (2017)

The score is divided into three systems. The first system includes Violin and Violoncello staves, which are mostly empty. The Piano part begins with a **4/4** time signature and a tempo marking of **Retrospectively** (♩ = ca. 72). It features a melodic line with a **8va** marking and a **p** dynamic. The second system continues the Piano part with dynamics **mp ad lib.**, **pp sub.**, and **p**. It includes a **una corda con pedale** instruction. The third system shows the Violin and Violoncello staves with notes, and the Piano part with dynamics **mp** and **p**. Time signatures change throughout, including **5/4**, **3/4**, **4/4**, and **8/8**.

10

5/4 3/4 4/4

*p* *mp* *pp* *mp*

ord.

*pizz.* *arco* *m.v.*

*mp* *ppp* *pp* *mp ad lib.*

5/4 3/4 4/4

*mp ad lib.* *ppp sub.* *pp*

13

5/4 5/4 6/4 5/4

*pp* *mp* *p* *pp* *p* *mp*

n.v.

s.p. trem.

8<sup>va</sup>

34

5/4 6/4 5/4

*mf* *fp* *mf*

*mf* *fp* *mf*

pizz. l.v.

36

5/4 7/4

*mf* *mp* *p*

*poco dim.* *mp* *p*

arco s.t.

ad lib. vibrato

full sustain pedal

38

7/4 ord. mp

5/4 mp

6/4 s.t. p

ord. pp mp

4/4

mf

poco dim.

mp

n.v.

mfpp <

7/4

5/4

6/4

4/4

42

4/4 s.p. p

ord. mp

s.p. trem. mp

arco ord. mfpp mf

3

mp

poco cresc.

4/4

4/4

mp

mp

mp

mp

47

Vibrantly (♩ = ca. 60)

*mf* *f* *sf* *mp*

c.l.b.

ord.

49

*f* *fp*

ord.

6

64

ad lib.,  
flautando

gl. *p* *mp* 3 *pp* *p*

*p* *p*

70

loco

6/4

s.p.

pp

4/4

*poco dim.* *p* loco 3 *pp*

6/4 4/4 *pp* *pp*

75 **4/4** To the White Dome (♩ = ca. 72)

pizz. l.v.

l.v.

**4/4** To the White Dome (♩ = ca. 72)

8<sup>va</sup>

p

pp sub.

pp

p ad lib.

pp

79 **4/4**

ord.

rall.

(♩ = ca. 60)

s.t.

l.v. simile

p

**4/4**

8<sup>va</sup>

rall.

(♩ = ca. 60)

p

mp



83 **6/4**

s.p.

pp

pp

p

pp

85 **8/4**

ppp

ppp

ppp

pppp possible

una corda

pppp possible

morendo