

Ying WANG

# DIS–Appearance!

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for ensemble and video

2021

Score

Commissioned by Heroines of Sound Festival  
funded by the Ernst von Siemens Music Foundation

## DIS-Apperance! (2021) for ensemble and video

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Flute

Oboe

Bass-clarinet in bB

Percussion

2 toms

2 bongos

1 snare drum (with snare)

1 Piatti

1 Flexaton

Electric Guitar (Bottleneck, Pedal: delay, volume, freeze, vibrato, distortion)

Grand Piano or Keyboard

Violin

Violoncello

performed with click track or conductor

Duration: ca.11 min

Score in C

Ensemble Mosaik, video artist: Gabriele Stellbaum

First performance: 30 October 2021, Villa Elisabeth, Berlin

Heroines of Sound Festival, Edition 2021

ensemble XXI. Jahrhundert, Peter Burwik, 25 September 2025, Wiener Konzerthaus

Ensemble NOMAD, Ryoko Harada, 23 November 2025, Shanghai

### ABOUT :

Throughout history, sounds have vanished into silence – the breath of nature, the trace of languages, the resonance of memory. In times of change and uncertainty, this quiet disappearance comes faster, more completely. What remains is often nothing but emptiness: voices erased, traces blurred – even in the digital realm. What cannot be found seems never to have existed.

Yet disappearance does not belong to memory alone. Each day, species of plants and animals slip away, almost unnoticed. Glaciers collapse, rivers dry up, languages fall silent, birds cease to sing. The erosion of biodiversity is accompanied by a fading of empathy, responsibility, and remembrance. The fragile fabric of planetary coexistence unravels, and the human center, once thought unshakable, begins itself to fade.

As the name disappeared translates this layered vanishing into musical form. It begins with density: voices, lines, textures – an overflow of information and emotion. Then comes the sudden void at the center. What remains are fragments, resistances, echoes, gradually covered, suppressed, extinguished – like a palimpsest whose inscriptions have become unreadable. The music resists. It trembles, cries out, corrodes itself.

In the end, only noise remains – the sound of disappearance. Here, disappearance becomes audible as a systemic process: an artistic echo of ecological and cultural vanishing, of the great silence. What is absent becomes tangible – and that may itself be another form of presence.

— YW. Berlin 2021 / revised 2025

## General instructions

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### Flute:

j.w.: Jet whistle

t.r.: tongue ram

Ⓜ = harmonics: Tension of the lips, when playing harmonics or a cluster (very high harmonics)

### Oboe:

Ⓜ = slap tongue

Ⓜ = multiphonics

### Clarinet:

Ⓜ = slap tongue

Ⓜ = multiphonics

Ⓞ = overblow

Ⓜ = harmonics: lip tension when playing harmonics or clusters (very high partials)

### Percussion:

Ⓒ = center

Ⓓ = edge

### E-Guitar:

Scordatura E–A–D–G–B–E

Pedal: delay, volume, freeze, vibrato, distortion

D = Delay

V = Volume

F = Freeze

Vi = Vibrato

Di = Distortion

### Piano:

Pedal:

D = Damper Pedal

S = Sostenuto Pedal

So = Soft Pedal

### All strings (Violin + Violoncello):

s.p. : sul ponticello

e.s.p. : extreme sul.ponticello, very near the bridge

♭, ♯ : ¾ and ¼ lower microtone, ¾ higher microtone

◻ ◻ ◻ : playing with heavy bow pressure, distorted sound

Ⓞ : Bartók pizzicato

Score in C

# DIS-Appearence!

## for Video and Ensemble

Ying WANG  
(1976)

**I**  $\text{♩} = 120$

Flute: j.w.  $\text{sfz}$   $\text{ff}$   $\text{mf}$   $\text{sfz}$   $\text{p} < \text{f}$   $\text{pp}$   $\text{ff}$   $\text{sfz}$   $\text{f}$   $\text{sfz}$

Oboe: slap tongue  $\text{f}$   $\text{pp}$   $\text{mf}$   $\text{f}$   $\text{ff}$   $\text{pp}$   $\text{f}$   $\text{sfz}$   $\text{ff}$   $\text{f}$   $\text{sfz}$

Bass Clarinet:  $\text{ff}$   $\text{pp}$   $\text{fff}$   $\text{sfz}$   $\text{f}$   $\text{pp}$   $\text{mf}$   $\text{sfz}$   $\text{pp}$   $\text{mf}$   $\text{p}$

Percussion: Tom-toms (without snare)  $\text{ff}$   $\text{pp}$   $\text{fff}$   $\text{f}$   $\text{ff}$   $\text{ff}$   $\text{pp}$   $\text{ff}$   $\text{mf}$   $\text{ff}$   $\text{mf}$

Electric Guitar:  $\text{ff}$   $\text{pp}$   $\text{ff}$   $\text{mf}$   $\text{pp}$   $\text{ff}$   $\text{pp}$   $\text{mf}$   $\text{ppp}$   $\text{f}$

Piano:  $\text{ff}$   $\text{ff}$   $\text{mf}$   $\text{ff}$   $\text{pp}$   $\text{ff}$   $\text{mf}$   $\text{mp}$   $\text{ff}$   $\text{p}$   $\text{sfz}$   $\text{ppp}$   $\text{mf}$

Violin: s.p.  $\text{mf}$   $\text{ff}$   $\text{ff}$   $\text{sfz}$   $\text{pizz.}$   $\text{sfz}$

Cello: s.p.  $\text{ff}$   $\text{mf}$   $\text{sfz}$   $\text{pp}$   $\text{ff}$   $\text{pizz.}$   $\text{sfz}$

Video: 00'00" | 9 | 8 | 7 | 8 | 5 | 4

7

Fl. j.w. 50%air 5:4j *sfz* *f* *mf* *ff* flz. *mf* *ff* j.w. *sfz* t.r. 50%air 5:4j *f* *sfz* t.r. 50%air 6:4j *f* j.w. 50%air *sfz* *pp*

Ob. *mf* *ff* *mf* *ff* *f* *mf* *ff* *mf* *ff*

B. Cl. overblow ① *mf* *ff* 7:4j *p* *pp* ⑤ *f* *ff* *sfz* ⑤ *sfz* ⑤ *pp* dyad *p* *pp* *mp*

Perc. *ff* *f* *sfz* *mf* *ff* *sfz* *sfz* *mf* *mf* *ff*

E. Gtr. *mf* *ff* *p* *sfz*

\*touch the whammy, make contact noise whammy (touch)

Pno. *sfz* *ff* *pp* *sfz* *ff* *f*

Vln. pizz. arco ord. → s.p. *sfz* *mp* *ff* *f* *mf* *sfz* pizz. arco ord. → s.p. *sfz* *ff* *mf* *ff*

Vc. s.t. arco ③:2j *mf* ord. → s.p. *mp* *ff* pizz. ③:2j *sfz* s.p. *pp* ord. ⑤:4j → ⑤:4j → ⑤:4j *< ff* ord. pizz. *sfz* arco ord. → s.p. *mf* *ff*

V 00'27" 4 3 8 6 8 5 7



## DIS-Appearence!

17

Fl. t.r. air sound t.r. colour trill bisb. *pp p pp mf pp*

Ob. colour trill *mf ff* flz. shake *mf ff*

B. Cl. *f*

Perc. *ff*

E.Gtr. *f* V.+Vi. *pp f sfz*

Pno. *ff sfz ff* inside mute *mf f*

Vln. ord. *f ff* s.p. *pp p mp sfz sfz*

Vc. ord. e.s.p. *mf ff pp p sfz sfz mf ff mf* s.p. bow behind steg *ff ff*

V. 01'08" *mf ff pp p sfz sfz mf ff mf*

7:4] 6:4] 3:2] 3:2] 3:2] 3:2]

23 j.w. 70%air →

Fl. *sfz* *mf* *ff* *mfz* *mf* *ff* *sfz* *mf* *ff* *sfz*

Ob. colour trill *mp* *pp* colour trill bisbigliando *mf* dyad *mf* flz. *ff* *mf* slap tongue *mf*

B. Cl. *sfz* *pp* *mf* *pp* *mf* *pp* *mf* *sfz* *pp* *mf* *pp* *p* *mp* *f* *ff*

Perc. *sfz* *mf* *ff* *sfz* *sfz* *mf* *ff* *mf* *ff* *pp* *mp*

E. Gtr. *sfz* *pp* *mf* whammy (touch) *mf* *sfz* *mf* *pp*

Pno. *sfz* *f* *ff* *ff* (inside mute) *f* *ff* *mf* *ff*

Vln. *ff* behind steg *sfz* *ff* *mf* *ff* *mf* *ff* *f* *ff*

Vc. *ff* behind steg *mf* *ff* *mf* *ff* *pp* *f* *mf* *ff* *mf* *pp*

V. 01'27

31

Fl. t.r. 50%air *mf* *ff* *p* *mf* *sfz* *sfz* j.w. *sfz* *pp* j.w. 50%air *sfz*

Ob. take out the reed slap *pp* *mf* *sfz* *sfz* *sfz* *sfz* put reed back

B. Cl. *f* *ff* *pp* *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Perc. *ff* *f* *pp* *mf* *sfz* *sfz* *sfz* *sfz* *ff* *sfz* *sfz* *sfz* *ff* *sfz* *sfz* *sfz*

E.Gtr. whammy *mf* *f* *pp* *pp* *pp*

Pno. *ff* *sfz* *sfz* *ff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. *f* *ff* *ff* *sfz* *sfz* *ff* *sfz* *sfz* *sfz* *sfz* *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Vc. *f* *ff* *ff* *sfz* *sfz* *ff* *sfz* *sfz* *sfz* *sfz* *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

V 01'45"

DIS-Appearence!



45

Fl.

Ob.

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

V

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02'28"

02'41"

02'54"

03'07"

03'20"

03'33"

03'46"

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04'12"

04'25"

04'38"

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237'08"

237'21"

237'34"

237'47"

237'60"

238'03"

238'16"

238'29"

238'42"

238'55"

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## DIS-Appearence!

55

Fl.

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

ord. → 50%air → 70%air j.w.

IIc

Ob.

*mf* *sfz*

B. Cl.

*sfz* *mf* *f* *mf* *pp*

Perc.

with snare

*ppp* *mf* *pp* *mf* *ppp* *mf* *pp* *mf* *ff*

E.Gtr.

*mf* *mf* *sfz* *sfz* *mf* *f*

Pno.

*mf* *mf* *ff* *ff* *sfz* *sfz*

Vln.

*mf* *mf* *mf* *ff* *mf*

Vc.

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

s.p. s.p. II s.p. I

pizz.

ord.

02'52" 03'01"

V

## DIS-Appearance!

**DIS-Appearence!**

11

60

Fl.

Ob.

B. Cl.

Perc.

E. Gtr.

Pno.

Vln.

Vc.

V.

II<sub>d</sub>

superball

s.p. ord.

pizz.

03'07"

03'19"

68 (M)

Fl.

mf — ff

ff

ff

ff

ff

ff

ff

Ob.

(M)

mf — ff

ff

ff

mf — ff

ff

ff

ff

B. Cl.

mf — ff

ff

ff

mf — fff

ff

ff

ff

Perc.

superball

mf — ff

ff

pp — f

pp — ff

ff

mf

ff

E. Gtr.

ff

pizz.

ff

ff

mf — fff

ff

sfz

ff

sfz

Pno.

ff

ff

ff

ff

ff

ff

Vln.

arco

ff

ff

ff

col legno battuto

ff

s.p. ord.

f — fff

arco

ff

III/IV

ff

Vc.

arco

ff

ff

ff

col legno tratto

ff

s.p. ord.

f — fff

arco

f — ff

II/III

ff

ff

03'31"

V

75 **III**

Fl. *fff*

Ob. *ff* (M)

B. Cl. *ff* *fff*

Perc. *mf* *fff* *pp* *ff* *mf* *ff* *pp*

E. Gtr. *pp* *ff* *mf* *ff* *pp*

Pno. *ff* *mf* *ff* *pp*

Vln. *ff* *pp* *f* *pp* *ff*

Vc. *ff* *pp* *f* *pp* *ff*

V. 03'52" 03'55"

arco III/IV 1/2 legno

arco II/III 1/2 legno

79

IV

Fl.

Ob.

B. Cl.

Perc.

E. Gtr.

Pno.

Vln.

Vc.

V

04'15"

04'35"

pp sfz p sfz mf sfz mf sfz mf sfz f

mf ff mf

t.r. j.w. 50%air 7:4 3:2 H

sfz sfz p < f pp ff

mf ff mf

f ff pp f

sfz f pp

ff 6:4 pp ff

ff f

bottleneck

ord. F. 3:2 Vi. mf

ff pp

ff pp ff

ord. s.p. sfz

pizz. ord. pp ff

ff 3:2 p

ff sfz

83

Fl. t.r. j.w. 50%air t.r. j.w.

Ob. sfz sfz sfz sfz sfz

B. Cl. mf sfz pp p mf ff mf

Perc. mf ff mf f sfz f

E.Gtr. F.+Vi. ppp f mf ff p whammy (racecar) Vi. pp mp pp mf pp f pp ff

Pno. > mf mp ff ppp mf sfz sfz sfz sfz

Vln. pizz. sfz mf ff mf sfz

Vc. pizz. sfz ppp mf ff mf sfz

V. 04'38"

7/4 3/8 5/4 7/8 9/4 6/8

88 **IV<sub>a</sub>** j.w.

Fl. *sfz* *f* *mf* *sfz* *pp*

Ob. *sfz* *mf* *sfz* *sfz* *pp* (M)

B. Cl. *sfz* *pp* *f* *pp* *sfz* (S)

Perc. *ff* *f* *pp* *mf*

E. Gtr. *sfz* *mf* *f* *sfz* *sfz* *pp* *f* F. Vi.

Pno. *fff* *sfz* *mf* *ff* *sfz* *mf* *inside mute* *ff* *sfz* *mf* *inside mute* *fff* *p* *f*

Vln. *s.p.* *mf* *mf* *sfz*

Vc. *pizz.* *sfz* *sfz* *s.p. I* *mf* *arco ord.* *mf* *ff* *f* *p* *s.p. → e.s.p.* *pp* *f*

V 05'04" 05'16"

94

IVc

Fl.

Ob.

B. Cl.

Perc.

E. Gtr.

Pno.

Vln.

Vc.

V.

05'22"

05'25"

05'37"

[illegible]

[illegible]





124

Fl. j.w. *sfz* t.r. 50%air 5:4 *f sfz* t.r. 50%air 6:4 *f sfz* j.w. 50%air *sfz pp* *mf* *ff* *mf* *sfz*

Ob. *mf* *ff* *mf* *ff* *sfz* *ff*

B. Cl. *sfz* (S) *sfz* (M) dyad *pp* *p* *pp* *mp* overblow (O) *mf* *ff* *mf*

Perc. *sfz* *mf* *mf* *ff* *f* *sfz* *f*

E.Gtr. *p* *sfz* *mf* *ff* *p*

Pno. *pp* *sfz* *ff* *f* *ff* *sfz* *sfz* *sfz* *ff*

Vln. *sfz* pizz. *sfz* arco *ff* ord. → s.p. *mf* *ff* *mf* *ff* *mf* *sfz*

Vc. ord. *ff* ord. *sfz* pizz. *mf* *ff* arco *sfz* pizz. *mf* *ff* *mf* *sfz*

V 07'03" *ff* *sfz* *mf* *ff* *sfz* *mf* *ff* *mf* *sfz*

\*touch the whammy, make contact noise whammy (touch)

**VII**

128

Fl.

Ob.

B. Cl.

Perc.

E. Gtr.

Pno.

Vin.

Vc.

V.

07'20"

07'29"

07'41"



[illegible]

151

Fl.

pp  $\rightarrow$  ff

Ob.

sfz

colour trill

mf 5:4

sfz

colour trill

mf 7:4

f

B. Cl.

mf  $\rightarrow$  ff

sfz

sfz

sfz

mf  $\rightarrow$  ff

Perc.

p

mf 3:2

sfz

f

1/2 E

mf

pp

mf

pp

mf

pp

pp

E. Gtr.

mf

whammy (gliss)

V.

mf  $\rightarrow$  ff

3:2

mf

whammy (gliss)

mf  $\rightarrow$  ff

3:2

Pno.

mf  $\rightarrow$  ff

5:3

ff

3:2

mf

6:4

ff

Vln.

ord.  $\rightarrow$   $\square$

ff

ord.

ff

II/III

ff

s.p.

ff

Vc.

ord.

ff

V

08'48"

6

4

3

4

3

4

6

157

Fl.

pp mf pp

mf ff

Ob.

colour trill

mf ff

B. Cl.

f

mf ff mf

Perc.

mf p mf f

ff

E. Gtr.

whammy (gliss)

ff mf

Pno.

inside mute

mf

Vln.

ff

Vc.

ord.

V

09'07"

162

Fl.

Ob.

B. Cl.

Perc.

E. Gtr.

Pno.

Vln.

Vc.

V.

09'24"

[illegible]

## DIS-Appearance!

31

174

Fl.

Ob.

B. Cl.

Perc.

E. Gtr.

Pno.

Vln.

Vc.

V.

*pp*  $\leftarrow$  *f*

*pp*  $\leftarrow$  *f* *pp*  $\leftarrow$  *f*

*sfz* *sfz* *sfz* *sfz*

*ff*  $\leftarrow$  *pp*  $\leftarrow$  *f*  $\leftarrow$  *pp*

*mf* *mf* *ff* *f* *mf* *p sfz*

*mf* *mf*  $\leftarrow$  *f*

*sfz* *ff* *pp*  $\leftarrow$  *mf* *mf*

*mf* *mf* *sfz* *sfz* *mf*

*pp*  $\leftarrow$  *mf*  $\leftarrow$  *f* *ff* *ff* *mf* *ff* *ff*

*mf* *pp* *mf* *p* *pp* *p* *pp*

10'00"

## DIS-Appearance!

**DIS-Appearence!**

32 179

Fl. *sfz sfz sfz sfz sfz* *sfz sfz* *mf* *pp*

Ob. *mf* *pp* *mf* *mf* *pp* *mf* *pp* *pp*

B. Cl. *p* *ppp*

Perc. *pp* *mf* *ff* *fff*

E. Gtr. *mf* *ppp* V. F. *ff* *fff*

Pno. *sfz sfz sfz sfz* *ff* *fff* *fff*

Vln. *pp* *ppp* *ppp* *pppp*

Vc. *ppp* *pppp* *fff* *fff*

V. *10'20"* *10'43"*