Full Score

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Anson Yeung

# Lost in time

for piano sextet
(2026)

PERUSAL SCORE ONLY

**MOVEMENTS**

I. The relentless flow of time
II. Distant memories
III. Time is a matrix

**INSTRUMENTATION**

two violins, viola, cello, double bass and piano

**DURATION**

*ca.* 15 minutes

**PERFORMANCE NOTES**

| | |
|---|---|
| ord. | *ordinario,* return to the normal bow position |
| col legno battuto | Strike the strings with the wood of the bow |
| + | Pizzicato with left hand |
| p.s.p. | *poco sul ponticello*, position the bow near the bridge, producing a slightly glassy timbre without being as extreme as *motlo sul ponticello* |
| m.s.p. | *molto sul ponticello*, position the bow very close to the bridge, emphasizing higher overtones for a harsh, metallic sound. |
| p.s.t | *poco sul tasto*, position the bow slightly over the fingerboard |

An arrow placed between two techniques indicates a gradual change from one playing method to another, rather than a sudden switch.

For piano, octave markings apply only to the staff on which they are written, as is standard practice. This remains true even in cases of cross-staff notation or beaming.

PERUSAL SCORE ONLY

**PROGRAM NOTES**

On the surface, time appears as a continuous flow from past to present to future. Yet beneath this logic lies a more subjective dimension of time, one shaped by memory and emotion. This three-movement work explore the various ways time is experienced and felt.

I. The relentless flow of time

Often it feels like time is unstoppable, like a river rushing towards an unseen horizon. Though time flows continuously, its pace can vary, sometimes rushing and sometimes slowing. String harmonics are used extensively in this movement. When combined with the piano's high register, I hope to evoke an otherworldly atmosphere.

II. Distant memories

Sometimes, distant memories suddenly surface in our minds, and it is easy to lose track of how much time has passed since these moments. In this movement, I aim to capture that sensation. Unlike the first movement, more traditional textures and harmonies are used.

III. Time is a matrix

This movement is inspired by minimalism. It is highly geometrical and built from interlocking, canon-like patterns. Polyrhythms are extensively used in the latter half of the piece.

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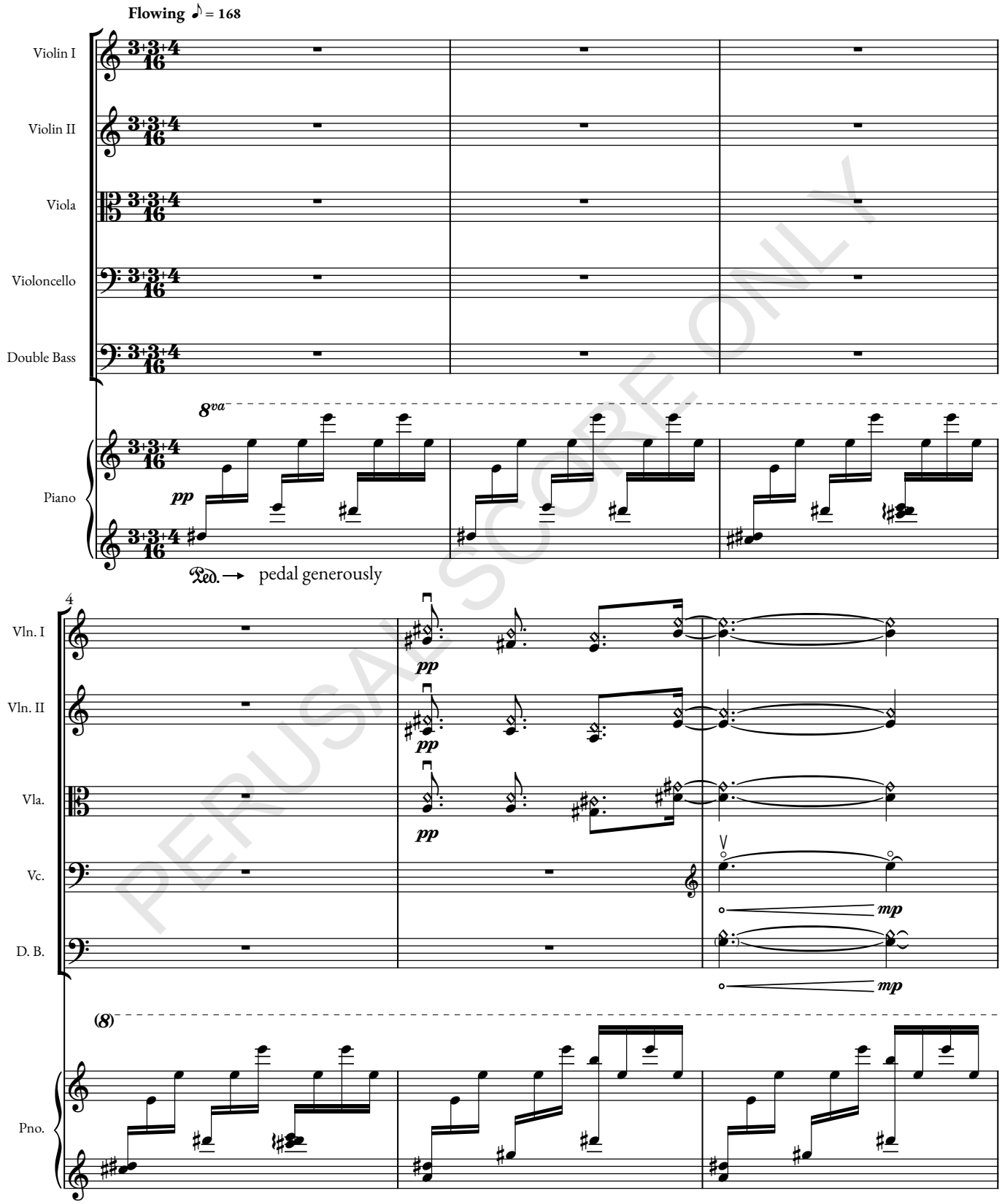
# LOST IN TIME

for piano sextet

A. Yeung
(2026)

## I. The relentless flow of time

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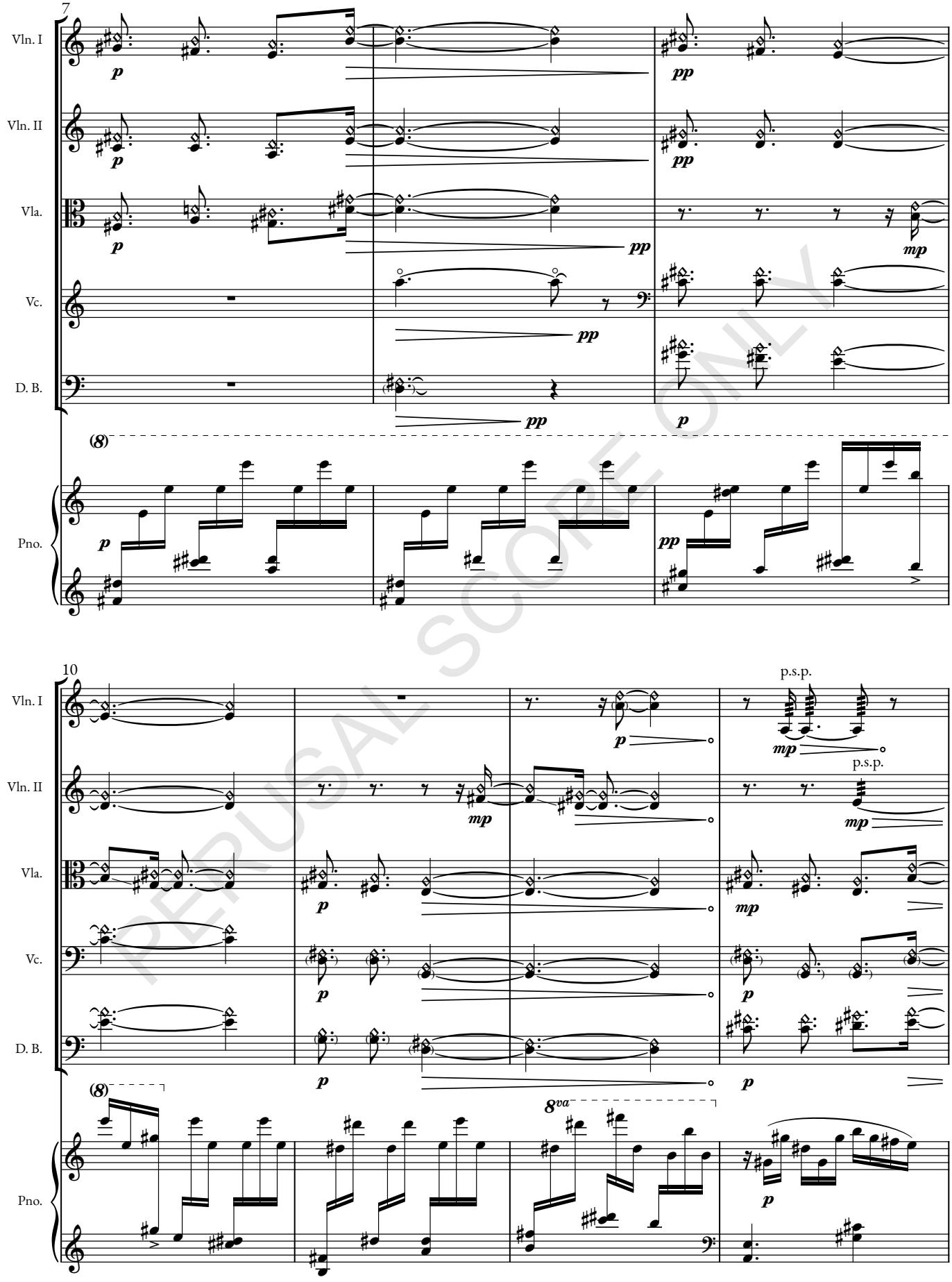


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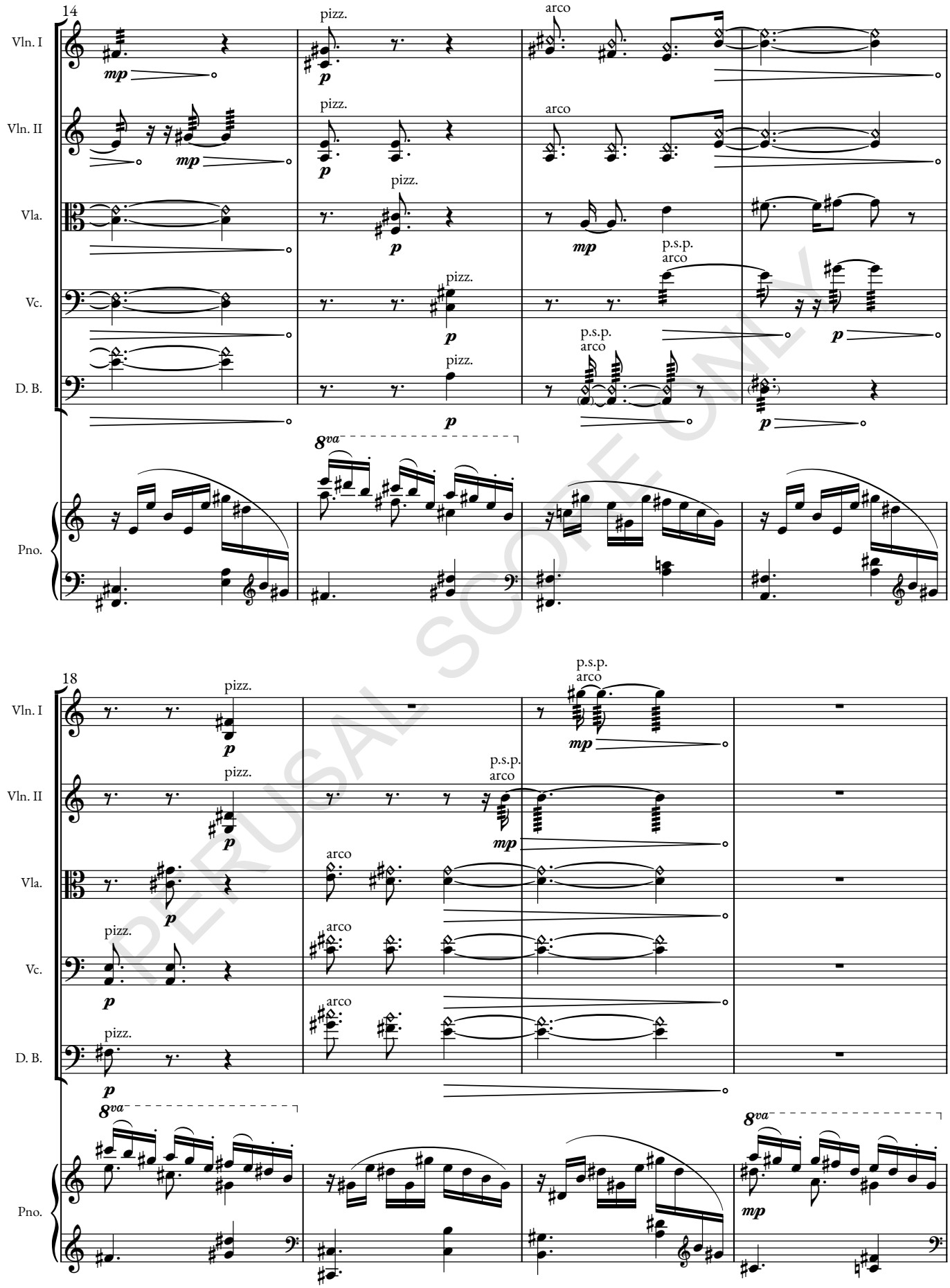


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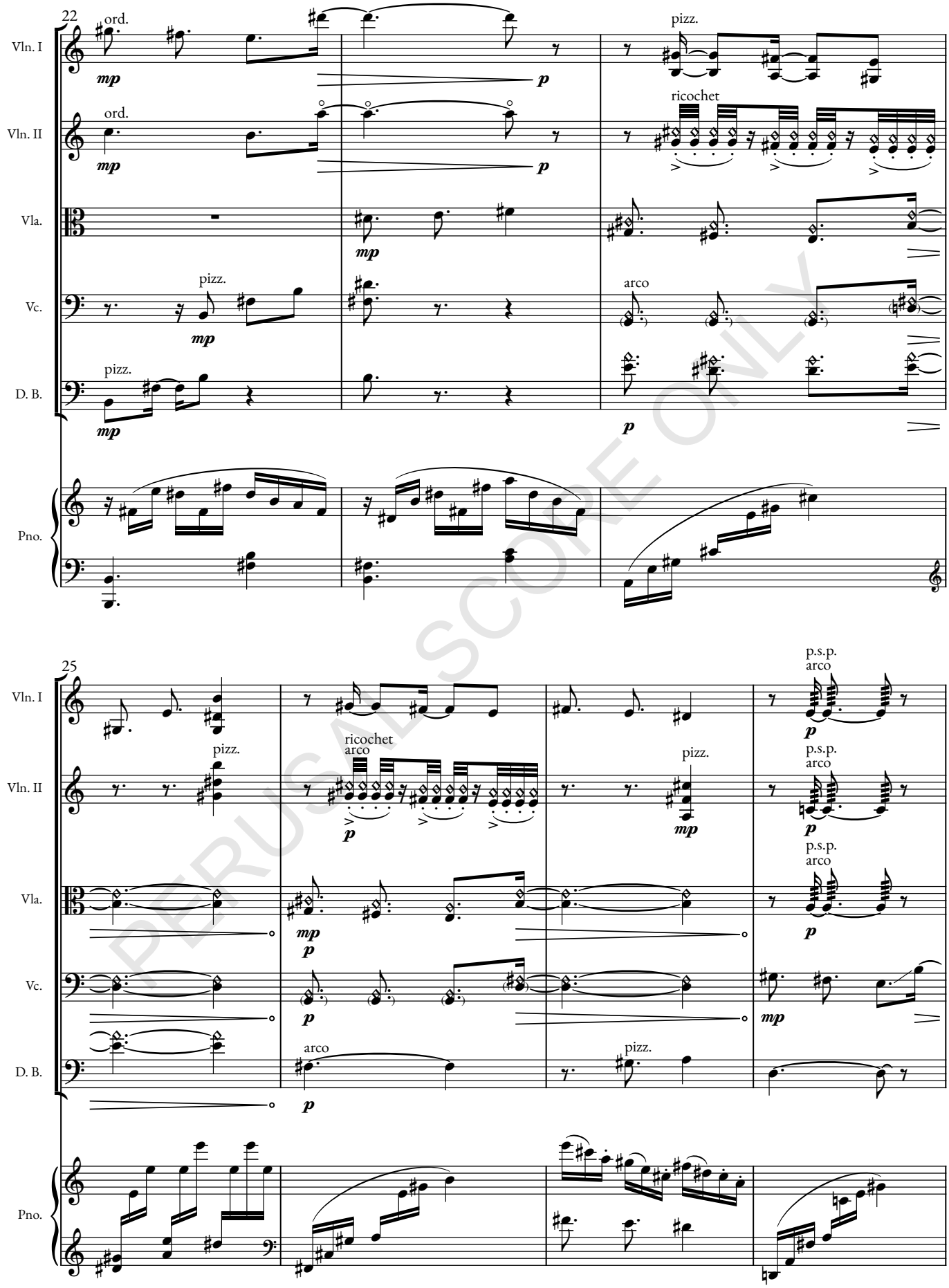


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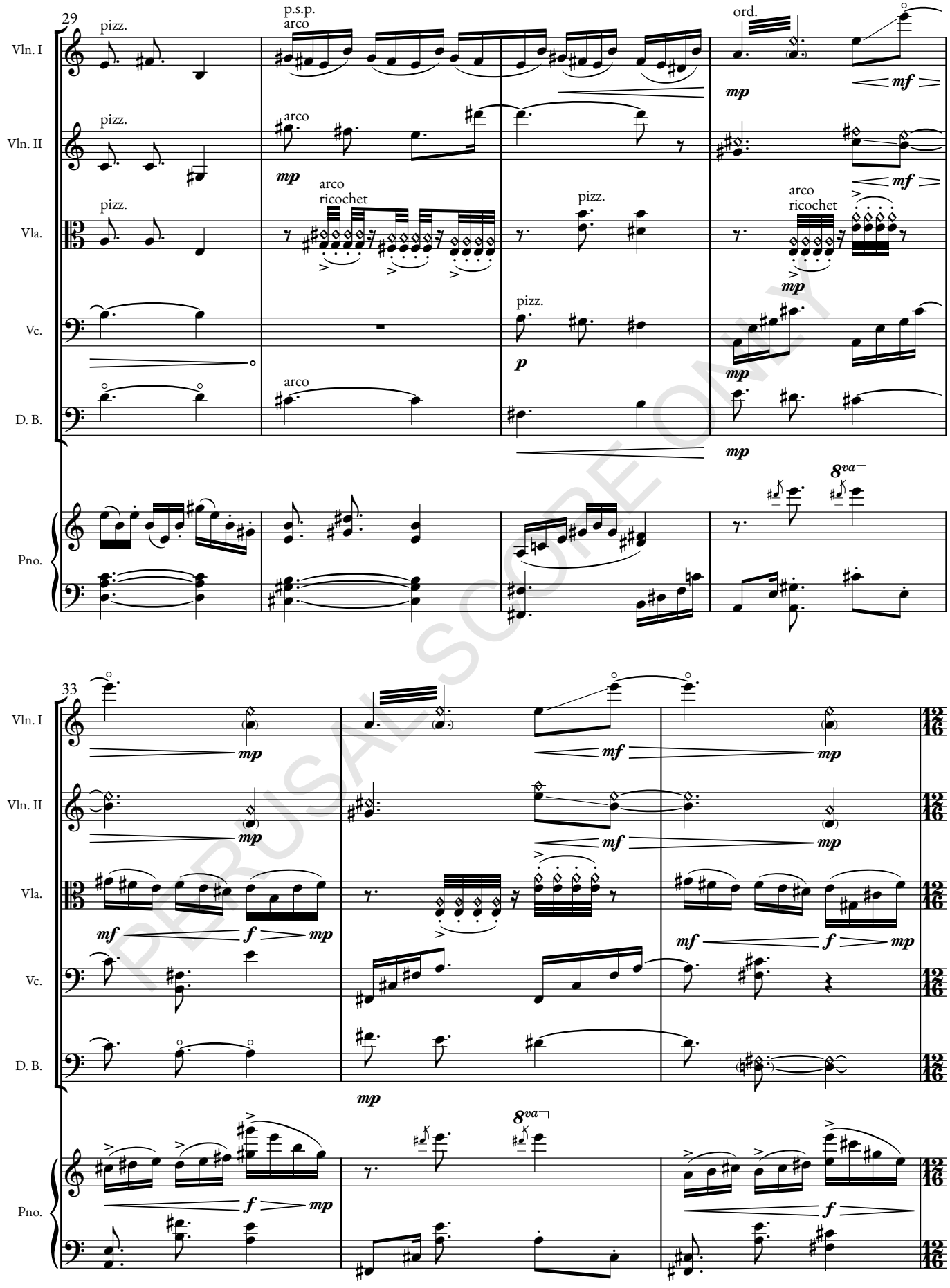


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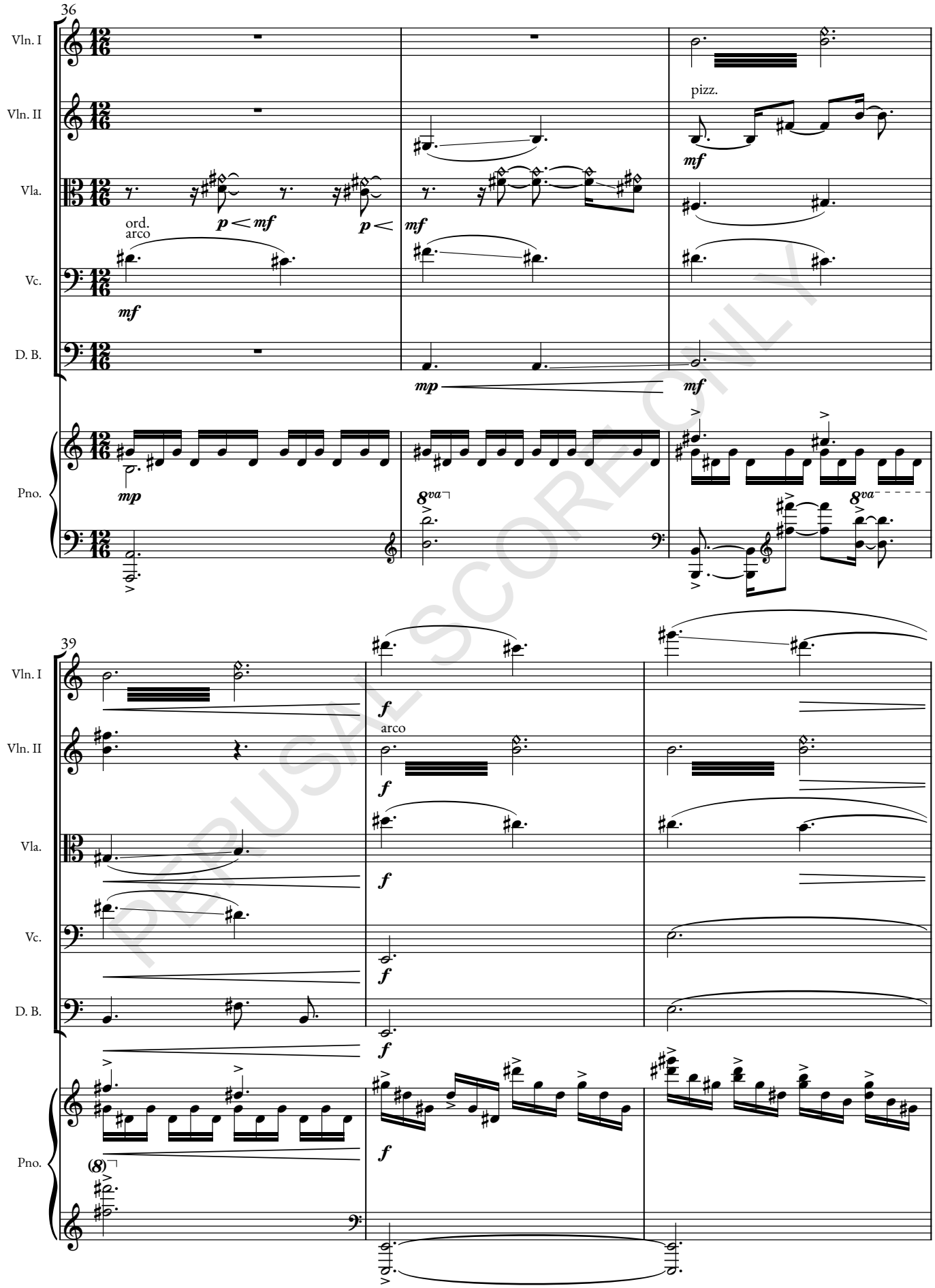


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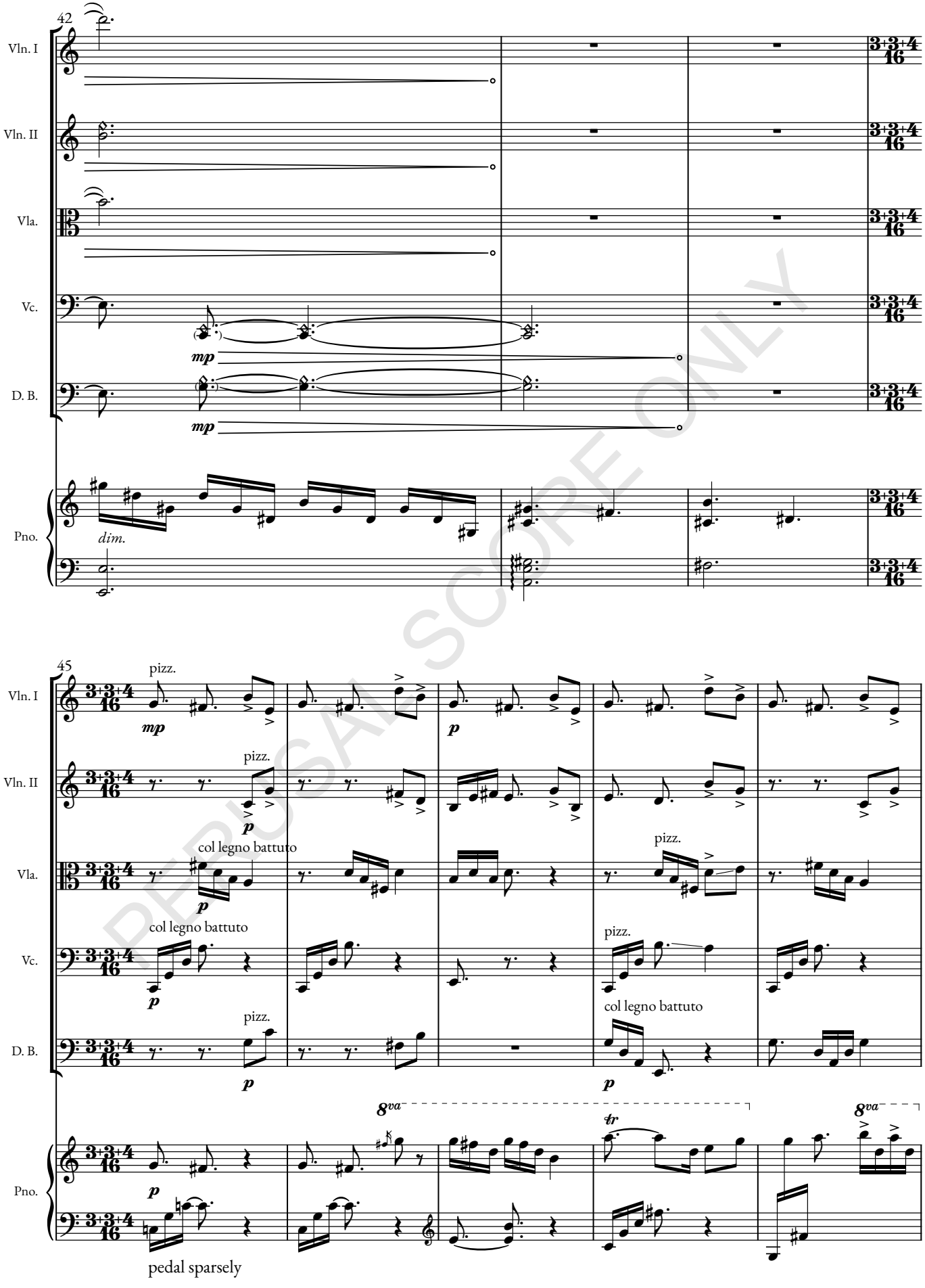


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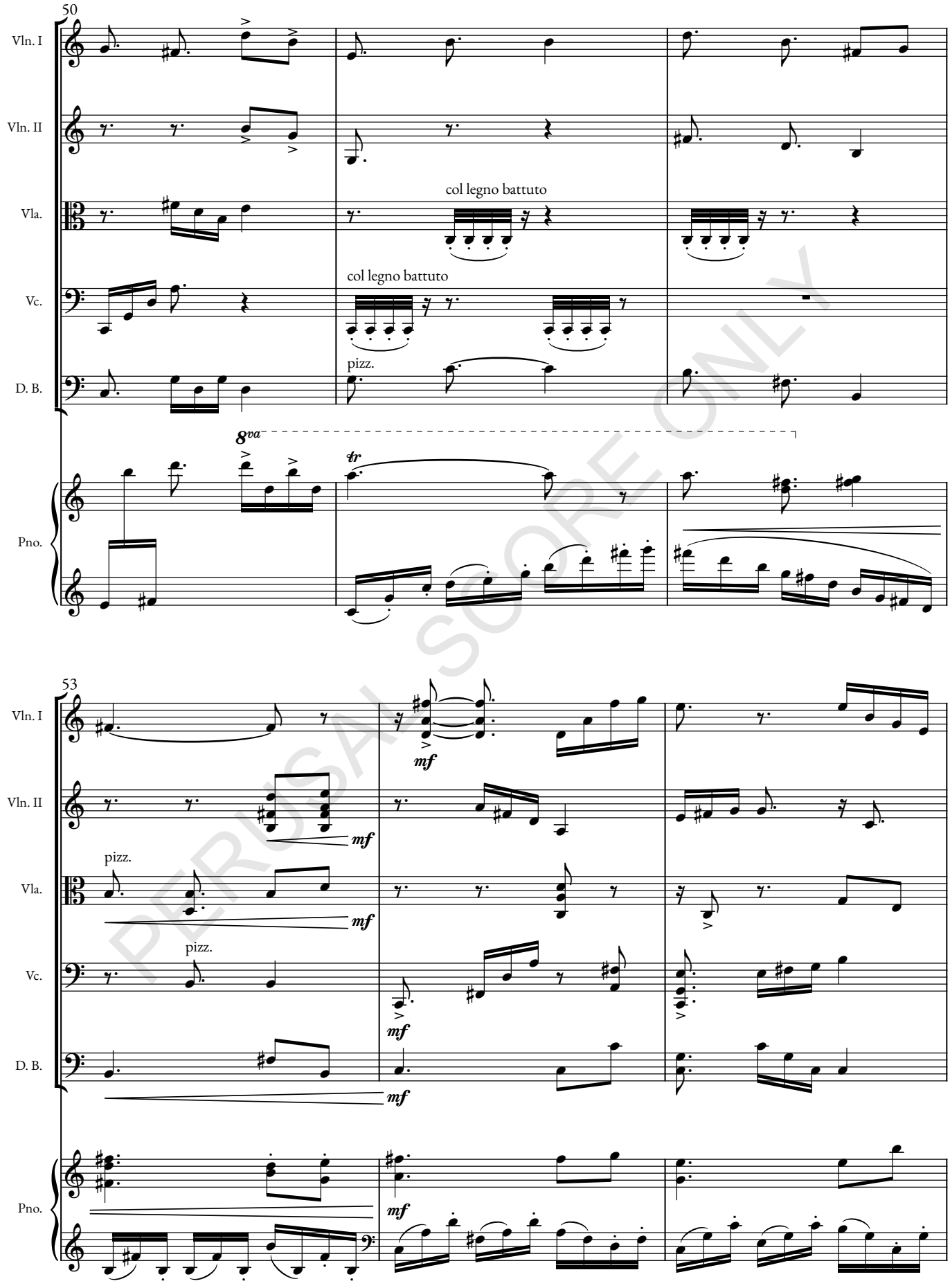


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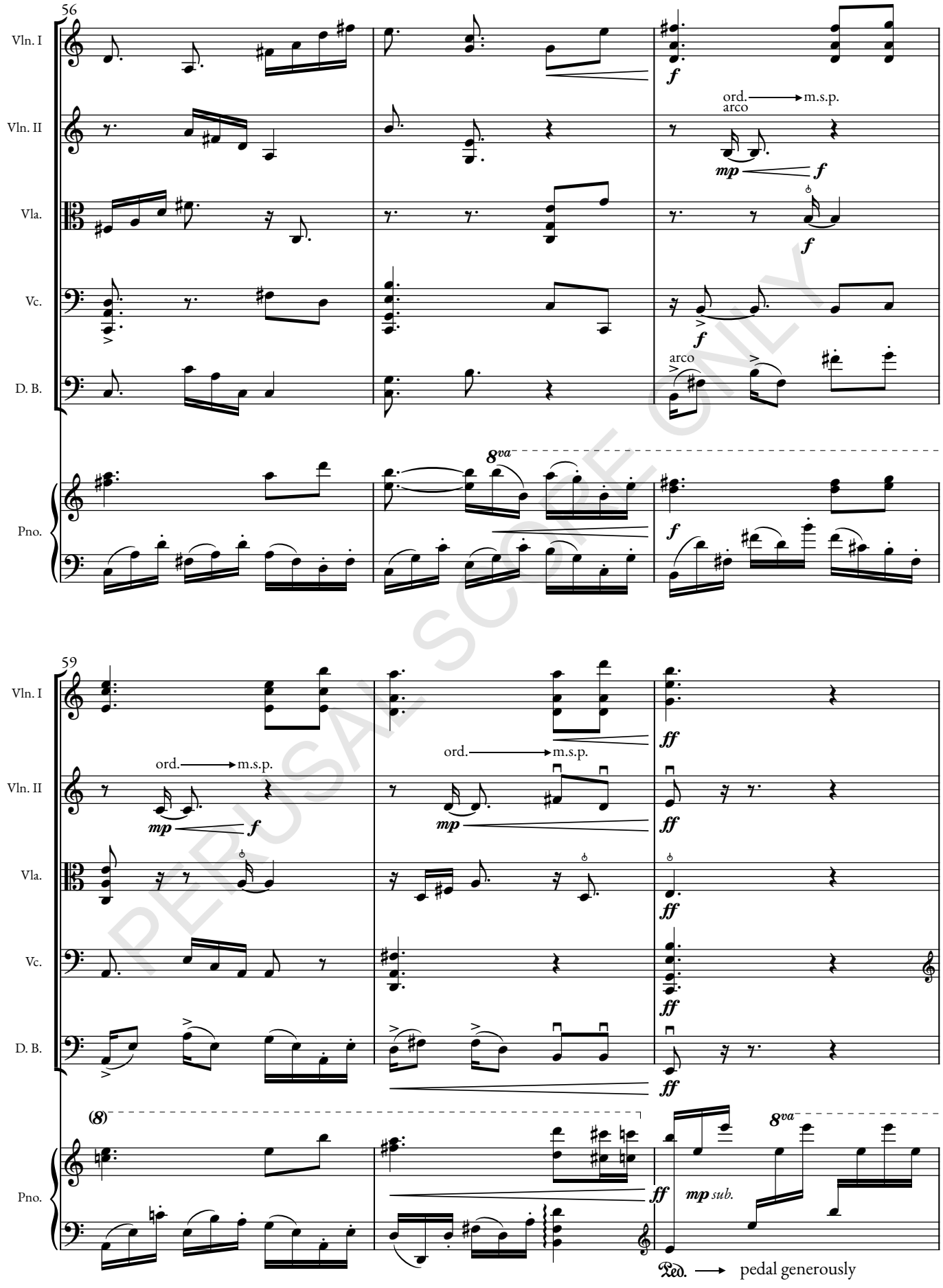


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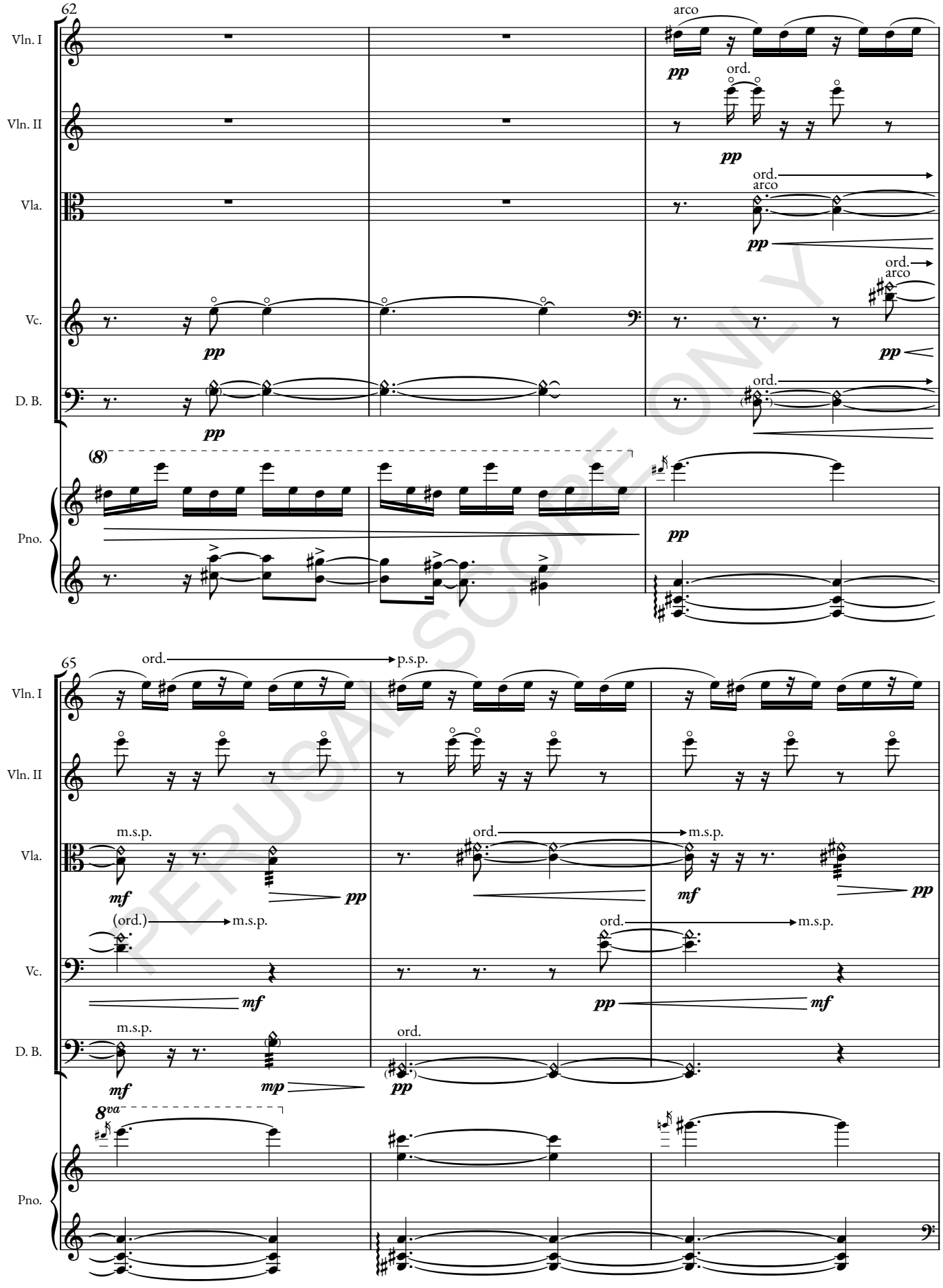


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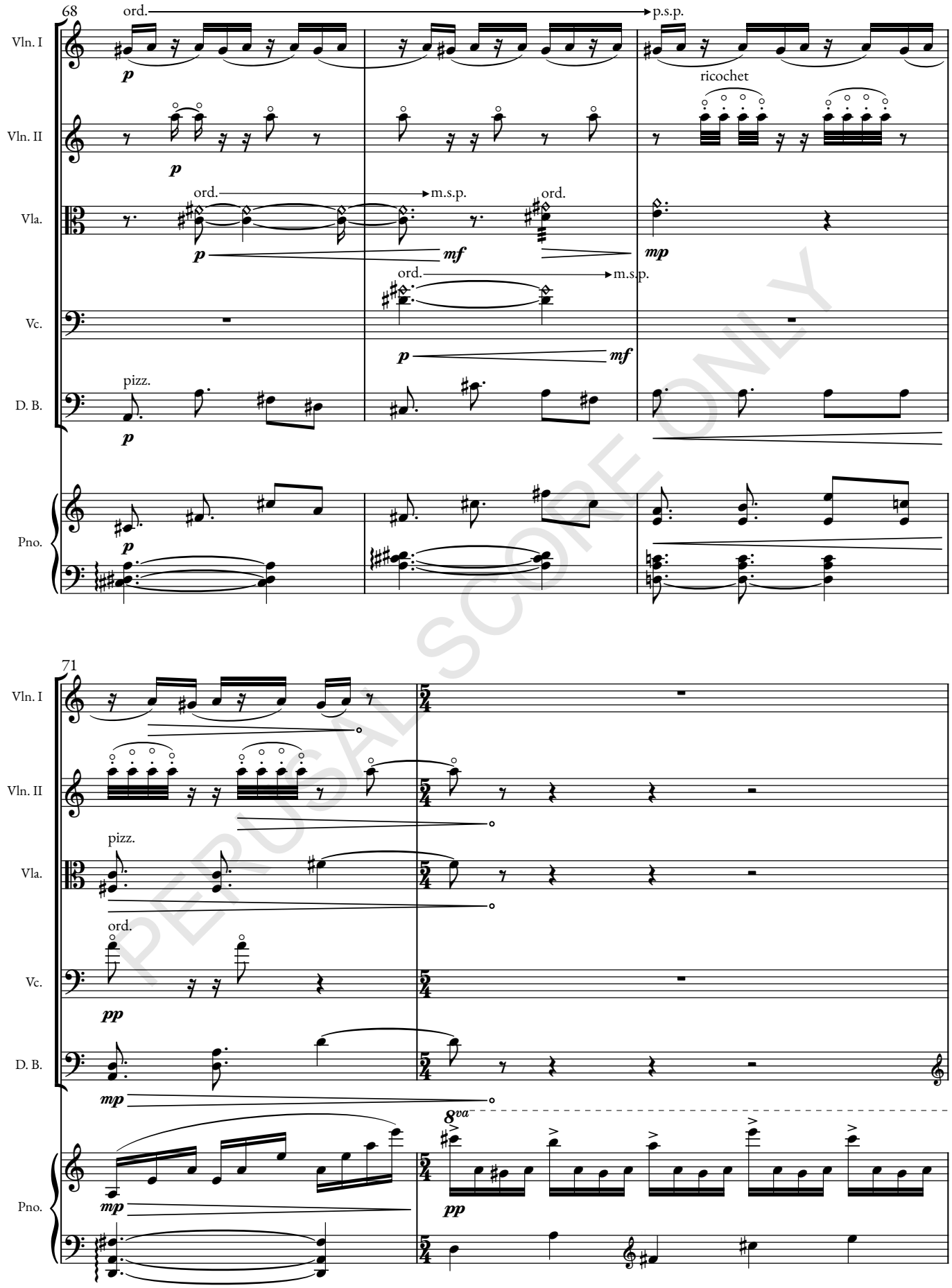


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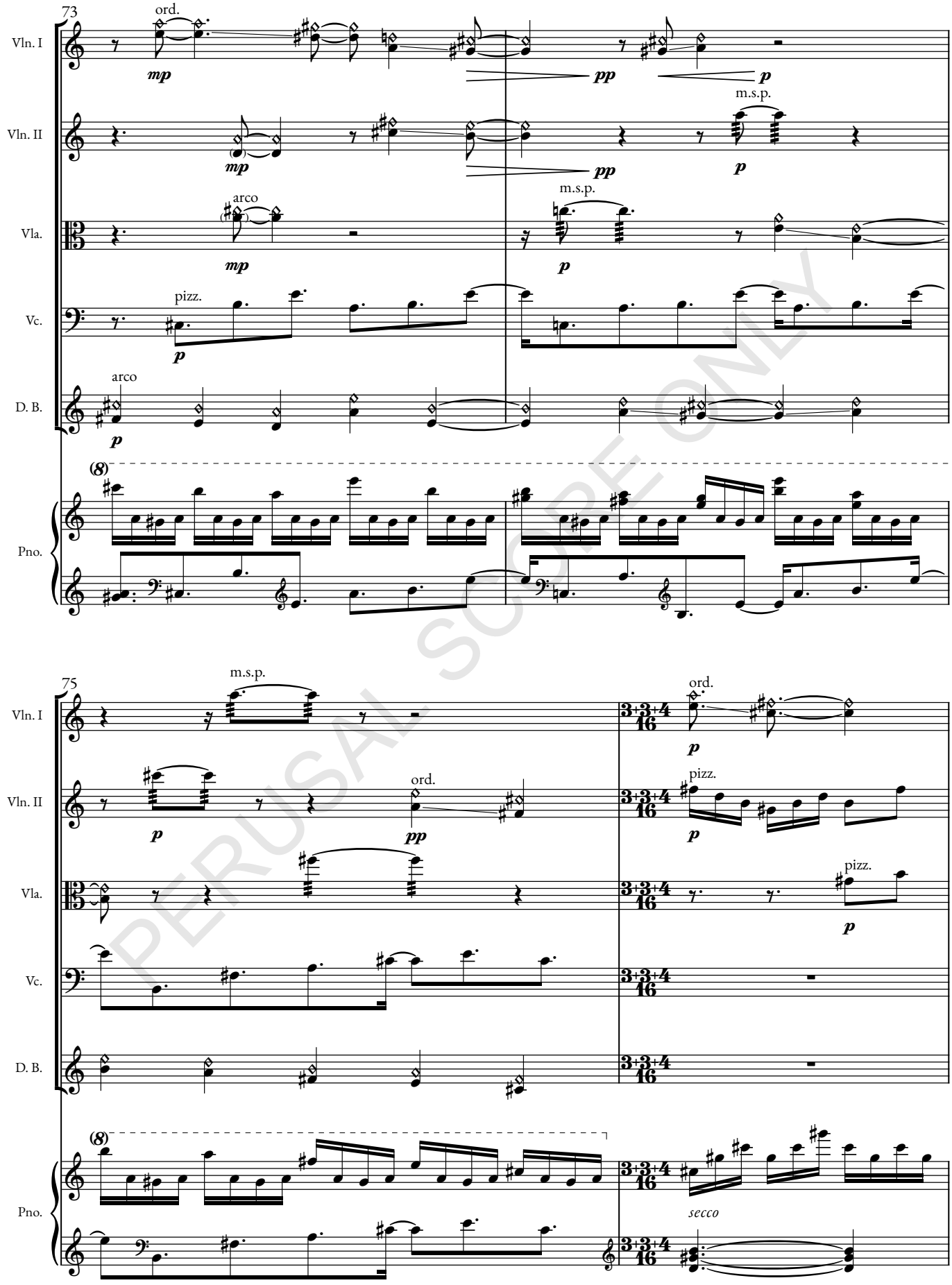


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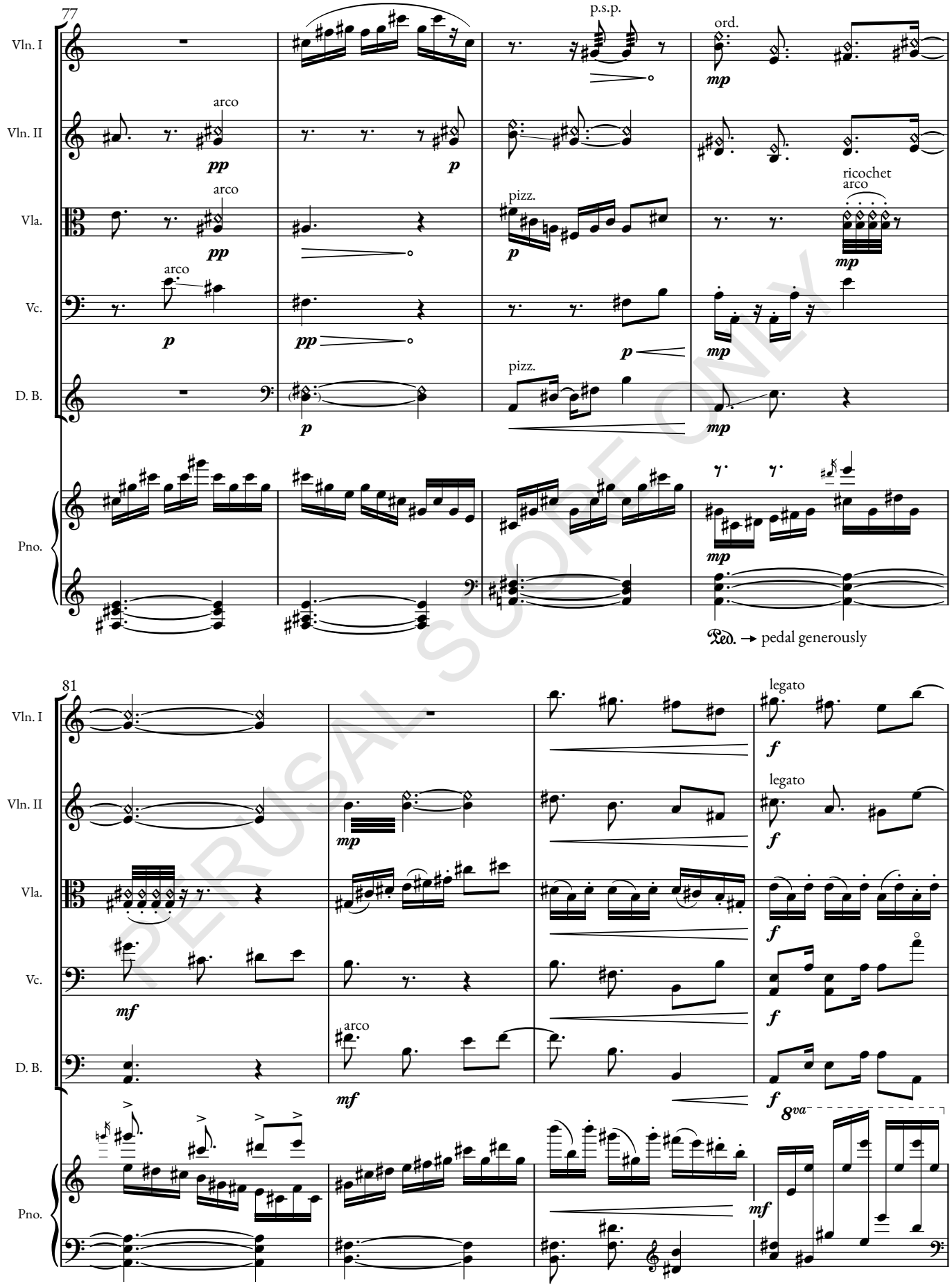


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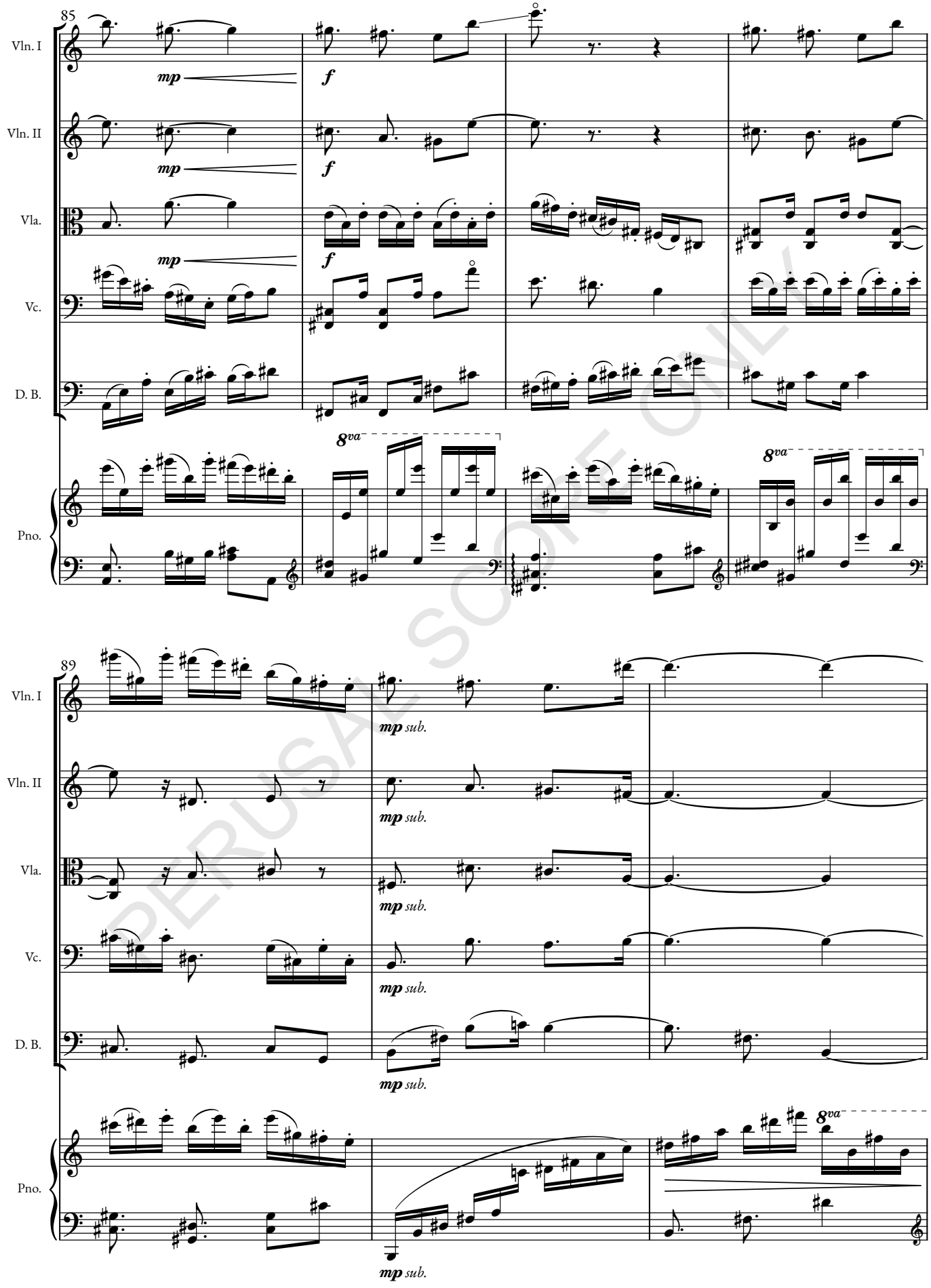


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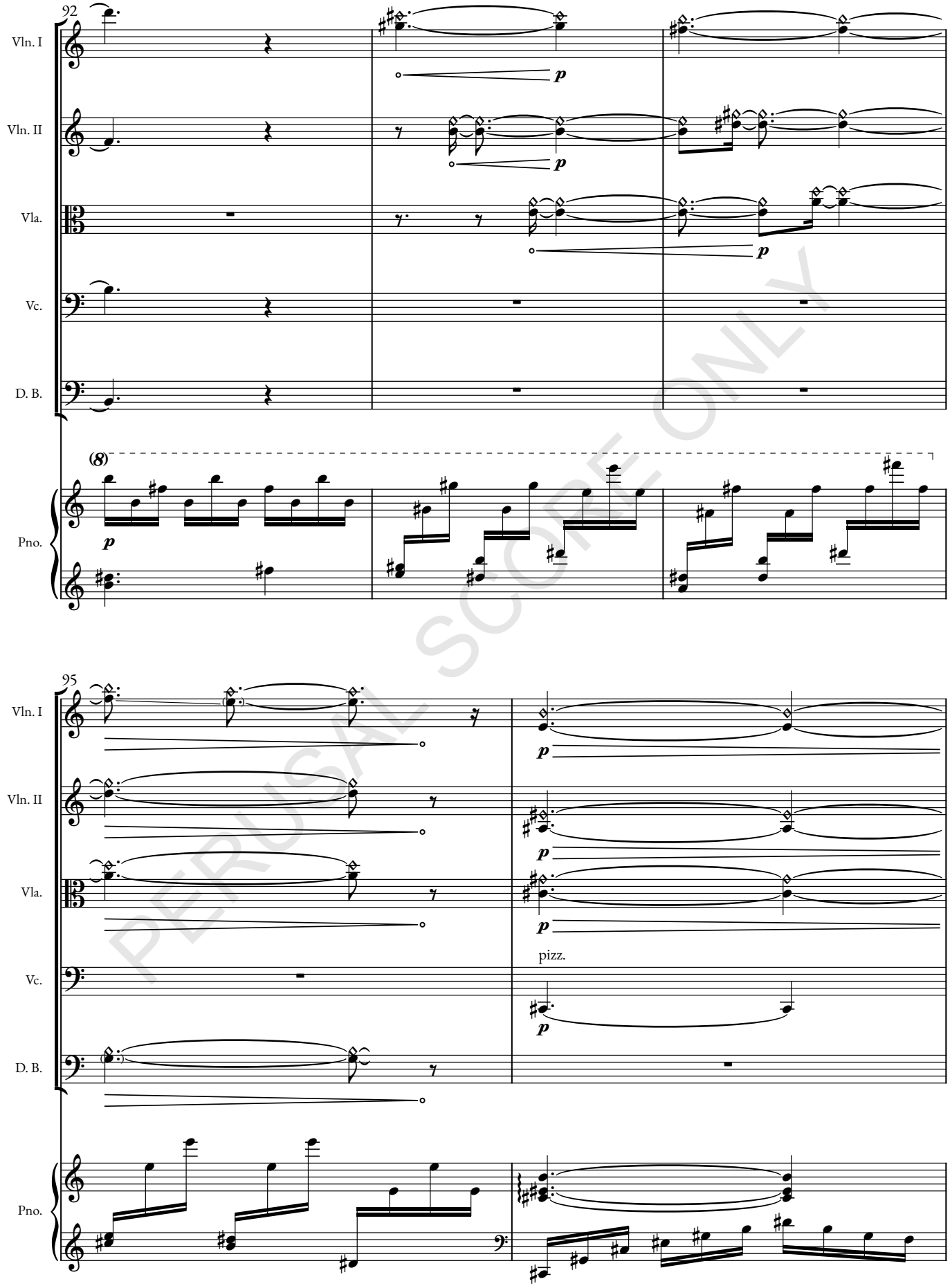


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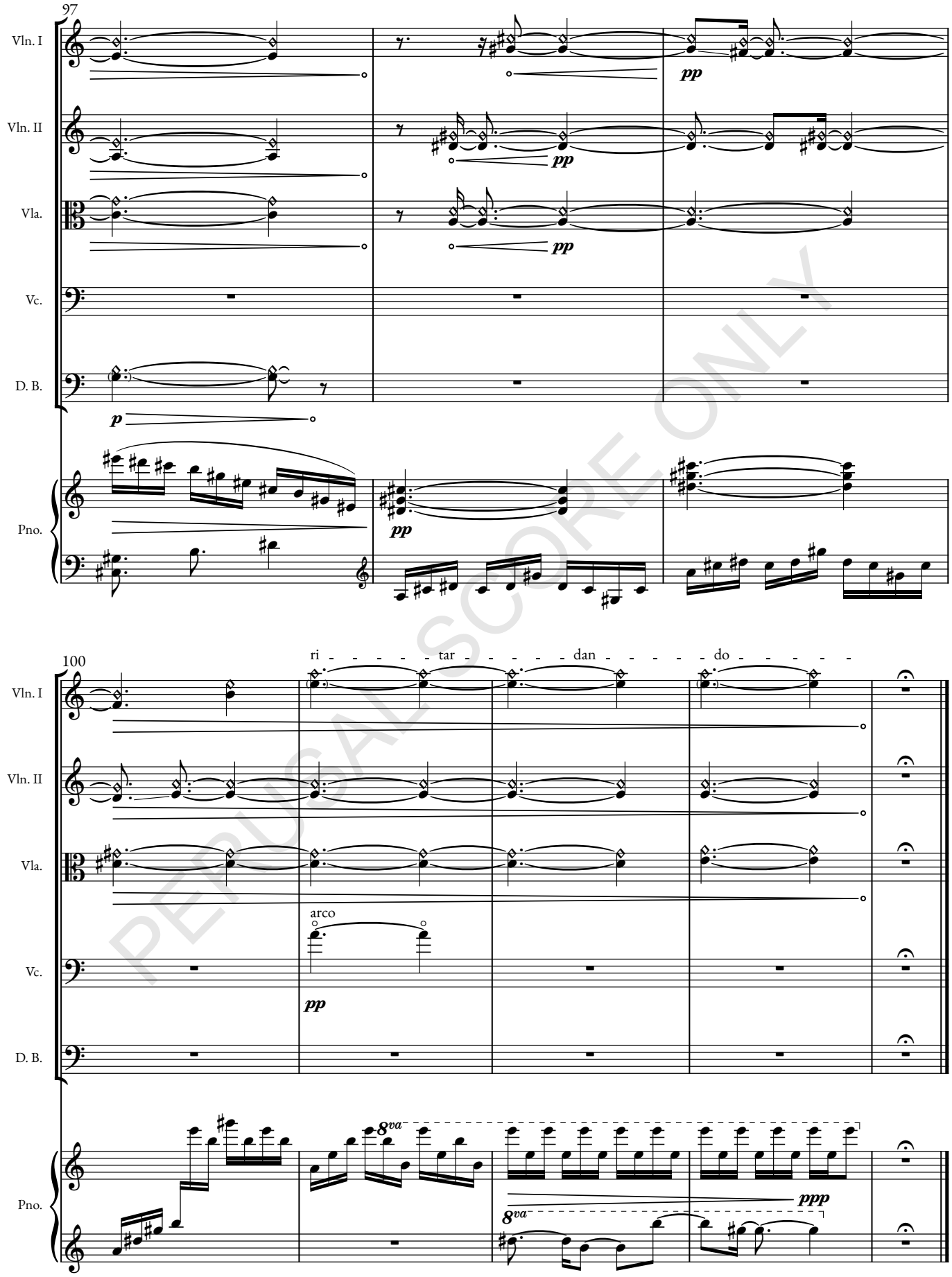


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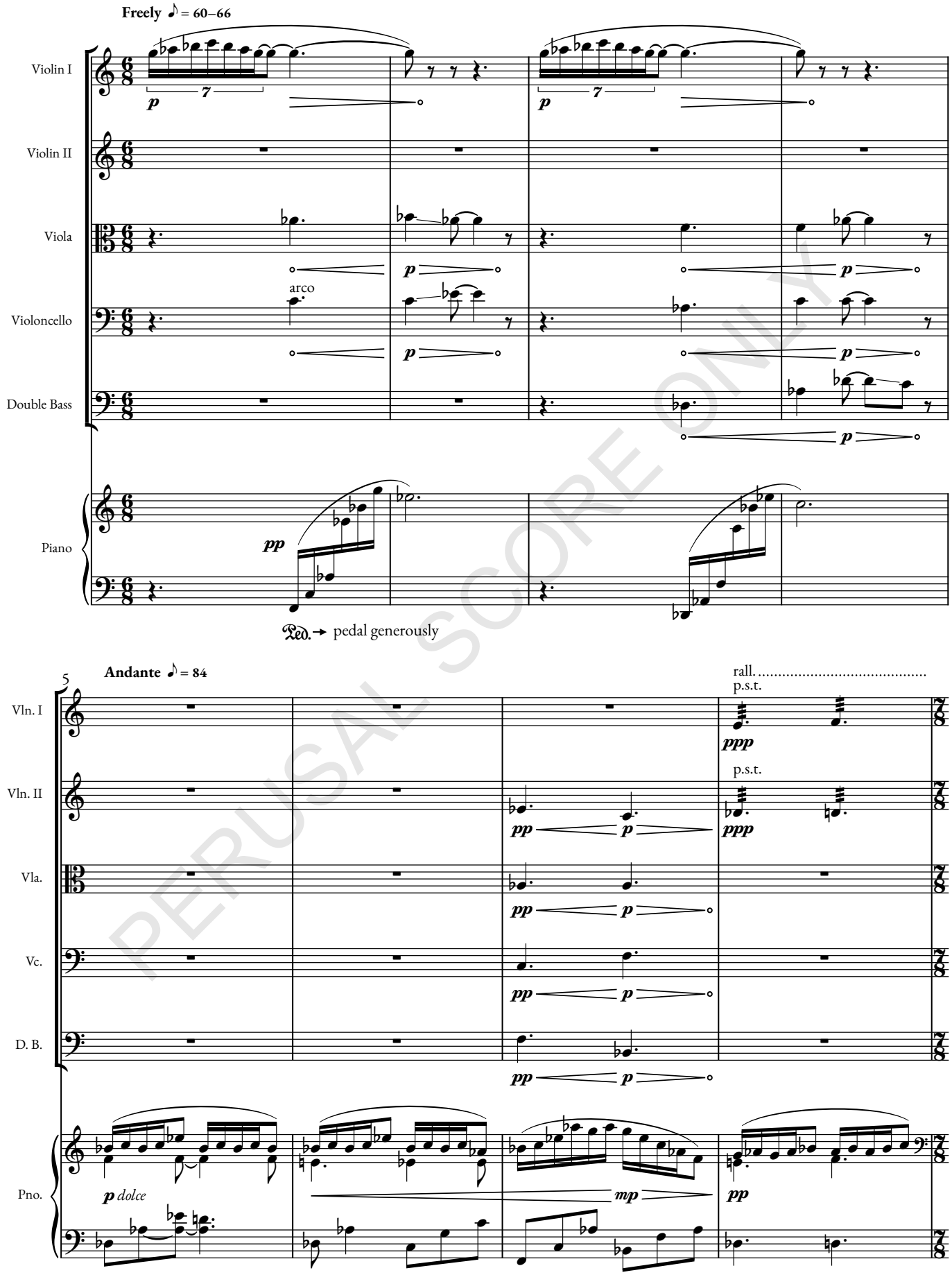
# II. Distant memories

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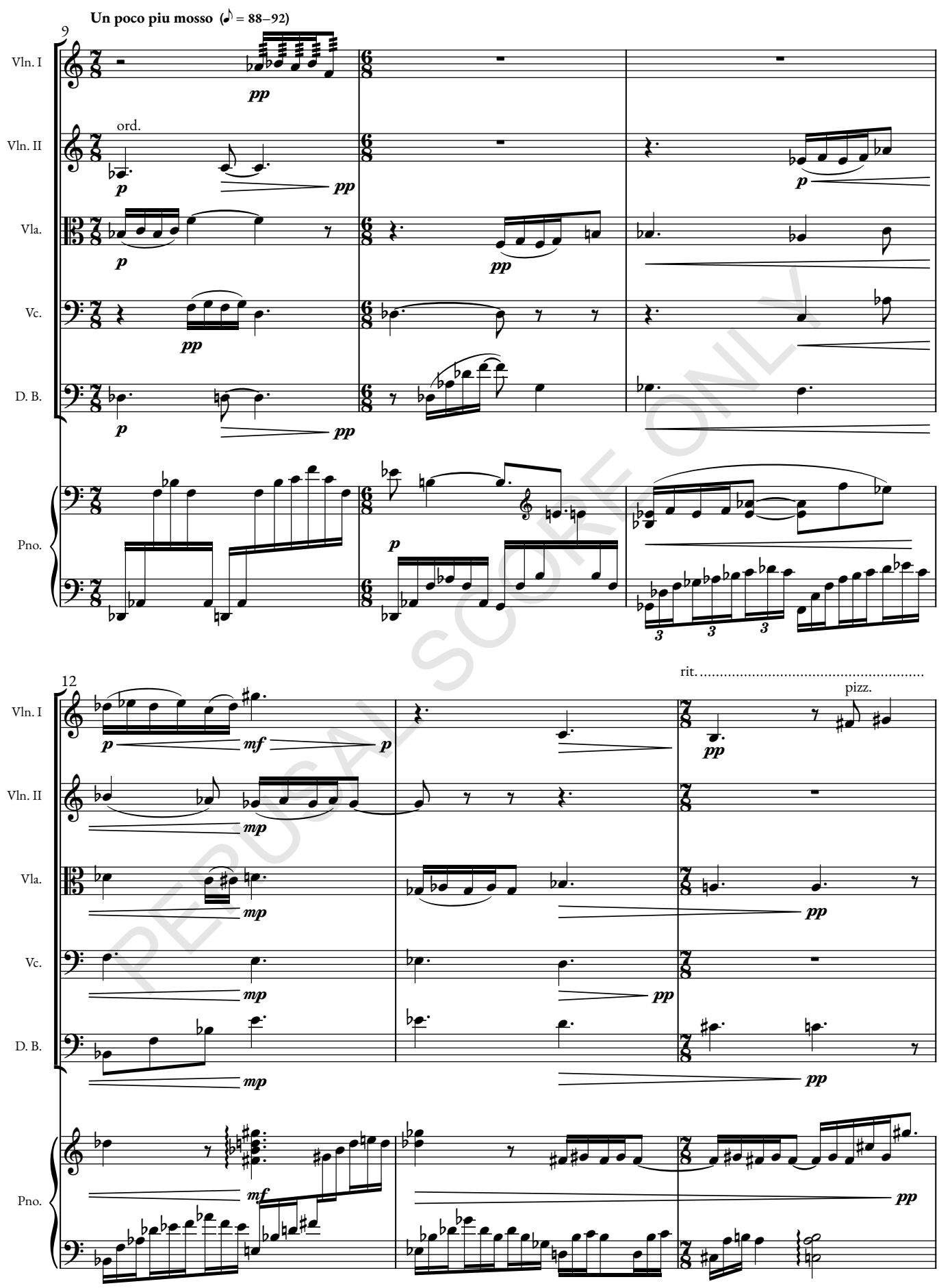


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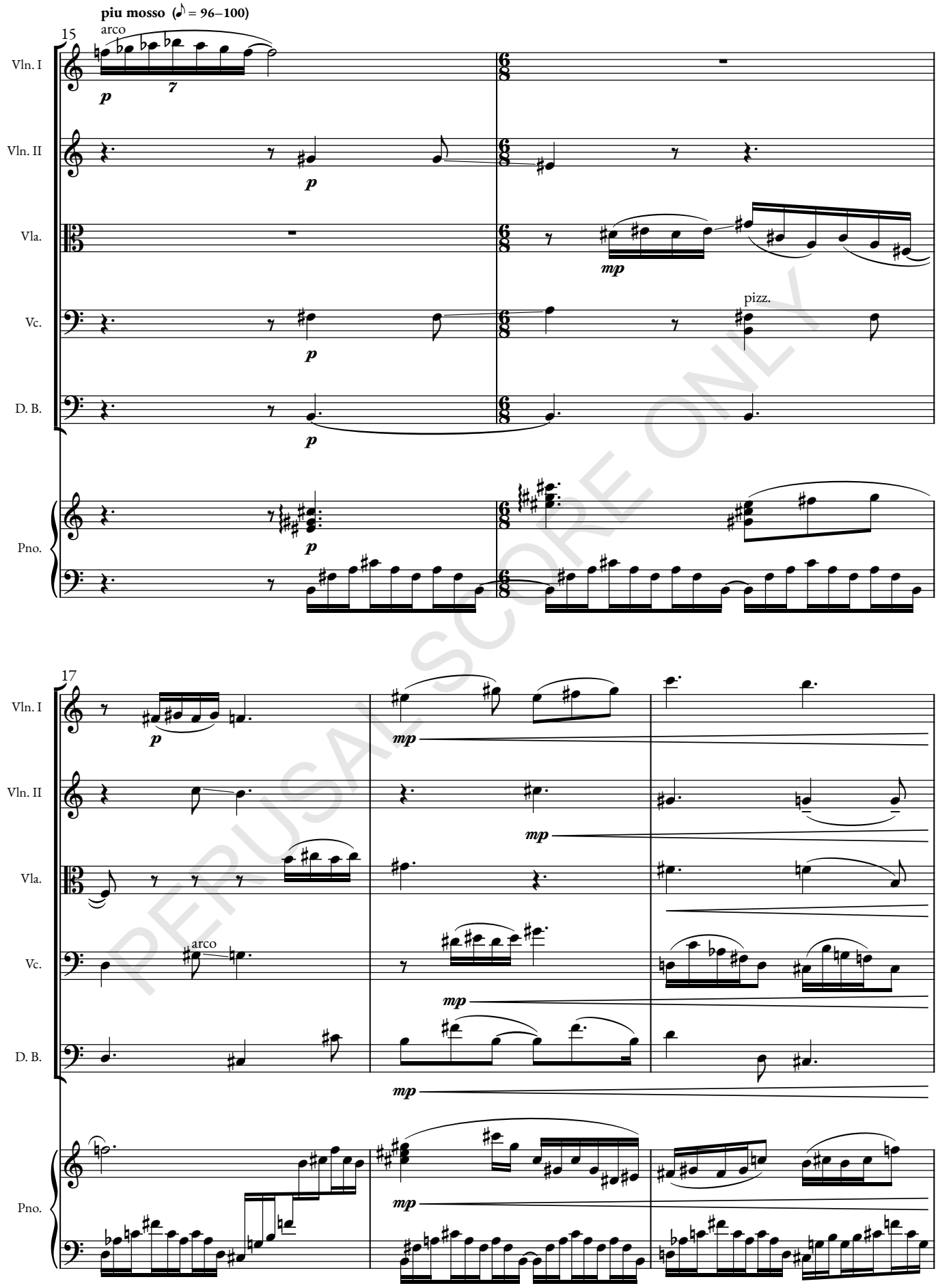


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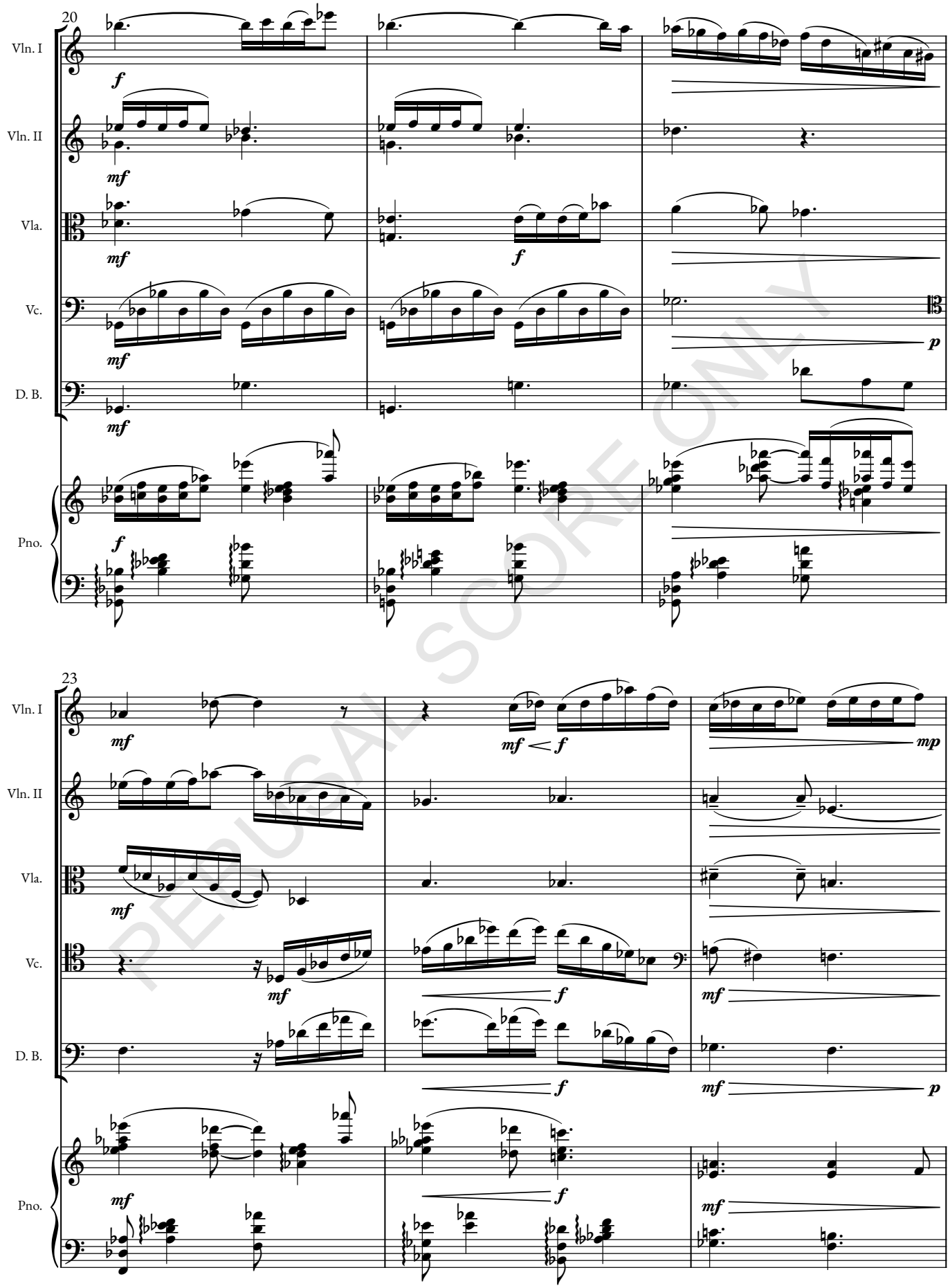


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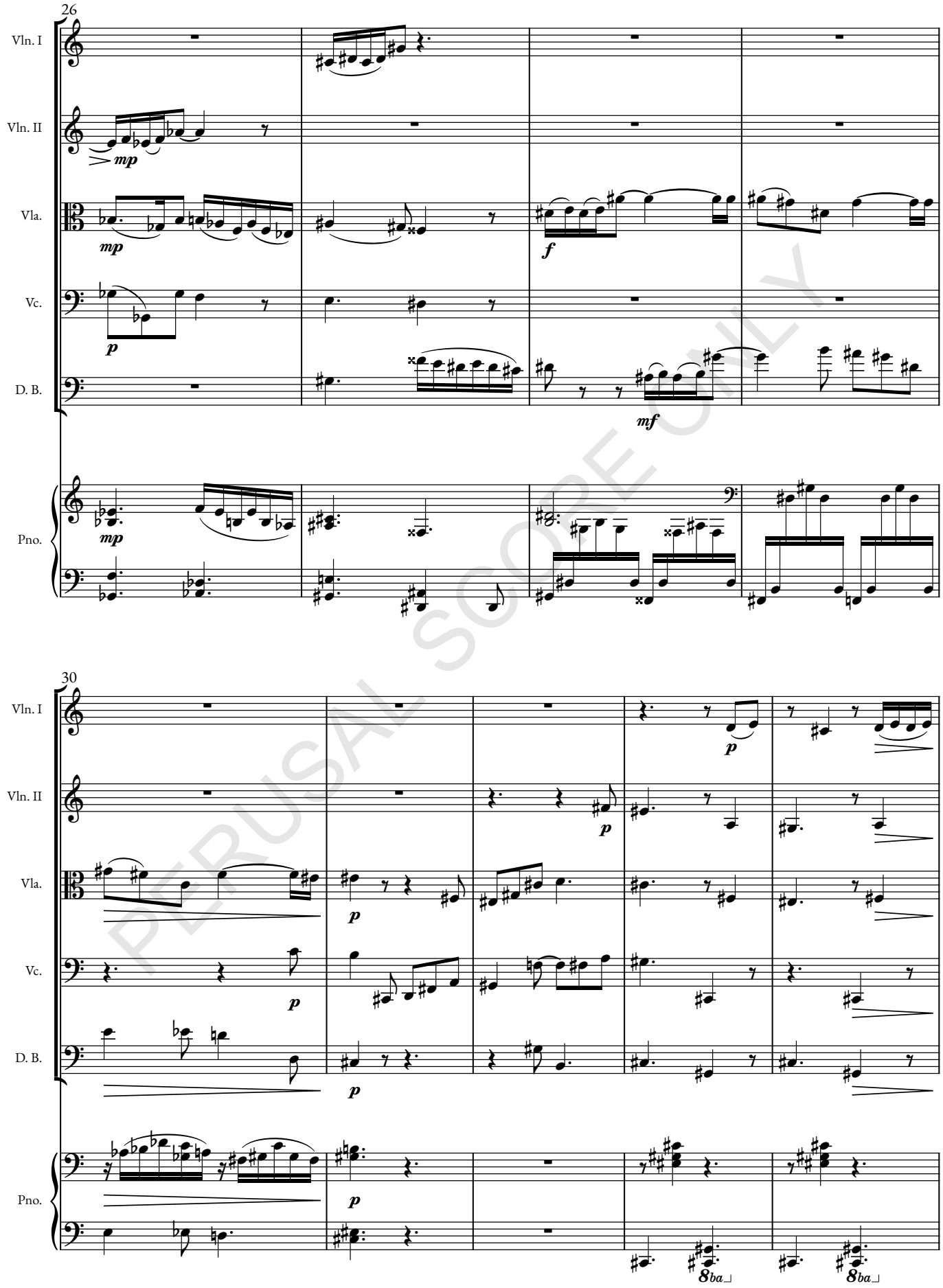


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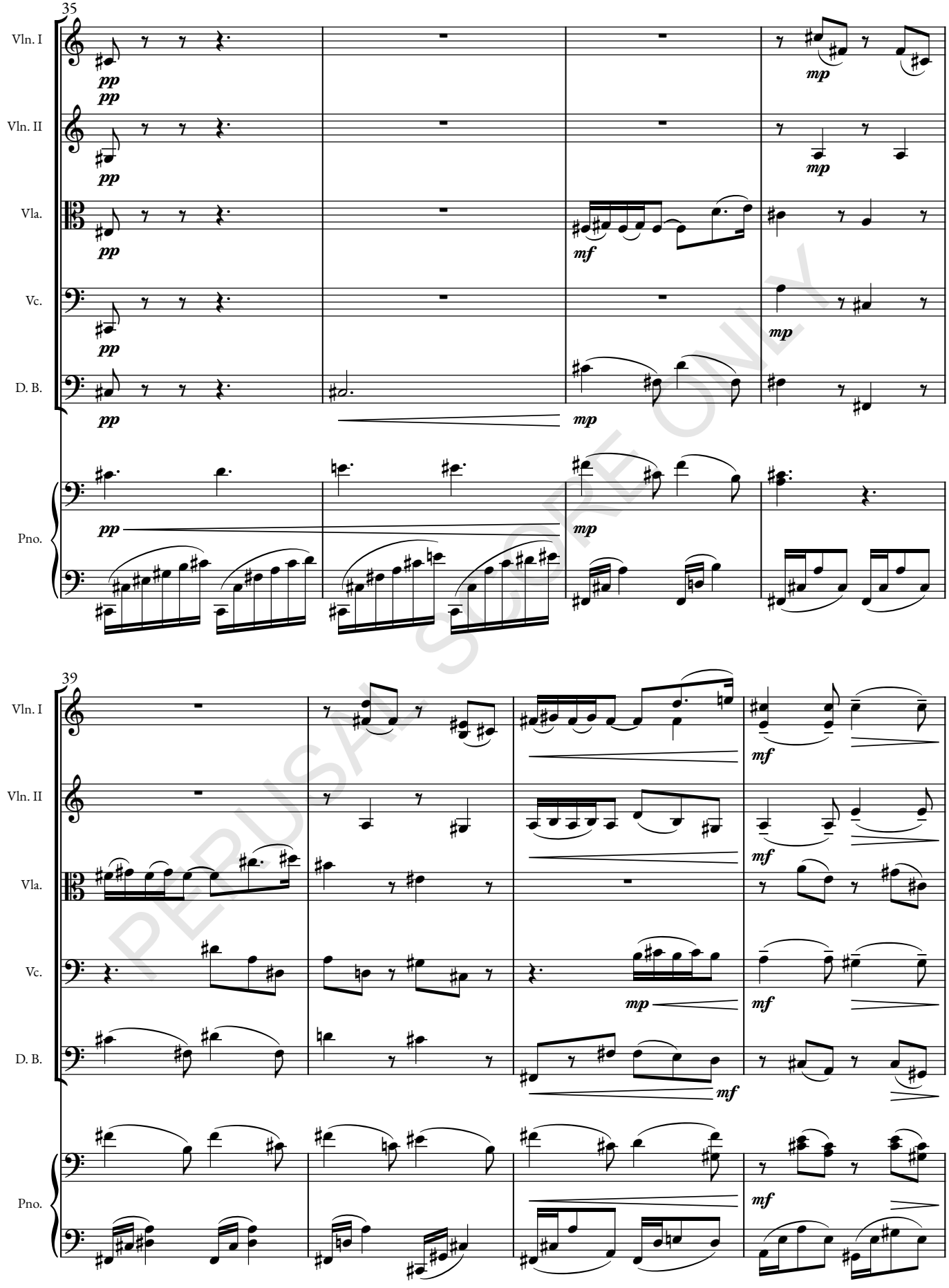


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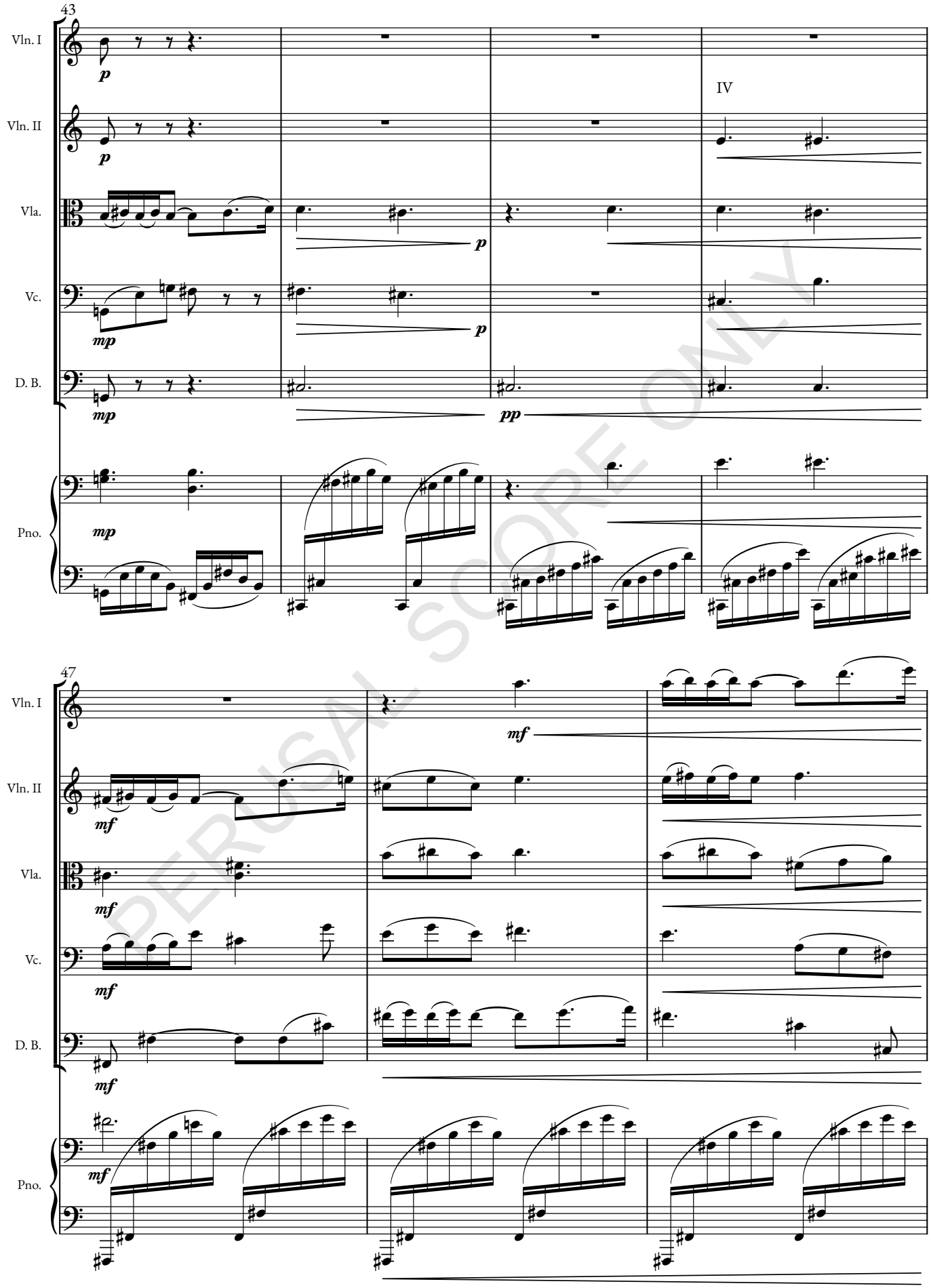


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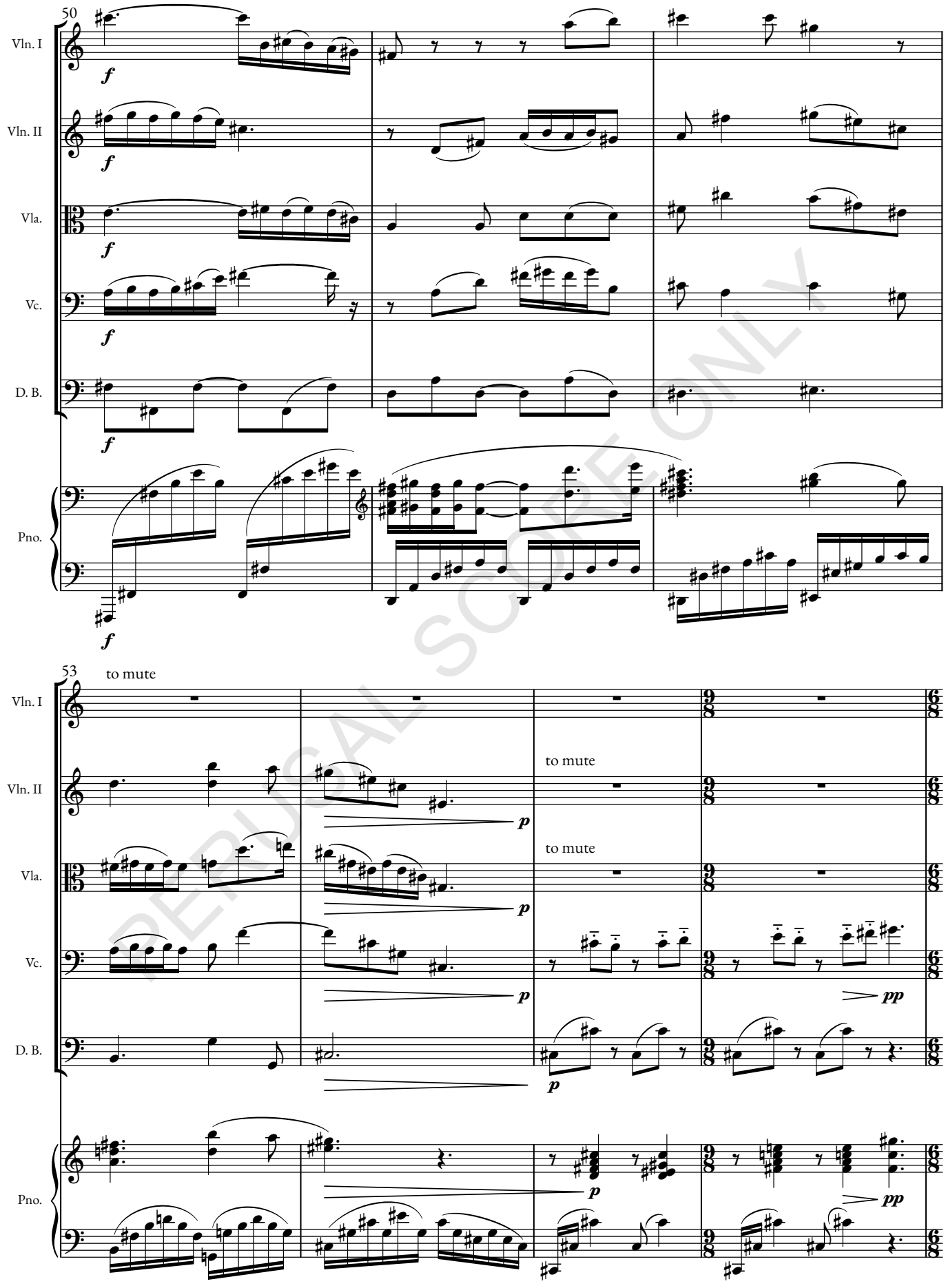


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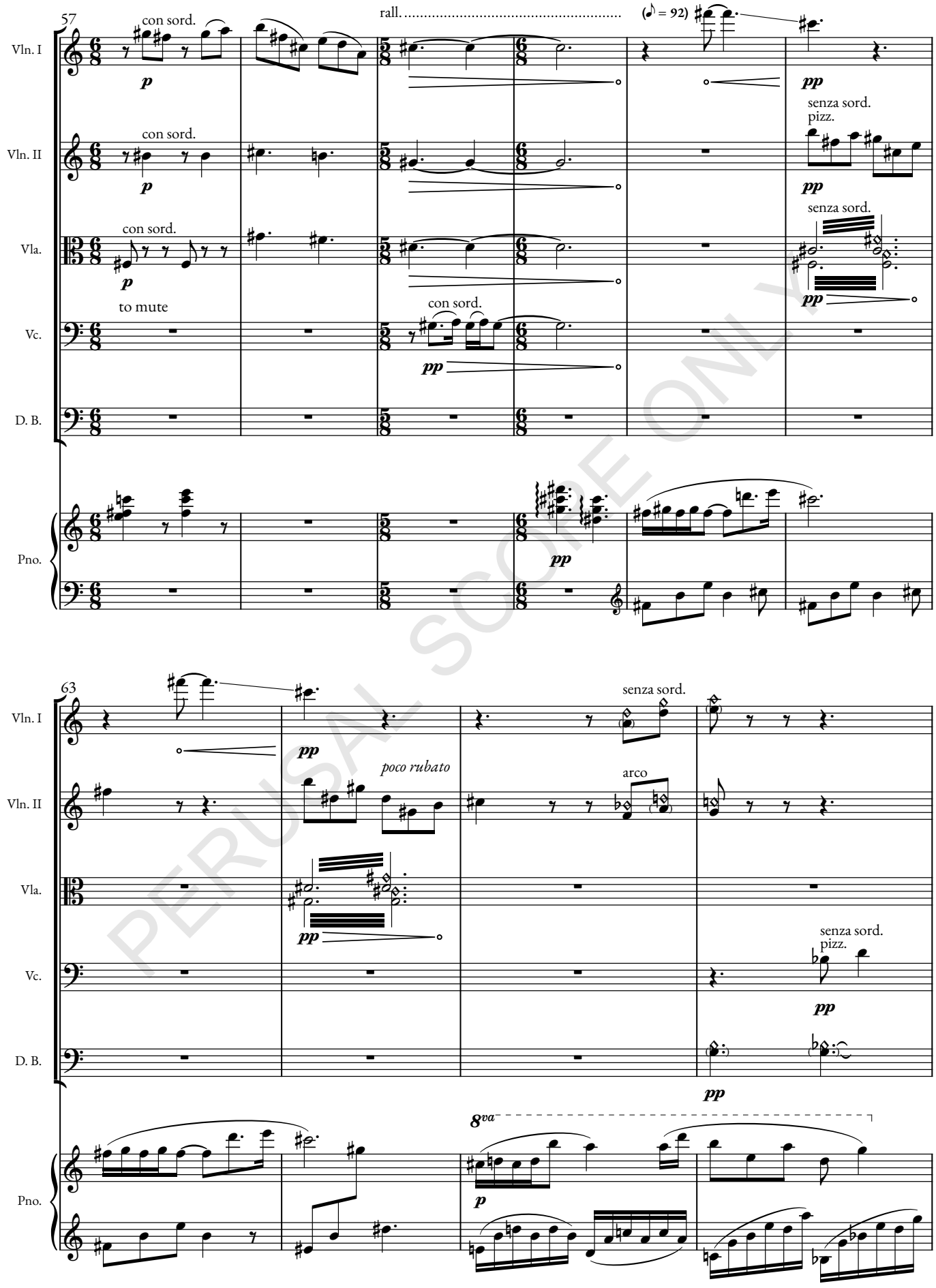


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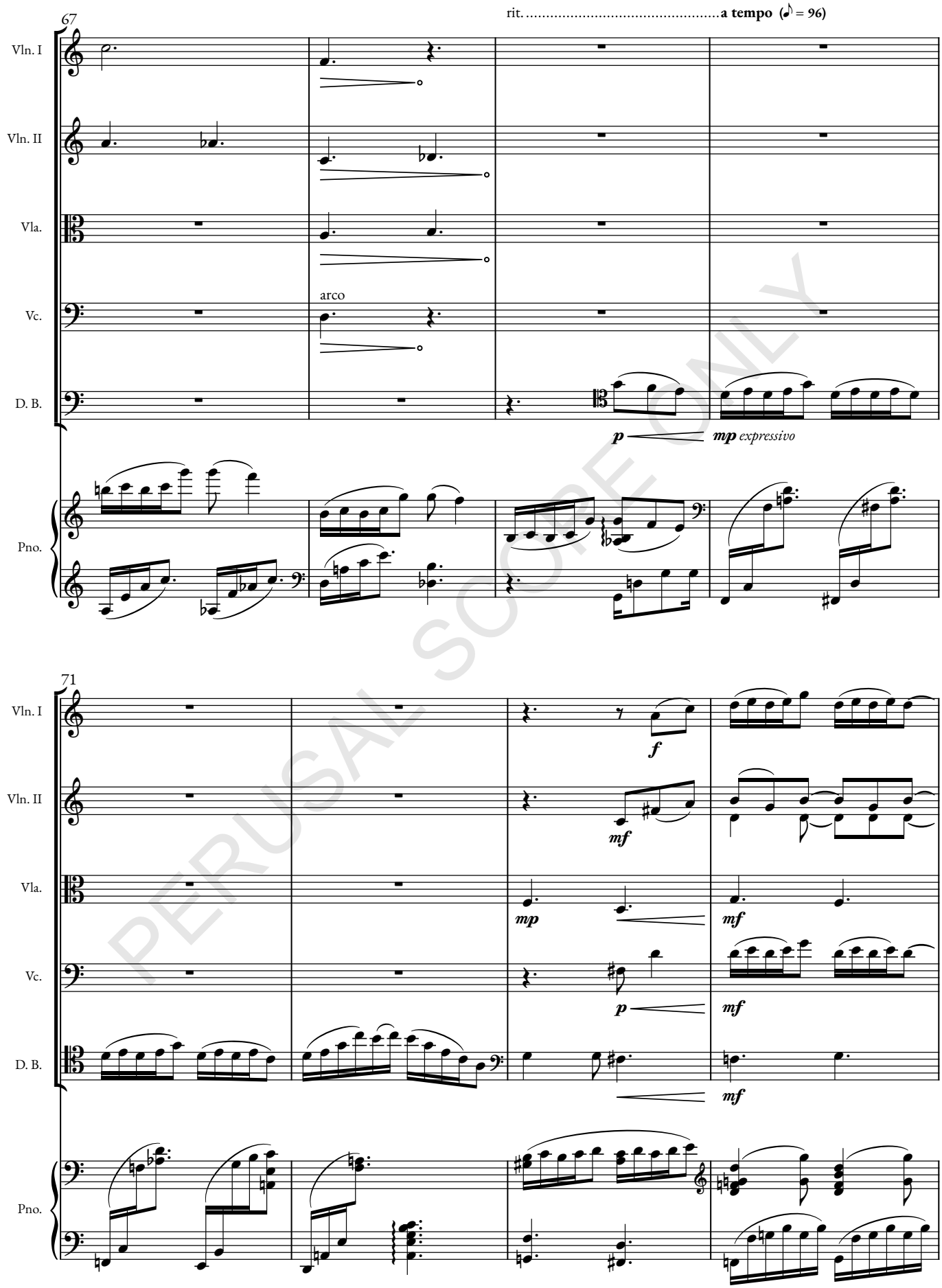


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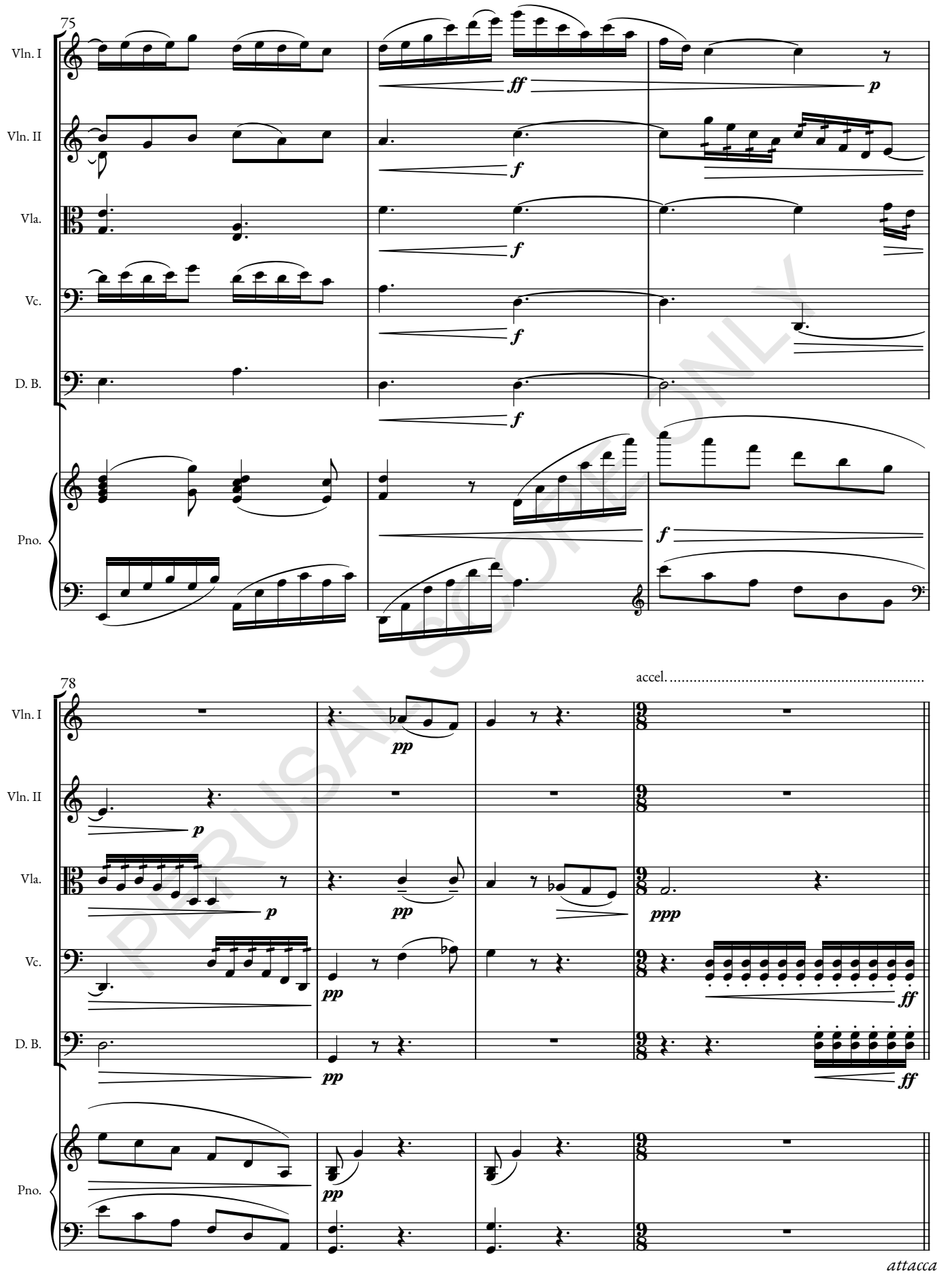


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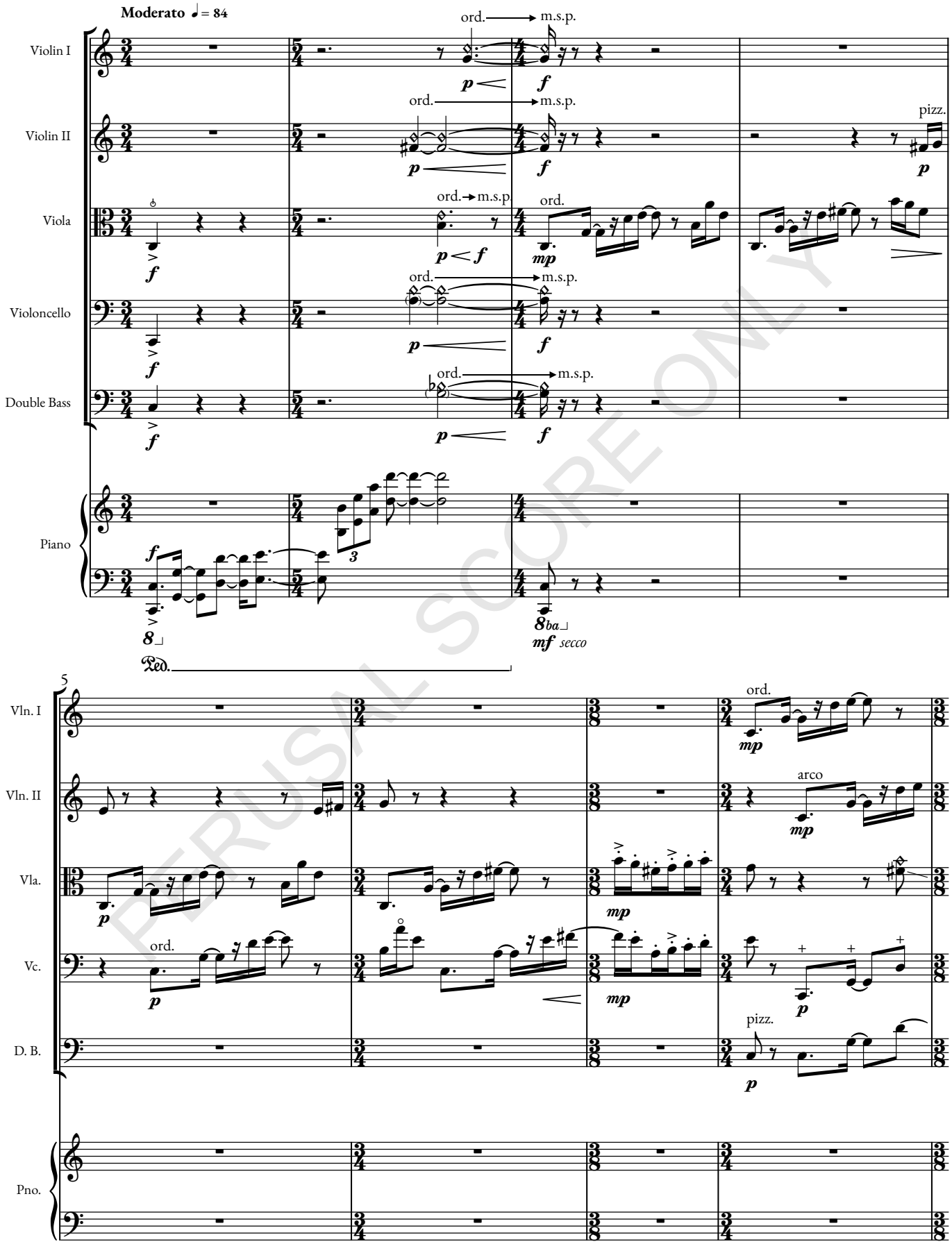
# III. Time is a matrix

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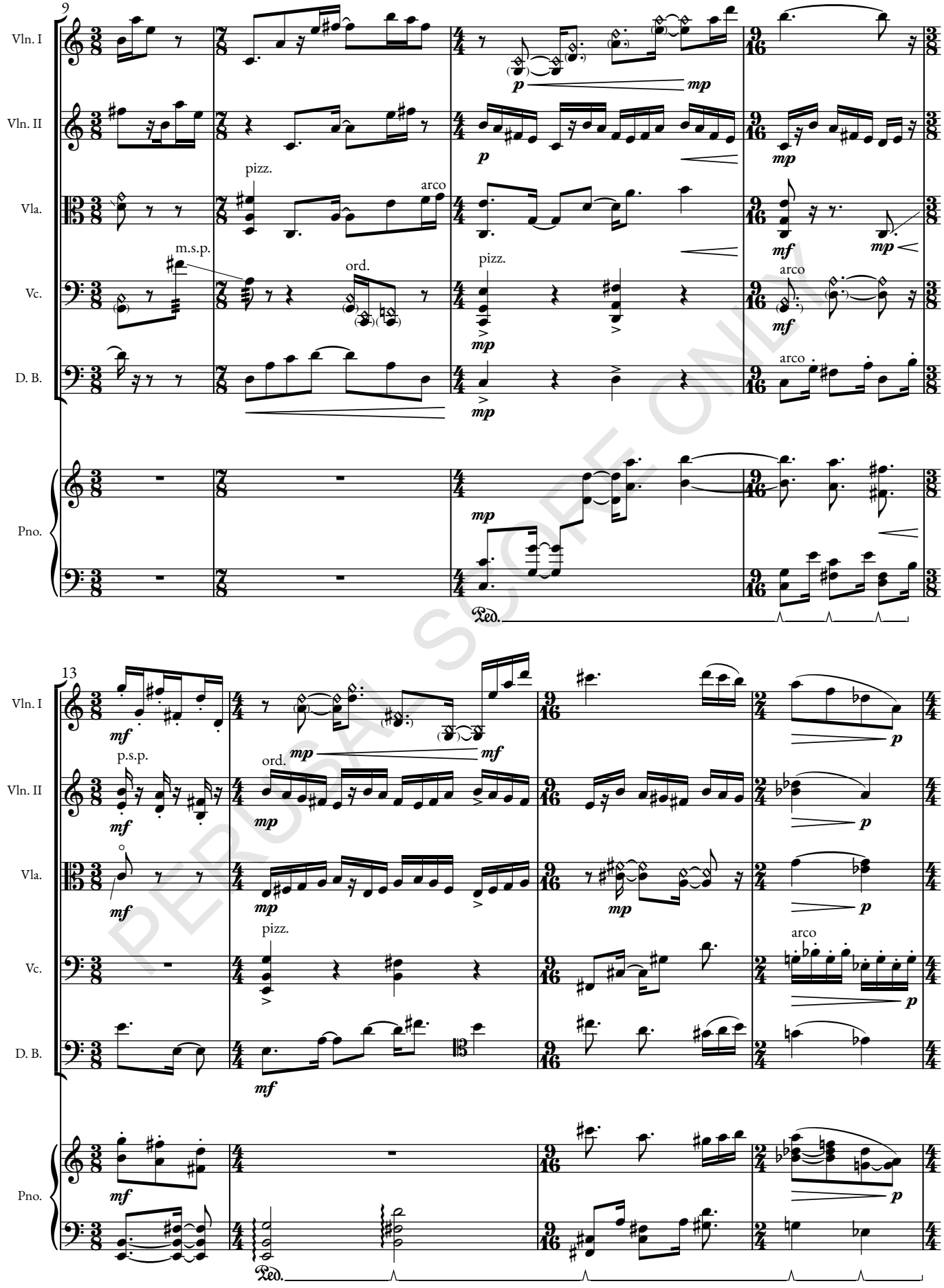


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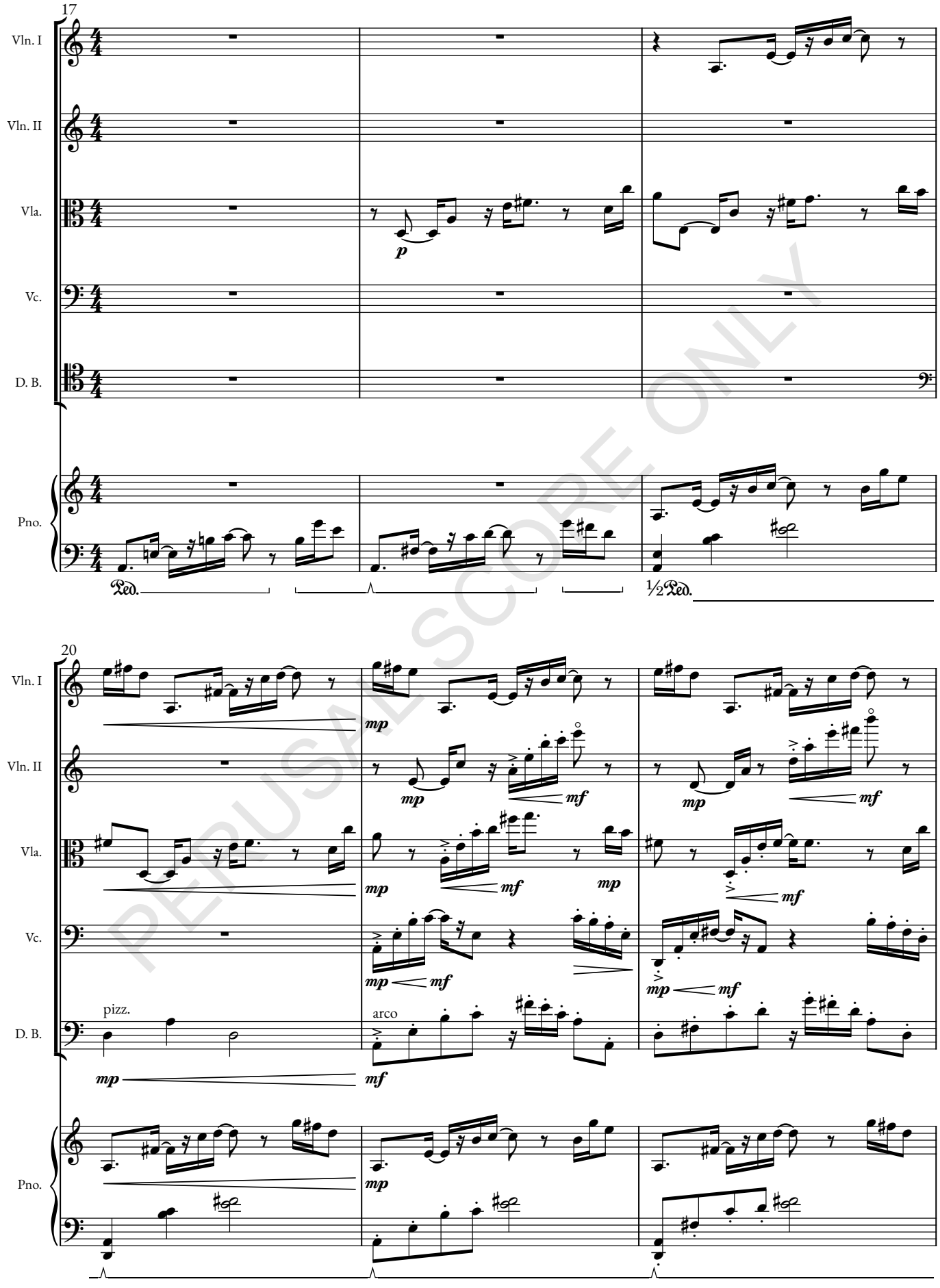


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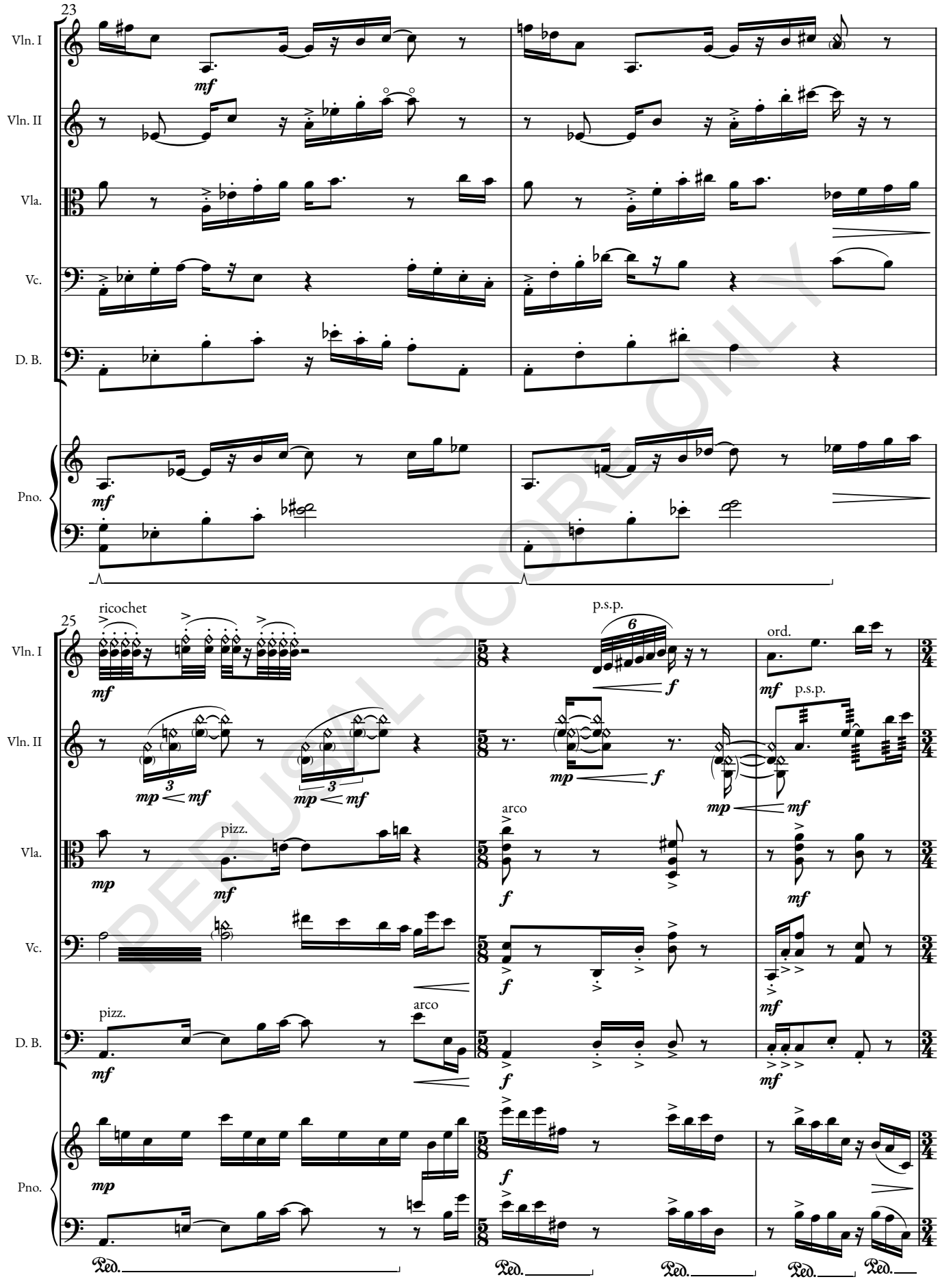


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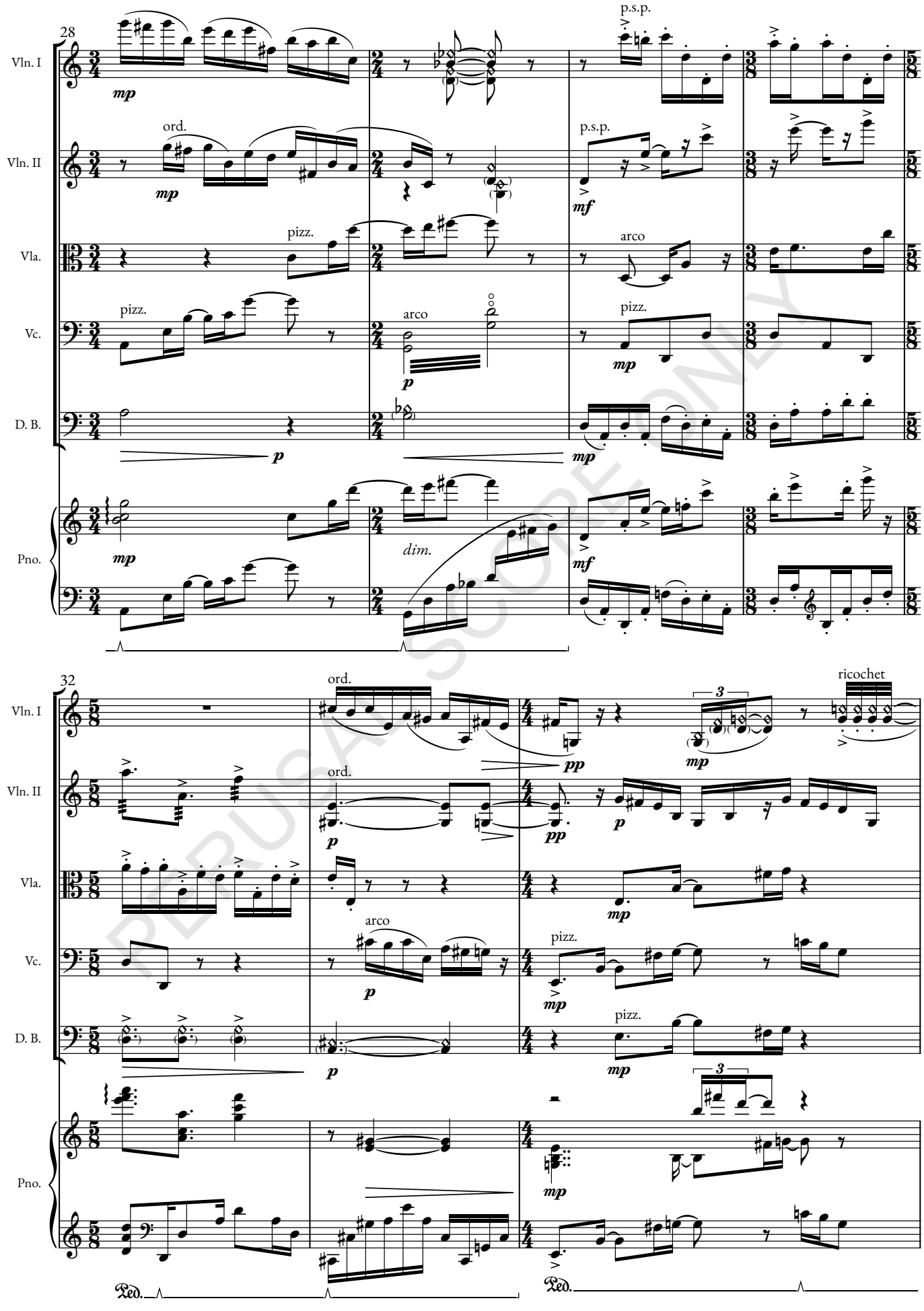


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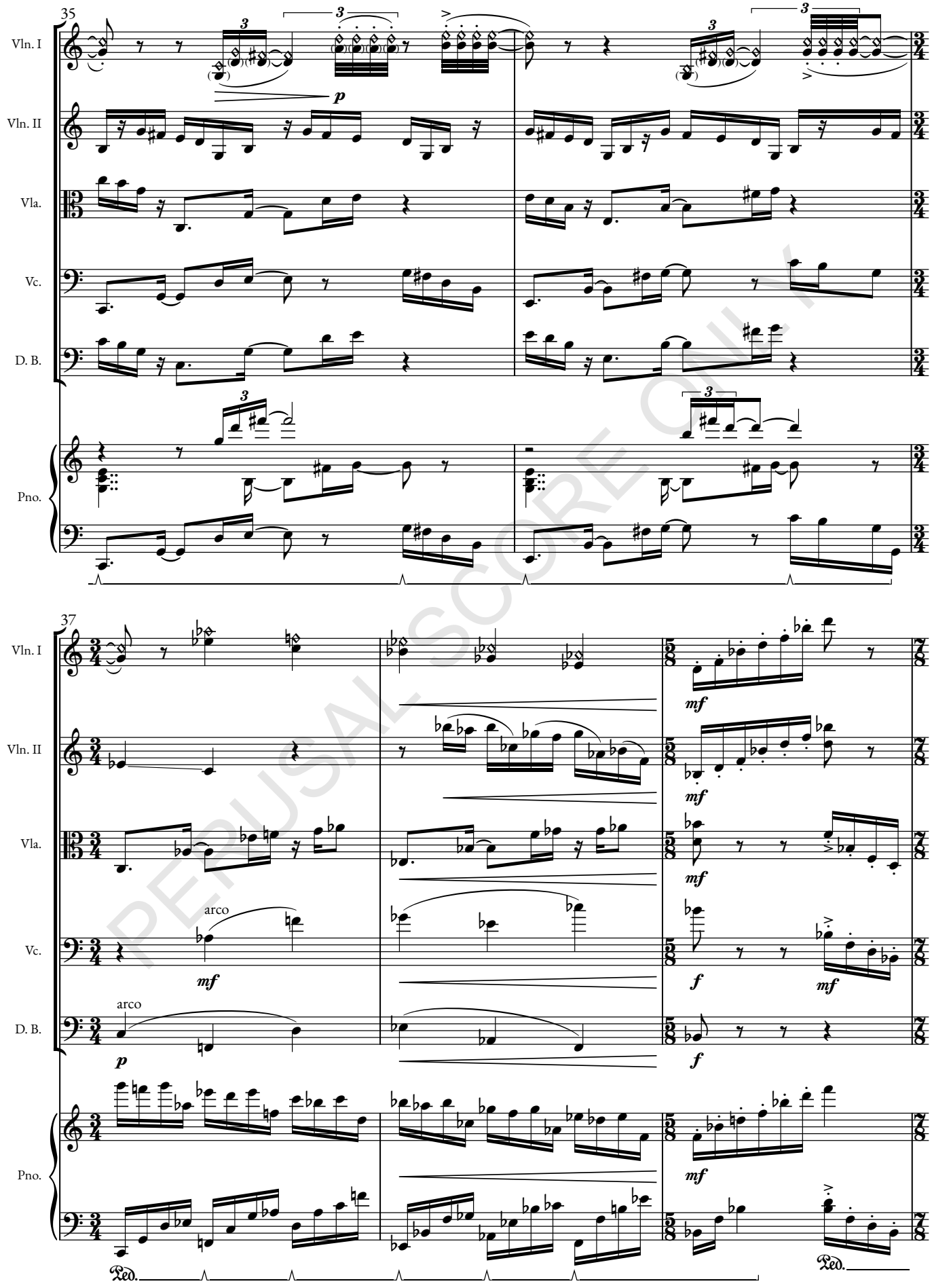


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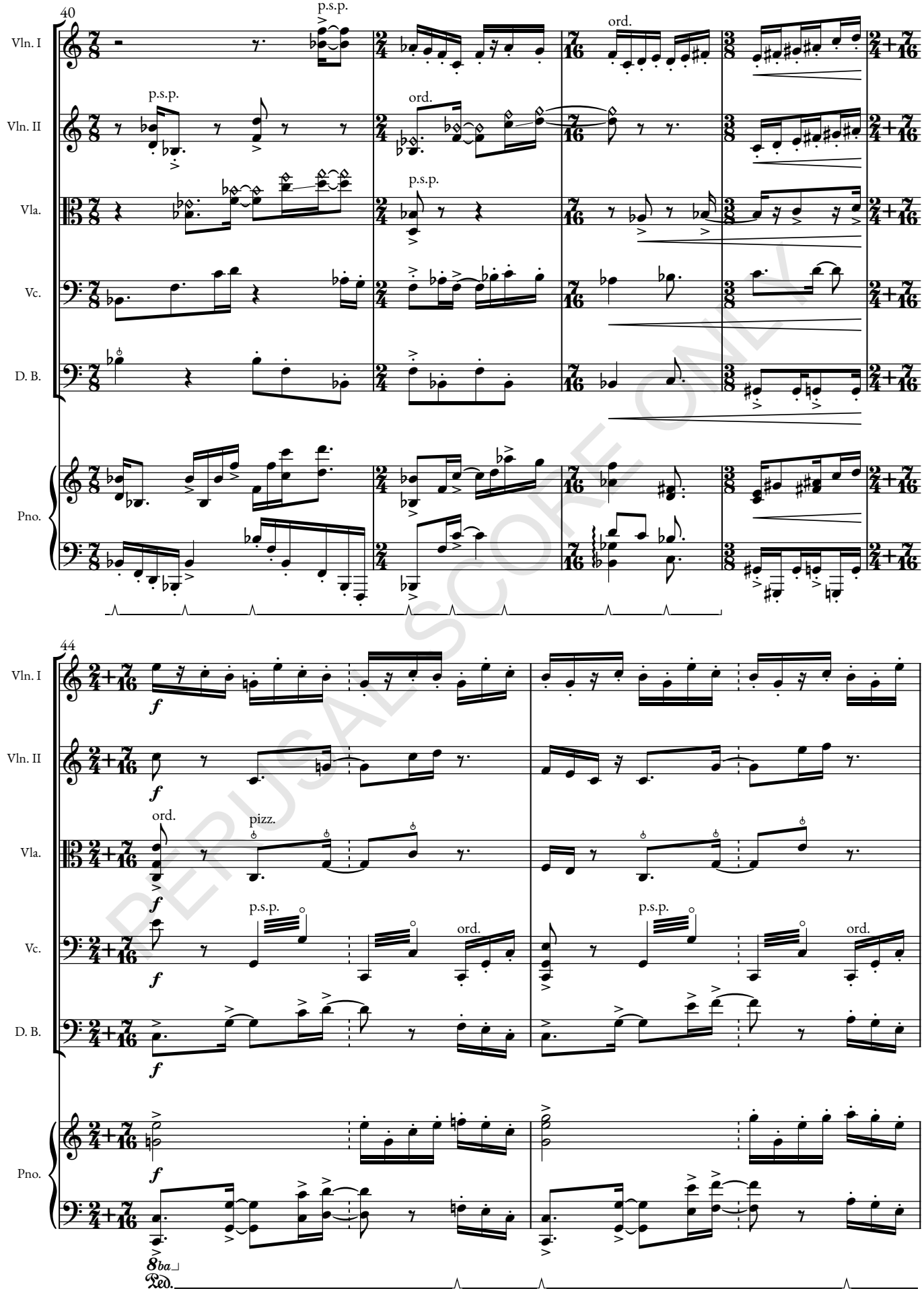


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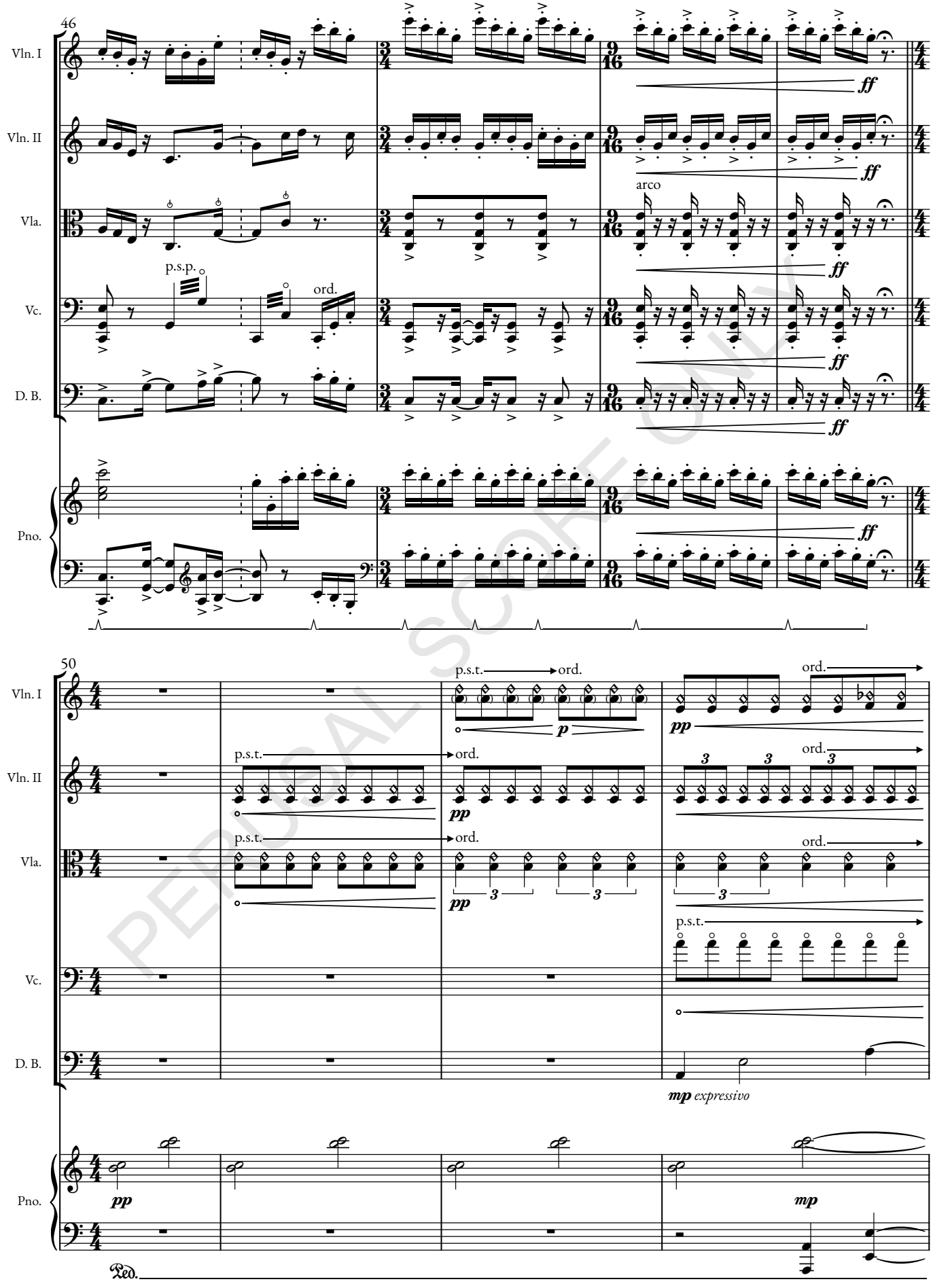


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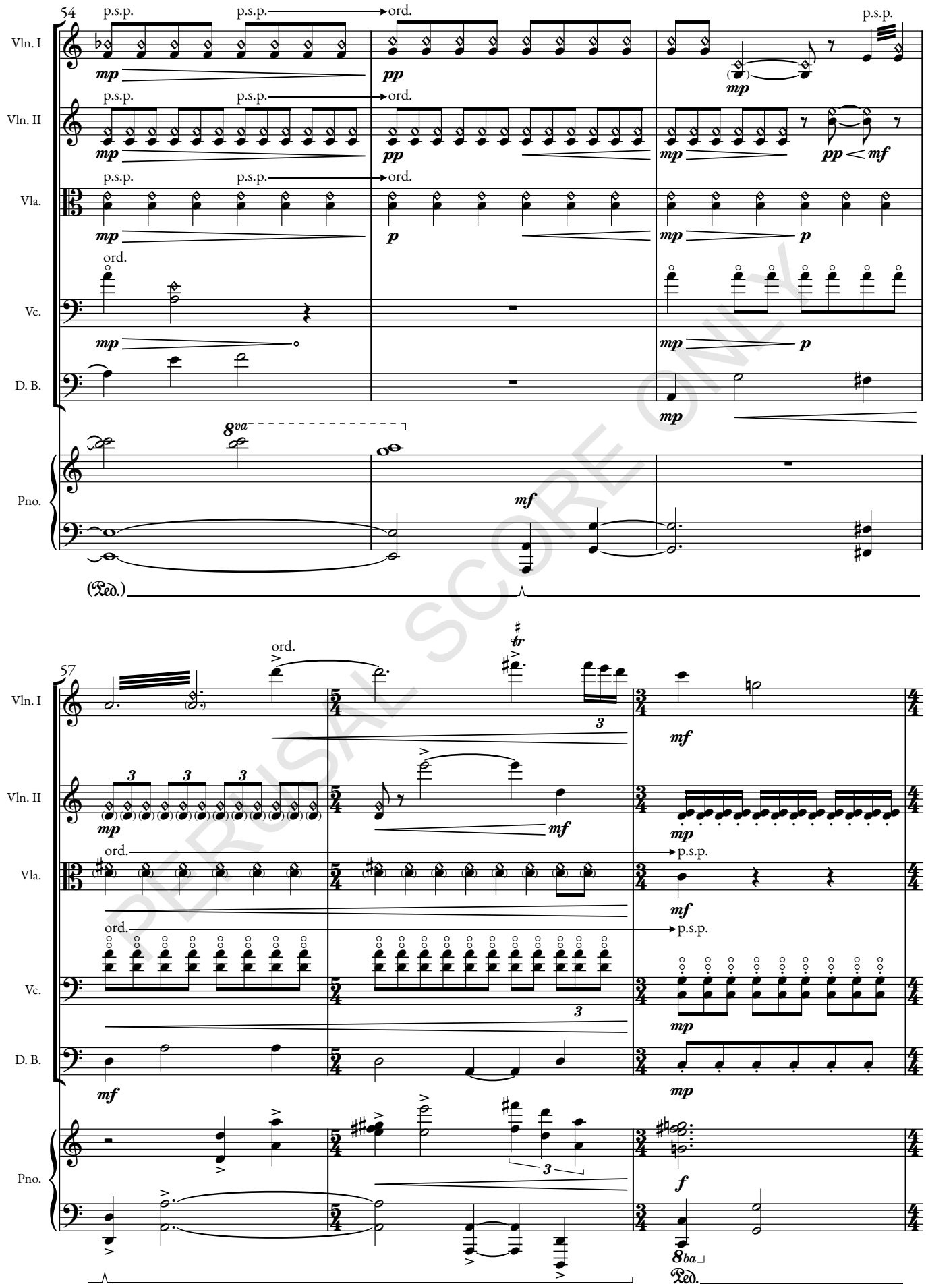


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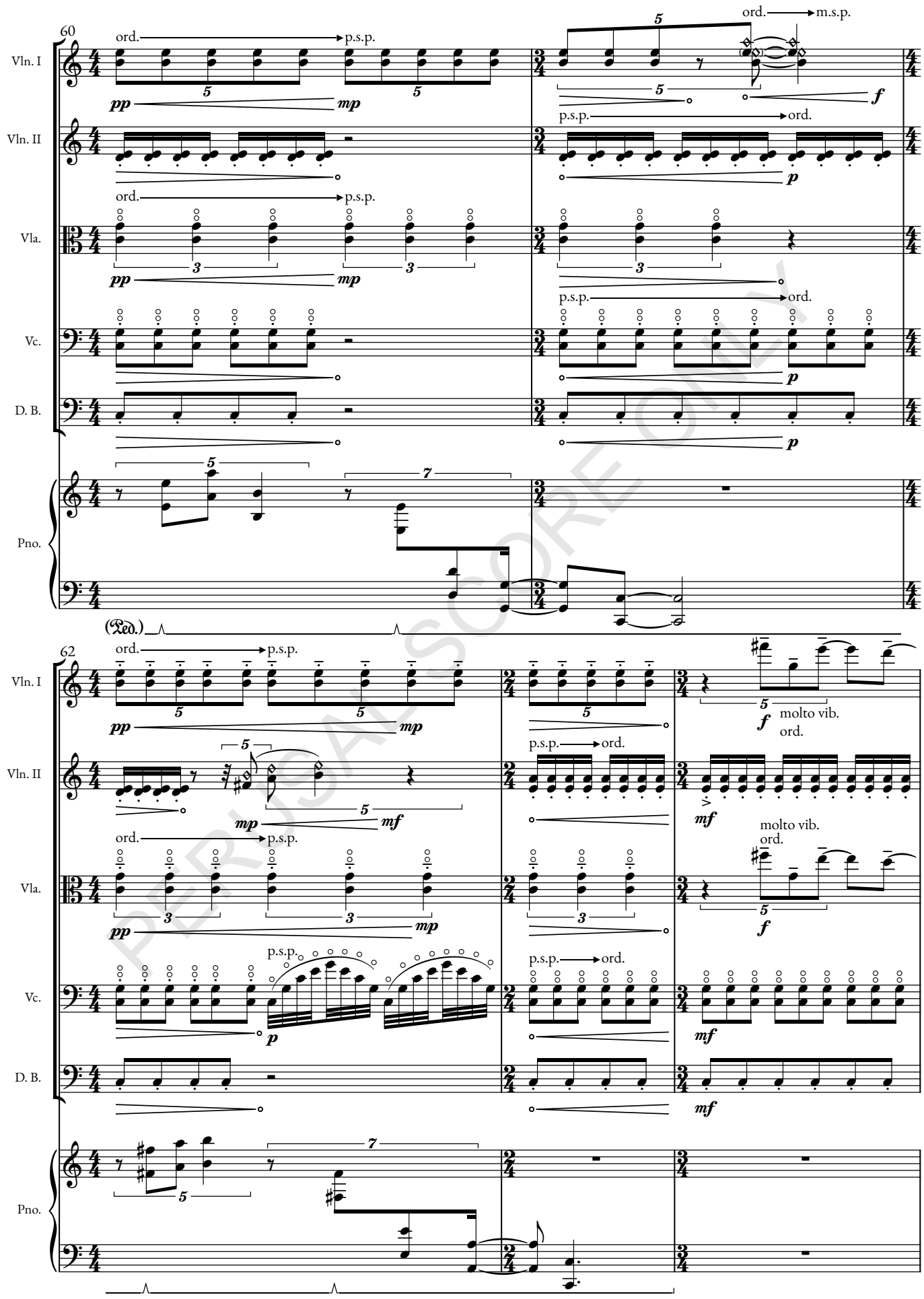


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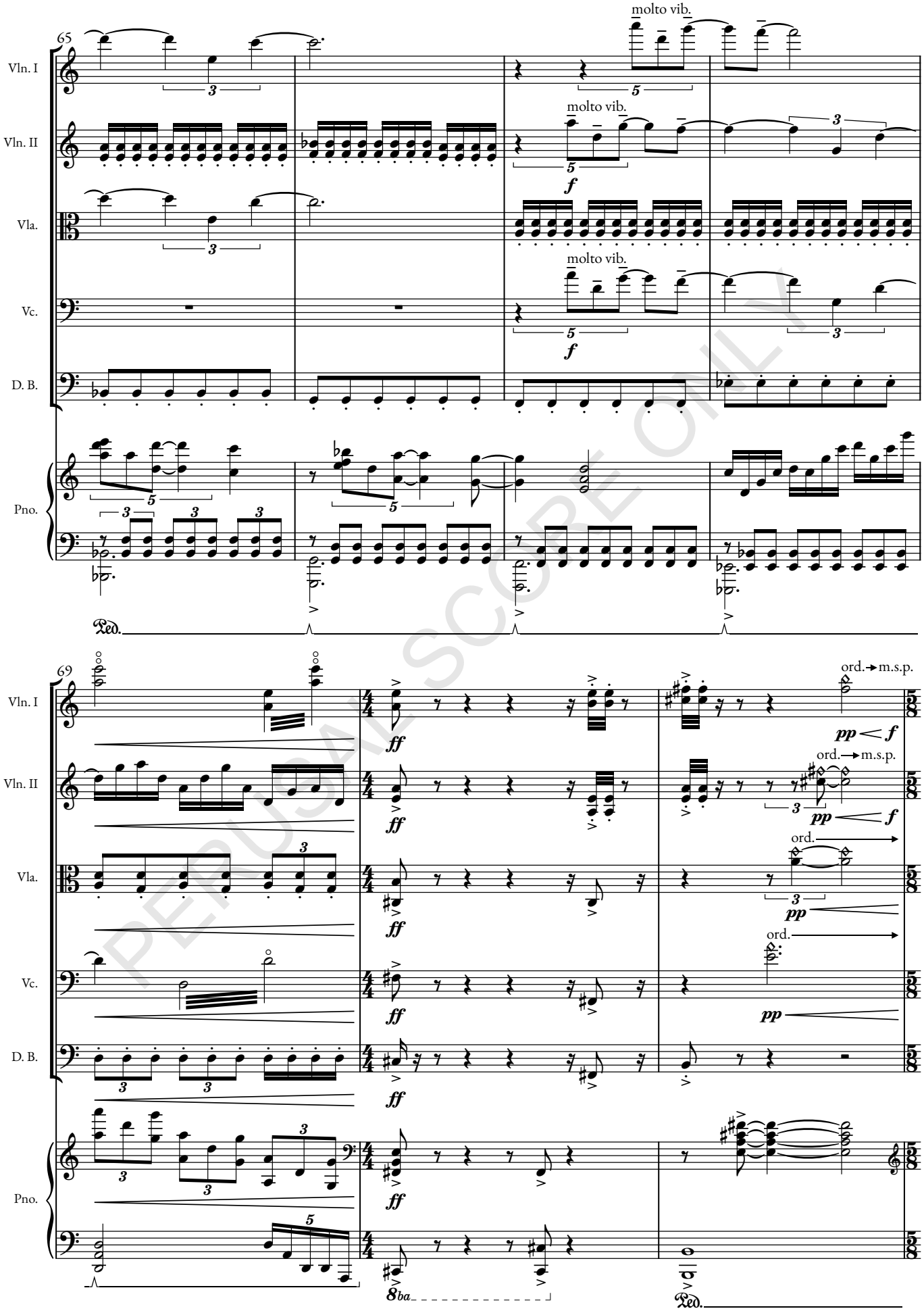


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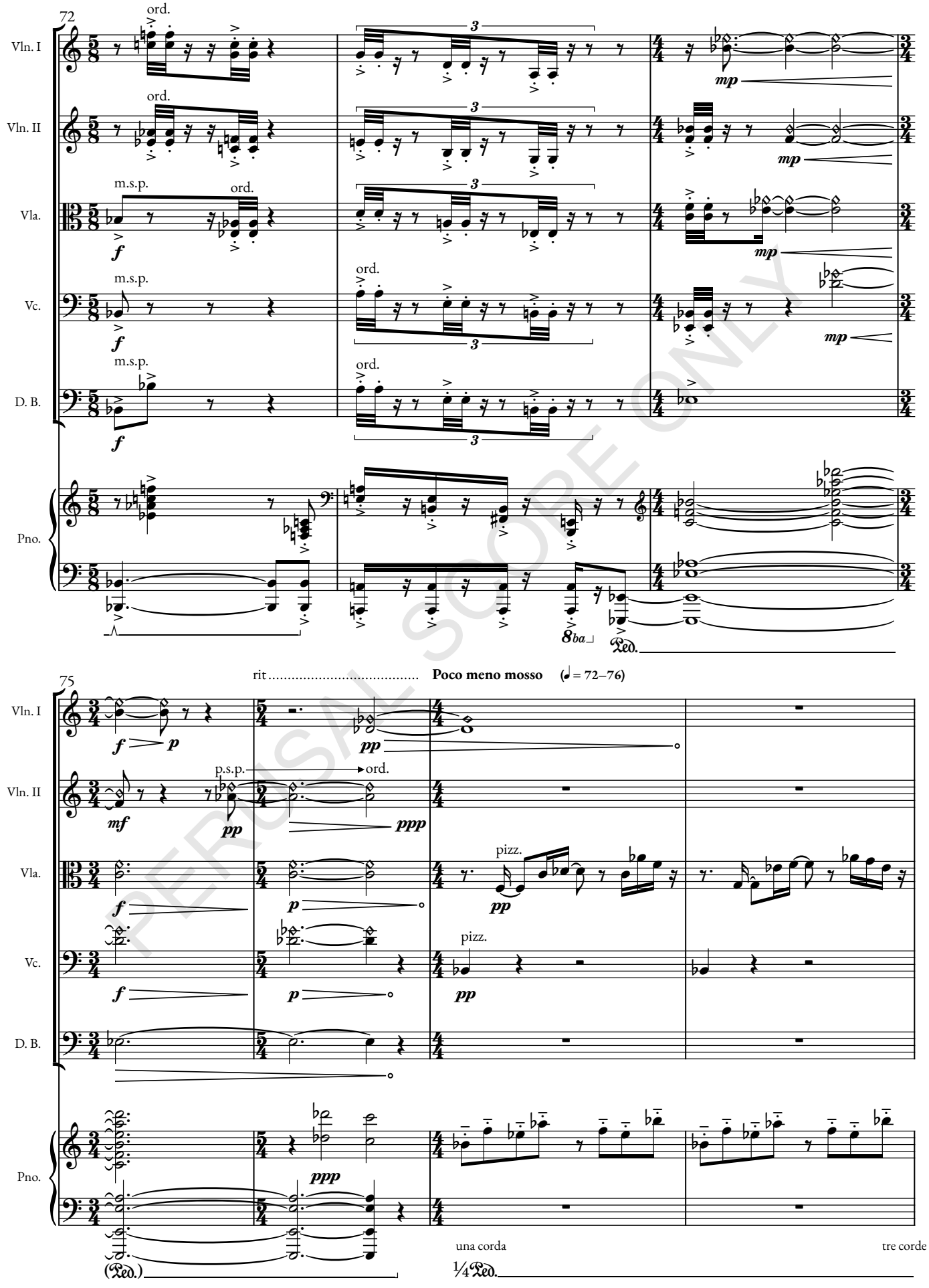


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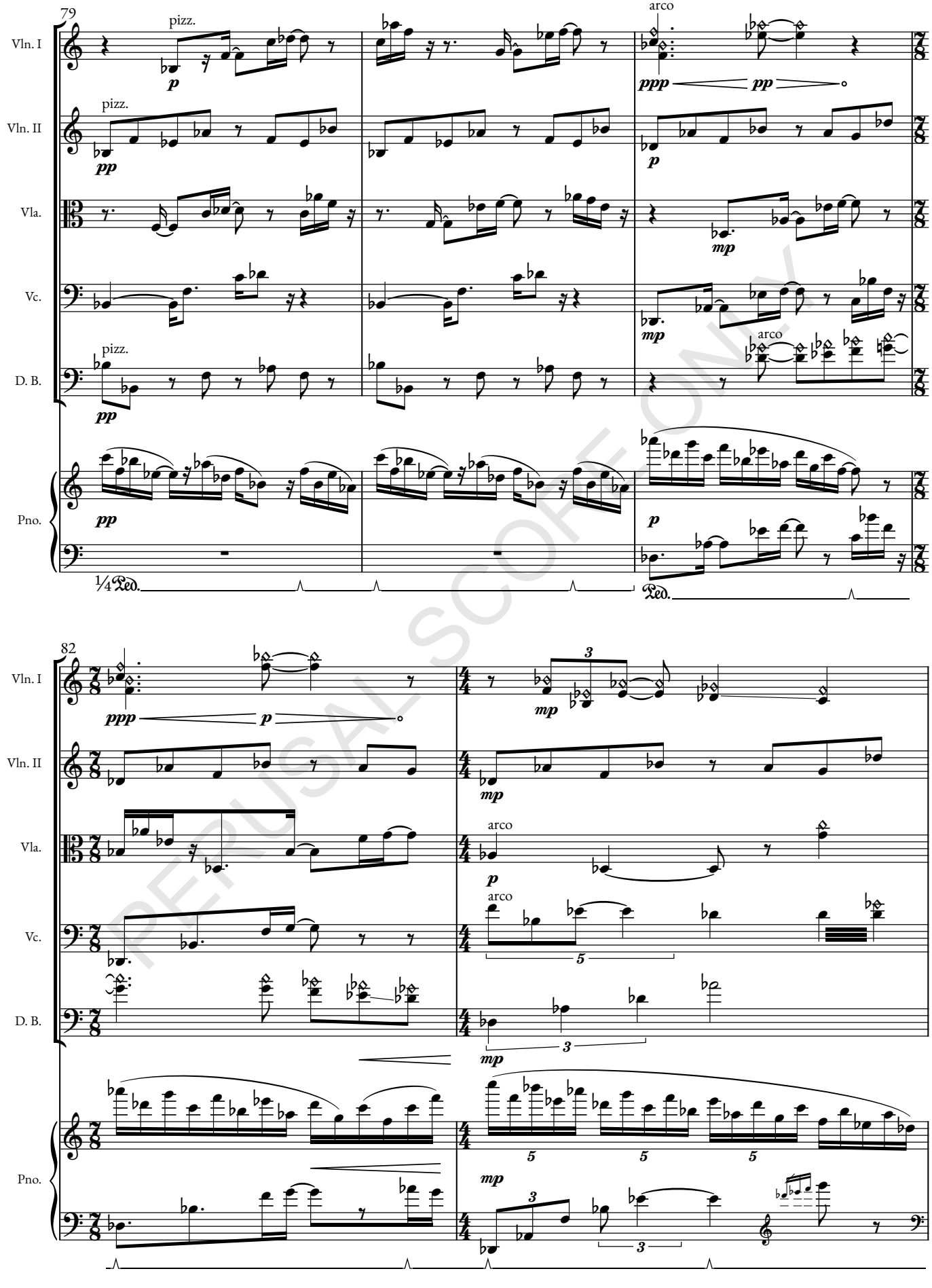


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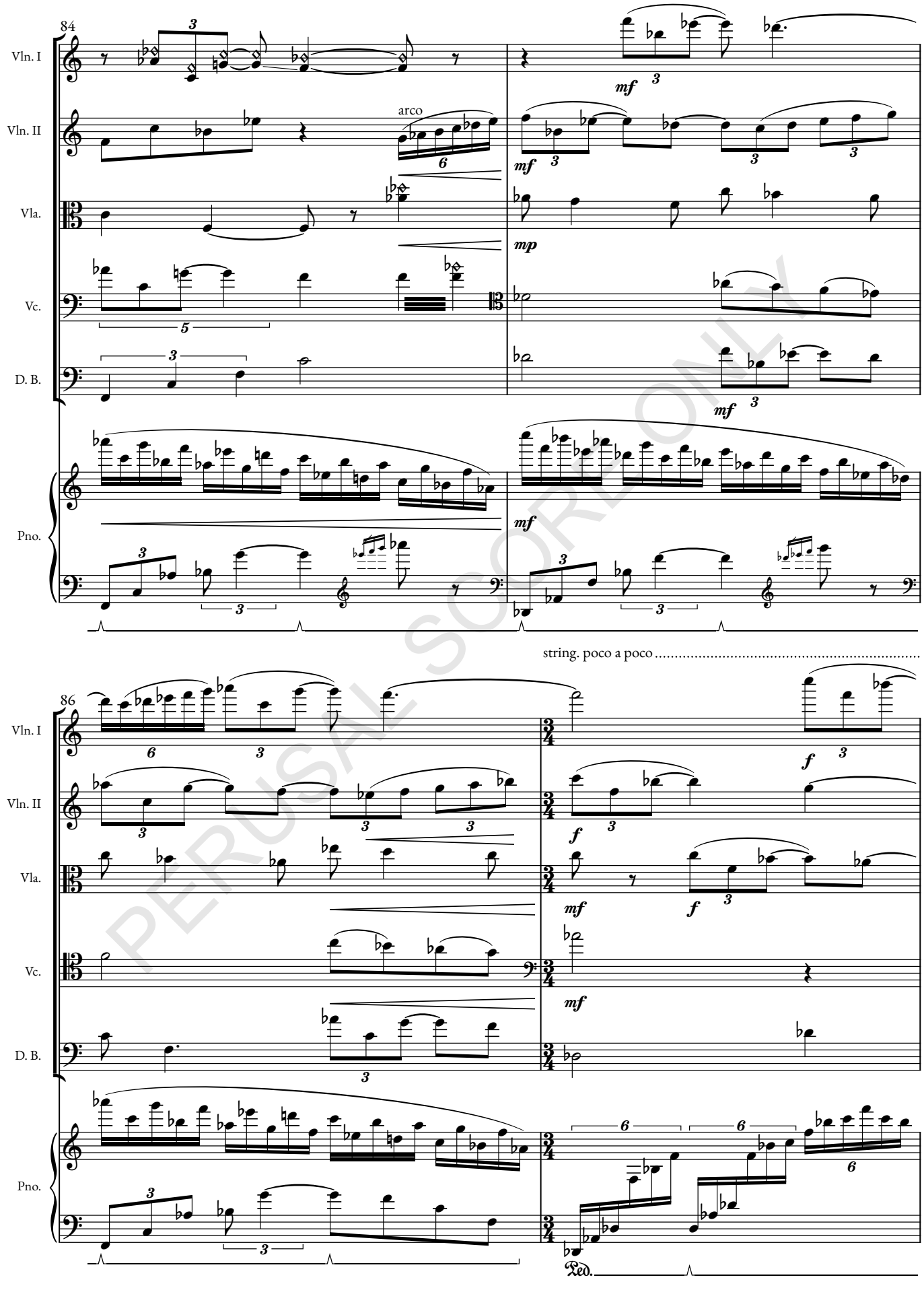


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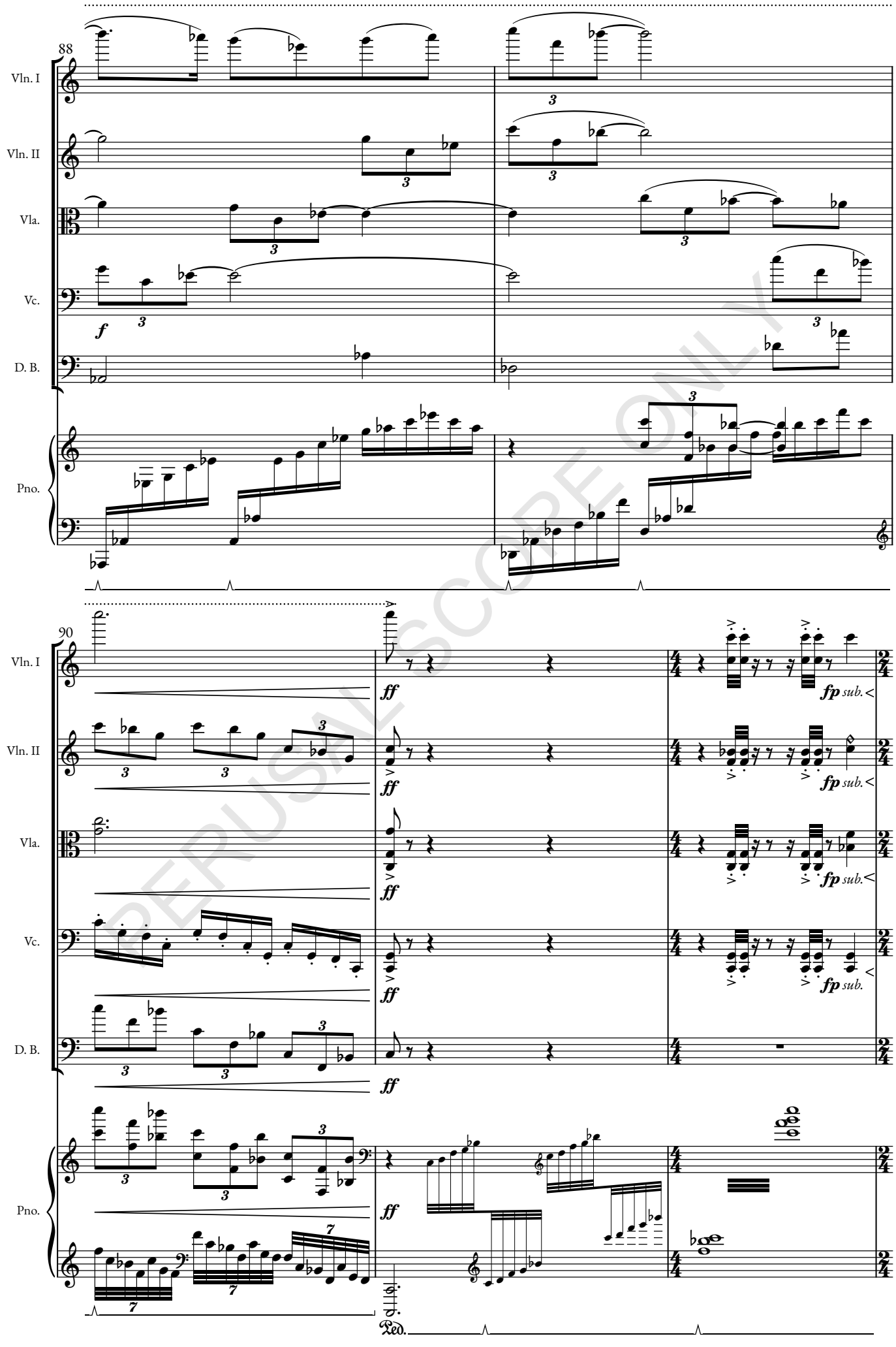


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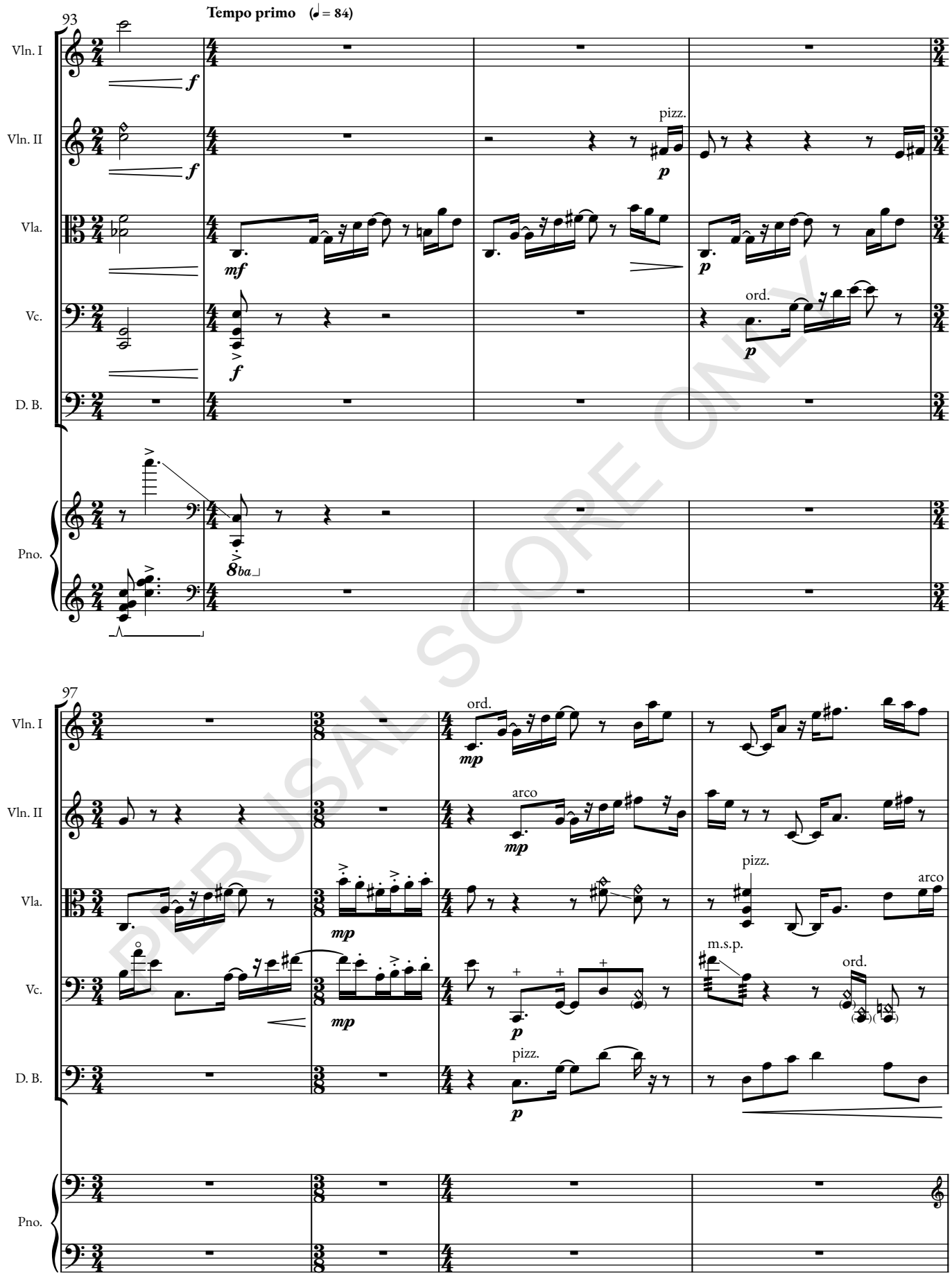


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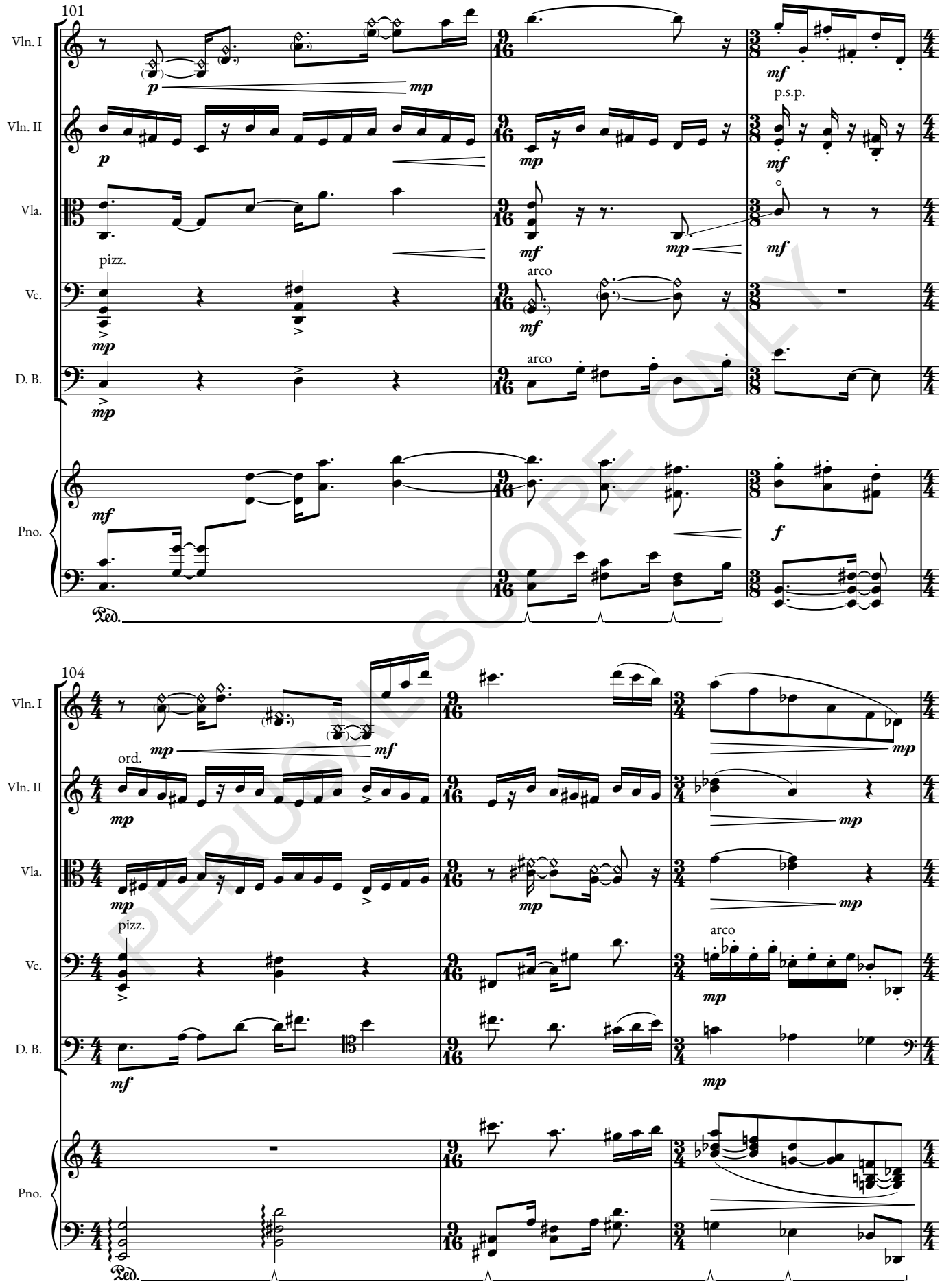


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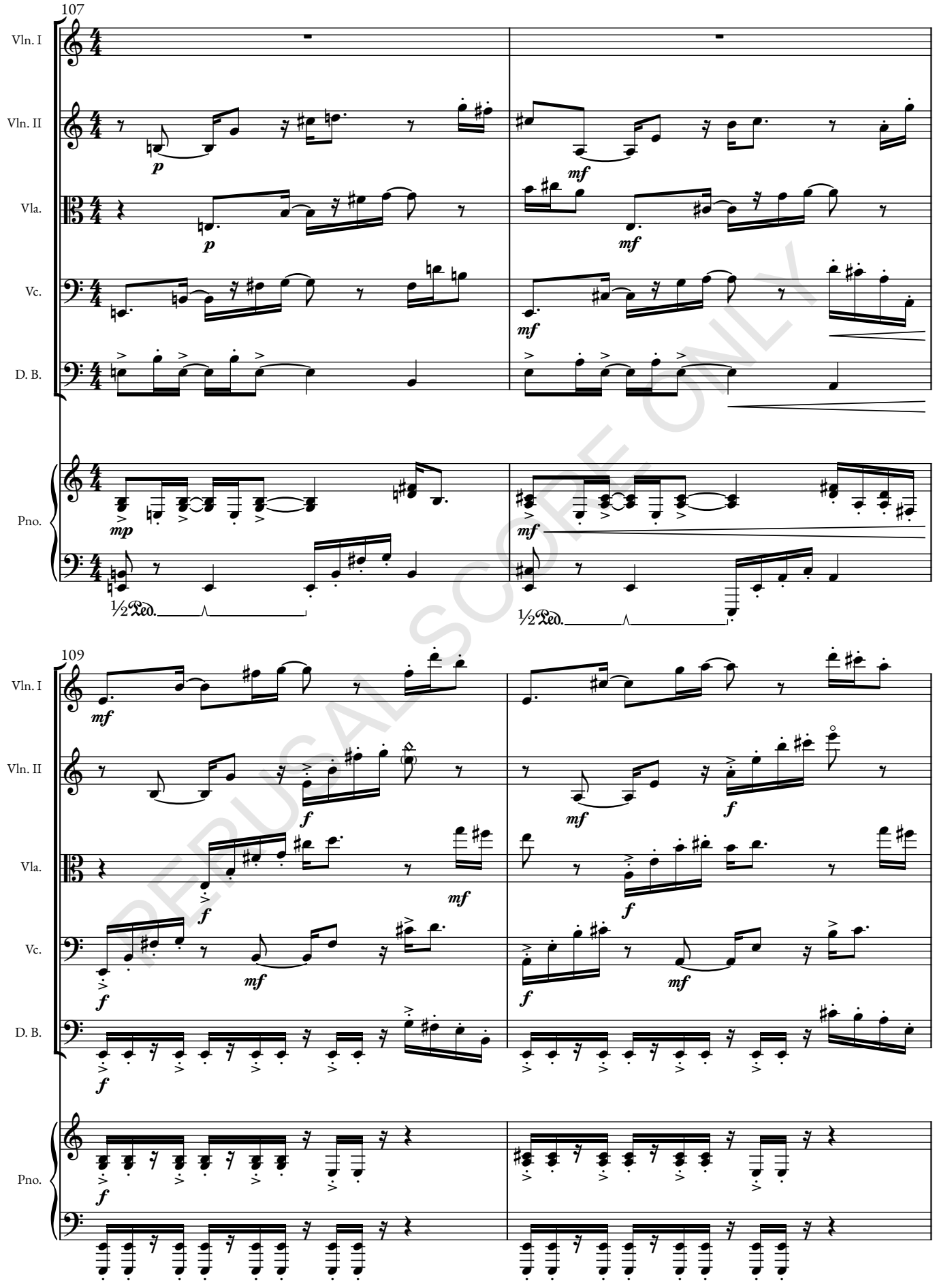


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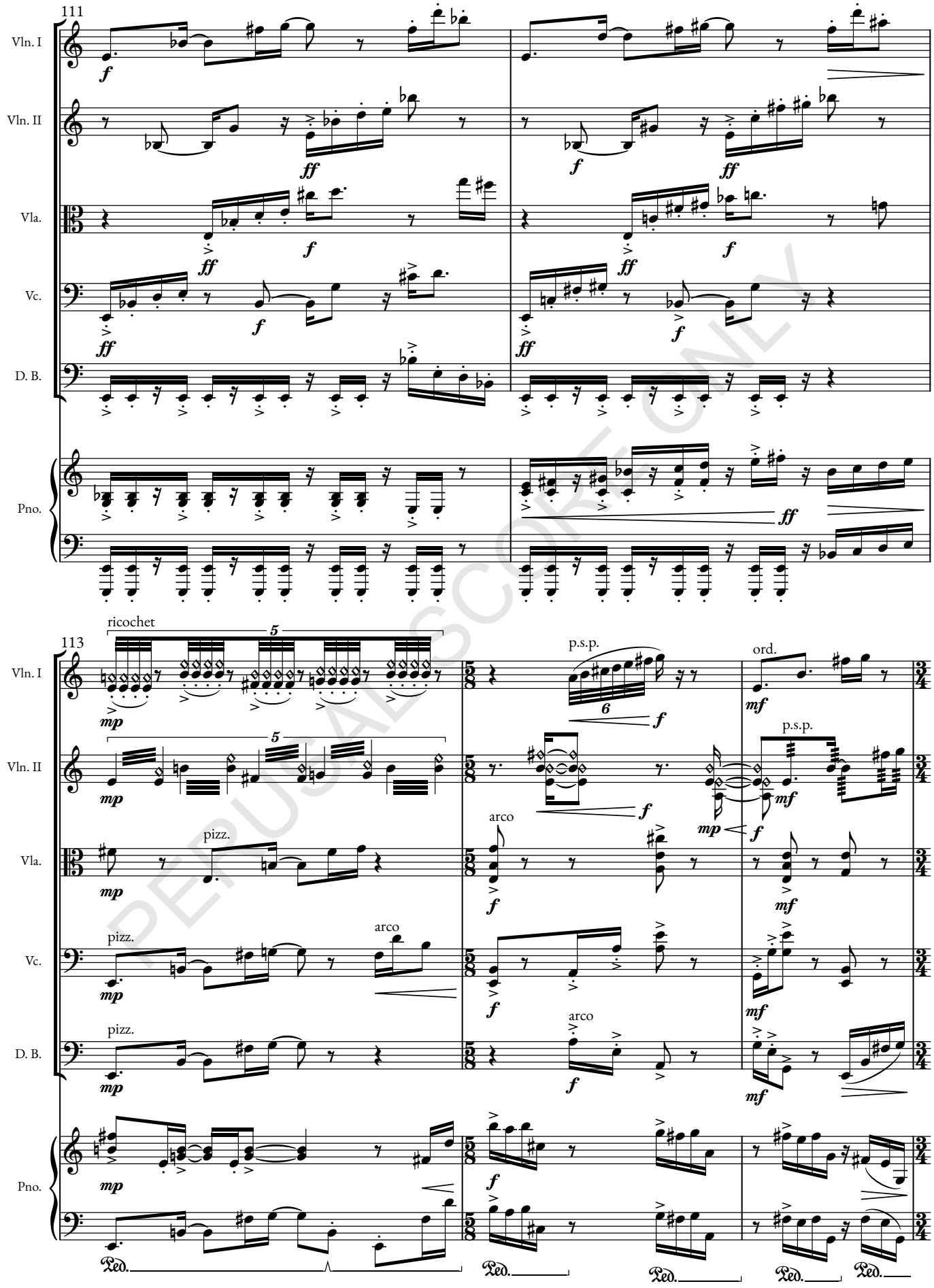


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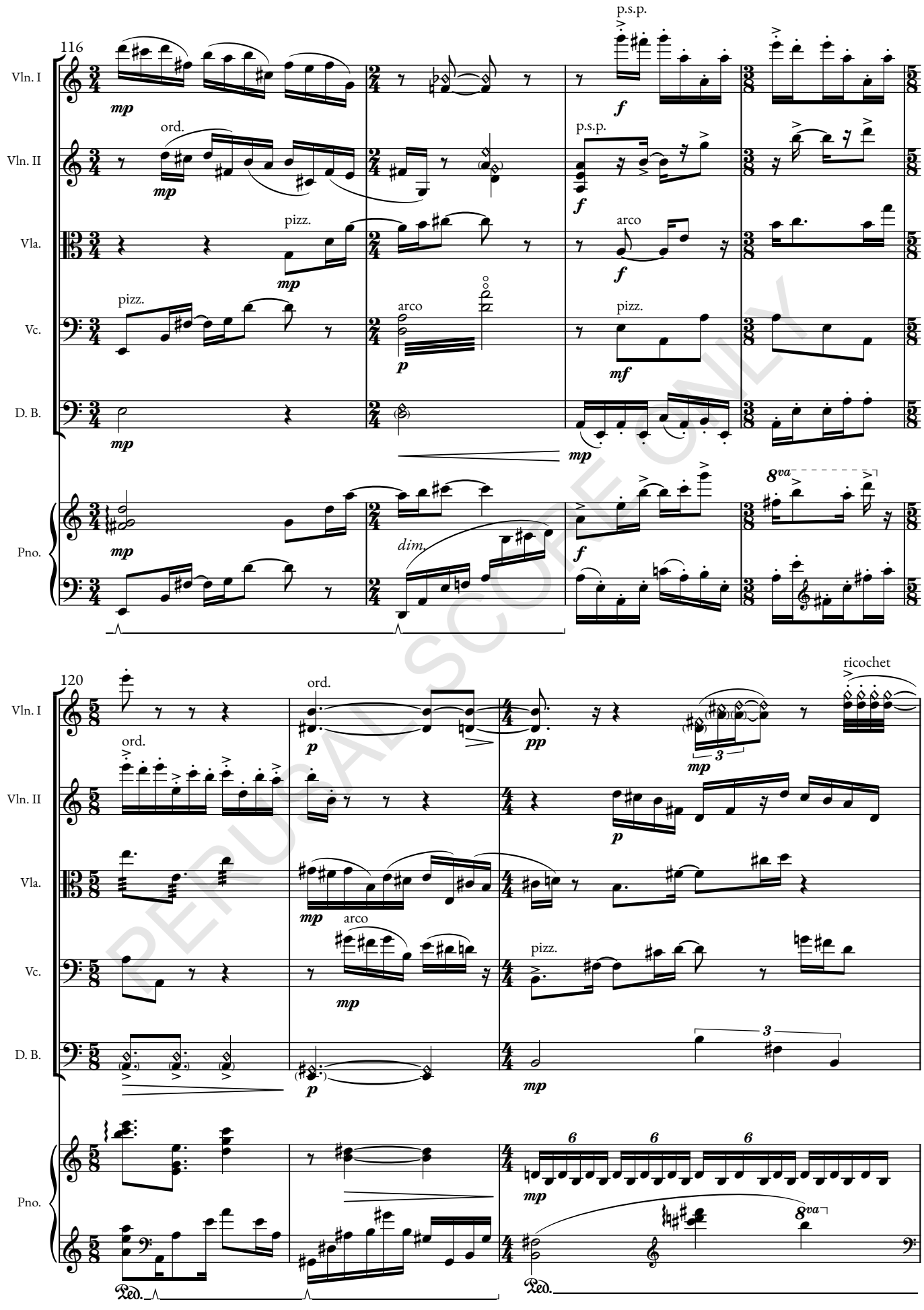


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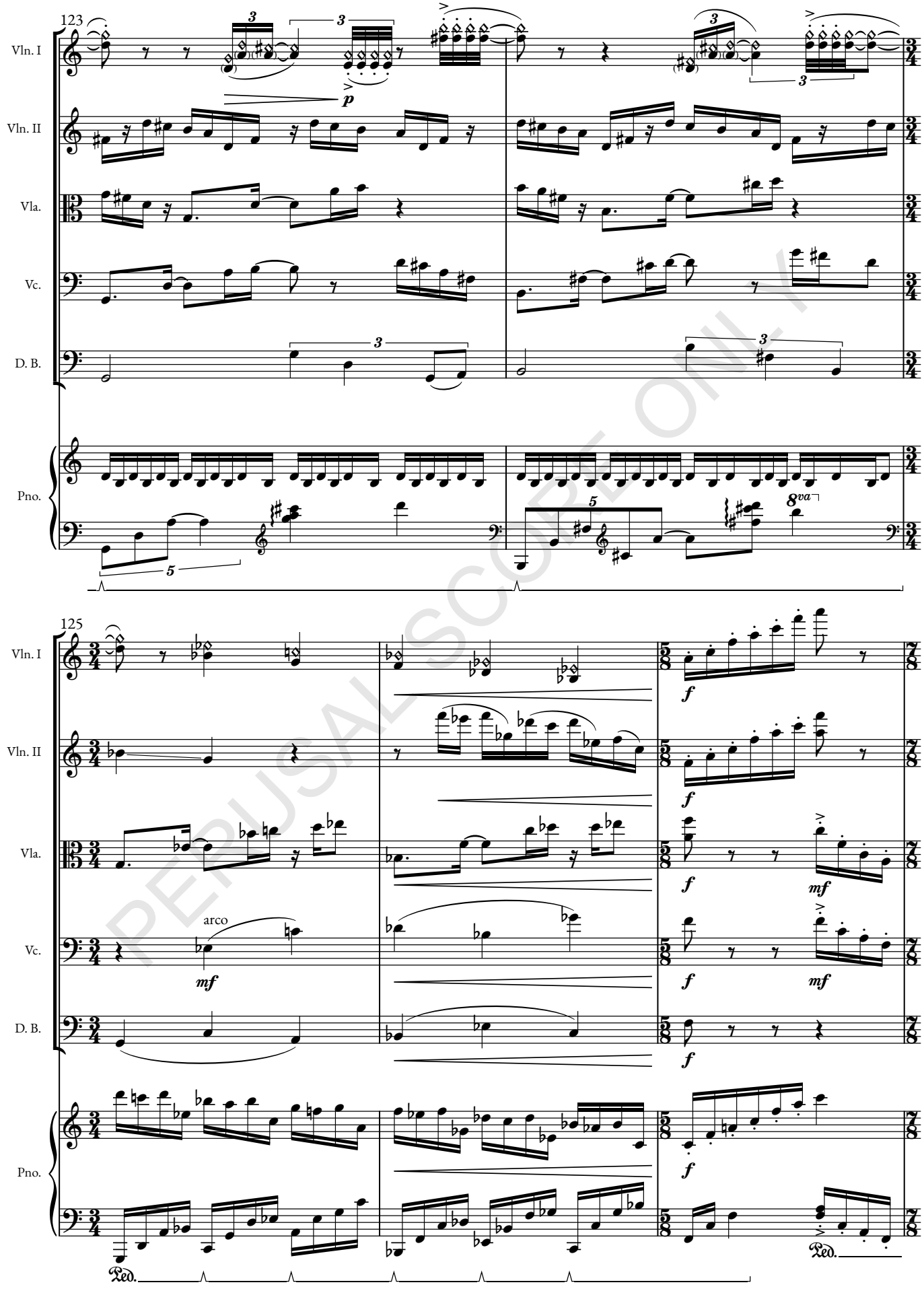


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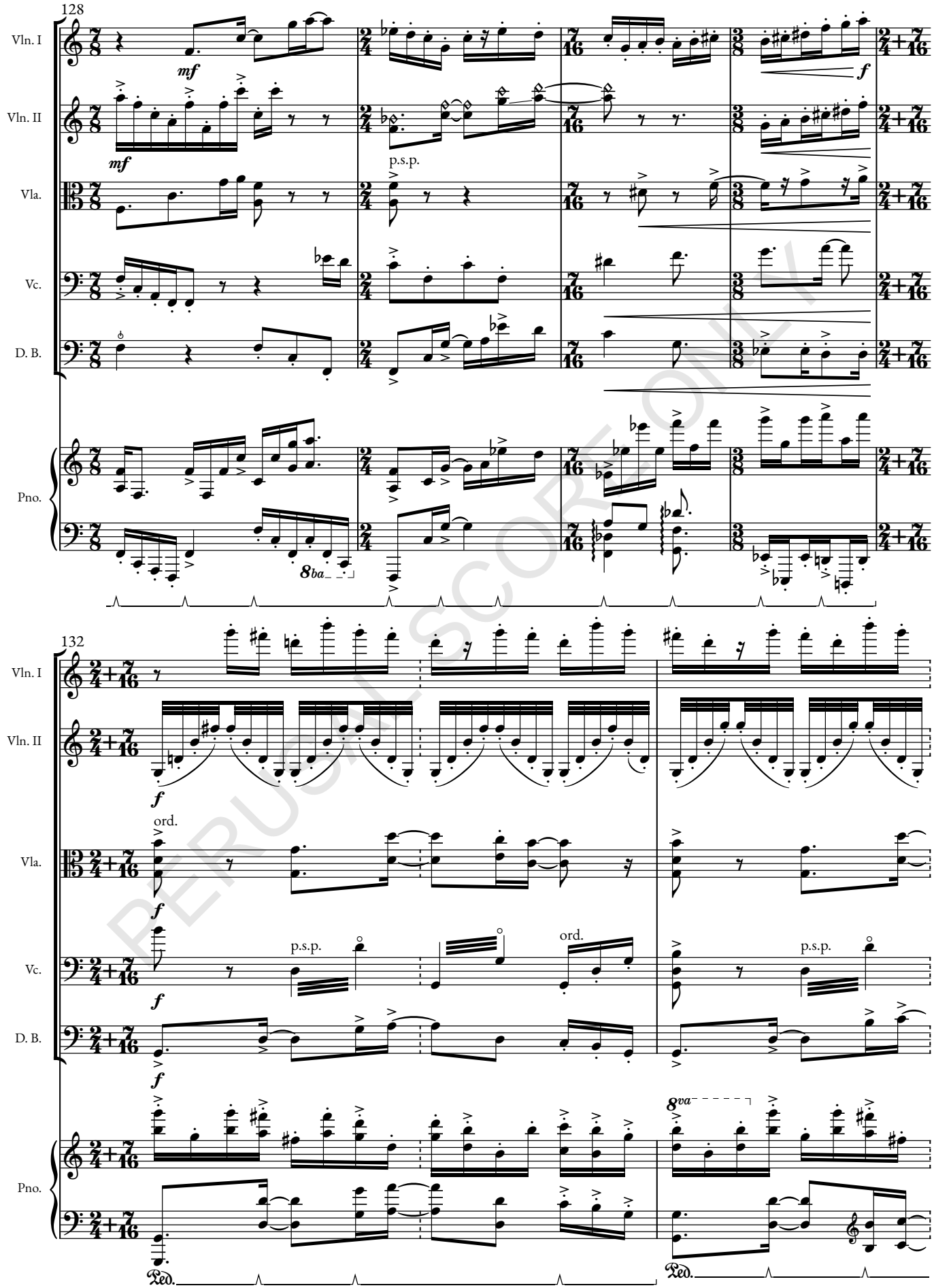
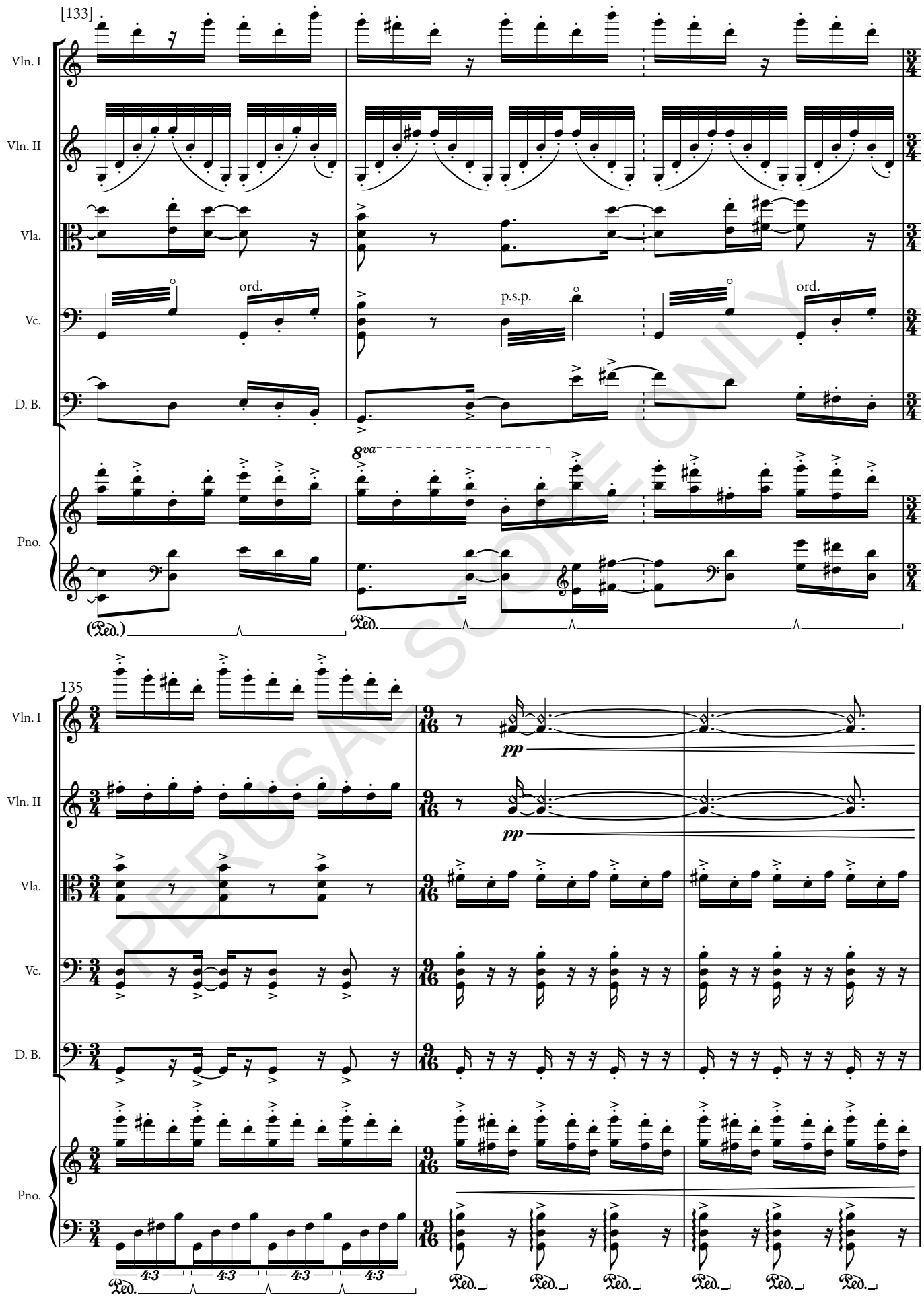



REHUSL SCORE ONLY

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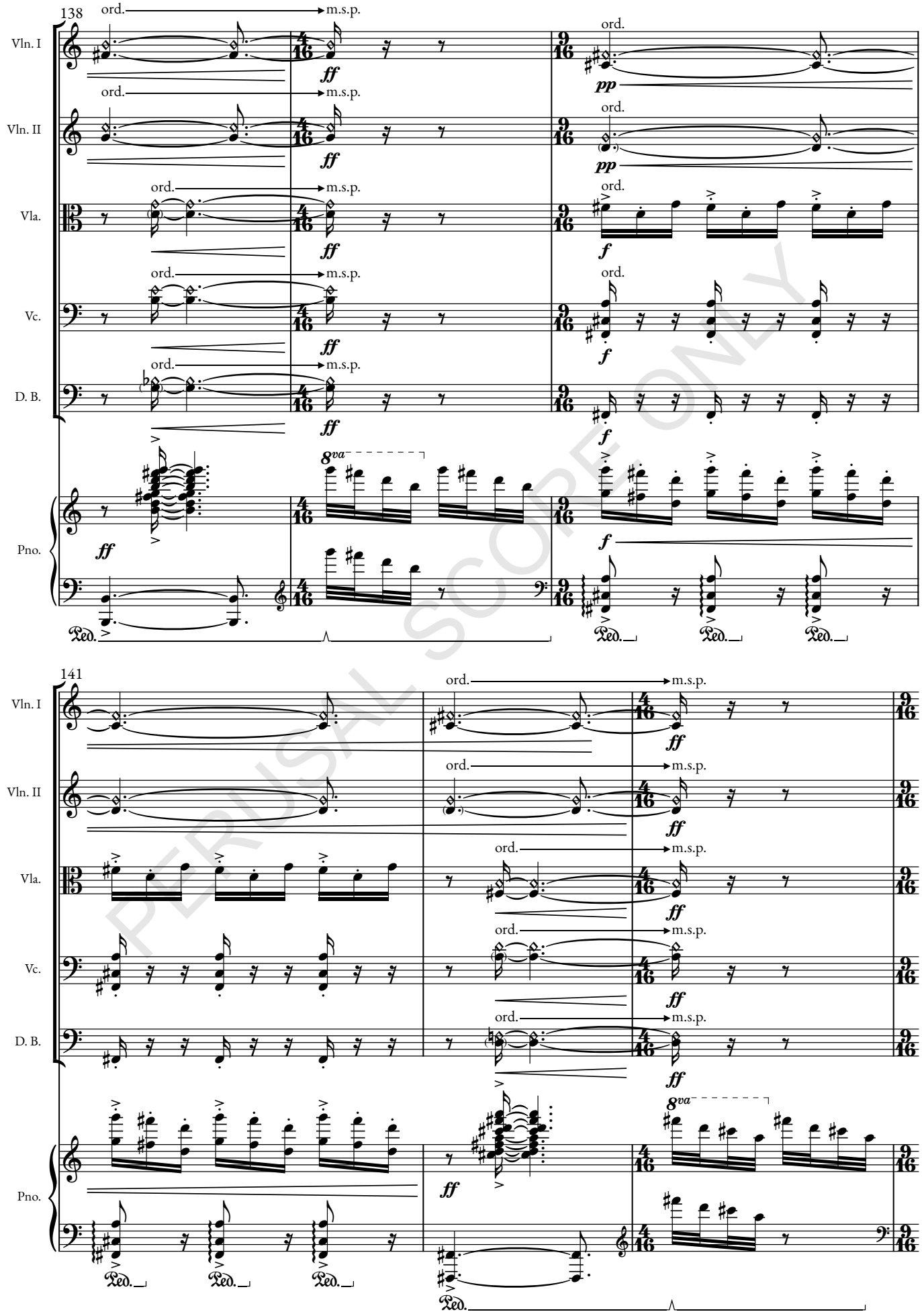


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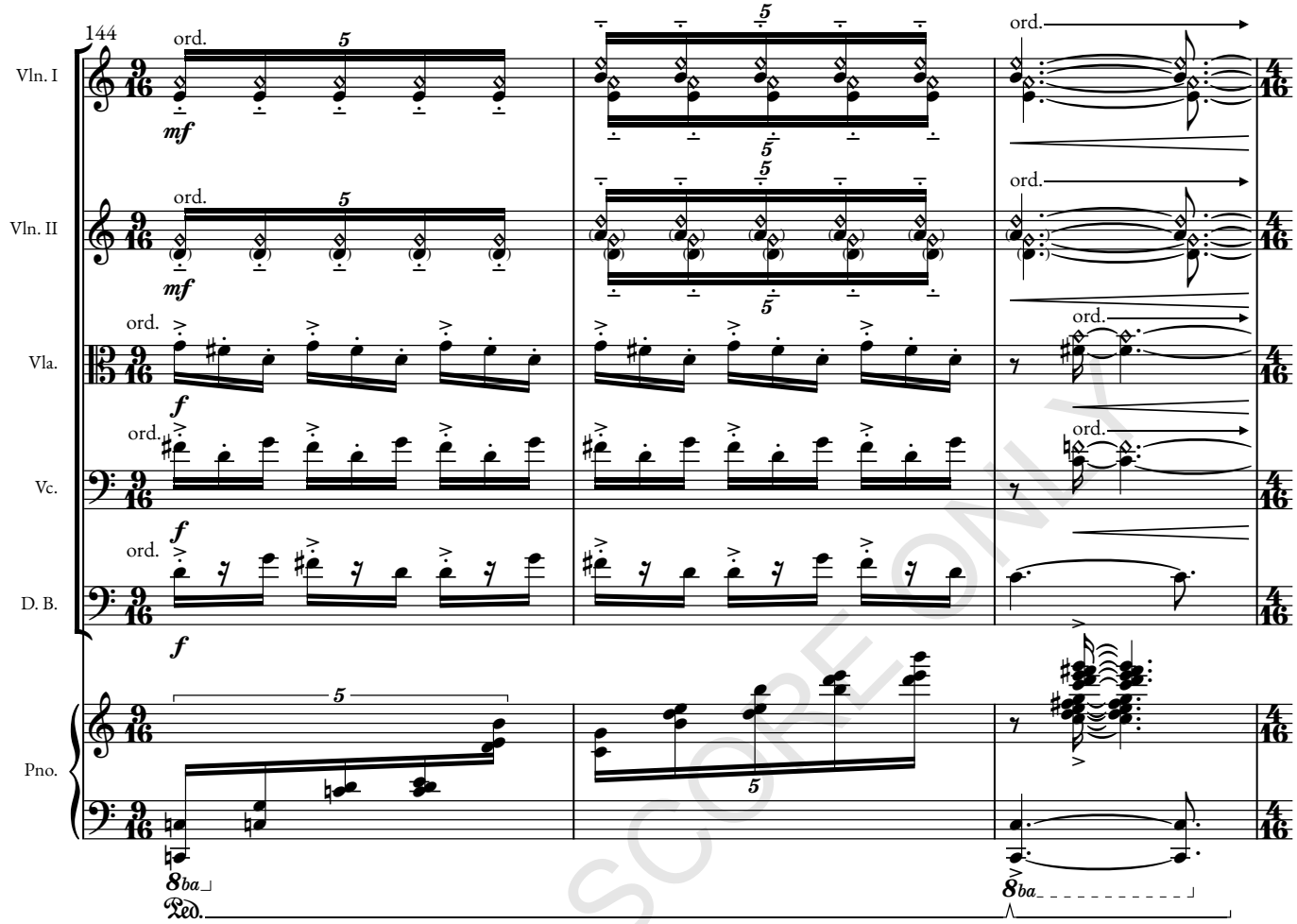

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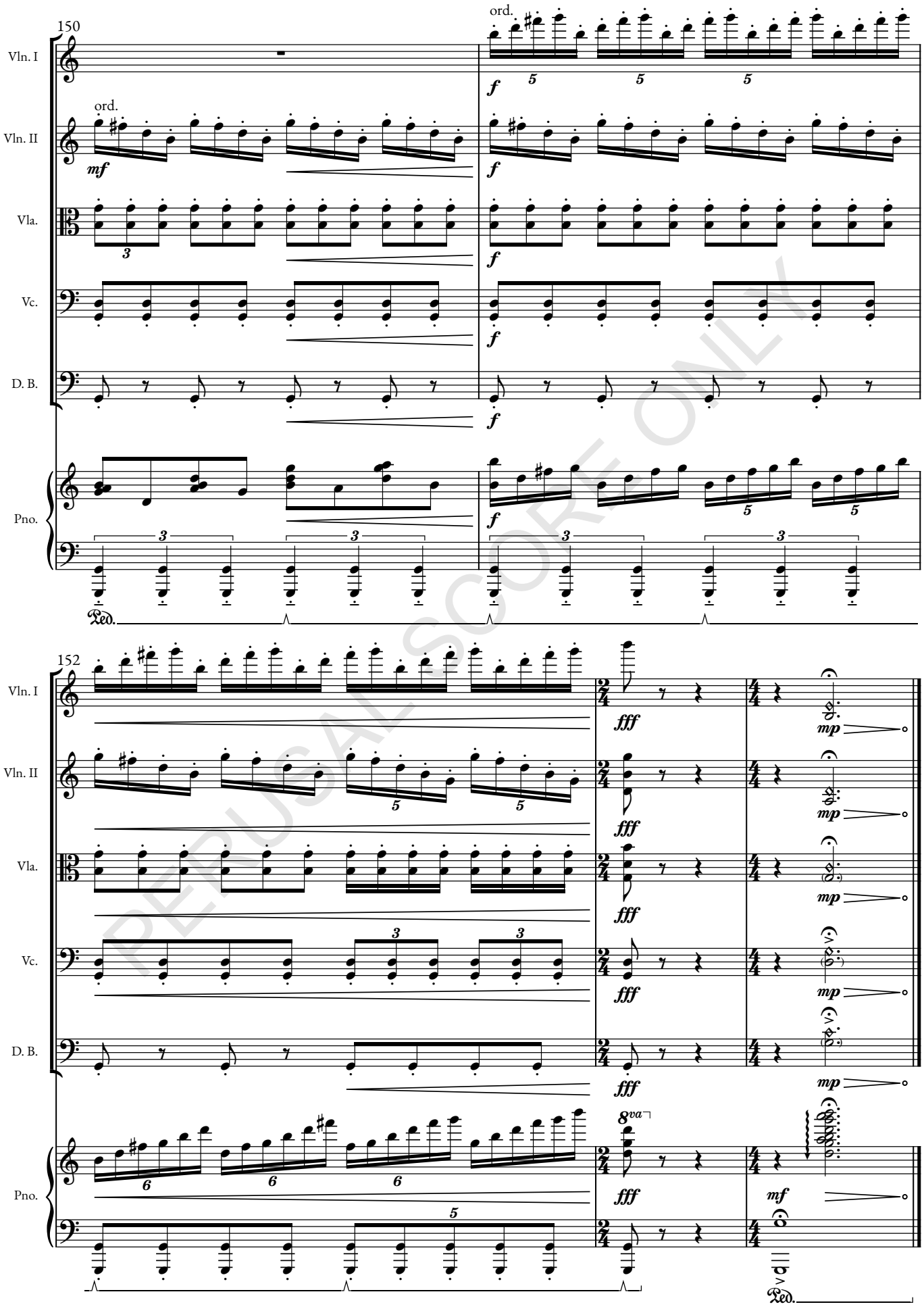


PERUSAL SCORE ONLY