

PORTFOLIO OF COMPOSITIONS

*Five Compositions for Solo Instruments with
accompaniment*

KIM KUOK IP

Vol I of III

Critical commentary

Ph.D. Thesis

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Vol I of III

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Abstract:

This PhD thesis consists of a portfolio of musical compositions for solo instruments with accompaniment. The portfolio, which contains absolute and programme music, includes two large-scale works: Piano Concerto with Symphony Orchestra *Fok Siu Yok* and Saxophone Concerto with Symphonic Band – *Pimenta*. There is also music for Clarinet, Violin and Guzheng (A Chinese “Zither like” instrument).

The principal of the thesis is specifically researching about Chinese tradition music, including its folk tunes, religious music and opera music. The portfolio shows the endeavors of putting these kinds of musical materials into classical musical composition: containing tonal, modal and serial works. Nevertheless, other elements like jazz and *Fado* (a type of Portuguese singing) are also attempted in some pieces of this portfolio.

Dukkha, Havoc in the Heavenly Kingdom and *Pimenta* were premiered in Macau (Small Auditorium, Macao cultural centre) on 3rd October 2010.

Introduction:

Here is a summary for these three-year of works: five compositions for solo instruments with accompaniment, including the research elements of this Ph. D degree.

Firstly, the research into Chinese Buddhist music has resulted in the clarinet sonata - *Dukkha*. The principal of this composition expressed the philosophy of Buddhism with a minimalist approach. The three movements' layout and tonal cycles of fifths, as the framework of this sonata, are applied by these several musical elements - Buddhist folk tunes, chantings and musical cells that are constructed by the sound frequencies that are sourced from Buddhist ceremonies.

The chromatic limitation of guzheng has been tested in *A Tender Dream* - a piece for guzheng to play a "jazz-like" melody with additions of its own technique with piano accompaniment. Due to the commission, the Chinese instrument is attempting to fit in chromatic passages and jazz elements.

In addition, solo violin with piano accompaniment attempted to fit in the circumstances of a Chinese novel for the piece *Havoc in the Heavenly Kingdom*. The instrumental effects of the duo, "Chinese folk music-like" themes and developments are used to describe the circumstances of the earliest chapters of the classic Chinese novel *Journey to the West*.

Musical material from *Yue Qu* (Cantonese opera, traditional Chinese: 粵劇) are employed in each movement of the piano concerto *Fok Siu Yok* (traditional Chinese: 霍小玉), which is based on research of the Cantonese opera *The Legend of Purple Hairpin*, written by Tang, Ti Sheng (traditional Chinese: 唐滌生). Atonality and multi-tonality with Cantonese elements attempt to challenge listener's attention.

The only piece that does not relate to any Chinese musical elements, *Pimenta*, is a saxophone concerto with a symphonic band. The uses of simple leitmotifs, development passages and harmonic language are influenced by Edward Gregson as a result of research into his brass band

and symphonic wind band repertoires. The use of *Fado* elements has shown the influence from Macau, a former Portuguese colony.

Any composers and their style are not copied in this portfolio, however there is no doubt that these pieces are influenced by a number of sources from the musical experience of the candidate: - Scriabin, Bartok, Stravinsky, Holst, Messiaen, John Adams, Edward Gregson and the candidate's supervisors: Alan Williams and Peter Graham.

List of works¹:

	Time:
1) Clarinet Sonata – <i>Dukkha</i>	16 mins
I. Pratytpannadhva – the Present	
II. Atitadhvan – the Past	
III. Anagtadhva – the Future	
2) Guzheng with Piano – <i>A Tender Dream</i>	7 mins
3) Violin with Piano – <i>Havoc in the Heavenly Kingdom</i>	17 mins
I. Proclamation of the “Handsome Monkey King” to be the “Great Sage”	
II. Chaos in the Peach Orchard and He Steals the Pills	
III. The Celestial Generals and Warriors from the Heavenly Kingdom	
IV. True Lord Er lang	
V. Fiery-Eyes Golden-Gaze	
VI. Under the Buddha’s Hand	
4) Piano Concerto – <i>Fok Siu Yok</i>	33 mins
I. Alliance in the Radiance with Flower Fragrance	
II. Farewell at Yang Guan	
III. Pledging the Hair Pin in Exchange for Tidings of Li	
IV. Returning the Hair Pin When Li’s Couple Reunite	
V. Debate in the Inner Sanctum	
5) Saxophone Concerto with Symphonic Band – <i>Pimenta</i>	17 mins
I. Allegro	
II. Adagio	
III. Presto	
	Total: 90 mins

¹ All of the midi recording can be listened in Appendix (Pg 91-92).

1) Clarinet Sonata – *Dukkha*

I. Pratyutpannadhva– The Present

II. Atitadhvan – The Past

III. Anagatadhvan – The Future

Ao Chon Fai, a clarinetist in Macau, commissioned a sonata from me in 2008 while, simultaneously, I was being attracted by the mysteries of Buddhism. The ideology of this religion was starting to influence me to reflect upon the relationship between music and the philosophy of Buddhism. Based on my interest in Buddhism, I started to research about its religious doctrines through the terms of Sanskrit¹, as well as its ceremonies and folk tunes in China.

To elucidate the complexity of the religion, I decided to use the most simplistic musical language to describe the general ideology of Buddhism: *Samsara* (re-incarnation, traditional Chinese: 生死, 輪迴)², *Trayo-Dhvanah* (Three periods of life; generally called “The Three Periods”, traditional Chinese: 三世)³, and also *Dvadasanga Pratityasamutpada* (twelve *nidanas*, traditional Chinese: 十二因緣)⁴ since they are the fundamentals of the religion and also the description of souls and lives in Buddhist thought.

¹ The definition from *Encyclopædia Britannica*:

“An old Indo-Aryan language in which the most ancient documents are the Vedas, composed in what is called Vedic Sanskrit...There is a large corpus of literature in Sanskrit covering a wide range of subjects...There are also major works of drama and poetry, although the exact dates of many of these works and their creators have not been definitively established...In its grammatical structure, Sanskrit is similar to other Indo-European languages such as Greek and Latin.”

² The definition from *A Dictionary of Buddhism*, Keown, D., New York: Oxford University Press, 2003:

“The cycle of repeated birth and death that individuals undergo until they attain nirvana. The cycle, like the universe, is believed to have no beginning or end and individuals transmigrate from one existence to the next in accordance with their karma or moral conduct.”

³ The definition from *A Dictionary of Chinese Buddhist Terms*, Soothill, W., E., and Hodous, L., London: Routledge, 2004:

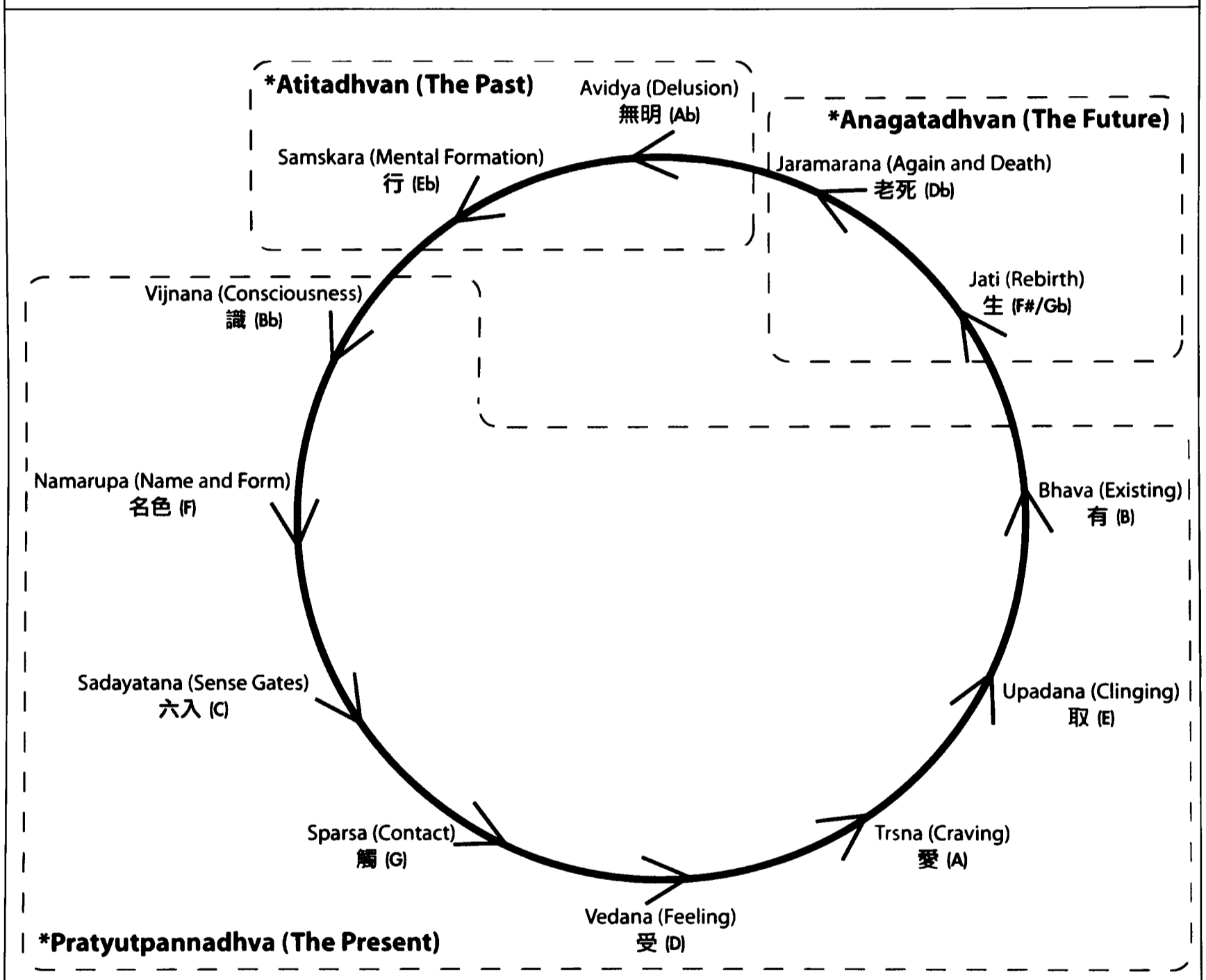
“The three periods ...past, present and future. The universe is described as eternally in motion, like a flowing stream... The Hua-yen sūtra (traditional Chinese: 華嚴經) has a division of ten kinds of past, present and future i.e. the past spoken of as past, present and future, the present spoken of in like manner, the future also, with the addition of the present as the three periods in one instant.

⁴ *Nidana* means foundation, source or origin in English. The definition from *A Dictionary of Chinese Buddhist Terms*, Soothill, W., E., and Hodous, L., London: Routledge, 2004:

“They are the twelve links in the chain of existence ...The “Classical formula” reads, “By reason of ignorance dispositions; by reason of dispositions consciousness”, etc. A further application of the twelve nidanas is made in regard to their causation of rebirth: (1) ignorance, as inherited passion from the beginningless past; (2) karma, good and evil, of past lives; (3) conception as a form of perception (4) namarupa, or body and mind evolving (in the womb); (5) the six organs on the verge of birth; (6) childhood whose intelligence is limited to sparsa, contact or touch; (7) receptivity or budding intelligence and discrimination from 6 or 7 years; (8) thirst, desire or love, age of puberty; (9) the urge of sensuous existence; (10) forming the substance, bhava, of future karma; (11) the completed karma ready for rebirth; (12)

The three movements layout, as the most common form of sonata, is applied to this piece since each movement can apply for each period of life (present life, life in the past and life in the future) obviously and the sonata can be interpreted as a whole process of enlightenment of *Trayo-Dhvanah*. *Dvadasanga Pratityasamutpada* - as a process of *Trayo-Dhvanah* - can be divided into these twelve *nidanas*. The system of the tonal cycle of fifths is applied to the main tonal framework of the sonata since its circulative system of twelve tonalities is befitted to apply to each *nidana* in chronological order (See Fig 1-1).

Fig 1-1: The main tonal framework of the sonata⁵ – the application from the tonal cycle of fifths into *Dvadasanga Pratityasamutpada*:



Assortments of musical elements from Buddhism are employed in the layout and harmonic framework. Condensation (or expansion) of Buddhist folk tunes and chants are not the only

old age and death. The first two are associated with the previous life, the other ten with the present. The theory is equally applicable to all realms of re-incarnation."

⁵ *Jati* and *Jaramarana* are associated in present life, but these two chains of existence are put into the "Future" catalogue, since they are describing mental preparation for future life.

elements of this piece. Therefore, different musical cells are grouped by different tones that the transcription of sound frequencies from various instruments from Buddhist ceremonies produces.

The application of these musical elements is not an attempt to recognise both the melodies and the real sound of instruments. However, it is an attempt to appreciate the general ideology of Buddhism by using slow modulation, repetition of phrases, patterning and its parameters and keeping the low-density of the music, in which all of the approach is according to the original idea: to use simplicity to describe complexity, using western classical music techniques.

a) Musical form and Buddhism

Dukkha (traditional Chinese: 苦)⁶ is the Buddhist term that summarizes this piece since it is often described as the frustration of lives and is one of the processes of Buddhist practice. Suffering *Dukkha* is also the way for phenomena to reach their final aim: *Nirvana* (traditional Chinese: 涅槃)⁷, the central concept of Buddhism.

The cognition of *Dukkha* and *Samsara* inspires Buddhists to attend to their behaviour in their present life (*Pratyutpannadhva*, traditional Chinese: 現在世), realize their *Karma* (traditional Chinese: 業)⁸ from their *Atitadhvan* (life in the past, traditional Chinese: 過去世) and execute *Paramita* (traditional Chinese: 波多蜜, 六度)⁹ to confront *Anagatadhvan* (the life in the future, traditional Chinese: 未來世) (See Fig 1-2).

⁶ The definition from *Encyclopædia Britannica*:

"In Buddhist thought, the true nature of all existence. Much Buddhist doctrine is based on the fact of suffering; its reality, cause, and means of suppression formed the subject of the Buddha's first sermon. Recognition of the fact of suffering as one of three basic characteristics of existence—along with impermanence (anichcha) and the absence of a self (anatta)—constitutes the "right knowledge." Three types of suffering are distinguished: they result, respectively, from pain, such as old age, sickness, and death; from pleasure changing to pain; and from the fact that, because of impermanence, beings are susceptible to pain in the next moment."

⁷ The definition from *Encyclopædia Britannica*:

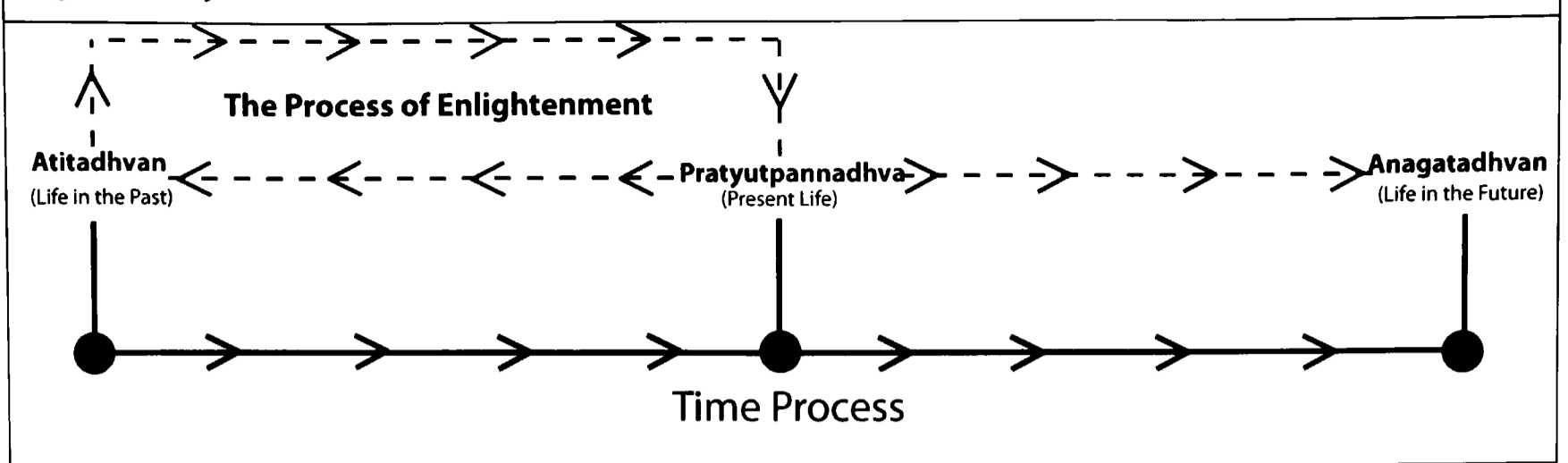
"in Indian religious thought, the supreme goal of certain meditation disciplines... it is the oldest and most common designation for the goal of the Buddhist path. It is used to refer to the extinction of desire, hatred, and ignorance and, ultimately, of suffering and rebirth. Literally, it means "blowing out" or "becoming extinguished," as when a flame is blown out or a fire burns out."

⁸ The definition from *Dictionary of Religion and Philosophy*, written by MacGregor, G., New York: Paragon House, 1989:

...meaning "deed" or "action". The karmic principle is the basic principle of the spiritual dimension of being. It is a principle of balance.... It is associated with the principle of Reincarnation and may be thought to imply it. Actions, good or bad, have consequences upon the karma of each individual. Each individual has a karmic inheritance, good and bad, and sooner or later must work off the bad and develop the good.

⁹ The definition from *Encyclopædia Britannica*:

Fig 1-2: *Trayo-Dhvanah* – "The Three Periods":



In the minds of most audiences, the main issue with minimalist music is that it usually fails to take them in any direction. However, it is one of the characteristics of this musical style. One of the most famous quotations to describe minimalist music comes from Leonard Meyer¹⁰:

"Because there is little sense of goal-directed motion, minimalist music does not seem to move from one place to another. Within any musical segment there may be some sense of direction, but frequently the segments fail to lead to or imply one another. They simply follow one another."

Not many minimalists attempt to use any traditional layout, musical methods or form in any strict sense (Reich's post-minimalist works can be considered in some sense). Nevertheless, there is no conflict in accommodating both minimalism and forms of traditional classical music, in case the parameters and modulations can follow the framework but do not achieve any specific contrast between ideas. As John White's *Comprehensive Musical Analysis*¹¹ says:

"Nevertheless, the sonata pattern was a truly viable form for innovative expression...one which could not be disdained by even the greatest of the classical composers. In fact, the sonata form was an ideal form with which to express dramatic and emotional feelings."

This piece represents the process of enlightenment of Samsara, but not the process of the "Three Periods". To express the process of enlightenment of Samsaram, the sense of procession needs to be clearly directed. However, the description of the gradual progression of the Buddhist is what is actually needed. Both the traditional form and minimalist language coexist in this piece.

in Mahāyāna ("Greater Vehicle") Buddhism, any of the perfections, or transcendental virtues, practiced by bodhisattvas ("Buddhas-to-be") in advanced stages of their path toward enlightenment. The six virtues are generosity; morality; perseverance; vigour; meditation or concentration and wisdom.

¹⁰ Meyer, L. B., *Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture*, second edition, Chicago and London: University of Chicago Press, 1994.

¹¹ White, J. D., *Comprehensive Musical Analysis*, Metuchen and London: The Scarecrow Press, 1994.

The substitution of twelve *nidanas* for the cycle of fifths is symbolic since they both have to follow chronological (or musical) order. Although the chronological order of twelve *nidanas* is not completely followed (due to the accommodation to represent the process of enlightenment of Samsara), harmonically it does not affect the form of music and its modulation (See Fig 1-3).

Fig 1-3: The form of <i>Dukkha</i> with tonal order:	
<u>I. Pratytpannadhva – The Present (Sonata Form):</u>	Tonality:
<u>Introduction:</u>	
- Vijnana (Consciousness, traditional Chinese: 識)	(B ^b)
<u>Exposition:</u>	
- Namarupa (Name and form, traditional Chinese: 名色)	(F)
- Sadayatana (Sense Gates, traditional Chinese: 六入)	(C)
<u>Development:</u>	
- I, Sparse (Contact, traditional Chinese: 觸)	(G)
- II, Vedana (Feeling, traditional Chinese: 受)	(D)
<u>Recapitulation:</u>	
- Tanha (Craving, traditional Chinese: 愛)	(A)
- Upadana (Clinging, traditional Chinese: 取)	(E)
<u>Code:</u>	
- Bhava (Existing, traditional Chinese: 有)	(B [♯] /C ^b)
<u>II. Atitadhvan – The Past</u>	
- Avidya (Delusion, traditional Chinese: 無明)	(A ^b)
- Samskara (Mental formation, traditional Chinese: 行)	(E ^b)
<u>III. Anagtadhva – The Future</u>	
- Jati (Rebirth, traditional Chinese: 生)	(F [♯] /G ^b) ¹²
- Jaramarana (Aging and death, traditional Chinese: 老死)	(D ^b)

I. Pratytpannadhva – The Present:

b) Referencing the sound frequencies of the instruments that are used in the ceremony

Musical cell (or parameter) is usually the most important element in minimalist music. To seek out this kind of element for this sonata, transcriptions of sound frequencies from various instruments in Buddhist ceremonies directly illustrate the register (or range) of instruments and their frequency area. The main frequency peaks in the spectrum, measured in Hertz, of the instruments are

¹² The finale starts at the B^b tonality and modulates to F[♯] after bar 491. It presents the enlightenment of the Buddhist.

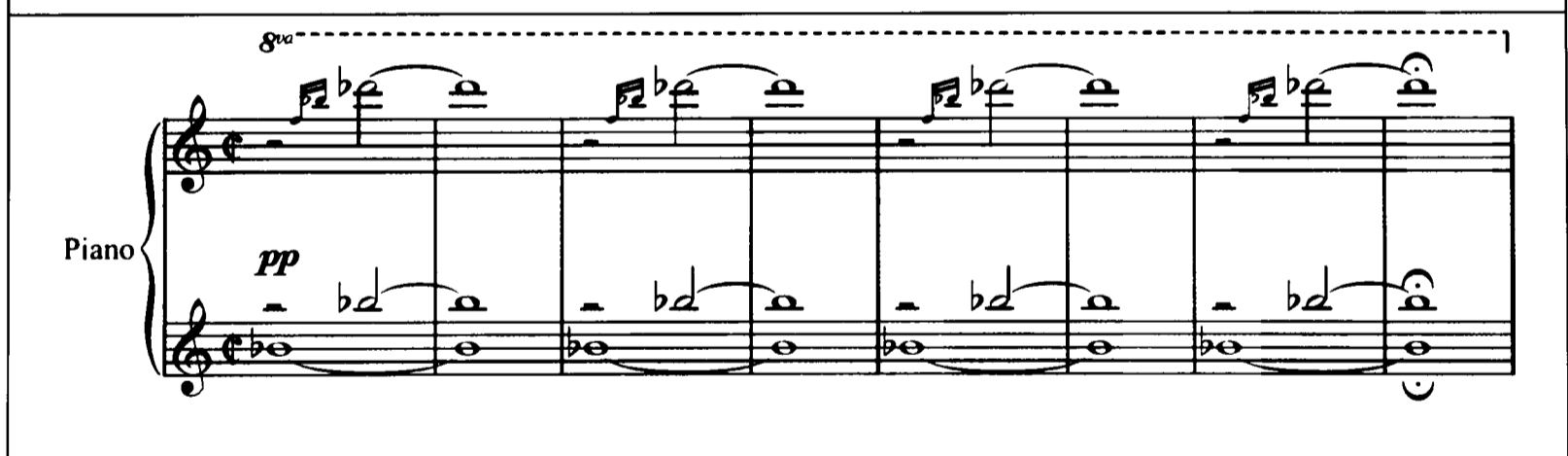
collected from software¹³ and their approximate pitches¹⁴ are indentified from the piano frequency table (See Fig 1-4).

Fig 1-4: The selected Instruments from Buddhist religious ceremonies and their frequencies:

Instruments:	Main Hz:	Approximate notes:	Frequency area:	Approximate notes' area:
Chinese drum	120Hz	C2	60Hz – 660Hz	B1 - E5
Rim shot of the Chinese drum	340Hz	F4	310Hz – 470Hz	E4 - B ^b 4
Bell	4300Hz	D ^b 8	1400Hz – 7800Hz	F6 - B8
Temple block	230Hz	A ^b 3	40Hz – 560Hz	E1 - E ^b 5

Musical cells are grouped from the tones that have been transcribed from the instruments as they are used, as the ceaseless repetition of short motivic patterns, or the links between musical ideas (or materials). For instance, transcription for a bell is created as a “bell” cell in the opening of the sonata, in which this cell appears again at the section between first movement and second, and also as the subtracting of this cell at the end of the piece as the recapitulative idea of this piece (See Fig 1-5).

Fig 1-5: The “Bell” cell in the beginning of *Dukkha - Pratyutpannadhva*:



The Chinese drum (including two different ways of the hitting drum)¹⁵ is transcribed as a “Chinese drum cell”. The climax of the first movement (bars 38 - 41) displays elements of minimalism – slow modulation and repetition of phrase (See Fig 1-6).

¹³ These kinds of software and devices are usually called audio spectrum analyzers. The software “True RIA v3.5.0” is used for testing the sound frequency.
http://www.trueaudio.com/rta_down.htm

¹⁴ Scientific designation is used in this thesis so middle C is referred to as C4. The absolute musical pitch is assumed at A4 = 440Hz.

¹⁵ See Fig 4.

Fig 1-6: "Chinese drum cell" and the climax of the first movement:

A short musical introduction for piano, consisting of four measures. The right hand plays a melodic line with a half note followed by a dotted half note, with a fermata over the final note. The left hand plays a bass line with a half note followed by a dotted half note, also with a fermata over the final note. The dynamic marking is *p*.

The first system of the piano part, labeled "Piano". It consists of two staves. The right hand plays a series of eighth notes in a descending pattern, starting with a *pp* dynamic and increasing to *p*. The left hand plays a steady eighth-note accompaniment. A *Ped.* marking is present at the end of the system.

The second system of the piano part, labeled "Pno.". It continues the eighth-note patterns. The right hand starts with a *p* dynamic and increases to *mp*. The left hand continues with eighth notes. A *Ped.* marking is present at the end of the system.

The third system of the piano part, labeled "Pno.". The right hand continues with chords and eighth notes, increasing from *mp* to *mf*. The left hand continues with eighth notes. A *Ped.* marking is present at the end of the system.

The fourth system of the piano part, labeled "Pno.". It begins with an *accel.* marking. The right hand plays a dense texture of chords and eighth notes, increasing from *f* to *ff*. The left hand continues with eighth notes. A *Ped.* marking is present at the end of the system.

The fifth system of the piano part, labeled "Pno.". It concludes the section with a final chord in the right hand and a final note in the left hand. A *Ped.* marking is present at the end of the system.

c) Practice using the Buddhist folk tune

The following is an example showing the use of Buddhist thought with minimalism, and the contraction of musical material. The first paragraph of *Ten Sticks of Incense* (*Shi-Zhu-Xiang*, traditional Chinese: 十炷香) is compressed as the principal theme of exposition and varied to be a counterstatement in Bars 92 – 107 (See Fig 1-7).

Fig 1-7: *Ten Sticks of Incense* and its varieties:

The figure displays musical notation for the piece "Ten Sticks of Incense". It includes vocal lines with lyrics in Chinese and Pinyin, and instrumental parts for Clarinet in B \flat (Non-transposed). The score is divided into several sections:

- Vocal parts:**
 - Part a:** 哟 灶 香 请 藏 的 个 山 呀 燃 灯 这 古 呀
Yi Yo Zhu Xiang Qing Ling Di Ge Shan Ya Ran Deng Zhe Gu Ya
 - Part b:** (Continuation of Part a)
 - Part c:** (Continuation of Part a)
 - Part d:** 佛 地 呀 彌 呀 哎 陀 的 个 佛 呀
Fu Ye Ya Mi Ya Ai Tuo Di Ge Fu Ya
- Instrumental parts:**
 - Bar 46 - 62:** The principal theme in "Atitadhvan - The Present". It shows the Clarinet part with sub-sections Part a, Part b, Part c, and Part d.
 - Bar 92 - 108:** The counterstatement in "Atitadhvan - The Present". It shows the Clarinet part with sub-sections Part a, Part b, Part c, and Part d.
 - Re-variation:** A section titled "Re-vary the counterstatement as it transposes to a major 3rd approximately", showing two staves of music.

The variations of *Ten Sticks of Incense* also employed the development of sonata form. The operation is shown in development I and II in sonata form (See Fig 1-8).

Fig 1-8: The variations of *Ten Sticks of Incense*:

Development I: Sparsa (contact)

bar 120 -132

Clarinet in B \flat (Non-transposed)

Part A Part B Part C

p

Part C Part D

bar 133 -147

Clarinet in B \flat (Non-transposed)

Varied by part D Developing material from part D

Using the Leitmotif to develop the material

Development II: Vedana (Feeling)

bar 148 -155

Clarinet in B \flat (Non-transposed)

Part A Part B Part C

mp

Part C Part D

bar 156 -163

Develop the material from part A

Clarinet in B \flat (Non-transposed)

bar 164 -171

Clarinet in B \flat (Non-transposed)

Part A Part B Part C

cresc.

Part C Part D

II. Atitadhvan – The Past

d) *Namo Amitabha* chant

The quotations and variations of the chant *Namo Amitabha*¹⁶ can be found in this piece ubiquitously, especially in the second movement since it is the main element in this slow movement. The last four Chinese words of this chant are manifest in the first opening motif of the first movement as the earliest example of this type in this sonata.

Fig 1-9: The first musical use of *Namo Amitabha* in *Dukkha*:

The figure displays two musical staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains two phrases of the chant: '南 無 阿 彌 陀 佛' (Nan - Mo - A - Mi - Tuo - Fu) and '南 無 阿 彌 陀 佛' (Nan - Mo - A - Mi - Tuo - Fu). The lower staff is for a Clarinet in B^b non-transposed, also in treble clef. It shows a transcription of the vocal line, with a 'pp' dynamic marking and a 'Bar 9-16' label. Dashed boxes and arrows indicate the correspondence between the vocal line and the instrumental line.

There is another quotation of *Namo Amitabha* in bars 320-333. After the descending passage with mode alternation between C^b aeolian mode (presenting *Bhava*) and A^b aeolian mode (presenting *Avidya*), the repetition of this motif is revealed in the low register of the piano and creates a gruesome sound to portray the emotion that is exposed in Naraka (in traditional Chinese: 地獄)¹⁷ (See Fig 1-10). After repetition of *Namo Amitabha* in bars 329 – 341, the material is slowly varied to a piano tremolo afterwards and settles to “Temple Block minim”¹⁸ (See Fig 1-11).

¹⁶ It is pronounced “*Nan-mo-a-mi-tuo-fu*” (written in traditional Chinese as 南無阿彌陀佛) in Mandarin. So the last four syllableness of this are “*A-mi-tuo-fu*”.

¹⁷ The definition from *A Dictionary of Chinese Buddhist Terms*:

“...explained by joyless; disgusting, hateful; means of suffering; earth-prison; the shades, or departments of darkness Earth-prison is generally intp. as hell or the hells; it may also be termed purgatory; one of the six gati or ways of transmigration.”

¹⁸ This leitmotif is a transcription of a temple block by using sound frequency software, see “*Referencing the sound frequencies of the instruments that are used in the ceremony*”

Fig 1-10: The gruesome sound that is created by the repetition of *Namo Amitabha*:

Bar 307 -320

$\text{♩} = 127$ **accel.**

mp

C, Aeo----- A, Aeo----- C, Aeo----- A, Aeo----- C, Aeo----- A, Aeo----- C, Aeo----- A, Aeo----- C, Aeo----- A, Aeo----- C, Aeo----- A, Aeo-----

rit. $\text{♩} = 80$ *Namo Amitabha chanting*

f

C, Aeo----- A, Aeo----- C, Aeo----- A, Aeo-----

*C_b Aeo - C_b Aeolian Mode
 A_b Aeo - A_b Aeolian Mode

Fig 1-11: Piano tremolo varied by *Namo Amitabha* Chant and “Temple Block minim”:

$\text{♩} = 80$ *Namo Amitabha chanting* **accel.**

Piano

mp

f

etc.

Ped.

Fig 1-11: Piano tremolo varied by *Namo Amitabha* Chant and “Temple Block minim” (Cont.):

The figure consists of three systems of musical notation for piano (Pno.).

- Top System:** Features a piano tremolo in the left hand, indicated by a large arrow and the dynamic marking *fp*. The right hand plays a series of chords. A tempo marking of $\text{♩} = 120$ is present. A box labeled "Piano Tremolo in A^b Pentatonic Scale" has arrows pointing to the tremolo in both hands.
- Middle System:** Shows a continuation of the piano tremolo in the left hand and chords in the right hand, with a dotted line indicating a continuation of the tremolo.
- Bottom System:** Shows a new musical element in the right hand, labeled "The 'Temple Block minim' in A^b ". The left hand continues with chords. A tempo marking of $\text{♩} = 60$ is present. A box labeled "The 'Temple Block minim' in A^b " has an arrow pointing to the new right-hand melody.

As the main musical components in this movement, the chant continues to expand and forms a new musical element in bars 355-362 (played by the clarinet) as the main phrase of this movement and demonstrated by this duo (Fig 1-12).

Fig 1-12: The main subject of the second movement and this variation:

Motif from *Namo Amitabha* chanting

Bar 355 - 362

Clarinet in B \flat

Bar 371 - 378

Clarinet in B \flat

Motif from *Namo Amitabha* chanting

Cl.

Bar 395 - 402

Play approximately perfect 4th in the middle

Clarinet in B \flat

Cl.

Pno.

III. Anagtadhva – The Future

e) Buddhist chant for satisfying the soul

Sukhavati Vyuha Dharani (Wang Sheng Zhou, traditional Chinese: 往生咒) is a chant that is usually used to soothe dying people so that their soul might be re-incarnated. Repetition of the pattern from the first phrase of this chant (*Namo amitabaya, datagadaya*) is used to imitate monks praying for the dying people (See Fig 1-13).

Fig 1-13: The repetition from the first phrase of *Sukhavati Vyuha Dharani*:

The figure displays a musical score for the first phrase of the Sukhavati Vyuha Dharani chant, spanning bars 422 to 429. The score is written in 6/8 time and consists of two systems. The first system shows the initial phrase: "Na-mo Am-it-ab-a-ya Da-ta-ga-da-ya". The melody is written in the treble clef, and the bass line is in the bass clef. The first system is marked with a piano (*p*) dynamic and includes a *Ped.* (pedal) marking. The second system shows the repetition of this phrase, indicated by dashed boxes around the melodic lines. The repetition continues with the word "etc." at the end of the system. The score is enclosed in a rectangular frame.

These repetitions of the pattern continue to accompany the clarinet part, in which several techniques of this solo instrument are applied for that phrase of repertoire: octave jump and overblowing (See Fig 1-14).

Fig 1-14: The accompaniment that is formed by repetitions of the pattern:

The musical score consists of six systems, each with three staves. The top staff is a single treble clef staff, the middle two are grand staff notation (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 4/4. The score features a repeating melodic pattern in the upper staves and a rhythmic accompaniment in the lower staves. Dynamics include *p*, *f*, *mp*, *fp*, and *ped.* (pedal). The pattern of dynamics in the upper staves is: *p* → *f*, *p* → *f*, *p* → *f*, *p* → *f*, *p* → *f*. The lower staves feature a consistent rhythmic accompaniment of eighth notes, with some systems including a *mp* dynamic marking. The score concludes with a double bar line and a fermata over the final notes.

Tilokavijaya-Raja-Pattidana-Gatha (Dedication of Merit, traditional Chinese: 回向偈)¹⁹ is a chant usually sung for the soul by Buddhists at the end of a religious ceremony and the Buddhists usually treat it as an achievement for their enlightenment of Samsara. This chant is transcribed and played by clarinet. The different material is applied to the same accompaniment of the second movement because of the visualization of the death and the final enlightenment of the Buddhist (See Fig 1-15).

Fig 1-15: *Tilokavijaya-Raja-Pattidana-Gatha* and the code played by clarinet:

The figure displays a musical score for the chant *Tilokavijaya-Raja-Pattidana-Gatha*. It consists of four vocal lines and a clarinet accompaniment. The vocal lines are in a single melodic line with lyrics in Chinese characters and Pinyin. The clarinet part is in B-flat major and begins with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and articulation marks like *dim.* and *>*.

Vocal Line 1:
 願 生 西 方 淨 土 中， 九 品 蓮 花
 Yuan Sheng Xi Fang Jing Tu Zhong, Jiu Pin Lian Hua

Vocal Line 2:
 為 呀 父 母 呀 花 開 見 佛
 Wei Ya Fu Wu Ya Hua Kai Jian Fu

Vocal Line 3:
 悟 無 生 不 退 菩 薩 為 呀 伴 侶
 Wu Mo Sheng Bu Tui Pu Sa Wei Ya Ban Lu

Clarinet in B \flat
p

dim. *>*

¹⁹ This is the electronic source (lyric) of this chant:

<http://methika.com/wp-content/uploads/2010/01/Book8.PDF>

http://www.buddhistdoor.com/puja/pali-tilokavijayarajapattidanagatha_eng.html

2) Guzheng & Piano - *A Tender Dream*

a) Introduction of guzheng, its instrument, construction and general technique

Tiga Leong, a local guzheng player from Macau, who graduated from China Conservatory of Music¹, commissioned an approachable tune for this Chinese instrument based on consideration of her audience. Nevertheless, it represents a good opportunity to experiment with the chromatic limitations of the instrument and the possibility of jazz style with the piano accompaniment².

The guzheng³ is an instrument that was invented around 2500 years ago. The soundboard is made of Wu-Tong wood (*Firmiana platanifolia*) and it has 21 strings, made of steel wound with nylon, and is normally tuned in four complete pentatonic octaves⁴ (see Fig 2-2), by secured on pins at one end of the instrument, stretched over individual bridges. F pentatonic tuning is widely used⁵.

Movement of either bridge is avoided for two reasons:

- Guzhengists need a long time to move the bridges and they need to stop playing the instrument while adjusting them to their new positions.
- The intonation of the instrument may not be accurate after moving the bridges.

The 21 strings are also divided into two sections by their bridges:

- The right portion: open string tuning mode and the plucking area which is played by the right hand.
- The left portion: the area where ornamentations and pitch modifications are made by the left hand when the strings are being played.

¹ The China Conservatory of Music (Traditional Chinese: 中國音樂學院) established in 1964 and exclusively focused on traditional Chinese music.

² Any type of 88-key electronic keyboard can replace piano and any sound can be chosen, but the integration of this duo is needed.

³ Here is the translation of the name of this Chinese instrument:
Gu – Old (Chinese written: 古); *Zheng* – Zither (Chinese written: 箏)

Although the instrument is called an “Old Zither”, it cannot compare with the Western zither. Further information about the Guzheng can be garnered from the grove music dictionary:
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/46543>

⁴ There is no particular range for this instrument, but usually it regulates at D2 to D6 (C4 = middle C). Every string can be tuned minor 3rd lower/ upper before playing like scordatura. Composers can also choose each one of the 21 notes of this instrument.

⁵ F pentatonic scale is used in this piece due to consideration of the piece’s currency.

Fig 2-1: Photo of guzheng:



Fig 2-2: The tuning that is regularly used in guzheng music⁶:

F Pentatonic scale

Guzheng

(I II III IV V) (I II III IV V) (I II III IV V) (I II III IV V) I

The guzheng player usually plucks the string with the fingernails, or with plectrums on the fingers of the right hand. The right hand can produce single notes, octaves or harmonies. The thumb plays outward while the index and middle fingers play inwards. Subtle nuances are achieved through different levels of intensity in plucking, through the use of the nail only or the combination of fingernail and fingertip flesh, and by variation of the plucking positions on the string. Traditionally, the left hand is used to apply pressure to and release the strings for ornamentation, such as vibrato, portamento and pitch alterations. In contemporary practice the left hand may also join the right hand in playing the melody on the right side of the bridges.

⁶ The roman numerals represent the regular order of these 21 strings, but not the scale degree of the chord (e.g D strings are usually called String I, F strings are String II...etc.).

Fig 2-3: The right hand of the soloist with plectrums:



b) Limitations of the guzheng

Since there are only 21 strings in 4-octaves, and the left hand is inflexible, some limitations to this instrument were found during research:


- Artificial harmonics are difficult to play on the guzheng.
- The right hand cannot pluck a chord wider than a major 10th so the left hand needs to help the right hand if wider chords are required. Any ornamentation (vibrato, portamento and pitch alterations and harmonics) cannot be played when both hands are plucking strings together.
- For the same reason, left hand ornamentations can be maximally played in two notes together in major 10th.
- Due to the inflexibility of the left hand, left hand ornamentations cannot be used in any fast passages, or passages that require any big jumps.

Based on the regular tuning, three species of notes can be denoted in these situations (See Fig 2-4):

- The notes in F pentatonic scale so they can be plucked with the right hand.
- The notes in F major/ D minor that require need to be played with both hands.
- The non-harmonic tones that need to be played with both hands.

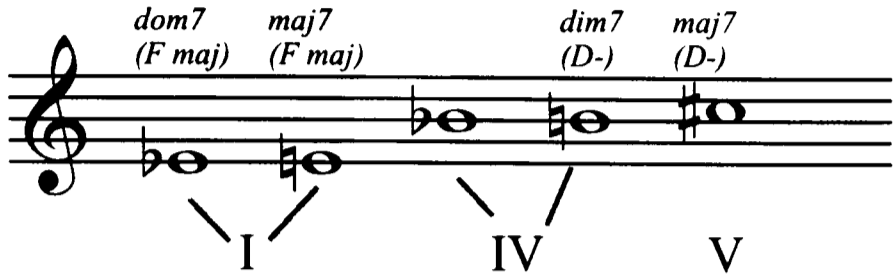
Fig 2-4: Three species of notes in an octave:

The F pentatonic scale (start by D)

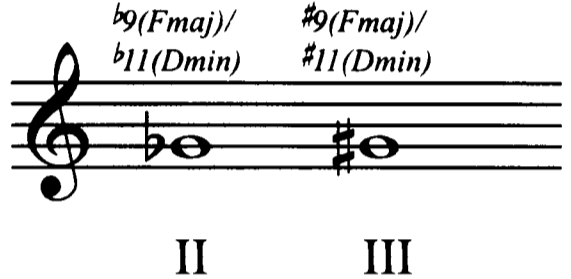


String No. I II III IV V I...etc.

The notes in F major/ D minor that are required to be played with both hand



The nonharmonic tone that are required to be played with both hand



The notes that need to shift up are achieved using pitch alteration. The difficulty and limitations of tonality depend on the amount of pitch alterations. The chart below shows the amount of pitch alterations of the twelve tonalities (See fig 2-5):

Fig 2-5: The modal chart with pitch alterations:

Tonality String No.	B	E	A	D	G	C	F	Bb	Eb	Ab	Db	Gb
I (D)			D	D	D	D	D	D	D			
	D#	D#						Eb	Eb	Eb	Eb	Eb
	E	E	E	E	E	E	E					
II (F)						F	F	F	F	F	F	F
	F#	F#	F#	F#	F#						Gb	Gb
				G	G	G	G	G	G	G		
III (G)												
	G#	G#	G#						Ab	Ab	Ab	Ab
		A	A	A	A	A	A	A				
IV (A)												
	A#	B	B	B	B	B	Bb	Bb	Bb	Bb	Bb	Bb
V (C)												
	C#	C#	C#	C#	C	C	C	C	C	C	Db	Db



The notes that can be played in open string



The notes that can be played by pressing up a semi-tone

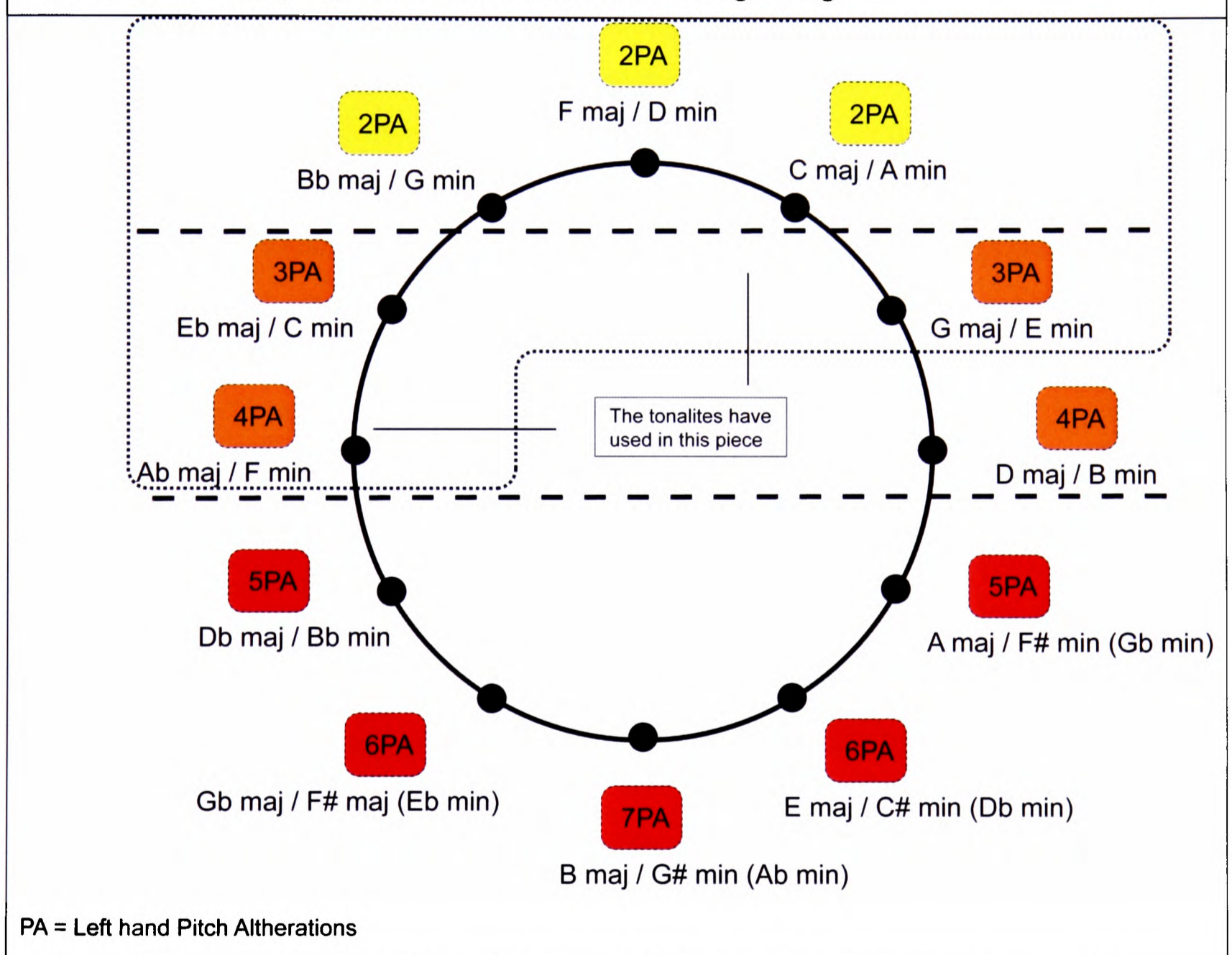


The notes that can be played by pressing up a whole-tone

Based on the calculation of Fig 20, the limitations of tonality can be comprehended, and it can be divided into three degrees of technical difficulty (See Fig 2-6):

- 2 pitch alterations in scales. It is natural and easy to play, most of the techniques and ornamentations can be played without any problems.
- 3 – 4 pitch alterations in scales. Some important notes need to be played by both hands (e.g tonic, mediant, subdominant or dominant). This affects the flexibility but some techniques and ornamentations of the instruments can be used restrictedly.
- 5 pitch alterations or above in scales. Most of the notes needed to be played by both hands and it is nearly impossible for the guzheng to play.

Fig 2-6: Three tonality degrees for technical hitches of the guzheng:



c) Jazz influence and the practical application with complicated harmony

This piece is constructed on a rondo form with coda. It is inspired by the famous jazz tune *In a sentimental mood* by Duke Ellington. Although Ellington's idea is approximately constructed in pentatonic, it is necessary to transform it to apply it to this Chinese instrument. Several partitions

are varied and reformed as part A material for this piece. The material is based on D minor but in F pentatonic scale so all of the ornamentations can be played (See Fig 2-7).

Fig 2-7: The inspiration from *In a sentimental mood*:

The First phrase of *In a sentimental mood*

Part A material in *A Tender Dream*, bar 15-23

developing the idea

mp *fp* *mf* *fp* *mf* *mp* *mf* *fp*

Generally, the best timbre of this instrument is playing in open string and attempting to get the best resonance. However, several pitch alterations can be applied to the music to give the intensity. The musical examples below show the practical application of the limitation of choosing notes with complicated harmony. B^b dorian mode is chosen to fill in the “II-V” progression in bars 46. As a result, C, F and G are the only notes that play in open string and 4 pitch alterations are required. To coordinate with the accompaniment, B^b is chosen to fulfil the harmonic language and also the give intensity to the music. On the other hand, there are four open string notes that can be chosen in A dorian mode in bar 46, so the number of choices is increased and the music is retained in F pentatonic scale. Compared with bar 46, the whole F pentatonic scale can be applied to the G dorian mode in bar 47, because of the collision between D nature and D^b, D has to be avoided in the C^{7b9} chord (See Fig 2-8).

Fig 2-8: Limitation of choosing notes with complicated harmony

String no: * IV-----III-----IV-----V-----IV---V-----IV---II-----III-----
IV-----II---III-----II---

Guzheng *f*

Pno. *mf* *f*

Ped. Ped. Ped. Ped. Ped. Ped.

Ab-----G-----F-----

* - notes of pitch alterations

Another example will show the practical application with complicated harmony, also with the guzheng technique. B^b mixolydian mode is able to penetrate from bars 100 – 101 and four open string notes are available. To seek the passing note within C and G, B^b is the appropriate choice, not only for harmonic reasons, but also giving the intensity and saliency between two open string notes, in which it is a common technique for guzheng to express its vivid timbre. The slur between B^b and C, as the other common technique for any string instruments in China, is provided in bar 104 to fulfil E^b mixolydian mode, also revealing the Chinese characteristics of the instrument.

Fig 2-9: Complicated harmony and the guzheng technique:

Bar 100-104

String No: V IV-III II III IV,III-IV II

Ab/B^b-----Eb/B^b-----B^b min-----E^b-----A^b maj6/9-----etc.

(E^b):V------(A^b):II-----V-----I-----

3) Violin with Piano – *Havoc in the Heavenly Kingdom*

- I. Proclamation of the “Handsome Monkey King” to be the “Great Sage”
- II. Chaos in the Peach Orchard and he steals the Pills
- III. The Celestial Generals and Warriors from the Heavenly Kingdom
- IV. True Lord Er-lang
- V. Fiery-Eyes Golden-Gaze
- VI. Under the Buddha’s hand

a) Summary of the novel and its circumstances from the earlier chapters

Early chapters¹ of the story “*Journey to the West*”² are selected to entertain children and get them interested in classical music. As Wu’s³ novel was gathered from Chinese culture, abundant elements of it, such as Chinese mythology, Buddhism and Confucianism, are employed in this six-movement piece.

The circumstances of these earlier chapters demonstrate the mischievous character of the “Monkey King” from the “*Flower and Fruit Mountain*” (*Hua Guo Shan*, traditional Chinese: 花果山) Sun

¹ The piece is taking account of the events of Chapter 5-7 of “*Journey to the West*” – “*After Chaos Among the Peaches the Great Sage Steals the Pills, In the Revolt Against Heaven the Gods Capture the Demons*” to “*The Great Sage Escapes from the Eight Trigrams Furnace, The Mind-Ape Is Fixed Beneath Five Elements Mountain*”. There is the electronic book of “*Journey to the West*” (English version), which is adapted from the WJF Jenner translation (Beijing, 1955) by Collinson Fair. Copyright 2005, Silk Pagoda

<http://www.chine-informations.com/fichiers/jourwest.pdf>

² It is pronounced as “*Xi You Ji*” (written: 西遊記) and it is counted as one of the “Four Great Classical Novels” in Chinese traditional literature, published in 1592 (See *The Greenwood Encyclopedia of Folktales and Fairy Tales: Vol. III: Q-Z*, edited by Haase, D., Westport (CT): Greenwood Press, 2008). There is a brief introduction in *Encyclopædia Britannica*:

...foremost Chinese comic novel, written by Wu Cheng En (Written: 胡承恩), a novelist and poet of the Ming dynasty (1368–1644). The novel is based on the actual 7th-century pilgrimage of the Buddhist monk Xuan Zang (Written: 玄奘, 602–664) to India in search of sacred texts. The story itself was already a part of Chinese folk and literary tradition in the form of colloquial stories, a poetic novelette, and a six-part drama when Wu Cheng En formed it into his long and richly humorous novel.

³ There is a brief introduction of the author Wu Cheng En in *Encyclopædia Britannica*:

...novelist and poet of the Ming dynasty, generally acknowledged as the author of the Chinese folk novel *Xi You Ji* (*Journey to the West*)... Wu received a traditional Confucian education and became known for his cleverness in the composition of poetry and prose in the classical style. Throughout his life he displayed a marked interest in bizarre stories, such as the set of oral and written folktales that formed the basis of *Xi You Ji*. In its 100 chapters *Xiyouji* details the adventures of a cunningly resourceful monkey who accompanies the Buddhist priest Xuan Zang on a journey to India. Like all novels of its time, *Xi You Ji* was written in the vernacular, as opposed to the officially accepted classical style, and therefore had to be published anonymously to protect the author's reputation. As a result, the identity of the novelist was long unknown outside of Wu's native district.

Wu Kong (traditional Chinese: 孫悟空)⁴. He is proclaimed to be The “Great Sage” by the Jade Emperor (*Yu Huang Dai Di*, traditional Chinese: 玉皇大帝)⁵ and nominated to be the guardian of the heavenly garden. However he eats the empress’ peaches of immortality and uses his magic to stop the fairies. All the attendants are put to sleep using magic so he can also sample the food and wine. Then the drunken monkeys are sobered up by eating the “Emperor’s pills of immortality” and he travels back home and allows his monkeys to enjoy the stolen food.

The Jade Emperor orders his celestial generals and warriors to descend the “Flower and Fruit Mountain” but his armies are defeated by the Monkey King. Sun transforms himself into a bird and then a fish to escape the chase by the Jade Emperor’s “True Lord Er Lang” (*Er Lang Shen/Yang Jian*, traditional Chinese: 二郎神, 楊戩)⁶ afterwards, but Er Lang follows Sun and transforms himself. Sun is quickly captured after “Lord Lao Zi” (*Tai Shang Lao Jun*, traditional Chinese: 太上老君)⁷ drops a steel bracelet on to the monkey's head to which is added a magic elixir.

⁴ There is an introduction in *A Dictionary of Asian Mythology*, Leeming, D., New York: Oxford University Press, 2001:

...was said to have accompanied the famous Chinese Buddhist monk Xuan Zang on his trip to India in search of the sacred sutras (written: 契經). Monkey was a trickster of sorts, who was born from a stone egg that had been in the world since the creation. He was made king of the monkeys and reigned for three hundred years until he decided to go in search of immortality. Xuan Zang taught him the path to immortality and gave Monkey the name Sun Wu Kong ...After a final trial set by the Buddha, the three companions were allowed into Heaven and Monkey became the god of Victory.

⁵ In *Encyclopædia Britannica*:

...the most revered and popular of Chinese Daoist (written: 道教) deities. In the official Daoist pantheon, he is an impassive sage-deity, but he is popularly viewed as a celestial sovereign who guides human affairs and rules an enormous heavenly bureaucracy analogous to the Chinese Empire.

⁶ There is a brief introduction in *Creating Circles & Ceremonies: Rituals for All Seasons And Reasons*, Zell-Ravenheart, O., and Zell-Ravenheart, M. G., Franklin Lakes: New Page Books, 2006:

...War god with a third true-seeing eye in the middle of his forehead. He carries a three-pronged, two-edged polearm and is followed by his Celestial Hound.

⁷ There is a brief introduction in *The Principles of Existence & Beyond*, Michael. L., A., London: Lulu Enterprises, 2007:

...was a philosopher of ancient China and a key figure in Taoism....According to Chinese tradition, Lao Zi (written: 老子) lived in the 4th century BC, concurrent with the Hundred Schools of Thought (traditional Chinese: 諸子百家) and Warring States Period (traditional Chinese: 戰國時代). Lao Zi was credited with writing the central Taoist work the Dao De Jing (traditional Chinese: 道德經)...which was originally known simply by his name. Tai Shang Lao Jun is a title for Lao Zi in the Taoist religion, which refers to him as one of the Three Pure Ones:

The Ultra Pure Pellucid one (traditional Chinese: 玉清), known as the Universally Honoured one of Tao and Virtues, or the Universal Lord of the way and its virtue, or the Ultra Supreme Elder Lord.

The Upper Pure Pellucid one (traditional Chinese: 上清), known as the Universally Honoured one of Divinities and Treasures, or the Universal Lord of the numinous Treasure.

The Jade Pure Pellucid one (traditional Chinese: 玉清), known as the Universally Honoured one of Origin, or the Universal Lord of the primordial Beginning.

Sun is restrained in a “trigram furnace” but he cannot burn to ashes in this furnace. Instead, he acquires the skills of special attack - “Fiery-eyes golden-gaze” (traditional Chinese: 火眼金睛) – that make him stronger than ever as he gains the ability to recognize evil in any form. He breaks through the furnace and destroys most of the Imperial Palace.

The Buddha is invited to solve this crisis and he makes a bet with Sun: that the monkey cannot escape from his palm. Sun flies to the end of the world in seconds and he urinates on the five pillars and writes a phrase to prove his trail. However the pillars prove to be the five fingers of the Buddha’s hand. Sun tries to escape from Buddha’s hand but Buddha traps Sun by turning his hand into a mountain.

The contradiction between the Monkey King and the Heavenly kingdoms is also assisted by the formal development of the variations through the techniques of this duo. The audience can experience the feeling of a “novel in chapters” (*Zhang Hui Xiao Shuo*, traditional Chinese: 章回小說)⁸ through six “novelette” movements. As one of the prevalent novels in Chinese, *Journey to the West* has been used as the basis of different types of Chinese operas and Chinese traditional music.

I. Proclamation of the “Handsome Monkey King” to be the “Great Sage”

b) Storyteller –the descriptive piano accompaniment

This is no doubt to declare that this repertoire is a program of music since the musical form and layout pertains to the plot of the events, thus the role of character is definitude: the solo violin acts as the “Monkey” and the piano accompaniment attempts to describe the entourage around the protagonist, as a storyteller. A variety of possibilities and combinations exist due to the exuberance and versatility of the piano. Thus, these elements give me numerous points of inspiration to portray the plot of the events and their circumstances.

⁸ There is a brief introduction in *Lost voices of modernity: a Chinese popular fiction magazine in context*, Gimpel, D., Honolulu: University of Hawaii Press, 2001:

The Zhang Hui Xiao Huo was the traditional form of the long and complex narrative. It was split into parts or chapters and often had introductory verses or summaries of or pointers to the development of the story at the beginning of chapters. It is not a particularly Chinese form of narrative: most English novels of the nineteenth and early twentieth centuries provided headings or titles to their chapters that pointed to the main episode in the chapter to follow.

There is also a good book to provide for further reading about the “novel in chapters” (*Zhang Hui Xiao Shuo*) and oral literature in China:

The eternal storyteller: oral literature in modern China, Børdahl, V., Surrey: Curzon Press, 1999.

To narrate the proclamation of Sun to be the “Great Sage”, the piano tremolo is applied to describe the entourage of the morning court assembly in the Heavenly Kingdom (See Fig 3-1). The triad chords, as the theme of “Heavenly Kingdom”, also represent the majesty of the Jade Emperor, his celestial generals and warriors (See Fig 3-2).

Fig 3-1: Piano tremolo – the entourage of the morning court assembly:

Fig 3-2: The “majestic” triad chord:

II. Chaos in the Peach Orchard and Sun steals the Pills

c) Mischievous Monkey – uses of solo violin and its theme

Violin, an instrument with expansive range and versatile technique can portray the vivacious characteristics of Sun Wu Kong. The “Monkey” theme firstly arises in the first movement to

represents his frivolity in the morning court by using glissando and the big jump intervals for violin with moderato (See Fig 3-3). The “Monkey” theme confronts and contrasts with the “Heavenly Kingdom” theme in an uncoordinated manner. The collision between these two tonal centres foreshadows the contradiction between Sun and Heavenly Kingdom (See Fig 3-4).

Fig 3-3: The “Monkey” theme:

Fig 3-4: The contradiction between Sun and Heavenly Kingdom:

The opening phrase of the second movement that varies from Sun’s theme mainly constitutes in D pentatonic scale, in which it imitates the device and gimmick of performing Erhu (traditional Chinese: 二胡)⁹, the Chinese string instruments. The thickness, sonorousness and intensity of the

⁹ There is a brief introduction from *Encyclopædia Britannica*:

“...bowed, two-stringed Chinese vertical fiddle, most popular of this class of instruments. The strings of the erhu, commonly tuned a fifth apart, are stretched over a wooden drum-like resonator covered by a snakeskin membrane. Like the banhu, the erhu has no fingerboard. A vertical post that pierces the resonator supports the strings.”

timbre that is produced by the G-string illustrate Sun’s temperament; hyperactivity with humour, agility and exhilaration. Thus, the bouncing phrase with acciaccatura imitates Sun’s behaviour after he asks his underlings to leave the garden; amusement in the garden without any constraint from the Heavenly Kingdom and demolishing everything in the garden (See Fig 3-5).

Fig 3-5: The phrase that is imitated from Chinese instruments, with Sul G and acciaccatura:

Sun’s theme shrinks into diminutive left pizzicato notes, imitating his hiding step as he hides himself by using his magic when he notices the fairies are collecting peaches for the banquet. The muted violin phrase imitates the magic used to freeze the fairies (See Fig 3-6). Thus the alternative tempo with bi-tonality illustrates the behaviour of drunken monkey. The music suddenly slows down at bar 127 and returns to Andantino as the material varies to Sun’s theme. The tempo and tonality are normalized from bar 133 as it imitates Sun sobering up by eating the “Emperor’s Pills of Immortality” and he travels back home allowing his monkeys to enjoy the stolen food (See Fig 3-7).

Fig 3-6: Left pizzicato – the “hide” magic and Con Sordino – the “freeze” magic:

Fig 3-7: Drunken monkey – the mutative tempo and bi-tonality:

The musical score is divided into four systems, each with Violin (Vln.) and Piano (Pno.) parts. The first system is marked *accel.* and *Andantino* (♩ = 96). The Violin part starts with a *ff* dynamic and includes a *rit.* section. The Piano part starts with a *f* dynamic and includes *mp* and *f* dynamics. The second system is marked *rit.* and *Come prima* (♩ = 96). The Violin part includes a *rit.* section. The Piano part includes *mp* and *f* dynamics. The third system is marked *accel.* and *Allegro* (♩ = 158). The Violin part starts with a *mf* dynamic and includes a *f* dynamic. The Piano part starts with a *mf* dynamic and includes *mp* and *mf* dynamics. The fourth system is marked *rit.* and *A tempo*. The Violin part starts with a *p* dynamic, includes a *mf* dynamic, and ends with a *pp* dynamic. The Piano part starts with a *p* dynamic and ends with a *ff* dynamic. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent key signature changes, illustrating the mutative tempo and bi-tonality.

III. The Celestial Generals and Warriors from the Heavenly Kingdom

d) Great battle – the variety of themes, condensation of material into leitmotifs and their development

There are several musical examples to show the crucial force of developing or varying themes that are taken from previous movements and are combined with different materials. The antiphony of the “Heavenly Kingdom” theme in fortissimo creates an ear-splitting and forbidding sound to express the anger of the Jade Emperor at the morning court assembly in the Heavenly Kingdom (See Fig 3-8). To delineate the array of the celestial warriors and generals that are ordered by the Jade Emperor, the fugal opening that is constructed by leitmotifs that miniaturise the Kingdom theme can imitate the assemblage of this “huge military gathering” and denotes the attacking of “the Flower and Fruit Mountain” (See Fig 3-9).

Fig 3-8: The antiphonal of the “Heavenly Kingdom” motif:

The musical score for Fig 3-8 is presented in two systems. The first system is labeled 'Piano' and features a fortissimo (*ff*) dynamic. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by dense, rhythmic patterns with many accidentals. Pedal markings are indicated below the bass staff as 'Ped. 1/2' with a dashed line and a triangle symbol, occurring at regular intervals. An '8va' marking is present above the bass staff in the first measure. The second system is labeled 'Piano' and continues the piece with similar dense textures. It also includes 'Ped. 1/2' markings and a '(s)' marking above the bass staff in the first measure.

Fig 3-9: Fugal opening:

The musical score for Fig 3-9 is presented in a single system labeled 'Piano'. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music begins with a piano (*p*) dynamic and gradually increases to mezzo-piano (*mp*). The texture is fugal, with multiple voices of the theme entering in different parts of the piano. Pedal markings are indicated below the bass staff as 'Ped. 1/2' with a dashed line and a triangle symbol.

Fig 3-9: Fugal opening (Cont.):

The other musical cell that varies from the “Heavenly Kingdom” theme is grouped and accompanies the other variation of the “Monkey” theme at bar 199. This rhythmic phrase can utterly describe the engagement between the “celestial” armies and the “Handsome Monkey King” (See Fig 3-10).

Fig 3-10: Combination of the “Monkey” theme and the “Heavenly Kingdom” motif:

Fig 3-10: Combination of the “Monkey” theme and the “Heavenly Kingdom” motif (Cont.):

The musical score for Fig 3-10 consists of two systems. The first system has a Violin (Vln) part and a Piano (Pno) part. The Violin part starts with a dynamic of *f* and then *fp*. The Piano part also starts with *f* and *fp*. The second system continues with the Violin part having dynamics *ff* and *pp*, and the Piano part having dynamics *ff* and *pp*. The Piano part in the second system shows a low-density texture with some chords and rests.

IV. True Lord Er Lang

e) Wrestle – Imitation and counterpoint between the duo

This is the movement that concentrates on the replication between the duo with the transformation of different themes. It concentrates on the struggle between Sun and True Lord Er-Lang. Er-Lang’s theme is actually referred from the piano accompaniment in the last ten bars in the previous movement. Musically, the tendency of the low-density is denotes the temporary triumph for Sun (See Fig 3-11). On the other hand, the reappearance of this musical material (See Fig 3-12) are also anticipate the other warfare within these two parties symbolically.

Fig 3-11: The temporary triumph for Sun:

The musical score for Fig 3-11 consists of two systems. The first system has a Violin (Violin) part and a Piano (Piano) part. The Violin part has a dynamic of *ff*. The Piano part has dynamics *ff*, *mp*, *ff*, *mp*, *ff*, and *mp*. The second system continues with the Violin part having a dynamic of *ff* and the Piano part having dynamics *ff* and *mp*. The Piano part in the second system shows a low-density texture with some chords and rests.

Fig 3-12: "Er Lang" Theme:

The musical score for the "Er Lang" theme is presented in a grand staff format, consisting of a treble clef and a bass clef. The piece is in 2/4 time. The piano part begins with a dynamic marking of *mf*. The first measure is followed by a measure with a dynamic marking of *mfp*. The subsequent measures feature a dynamic marking of *fp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins. A *Ped.* (pedal) marking is present at the end of the first and third measures.

Both of the two themes that apply to the violin and piano, respectively, vary and combine to illustrate the first battle between Er-Lang and Sun (See Fig 3-13). The vigorous counterpoint of the duo succeeds by the initiation of Sun's theme that is played by piano accompaniment. This musical expression reveals the circumstance of transformation between Sun and Er-Lang (See Fig 3-14).

Fig 3-13: Combination of the "Monkey" theme and the "Er Lang" theme:

The musical score for the combination of the "Monkey" theme and the "Er Lang" theme is presented in a grand staff format, consisting of a treble clef and a bass clef. The piece is in 2/4 time. The violin part begins with a dynamic marking of *ff*. The piano part begins with a dynamic marking of *ff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins. A *Ped.* (pedal) marking is present at the end of the first and third measures. The score is divided into two systems, with the second system starting with a dynamic marking of *f* for the violin and *mp* for the piano. The final measure of the second system features a dynamic marking of *ff*.

Fig 3-14: The imitation of the “Monkey” theme and the “Er Lang” theme:

The musical score is organized into four systems, each containing a Violin (Vln) part and a Piano (Pno.) part.

- System 1:**
 - Violin:** Features a complex, fast-moving melodic line with dynamic markings *ff*, *mp*, *p*, *p*, *mp*, *mf*, *fp*, and *mf*.
 - Piano:** Provides a rhythmic accompaniment with dynamic markings *ff*, *p*, *mf*, *p*, *mp*, *mf*, *p*, *mf*, *f*, and *mp*. Includes a *Ped.* marking.
- System 2:**
 - Violin:** Continues the melodic line with dynamic markings *fp*, *mf*, *f*, and *mp*. Includes a *Pizz* (pizzicato) instruction.
 - Piano:** Accompaniment with dynamic markings *mf*, *f*, *mp*, *ff*, *mp*, *f*, *p*, and *mp*. Includes a *Ped.* marking.
- System 3:**
 - Violin:** Melodic line with a dynamic marking of *mf*.
 - Piano:** Accompaniment with a dynamic marking of *mf*. Includes a series of *Ped. 1/2* markings.
- System 4:**
 - Violin:** Melodic line with dynamic markings *p* and *f*. Includes a *rit.* (ritardando) instruction.
 - Piano:** Accompaniment with dynamic markings *mp* and *p*. Includes a *8va* (octave) marking and a series of *Ped. 1/2* markings.

V. Fiery-Eyes Golden-Gaze

f) Constraint – the use of contemporary techniques and pedalling

Since the plot of the events describes the poundage in the trigram furnace and the burning of the Monkey King as a death penalty, several contemporary piano techniques and pedalling are used in this movement. The atmosphere inside the trigram is simulated by the phrase at a low piano register with the treading of two pedals (una corda and sostenuto). The fortissimo attack followed by the repetition in mezzo forte imitates the echo inside the trigram furnace and the crunchy sound that is created by the collision between the furnace and the monkey (See Fig 3-15). The violin's artificial harmonics, contrasting extreme high and low registers also represents Sun's unstable emotionality (See Fig 3-16).

Fig 3-15: The piano effect – the atmosphere inside the trigram:

The musical score for Piano is divided into three systems, each illustrating specific performance techniques and dynamics:

- System 1 (Piano):**
 - Tempo: *Largherro* (♩ = 60), followed by *molto accel.*
 - Dynamic: Starts at *mp*, then *ff*, and finally *mf*.
 - Handing: Right Hand (R.H.) plays a dense, repetitive rhythmic pattern in the upper register, while the Left Hand (L.H.) plays sustained notes in the lower register.
 - Pedalling: *sostento* (sostenuto) and *Ped.* (una corda) are indicated for the L.H. part.
- System 2 (Pno.):**
 - Tempo: *A tempo*, followed by *molto accel.*
 - Dynamic: Starts at *ff*, then *mp*.
 - Handing: R.H. continues the rhythmic pattern, while L.H. plays sustained notes.
 - Pedalling: *sost.* and *Ped.* are indicated for the L.H. part.
- System 3 (Pno.):**
 - Tempo: *A tempo*, followed by *molto accel.*, and finally *A tempo*.
 - Dynamic: Starts at *ff*, then *mp*, and ends at *pp* (pianissimo).
 - Handing: R.H. plays the rhythmic pattern, while L.H. plays sustained notes.
 - Pedalling: *sost.* and *Ped.* are indicated for the L.H. part.

Fig 3-16: Sun's unstable emotionality:

VI. Under the Buddha's hand

g) Breeze of victory – going back to nature character

This plain and vivacious variation of the “Monkey” theme in the finale with the piano accompaniment with Chinese flavour expresses the frivolous mood of Sun since he is still enjoying the final victory. This lively phrase with Chinese flavour is also refreshing for the audience after a heavy, slow movement (See Fig 3-17). The mischief that is expressed by sul ponticello with sul G represents the track that the “Monkey King” makes; the urination on the five pillars; and marks a phrase to declare himself since he has made a bet with Buddha that Sun can escape from Buddha's palm, so Sun flies to the end of the world (See Fig 3-18).

Fig 3-17: the frivolous mood of Sun:

Fig 3-17: the frivolous mood of Sun (Cont.):

Fig 3-18 Tracking making – Sul ponticello with Sul G:

The semiquaver repetition of phrases symbolically conveys the capture of Sun by the several lords (Lord Lao Zi and Buddha). The repetition of the opening of the finale describes the footsteps of Buddha as he is asked by the Jade Emperor to solve the crisis in the Heavenly Kingdom (See Fig 3-19). The molto accelerando of the Buddha motif represents the motion of turning Buddha's hand. The piano tremolo after the semibreve rest imitates the story of Sun being captured by Buddha's hand and Sun being restrained by the mountain¹⁰ that is transformed from Buddha's hand (See Fig 3-20).

Fig 3-19: Buddha theme in *Havoc in the Heavenly Kingdom - Under the Buddha's Hand*:

¹⁰ This means the Mount of Five Fingers (Traditional Chinese: 五指山); he is finally imprisoned in this mountain since there is no effective way of controlling Sun. He has to wait for five hundred years before being released by the Tang pilgrim monk Xuan Zang (Traditional Chinese: 玄奘).

Fig 3-20: Finally captured – molto accelerando:

The image displays a musical score for two instruments: Piano and Pno. (Piano). The score is divided into two systems. The first system is labeled "Tempo Primo (♩ = 132)" and "molto accel." with a dotted line indicating acceleration. The Piano part features a continuous sixteenth-note pattern in both hands, starting at a piano (*pp*) dynamic and reaching fortissimo (*ff*) by the end of the system. The Pno. part begins with a series of chords in the right hand and a sixteenth-note pattern in the left hand, marked with a piano (*p*) dynamic. The score includes various musical notations such as slurs, dynamic markings, and performance instructions like "Ped." (pedal) and "v" (accents).

4) Piano Concerto – *Fok Siu Yok*

- I. Alliance in the Radiance with flower fragrance
- II. Farewell at Yang Guan
- III. Pledging the air Pin in exchange for tidings of Li
- IV. Returning the hair pin when Li's couple reunite
- V. Debate in the Inner Sanctum

a) Creative motivation and the brief introduction

I have wished to compose a piano concerto since 2007, when I was still an undergraduate student at the University of Salford. In 2010, I decided to suspend my freelance work as an arranger for a symphonic band and concentrated on composing this piece to dedicate to Christina Kuok, Lei Cheng. I started trying to discern an element which is an original and indispensable element of Lingnan culture. Since I recognize the ubiquity and influence *Yue Qu*¹ (Cantonese opera, traditional Chinese: 粵劇) on Lingnan Culture² during the Qing Dynasty, I started to research the structure and the musical essentials of *Yue Qu* and attempted to apply this material to contemporary classical music, and also to refresh the Cantonese elements. I was inspired by the script of *Legend of The Purple hairpin* (traditional Chinese: 紫釵記) written by Tang Ti-Sheng³ that premiered 53 years ago⁴. The lengthy provenance of this story can thus be described: the original script was first

¹ Cantonese opera is one of the major Chinese opera categories in southern China. It is popular in Guangdong, Guangxi, Hong Kong, Macau, Singapore and Malaysia. It is a traditional Chinese art form that involves music, singing, martial arts, acrobatics, and acting.

² Lingnan culture (tradition Chinese: 嶺南文化) refers to the culture of Guangdong and the nearby provinces in south-eastern China. There is the description in Hu, B., *Informal institutions and rural development in China*, London and New York: Routledge, 2007:

Guangdong Culture belongs to the same cultural circle as the Hong Kong and Macao, i.e. the Lingnan or Pearl River cultural circle...Lingnan Culture developed its own special features with distinct differences from other Chinese cultures. In other words, it was less fettered by the traditional influence of Confucian culture and opted being more open, diverse (pluralistic), export-oriented, international, comptible and innovative, freer and more democratic (such as Sun Yat-sen (the founding father of republican china)'s ideology), more mercantile and utilitarian and lass envious of pseudo-fame and cherishing a stronger sense of political mission.

³ He was a Cantonese opera playwright, scriptwriter, and film director. His contributions to Cantonese opera significantly influenced Hong Kong's reform and development of the genre beginning in the late 1930s. During his twenty-year career, Tang composed over 400 operas and achieved immense popularity within the Cantonese opera scene. He also wrote the film scripts adapted from his own operas, directed the movies and at times acted in them himself.

⁴ It was premiered on 30 Aug 1957 in Lee Theatre, performed by Sin Fung Ming Opera Troupe (traditional Chinese: 仙鳳鳴粵劇團)

written by Tang Xian-Zu (traditional Chinese: 湯顯祖)⁵ in the Ming Dynasty (1368 – 1644) in 1577⁶, in which the story is referred to a *Chuan Qi* (traditional Chinese: 傳奇)⁷ called *Biographical Sketch of Huo Xiao Yu* (or *Huo Xiao Yo's Story* in the other translated version, traditional Chinese: 霍小玉傳) written by Jiang Fang (traditional Chinese: 蔣防)⁸ in the Tang Dynasty (618 – 907).

Dissatisfaction with the *Biographical Sketch of Huo Xiao Yu* urged Tang Ti-Sheng to give a happy ending for Fok Siu-Yok (traditional Chinese: 霍小玉)⁹, and put his *Legend of The Purple Hair Pin*

⁵ There is an introduction to the novelist in the foreword of the English translation of *The Peony Pavilion* (translated by Cyril Birch). Bloomington: Indiana University Press, 1980.

The most gifted playwright of the Ming dynasty, best-known for his masterpiece Mudan ting (The Peony Pavilion, traditional Chinese: 牡丹亭). A native of Jiangxi (a southern region in China, traditional Chinese: 江西省), Tang pursued a low-key official career, his principled character leading him to avoid those with political power and influence. Upon retirement in 1598, he wrote some of his best plays. His first work, Zi Xiao Ji (The Purple Flute, traditional Chinese: 紫簫記), proved to be an enormous success, and his follow-up to it, Zi Chai Ji (The Purple Hairpin, traditional Chinese: 紫釵記) was a recasting of the same basic story. The Peony Pavilion, the intricate story of the love of Du Liniang (traditional Chinese: 杜麗娘) and the scholar Liu, Meng Mei (traditional Chinese: 柳夢梅), features an intricate plot that includes the return to the land of the living of its heroine from the netherworld. The play demonstrates its author's belief in the powers of emotion over reason, makes use of many symbolic devices, and reveals an exuberant word-play. Two last plays, Han Dan Ji (Record of Handan, traditional Chinese: 邯鄲記), and Nan Ke Ji (Record of Southern Bough, traditional Chinese: 南柯記), are testimony to a change in outlook, with Tang shifting to a more contemplative and philosophical view of existence.

⁶ The type of literature that Tang Xian-Zu wrote named *Kun Qu* (traditional Chinese: 崑劇). This type of Chinese opera is considered as one of the oldest extant forms of Chinese opera and it influences the other Chinese theatre forms. There is the book for further reading about *Kun Qu*:

Li, X., *Chinese Kunqu Opera*, San Francisco: Long River Press, 2005

⁷ This roughly translates as “Strange Stories” or “Accounts of the Extraordinary”. It is a collection of Chinese weird tales from the Tang Dynasty. There is also a description in *Intangible Heritage Embodied*, Ruggles, D., F., and Silverman, H., New York: Springer, 2009:

The term Chuan Qi, literally meaning “tales of the marvellous,” first appeared in the Tang dynasty and was a genre of stories written in literary language whose subject matters included fictional biographies of historical persons, heroic adventures, Buddhist and Daoist Morality tales, and mildly erotic romances and supernatural tales. Many later Chuan Qi plays for the Kun Qu stage in the Ming and Qing periods inherited not only the name but also some of the plots of the older stories, as well as their predilection for supernatural, romantic and erotic elements. A Chuan Qi libretto for the Kun Qu stage is usually quite long, containing 30 to 50 scenes to be laid out in a four-art framework. The basic ingredients for each scene are a series of arias to be sung in the Kun Qu vocal style which are interspersed with spoken passages in prose or in literary language to be recited either in heightened speech (by characters of a lower stratum); other ingredients are prescribed movements and gestures.

⁸ There is a good reference to understand *Biographical Sketch of Huo Xiao Yu/ Huo Xiao Yo's Story*:

Owen, S., *The end of the Chinese "Middle ages": essays in Mid-Tang Literary culture*, Pg 178-191 (Jiang Fang, *Huo Xiaoyu's Story*), Stanford: Stanford University Press, 1996.

⁹ “Fok Siu-Yok” and “Huo Xiao-Yu” (both written as 霍小玉 in traditional Chinese) are only the different of pronunciation (Cantonese and Mandarin) of the female protagonist in the “*Legend of The Purple hairpin*”. Tang Ti-Sheng wrote his creative motivation of this opera in the fourth special issue of *Sin Fung Ming Opera*. He disliked the disposition of Li, Yi (The male protagonist, traditional Chinese: 李益) and sympathies the plight of Fok since the denouement of the biographical. (Finally Li divorced with Fok and married the daughter of grand commandant (Tai Wei, traditional Chinese: 太尉)

http://paksuetseen.tripod.com/tds_princess.htm (Chinese reference)

on the stage. There is no evidence that Tang Ti-Sheng referred to any form of western drama or musical, but the purpose is reasonably clear: The 53 scenes of the “Ming Dynasty” repertoire¹⁰ had been condensed into 8 scenes. The new version of the opera has its political awareness lessened since the theme of love is prominent through the yearning of the opera playwright¹¹. Here is a summary of the narrative of the script written by Tang Ti-Sheng:

Fok has dropped a precious purple hairpin when she is walking outside her house and hesitates to join the Lantern Festival (Yuan Xiao Festival, traditional Chinese: 元宵節)¹² at night. The young-talented scholar Li Yi (traditional Chinese: 李益), who is her “dream man”, recovers the hairpin and returns this heirloom to her. Li also wants to approach this girl since he sees her as a one of the most beautiful girls in Chang An (traditional Chinese: 長安)¹³ and he seeks an opportunity to meet her. They are attracted to each other immediately, so Fok's mother agrees for the two to get married the same night. Li seals the vow of eternal love for her in blood.

Though he has passed the imperial examination, Li is appointed to a position beyond the Great Walls after failing to pay homage to Lu (grand commandant in charge of military affairs, traditional Chinese: 盧太尉). Lu sees to it that nothing is heard from Li for three years, during which time Fok falls gravely ill and lives by pawning her jewellery.

Lu summons Li back to Chang An with the intention of forcing the young man to marry his daughter. Lu further procures the purple hairpin pawned by Fok and shows it to Li as the proof that his fiancée has remarried. Though convinced, Li swallows the hairpin to show his refusal to marry Lu's daughter. Infuriated, Lu threatens to accuse Li of expressing traitorous ideas in his poems, leaving him with no choice but to comply. Hearing that her husband has betrayed her, Fok spits blood.

A chevalier in charge of military affairs with the alias “Yellow Gown” (traditional Chinese: 黃衫客) helps Fok reunite with Li, clearing up all misunderstandings. When Lu has his men take Li to

¹⁰ Siu, W., N., and Lovrick, P., *Chinese opera: images and stories*, Pg 239, Vancouver: UBC Press, 1997.

¹¹ See 9.

¹² There is the short introduction about Lantern Festival in Encyclopædia Britannica:

“Holiday celebrated in China and other Asian countries that honour deceased ancestors on the 15th day of the first month (Yuan) of the lunar calendar. The Lantern Festival aims to promote reconciliation, peace, and forgiveness. The holiday marks the first full moon of the new lunar year and the end of the Chinese New Year (see Lunar New Year).”

¹³ It is the capital of Tang Dynasty, which name Xi An (traditional Chinese: 西安) in nowadays.

his house by force, the chevalier orders Fok to break into the house to claim her husband. It turns out that the yellow-gowned chevalier is the emperor's brother. The chevalier deposes Lu in the name of justice. Fok and Li are finally reunited.

The connotations of the story are: admiration, the bitterness of detachment, the endless nature of expectation, hatred, forgiveness and determination to surmount obstacles. I have attempted to apply these core beliefs of the repertoire to the layout of the five movements. Musically, the storyline needs to be systematically arranged. Fok is the protagonist of the story and her part in the play is necessarily given a prominent role in this concerto. As a result of this, the solo piano in the forefront of the orchestra represents a protagonist and executes with the orchestra. Other roles in the opera are eliminated or decrease in importance, but evolve into different themes musically and they also provide the inspiration for writing this piano concerto.

b) Comprehend elements

Yue Qu embraces a multitude of elements from the performing arts: music, dance, mime, drama, martial arts and acrobatics. Besides singing and speech, actors need to learn to apply their make up and dress, the performing poses, movement and acting basis of actors since they are used to express the role, status, emotions and motions of the characters¹⁴. Customarily, playwrights do not compose any music, but folk tunes like *Qu Pai* (tune title, traditional Chinese: 曲牌)¹⁵, Cantonese

¹⁴ The performing act, costumes, and historical background of Cantonese Opera are not mentioned in this thesis since the length limitation. There are some English books to provide for further reading:

- Siu, W. N., *Chinese Opera - Images and Stories*. Vancouver: University of British Columbia Press, 1997.
- Ward, Barbara E. "Regional Operas and Their audiences: Evidence from Hong Kong." In *Popular Culture in Late Imperial China*, edited by David Johnson. Berkeley: University of California Press, 1985.
- Yung, B., *Cantonese Opera: Performance as Creative Process*. Cambridge: Cambridge University Press, 1989.

¹⁵ More information can be comprehend in *Grove Music Dictionary - China, §IV: Living traditions*:

The two basic ways in which melodic and linguistic parameters are balanced are the text-setting processes known as Ban Qiang (traditional Chinese: 板腔) and Qu Pai forms... The Qu Pai genres are more melody-centred. Drawing from a repertory of pre-existing tunes, the creator of a piece using the Qu Pai/text-setting process selects one or more tunes as models for composing new texts. These models, known as Qu Pai or Pai Zi ("standards", traditional Chinese: 牌子), then become part of the standard repertory of genre, and despite some changes over the years, adaptable for settling new lyrics have been selectively retained by performers, and new texts are written according to rules implied by the original, prototypical text in a process referred to as Tian Ci (traditional Chinese: 填詞) or "filling in the lyrics". Pieces written to the same Qu Pai will sound similar musically, even though there will be slight variations from piece to piece in the form of different grace notes added to textual syllables with a different tonemic contour than the corresponding syllables of the prototypical text.

More information about Qu Pai can get from these few books below:

- Tschaikov, B., *Tradition and Change in the Performance of Chinese Music, Part II: A Special Issue of the Journal Musical Performance*, Singapore: Routledge, 1998.
- Woo, H., *New music in China and the C.C. Liu collection at the University of Hong Kong*, Hong Kong: Hong Kong University Press, 2005.

instrumental music and *Xiao Qu* (little tune, traditional Chinese: 小曲)¹⁶ are introduced to the opera to express their own themes¹⁷.

The narrative of the opera is approximately followed as the form of this five movement piano concerto. Each connotation is set up as a keynote of each movement¹⁸. There is no intention to approach any classical form or layout, but the reason why these five movements are linking together without pause is to retain the cinematic sense and the perception of Cantonese opera. As the citation of *Legend of The Purple hairpin*, five folk tunes¹⁹ that are selected from this opera with their variants are applied to this piano concerto as the main musical elements and components for the piece.

Dodecaphony, octatonic and pentatonic elements, plus the combination between these elements constitute the cinematic scope of this concerto. As kernel material, *Blossoms on a Spring Moonlit Night* (traditional Chinese: 春江花月夜) appears in different modes in the piece. A twelve tone row is built from the first phrase of this *Xiao Qu* (See Fig 4-1&4-2). The prototype of row, chart of rows and octatonic scale is also provided as a reference (Fig 4-3&4-4).

¹⁶ In *Encyclopaedia of Contemporary Chinese Culture*, Davis, E., L., New York: Routledge, 2004:

The term "Cantonese music" refers to the instrumental version of a genre called Xiao Qu or "short songs", which began in the Pearl River Delta (Traditional Chinese: 珠江三角洲) as instrumental interludes during performances of Cantonese opera and narrative singing, and gradually merged with music from other regions in the early twentieth century... Cantonese music is usually performed by small Silk and Bamboo (Si Zhu, Traditional Chinese: 絲竹) ensembles of string and wind instruments, dominated by the Cantonese two-stringed fiddle (Erhu – traditional Chinese: 二胡 or Gaohu – traditional Chinese: 高胡). The music is fluid natural and lively, often with flowery ornamentation and wide ambitus or register between notes. The repertory, consisting of some five hundred tunes, keeps being enriched by musicians and composers who arrange existing tunes or compose new pieces.

¹⁷ See Tsao, P. Y., *Tradition and Change in the Performance of Chinese Music, Part II: A Special Issue of the Journal Musical Performance*. Page 34. Singapore: Routledge, 1998.

¹⁸ There is order that the connotation apply to each movement in the piano concerto:
I. - Admiration; II. - Bitter of detachment; III. - Endless of expectation and disappointment; IV. - Hatred and forgiveness; and V. - Determination of surmounting obstacles.

¹⁹ There is the five folk tunes that apply into the piano concerto:
1) *Blossoms on a Spring Moonlit Night* – (traditional Chinese: 春江花月夜) (Cantonese instrumental music)
2) *Peachy Red* – (traditional Chinese: 小桃紅) (Cantonese instrumental music)
3) *Fishing Village in the Evening Glow* – (traditional Chinese: 漁村夕照) (*Xiao Qu*)
4) *Red Candle Tear* – (traditional Chinese: 紅燭淚) (*Xiao Qu*)
5) *Sentiment of Widow* – (traditional Chinese: 寡婦彈情) (*Xiao Qu*)

Fig 4-1: Twelve tone row from the folk tune *Blossoms on a Spring Moonlit Night*:

Fig 4-2: The first phrase of *Blossoms on a Spring Moonlit Night* to Twelve tone row (Bar 8 –12):

Fig 4-3: The prototype of prime, retrograde, inversion and retrograde inversion from *Blossoms on a Spring Moonlit Night*:

Fig 4-4: Chart of twelve tone row refer from *Blossoms on a Spring Moonlit Night*²⁰:

		P→												←R		
I ↓		0	3	5	10	4	9	8	7	2	6	1	11			
		0	F	A ^b	B ^b	E ^b	A ^h	D ^h	D ^b	C	G ^h	B ^h	G ^b	E ^h		
		9	D ^h	F	G ^h	C	G ^b	B ^h	B ^b	A ^h	E ^h	A ^b	E ^b	D ^b		
		7	C	E ^b	F	B ^b	E ^h	A ^h	A ^b	G ^h	D ^h	G ^b	D ^b	B ^h		
		2	G ^h	B ^b	C	F	B ^h	E ^h	E ^b	D ^h	A ^h	D ^b	A ^b	G ^b		
		8	D ^b	E ^h	G ^b	B ^h	F	B ^b	A ^h	A ^b	E ^b	G ^h	D ^h	C		
		3	A ^b	B ^h	D ^b	G ^b	C	F	E ^h	E ^b	B ^b	D ^h	A ^h	G ^h		
		4	A ^h	C	D ^h	G ^h	D ^b	G ^b	F ^h	E ^h	B ^h	E ^b	B ^b	A ^b		
		5	B ^b	D ^b	E ^b	A ^b	D ^h	G ^h	G ^b	F	C	E ^h	B ^h	A ^h		
		10	E ^b	G ^b	A ^b	D ^b	G ^h	C	B ^h	B ^b	F	A ^h	E ^h	D ^h		
		6	B ^h	D ^h	E ^h	A ^h	E ^b	A ^b	G ^h	G ^b	D ^b	F	C	B ^b		
		11	E ^h	G ^h	A ^h	D ^h	A ^b	D ^b	C	B ^h	G ^b	B ^b	F	E ^b		
↑ RI	1	G ^b	A ^h	B ^h	E ^h	B ^b	E ^b	D ^h	D ^b	A ^b	C	G ^h	F			

Fig 4-5: Chart of octatonic scale:

Whole-Half (w)								Half- Whole (h)							
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
C	D ^h	E ^b	F	G ^b	A ^b	A ^h	B ^h	C	D ^b	E ^b	E ^h	G ^b	G ^h	A ^h	B ^b
D ^b	E ^b	E ^h	G ^b	G ^h	A ^h	B ^b	C	D ^b	D ^h	E ^h	F	G ^h	A ^b	B ^b	B ^h
D ^h	E ^h	F	G ^h	A ^b	B ^b	B ^h	D ^b	D ^h	E ^b	F	G ^b	A ^b	A ^h	B ^h	C
E ^b	F	G ^b	A ^b	A ^h	B ^h	C	D ^h	E ^b	E ^h	G ^b	G ^h	A ^h	B ^b	C	D ^b
E ^h	G ^b	G ^h	A ^h	B ^b	C	D ^b	E ^b	E ^h	F	G ^h	A ^b	B ^b	B ^h	D ^b	D ^h
F	G ^h	A ^b	B ^b	B ^h	D ^b	D ^h	E ^h	F	G ^b	A ^b	A ^h	B ^h	C	D ^h	E ^b
G ^b	A ^b	A ^h	B ^h	C	D ^h	E ^b	F	G ^b	G ^h	A ^h	B ^b	C	D ^b	E ^b	E ^h
G ^h	A ^h	B ^b	C	D ^b	E ^b	E ^h	G ^b	G ^h	A ^b	B ^b	B ^h	D ^b	D ^h	E ^h	F
A ^b	B ^b	B ^h	D ^b	D ^h	E ^h	F	G ^h	A ^b	A ^h	B ^h	C	D ^h	E ^b	F	G ^b
A ^h	B ^h	C	D ^h	E ^b	F	G ^b	A ^b	A ^h	B ^b	C	D ^b	E ^b	E ^h	G ^b	G ^h
B ^b	C	D ^b	E ^b	E ^h	G ^b	G ^h	A ^h	B ^b	B ^h	D ^b	D ^h	E ^h	F	G ^h	A ^b
B ^h	D ^b	D ^h	E ^h	F	G ^h	A ^b	B ^b	B ^h	C	D ^h	E ^b	F	G ^b	A ^b	A ^h

²⁰ The abbreviated of row are of P = Prime; R = Retrograde; I = inversion; RI = Retrograde Inversion.

c) Instrumentation

The percussion ensemble in *Peng Mian* (traditional Chinese: 棚面)²¹, called *Luo Gu* (traditional Chinese: 鑼鼓)²² has the responsibility to underscore the dramatic atmosphere on stage, to accentuate speech, bodily action, and facial expression, to accompany stage movement, dance and acrobatic display, and to suggest the thoughts and moods of a character. The combination of sound and rhythm make up *Luo Gu* patterns called *Luo Gu Jing*²³ (traditional Chinese: 鑼鼓經), and is also their own language to communicate with the actors.

To contribute to the “Cantonese-flavour” of the concerto, some percussion that is used in *Yue Qu* is included in the orchestra. This large-scale percussion ensemble includes 23 instruments and is played by 6 percussionists and this ensemble can counterbalance the orchestra and make the contrast between the orchestra and also the solo piano (see Fig 4-6&4-7).

²¹ This means the accompanying musicians in the backstage. In *Cantonese Opera: Performance as Creative Process*, page 14, (by Yung, Bell). Cambridge: Cambridge University Press, 1989.

The instruments and the instrumentalists are collectively called the Peng Mian [face of the shed] and are divided into two groups: The Wen Chang (traditional Chinese: 文場) [civil section] consisting of about twelve instrumentalists who play string and wind instruments, and the Wu Chang (traditional Chinese: 武場) [military section], consisting of four instrumentalists who play mostly percussion instrument. The percussion ensemble is also among the largest in Chinese operas: it uses two different sets of gongs and cymbals, as well as a wide array of woodblocks and drums.

²² It is the other name to call the percussion ensemble. Wu Chang can be considered as one kind of “Luo Gu”. In *Encyclopedia of contemporary Chinese culture*, page 508, Davis, E., L., New York: Routledge, 2004:

“Literally “gongs and drums” Luo Gu is a general term for the Chinese percussion ensemble that may include gongs, drums, cymbals, bells, clappers, woodblock, etc...”

²³ In *Encyclopedia of contemporary Chinese culture*, Davis, E., L., New York: Routledge, 2004:

... recorded in “onomatopoeic notation”, are played by percussion. In performance, pieces are commonly organized in extended suites... These are long forms constructed of different Qu Pai and Luo Gu Pai Zi (traditional Chinese: 鑼鼓牌子).

Fig 4-6: Layout of the orchestra – Fok Siu Yok.

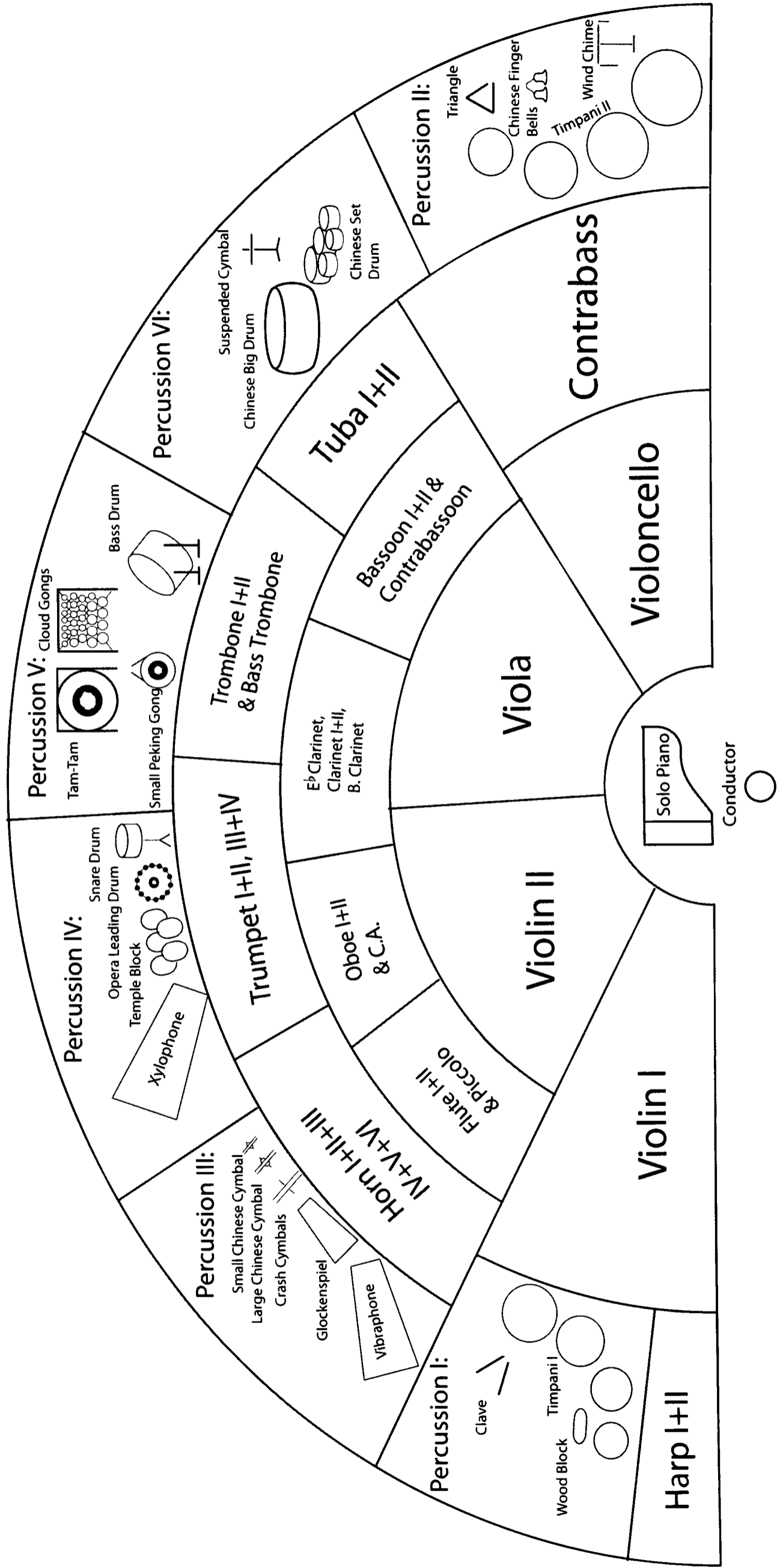







Fig 4-7: The Chinese percussions²⁴ that are put into this piece:

Peng Ling (traditional Chinese: 碰鈴) ²⁵	Xiao Bo (traditional Chinese: 京鈸) ²⁶	Da Bo (traditional Chinese: 大鈸) ²⁷	Xiao Luo (traditional Chinese: 小鑼) ²⁸
			
Yun Luo (traditional Chinese: 雲鑼) ²⁹	Ban Gu (traditional Chinese: 板鼓) ³⁰	Pai Gu (traditional Chinese: 排鼓) ³¹	Da Gu (traditional Chinese: 大鼓) ³²
			

²⁴ All of the Chinese percussion are referred from See *The Enjoyment of Chinese Orchestral Music*, Chan, M., C., Hong Kong: Joint Publishing, 2004 (Chinese reference)

²⁵ The Peng Ling are two smaller bells about an inch and a half in diameter that are connected by a string. They have a tone higher than the triangle percussion instrument used in Western orchestras.

²⁶ The pairs of Xiao Bo are small cymbal type percussion instruments about 6 inches in diameter. They are used in many types of music especially the local folk opera music.

²⁷ Dabo is used to describe a large diameter hand cymbal. These instruments are used in the Chinese Orchestra.

²⁸ A small flat gong whose pitch rises when struck with the side of a flat wooden stick.

²⁹ The small gongs in set are suspended vertically in the same wooden frame. Each is attached to a cubicle within the frame by cords. The gongs are all of the same diameter but of varying thickness. In tuning, thicker dimensions give higher pitches, and thinner ones, lower. The instruments are struck with a small beater. In the redesigned type the number of gongs is increased, ranging from 29 to 38, and two mallets with either hard or soft tips, are used for different tonal effects. One sounds clang and solid and the other soft and drifting. Owing to the enlarged range, modification in thickness cannot produce any other pitches. Thus varying diameters are used for the new tones.

³⁰ The frame of the Ban Gu drum is made of wedges of hard wood glued together to form a circle. Skin is stretched tight over the top of the circular frame. The player strikes a small area called the 'drum heart' with sticks to make the best sound. The Bangu leads the percussion section of the opera orchestra.

³¹ The set of five or six barrel-shaped drums, with drumheads of different diameters at each end, is arranged in a row of adjustable metal frames, in the order of sizes (pitches). The pitch of each drum can be controlled either by the devices on both ends for Pai Gu and one end for Pai Gu changing the tension of the drumheads, or rotating the shell upside down on the frame to allow use of the opposite head, which can be tuned in a different pitch when needed. Modern virtuosos, with two beaters, can produce any rapid beats in sophisticated and variable rhythms and timbres on these drums.

³² The Da Gu has a body made of wood and has cow hide surfaces on its top and bottom. Suspended by four legs on the wooden frame. The Chinese bass drum has a strong character and is highly expressive. The wooden frame of the drums can be struck, and is capable of producing sharp and piercing sounds. Such sounds are only characteristic in the Chinese bass drum.

Fig 4-8: Instrumentation of *Fok Siu Yok* (3-3-4-3), (6-4-3-2) 6perc, 2hps, pno, (18-16-12-12-10):

<p><u>Woodwind:</u> Alto Flute in G (doubling Piccolo) Flute I+II Oboe I+II Cor Anglais Piccolo Clarinet in Eb Clarinet in Bb I+II Bass Clarinet Bassoon I+II Contrabassoon</p>	<p><u>Percussion:</u> <u>Percussion I:</u> - Clave - Wood Block (BangZi: traditional Chinese – 梆子) - Timpani I <u>Percussion II:</u> - Chinese Finger Bell (Peng Ling) - Triangle - Wind Chime - Timpani II <u>Percussion III:</u> - Small Chinese/Peking Cymbal (Xiao Bo) - Large Chinese Cymbal (Da Bo) - Crash Cymbals a.2 - Vibraphone- Glockenspiel <u>Percussion IV:</u> - Temple Block (5 Pieces) (Mu Yu: traditional Chinese - 木魚) - Opera Leading Drum (Ban Gu) - Snare Drum - Xylophone</p>	<p><u>Percussion (cont.):</u> <u>Percussion V:</u> - Tam-Tam (Da Luo: traditional Chinese 大鑼) - Small Peking Gong (Xiao Luo) - Bass Drum - Cloud Gongs (33 Gongs) (Yun Luo) <u>Percussion VI:</u> - Suspended Cymbals - Chinese Big Drum (Da Gu) - Chinese Set Drum (Pai Gu)</p>
<p><u>Brass:</u> Horn I+II+III Horn IV+V+VI Trumpet I+II Trumpet III+IV (IV doubling Piccolo Trumpet in Eb) Trombone I+II Bass Trombone Tuba I+II</p>		<p>Harp I Harp II * Piano Solo Violin I (18) Violin II (16) Viola (12) Violoncello (12) Contrabass (10)</p>

I. Alliance in the Radiance with Flower Fragrance

This first movement is mainly narrating the admiration between Fok and Li. To describe the complexity of Fok’s mentality, the function of contemporary musical language is explained by various musical examples that are enumerated below.

d) Complexity of mentality – serialism

Fok’s anxiety about loneliness is described in bar 1 - 45 as a “prelude” of the coming obstructions to love. The restless manner of Fok is portrayed by the discordance phrase that is constructed from a serial row (R9, R10) (See Fig 4-9). The rhythmic passage (Fig 4-10) in bar 31 – 37 mimics Fok’s dancing in her backyard alone and her perturbation to join the Lantern Festival since she presages to meet Li somewhere that day suspiciously.

Fig 4-9: Fok's uncertainty of love:

The musical score for Fig 4-9 is divided into two systems. The first system is labeled 'Piano' and features a treble clef staff with a melodic line and a bass clef staff with accompaniment. Dynamics include *mf*, *ff*, and *p*. Performance markings include *8^{va}*, *Ped.*, and *R9*. The second system is labeled 'Pno.' and features a treble clef staff with a melodic line and a bass clef staff with accompaniment. Dynamics include *p*, *mf*, *mp*, and *f*. Performance markings include *R10* and *Ped.*.

Fig 4-10: The simulation of Fok's dancing by Bartok Pizz String in bar 31 – 37 (RI 10):

The musical score for Fig 4-10 is a single staff with a treble clef. It features a series of notes with stems pointing downwards, indicating pizzicato string playing. The score is divided into measures with bar numbers 1-4, 5-7, 8-10, 11-12, 1-4, 5-8, and 9-12. The dynamic marking *mf* is present at the beginning.

e) Admiration – tri - tonality that constructs in relative key

The upper structure musically means the juxtaposition of two chords. Practically the lower chord with the extension of their parent harmony (usually dominant or subdominant chord) can constitute a consonant and yearning sound. As a result, I think the idea of constructing harmonic framework can apply to portray the admiration with the couple. To manifest Fok's shyness and yearning of love, the juxtaposition of three relative major seventh chords constructs the harmonic framework of the pointillist scoring to mimic the hazy light from lantern that is reflected by Fok from her backyard, and also a portent the first meet of the couple (See Fig 4-11).

Fig 4-11: The harmonic framework from *Blossoms on a Spring Moonlit Night*:

The musical score for Fig 4-11 is a single staff with a treble clef. It features a series of notes with stems pointing downwards, indicating chord symbols. The chord symbols are D, A, E, G, G, D, B, F, and C. The score is divided into measures with bar numbers 1-4, 5-7, 8-10, 11-12, 1-4, 5-8, and 9-12.

To portray the “dramatic moment” when Fok sees Li outside her cottage, *Peachy Red*, the Cantonese instrumental melody that is selected from opera is varied and employed into the solo piano passage. As the harmonic concern for this piece, I have invented a method to apply an oriental element into the juxtaposition of three closely related pentatonic modes.

The Chinese material is complicated, built using the D^b pentatonic scale and applies to the solo piano passage (Fig 4-12), thus the lowest and highest tonal centres are set which are based off of the notes that are collected from the treble and bass clef in different areas (Fig 4-13). The flexibility range of the middle pentatonic tonality can be calculated after the imposing of low and high tonal centres that refer to this piano solo passage. As a result, these three pentatonic tonalities are juxtaposed together to maintain the consonant sound with orient favour (See Fig 4-14).

Fig 4-12: *Peachy Red* and its variation:

- The transcription of *Peachy Red*:



- The solo piano passage which employs from *Peachy Red* (bar 71 – 74):



Fig 4-13: Lowest and highest tonal centres from the piano’s passage (bars 71 - 83):



Fig 4-14: The chant of tri-tonal centre and the flexibly range of middle tonality:

Bar no., time signature and its beat		Low tonal centre		Middle tonal centre		High tonal centre	Middle range	
71	4/4		D ^b	B ^b	E ^b	C	A ^b	B ^b 3 – B ^b 4
72	5/8		E ^b	A ^b	A ^b	F	D ^b	A ^b 3 – F5
73	4/4	1	D ^b	D ^b	A ^b	F	E ^b	E ^b 4 – E ^b 5
		3	E ^b	F	D ^b	B ^b	A ^b	F3 – B ^b 4
74	2/4		D ^b	A ^b	E ^b	E ^b	A ^b	B ^b 3 – B ^b 4
75	4/4	1	D ^b	D ^b	--	G	E ^b	-----
		3	A ^b	B ^b	E ^b	F	B ^b	B3 – C5
76	3/4	1	A ^b	A ^b	E ^b	G	B ^b	B ^b 3 – B ^b 4
		3	D ^b	F	E ^b	C	A ^b	B ^b 3 – B ^b 4
77	4/4	1	D ^b	E ^b	E ^b	C	A ^b	B ^b 3 – B ^b 4
		2	A ^b	F	E ^b	B ^b	B ^b	G5 – B ^b 4
		3	D ^b	B ^b	A ^b	F	E ^b	A ^b 3 – F4
78	4/4	1	E ^b	E ^b	B ^b	E ^b	A ^b	F4 – D5
		2	A ^b	C	E ^b	C	D ^b	B ^b 3 – C5
		3	D ^b	B ^b	E ^b	F	A ^b	B ^b 3 – F5
79	5/8		D ^b	E ^b	E ^b	C	A ^b	B ^b 3 – C5
80	4/4		E ^b	A ^b	A ^b	E ^b	D ^b	F3 – E ^b 5

f) Contradiction - assembly and contrast of elements

The theme from *Fishing Village in the Evening Glow*, which is usually played by low instruments (mainly bassoon), represents the appearance of Li since this genial phrase tallies with his character and image. Intense contrasts have been made when the pentatonic themes are striking with additional materials from the top. The example in bars 82 – 83 shows the contrast between minorities, octatonic with pentatonic material (See Fig 4-15). The other example in bars 94 – 99 shows the combination of serial rows and pentatonic material (See Fig 4-16).

Fig 4-15: The contrast between melodic minority, octatonic with pentatonic material (bars 82 - 84):

Musical score for Fig 4-15, bars 82-84. The score is in 7/8 time and features five staves: Piccolo (Pic.), Flute/Oboe/Clarinet in A (Fl. + Ob. + C.A.), Clarinet in Bb (Cl. I), Horn/Trumpet (Hn. + Trp.), and Bassoon (Bsn.). The Piccolo part is marked *mf* and features octatonic material in E-flat (E_b Octatonic), D-flat (D_b Octatonic), and C Octatonic. The Flute/Oboe/Clarinet in A part is marked *p* and features melodic minority material in E-flat (E_b Melodic minor). The Horn/Trumpet part is marked *mp* and features pentatonic material. The Bassoon part is marked *p* and features pentatonic material. The score is titled "Theme from 'Fishing village in the evening glow'".

Fig 4-16: The combination with serial row and pentatonic material (bars 94 -99):

Musical score for Fig 4-16, bars 94-99. The score is in 2/4 time and features five staves: Clarinet in Bb (Cl.), Bassoon (Bsn.), Tuba, Bassoon (C. Bsn.), and Bassoon (Bsn.). The Clarinet in Bb part is marked *p* and features serial row material (R3, R8, P11). The Bassoon part is marked *f* and features pentatonic material. The Tuba part is marked *mf* and features pentatonic material (P1). The Bassoon (C. Bsn.) part is marked *mf* and features pentatonic material (P0). The Bassoon (Bsn.) part is marked *mf* and features pentatonic material (5). The score is titled "Theme of 'Fishing village in the evening glow'".

II. Farewell at Yang Guan

g) Farewell – expanding of cells and cellular grouping

The Chinese material, which is normally compressed into leitmotif, is now expanded cell by cell, so that it now creates a progressive momentum in the piece. There is a cell motif from bar 307 that

constitutes the climax of the second movement and it is a good example to show the compression of Chinese material into leitmotif (See Fig 4-17).

Fig 4-17: The pruning of *Red Candle Tear* in cell motif (from bar 307):

The example in bars 104 - 110 also shows the expansion of cells. The materials that are played by Violin I pizzicato and followed by the other parts of the string section are imitating the noise of footsteps that are made by Li and Fok (See Fig 4-18).

Fig 4-18: The expansion of cells that prune from *Peachy Red*:

Here is the example that shows the cellular groupings that refer from the prime tone row. The expanding of the leitmotif that is grouped by the last 5 notes (C, G, B, F#/G^b, E) of P0 imitate the chaotic sound of crying and yelling in Yang Guan³³ (tradition Chinese: 陽關) (See Fig 4-19).

³³ Yang Guan is the place that the parting with Li with her wife and friend. There is the external information of Yang Guan from Duan, W., *Dunhuang art through the eyes of Duan Wenjie*, New Delhi; Indira Gandhi National Centre of the Arts, 1994:

Dun Huang (Tradition Chinese: 敦煌) province and the gateway of Yang Guan and Yumen Guan were established in the Han Dynasty: envoys, merchants and monks from China going abroad and their Western counterparts entering China had to pass through these pass.

Fig 4-19: The expansion that refers from the prime tone row:

The musical score for Fig 4-19 is a complex orchestral arrangement. It features a score for woodwinds (Cl 1-II, Bsn. I-II), strings (Pno., Vla., Vc., Cb.), and brass (Bsn. I). The score is written in a key signature of one flat and a 3/4 time signature. The woodwinds and strings play a melodic line that is an expansion of a prime tone row. The brass part, specifically the Bsn. I, plays a rhythmic accompaniment. The score includes various dynamic markings such as *mp*, *mf*, *pp*, *f*, and *ppp*. There are also performance instructions like *Pizz.* (Pizzicato) and *Arco* (Arco). The score is divided into measures, with some measures containing rests for certain instruments. The overall texture is dense and intricate.

h) Difficult of resistance – stratification of layer

The increasing force of Lu (the grand commandant) can be imitated by the imbrications of layers. The reiteration of brass fanfare, which is constructed by P0, represents the sound of clarion that rushes Li to start his journey to the Great Wall (See Fig 4-20). Furthermore, the Bass sections of the strings start to loop the prime tone row (From bar 263), the Viola section joins in after 3 bars and executes the tone row that refers from the first notes of the lower section (Cello & Double Bass). Afterwards, the viola section affects their upper section (Violin II) but also their lower section, since the lower section needs to modify their tone row that refers from their upper section. The musical idea grows along this system and this dendriform structure can express the increasing momentum of Lu (See Fig 4-21&4-22).

Fig 4-20: The reiteration of brass fanfare (bar 263-266):

The musical score for Fig 4-20 shows the reiteration of a brass fanfare across six staves from bar 263 to 266. The instruments and their parts are:

- Horn in F I+II+III:** Starts in bar 263 with a *ffp* dynamic, moving to *ff* by bar 264. Ends in bar 266 with a *ffp* dynamic.
- Horn in F IV+V+VI:** Starts in bar 264 with a *ffp* dynamic, moving to *ff* by bar 265. Ends in bar 266 with a *ffp* dynamic.
- Trumpet in Eb:** Starts in bar 264 with a *ffp* dynamic, moving to *ff* by bar 265. Ends in bar 266 with a *ff* dynamic.
- Trumpet in Bb I+II:** Starts in bar 265 with a *ffp* dynamic, moving to *ff* by bar 266. Ends in bar 266 with a *ff* dynamic.
- Trumpet in Bb III:** Starts in bar 265 with a *ffp* dynamic, moving to *ff* by bar 266. Ends in bar 266 with a *ff* dynamic.
- Trombone I:** Starts in bar 264 with a *ffp* dynamic, moving to *ff* by bar 265. Ends in bar 266 with a *ff* dynamic.
- Trombone II:** Starts in bar 263 with a *ffp* dynamic, moving to *ff* by bar 264. Ends in bar 266 with a *ff* dynamic.

Bar numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 are marked above the notes in their respective staves. Dynamics *ffp* and *ff* are indicated throughout the score.

Fig 4-21: Chart of procession of tone row (bars 263 - 284):

Violin I	2/4	P8(Bar 272)	4/4	R1(Bar 279)	2/4	P11(Bar 286)	4/4	R4(Bar 293)
Violin II	4/4	P6(Bar 269)	2/4	R9(Bar 276)	4/4	P4(Bar 283)	2/4	R7(Bar 290)
Viola	2/4	P2(Bar 266)	4/4	R7(Bar 273)	2/4	P5(Bar 280)	4/4	R10(Bar 287)
D.B + Cello	4/4	P0(Bar 263)	2/4	R3(Bar 270)	4/4	P10(Bar 277)	2/4	R1(Bar 284)

Fig 4-22: The increasingly momentum of Lu - the dendriform structure that refers from varieties of tone row:

The musical score is divided into two main systems, each containing five staves. The first system includes Violin II, Viola, Violoncello, and Double Bass. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The notation is complex, featuring various rhythmic values, accidentals, and dynamic markings. Key performance instructions include 'Unis.' (Unison), 'P6', 'R3', 'P0', 'P2', 'P8', 'R7', 'R9', and 'P11'. Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The score is enclosed in dashed lines, suggesting a specific structural or analytical context.

III. Pledging the Hair Pin in Exchange for Tidings of Li

i) Reversal of truth – the retrograde *Fishing Village in the Evening Glow* and the 2-1-2 tonal system

This slow movement shows Fok's sad plight, sick and penniless, and her endless expectation in unique phrases and incisive harmonies. To represent the reversal of truth (as Fok misunderstands her husband as losing his feelings for her), the *Fishing Village in the Evening Glow* is symbolically reversed as an important phrase in the third and fourth movements, in which the scale is similar to Yi Fan (traditional Chinese: 乙反) mode (See Fig 4-23)³⁴.

Fig 4-23: The retrograde *Fishing Village in the Evening Glow*:

The figure displays a musical score for the piece "Fishing Village in the Evening Glow". It is organized into three main sections, each enclosed in a dashed-line box and separated by double bar lines. The first section, titled "Fishing village in the evening glow", consists of two staves of music in treble clef. The second section, titled "Reverse", shows the original melody played backwards, also in treble clef. The third section, titled "Written in Bass Clef", shows the original melody transposed down a major sixth, written in bass clef. The fourth section, titled "Transposed Maj 6th lower", shows the original melody transposed down a major sixth, also in bass clef. The notation includes various note values, rests, and accidentals.

³⁴ There is a definition of Yi Fan in *Asian Music, Vol. 20*, Society for Asian Music, Austin: Society for Asian Music, 1988:

"Yi Fan ('7-4' - that mean si - fa) is a special mode in Guangdong opera, which is not used in Beijing opera. In this tuning, the Zheng Xian (traditional Chinese: 正線) mode (5,6,1,2,3 - sol, la, do, re, mi) is altered to become Yi Fan mode (5,7,1,2,4 sol, si, do, re, fa), 7 replacing 6 and 4 replacing 3. In the Chinese folk temperament, the pitches 7 and 4 are a perfect fifth apart, 7 being slightly flat and 4 being slightly sharp of Western equivalents. (P.S. the piano concerto would not follow the tuning since the consideration of piano tuning).

The “2-1-2” tonal system that I invented means that three layers of tonalities operate in parallel (since the upper and the lower layers are in the same tonalities), but also in symmetrical directions (Fig 4-24). In other words, tonality “1” is referred to by the upper and lower tonalities (tonality “2”) symmetrically and is surrounded by them. Ultimately, tritones are constantly generated and produce a dissonant noise in the middle of the chord (See Fig 4-25).

Fig 4-24: The symmetry of tonalities in the “2-1-2” tonal system:

Tonality 1	A \natural	B \flat	B \natural	C	D \flat	D \natural	E \flat	E \natural	F	G \flat	G \natural	A \flat
Tonality 2	A \natural	A \flat	G \natural	G \flat	F	E \natural	E \flat	D \natural	D \flat	C	B \natural	B \flat

Fig 4-25: The harmonies framework of the 1-2 tonal system:

The “retrograde” material in bars 371-385 is applied to portray the contradiction of Fok.

According to my usual practice, the material is complicated and set the tonality “2”; then the upper and the lower layer referred to and located the tonality “2” (See Fig 4-26).

Fig 4-26: The 2-1-2 tonal system that is consulted by the retrograde phrase:

Bar	Notes:	Bass note	Tonality 2	Tonality 1	Tonality 2
371	C \flat G \flat A \flat B \flat	C	C minor	G \flat minor	C minor
372 – 373	C \flat E \flat F \flat G \flat B \flat	C	C minor	G \flat minor	C minor
374 – 375	C \flat E \flat F \flat G \flat	G	G major	C \flat (B)major	G major
376 – 377	C \flat F \flat G \flat B \flat	A	A minor	A(B \flat)minor	A minor
378 – 380	E \flat F \flat G \flat	C	C minor	G \flat minor	C minor
381	C \flat E \flat	G	G major	C \flat (B)major	G major
382 – 385	E \flat	E \flat	B \flat minor	A \flat minor	B \flat minor

Fig 4-28: The allocation of instruments:

Serial no.	Instrument
9	E♭ Trumpet, Trumpet I, Viola a
8	Trumpet II+II, Viola b
7	Horn I+IV, Cello a
6	Horn II+V, Cello a
5	Horn III, Trombone I, Cello b
4	Horn IV, Trombone II, Cello b
3	Bass Trombone, Bass Clarinet, Double Bass a
2	Tuba I, Bassoon I, Double Bass b
1	Tuba II, Bassoon II, Double Bass b, Contra-bassoon (8vb)

Bar 4-29: The harmonization of orchestral accompaniment in bars 409 – 420:

Fig 4-30: The solo piano passage which employs from *Sentiment of Widow* in bars 409 - 420:

Fig 4-30: The solo piano passage which employs from *Sentiment of Widow* in bars 409 - 420 (cont.):

In addition, the transitional harmonies before the fourth movement (bars 422 – 430) are constructed by the juxtaposition of 3 series of tone row together, but treat every note from the tone row as a major/minor triad. Based on the result of D Dorian, P9 is selected and the first tone is set to the tonic chord of this passage. Since the seeking of the closely related minor triad and the secondary related minor triad, the tone rows that start from A and E are able to be selected to juxtapose with the lower row. Deliberately I chose the P11 on the upper row since it has the same direction as P9, thus R5 for the opposite direction. It was animated as a tri-tonal harmonic framework with symmetrical direction (See 4-31&4-32).

Fig 4-31: The chart of bounding 3 series of serial row:

Notes												
Series												
P11	E \sharp	G \sharp	A \sharp	D \sharp	A \flat	D \flat	C	B \flat	G \flat	B \flat	F	E \flat
Maj/Min	R5	A \sharp	B \sharp	E \sharp	C	F	B \flat	G \sharp	D \sharp	A \flat	E \flat	D \flat
	P9	D \sharp	F	G \sharp	C	G \flat	B \sharp	B \flat	A \sharp	E \sharp	A \flat	E \flat
Selected scale degree:		I	III	IV				VI	IV		\flat II	\flat I

Fig 4-32: The harmonization of piano solo (bar 422 – 430):

The musical score for piano solo (bars 422-430) is presented in two staves. The upper staff (treble clef) shows the following chord progressions: E-, A-, B-, Amaj, Gmaj, Cmaj, B,maj, E,maj. The lower staff (bass clef) shows the following chord progressions: D-, G-, A-, Gmaj, Fmaj, Cmaj, A,maj, D,maj. Roman numerals are placed below the bass staff: I, IV, V, IV, III, VI, V, I.

IV. Returning the Hair Pin When Li's Couple Reunite

k) Utterance – combination of serial and folk music material

Two self-narrative passages that are introduced below show the manner of combining serial and folk music material. Reflection of “*Fishing Village in the Evening Glow*” is referred to in bars 451 – 458. Notes that have not appeared in chromatic scale have been divided and regrouped as a new piano solo passage (See Fig 4-33&4-34).

Fig 4-33: The notes within outside of the reflection of Fishing Village in the Evening Glow and their grouping of notes in bars 451 – 458:

Bar:	Notes from Reflection of Fishing Village in the Evening Glow		Notes from Reflection of Fishing Village in the Evening Glow																
			C	D ^b	D ^h	E ^b	E ^h	F	G ^b	G ^h	A ^b	A ^h	B ^b	B ^h					
451		E ^b	P10																
452	⊕D ^b	⊕E ^b	⊕G	⊕A ^b	⊕B ^b										⊕C+E	⊕E+G ^b	⊕G ^b +B	⊕D+F	⊕F+A
453	⊕C	⊕D ^b	⊕E ^b	⊕G	⊕B ^b										⊕D+F	⊕F+A	⊕E+G ^b	⊕G ^b +A	⊕A ^b +B
454		⊕D ^b		⊕A ^b	⊕B ^b										⊕C+E+G	⊕D+F+A	⊕E ^b +G ^b +B		
455		⊕E ^b	⊕G	⊕A ^b	⊕B ^b										⊕C+E+A	⊕D+G ^b +B	⊕D ^b +F+B ^b		
456		⊕D ^b	⊕G	⊕A ^b	⊕B ^b										⊕C+G ^b	⊕D+G	⊕E ^b +A	⊕F+B ^b	
457			⊕G	⊕A ^b	⊕B ^b										⊕C+E ^b +G ^b	⊕D+F+B	⊕D ^b +E+A		
458		⊕E ^b	⊕G												⊕R11	⊕P2			

Fig 4-34: Piano solo passage that regrouped the material from reflection of *Fishing Village in the Evening Glow* and chromatic material:

There is also a combination between the *Peachy Red* and serial row, accompanying by the B^b bass pedal with unexpected accent. It can imitate the Yok's intense mentality (Fig 4-35).

Fig 4-35: The imitation of Yok's mentality:

Musical notation for the first system, showing a single melodic line with dynamic markings and fingerings. The notes are labeled with fingerings: P0, R1, P10, R11, R8, P7, and P10.

Piano accompaniment for the first system, including a Bb Bass Pedal instruction. The right hand has dynamic markings *mf*, *mp*, *mf*, *f*, and *ff*. The left hand has dynamic markings *mp*, *ff mp*, *ff mp*, and *ff mp*. The right hand is labeled with P0, R1, and P10.

Piano accompaniment for the second system. The right hand has dynamic markings *mp*, *f*, *mp*, *mf*, and *mp*. The left hand has dynamic markings *ff mp*, *ff mp*, *ff mp*, and *ff mp*. The right hand is labeled with R11 and R11.

Piano accompaniment for the third system. The right hand has dynamic markings *f*, *mp*, *ff*, *mf*, and *mp*. The left hand has dynamic markings *ff mp*, *ff mp*, and *ff mp*. The right hand is labeled with R8 and P7.

Piano accompaniment for the fourth system. The right hand has dynamic markings *mf*, *f*, *ff*, and *mp*. The left hand has dynamic markings *ff mp*, *ff mp*, *ff mp*, *ff mp*, and *ff mp*. The right hand is labeled with P10.

Piano accompaniment for the fifth system. The right hand has dynamic markings *f*, *ff mp*, *ff*, *mf*, and *f*. The left hand has dynamic markings *ff mp*, *ff mp*, and *f mp*. The right hand is labeled with R8 and P5.

Fig 4-35: The imitation of Yok's mentality (Cont.):

V. Debate in the Inner Sanctum

1) Surmounting and protesting – Octatonic, Serial with *Luo Gu Jing*

To show the unconscious and eeriness, the tension and rhythmic percussion accompaniment, that varies from *Man Chu Chang Hua* (traditional Chinese: 慢出場花)³⁵ is employed to describe the atmosphere of confrontation between Fok and Lu (Fig 4-36&37).

Fig 4-36: The transcription of *Man Chu Chang Hua*:

³⁵ It is one of the *Luo Gu Jing* that usually use in any type of Chinese opera with the appearance of role that has a highest status (e.g. Emperor, prime minister, grand commandant...etc).

Fig 4-36: The transcription of *Man Chu Chang Hua* (Cont.):

W.B.

D.Bo.

B.G.

S.luo

rit.

Fig 4-37: The variation of *Man Chu Chang Hua*:

♩ = 120

Timpani I

Timpani II

Dabo (Large Chinese Cymbals, 大鈸)

Bangu (Opera Leading Drum, 板鼓)

Xiaoluo (Small Peking Gong, 小鑼)

Dagu (Chinese Bass Drum, 中國大鼓)

Per. I Timp. I

Per. II Timp. II

D.Bo.

B.G.

S.luo

D. Gu.

fff

fff

fff

fff > mp ff

f

fff

f

fff

fff

(rim shot.)

fff

fff

Fig 4-37: The variation of *Man Chu Chang Hua* (Cont.):

The musical score for Fig 4-37 consists of six staves. The top two staves are for Percussion I (Timp. I) and Percussion II (Timp. II), both in bass clef. The bottom four staves are for D. Bo., B. G., S. Luo, and D. Gu, all in treble clef. The score is written in 3/4 time and features various rhythmic patterns and dynamics, including a *fff* marking at the beginning of the D. Gu part.

The solo piano passage in bars 619 – 640 is incontestably a focal point of this piano concerto, thus this passage is a combination of octatonic and serial rows, referring to the rhythm pattern from the variation of *Man Chu Chang Hua* at bars 577 - 602. The notes of the root are constructed on several twelve tone rows and employ octatonic notes as the “piling up” of the structure of music (See Fig 4-38&4-39).

Fig 4-38: The framework of the solo piano passage (bars 619 – 640):

The musical score for Fig 4-38 shows the framework of the solo piano passage in three systems. The first system includes an annotation for the Octatonic Scale: Ew, D₂w, B₂s, G₂w, Cs, G₂s, A₂w, (R5). The second system includes an annotation for R₁. The third system includes an annotation for R₁₀. The score is written in 3/4 time and features various rhythmic patterns and dynamics, including a *fff* marking at the beginning of the D. Gu part.

Fig 4-39: The quotation of solo piano passage, from bars 619 – 623:

m) Settlement and reunion – 1-2-3 pentatonic

A magnificent climax ending with tri - pentatonic tonalities was attempted by me before composing this concerto. Since the method of juxtaposition of three closely related pentatonic modes has been applied in the first movement, a unique system of constituted pentatonic tonalities needs to be established in this piano concerto as a final settlement and reunion of the couple. I regularize the lower and the middle tonalities into ones a major 2nd apart, followed by the upper tonalities with symmetrical direction. Due to the stable direction of tonalities “1”&”2” and the instability of tonality “3”, the tendency of detachment and approbation is set and yearning sounds with alteration between consonant and dissonant sounds create a set of vivid harmonies (See Fig 4-40). *Blossoms on a Spring Moonlit Night*, as the primary element of this concerto, is finally applied in the coda of the finale and played by horns and over-blown bassoons in fortissimo. Tonality “2” is a set which is referred to from this theme so that the system is animated based on the musical material that applies to the middle tonality (Fig 4-41&4-42).

Fig4-40: The essential setting and direction of tonalities 1, 2 and 3:

	E ^b	E ^h	F	G ^b	G ^h	A ^b	A ^h	B ^b	B ^h	C	D ^b	D ^h	E ^b	E ^h	F	G ^b	G ^h	A ^b	A ^h	B ^b	
Essential setting:										A → B → C	←										
Bar: 688	1									← C		A → B									
	3									A → B/C											
689	1									A → B											← C
	3									A → B	← C										
690	1									← C		A → B									
	3									A → B											← C
691	1									A → B/C											
	3									A → B	← C										
692	1									A → B											← C
	3									A → B	← C										
693	1									A → B											← C
	3									A → B/C											
694	1									A → B											← C

Fig 4-41: Alignment of tonality 1, 2 and 3:

Bar	Note				Tonality 1	Tonality 2	Tonality 3	
688			F	A ^b	B ^b	C ^b /B [♯]	D ^b	D ^b
		E ^b	F			D ^b	E ^b	B ^b
689		E ^b	F	A ^b	B ^b	G ^b	A ^b	F
	C					B ^b	E ^b	D ^b
690	C	E ^b			B ^b	D ^b	E ^b	B ^b
			F			E ^b	F	A ^b
691	C		F	A ^b	B ^b	C ^b /B [♯]	D ^b	D ^b
		E ^b		A ^b	B ^b	F ^b /E [♯]	G ^b	G [♯]
692			F	A ^b	B ^b	G ^b	A ^b	F
	C					E ^b	F	A ^b
693	C	E ^b	F	A ^b		G ^b	A ^b	F
	C			A ^b	B ^b	C ^b /B [♯]	D ^b	D ^b
694					B ^b	A ^b	B ^b	E ^b

Fig 4-42: The harmonic framework from bars 688 – 694:

The musical score for Fig 4-42 illustrates the harmonic framework from bars 688 to 694. It is presented in a grand staff format, showing the treble, bass, and grand staves. The music is in 4/4 time and features a complex harmonic structure with multiple layers of notes and chords. The chords are labeled with letters and accidentals: D^b, B^b, F, A^b, B^b, C^b, D^b, B^b, A^b, D^b, G[♯], F, A^b, F, D^b, E^b, D^b, E^b, A^b, C^b, E^b, F, D^b, G^b, A^b, F, A^b, D^b, B^b, C^b, D^b, G^b, B^b, D^b, E^b, C^b, F[♯], G^b, E^b, G^b, C^b, A^b.

5) Saxophone Concerto with Symphonic Band – *Pimenta*

I. Allegro

II. Adagio

III. Presto

a) Concept of the Saxophone Concerto and the “six timbre system”

This piece was commissioned by a Macau Youth Symphonic Band and the Guildhall post-graduate student Timothy Sun. Since it is a piece for a youth symphonic band, I could not avoid the currency of the pieces, and also the actual operation and difficulties of executing this piece. I think that the declining birth rate is an issue when forming a school band of 70 - 80 students in East Asia, since the decline of the birth rate is directly affecting the supply of students.¹ Also, it is not a good path to enlarging the scale of the wind orchestra itself as an aim of musical education; rather it would be preferable to keep around 40 quality players in the ensemble. The popular instruments can be kept in the school band but less common wind instruments, such as the English horn, contrabassoon, E^b soprano clarinet and E^b alto clarinet are not required in this score because of the difficulty of attaining them for the school band.

In this piece I introduce the concept of the “six timbre system”, which divides the ensemble into six timbre groups and keeps their volume at the same level. Each timbre group extends over 4 – 5 octaves and the volume of every timbre group can be well-balanced and coordinated. Conductors (or musical directors) can particularly listen to every student in the ensemble and improve their intonation and timbre. The provision of instrumentation also helps music students to appreciate their position in the wind orchestra and gives them a sense of achievement to improve their volume, timbre and skills since the students can listen to their own execution, as they would not be overshadowed by the ensemble. The contrast in timbre between the six timbre groups and the solo saxophone can be appreciated by the instrumentation of the piece that is represented in Fig 88. It can also be considered as a construction of the “six timbre system”.

¹ Quah, S. R., *Families in Asia: home and kin*, New York: Routledge, 2008

The situation today is the outcome of a historical process of development where individual choices, policy decisions and intangible demographic and economic changes are closely intertwined. Thus, the analysis of parenthood must follow a historical perspective. The most basic statistic associated with parenthood is the crude birth rate...The change in crude birth rates from 1960 to 2005 has been evident and varied across the ten Asian countries (Japan, Hong Kong, Singapore, China, Korea, Indonesia, Thailand, Malaysia, Philippines and Vietnam)...The fertility change was modest in Japan, a developed country that already had low fertility in the 1960s...the trend in all the ten Asian countries, the United States and the United Kingdom has been the same: steady decline in the crude birth rate (number of live births per 1000 population). This similariyu stands in sharp contrast to the significant variation in economic development and socio-cultural values of these countries.

Fig 88: Instrumentation of saxophone concerto with symphonic band – “Pimenta”:

*** Solo Alto Saxophone**

Accompaniment:

1) Non – reed woodwind + double reed woodwind instrument:

Piccolo	1 player
Flute I+II2 players	2 players
Oboe I+II2 players	2 players
Bassoon I+II2 players	2 players
Sub-Total:	7 players

2) Clarinet Family

Clarinet I	2-3 players
Clarinet II	2-3 players
Clarinet III	2-3 players
Bass Clarinet	1 player
Sub-Total:	7-10 players

3) Saxophone Family

Alto Saxophone I+II	2 players
Tenor Saxophone	1 player
Baritone Saxophone	1 player
Sub-Total:	4 players

4) Cylindrical tubing brass

Trumpet I+II	2 players
Trumpet III	1 player
Trombone I+II	2 players
Bass Trombone	1 player
Sub-Total:	6 players

5) Conical tubing brass

Horn I+II	2 players
Horn III+IV	2 players
Euphonium	1-2 players
Tuba	2 players
Sub-Total:	7-8 players

6) Timpani and Percussion:

Double Bass	
Timpani: Timpani (4 drums) + Wind Chimes	
Percussion I: Snare Drum, Sys. Cymbal	
Percussion II: Xylophone, Tubular Bells, Temple Blocks, Cymbals a.2, Triangle,	
Percussion III: Vibraphone, Tom-Tom	
Percussion IV: Glockenspiel, Bass Drum	
Sub-Total:	6 players

Total: 37-41 +*1 players

I. Allegro

b) Gregson's influence and leitmotif development

This piece is inspired by *Fado*, a genre of Portuguese folk music². Its ordinary harmonic framework and scheme is not its only musical element applied to this piece, as the partition of “Fa-do” is also present (to using the two musical notes *Fa – Do* (*Doh*) as the musical component to prompt the leitmotif or phrase in this piece).

Edward Gregson's influence appears throughout this saxophone concerto, in its musical style, harmony and leitmotif development. The “*Fa - Do* leitmotif”, as the propulsion of this piece, is varied in using different material to develop this movement (See Fig 5-1). The “*Fa - Sol - La - Si - Do*” (in B^b Lydian mode) material in the introduction, which varied from the “*Fa – Do*” musical component, is from Edward Gregson's *Festivo* (Fig 5-2). The “*So - La - Si*” leitmotif, which varies from this component, also occupies an important role in the construction of the first movement. There are two examples to show how the “*So - La - Si*” leitmotif constructs the material in sections A and B, as the music is built in ABACAB form (See Fig 5-3&5-4).

Fig 5-1: “*Fa – Do*” musical component and its variants:

The figure displays musical notation for the 'Fa-Do' component and its variants. It is organized into two rows of staves. The top row contains four staves: 1. 'The "Fa-Do" musical component (B^b Lydian)' showing a simple two-note interval. 2. 'The Introduction of Pimenta, I. Allegro' showing a more complex melodic line with accents. 3. 'Section A material in Pimenta, I. Allegro' showing a melodic phrase. 4. 'Section B material in Pimenta, I. Allegro' showing another melodic phrase. The bottom row contains one staff: 'Section C material in Pimenta, I. Allegro', which is a reflection of the material above, featuring triplets and a yellow highlight. Red and blue highlights are also present under the first three staves of the top row. A 'reflection' label points to the bottom staff.

² The definition from *Encyclopædia Britannica*:

“*fado*, a type of Portuguese singing, traditionally associated with pubs and cafés, that is renowned for its expressive and profoundly melancholic character. The singer of *fado* (literally, “fate”) speaks to the often harsh realities of everyday life, sometimes with a sense of resignation, sometimes with the hope of resolution. The music is performed by either a female or a male vocalist, typically to the accompaniment of one or two *guitarras* (10- or 12-string guitars), one or two *violas* (6-string guitars), and perhaps also a *viola baixo* (a small 8-string bass viola). Most of the repertoire follows a duple metre (usually with four beats to a measure), with a text arranged in quatrains or in any of several other common Portuguese poetic forms. Until the mid-20th century many *fado* performances featured a significant element of improvisation. Inevitably enriched with an array of emotive bodily gestures and facial expressions, *fado* aims—and indeed, is required—to evoke a penetrating sense of *saudade* (roughly, “yearning”).”

Fig 5-2: The introduction of *Pimenta*:

Saxophone Concerto "Pimenta"
Bar 1 - 3
 Allegro ♩ = 134

Gregson's Festivo
Bar 23 - 25
 Cls.

W. W+ Hns.
 Hns.
 A. Saxes + T. Sax
 B. Cl.+Bsns.
 Pizz.
 Double Bass

Fig 5-3: Section A's material in *Pimenta* – *Allegro*:

Allegro ♩ = 134

*Solo Alto Saxophone

Pic.+Fl. 1,2, Ob. 1,2
 Ob+Fl. 1. Pic+Fl. 1
 >Fl.2+Ob.1,2
 W.W. Cl. 1,2,3 Saxes Cl. 1,2,3
 B. Cl.+Bsn. B. Cl. B. Cl.+Bsn.
 Brass Trps.+Hns. Hns.+Trb. 1,2
 Euph.+Tb. Trb. 1 B. Trb.+Euph.Tb. Trbs+Tb. Euph.+Tb.
 Double Bass Pizz. Arco.

Fig 5-4: Section B's material in *Pimenta – Allegro*:

Allegro ♩ = 134

* Solo Alto Saxophone

mp

mf

mp

mp

W.W. excluded Pic. + Fls. + Obs.

A. Saxs + T. Sax.

Bsn.

Hns.

Hns 1,2 + Trps

Brass

mp

Trb1. + B. Trb + Euph.

Tbs

Pizz.

Double Bass

mp

There is also an example to institute understanding of the use of variants of the “*Fa – Do*” musical component. The rhythm pattern in section C is actually the reflection of the “*So - La - Si*” leitmotif. The subject itself is also constructed by “*Mi - La*” in F Dorian mode and “*Re - Sol*” in F^b Lydian mode, which is also a variant of “*Fa - do*” (See Fig 5-5).

Fig 5-5: The musical example of variants of the “*Fa – Do*” musical component:

reflection

Pic. + Fl. 1 - Obs. - Cl. 1

Pic. + Fls. + Obs.

“*Mi - La*”
(Key E^b, F Dorian)

“*Re - Sol*”
(Key C², F^b Lydian)

Cl. 1 - A Sax. 1

mp

mp

Cl. 2 + 3

Hns.

p

Bsns + B. Cl.

mp

W.W. - Hns.

Bar 5-7: The climax in *Pimenta* – *Allegro* (bar 140 – 148):

This system of the musical score covers bars 140 to 148. It features five staves with the following instrument groupings and dynamics:

- Pic.+Fls.+Obs.:** Piccolo, Flutes, and Oboes. They play a rapid, repetitive sixteenth-note pattern throughout the system, marked with a forte (*f*) dynamic.
- W.W. (Woodwinds):** This group includes Clarinets, Alto Saxophones, and Tenor Saxophones. They play sustained chords, marked with a forte (*f*) dynamic.
- Bsn.B.Cl.+B.Sax.:** Bassoon, Baritone Clarinet, and Baritone Saxophone. They play sustained chords, marked with a forte (*f*) dynamic.
- Brass:** This group includes Trumpets and Horns. They play sustained chords, marked with a forte (*f*) dynamic.
- Trbs+Euph.+Tbs.:** Trombones, Euphonium, and Tubas. They play sustained chords, marked with a forte (*f*) dynamic.
- Double Bass:** They play a simple bass line, marked with a forte (*f*) dynamic.

At the end of the system (bar 148), there are specific markings for the Saxophone section: **Saxs.** and **Bsn+B.Cl.** with a triplet of notes.

This system of the musical score covers bars 140 to 148. It features four staves with the following instrument groupings and dynamics:

- W.W. (Woodwinds):** This group includes Clarinets and Baritone Saxophones. They play sustained chords, marked with a forte (*f*) dynamic.
- A.Saxs.+T.Sax.:** Alto Saxophones and Tenor Saxophones. They play sustained chords, marked with a forte (*f*) dynamic.
- Brass:** This group includes Trumpets and Horns. They play sustained chords, marked with a forte (*f*) dynamic.
- Trbs+Euph.+Tbs.:** Trombones, Euphonium, and Tubas. They play sustained chords, marked with a forte (*f*) dynamic.
- Db. (Double Bass):** They play a simple bass line, marked with a forte (*f*) dynamic.

At the end of the system (bar 148), there are specific markings for the Woodwind section: **Cls.** and **Bsn.+B.Cl.+B.Sax.** with a triplet of notes.

II. Adagio

c) Palate of *Fado* – Imitation of its syntax and harmony scheme

The *guitarra*³, as one of the accompanying instruments in *Fado*, occupies an important position in this genre of music since it contributes a unique Portuguese flavour to the ensemble. The “*Fado-like*” phrase (irregular rhythmic running passage), which is usually played by this instrument, is referred to by various woodwind instruments in the introduction of this slow movement as the demonstration of the improvisation of the *guitarra* (See Fig 5-8).

Fig 5-8: The imitation of the *guitarra* played by various woodwind instruments:

The musical score for Figure 5-8 consists of three staves: Flute 1, Oboe 1+2, and Bassoon 1+2. The tempo is Adagio (♩ = 54). The Flute 1 staff begins with a 'One only' marking and a dynamic of *mp*. It features a complex rhythmic pattern with triplets and sextuplets. The Oboe 1+2 staff also starts with a 'One only' marking and a dynamic of *mp*, mirroring the flute's pattern. The Bassoon 1+2 staff follows with a 'One only' marking and a dynamic of *mp*. The piece concludes with a *rit.* marking.

The harmonic scheme (I – V⁷) is usually applied to *Fado* music⁴. To imitate the essence of *Fado*, I attempt to employ this scheme as an accompaniment pattern, fixed with a melodic motif that is constantly repeated with variation. The additional appoggiaturas and tuplet in the solo alto saxophone passages is also an imitation of the retroflex of Portuguese in *Fado* (see Fig 5-9).

³ There is a synopsis in *Ethnomusicology*, Vol. 35, No. 2 (Spring - Summer, 1991), University of Illinois Press, pp. 309-310, written by Dale A. Olsen:

This pear-shaped instrument, of which the front and the back are virtually parallel, is usually fitted with twelve metal strings in double courses, the highest three pairs each tuned to a given pitch at the unison, the other three pairs tuned to a given pitch with its upper octave. The Portuguese guitar is by and large a melodic instrument. The double course metal strings impart a vibrato and somewhat nasal quality to the tone which has, with good reason, been likened to the human voice.

⁴ There is the quotation from Rodney Gallop in *The Musical Quarterly*, Vol. 19, No. 2 (Apr., 1933), Oxford University Press, pp. 199-213:

The Portuguese apply the name of guitarra to an instrument with a rounded soundboard and six double strings of wire... The tune of the fado, or figured variations upon it, is played on the former instrument which has a sweeter, more silvery tone, while the latter is used to provide a thrumming accompaniment, alternating invariably between the chords of the tonic and the dominant seventh.

Fig 5-9: The "I - V7" harmony scheme and an imitation of retroflex:

Adagio $\text{♩} = 54$
accel. *rit.* A tempo

*Solo Alto Saxophone

W.W. + Hns.

Double Bass

Cls. *p*
Hns *mp*
Bsn *p*
B Cl
Pizz *mp*

B^bmin ----- Dø -----
(B^bmin): I ----- III -----
I -----

*Solo Alto Sax.

Pno

Db.

rit.

E^bmin ----- C#ø ----- F ----- B^bmin ----- A^b ----- Gø ----- C#ø ----- F⁷ -----
IV ----- II ----- V ----- I ----- VII ----- VI ----- II ----- V⁷ -----
IV ----- V ----- I ----- V⁷ -----

III. Presto

d) Cooperation of the six timbre system and the contrast between a band and a soloist

To unify the style of the saxophone concerto, the variants of the “*Fa - Do*” musical component and the idea of first movement are integrated in the finale. The finale starts from the “*Fa - Sol - La - Si - Do*” (A^b Lydian mode) motif and spreads to the other timbre groups. Good cooperation in performing this rapid passage is required from every player of each timbre group (Fig 5-10).

Fig 5-10: Recapitulation of “*Fa - Sol - La - Si - Do*” material in bars 251 – 266:

The musical score for Fig 5-10 is divided into two systems. The first system (bars 251-266) features the following parts and dynamics:

- Woodwinds (W.W.):** Pic.+Fls.+Cl.1 (Presto $\text{♩} = 160$ ($\text{♩} = 320$)), Obs.+Cl.2,3+A.Saxs., A.Saxs.+T.Sax., Bsn.+B.Cl., B.Sax.
- Brass:** Trps.+Tn3,4+Trbs., Hn.1,2+Euph., B.Trb., Tbs.
- Double Bass:** B.Trb.+Tbs., Pizz., Arco.

The second system (bars 267-282) features the following parts and dynamics:

- Woodwinds (W.W.):** Pic.+Fls.+Cls., A.Saxs.+T.Sax., B.Cl., Bsn.
- Brass:** Trps., Hns., B.Trb., Trps. straight mute, Trps., Hns.+Euph., Euph.
- Double Bass (Db.):** B.Trb.+Euph.+Tbs., Arco., Pizz., Arco.

The passage in bars 293 – 320 (Fig 5-11) can also be considered as a recapitulation since it is varied from the “*So-La-Si*” leitmotif from bar 14 in the first movement. This material is played by

a clarinet and followed by a flute from bar 307 and finally developed to a climax in bars 315 – 323 (See Fig 5-12).

Fig 5-11: The phrase in bars 293 – 297, as a recapitulation of “So - La - Si” leitmotif:

The musical score for Fig 5-11 consists of five staves. The top staff is for the Solo Alto Saxophone, featuring a melodic line with dynamics of *f*, *mp*, *f*, *mp*, and *f*. The second staff is for W.W.+Hns., with dynamics of *mf* and *mf*. The third staff is for Bsn., with dynamics of *mf* and *mf*. The fourth staff is for Pizz., with a dynamic of *mf*. The fifth staff is for Double Bass, with a dynamic of *mf*. The score is in 4/4 time and includes various articulations and phrasing marks.

Fig 5-12: First Climax in *Pimenta - Presto*:

The musical score for Fig 5-12 is for the first climax in *Pimenta - Presto*. It features a complex orchestration with ten staves. The tempo is marked Presto with a metronome marking of ♩=160 (♩=320). The Solo Alto Saxophone part starts with a dynamic of *ff* and includes various articulations. The Pic.+Fls.+Obs. part has a dynamic of *f*. The W.W. part has dynamics of *f* and *mp*. The Cls.+A.Saxs.+T.Sax part has dynamics of *f* and *mp*. The Bsn.+B.Cl.+B.Sax part has dynamics of *f* and *mp*. The Trps.+Hns. part has dynamics of *f* and *mp*. The Brass part has dynamics of *p* and *mp*. The Euph. part has dynamics of *p* and *mp*. The B.Trb.+Tbs part has dynamics of *f* and *mp*. The Double Bass part has dynamics of *f* and *fp*. The score includes various articulations and phrasing marks.

Fig 5-12: First Climax in *Pimenta - Presto* (Cont.):

The musical score for the first climax in *Pimenta - Presto* (Cont.) is presented in a multi-staff format. The top staff is for the Solo Alto Saxophone, marked with a dynamic of *f* and a *rit.* (ritardando) marking. Below it are staves for Woodwinds (W.W.), Brass, and Double Bass (Db.). The woodwind section includes parts for Clarinet in C (Cl.s), Alto Saxophone (A.Sax), Tenor Saxophone (T.Sax), Bassoon + Bass Clarinet + Bass Saxophone (Bsn + B Cl + B Sax), and Trumpet (Trps). The brass section includes parts for Horns (Hns). The double bass part is marked with a dynamic of *ff*. The score shows a complex arrangement of notes, rests, and dynamics, with various markings such as *f*, *mf*, and *ff* throughout. The woodwind and brass parts feature dense, rhythmic patterns, while the solo saxophone part is more melodic and expressive.

Nevertheless, the new material that also refers from the first leitmotif (from bars 1-2 of Gregson's *Festivo*) is added as a new form of propulsion to develop this movement (See Fig 5-13). This material is introduced by horns and various other groupings of instruments play the horn material continuity. The inextricable passage that develops from the horn material is played by solo saxophone so the contrast between band and solo saxophone can be made prominent (See Fig 5-14).

Fig 5-13: New material that refers from Gregson's *Festivo*:

The musical score for the new material from Gregson's *Festivo* is shown in a single staff for Horns (Hns.). The notation is in treble clef and features a melodic line starting with a quarter rest, followed by a series of eighth and quarter notes. The dynamic marking is *mf* (mezzo-forte). Below the staff, there are two horizontal lines with a wedge-shaped dynamic marking, indicating a crescendo or decrescendo.

Fig 5-14: The contrast between band and solo saxophone and the development of new material from Gregson's idea:

*Solo Alto Saxophone

This system of music includes the following parts and dynamics:

- Solo Alto Saxophone:** Features a melodic line with dynamics *mf*, *f*, and *mf*.
- W.W. (Woodwinds):** Includes parts for Flute (Fla.), Alto Saxophone (A.Sax.), Oboe/Bassoon (Obs.+Ban.), Clarinet (Cl.), and Clarinet 1, 2 + Alto Saxophone (Cl.1,2+A.Sax.). Dynamics range from *mp* to *mf*.
- Brass:** Includes Horns (Hns.), Trumpets (Trps.), Trombones (Trbs.), and Baritone/Euphonium (B.Trb.+Euph.). Dynamics range from *p* to *mf*.
- Double Bass:** Provides a bass line with dynamics *p*, *mp*, and *mp*.

*Solo Alto Sax.

This system of music includes the following parts and dynamics:

- Solo Alto Saxophone:** Features a melodic line with dynamics *f*, *f*, *mp*, and *ff*.
- W.W. (Woodwinds):** Includes parts for Piccolo/Flute (Pic.+Fls.), Flute 2/Oboe (Fl.2+Obs.), Oboe/Clarinet (Obs.+Cl.), Clarinet 1, 2 (Cl.1,2), Saxophone (Saxs.), Clarinet 2, 3 (Cl.2,3), and Bass Clarinet (B.Cl.). Dynamics range from *p* to *ff*.
- Pno. (Piano):** Includes parts for Trumpets/Trombones (Trps+Trbs.), Horns (Hns.), Euphonium (Euph.), Trombones (Trbs.), and Double Bass (Db.). Dynamics range from *mf* to *ff*.
- Db. (Double Bass):** Provides a bass line with dynamics *mf* and *ff*.

The “*Si - Do - Re*” leitmotif, which varies from the “*So - La - Si*” leitmotif (See Fig 5-15), is constructed as a counterpoint-like passage in bars 334 – 350 (See Fig 5-16). This “*Si - Do - Re*” leitmotif finally varies a melodic phrase and creates a “cartoonish” climax (See Fig 5-17).

Fig 5-15: The “*Si - Do - Re*” leitmotif:

♩=72 (♩=144)

Hns

Fig 5-16: The counterpoint-like passage in bars 334 – 350:

Solo Alto Saxophone

W.W.

Brass

Double Bass

Fig 5-16: The counterpoint-like passage in bars 334 – 350 (Cont.):

This musical score for Figure 5-16 depicts a complex counterpoint-like passage across five systems. The instruments and their parts are as follows:

- Solo Alto Sax:** Features a melodic line with dynamic markings of *f*, *mp*, and *ff*.
- W.W. (Woodwinds):** Includes parts for Fl. 2 + Obs., Cl. 1, 2, Obs. + Cl. 1, Saxs., Cl. 2, 3, B. Cl., and Ban. Dynamics range from *p* to *ff*.
- Pno. (Piano):** Shows a rhythmic accompaniment with Trps + Trbs., Hns., Euph., Trbs., and Tbs. Dynamics include *mf* and *ff*.
- Db. (Double Bass):** Provides a steady bass line with dynamics of *mf* and *ff*.

Fig 5-17: "Cartoonish" climax:

This musical score for Figure 5-17 illustrates a "Cartoonish" climax across five systems. The instruments and their parts are as follows:

- W.W. (Woodwinds):** Includes Pic. + Fls. + Obs., A. Saxs. + T. Sax, Cls. + Bsn. 1, Bsn. 2 + B. Sax, B. Cl., Trps., Cl. 1, 2, Cl. 3, Bsn. + Cl. 1, Bsn. + Cl. 2, Bsn. + Cl. 3, B. Cl., Bsn. + B. Cl., Pic. + Fls. + Obs. + Cl. 1, 2, and Cl. 1, 2. Dynamics range from *f* to *mp*.
- Brass:** Includes Hns., Trbs., Euph., B. Trb. + Tbs., and B. Trb. + Euph. + Tbs. Dynamics range from *f* to *mp*.
- Double Bass:** Provides a rhythmic accompaniment with dynamics of *f* and *mp*.

Fig 5-17: "Cartoonish" climax (Cont):

*Solo Alto Sax.

Pic.+Fl.1

W.W.

Cls.

A.Saxs.+T.Sax.

Bsn.+B.Sax

B.Cl.

Trps.

Euph.

B.Trb.+Tbs.

Db.

rit.

*Solo Alto Sax.

Pic.+Cl.1,2

Pic.+Fls.+Obs.+Cl.1

W.W.

Fl.1+Obs.

Fl.2+Cl.3

Saxs.

Bsn.+B.Cl.

Cl.2,3

A.Saxs.+T.Sax.

Bsn.+B.Cl.+B.Sax.

Brass.

B.Trb.+Euph.+Tbs.

Db.

Appendix – Recordings:

Disc 1:

Track no:	Title of Works:	
1	Clarinet Sonata – <i>Dukkha</i>	I. <i>Pratyutpannadhva</i> – the Present
2		II. <i>Atitadhvan</i> – the Past
3		III. <i>Anagatadhvan</i> – the Future
4	Guzheng with Piano – <i>A Tender Dream</i>	* Piano version
5		* Keyboard version
6	Violin with Piano – <i>Havoc in the Heavenly Kingdom</i>	I. <i>Proclamation of the “Handsome Monkey King” to be the “Great Sage”</i>
7		II. <i>Chaos in the Peach Orchard and He Steals the Pills</i>
8		III. <i>The Celestial Generals and Warriors from the Heavenly Kingdom</i>
9		IV. <i>True Lord Er lang</i>
10		V. <i>Fiery-Eyes Golden-Gaze</i>
11		VI. <i>Under the Buddha’s Hand</i>

DISC 1

Appendix 1 – Recordings (Cont):

Disc 2:

Track no:	Title of Works:	
1	Piano Concerto – <i>Fok Siu Yok</i>	I. <i>Alliance in the Radiance with Flower Fragrance</i>
2		II. <i>Farewell at Yang Guan</i>
3		III. <i>Pledging the Hair Pin Exchange for Tidings of Li</i>
4		IV. <i>Returning the Hair Pin When Li's Couple Reunite</i>
5		V. <i>Debate in the Inner Sanctum</i>
6	Saxophone Concerto with Symphonic Band – <i>Pimenta</i>	I. <i>Allegro</i>
7		II. <i>Adagio</i>
8		III. <i>Presto</i>

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PORTFOLIO OF COMPOSITIONS

Five Compositions for Solo Instruments with Accompaniment

KIM KUOK IP

Vol II of III

Scores of Solo Instruments with
Piano Accompaniment

School of Music, Media and Performance
University of Salford, Salford, UK

Submitted in Partial Fulfillment of the Requirements of
the Degree of Doctor of Philosophy, January 2011

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Kim Kuok Ip

Clarinet Sonata - *Dukkha*

I. *Pratyutpannadhva* – The Present

II. *Atitadhvan* – The Past

III. *Anagatadhvan* – The Future

Instrumentation:

- Clarinet in Bb (transposed)
- Piano

Clarinet Sonata

Kim Kuok Ip

Dukkha

I. Pratyutpannadhva - the Present

$\text{♩} = 84$

Vijnana - Consciousness

Clarinet in B \flat (transposed)

Piano

pp

Ped.

Cl.

pp

Pno.

Ped.

Cl.

Pno.


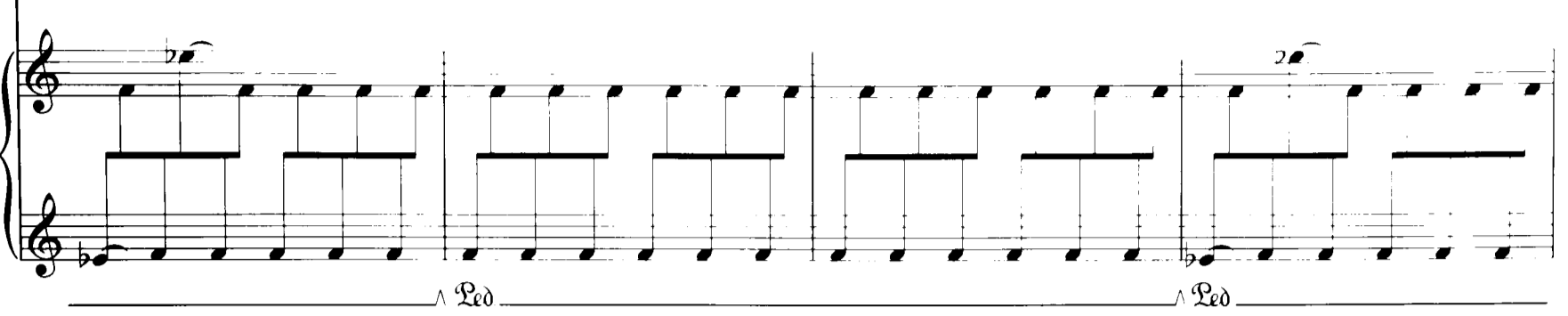
Ped.

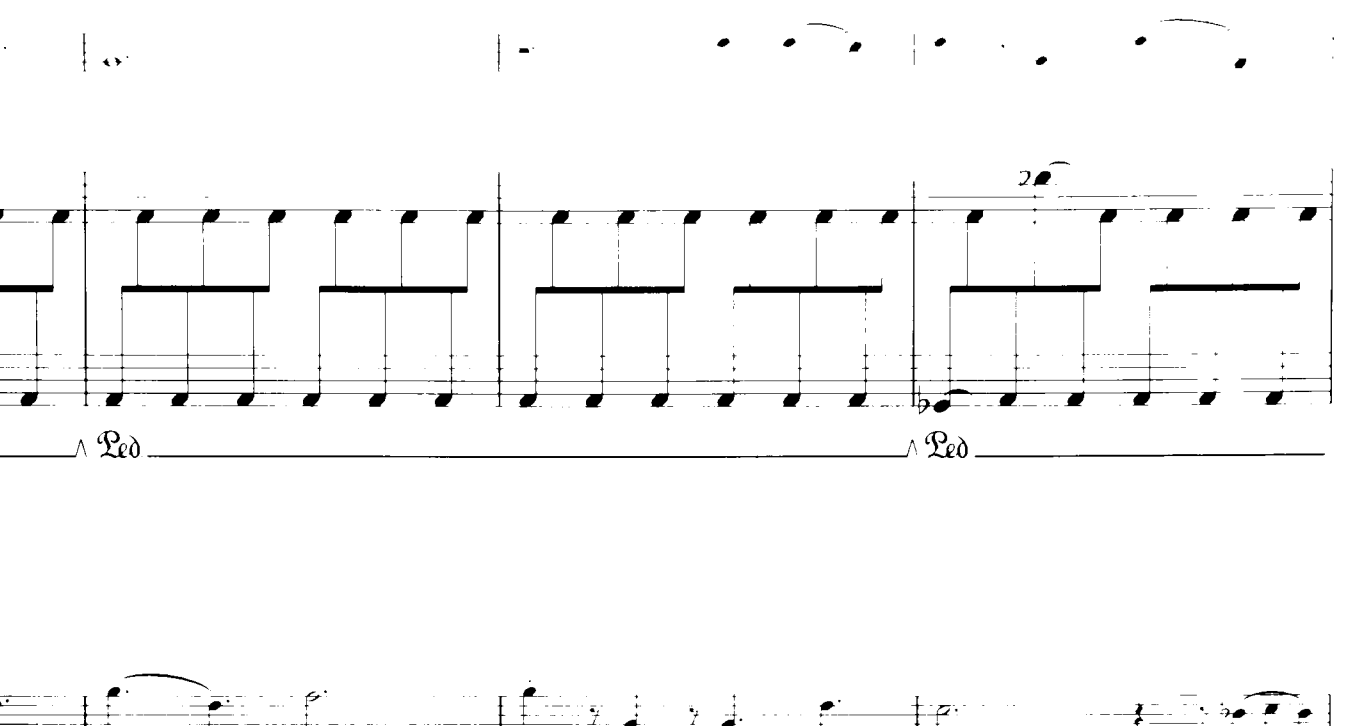
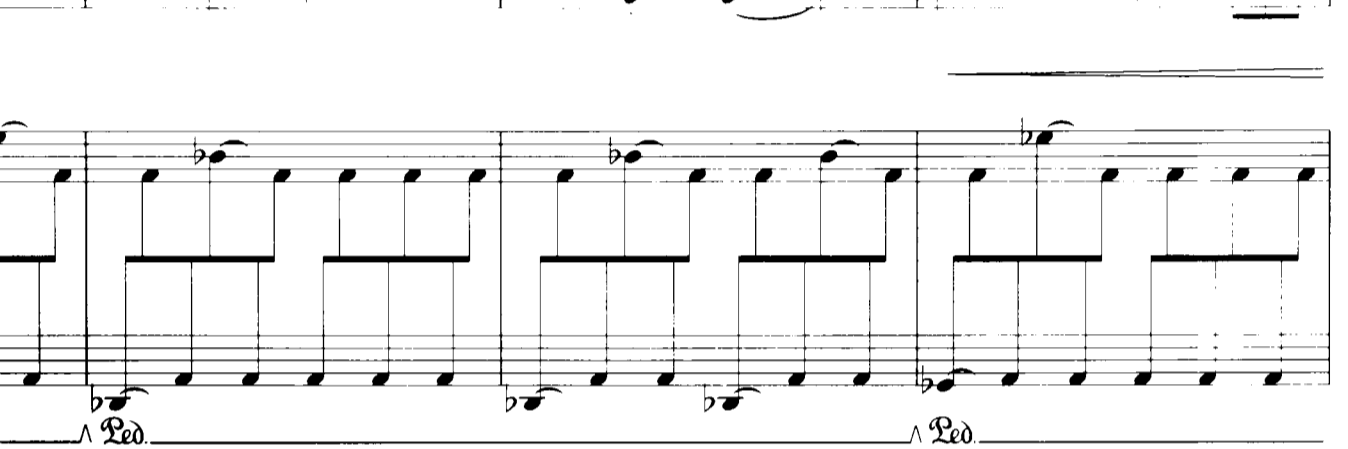
Cl.


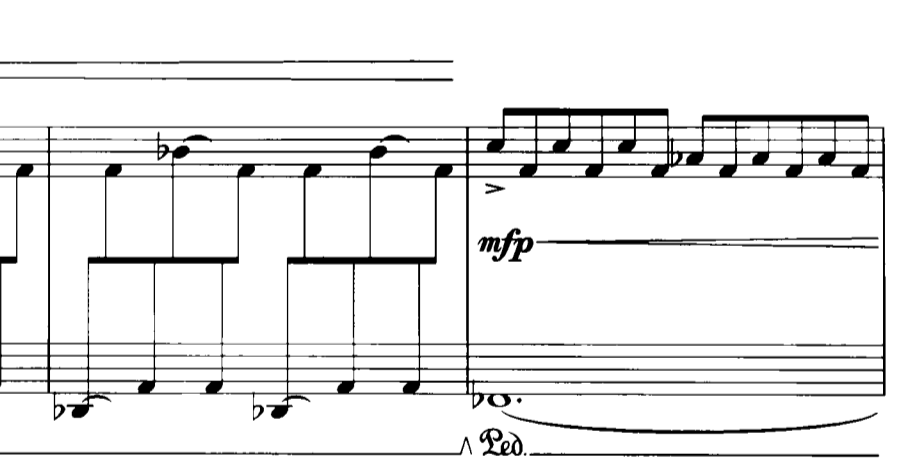
accel.


Pno.

Ped.

Cl. 
Pno. 

Cl. 
Pno. 

Cl. 
Pno. 

Pno. 

Cl. (70) (Pno.)

Piano dynamics: *mfp*, *pp*, *p*

Pedal markings: \wedge Ped., \wedge Ped.

Cl. (75)

Piano dynamics: *p*

Pedal marking: \wedge Ped.

B
Sadayatana - Sense Gates

Cl. (80)

Piano dynamics: *p*

Pedal markings: \wedge Ped., \wedge Ped.

Cl. (85)

Pedal markings: \wedge Ped., \wedge Ped., \wedge Ped.

Cl. (90)

Pno.

^ Ped. ^ Ped. ^

Cl. (95)

mp

Pno.

mp

Ped. ^ Ped.

Cl. (100)

Pno.

mf

^ Ped.

Cl.

Pno.

^ Ped. ^ Ped.

105

Cl.

Pno.

mp

Ped.

110

Cl.

p

Pno.

p

Ped.

C

115

Cl.

Pno.

Ped.

Ped.

Sparsa - Contact

120

Cl.

p

Pno.

Ped.

125

Cl. Pno.

Ped. Ped.

130

Cl. Pno.

135

Cl. Pno.

140

Cl. Pno.

D

Vedana - Feeling

145

Cl. *mp*

Pno. *mp*

Ped.

150

Cl.

Pno.

Ped.

155

Cl.

Pno.

Ped.

160

Cl.

Pno.

Ped.

Cl. *cresc.*

Pno. *cresc.*

Ped.

Cl. (165)

Pno.

Ped.

Cl. (170) **E** *Trsna - Craving*

f

Pno. *mf*

Ped.

Cl. (175) *mf*

Pno.

Ped.

180

Cl.

Pno.

Ped.

Cl.

Pno.

Ped.

185

Cl.

Pno.

F

mfp

Ped.

190

Pno.

mfp

mfp

Ped.

195

Pno.

mfp *pp*

^ Ped.

200

Pno.

p

^ Ped.

mp *mp*

Pno.

^ Ped.

205

mf *f* *accel.*

Pno.

^ Ped.

210

ff

Pno.

^ Ped.

215

Pno.

Ped.

G

A Tempo
Upadana - Clinging

220

Cl.

pp

Pno.

pp

Ped.

225

Cl.

Pno.

Ped.

230


Cl.

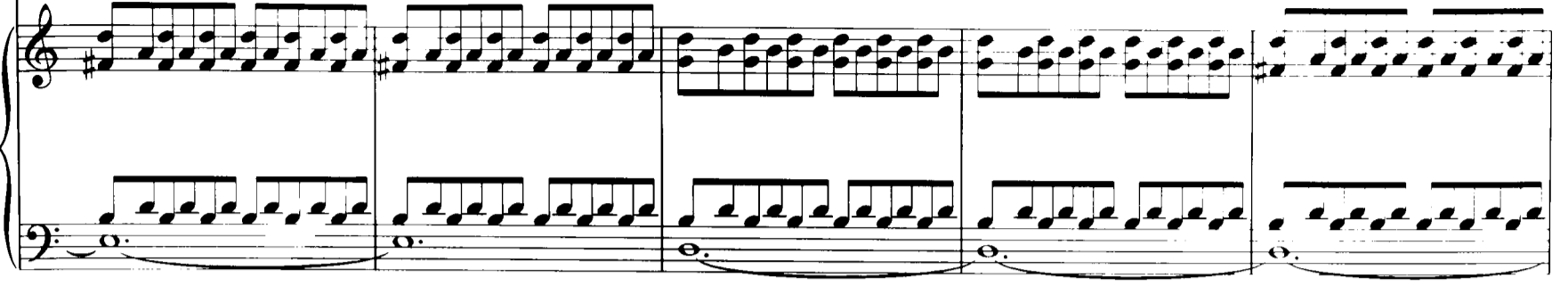
mp

Pno.

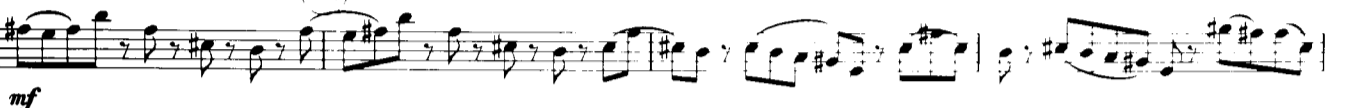
mp

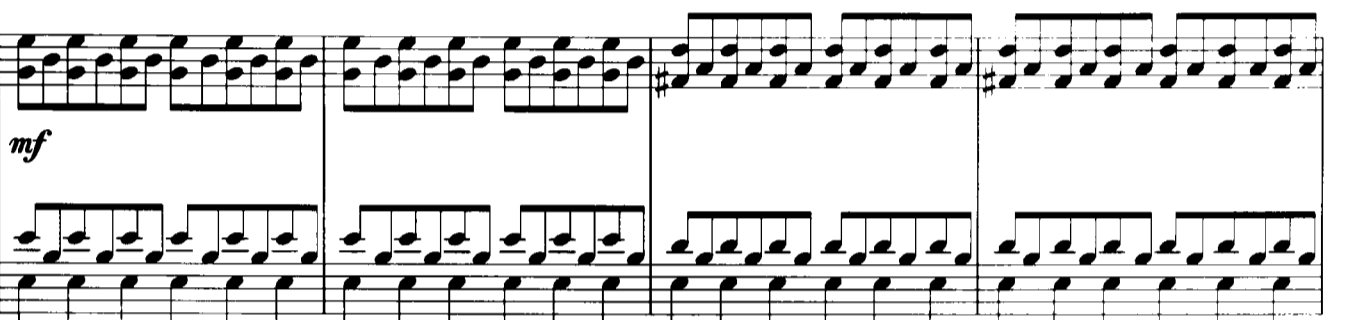
Ped.

Cl. 

Pno. 


Ped.


Cl. 

Pno. 

mf


Ped. *Ped.*


Cl. 

Pno. 

ff

Ped. *Ped.* *Ped.*

Cl. 

Pno. 

Ped. *Ped.*

Cl. (255)

Pno.

^ Ped. ^ Ped.

Cl. (260)

Pno.

^ Ped. ^

H
Bhava - Existing

Cl. (265)

p

Pno. *mp* *p*

^ Ped. ^ Ped.

Cl. (270)

Pno.

^ Ped.

Cl. (275)

Pno.

Ped

Cl. (280)

Pno.

Ped

Cl.

Pno.

Cl. (285)

Pno.

rit.

♩ = 84

290

295

Cl.

Pno.

II. Atitadhvan - the Past

Avidya - Delusion

300

305

Cl.

Pno.

pp

♩ = 127

accel.

rit.

(8)

310

Pno.

mp

315 **I** 320 *accel.*

f *mp*

♩ = 80

Ped. Ped. Ped. Ped.

325

Ped.

♩ = 120

330

fp

Ped.

335 *♩* = 60 340

ff *p*

Piano score for measures 345-354. The system includes a grand staff with treble and bass clefs. Measure 345 is circled. The right hand has a *8va* marking. Pedal markings are present at the end of the system.

Piano score for measures 350-359. The system includes a grand staff with treble and bass clefs. Measure 350 is circled. A *(pno.)* marking is above measure 351. Measure 355 is circled and marked with a **J** box. A *p* dynamic marking is below measure 355. The right hand has a *8va* marking. Pedal markings are present at the end of the system.

Piano score for measures 360-364. The system includes a grand staff with treble and bass clefs. Measure 360 is circled. The right hand has *8va* markings. Pedal markings are present at the end of the system.

Piano score for measures 365-369. The system includes a grand staff with treble and bass clefs. Measure 365 is circled. Pedal markings are present at the end of the system.

Cl. (370)

Pno.

8va

Ped.

Cl. *mp*

Pno. *mp*

Ped.

Cl. (375)

Pno.

Ped.

Cl. (380)

Pno.

Ped.

Cl. *subito p cresc.* (385) *mf mp*

Pno. *cresc.*

Ped.

K

Samskara - Mental formation

Cl. *mp* *f*

Pno. *f*

Ped.

Cl. (390) *mf mp*

Pno.

Ped.

Cl. (395) *p mf*

Pno.

Ped.

Cl. *(400)*

Pno.

Ped.

Cl.

Pno.

f

Ped.

Cl. *(405)*

Pno.

Ped.

Cl. *rit.* *(410)* *A Tempo*

Pno.

mp

Ped.

rit.
8^{va}-----

(415)

Pno.

p

Ped. _____ ^ Ped. _____ ^ Ped. _____

(8)-----

(420)

Pno.

pp

Ped. _____ ^ Ped. _____ ^ Ped. _____

III. Anagatadhvan - the Future

$\text{♩} = 95$
Jati - Birth

Cl.

p ————— *f*

Pno.

p

Ped. _____ ^ Ped. _____ ^ Ped. _____

Cl.

p ————— *f* *p* ————— *f* *p* ————— *f* *p* ————— *f* *p* ————— *f*

Pno.

p

Ped. _____ ^ Ped. _____ ^ Ped. _____

430

Cl.

p ————— *f* *p* ————— *f*

Pno.

mp

p ————— *f*

^ Ped. ^ Ped.

435

Cl.

mf ————— *fp* ————— *f*

Pno.

^ Ped.

440

Pno.

^ Ped.

445

Cl.

p ————— *f*

Pno.

^ Ped.

Cl. *p* *f*

Pno. *Ped.*

450 Cl. *fp* *f* *fp* *f*

Pno. *Ped.*

455 **L**

Pno. *p* *Ped.*

460 Cl. *p*

Pno. *mf* *Ped.*

Cl. *mf* (465)

Pno. *mf*

Ped. *Ped.*

Cl. *fp* *mf* (470)

Pno. *fp* *mf*

Ped. *Ped.*

Cl. *mp*

Pno. *mp*

Ped. *Ped.*

Cl. *f* (475)

Pno. *mf*

Ped. *Ped.*

Cl. (480) *mp* *p*

Pno. *v* *8^{vb}* *Ped.*

Cl. (485) *f* *p*

Pno. *v* *8^{vb}* *Ped.*

Cl. (490 (pno.)) *f* *p*

Pno. *v* *8^{vb}* *Ped.*

Cl. *mp*

Pno. *mp* *Ped.*

495

Cl. 

Pno. 

Ped. 

Cl. 

Pno. 

Ped. 

500

Cl.  *fp* *cresc.*

Pno.  *fp* *cresc.*

Ped. 

505

Cl. 

Pno. 

Ped. 

M

510

Cl. *fff* *fff*

Pno. *ff* Ped. Ped.

Cl. *p*

Pno. Ped. Ped.

515

Cl. *p*

Pno. Ped. Ped.

520

Cl. *p*

Pno. Ped.

525

Cl.

Pno.

Ped.

Cl.

mf

mp

Pno.

ff

mf

mp

Ped.

530

Cl.

rit.

Pno.

mp

dim.

Ped.

535

Pno.

Ped.

540 rit.

Pno.

Ped.

N

Jaramarana - death

(pno.) 545 $\text{♩} = 65$ 550

Cl.

Pno.

pp *p*

Ped.

555

Cl.

Pno.

Ped.

560

Cl.

Pno.

Ped.

(565)

(570)

Cl.

(575)

Cl.

(580)

Cl.

(585)

(590)

Cl.

Kim Kuok Ip

For Tiga Leong

Guzheng and Piano

A Tender Dream

Composer's notes:

1) Any type of 88-keys electronic keyboard can replace piano and any sound can be chosen but the integration of this duo is needed to attempt.

2) F pentatonic scale is used as the tuning of this piece.

Guzheng's Tuning (F pentatonic scale)

Guzheng

The image shows a musical score for a Guzheng, consisting of two staves: a treble clef staff on top and a bass clef staff on the bottom. The title 'Guzheng's Tuning (F pentatonic scale)' is centered above the staves. The word 'Guzheng' is written to the left of the staves, with a large curly brace grouping both staves. The treble staff contains five notes: G4, A4, B4, C5, and D5. The bass staff contains five notes: F3, G3, A3, B3, and C4. All notes are quarter notes.

for Tiga Leong

Guzheng & Piano

A Tender Dream

Kim Kuok Ip

Moderato (♩ = 96) rit. Tempo 1° rit. Tempo 1°

Guzheng

Piano/
Electronic
Keyboard

Ped. Ped. Ped. Ped. Ped.

7 rit. Tempo 1° rit. Tempo 1°

Gz.

Pno./
Kb.

Ped. Ped. Ped.

10 rit. rit.

Gz.

Pno./
Kb.

Ped. Ped. Ped. Ped.

Cadanze

accel.

rit.

rit.

Gz. *f* *p* *pp* *mp*

Pno./Kb.

A

Andante (♩ = 78)

Gz. *fp* *mf* *fp* *mf*

Pno./Kb. *mp* *mf cresc.* *mp* *mf* *mp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Gz. *mp* *mf* *fp*

Pno./Kb. *mf* *mp*

Ped. Ped. Ped. Ped. Ped.

25

Gz.

mf *fp* *mp*

Pno./Kb.

mp *mp*

Ped. Ped. Ped. Ped. Ped. Ped.

30

Gz.

f *mp* *mf*

rit. Tempo II° (♩ = 78)

Pno./Kb.

f *mf* *mp* *cresc.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

34

Gz.

fp *mf* *mf* *mp*

Pno./Kb.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

B
Swing

39

Gz.

fp *f* *fp* *mf* *f*

Pno./Kb.

f

Ped.

43

Gz.

mf *f*

Pno./Kb.

mf

Ped.

47

Gz.

f *fp* *mf* *f*

Pno./Kb.

f

Ped.

51

Gz.

mf

3 3 3 3 3

rit.

Pno./Kb.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

C

56 Straight, Tempo II°

Gz.

fp *mf* *mfp* *fp*

gliss.

6 6

Pno./Kb.

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

60

Gz.

mf *fp*

3

Pno./Kb.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

D

64

Gz. *f* *fp* *mp*

Pno./Kb. *mf cresc*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

68

Gz. *fp* *mf* *mp*

Pno./Kb. *f* *mf* *dim.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

73

poco rit. *Tempo I° (♩ = 96)* *rit.*

Pno./Kb. *mp* *mp* *dim.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

E

78

Gz. *mp* *mf* *f* *fp* *mf*

Pno./Kb. *f*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

83

Gz.

fp ————— *f*

Pno./Kb.

Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^

87

Gz.

fp ————— *mf*

Pno./Kb.

Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^

91

Gz.

f ————— *mf*

Pno./Kb.

Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^

F

Straight, rit.

Straight, Tempo II°

95

Gz.

f *mf* *f* *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Pno./ Kb.

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

100

Gz.

ff *f* rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Pno./ Kb.

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

G

Andante non troppo (♩ = 83)

105

Gz.

mp

Ped. Ped. Ped. Ped. Ped.

Pno./ Kb.

p

Ped. Ped. Ped. Ped. Ped.

109

Gz.

rit.

Ped. Ped. Ped. Ped. Ped.

Pno./ Kb.

dim.

Ped. Ped. Ped. Ped. Ped.

Kim Kuok Ip

Violin and Piano

Havoc in the Heavenly Kingdom

I. *Proclamation of the “Handsome Monkey King” to be the “Great Sage”*

II. *Chaos in the Peach Orchard and he steals the Pills*

III. *The Celestial Generals and Warriors from the Heavenly Kingdom*

IV. *True Lord Er-lang*

V. *Fiery-Eyes Golden-Gaze*

VI. *Under the Buddha’s hand*

Havoc in the Heavenly Kingdom

I. Proclamation of the "Handsome Monkey King" to be the "Great Sage"

Kim Kuok Ip

Violin

Adagio ($\text{♩} = 76$)

molto accel. ⑤

Piano

p *mp* *mfp* *f*

Ped. 1/2

Pno.

A tempo

molto accel.

⑧ ⑩

mp

Ped. Whole Ped. Ped. Ped. Ped.

Pno.

rit. A tempo

⑮ ⑳

fp *ff*

Ped. Ped. Ped. Ped. Ped.

Pno.

⑳ ㉕

Ped. Ped. Ped. Ped. Ped. Ped.

Pno.

⑳ ㉓

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

B

Moderato (♩ = 116)

35

Vln. *mf* < *f* *mf* < *f* *mp*

Pno. *mp* *mp*

accel. .

40

Vln. *ff* *mf*

Pno. *f* *mp*

rit. .

45

Allegro (♩ = 152)

Vln.

Pno.

C

A tempo (♩ = ♩+♩)

50

Vln. *ff*

Pno. *ff*

Ped. Ped. Ped. Ped. Ped.

Vln.

Pno.

55

Ped.

Vln.

Pno.

60

Ped.

II. Chaos in the Peach Orchard and he steals the Pills

Allegro (♩ = 152)

Pno.

65

mp

p

mp

p

sva

Pno.

70

mp

f

mp

sva

Ped.

75 **D** Sul G

Vln. *f*

Pno. *mf* *mp*

Sul G

80

Vln. *f*

Pno. *mf* *mp*

85

Vln. *mf* *mp*

Pno. *mp* *mf* *mp*

90

Vln. *mf*

Pno. *mf*

rit. A tempo

95

Vln.

Pno.

f *mp* *mf*

100

Pno.

mp *f* *mp*

105

Vln. Pizz. poco rit. Arco, Con Sord.

Pno. *pp* *mf* *p*

110

Vln. rit. Senza Sord.

Pno. *pp* *mp* *p*

Vln. *A tempo* **115** *ff* *mf*

Pno. *mf* *mp* *f* *mp*

Vln. **120** *poco accel.*

Pno. *f* *mp* *mf*

Vln. **125** *molto rit.* *ff*

Pno. *mp* *mf* *ff*

Vln. *accel.* **F** *ff* *Andantino* ($\text{♩} = 96$) **130** *rit.*

Pno. *f* *mp* *f*

Come prima (♩ = 96)

135

rit.

Vln. *mf* < *ff*

Pno. *mf* *mp* *f*

accel.

Allegro (♩ = 158)

140

Vln. *mf* *f*

Pno. *mf* *mp* *mf*

rit.

poco accel.

145

Vln. *f* *mf*

Pno. *f* *mf*

rit.

A tempo

150

Vln. *p* *mf* *pp* *ff*

Pno. *p* *ff*

III. The Celestial Generals and Warriors from the Heavenly Kingdom

Allegro (♩ = 76)

Pno.

155

mf — *f* *mf* — *f* *mf* — *f* *mf* — *f* *mf* — *f* *ff*

Ped. 1/2 *p* *8^{va}* Ped. 1/2

Pno.

160

165

8^{va}

Ped. 1/2 Ped. 1/2 Ped. 1/2 Ped. 1/2 Ped. 1/2 Ped. 1/2

Pno.

170

G

p

(8)

Ped. 1/2 Ped. 1/2 Ped. 1/2 Ped. 1/2

Pno.

175

mp

Pno.

180

f *mp*

Pno.

f *mp* *ff* *pp*

H

185

Pno.

f *ff* *mf*

190

Pno.

ff *mp*

(8)

Pno.

ff

Ped.

195

Pno.

ff

Ped.

I

Vln. *mf* (200)

Pno. *mp*

(8).....
8^{vb}.....

Vln. *p* *ff* *mp* *ff* *mp* *f* (205)

Pno. *f* *mp* *ff* *mf*

8^{vb}.....

Vln. *p*

Pno. *f*

J

Vln. *ff* *mp* *f* *mp* (210)

Pno. *mp* *ff* *mp*

8^{vb}.....
Ped. ^

Vln. *f* *fp* *ff* (215)

Pno. *f* *fp* *ff*

8^{vb} Ped.

Vln. *pp* (220)

Pno. *pp*

Vln. *fff* (225)

Pno. *ff*

rit. (230)

Pno. *f* *mp*

8^{vb}

K *A tempo*

Vln. *pp*

Pno. *pp*

235

Vln.

Pno.

240

Vln. *mp*

Pno. *mp*

245

Vln.

Pno.

Vln. **L** *ff* (250)

Pno. *ff* *mp* *ff* *mp* *ff* *mp*

Vln. (255)

Pno. *ff* *mp*

IV. True Lord Er Lang

Moderato (♩ = 98) rit. (260)

Pno. *ff*

Ped. 1/2 Ped. Whole

Allegretto (♩ = 132) molto accel. (265)

Pno. *pp*

Ped. 1/2 Ped. Ped. Ped.

rit. .

270

Pno.

Ped. Ped. Ped. Ped.

Andante (♩ = 76)

rit. .

M

275

Pno.

p *mf* *mfp* *fp*

Ped. Ped. Ped.

Allegro (♩ = 152)

280

Pno.

fp *ffp* *ffp*

f *mf* *f* *mf* *f* *mf*

8^{vb} 8^{vb} 8^{vb}

285

N

Pno.

ffp *ff*

f *mf*

8^{vb}

290

Vln.

f *mf* *f* *mf*

8^{vb}

Vln. *f*

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

ff *f* *mf* *ff*

(295)

Pno. *f* *ff* *mf*

f *ff* *mf*

Ped.

300

Vln. *ff*

Pno. *ff* *mf* *f*

ff *mf* *f*

Ped.

305

Vln. *f* *mp* *f* *fp*

Pno. *mf*

mf *f* *fp*

Ped.

310

310

Vln. *ff mp p p mp mf*

Pno. *ff p mf p mp mf p*

315

Vln. *fp mf fp mf f P Pizz. mp*

Pno. *mf f mp mf f mp ff mp f p*

Ped. Ped.

320

Vln. *mf*

Pno. *mp*

Ped. 1/2 Ped. 1/2 Ped. 1/2 Ped. 1/2

325

Vln. *p f*

Pno. *mf*

Ped. 1/2 Ped. 1/2 Ped. 1/2 Ped. 1/2 Ped. 1/2 Ped. 1/2 Ped. 1/2

rit. Allegro non troppo (♩ = 120) 330
 Arco, Con Sord.

Vln. *p*

Pno. *mp* *p* *p*

Ped. 1/2

Vln. *mp* *p*

Pno. *mp* *mp* *mp*

335 rit. Senza Sord. *f*

Vln. *p* *f*

Pno. *p* *f*

Allegretto (♩ = 132) accel. rit.

340

Pno. *pp* *mf*

Ped. 1/2

Allegro (♩ = 152)

Vln. **Q** *ff* *mp* *mf* (345) *f*

Pno. *ff* *mp* *mf* *mf*

Ped.

Vln. *mf* *ff* *mf* *f* *ff* *f* *ff*

Pno. *ff* *mf* *f* (black note) *eliso*

Ped.

Vln. *f* *mp* *p* *pp* *Pizz.*

Pno. *ff* *8^{ub}* *8^{ub}*

V. Fiery-Eyes Golden-Gaze

Largherro (♩ = 60)

molto accel. .

Pno. (355) *mp* *ff* *mf* *L.H.* *R.H.*

8^{ub} *Ped. sostenuto* *Ped.*

Vln. *A tempo* **375** *accel.* *A tempo*

ff *mf* *p* *mf* *mp* *f* *mp*

Pno. *ff* *mp* *mp* *f*

8va

Ped.

Vln. *poco accel.* **380** *rit.*

mp *p* *mp*

Pno. *mp* *pp*

Ped.

Vln. *molto accel.* **385**

f

Pno. *fp*

8va

Ped.

Vln. *rit.*

pp *p*

Pno. *ppp* *p*

8va

Ped.

Poco Andantino (♩ = 84)

390 **S** *f - ff* 395

Vln.

Pno. *ff*

400

Vln.

Pno. (8)

405 **Cadenza** *mp* **molto accel.** *mp*

Vln.

Pno. (8)

410 *mf f mf f mp mf f ff*

Vln.

415 *rit.* *ff*

Vln.

Pno.

Allegretto (♩ = 132)

VI. Under the Buddha's Hand

420

Pno.

mp

mp

Ped. 1/2

Detailed description: This system contains five measures of piano accompaniment. The right hand features a continuous eighth-note melody with a sharp sign on the first note of each measure. The left hand plays a steady eighth-note accompaniment. Dynamic markings of *mp* are present. A pedal marking of 1/2 is shown below the first measure. A hairpin crescendo is indicated between measures 421 and 422.

425

Pno.

mp

mp

Ped.

Detailed description: This system contains five measures of piano accompaniment. The right hand continues the eighth-note melody. The left hand continues the eighth-note accompaniment. Dynamic markings of *mp* are present. A hairpin crescendo is indicated between measures 426 and 427. The system ends with a time signature change to 2/4.

T

430

Vln.

mp

mp

Pno.

Detailed description: This system contains five measures. The top staff is for violin, showing a melodic line with a *mp* dynamic. The bottom staff is for piano, with a sustained chord in the right hand and an eighth-note accompaniment in the left hand. A *mp* dynamic is marked in the piano part. A trill marking 'T' is placed above the first measure of the violin part.

435

Vln.

Pno.

Detailed description: This system contains five measures. The top staff is for violin, continuing the melodic line. The bottom staff is for piano, continuing the accompaniment. The system ends with a time signature change to 4/4.

Vln. *mf*

Pno. *mf*

Vln. 440 *mp* **U**

Pno. *mf*

Vln. 445 *mp* *p* *f* *mf* *pp* (Sul G, to the highest note, Sul ponticello) rit.

Pno. *mp*

Vln. *mf* *ff* *mf* 450

Presto (♩ = 160) **molto accel.**

Vln. *ff* (455)

Pno. *ff*

molto rit. **rit.**

Vln. *ff* *mf* *fff* (460)

Pno.

Tempo Primo (♩ = 132) **molto accel.**

Vln. *mp* *p*

Pno. *mp* *p* *pp*

Ped.

(465) (470) Pizz.

Vln.

Pno. *ff* *p*

Ped.

PORTFOLIO OF COMPOSITIONS

*Five Compositions for Solo Instruments with
accompaniment*

KIM KUOK IP

Vol III of III

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Ph.D. Thesis

2011

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Five Compositions for Solo Instruments with Accompaniment

KIM KUOK IP

Vol III of III

Scores of Solo Instruments with
Orchestral Accompaniment

School of Music, Media and Performance
University of Salford, Salford, UK

Submitted in Partial Fulfillment of the Requirements of
the Degree of Doctor of Philosophy, January 2011

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Kim Kuok Ip

For Christina Kuok, Lei Ching

Piano Concerto

霍小玉

Fok Siu Yok

I. Alliance in the Radiance with Flower Fragrance

II. Farewell at Yang Guan

III. Pledging the Hair Pin in Exchange for Tidings of Li

IV. Returning the Hair Pin When Li's Couple Reunite

V. Debate in the Inner Sanctum

Instrumentation: (transposed score)

(3-3-4-3), (6-4-3-2) 6perc, 2hps, pno, (18-16-12-12-10)

WoodWind:

Flute I+II

Alto Flute in G (doubling Piccolo)

Oboe I+II

Cor Anglais

Piccolo Clarinet in Eb

Clarinet in Bb I+II

Bass Clarinet

Bassoon I+II

Contrabassoon

Brass:

Horn I+II+III

Horn IV+V+VI

Trumpet I+II

Trumpet III+IV (IV doubling Piccolo Trumpet in Eb)

Trombone I+II

Bass Trombone

Tuba I+II

Percussion:

Percussion I - Clave, Wood Block (BangZi, 梆子), Timpani I

Percussion II - Chinese Finger Bell (Peng Ling, 碰鈴), Triangle, Wind Chime, Timpani II

Percussion III - Small Chinese/Peking Cymbal (Xiao Bo, 京鈸),

Large Chinese Cymbal (Da Bo, 大鈸), Crash Cymbals a.2, Vibraphone- Glockenspiel

Percussion IV - Temple Block (5 Pieces) (Mu Yu, 木魚),

Opera Leading Drum (Ban Gu, 板鼓), Snare Drum, Xylophone

Percussion V - Tam-Tam (Da Luo, 大鑼), Small Peking Gong (Xiao Luo, 小鑼),

Bass Drum, Cloud Gongs (33 Gongs) (Yun Luo, 雲鑼)

Percussion VI - Suspended Cymbals, Chinese Big Drum (Da Gu, 大鼓),

Chinese Set Drum (Pai Gu, 排鼓)

Harp I

Harp II

*** Piano Solo**

String:

Violin I (18)

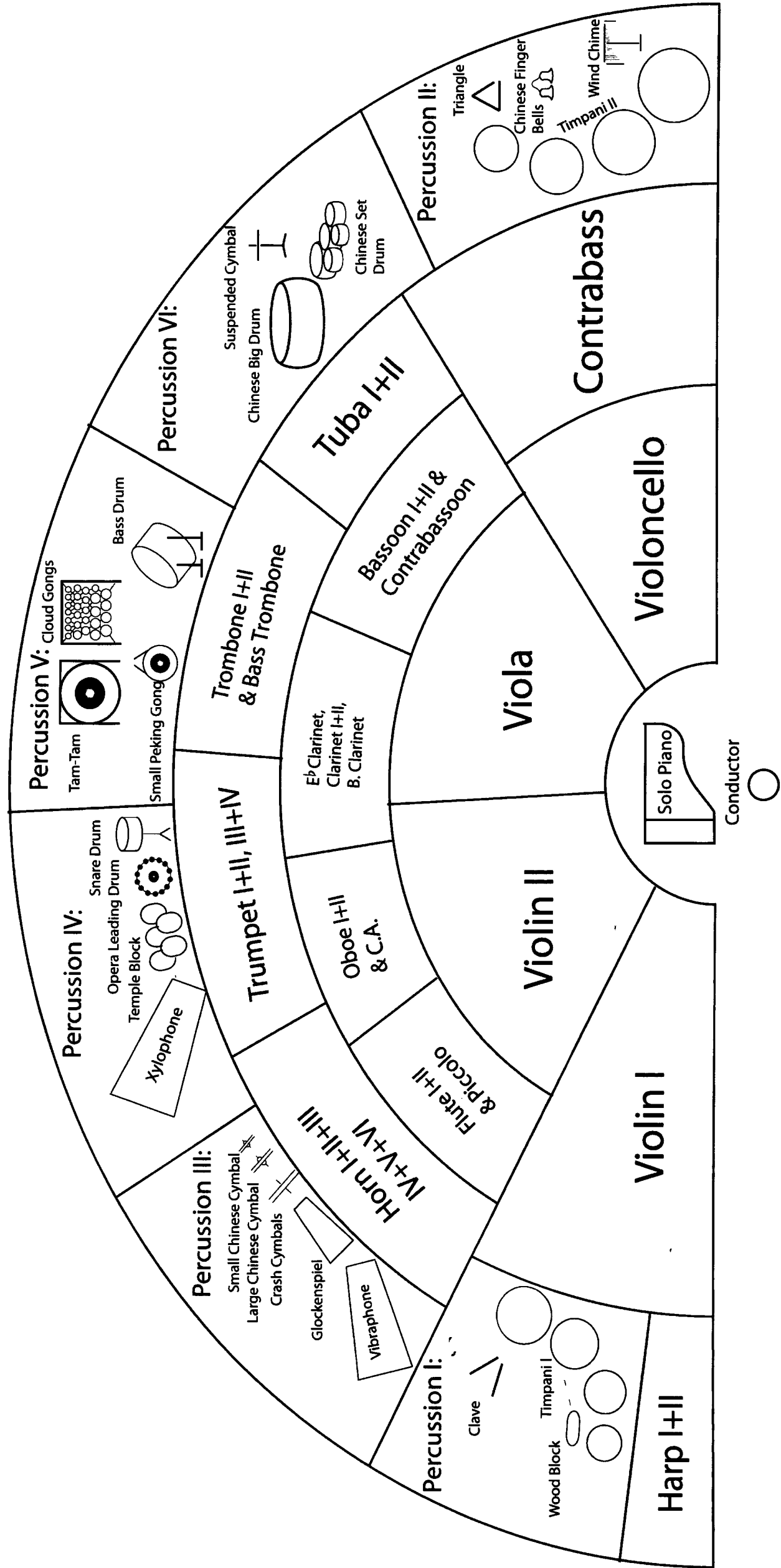
Violin II (16)

Viola (12)

Violoncello (12)

Contrabass (10)

Layout of the Orchestra:



For Christina Kuok, Lei Cheng
Piano Concerto
霍小玉
"Fok Siu Yok"

Kim Kuok Ip

I. Alliance in the Radiance with Flower Fragrance

J = 76

Flute I+II

Alto Flute in G (Doubling Piccolo)

Oboe I+II

Cor Anglais

Clarinet in Eb

Clarinet in Bb I+II

Bass Clarinet in Bb

Bassoon I+II

Contrabassoon

Horn in F I+II+III

Horn in F IV+V+VI

Trumpet in Bb I+II

Trumpet in Bb III+IV (IV Doubling Pic. Trp in E)

Trombone I+II

Bass Trombone

Tuba I+II

Percussion I (Timpani I)

Percussion II (Timpani II)

Percussion III (Vibraphone)

Percussion IV (Bangu 板鼓)

Percussion V (Yunluo 雲鑼)

Percussion VI (Dagu 大鼓)

Harp I

Harp II

*** Piano Solo**

Violin I

Violin II

Viola

Violoncello

Contrabass

7

Picc.

Fl. I+II

A. Fl. *To Pic.*

B♭ Cl.

Cl. I+II

Bsn. I+II

Hn. I+II+III

Tpt. I+II

Perc. I

Perc. III

Perc. IV

Perc. V

Perc. VI (Rim Shot)

Unis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I-G, II-B, III-D, IV-G

pp, *p*, *mf*, *f*

13

Picc. *mf*

Fl. I+II *mf*

Ob. I+II *mf*

C. A. *mf*

E♭ Cl. *mf*

Cl. I+II *mf* *ff*

B. Cl. *mf*

Bsn. I+II

Com. *mf*

Hr. I+II+III *mf*

Hr. IV+V+VI *mf*

Tpt. I+II *mf*

pt. III+IV *mf*

Tbn. I+II *mf*

B. Tbn. *mf*

Tbn. I+II *mf*

Perc. I *mf* *f*

Perc. II *f* Triangle

Perc. III *mf* *f* XiaoBo 京鼓

Perc. IV *mf* *f* Temple Block 太鼓

Perc. V *mf* *f* Bass Drum

Perc. VI *mf* *f* Paigu 排鼓

Hp. I *f* *pp*

Hp. II *mf* *pp* *gliss.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *Arco.*

Cb. *mf* *Arco.*

IV. G + F

I. E♭ - F, II. A + G, IV. E♭ - D♭

I. G♭ - A♭, III. D♭ - D♭

17 *Rubato*

Piano score for measures 17-26. The right hand features a melodic line with a *Rubato* marking and dynamic markings of *ff*, *p*, *mp*, and *f*. The left hand provides a harmonic accompaniment with chords and moving lines. A double bar line is present at the end of measure 26.

21 *poco rit.*

Piano score for measures 21-26. The right hand continues the melodic line with a *poco rit.* marking and dynamic markings of *mp*, *p*, and *mf*. The left hand accompaniment remains. A double bar line is present at the end of measure 26.

27 *J = 120*

Orchestral score for measures 27-36. The score includes parts for Fl. I+II, Ob. I+II (a2), C.A., Cl. I+II (a2), B. Cl., Bsn. I+II, Hn. I, Hn. IV, Tpt. I+II, Tpt. III+IV, Trb. I, Tbn. I+II, Perc. I (Clave), Perc. II (Timpani II), Perc. III (XiaoBo 京鼓), Perc. IV (Bangu 板鼓), Perc. V (Xinoluo 小锣), Perc. VI, Hp. II, Pno., Vc., and Cb. The tempo is marked *J = 120*. The piano part includes a *Pizz. unis.* marking. The woodwind and brass parts have various dynamic markings and articulations. The percussion parts include specific rhythmic patterns for the Chinese instruments.

31

Perc. I

Perc. III

Perc. IV

Perc. V

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Unis., Pizz.

Unis., Non Div. Pizz.

Non Div.

35

Perc. I

Perc. III

Perc. IV

Perc. V

Perc. VI

Pno.

Vln. II

Vla.

Vc.

Cb.

38

J = 94

C. A.

Cl. I+II

Bsn. I+II

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

38

J = 94

Pno

38

J = 94

Vln. I

Vln. II

Vla.

Vc.

Cb.

49

Fl. I-II

Ob. I-II

C. A.

B. Cl.

Cl. I-II

Bsn. I

Hr. I-II-III

Hp. I

Hp. II

Pno.

49

Vln. I

Arco.

Vln. II

Arco.

(non div.)

Vla.

Vc.

Arco.

Cb.

Detailed description: This page of a musical score contains measures 49, 50, and 51. The instruments are arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, Clarinets, Bassoon) and strings (Violins I and II, Viola, Violoncello, Contrabass) are in the upper half, while the Percussion (Harp I and II) and Piano are in the lower half. The score includes various musical notations such as notes, rests, dynamics (p, mp, mf, pp), and articulation marks. Measure 49 is marked with a box containing the number 49. The piano part features a complex rhythmic pattern with many beamed notes. The strings play a sustained accompaniment, with the Violins I and II parts marked 'Arco.' and the Viola and Violoncello parts marked 'pp'.

52

FL. I+II
Ob. I+II
C. A.
Cl. I+II
Bsn. I+II
Hr. I+II+III
Hp. I
Hp. II
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score, numbered 52, contains staves for various instruments. The woodwind section includes Flutes I and II, Oboes I and II, Clarinet in A, Clarinets I and II, Bassoons I and II, and Horns I, II, and III. The string section includes Violins I and II, Violas, Violas, Violoncellos, and Contrabass. The piano part is also present. The score is written in a common time signature and features a variety of musical notations, including notes, rests, slurs, and dynamic markings such as *mp*, *p*, and *pp*. The page is divided into four measures by vertical bar lines.

56

Picc.

Fl. I-II

Ob. I-II

C. A.

Cl. I-II

Bsn. I-II

Hrn. I-II-III

Hrn. IV-V-VI

Hp. I

Hp. II

Pno

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

60

Hr. IV+V+VI

Pno

Vln. I

Vln. II

Vla.

64

Pno

68

Pno

71 $\text{♩} = 76$

Picc.

Fl. I+II

Ob. I+II

C. A.

B. Cl.

Cl. I+II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Arco.

74

Picc.

Fl. I+II

Ob. I+II

C.A.

B.Cl.

Cl. I+II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

77 poco rit.

Picc.

Fl. I-II

Ob. I-II

C.A.

E♭ Cl.

Cl. I-II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

69 poco rit.

82 $\text{♩} = 76$

Picc.

Fl. I+II *p*

Ob. I *p*

C. A.

Cl. I+II *p* Cl. I

B. Cl.

Bsn. I+II *f* Bsn. I, Solo.

Hn. I, II+III Hn. I, Stop Open

Hn. IV+V+VI Stopped

Tpt. I+II Hn. I, Straight Mute. *mp* Open

Tbn. I+II Straight Mute *f* *fp* *pp*

B. Tbn. Straight Mute *f* *fp* *pp*

Tba. I+II Mute *f* *fp* *f* *fp* *f* *fp*

Perc. I *pp*

82 $\text{♩} = 76$

Pno.

82 $\text{♩} = 76$

Vln. II

Vla.

Vcl.

Cb.

87 $\text{♩} = 108$

B. Cl. f

Tpt. I-II f

Tbn. I-II f

B. Tbn. f Open.

Perc. I f

Pno. f p f mp f mp mp f mp mp

Vln. I $\text{♩} = 108$ Pizz. mp f f f

Vln. II mp mp mp f mp

Vla. mp mp f f

Vc. mp mp f f

Cb. mp mp f f Arco.

94 $\text{♩} = 76$

Ob. I-II

C. A.

E♭ Cl.

Cl. I-II

Bsn. I-II

Cbn.

Hr. I-II-III

Tbn. I-II

Vla.

mp , p , mf , f , ff , fz

Open, ez.

100 $\text{♩} = 108$

Ob. I-II

C. A.

E♭ Cl.

Cl. I-II

Bsn. I-II

Cbn.

Tbn. I-II

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mp , p , mf , f , ff , fz

Unis., Pizz.

This page of a musical score contains 24 staves for various instruments. The instruments listed on the left are: Piccolo (Pic.), Flute I and II (Fl. I-II), Oboe I and II (Ob. I-II), Clarinet in A (C. A.), Clarinet in B-flat (B. Cl.), Bassoon I and II (Bsn. I-II), Contrabassoon (Cbsn.), Horn I-II-III (Hn. I-II-III), Horn IV-VI (Hn. IV-V-VI), Trumpet in E-flat (E♭ Tpt.), Trumpet I and II (Tpt. I-II), Trumpet III-IV (Tpt. III-IV), Trombone I and II (Tbn. I-II), Bass Trombone (B. Tbn.), Trombone I and II (Tbn. I-II), Percussion II (Perc. II), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamics. Specific performance instructions are noted: 'Tpt IV to E♭ Tpt' on the Trumpet III-IV staff, 'Timpani II' on the Percussion II staff, and 'a2.' on the Trombone I and II staff. The page number '105' is located at the top left.

110

Picc.
Fl. I-II
Ob. I-II
Cl. I-II
B. Cl.
Bsn. I-II
Cbn.
Hn. I-II-III
Hn. V-VI
E♭ Tpt.
Tpt. I-II
x. III-IV
Tbn. I-II
B. Tbn.
Tbn. I-II
Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

mp mf f fp
Open
III. B-C
DaBo 大鼓
Dagu 大鼓

114

♩ = 135

114 poco accel.

Perc. I

Perc. III

Perc. IV

Perc. V

Perc. VI

Five percussion staves (I-VI) showing rhythmic patterns. Percussion I and IV have active parts with eighth and sixteenth notes, while Percussion II, III, V, and VI are mostly silent with occasional rests.

Hp. I

Staff for Harp I, showing a melodic line with dynamic markings *mp*, *mf*, and *pp*.

Harp II

Staff for Harp II, showing a melodic line with dynamic markings *mp*, *mf*, and *pp*.

114 poco accel.

Pno.

Piano staff with dynamic markings *mp*, *mf*, *pp*, and *p*.

114 poco accel.

Arco, Col Legno battuto

♩ = 135

Vln. I

Vln. II

Vla.

Vcl.

Ch.

String staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. All staves include the instruction "Arco, Col Legno battuto" and dynamic markings *mp*, *mf*, *pp*, and *p*.

119

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

XiaoBo
京鼓

ff

Hp. I

p *mp* *mf* *f* *ff*

Hp. II

pp *p* *mp* *f* *ff*

Pno.

mp *mf* *f* *ff*

Vln. I

mp *mf* *f* *ff*

J = 94
Normale

Vln. II

p *mp* *mf* *f* *ff*

Normale

Vla.

p *mp* *f* *ff*

Normale

Vc.

p *mp* *f* *ff*

Normale

Cb.

pp *p* *mp* *f* *ff*

Normale, Pizz

125

Hr. I+II+III
II-III
fp *p*

Hr. IV+V+VI
IV
V+VI
fp *p*

E♭ Tpt.
fp *f*

Tpt. I+II
fp *f*

Tpt. III+IV
fp *f*

Tbn. I+II
fp *f*

B. Tbn.
fp *f*

Tbn. I+II
fp *f*

Perc. I
Timpani I.
fp *f*

Perc. II
Wind Chime
Pungling
碰鈴
fp *f* *pp* *mp*

Perc. III
Vibraphone
fp *f*

Perc. IV
fp *f*

Perc. V
fp *f*

Perc. VI
fp *f*

Hp. I

Hp. II

Pno.
fp *mp* *mp*

Vln. I
fp *f* *p*

Vln. II
fp *f* *p*

Vla.
fp *f* *Pizz.*

Vc.
fp *f* *Pizz.* *mp*

Cb.
fp *f* *mp*

130

Picc.

Fl. I+II

Ob. I+II

Bsn. I+II

Perc. II

Perc. III

Hp. I

Hp. II

Pno.

Ben. I, Solo.

Fl. I

Ob. I

135

Ob. I+II

Cl. I+II

Bsn. I+II

Perc. III

Pno.

Vibraphone

Cl. I

140

Picc.

Fl. I-II

Ob. I-II

Cl. I-II

Bsn. I-II

Perc. II

Perc. VI

Pno.

Vc.

Cb.

Con sord.

144

Fl. I-II

Cl. I-II

Bsn. I-II

Perc. II

Perc. VI

Pno.

Vin. I

Vin. II

Vla.

Vc.

Cb.

Con sord.

Arco. Con sord.

Arco.

148

Picc.
Fl. I+II
Ob. I+II
C. A.
Cl. I+II
B. Cl.
Cbn.
Hn. I+II+III
Hn. V+V+VI
Tbn. I+II
B. Tbn.
Hp. I
Hp. II
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. I
Ob. I
Cl. I
Tbn. I
Hn. I+II+III
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

rit.
rit.
Pizz.
Senza sord.
Pizz.
(Non Div.)
Senza sord.
Pizz.
Senza sord.
Pizz.
Senza sord.
Pizz.
Senza sord.

152
♩ = 78

Cl. I-II
p

Hr. I-II-III
pp

Hr. IV-V-VI
pp

Perc. II
Peking
磬

Perc. IV
Temple Block
木魚

Hp. I
mf

Hp. II
mp

Pno.
mf

Vln. I
f

Vln. II
Arco. p

Vla.
Arco. mp

Vc.
mp

Cb.
Arco. p

156

Picc.

Fl. I+II

Ob. I+II

C. A.

B♭ Cl.

Cl. I+II

B. Cl.

Ben. I+II

Cbs.

Hn. I+II+III

Hn. IV+V+VI

E♭ Tpt.

Tpt. I+II

Pt. III+IV

Tbn. I+II

B. Tbn.

Tbn. I+II

Perc. II

Perc. IV

Perc. VI

Hp. I

Hp. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

160

FL. I+II
Ob. I+II
C. A.
Cl. I+II
B. Cl.
Bsn. I+II
Cbn.
Hn. I+II+III
Hn. IV+V+VI
Tpt. I+II
Tpt. III+IV
Tbn. I+II
B. Tbn.
Tbn. I+II
Perc. II
Perc. IV
Perc. VI
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

164

Picc.

Fl. I+II

Ob. I+II

C. A.

B. Cl.

Cl. I+II

Bsn. I+II

Tbn. I+II

B. Tbn.

Tbn. I+II

Perc. II

Perc. IV

Perc. VI

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Arco.

Arco.

Pizz.

Pizz.

Arco.

167

Picc.

Fl. I+II

Ob. I+II

C. A.

B. Cl.

Cl. I+II

B. Cl.

Bsn. I+II

Cbsn.

Hn. I+II+III

Hn. IV+V+VI

E♭ Tpt.

Tpt. I+II

Tpt. III+IV

Tbn. I+II

B. Tbn.

Perc. II

Perc. IV

Perc. VI

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p, *mp*, *mf*, *f*, *pp*, *sfz*, *acc.*, *Pizz.*, *Arco.*

170 rit. To A. FL. G

Picc.

Fl. I+II

Ob. I+II

C. A.

Bo Cl.

Cl. I+II

B. Cl.

Bsn. I+II

Cbsn.

Hn. I+II+III

Hn. IV+V+VI

Trpt. I+II

Trpt. III+IV

Tbn. I+II

B. Tbn.

Tbn. I+II

Perc. I

Perc. II

Perc. IV

Perc. V

Perc. VI

Hp. I

Hp. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Yunhuo
雲鑼

rit.

(non div.)

(non div.)

(non div.)

(non div.)

(non div.)

To A. FL. G

173

Tempo primo

$\text{♩} = 76$

173 Fl. I

Fl. I-II

A. Fl.

Ob. I

Ob. I-II

Cl. I

Cl. I-II

Bsn. I-II

E♭ Tpt

Hp. II

Solo

mp *p* *mf* *p* *mp*

Tip Eb to Tip IV

173

Tempo primo

$\text{♩} = 76$

173

Tempo primo

$\text{♩} = 76$

Vln. II

Vla.

Vcl.

Cb.

pp *p* *pp* *p* *pp* *p*

178

A. Fl.

Ob. I-II

C. A.

E♭ Cl.

Cl. I-II

Vln. II

Vla.

Vcl.

Cb.

mp *p* *mp* *p* *mp* *p*

Pizz.

183 To Pic.

A. Fl.

Ob. I-II

B. Cl.

Cl. I-II

Vln. I

Vln. II

Vla.

Vc.

Cb.

188

Score for orchestra, page 38. The score includes parts for E♭ Clarinet, Clarinets I & II, Bass Clarinet, Horns I & II, Piano, Violins I & II, Viola, Violoncello, and Contrabass. The page number 188 is at the top left, and 38 is at the bottom center.

II. Farewell at Yang Guan

The musical score is arranged in a standard orchestral format with multiple staves. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone), and percussion (Wood Block, Timpani, various Chinese drums like XiaoBo, Bangu, Xiaohao, Dagou, and Western instruments like Snare Drum and Cymbals). The bottom section features string instruments (Violin I & II, Viola, Violoncello, and Contrabass). The score is marked with a tempo of $J = 108$ and includes various dynamic markings such as *pp*, *p*, *mp*, *mf*, *f*, and *ff*. Performance instructions like 'Straight Mute' and 'Open' are provided for the trumpet parts. The score is divided into measures by vertical bar lines, and some parts include multi-measure rests.

205

Hrn. I-II+III
Hrn. IV+V+VI
Tpt. I-II
Tpt. III-IV
Tbn. I-II
B. Tbn.
Tbn. I-II

Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

Claves
Wood Block
Tam-Tam
Dagu
Sys. Cym.

Vln. I
Vln. II
Via.
Vc.

Detailed description: This page of a musical score covers measures 205 to 210. It features a large ensemble including brass (Horns, Trumpets, Trombones), woodwinds (Horns), strings (Violins, Viola, Violoncello), and a comprehensive percussion section. The percussion section includes Claves, Wood Block, Tam-Tam, Dagu, and System Cymbals. The score is written in a standard musical notation with various dynamics and articulations. A box labeled '205' is present at the beginning of the first system.

210

Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

Triangle
Xiaohao
小镲

Detailed description: This page of a musical score covers measures 210 to 215. It focuses on the percussion section, which includes Claves, Wood Block, Tam-Tam, Dagu, System Cymbals, Triangle, and Xiaohao (小镲). The score is written in a standard musical notation with various dynamics and articulations. A box labeled '210' is present at the beginning of the first system.

217 $\text{♩} = 76$

Picc.

Fl. I+II

Ob. I+II

C. A.

B. Cl.

Cl. I+II

B. Cl.

Bsn. I+II

Chm.

Hr. I+II+III

Hr. (V+VI)

Tpt. I+II

Tr. III+IV

Tbn. I+II

B. Tbn.

Tbn. I+II

Perc. I
Timpani I

Perc. II

Perc. III

Perc. IV

Perc. V
Tam-Tam

Perc. VI

Hp. I

Hp. II

Pno.

Vln. I

Vln. II

Vla.

Vc.
Arco.

Cb.
Unl. Arco.

220

221

Tip IV to Eb Trp

Tpt. III+IV

Tba. I+II

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Pno.

Cb.

II - G-A, III - C-B, IV - D-D

IV - F-E

Wood Block
梆子

221

221

224

CL I+II

Bsn. I+II

Pno.

Via.

Vc.

Cb.

Bsn. I

Pizz.

Arco

Pizz.

Pizz.

229

Cl. I+II

B. Cl.

Bsn. I+II

Cbsn.

Pno.

Vla.

Vc.

Cb.

232

Cl. I+II

B. Cl.

Cbsn.

234

Pno.

Vla.

236

Pno.

This page of a musical score contains the following parts and markings:

- Perc. I:** Features dynamics of *ff*, *mf*, and *ff*.
- Perc. II:** Includes a *Triangle* and dynamics of *ff* and *p*.
- Perc. III:** Labeled *XiaoBo* (京鼓) with a dynamic of *ff*.
- Perc. IV:** Labeled *XiaoLuo* (小锣) with dynamics of *mp*, *ff*, *mf*, and *ff*.
- Perc. V:** Labeled *XiaoLuo* (小锣) with a dynamic of *ff*.
- Perc. VI:** Features dynamics of *ff*, *mf*, *ff*, and *ff*.
- Pno:** Piano part with a dynamic of *ff*.
- Vln. I & II:** Violin parts with dynamics of *f*, *ff*, and *fff*.
- Vla:** Viola part with dynamics of *f*, *ff*, and *fff*.
- Vc.:** Violoncello part with dynamics of *f*, *ff*, and *fff*. Includes the marking *Arco.*
- Cb.:** Double Bass part with dynamics of *f*, *ff*, and *fff*. Includes the marking *Unis. Arco.*

245

Fl. I-II

Ec. Cl.

Cl. I-II

Bsn. I-II

Ban. I, Solo

245

Pno.

245

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sul Tasto

254

Fl. I-II

B. Cl.

Cl. I-II

Bsn. I-II

Perc. II

Pno

Vln. I

Vln. II

Vla.

pp p pp p pp p pp p

mp mp

p mp p mp p mp p

mp pp mp pp mp pp mp

mp

255

Fl. I+II

B♭ Cl.

Cl. I+II

Bsn. I+II

Hn. I+II+III

Hn. IV

Hn. IV-V+VI

Tbn. I+II

Hp. I

Hp. II

Pno.

Vln. II

Vla.

Vcl.

Cb.

Normale

259 poco rit.

Cl. I-II
B. Cl.
Bsn. I-II
Cbn.
Hn. I-II-III
Hn. IV-V-VI
E♭ Tpt.
Tpt. I-II
Tpt. III-IV
Tbn. I-II
B. Tbn.
Tbn. I-II
Perc. I Timpani I
Perc. II Triangle
Perc. IV
Perc. V Tam-Tam 大鼓
Perc. VI Sys. Cym.
Hp. I
Hp. II
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
mf
f
sf
poco rit.
gliss.
ff
Normale
mp
mf
ff

263

$\text{♩} = 160$

Ob. I-II

C. A.

B♭ Cl.

Hr. I-II-III

Tbn. I-II

Hr. III

Tbn. II

Claves

Perc. I

Perc. III

Perc. IV

Perc. V

Perc. VI

Xiaoluo

小锣

Dagu

大鼓

(Rim Shot)

263

$\text{♩} = 160$

Vla.

Vc.

Cb.

Unis.

Unis.

Unis.

Ob. I-II

C. A.

Es. Cl.

B. Cl.

Bsn. I-II

Chm.

Hn. I-II-III

Hn. IV-VI

Es. Tpt.

Tpt. I-II

pt. III-IV

Tbn. I-II

Perc. I

Perc. II

Perc. IV

Perc. V

Perc. VI

Vln. I

Vln. II

Vla.

Vcl.

Co.

mp

ff

Unis.

a2

b2

Hn. I

Hn. II

Hn. III

Hn. IV

Hn. V

Hn. VI

Tpt. I

Tpt. II

Tbn. I

Tbn. II

274

Picc.

Fl. I-II

Ob. I-II

C. A.

E♭ Cl.

Cl. I-II

B. Cl.

Bsn. I-II

Chm.

Hn. I-II-III

Hn. IV-V-VI

E♭ Trp.

Trp. I-II

Trp. III-IV

Tbn. I-II

B. Tbn.

Tbn. I-II

Perc. I

Perc. IV

Perc. VI

Pao.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hn. I *ff*

Hn. II *ff*

Hn. III *ff*

Hn. VI *ff*

Hn. V *ff*

Hn. IV *ff*

Trp. I *ff*

Trp. II *ff*

Trb. I *ff*

Trb. II *ff*

ff

ff

278

Pic.

Fl. I-II

Ob. I-II

C. A.

B. Cl.

Cl. I-II

B. Cl.

Bsn. I-II

Cbsn.

Hn. I

Hn. I-II-III

Hn. VI

Hn. II

Hn. V

Hn. II+III

Hn. V+VI

Hn. IV

E♭ Trp.

Trp. I

Trp. I-II

Trp. II

Trp. III-IV

Tbn. I-II

B. Tbn.

Tbn. I-II

Perc. I

Perc. III

Perc. IV

Perc. V

Perc. VI

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

283

Picc.

Fl. I-II

Ob. I-II

C. A.

B♭ Cl.

Cl. I-II

B. Cl.

Bsn. I-II

Cbn.

Hn. I-II+III

Hn. IV+V+VI

B♭ Tpt.

Tpt. I-II

Tpt. III+IV

Tbn. I-II

B. Tbn.

Tbn. I-II

Perc. I

Perc. III

Perc. IV

Perc. V

Perc. VI

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

ff

f

p

mp

a2.

Hn. I

Hn. II+III

Hn. IV

Hn. V+VI

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

288

Picc.

Fl. I+II

Ob. I+II

C. A.

B. Cl.

Cl. I+II

B. Cl.

Bas. I+II

Cbass.

Hn. I+II+III

Hn. IV+V+VI

E♭ Tpt.

Tpt. I+II

Tbn. III-IV

Tbn. I+II

Tbn. I

Perc. I

Perc. III

Perc. IV

Perc. V

Perc. VI

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

292 Wood Block 梆子 Claves

Perc. I Timpani II

Perc. II DaBo 大鼓

Perc. III

Perc. IV

Perc. V (Rim Shot)

Perc. VI

Pno.

Vln. I *mp* *cresc.*

Vln. II *mp*

Vla. *mp* *cresc.*

Vc.

Cb.

298 a2.

Ex. Cl.

Cl. I-II

Bsn. I-II a2.

Perc. I Wood Block 梆子

Perc. II

Perc. III

Perc. IV

Perc. V Tam-Tam 大鼓 Xiaoluo 小锣

Perc. VI Sys. Cym. Dagu 大鼓

Pno.

Vln. I

Vln. II

Vla.

Vc.

103

Picc.
Fl. I-II
Ob. I-II
C. A.
B. Cl.
Cl. I-II
B. Cl.
Sax. I-II
Cbsn.
Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI
Vln. I
Vln. II
Vla.
Vcl.
Cb.

57

307

Picc.
Fl. I-II
Ob. I-II
C. A.
E♭ Cl.
Cl. I-II
B. Cl.
Bsn. I-II
Cbsn.

Hn. I+II
Hn. III
Hn. IV+V
Hn. VI

Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI

307

Pno.

307

Vln. I
Vln. II
Vla.
Vc.
Cb.

This page of a musical score, numbered 60, is arranged in 3/4 time. It features 27 staves for various instruments, including woodwinds, brass, percussion, piano, and strings. The score includes dynamic markings such as *ff*, *f*, *mp*, and *mf*. The instruments are listed on the left side of the page: Picc., Fl. I+II, Ob. I+II, C. A., B. Cl., Cl. I+II, B. Cl., Bsn. I+II, Hn. I+II+III, Hn. V+VI, Eb Tpt., Trp. I+II, Trb. III+IV, Tm. I+II, Perc. I-VI, Pno., Vln. I, Vln. II, Vla., Vc., and Cb.

326

To A. Flute

rit.

Pic.

Cbn.

Hn. II-III

Hn. V+VI

Cl. II

Cl. I

tr. II

tr. I

Hp. I

Hp. II

326

Con Sord.

rit.

In. I

In. II

Vla.

Vc.

Cb.

III. Pledging the Hair Pin in Exchange for Tidings of Li

332 $\text{♩} = 60$

B♭ Cl. I
1. Fl. I
B♭ Cl. II
1. Fl. II
Tbn. I
Tbn. II
Hp. I
Hp. II
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Col legno
Con Sord.

338

1. Fl. I
1. Fl. II
B♭ Cl. I
B♭ Cl. II
Hn. I
Hn. II
Hn. III

Fin. I

344

I-I-II

A. Fl.

I-I-II

C. A.

I-I-II

Hn. I-II

Vln. I

Vln. II

Col legno

350

350

Ban.

rc. I

rc. II

c. III

c. IV

rc. V

c. VI

XiaoBo
京鼓

Bangu
梆鼓

Xiaohuo
小锣

Tam-Tam
大鼓

Paigu
排鼓

Timpani I.

Cymbala a.2

350

Pno.

350

I. I.

II. II.

Vla.

Vc.

Cb.

Col legno

Arco, Col legno

Arco, Col legno

Arco, Col legno

Arco, Col legno

358 **359**

1. II

C.A.

Pno.

359

Tr. I

Normale

Tr. II

Normale

Normale

Vi.

Normale

Vc.

Normale

Normale

Normale

Pizz.

Cb.

Normale

Detailed description of the musical score: The score is for measures 358 and 359. It includes parts for woodwinds (1. II, C.A.), piano (Pno.), trumpets (Tr. I, Tr. II), violins (Vi.), violas (Vi.), cellos (Vc.), and double basses (Cb.). The piano part features a complex melodic line with slurs and accents. The woodwinds and strings play sustained notes with dynamic markings like *pp*, *p*, *mp*, and *f*. The strings have a rhythmic pattern of eighth notes. The double bass part includes a *Pizz.* (pizzicato) marking. The score is written in a key with one flat and a 4/4 time signature.

364

Fl. I-II

A. Pic.

b. I-II

I. I-II

a. I-II

Hn. II-III

Hn. V-VI

Pno.

Vln. I

Vln.

Vc.

Cb.

To Pic.

mf

p

f

pp

f

pp

p

p

mf

pp

370 **371**

C.A.

Cl. I

Clm.

Hn. I-II-III

Tbn. I-II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score, numbered 67 at the bottom. It contains multiple staves for different instruments. The top section includes C.A., Cl. I, Clm., Hn. I-II-III, Tbn. I-II, and Pno. The bottom section includes Vln. I, Vln. II, Vla., Vc., and Cb. The score is marked with measure numbers 370 and 371. A rehearsal mark '371' is present in the Pno. and Vln. I staves. The music features various dynamic markings such as *p*, *mp*, *f*, and *pp*, along with articulation marks and slurs. The Pno. part is particularly detailed with complex rhythmic patterns and dynamic shifts.

378 Ban. I

Ban. I-II

Obs.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

384

Picc.

Fl. I-II

C. A.

B. Cl.

Cl. I-II

B. Cl.

Bsn. I-II

Tbn. I-II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I

Bsn. I

Arco.

p, *mp*, *f*, *pp*

389

C. A.

B. Cl.

Bsn. I+II

Cbn.

Tbn. I+II

B. Tbn.

Tba. I+II

Pno.

389

389

Vln. I

Vln. II

Vla.

Vc.

Cb.

Unis.

Pizz.

Aroo.

This page of a musical score, numbered 72, contains the following parts and markings:

- C.A. (Corno Alto):** Starts with a *pp* dynamic.
- B. Cl. (Clarineto Basso):** Starts with a *pp* dynamic.
- Bsn. I-II (Fagotto):** Starts with a *pp* dynamic.
- Tbn. I-II (Trombe):** Includes a *p* dynamic marking.
- B. Tbn. (Tromba Basso):** Includes a *p* dynamic marking.
- Perc. IV, V, VI (Percussion):** Empty staves.
- Pno. (Pianoforte):** Features complex rhythmic patterns with dynamic markings *p*, *mf*, and *mp*.
- Vln. I (Violino I):** Starts with a *pp* dynamic.
- Vln. II (Violino II):** Starts with a *pp* dynamic.
- Vla. (Viola):** Includes the instruction *Senza Sord.* (without mutes).
- Vc. (Violoncello):** Includes the instruction *Senza Sord.*
- Cb. (Contrabbasso):** Includes the instruction *Senza Sord.*

405 rit.

Picc.

Fl. I+II

Ob. I+II

C. A.

Cl. I+II

B. Cl.

Bsn. I+II

Cbn.

Hr. I+II+III

Tbn. I+II

B. Tbn.

Tbn. I+II

Perc. I

Perc. II

Perc. V
Yunhuo
雲鑼

Perc. VI

Hp. I

Hp. II

Pno.

Vln. I
Senza Sord.

Vln. II
Senza Sord.

Vla.

Vcl.

Cb.

a2.

a3.

mp

f

pp

rit.

Unis.

409

409 $\text{♩} = 60$

Picc. ff mp

Fl. I-II ff mp

Ob. I-II ff mp

E♭ Cl. ff mp

Cl. I-II ff mp

B. Cl. ff

Bass. I-II ff

Chmn. ff

Hrn. I-II-III ff

Hrn. IV-V-VI ff

E♭ Tpt. ff

Tpt. I-II ff

Tpt. III-IV ff

Tbn. I-II ff

B. Tbn. ff

Tbn. I-II ff

Perc. I ff
III-De-C
IV-E-F

Perc. II ff
III-B-C
IV-E-D

Perc. V ff

Perc. VI ff

Hp. I ff

Hp. II ff

409

409 $\text{♩} = 60$

Pno. ff

409

409 $\text{♩} = 60$
Unis.

Vln. I ff

Vln. II ff

Vla. ff

Vc. (non-div.) ff

Cb. ff

4/3

Picc. *mp*

Fl. I+II *mp*

Ob. I+II *ff* *mf*

Do Cl. *ff* *mf*

Cl. I+II

B. Cl.

Bsn. I+II

Cbn.

Hr. I+II+III

Hr. IV+V+VI

B♭ Trp.

Trp. I+II

Tr. III+IV

Tbn. I+II

B. Tbn.

Tbn. I+II

Perc. I

Perc. II

Perc. VI *Sys. Cym.*

Wood Block
梆子

Dagu
大鼓

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score is for a large orchestra. The instruments are arranged in the following order from top to bottom:

- Picc.
- Fl. I-II
- Ob. I-II
- C. A.
- E♭ Cl.
- Cl. I-II
- B. Cl.
- Bsn. I-II
- Corn.
- Hr. I-II-III
- Hrn. IV-V-VI
- E♭ Trp.
- Trp. I-II
- pt. III-IV
- Tbn. I-II
- B. Tbn.
- Tba. I-II
- Perc. I
- Perc. II (XiaoBo 京鼓)
- Perc. III
- Perc. IV (Tum-Tum 大鑼)
- Perc. V
- Perc. VI
- Hp. I
- Hp. II
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- Cb.

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *ff* (fortissimo) and *pp* (pianissimo). A section of the score is marked "To Trp IV".

437

Br. Cl.
Cl. I-II
B. Cl.
Bsn. I-II
Cbsn.
Hn. I-II-III
Hn. IV-V-VI
Tpt. I-II
x. III-IV
Tbn. I-II
B. Tbn.
Tba. I-II
Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI
Hp. I
Hp. II
Cb.

f

Hn. I
Hn. II-III
Hn. IV
Hn. V-VI

441

441

Cbn.

p

Tpt. I-II

Straight mute

Tpt. III-IV

Open

Tbn. I-II

Open

B. Tbn.

Tbn. I-II

Perc. I

mf

Perc. V

p

441

Vln. I

f *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Vln. II

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Vla.

f

Vc.

mf

Cb.

f

446

Cbn

B. Tbn

Tbn. I-II

Perc. I

Perc. III
XiaoBo

Perc. IV

Perc. V
cresc.

Vln. I

Vln. II

Via.

Vc.

Cb.

450

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Drum
大鼓

This section contains six percussion staves. Perc. I, II, and V have rests. Perc. III has a rhythmic pattern of eighth notes. Perc. IV and Perc. VI (labeled 'Drum' and '大鼓') play a continuous eighth-note pattern. Dynamic markings include *mp* and *f*.

450

Pno.

This section contains two piano staves. The right hand features a melodic line with slurs and dynamic markings of *mp*, *f*, *mp*, *f*, and *mp*. The left hand plays a rhythmic accompaniment with slurs and dynamic markings of *f*, *mp*, and *f*.

450

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section contains seven string staves. Vln. I and Vln. II have rests. Vla. and Vc. have rests. Cb. has a few notes in the first measure. Dynamic markings include *f*.

433

Perc. I

Perc. III

Perc. IV

Perc. V

Perc. VI

Pno.

This section of the score covers measures 433 to 435. It features six percussion staves (Perc. I, III, IV, V, VI) and a piano (Pno.) staff. Percussion I, III, and V have sparse, rhythmic patterns. Percussion IV and VI play continuous, steady eighth-note patterns. The piano part is highly rhythmic and complex, with multiple voices in both hands, featuring various dynamics such as *f*, *mp*, and *mf*.

436

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Pno.

This section covers measures 436 to 438. It includes six percussion staves and a piano staff. Percussion I, II, III, and VI have rhythmic patterns, while Percussion IV and V play steady eighth-note accompaniment. The piano part continues with intricate rhythmic textures, including triplets and complex syncopation, with dynamics ranging from *f* to *mp*.

Vln. I

Vln. II

Vla.

Vc.

Ob.

This section covers measures 436 to 438 for the string and oboe sections. It includes staves for Violin I, Violin II, Viola, Violoncello, and Oboe. The strings play sustained, melodic lines, often with long notes and some rhythmic movement. The oboe part is more active, with melodic phrases and some rhythmic patterns. Dynamics are generally marked as *mp*.

459 460

Pic. *f*

Fl. I+II *f*

Cl. I+II *mf* *a2*

Hn. I *f* Hn. II+III *f* *a3*

Hn. IV *f* Hn. V+VI *f*

Trp. I+II *mf* *Trp. I*

Trp. III+IV *mf* *Trp. III*

B. Tbn.

Tbn. I+II *mf* *a2*

Perc. I *f* II - Ab → A1

Perc. II *f*

Perc. III *f*

Perc. IV *f*

Perc. V *f*

Perc. VI *f* (rim shot.)

460

Pno. *mf* *f* *mf* *mf*

Vln. I *f* *f* *mf*

Vln. II *f* *f* *p*

Vla. *f* *f* *mf*

Vcl. *f* *f* *mf*

Cb. *f* *f* *mf*

463

Picc.

Fl. I-II

Cl. I-II

Hr. I-II-III

Trp. I-II

Trp. III-IV

B. Tbn.

Tbn. I-II

Perc. IV

Perc. VI

Pno.

Vln. I

Vln. II

Via.

Vc.

Cb.

Trp. I

Trp. III

a3.

a2.

84

467

Pic.

Fl. I+II

Cl. I+II

Hn. I

Tpt. I+II

Tpt. III+IV

B. Tbn.

Tbn. I+II

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Pno.

Vln. I

Vln. II

Vln.

Vcl.

Cb.

85

470

Pno.

473

Pno.

476

Pno.

479

Pno.

Vln. I

Vln. II

483

Hr. I-II-III

Hr. IV-V-VI

Perc. I

Perc. IV

483

Pno

00.....1
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483

Vln. I

Vln. II

Vla.

Vcl.

Cb.

498

Picc.

Fl. I-II

Ob. I-II

C. A.

Cl. I-II

B. Cl.

Bsn. I-II

Cbn.

Hr. I-II-III

Hr. IV-V-VI-VII

Tpt. I-II

Tpt. III-IV

Tbn. I-II

B. Tbn.

Tba. I-II

Claves

Perc. I

Perc. II

Glockenspiel

Perc. III

Perc. IV

Yunluo
雲鑼

Paigu
排鼓

Perc. V

Perc. VI

Dagu
大鼓

Wood Block
梆子

Hp. I

Hp. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sul E

501

To Alto Flute.

Perc. I

Perc. II

Perc. IV

Perc. V

Perc. VI

Hp. I

Hp. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I-II

Ob. I-II

C. A.

Cl. I-II

B. Cl.

Bsn. I-II

Cbsn.

Hrn. I-II-III

Hrn. IV-V-VI

Trp. I-II

Trp. III-IV

Tbn. I-II

B. Tbn.

Tbn. I-II

502

To Alto Flute.

Trp. IV to Eb Trp

I - F - Bb
III - Bb - F
IV - Gb - Ab

504

Pno.

504

Vln. I

Vln. II

Vla.

Vc.

509 Rutabo

Pno.

513 Pengling 碰铃

Perc. II

Perc. III Vibraphone

Pno.

Vln. II

Vla.

Vc.

Cb.

318

Fl. I-II

A. Fl.

Cl. I-II

Perc. I

Perc. III

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Pic.

Cl. I

Claves

Arco.

528 J=94 **530**

Picc.

Fl. I-II

Ob. I-II

E♭ Cl.

Cl. I-II

Hrp. I

Hrp. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Arco.

535

Picc.

Fl. I-II

Ob. I-II

Cl. I-II

B. Cl.

Bsn. I-II

Cbss.

Hp. I

Hp. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Unis.

Unis.

539

Fl. I-II
Ob. I-II
C.A.
Cl. I-II
B. Cl.
Ban. I-II
Cbn.
Hp. I
Hp. II
Pno.
Vla. I
Vla. II
Vla.
Vc.
Cb.

97

543

molto rit.

Picc.

Fl. I-II

C. A.

Cl. I-II

B. Cl.

Bsn. I-II

Obs.

Hp. I

Hp. II

Pno.

molto rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

546 *Solo* $\text{♩} = 76$

Bsn. I-II

Pno.

549

Bsn. I-II

Pno.

552

Bsn. I-II

Pno.

555

Bsn. I-II

Pno.

V. Debate in the Inner Sanctum

558 *J = 76* Timpani I.

Perc. I

Timpani II.

Tam-Tam
大鼓

Perc. V

Dagu
大鼓

Perc. VI

Hp. I

Hp. II

J = 76

Pno.

J = 76

Vln. I

Vln. II

Vla.

Arco.

Vc.

Arco.

Arco.

Co.

Arco.

Hn. I+II+III
 Hn. IV+V+VI
 Perc. I
 Perc. II
 Perc. IV
 Perc. V
 Perc. VI

Musical score for percussion instruments. The score includes parts for Horns (I+II+III, IV+V+VI), Percussion I, Percussion II, Percussion IV (labeled 'Snare Drum'), Percussion V, and Percussion VI. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p*, *mf*, *f*, and *ff* are used throughout.

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for string instruments. The score includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p*, *mf*, *f*, and *ff* are used throughout. A tempo marking of *J = 120* is present above the Violin I staff.

567

567 Overblow

This musical score page contains measures 567 through 571. The instruments and their parts are as follows:

- Ob. I-II:** Overblow, *fff* (as loud as possible)
- C. A.:** Overblow, *fff* (as loud as possible)
- Bsn. I-II:** Overblow, *fff* (as loud as possible)
- Hn. I I-II-III:** Hn. I Bells Up, *ff*; Hn. II, *ff*
- Hn. IV-V+VI:** Hn. IV Bells Up, *ff*; Hn. V, *ff*
- Tpt. I-II:** Tpt. I, *ff*
- Tpt. III-IV:** *ff*
- Perc. I:** *fp* to *f*, *ff*, *mf* to *ff*, *mf* to *ff*, *mf* to *ff*, *f* to *ff*, *ff*
- Perc. II:** *fp* to *f*, *ff*, *mf* to *ff*, *mf* to *ff*, *mf* to *ff*, *f* to *ff*, *ff*
- Perc. IV:** Temple Block 木魚, *fp*, *mf* to *ff*, *mf* to *ff*, *mf* to *ff*, *f*
- Perc. V:** *p*
- Perc. VI:** (rim shot), *fp*, *mf* to *ff*, *mf* to *ff*, *mf* to *ff*, *ff*

rit.

573

Picc.

Fl. I+II

Ob. I+II

C. A.

Bsn. I+II

Hn. I+II+III

Hn. IV+V+VI

E♭ Tpt.

Tpt. I+II

Tpt. III+IV

Trb. I

B. Trb.

Perc. I

Perc. II

Perc. III
Cymbals a.2

Perc. IV

Perc. V

Perc. VI

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Unis.

Overblow

norm.

a3.

a2.

Hn. IV+V

Hn. VI

Cup Mute.

III. C-E

IV. F-G

II. B-B

III. F-D

rit.

rit.

577

♩ = 120

Picc. *ff*

Fl. I-II *ff*

C. A. *norm.* *ff*

E♭ Cl. *ff*

Cl. I-II *ff*

B. Cl. *ff*

Bsn. I-II *norm.* *ff*

Cbn. *ff*

Hn. I-II *ff*

Hn. III *ff*

Hn. IV *ff*

Hn. V-VI *ff*

E♭ Tpt. *ff*

Tpt. I-II *ff*

Tpt. III-IV *ff*

Tbn. I-II *ff*

B. Tbn. *ff*

Tbn. I-II *ff*

Perc. I *ff*

Perc. III *ff*
DaBo 大鼓

Perc. IV *ff*
Bangu 板鼓

Perc. V *ff*
Xiaohu 小鼓

Perc. VI *ff*
Paigu 排鼓

577

♩ = 120

Pno. *ff*

577

♩ = 120

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cb. *ff*

194

Picc.

Fl. I+II

C. A.

B♭ Cl.

Cl. I+II

B. Cl.

Bsn. I+II

Cbn.

Hn. I+II+III

Hn. IV+V+VI

B♭ Tpt.

Tpt. I+II

Tpt. III+IV

Tbn. I+II

B. Tbn.

Tba. I+II

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI
Dagu
大鼓

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Trp. II

mf

ff

598

Picc.

Fl. I-II

Ob. I-II

C. A.

B. Cl.

Cl. I-II

B. Cl.

Bsn. I-II

Cbn.

Hr. I-II-III

Hr. IV-V-VI

E♭ Tpt.

Tpt. I-II

Tpt. III-IV

Tbn. I-II

B. Tbn.

Tbn. I-II

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

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619

Ob. I-II

C. A.

B. Cl.

Cl. I-II

B. Cl.

Bsn. I-II

Obsn.

Hr. I-II-III

Hr. IV-V-VI

Tbn. I-II

B. Tbn.

Tba. I-II

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Pno.

Vc.

Co.

619

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Pno

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Pno

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Pno

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635

Pno

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640

Unis.

Ben. I-II

Perc. I

Perc. III

XiaoBo
京鼓

Temple Block
木魚

Perc. IV

Paiou
拍鼓

Perc. VI

Claves

640

Pno

LR

646

Picc. *ff*

Fl. I+II *ff*

Ob. I+II *ff*

C. A. *ff*

E♭ Cl. *f* *ff*

Cl. I+II *f* *ff*

B. Cl. *ff*

Bsn. I+II *ff*

Corn. *ff*

Hr. I+II+III *ff*

Hr. IV+V+VI *ff*

E♭ Tpt. *ff*

Tpt. I+II *ff*

Tpt. III+IV *ff*

Tbn. I+II *ff*

B. Tbn. *ff*

Tba. I+II *ff*

Perc. I *f* *ff*

Perc. II *f* *ff*

Perc. III *f* *ff*

Perc. IV *f* *ff*

Perc. V *f* *ff*

Perc. VI *f* *ff*

Hp. I *ff*

Hp. II *ff*

Pno. *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *ff*

Wood Block
梆子

Xylophone

Yunhuo
雲鑼

647

J = 76

647

J = 76

647

J = 76

649

Picc.

Fl. I-II

Ob. I-II

C. A.

Cl. I-II

B. Cl.

Bsn. I-II

Cbn.

Hr. I-II-III

Hr. IV-V-VI

E♭ Tpt.

Tpt. I-II

Tpt. III-IV

Tbn. I-II

B. Tbn.

Tbn. I-II

Perc. I

Perc. II

Perc. IV

Perc. V

Perc. VI

Hp. I

Hp. II

Vln. I

Vln. II

Vla.

Vcl.

Cb.

113

653

Picc.

Fl. I+II

Ob. I+II

C. A.

B. Cl.

Cl. I+II

B. Cl.

Bsn. I+II

Cbsn.

Hr. I-II-III

Hr. IV-V-VI

Trpt. I-II

Trpt. III+IV

Tbn. I+II

B. Tbn.

Tbn. I+II

Perc. I

Perc. II

Perc. IV

Perc. V

Perc. VI

Hp. I

Hp. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

114

657

Picc.

Fl. I+II

Ob. I+II

C. A.

B♭ Cl.

Cl. I+II

B. Cl.

Bsn. I+II

Cbsn.

Hr. I-II+III

Hr. IV+V+VI

Trpt. I+II

Trpt. III+IV

Tbn. I+II

B. Tbn.

Tbn. I+II

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Hp. I

Hp. II

Vln. I

Vln. II

Vla.

Vcl.

Cb.

DaBo
大鼓

660

Perc.

Fl. I+II

Ob. I+II

E♭ Cl.

Cl. I+II

Bsn. I+II

Hr. I+II+III

Hr. IV+V+VI

E♭ Tpt.

Tpt. III+IV

Perc. I

Perc. III

Perc. IV

Perc. V

Perc. VI

Hp. I

Hp. II

660

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timpani I.

Bengu
振鼓

Tam-Tam
大鑼

Dagu
大鼓

663

Picc.

Fl. I+II

Ob. I+II

C. A.

Bb Cl.

Cl. I+II

Bsn. I+II

Cbsn.

Hr. I+II+III

Hr. IV+V+VI

Tpt. I+II

Tpt. III+IV

Tbn. I+II

B. Tbn.

Perc. I

Perc. II

Perc. III

Perc. VI

Vln. I

Vln. II

Vla.

(Rim Shot)

(Rim Shot)

(Rim Shot)

(Rim Shot)

(Rim Shot)

Open

Open

Open

2.

117

667 To A. Fl. in G

Picc.

Fl. I+II

Cl. I+II

Hr. I+II+III

Hr. IV+V+VI

E♭ Tpt.

Tpt. I+II

Tpt. III+IV

Perc. I

Perc. II

Perc. III

Perc. V

Perc. VI

Degu
大鼓

I. F-A
III. B-B
IV. G-G

671

671 $\text{♩} = 60$

A. Fl.

Cl. I+II

Cl. I

Hp. I

Hp. II

676

To Picc.

A. Fl.

Cl. I+II

Bsn. I+II

Bsn. I, norm.

Pno.

688 $\text{♩} = 42$

Picc.

Fl. I+II

Ob. I+II

C. A.

E♭ Cl.

Cl. I+II

B. Cl.

Bsn. I+II

Corn.

Hrn. I+II+III

Hrn. IV+V+VI

E♭ Tpt.

Tpt. I+II

Tpt. III+IV

Tbn. I+II

B. Tbn.

Tbn. I+II

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Hp. I

Hp. II

Pno.

688 $\text{♩} = 42$

Vln. I

Vln. II

Vla.

Vcl.

Cb.

a2. Overblow

mf (as loud as possible)

a3. Bell Up

mf

Daggu
大鼓

Non Div.

Non Div.

690

Pic.

Fl. I+II

Ob. I+II

C. A.

Cl. I

Cl. I+II

B. Cl.

Ban. I+II

Cbn.

Hn. I+II+III

Hn. IV+V+VI

Trpt. I

Trpt. I+II

Trpt. III+IV

Tbn. I+II

B. Tbn.

Tbn. I+II

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Pao.

Vln. I

Vln. II

Vla.

Vc.

Cb.

692

Picc.
Fl. I+II
Ob. I+II
C. A.
B. Cl.
Cl. I+II
B. Cl.
Bsn. I+II
Cban.
Hn. I+II+III
Hn. IV+V+VI
B. Tpt.
Tpt. I+II
Tpt. III+IV
Tbn. I+II
B. Tbn.
Tba. I+II
Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Perc. VI
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

694

Picc.

Fl. I-II

Ob. I-II

C. A.

B♭ Cl.

Cl. I-II

B. Cl.

Bsn. I-II

Cbsn.

Hn. I-II-III

Hn. IV-V-VI

Trpt. I-II

Trpt. III-IV

Tbn. I-II

B. Tbn.

Tbn. I-II

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V
Tam-Tam
大鼓

Perc. VI

Hp. I

Hp. II

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

696

Picc.

Fl. I+II

Ob. I+II

C. A.

B. Cl.

Cl. I+II

B. Cl.

Bsn. I+II

Cbsn.

Hr. I+II+III

Hr. IV+V+VI

Trpt. I+II

Trpt. III+IV

Tbn. I+II

B. Tbn.

Tbn. I+II

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Hp. I

Hp. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

sf

gliss.

Kim Kuok Ip

For Timothy Sun

Saxophone Concerto with Symphonic Band

Pimenta

I. *Allegro*

II. *Adagio*

III. *Presto*

Instrumentation: (transposed score)

Piccolo

Flute I+II

Oboe I+II

Bassoon I+II

Clairnet I (2-3 players)

Clarinet II (2-3 players)

Clarinet III (2-3 players)

Bass Clarinet

Alto Saxophone I+II

Tenor Saxophone

Baritone Saxophone

Trumpet I+II

Trumpet III

Horn I+II

Horn III+IV

Trombone I+II

Bass Trombone

Euphonium (1-2 players)

Tuba (2 players)

Double Bass

Timpani (4 drums) + Wind Chimes

Percussion I: Snare Drum, Sys. Cymbal

Percussion II: Xylophone, Tubular Bells, Temple Blocks, Cymbals a.2., Triangle

Percussion III: Vibraphone, Tom-Tom

Percussion IV: Clockenspiel, Bass Drum

For Timothy Sun
Saxophone Concerto
"Pimenta"

Kim Kuok Ip

I: Allegro (♩ = 134)

Score for Saxophone Concerto "Pimenta" by Kim Kuok Ip, page 127. The score includes parts for Solo Alto Saxophone, Piccolo, Flute 1 & 2, Oboe 1+2, Bassoon 1+2, Clarinet in Bb 1, 2, & 3, Bass Clarinet in Bb, Saxophone 1, 2, 3, & 4, Trumpet in Bb 1+2, Trumpet in Bb 3, Horn in F 1+2, Horn in F 3+4, Trombone 1, 2, & Bass Trombone, Euphonium (in C scoring), Tuba, Double Bass, and Percussion I-IV. The score features various musical notations including dynamics (p, mp, mf, f, ff), articulation (accents, slurs), and performance instructions like "Cue Bass Clarinet" and "Straight mute".

19

A. Sax. Solo

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hr. 1, 2

Hr. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Xylophone

Tom-toms

Bass Drum

Pizz.

Aro.

This page of a musical score, numbered 129, contains 28 staves of music. The instruments are listed on the left side of each staff. The score includes a solo for the first Alto Saxophone. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Bassoon, Clarinet 1, 2, and 3, and Bass Clarinet. The saxophone section includes Alto Saxophones 1 and 2, Tenor Saxophone, and Bass Saxophone. The brass section includes Trumpets 1 and 2, Horns 1, 2, 3, and 4, Trombones 1, 2, and Bass Trombone, Euphonium, and Tuba. The percussion section includes Snare Drum, Xylophone, Tom-toms, and Bass Drum. The score features various musical notations such as notes, rests, and dynamic markings like *mp*, *f*, *pp*, *ppp*, *ppizz.*, and *arco.*

25
Solo Sax.
Picc.
Fl. 1
Fl. 2
1, 2
Bsn.
Cl. 1
Cl. 2
Cl. 3
1. Cl.
Sax. 1
Sax. 2
Sax.
Sax.
pt. 1
pt. 2
1, 2
3, 4
Tr. 1
Tr. 2
Tbn.
uph.
Tba.
Db.
Imp.
Tr. I
Tr. II
c. III
c. IV

Open
Open
Aroco.
Pizz.
Aroco.
Triangle.
Vibraphone.
Tom-toms

31 **B**

Solo A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db. *Pizz.* *Arco.*

Timp. *A→Ab*

Perc. I

Perc. II

Perc. III *Vibraphone.*

Perc. IV *Glockenspiel.* *Base Drum.*

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Oo. 1, 2

Bas.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db. Arco. Pizz. Arco. Pizz.

Temp.

Perc. I

Perc. II Xylophone.

Perc. III

Perc. IV

53

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hr. 1&2

Hr. 3&4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Open

Open

Arco.

Pizz.

Arco.

Tom-toms

Vibraphone

Tom-toms

Tubular Belle.

60 **D**

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db. *Pizz.* *Arco.*

Temp. *[E→Eb, A→Gb]*

Perc. I

Perc. II *Xylophone.*

Perc. III *Vibraphone.*

Perc. IV *Glockenspiel.*

Solo A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Tmp.

Perc. I

Perc. II

Perc. III

Perc. IV

Key signature change: E

Performance instructions: Straight mute, Pizz., Arco., Wind Chimes

80

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hr. 142

Hr. 344

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Temp.

Perc. I

Perc. II

Perc. III

Perc. IV

Open

Open

Pizz.

Arco.

Sys. Cymbal.

90 **F**

Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax. *cue bass Cl.*

Tpt. 1

Tpt. 2

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I

Perc. II *Tubular Bells.*

Perc. III

Perc. IV *Glockenspiel.*

99
Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bar.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Triangle.

Detailed description of the musical score: This page of a musical score, numbered 139, features a solo for the Alto Saxophone (A. Sax.) starting at measure 99. The solo is marked with a 'Solo' instruction and a '99' above the staff. The saxophone part is written in treble clef and includes various rhythmic patterns, including sixteenth-note runs and eighth-note figures. The rest of the score is for a large ensemble of instruments. The woodwinds include Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 and 2 (Ob. 1, 2), Bassoon (Bar.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), and Bass Clarinet (B. Cl.). The saxophones include Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section consists of Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horns 1+2 (Hn. 1+2), Horns 3+4 (Hn. 3+4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Drum (Db.), Timpani (Timp.), and four Percussion parts (Perc. I, II, III, IV). Percussion II has a specific part for the Triangle, marked with a 'Triangle.' instruction and a 'mp' dynamic. The score is written in a standard musical notation style with various dynamics such as 'mp' and 'p' indicated throughout.

100

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hr. 1+2

Hr. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Temp.

Perc. I

Perc. II

Perc. III

Perc. IV

119 **G**

*Solo
A. Sax.

Picc.

Fl. 1.

Fl. 2.

Ob. 1, 2.

Ban.

Cl. 1.

Cl. 2.

Cl. 3.

B. Cl.

A. Sax. 1.

A. Sax. 2.

T. Sax.

B. Sax.

Tpt. 1.

Tpt. 2.

Hr. 1+2.

Hr. 3+4.

Tbn. 1.

Tbn. 2.

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I.

Perc. II.

Perc. III.

Perc. IV.

Xylophone.

128

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Trmp.

Perc. I

Perc. II

Perc. III

Perc. IV

132

Solo
A. Sax.

Flc.

Fl. 1

Fl. 2

Ob. 1, 2

Bar.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

140 **H**

Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hr. 1+2

Hr. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp. **[Bb->G, Eb->F, Gb->A]**

Parc. I **Snare Drum.**

Parc. II **Cymbals a.2** **Xylophone.**

Parc. III

Parc. IV

144

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Temple Blocks.

Bass Drum.

154

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Straight mute

Straight mute

Pizz.

Arco.

This page of a musical score, numbered 146, features a solo for the Alto Saxophone (A. Sax.) at the top. The score is arranged in a standard orchestral format with multiple staves for woodwinds (Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet), saxophones (Alto Saxophones 1 and 2, Tenor Saxophone, Bass Saxophone), brass (Trumpets 1 and 2, Horns 1+2 and 3+4, Trombones 1, 2, and Bass Trombone, Euphonium, Tuba), and percussion (Double Bass, Timpani, and four Percussion parts). The Alto Saxophone part is marked with a 'Solo' and includes dynamic markings such as *f* and *mf*. The woodwind and brass parts also contain various dynamic markings and articulation symbols. The percussion parts are mostly rests, with some activity in Percussion II and III. The score is written in a common time signature and includes various musical notations such as slurs, ties, and dynamic markings.

100

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Pizz. Arco. Pizz.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Xylophone.

Tom-toms

165

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Open

Open

Arco.

Pizz.

Arco.

Triangle

Vibraphone

Tom-toms

171

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db. *Pizz.* *Arco.*

Trmp. *(D-C)*

Perc. I

Perc. II

Perc. III
Vibraphone.

Perc. IV
Glockenspiel.

178

Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hr. 1+2

Hr. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Tubular Bells.

Temple Blocks.

Bass Drum.

II: Largo (♩ = 54)

186

Solo
Sax.

Flc.

Fl. 1

Fl. 2

Ob. 1, 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Sax. 1

Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Wind Chimes.

Sys. Cymbal.

Triangle.

Glockenspiel.

rit.

A tempo

accel.

mp

f

One only.

Two only.

Cue Bassoon, One only.

Cue Bass Clarinet

Cup Mute

Cup Mute

(G→Bb, E→Eb, A→Ab)

194 **K** *A tempo*

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban. *Tutti*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hr. 1+2 *One only*

Hr. 3+4

Tbn. 1

Tbn. 2

B. Tbn. *Cue Bass Clarinet*

Euph.

Tba.

Ob. *Plizz.*

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

204
*Solo
A. Sax.

The musical score is arranged in a standard orchestral layout. The top staff is for the Solo A. Saxophone, marked with a dynamic of *mf*. Below it are staves for Piccolo, Flute 1 and 2, Oboe 1 and 2, Bassoon, Clarinet 1, 2, and 3, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1 and 2, Horns 1+2 and 3+4, Trombone 1 and 2, Bass Trombone, Euphonium, Tuba, Double Bass, and various Percussion parts (I, II, III, IV). The score contains complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *mf*, *mp*, and *p*. The page number 153 is centered at the bottom.

211

Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bsn.

Cl. 1
tutti

Cl. 2
tutti

Cl. 3
tutti

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2
tutti

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Trmp.

Perc. I

Perc. II

Perc. III

Perc. IV

218

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Timpani.

224

*Solo
A. Sax.

mp

mp cresc.

f

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Trmp.

Perc. I

Perc. II

Perc. III

Perc. IV

229 **N**

'Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Wind Chimes
[Bb-F]

235

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

two only.
mp

two only.
mp

two only.
mp

Open.

Open.

One only.
mp

241

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hr. 1+2

Hr. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Ob.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

*Solo A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Trmp.

Perc. I

Perc. II

Perc. III

Perc. IV

Snare Drum.

Xylophone.

Vibraphone.

Sys. Cymbal.

straight mute

Open

Pizz.

Arco.

f


mp

mf

fz

pp

ppp

259 

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Ob. *Pizz.* *Aro.*

Timp. *[F→G, C→D, Ab→A]*

Perc. I

Perc. II *Triangle*

Perc. III

Perc. IV

Detailed description: This page of a musical score, numbered 162, features a prominent solo for the Alto Saxophone (A. Sax.) at the top. The solo begins with a circled 'O' and a measure number of 259. The woodwind section includes Piccolo (Picc.), Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Bassoon (Ban.), Clarinets (Cl. 1, 2, 3), Bass Clarinet (B. Cl.), Alto Saxophones (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section consists of Trumpets (Tpt. 1, 2), Horns (Hn. 1+2, 3+4), Trombones (Tbn. 1, 2, B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), four Percussion parts (Perc. I-IV), and a Triangle. The score is written in a standard musical notation with various dynamics and articulation marks.

267 **P**

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ben.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hr. 1+2

Hr. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Temp.

Perc. I

Perc. II

Perc. III

Perc. IV

Bass Drum.

Glockenspiel.

Wind Chimes.

This page of a musical score, numbered 163, begins with a rehearsal mark 'P' at measure 267. The score is for a large ensemble, including a soloist for Alto Saxophone (A. Sax.). The woodwind section consists of Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 and 2 (Ob. 1, 2), Bassoon (Ben.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horns 1 and 2 (Hr. 1+2), Horns 3 and 4 (Hr. 3+4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Baritone Trombone (B. Tbn.). The percussion section features Euphonium (Euph.), Tuba (Tba.), Double Bass (Db.), and four Percussion parts (Perc. I-IV). Percussion I includes Wind Chimes, Percussion II includes Bass Drum, and Percussion IV includes Glockenspiel. The score is written in a common time signature and includes various dynamic markings such as *ff*, *f*, *mf*, *p*, and *pp*. The soloist's part is marked with a 'P' and a 'Solo' instruction.

279

*Solo
A. Sax.

Flc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hr. 1/2

Hr. 3/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timpani

Perc. I

Perc. II

Perc. III

Perc. IV

Snare Drum.

Sys. Cymbal.

Tubular Bells.

Xylophone.

Tom-toms

Bass Drum.

260 **Q**

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ben.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I

Perc. II

Perc. III
Vibraphone

Perc. IV

200
Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hr. 1+2

Hr. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Temp.

Perc. I

Perc. II

Perc. III

Perc. IV

Spare Drum.

Bass Drum.

Aroo

gliss.

307

*Solo
A. Sax.

Flc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Temp.

Perc. I

Perc. II
Xylophone.
Triangle.

Perc. III

Perc. IV
Bass Drum.

315

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Temp.

Perc. I

Perc. II

Perc. III

Perc. IV

Wind Chimes.
(G→Ab, D→Eb)

Sys. Cymbal.

Bass Drum.

324 **R** *Molto mosso* (♩ = 144)

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tbe.

Db.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

pp, *p*, *mf*, *f*, *ppp*, *pp*, *p*, *rit.*, *accel.*, *rit.*

Cued B.Cl.

334 $\text{♩} = 72 (\text{♩} = 144)$

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Temp.

Perc. I

Perc. II

Perc. III

Perc. IV

Timpani

Cymbals a. 2

Glockenspiel

347 **Meno mosso (♩=60)**

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Temp.

Perc. I

Perc. II

Perc. III

Perc. IV

Triangle

Tom-toms

Bass Drum

Cymbals e.2

300

*Solo
A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Bass Drum.

rit.

Cadenza

367

rit. accel. rit. accel. rit. accel. rit. Presto (♩=100)

ff *fp < ff* *mp cresc.* *ff* *f*

*Solo
A. Sax.
Picc.
Fl. 1
Fl. 2
Ob. 1, 2
Ban.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Hn. 1+2
Hn. 3+4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Db.
Timp.
Perc. I Snare Drum.
Perc. II Triangle.
Perc. III
Perc. IV

The image shows a page of a musical score, page 173. At the top, there is a solo saxophone part starting at measure 367. The notation includes various dynamics such as *ff*, *fp < ff*, *mp cresc.*, and *f*. Performance instructions include *rit.*, *accel.*, and *Presto (♩=100)*. The score is written for a large ensemble, including Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1 and 2, Horns 1+2 and 3+4, Trombones 1, 2, and Bass Trombone, Euphonium, Tuba, Double Bass, and four different Percussion parts (I-IV). Percussion I is specifically labeled for Snare Drum and Triangle. The rest of the page contains empty staves for these instruments.

368 **U** *rit.* *Meno mosso (♩=144)* *rit.*

*Solo A. Sax.

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Ban.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db. *Pizz.* *Arco.*

Temp. *[Ab→F, Cb→Bb, Db→F]*

Perc. I *Sys. Cymbal.*

Perc. II *Xylophone.* *Cymbals a.2.*

Perc. III

Perc. IV *Bass Drum.*