

Pandia

Harpsichord

David Tze Wan Wong

2025

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Duration: 7½ minutes.

Programme notes

This piece draws inspiration from planetary systems. Most are not within our sight, yet they span a vast area, and even greater is their distance from us. Amongst the depths of emptiness is the discovery of a moon of Jupiter in 2018. Named Pandia, it is observed as a faithful companion to Jupiter despite the significant passage of time and distance. Pandia's travel also frequently responds to the push and pull effect of the Sun and other planets around it.

Performance notes

- Registers/dispositions are shown with expressions 'f', 'p' & etc, to help clarify my intention.
- The loudest snippets are in bars 81-82 and 134, played on both keyboards. I have spread out the notes (octaves) since (I believe) there is coupling between the keyboards.
- Lower keyboard is used unless indicated otherwise, e.g. bar 37 upper, up to end of bar 53 where lute is used – lower keyboard (and the 4' for lower in bar 68).
- Slight pauses are indicated (') where appropriate (e.g., bar 10) and to allow time for register changes (e.g., bar 19). Additional pauses can be applied (e.g. the tenuto of bar 135).
- No use of accent or tenuto, as I believe (could be wrong) these will be too subtle to be noticeable unless no other notes are being played. Having said that, there is a tenuto in bar 135.
- Use of phrasing throughout the piece should help with structuring the music materials.
- Last bar, the staccato ending with the implied E major triad is intentional.
- As a side note, the dotted rhythm passages in bars 71-74 should help get ready for the quintuplets in bars 76 and 78. Strict tempo is not necessary! (It's well possible to use the lower staff rhythm of 75 in a sort of quintuplet, maintain that through 74-76 and on to section I).

Pandia

Eridanus No. 6

David Tze Wan Wong

♩ = 72

8' 4'

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The first measure starts with a forte (*f*) dynamic. The melody in the right hand features a series of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Musical notation for measures 4-6. Measure 4 is marked with a box containing the letter 'A'. The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment.

Musical notation for measures 7-10. The right hand features a more active melodic line with sixteenth-note passages, while the left hand has a simpler accompaniment.

Musical notation for measures 11-13. Measure 11 is marked with a box containing the letter 'B'. The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment.

Musical notation for measures 14-16. Measure 14 is marked with the number '14'. The piece concludes with a *ritardando* marking and a *p* (piano) dynamic. The word 'lute' is written above the final measure. The right hand has a melodic line with some rests, and the left hand has a simple accompaniment.

18 **C** *accelerando*.....

22 ♩ = 82

25 ♩ = 52 **D**

30 **E** ♩ = 80

34

37 ♩ = 70 *f* 8' *accelerando*..... ♩ = 82

40 *accelerando*.....♩ = 96

43 **F** ♩ = 60 *ritardando*.....

46 ♩ = 48 **G**

49

52 ♩ = 62 *lute* **H**

56

59 *ritardando*.....

[62] *accelerando*..... ♩ = 76

67 4' *ritardando*..... ♩ = 52

71

75 8' 4'

80 **I** $\text{♩} = 66$ *ff* *upper and lower*

3 3 3 6 6

84 **J**

6 3

87 **K**

3 3 3

90

3 6 3 6 3

94 **L** 8' *f*

8'

98 **M** *p*

p 3 3

101

3 3 3 3 3 3

N $\text{♩} = 80$

Upper

O ritardando.....

104

109

..... $\text{♩} = 60$

P $\text{♩} = 80$

lute

114

118

pp

122

8'

f *p*

accelerando.....

126

129 $\text{♩} = 90$ 8' 4'

132 ritardando.....
upper and lower

135 $\text{♩} = 60$ [Q]

137

140 Fine