

A Portfolio of Music Compositions

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A Portfolio Submitted in Partial Fulfillment
of the Requirement for the Degree of
Doctor of Music
in
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Abstract of portfolio entitled: A Portfolio of Music Compositions
Submitted by TAM, Chin Fai
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ABSTRACT

The inspiration of the pieces in this portfolio mainly comes from Chinese literature, stories, painting and philosophy. About half of the pieces set words of literature to music, and the rest are instrumental pieces that depict Chinese artistic ambience and thoughts.

With works that employ the human voice, attempts have been made to explore a new interpretation of Chinese poems in the format of the art song, and to create a quasi-tonal sonority within the overall atonal context. There are also attempts to deconstruct and then reconstruct the words and word-groups, thus giving the poem new blood by mixing singing and reciting, and the tonal and atonal sonorities. One of the pieces even recounts stories by the use of speech and by producing sounds in the stories to create the atmosphere.

With instrumental works of this portfolio, focus has been given to displaying visual images and philosophical exchanges with a musical context. This includes the design of a series of snapshots to convey both objective and subjective depictions of pictorial images, as well as the construction of a carefully derived plan that allows the musical exchanges between the two philosophical minds to come through.

此作品集大部份樂曲的靈感來自中國文學作品、故事、藝術及哲學，當中近半數的樂曲將文學作品裡的文字以人聲演繹，其餘的樂曲以器樂表達具中國色彩的思想內容和藝術意境。

此作品集運用人聲演繹的作品，嘗試在傳統藝術歌曲的形式中，探索詩詞的新格調，並在整體無調性的環境下製造調性的感覺。另外亦嘗試將詩詞的字句重組，通過混合歌唱及朗誦的形式，以調性或無調性的方法賦予詩詞新的面貌。當中一首作品甚至以說話、仿聲等戲劇元素表達故事內容，營造該文學作品的意境。

至於此作品集的器樂作品，則以音樂展示一件藝術作品的形態或探索一個哲學意念的交流。當中包括展現一系列對該藝術作品的簡要印象，以音樂先後作客觀的描寫及主觀的刻劃。另外亦嘗試在音樂結構上細心策劃，及在聲音上精心設計，展示兩個哲學家思想交流的情景。

LIST AND INFORMATION OF WORKS

1. **DEAD WATER** (2006-2007) – song cycle for tenor and piano
 Duration : approximately 30 minutes
 Performers: Valentin Johannes Gloor (tenor) and Simone Keller (piano)
 (performing the first song “*Perhaps*”)
 Venue : Lee Hysan Concert Hall, CUHK, Hong Kong
 Date : 16 October 2009

2. **SHAN SHUI** (2008-2009) – for string quartet
 Duration : approximately 23 minutes
 (“Shan Shui I” was chosen as a finalist of the 7th International Contemporary Music Contest “Città di Udine” and was published by Taukay Edizioni Musicali, Italy in 2009.)

3. **KUANG FU** (2009) – for SSAAATTBB and *yangqin*
 (commissioned by the Hong Kong Composers’ Guild)
 Duration : approximately 7 minutes
 Performers: The Sregnis Singers and Bryan Lai (*yangqin*)
 Venue : Sheung Wan Civic Centre Theatre, Hong Kong
 Date : 15 November 2009

4. **IF LIFE IS UNKNOWN ...** (2010) – for wind quintet
 Duration : approximately 8 minutes
 Performers: Hong Kong Kamerata
 Venue : Lee Hysan Concert Hall, CUHK, Hong Kong
 Date : 5 May 2010

5. ***SYMPHONY II – MORRISON*** (2010-2011)

– for chamber orchestra, male choir, *erhu* and *zheng*

Duration : approximately 50 minutes

Performers: Ying Wa Old Boys Choir (performing choral extracts)

Venue : Noble Hall, Ying Wa College, Hong Kong

Date : 5 June 2010

6. ***JAZZY ILLUSION OF A CHINAMAN*** (2010)

– for clarinet/bass clarinet, piano/electric keyboard, electric guitar, drum set, cello and double bass

Duration : approximately 5 minutes

Performers: Bang-On-A-Can All Stars (New York)

Venue : Lee Hysan Concert Hall, CUHK, Hong Kong

Date : 10 March 2011

7. ***LIAO ZHAI – CHINESE STRANGE TALES*** (2010-2011)

– for recorders, percussions, soprano, tenor and baritone

(The first movement “*Birds’ Words*” is commissioned by UMS ‘N JIP from Switzerland.)

Duration : approximately 15 minutes

Performers: Ulrike Mayer-Spohn (recorders) and Javier Hagen (tenor)

(performing the first movement “*Birds’ Words*”)

Venue : Lee Hysan Concert Hall, CUHK, Hong Kong

VISP, Theatre La Poste, Switzerland

Date : (World Premiere) 2 December 2010

(Switzerland Premiere) 21 January 2011

8. ***A MADMAN’S DIARY*** (2011) – piano solo work

Duration : approximately 10 minutes

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DEAD WATER

死水

I. Perhaps 也許

II. Forget Her 忘掉她

III. Tear Rain 淚雨

IV. Dead Water 死水

V. I Have To Come Back 我要回來

DEAD WATER

Dead Water is a song cycle comprised of five songs for tenor and piano. It sets poems from the collection *Dead Water* by the famous Chinese poet Wen Yiduo (1899-1945). This song cycle emphasises a sense of tonality in its atonal context. Contrast is created by having the vocal melody hinting at tonality while the piano accompaniment is atonal.

A balance between tonal and atonal sonorities is sought in this song cycle. This is achieved by a contrast between the quasi-tonal vocal melody and the atonal accompaniment, the use of sustained discords in the piano part, the occupation of different registers for the two performing media, and the careful choice of notes in the formation of chords. Details are as follows:

1. The voice-leading in the vocal melody suggests a tonal centre while the accompaniment is atonal. For example, in bar 28 of *Forget Her*, the notes swirl around the centre Eb, but the piano part is emphasising the note E. Bars 15-16 of *Tear Rain* and bars 49-102 of *Dead Water* suggest C# major and E major respectively, while the accompaniment is playing dissonances.
2. Horizontally, discords in the piano part are sustained to avoid disturbance to the tenor's quasi-tonal melody. Examples are found in bars 6-15 of *Perhaps*, bars 9-27 of *Forget Her*, bars 8-14 of *Tear Rain*, and bars 4-38 of *Dead Water*.

3. Vertically, the accompaniment is written in the extreme high and low registers so that the tenor melody in the middle register is less interfered. An example is found in bars 1-10 of *I Have to Come Back*.
4. Chords are mainly built on intervals of mild dissonances (e.g. bar 13 of *Perhaps*, bar 31 of *Forget Her*). In some cases, thirds and fifths are incorporated to give the dissonant chords some greater warmth (e.g. bar 12 of *Perhaps*, bars 28 and 39 of *Forget Her*).

TEXT, PINYIN AND TRANSLATION

I. 也許

聞一多

也許你真是哭得太累
 也許也許你要睡一睡
 那麼叫夜鷹不要咳嗽
 蛙不要號蝙蝠不要飛

不許陽光撥你的眼簾
 不許清風刷上你的肩
 無論誰都不能驚醒你
 撐一傘松蔭庇護你睡

也許你聽這蚯蚓翻泥
 聽這小草的根鬚吸水
 也許你聽著這般音樂
 比那咒罵的人聲更美

那麼你先把眼皮閉緊
 我就讓你睡我讓你睡
 我把黃土輕輕蓋著你
 我叫紙錢兒緩緩的飛

I. Yě Xǔ

Wén Yīduō

yě xǔ nǐ zhēn shì kū dé tài lèi
 yě xǔ yě xǔ nǐ yào shuì yī shuì
 nà me jiào yè yīng bù yào ké sou
 wā bù yào hào hiān fú hù yào fēi
 bù xǔ yáng guāng bō nǐ de yǎn lián
 bù xǔ qīng fēng shuā shàng nǐ de méi
 wú lùn shéi dōu bù néng jīng xǐng nǐ
 chēng yī sǎn sōng yīn bì hù nǐ shuì

yě xǔ nǐ tīng zhè qiū yīn fān ní
 tīng zhè xiǎo cǎo de gēn xū xī shuǐ
 yě xǔ nǐ tīng zhe zhè bān yīn yuè
 bǐ nà zhòu mǎ de rén shēng gèng měi

nà me nǐ xiān bǎ yǎn pí bì jǐn
 wǒ jiù ràng nǐ shuì wǒ ràng nǐ shuì
 wǒ bǎ huáng tǔ qīng qīng gài zhe nǐ
 wǒ jiào zhǐ qián ér huǎn huǎn de fēi

I. Perhaps

Perhaps you have cried yourself tired;
 Perhaps you feel like taking a nap.
 Then I'll tell the owls not to cough,
 The frogs not to croak, and the bats not to fly.

I won't let the sun pry your eyelids up
 Or the wind brush your forehead.
 No one will startle or awaken you;
 A pine parasol will shade you.

Perhaps you will hear earthworms turning soil
 And grass roots sucking water:
 Perhaps the music you hear
 Will be sweeter than human curses.

Then close your eyes tightly;
 I'll let you sleep, let you sleep.
 I'll cover you gently with yellow earth
 And set the smoke or paper gold slowly rising.¹

(translated by Michelle Yeh)

¹ Michelle Yeh, trans. ed., "Perhaps", *Anthology of Modern Chinese Poetry*, pp. 15-6

II. 忘掉她

聞一多

II. Wàng Diào Tā

Wén Yīduō

忘掉她 像一朵忘掉的花
那朝霞在花瓣上
那花心的一縷香
忘掉她 像一朵忘掉的花

wàng diào tā xiàng yī duǒ wàng diào de huā
nà zhāo xiá zài huā bàn shàng
nà huā xīn de yī lǚ xiāng
wàng diào tā xiàng yī duǒ wàng diào de huā

忘掉她 像一朵忘掉的花
像春風裡一齣夢
像夢裡的一聲鐘
忘掉她 像一朵忘掉的花

wàng diào tā xiàng yī duǒ wàng diào de huā
xiàng chūn fēng lǐ yī chū mèng
xiàng mèng lǐ de yī shēng zhōng
wàng diào tā xiàng yī duǒ wàng diào de huā

忘掉她 像一朵忘掉的花
聽蟋蟀唱得多好
看墓草長得多高
忘掉她 像一朵忘掉的花

wàng diào tā xiàng yī duǒ wàng diào de huā
tīng xī shuài chàng dé duō hǎo
kàn mù cǎo cháng dé duō gāo
wàng diào tā xiàng yī duǒ wàng diào de huā

忘掉她 像一朵忘掉的花
她已經忘記了你
她甚麼都記不起
忘掉她 像一朵忘掉的花

wàng diào tā xiàng yī duǒ wàng diào de huā
tā yǐ jīng wàng jì le nǐ
tā shén me dōu jì bù qǐ
wàng diào tā xiàng yī duǒ wàng diào de huā

忘掉她 像一朵忘掉的花
年華那朋友真好
他明天就教你老
忘掉她 像一朵忘掉的花

wàng diào tā xiàng yī duǒ wàng diào de huā
nián huá nà péng you zhēn hǎo
tā míng tiān jiù jiào nǐ lǎo
wàng diào tā xiàng yī duǒ wàng diào de huā

忘掉她 像一朵忘掉的花
如果是有人要問
就說沒有那個人
忘掉她 像一朵忘掉的花

wàng diào tā xiàng yī duǒ wàng diào de huā
rú guǒ shì yǒu rén yào wèn
jiù shuō méi yǒu nà ge rén
wàng diào tā xiàng yī duǒ wàng diào de huā

忘掉她 像一朵忘掉的花
像春風裡一齣夢
像夢裡的一聲鐘
忘掉她 像一朵忘掉的花

wàng diào tā xiàng yī duǒ wàng diào de huā
xiàng chūn fēng lǐ yī chū mèng
xiàng mèng lǐ de yī shēng zhōng
wàng diào tā xiàng yī duǒ wàng diào de huā

II. Forget Her

Forget her, like to forget a flower,
 The rosy dawn on the petal,
 The fragrant scent from the pistil.
 Forget her, like to forget a flower.

Forget her, like to forget a flower.
 Like a dream in spring breeze.
 Like a knell in a dream.
 Forget her, like to forget a flower.

Forget her, like to forget a flower.
 Listen to the song well sung by the crickets,
 See the grass near the grave growing high.
 Forget her, like to forget a flower.

Forget her, like to forget a flower.
 She has already forgotten you.
 She has remembered nothing about you.
 Forget her, like to forget a flower.

Forget her, like to forget a flower.
 Age is a good friend of you.
 He will teach you what agedness is tomorrow.
 Forget her, like to forget a flower.

Forget her, like to forget a flower.
 If somebody ask you,
 You will say no such fellow.
 Forget her, like to forget a flower.

Forget her, like to forget a flower,
 The rosy dawn on the petal,
 The fragrant scent from the pistil.
 Forget her, like to forget a flower.

(translated by Tam Chin-fai)

III. 淚雨

聞一多

III. Lèi Yǔ

Wén Yīduō

他在那生命的陽春時節
 曾流著號飢號寒的眼淚
 那原是舒生解凍的春霖
 卻也兆徵了生命的哀悲

tā zài nà shēng mìng de yáng chūn shí jié
 céng liú zhe hào jī hào hán de yǎn lèi
 nà yuán shì shū shēng jiě dòng de chūn lín
 què yě zhào zhēng le shēng mìng de āi bēi

他少年的淚是連綿的陰雨
 暗中澆熟了酸苦的黃梅
 如今黑雲密布 雷電交加
 他的淚像夏雨一般的滂沛

tā shào nián de lèi shì lián mián de yīn yǔ
 àn zhōng jiāo shú le suān kǔ de huáng méi
 rú jīn hēi yún mì bù léi diàn jiāo jiā
 tā de lèi xiàng xià yǔ yī bān de pāng pèi

中途的悵惘 老大的蹉跎
 他知道中年的苦淚更多
 中年的淚定似秋雨淅瀝
 梧桐葉上敲著永夜的悲歌

zhōng tú de chàng wǎng lǎo dà de cuō tuó
 tā zhī dào zhōng nián de kǔ lèi gèng duō
 zhōng nián de lèi dìng sì qiū yǔ xī lì
 wú tóng yè shàng qiāo zhe yǒng yè de bēi gē

誰說生命的殘冬沒有眼淚
 老年的淚是悲哀的總和
 他還有一掬結晶的老淚
 要開作漫天愁人的花朵

shéi shuō shēng mìng de cán dōng méi yǒu yǎn lèi
 lǎo nián de lèi shì bēi āi de zǒng hé
 tā hái yǒu yī jū jié jīng de lǎo lèi
 yào kāi zuò mǎn tiān chóu rén de huā duǒ

III. Tear Rain

In the spring time,
He dropped the tears of hunger and coldness.
The spring rain for comforting and thawing
Become an omen of grief of life.

His tears in youth are overcast rains,
Water the sour and bitter yellow plums on the sly.
Now here is thick with dark clouds, thunder and lightning.
His tears pour like a drench of rain in summer.

Perplexed in midlife, idling away time,
He knows there are more bitter tears in middle age.
Tears in middle age are like patter of autumn rain.
Leaves of parasol tree play the lament song in the forever night.

Who said there is no tear in the last days of winter?
Tears of agedness are the sum of sorrows.
He still has a hand of crystals of tears,
For flowers of sadness glooming all over the sky.

(translated by Tam Chin-fai)

IV 死水

聞一多

IV. Sǐ Shuǐ

Wén Yīduō

這是一溝絕望的死水
清風吹不起半點漪瀾
不如多扔些破銅爛鐵
爽性潑你的剩菜殘羹

也許銅的要綠成翡翠
鐵罐上鏽出幾瓣桃花
再讓油膩織一層羅綺
黴菌給他蒸出些雲霞

讓死水酵成一溝綠酒
飄滿了珍珠似的白沫
小珠們笑聲變成大珠
又被偷酒的花蚊咬破

那麼一溝絕望的死水
也就誇得上幾分鮮明
如果青蛙耐不住寂寞
又算死水叫出了歌聲

這是一溝絕望的死水
這裡斷不是美的所在
不如讓給醜惡來開墾
看他造出個甚麼世界

zhè shì yī gōu jué wàng de sǐ shuǐ
qīng fēng chuī bù qǐ bàn diǎn yī lán
bù rú duō rēng xiē pò tóng làn tiě
shuǎng xìng pō nǐ de shèng cài cán gēng

yě xǔ tóng de yào lǜ chéng fěi cuī
tiě guǎn shàng xiù chū jǐ bàn táo huā
zài ràng yóu nì zhī yī céng luó qǐ
méi jūn gěi tā zhēng chū xiē yún xiá

ràng sǐ shuǐ jiào chéng yī gōu lǜ jiǔ
piāo mǎn le zhēn zhū shì de bái mò
xiǎo zhū men xiào shēng biàn chéng dà zhū
yòu bèi tōu jiǔ de huā wén yǎo pò

nà me yī gōu jué wàng de sǐ shuǐ
yě jiù kuā dé shàng jǐ fēn xiān míng
rú guǒ qīng wā nài bú zhù jì mò
yòu suàn sǐ shuǐ jiào chū le gē shēng

zhè shì yī gōu jué wàng de sǐ shuǐ
zhè lǐ duàn bú shì měi de suǒ zài
bù rú ràng gěi chǒu 'è lái kāi kěn
kàn tā zào chū gè shén me shì jiè

IV. Dead Water

A bleak pool of dead water
 Where no breeze can raise a ripple –
 One may as well throw in metal scraps
 And leftover food.

Perhaps the metal will turn into emeralds,
 The rusty cans into peach blossoms;
 The grease will weave a silken gauze,
 And the mold will rise and become twilight clouds.

Let the dead water ferment into a green wine
 In which white foam floats like pearls;
 Tiny pearls giggle and turn into big pearls,
 Then get broken by pilfering mosquitoes.

Perhaps a bleak pool of dead water
 Is fair after all.
 If the frogs get lonely,
 They can bring music to the place.

A bleak pool of dead water
 Where beauty cannot reside –
 One may as well let the Devil cultivate it
 And see what kind of world he will create.²

(translated by Michelle Yeh)

²Michelle Yeh, trans. ed., "Dead Water", *Anthology of Modern Chinese Poetry*, p.17.

V. 我要回來

聞一多

V. *Wǒ Yào Huí Lai**Wén Yīduō*

我要回來

乘你的拳頭像蘭花未放

乘你的柔髮和柔絲一樣

乘你的眼睛裡燃著靈光

我要回來

wǒ yào huí lai

chéng nǐ de quán tóu xiàng lán huā wèi fang

chéng nǐ de róu fǎ hé róu sī yī yàng

chéng nǐ de yǎn jīng lǐ rán zhe líng guāng

wǒ yào huí lai

我沒回來

乘你的腳步像風中蕩槳

乘你的心靈像痴蠅打窗

乘你笑聲裡有銀的鈴鐺

我沒回來

wǒ méi huí lai

chéng nǐ de jiǎo bù xiàng fēng zhōng dàng jiǎng

chéng nǐ de xīn líng xiàng chī yíng dǎ chuāng

chéng nǐ xiào shēng lǐ yǒu yín de líng dāng

wǒ méi huí lai

我該回來

乘你的眼睛裡一陣昏迷

乘一口陰風把殘燈吹熄

乘一隻冷手來撥走了你

我該回來

wǒ gāi huí lai

chéng nǐ de yǎn jīng lǐ yī zhèn hūn mí

chéng yī kǒu yīn fēng bǎ cán dēng chuī xī

chéng yī zhī lěng shǒu lái duō zǒu le nǐ

wǒ gāi huí lai

我回來了

乘流螢打著燈籠照著你

乘你的耳邊悲啼著莎雞

乘你睡著了 含一口沙泥

我回來了

wǒ huí lai le

chéng liú yíng dǎ zhe dēng long zhào zhe nǐ

chéng nǐ de ěr biān bēi tí zhe shā jī

chéng nǐ shuì zháo le hán yī kǒu shā ní

wǒ huí lai le

V. I Have To Come Back

I have to come back,
 While your fist has not gloomed as an orchid yet,
 While your hair is as soft as silk,
 While your eyes burn with light of spirit.
 I have to come back.

I have not come back,
 While your footsteps paddle in the wind,
 While your heart beats as if flies hit the window,
 While your laughter rings like a silver bell.
 I have not come back.

I should come back,
 While you get a coma in your eyes,
 While a chilly wind blows away the remnant light,
 While a cold hand takes you away.
 I should come back.

I have come back,
 While fireflies light a lantern and shine on you,
 While wild birds sob beside your ears,
 While you sleep, and hold silt in your mouth.
 I have come back.

(translated by Tam Chin-fai)

死水 Dead Water

A Song Cycle for Tenor and Piano

I. 也許

I. Perhaps

聞一多
WEN Yi-duo

譚展輝
TAM Chin-fai

Andante e mesto (♩ = ca.70)

Piano

p *sf* *ff*

Ped. 8^{va} | *

pp *f* *pp*

Ped. * *

Tenor

p

也許 你真是哭得太累 也許 也許你要睡
 ye xu ni zhen shi ku de tai lei ye xu ye xu ni yao shui

con Ped. 8^{va} | 8^{va} |

11

一睡 那麼叫夜鷹 不要咳嗽 蛙不要號 蝙蝠不要
 yi shui na me jiao ye ying bu yao ke sou wa bu yao hao bian fu bu yao

mp *pp*

mp *pp*

16

飛 不許
 fei bu xu

mf *p* *mf*

Ped. * *Ped.* * *Ped.* *con Ped.*

19

陽光撥你的 眼簾 不許 清風刷上你的
 yang guang bo ni de yan lian bu xu qing feng shua shang ni de

mf

Ped.

23

f

眉 無論誰都不能 驚 醒 你
 mei wu lun shi dou hu neng jing xing ni

Ped. *

26

mf *3*

撐一傘松 蔭 庇護 你 睡
 cheng yi san song yin bi hu ni shui

mf *dim.* *p*

Ped. *

29

f

Ped. *p* *Ped.* *

32

mf

也 許 你 聽 這 蚯 蚓 翻 泥 聽 這 小 草 的
 ye xu ni ting zhe qiu yin fan ni ting zhe xiao cao de

mf

con Ped.

36

根 鬚 吸 水 也 許 你 聽 著 這 般
 gen xu xi shui ye xu ni ting zhe zhe ban

f

40

fff *mp*

音 樂 比 那
 yin yue bi na

fff asynchronized

colla voce

rf

Ped.

43

咒罵的人聲更美
zhou ma de ren sheng geng mei

那麼你先把眼皮
na me ni xian ba yan pi

mp

p

8^{va}

47

閉緊
bi jin

我就讓你睡
wo jiu rang ni shui

我讓你睡
wo rang ni shui

我把
wo ba

p

rf

rf

mp

*pp*⁵

Ped.

*

52

黃土
huang tu

輕輕蓋著你
qing qing gai zhe ni

我叫紙錢兒
wo jiao zhi qian er

p

sempre p

57

pp

緩 緩 的 飛
huan huan de fei

pp

pp

59

ppp

molto dim. e rit.

ppp

ppp

II. 忘掉她

II. Forget Her

聞一多
WEN Yi-duo

譚辰輝
TAM Chin-fai

Misterioso e senza misura

Piano

leggiere
PPP
m.s. colla m.d.

con Ped.

suggested vocal rhythm
may be sung with a little bit of flexibility,
and in approximate pitches

pp

2 **Andantino espressivo** (♩ = ca. 76)

Tenor

忘 掉
wang diao

5

她
ta

像 一 朵 忘 掉 的 花
xiang yi duo wang diao de *|h]ua

pp

* |] to emphasize the consonance extremely

8

那朝霞在花瓣上
na zhao xia zai hua barshang

11

那花心的一缕香
na hua xin de yi lu [x]iang

忘掉
wang diao

14

她像一朵忘掉的花
ta xiang yi duo wang diao de [h]ua

忘掉
wang diao

17

她
ta

像一朵忘掉的花
xiang yi duo wang diao de [h]ua

20

像春風裡一劃夢
xiang'chun feng li yi chu meng

像夢裡的一聲鐘
xiang meng li de yi sheng [zh]ong

24

忘掉她
wang diao ta

像一朵忘掉的花
xiang yi duo wang diao de [h]ua

27

忘掉她 像一朵忘掉的
wang diao ta xiang yi duo wang diao de

29

花 聽蟋蟀 唱 得多好 看 蕪草 長得多
[h]ua ting xi shuai [ch]ang de duo hao kan mu cao [ch]ang de duo

32

高 忘掉她 像一朵忘掉的
gao wang diao ta xiang yi duo wang diao de

35

花
[h]ua

a tempo

mp 忘掉她 像一朵
wang diao ta xiang yi duo

(8)

poco rit. *a tempo*

mp

38

忘掉的花 她已經忘記了你 她甚麼
wang diao de[h]ua ta yi jing wang ji le [n]i ta shen me

dim.

p *mf* *sempre colla voce*

41

都記不起 忘掉
dou ji bu qi wang diao

p

43

她 像 一 朵 忘 掉 的 花
ta xiang yi duo wang diao de [h]ua

45

忘 掉
wang diao

47

她 像 一 朵 忘 掉 的 花 年
ta xiang yi duo wang diao de [h]ua nian

50 *cresc.*

華 那 朋 友 真 好 他 明 天 就 教 你
 [h]ua na peng you zhen [h]ao ta ming [t]ian jiu jiao ni

8va

cresc. poco a poco

53

老 忘 掉 她 像 一 朵 忘 掉 的 花
 lao wang diao ta xiang yi duo wang diao de [h]ua

8va

cresc. poco a poco

56 *a tempo*

忘 掉 她 像 一 朵 忘 掉 的
 wang diao ta xiang yi duo wang diao de

8va

poco rit.

f

58

cresc.

花 [h]ua 如 ru 果 guo 是 shi 有 you 人 ren 要 yao 问 wen 就 jiu

cresc.

61

fff **Allargando**

说 [sh]uo (呀) 没有那个 "a" mei you na ge

fff **Allargando**

63

Tempo I ($\text{♩} = \text{ca. } 76$)

人 ren 忘 wang 掉 diao ta 忘 wang 掉 diao ta 忘 wang 掉 diao

p *cresc.*

Tempo I ($\text{♩} = \text{ca. } 76$)

p

tempo ad lib.

67 *f*

她 ta

像 一朵 忘 掉的
xiang yi duo wang diao de

molto rall.

70 *port. a tempo*

花 [h]ua

忘 掉 wang diao

pp

p a tempo

mf

74

她 ta

像 一朵 忘 掉的 花
xiang yi duo wang diao de [h]ua

pp

pp

77

像 春 風 裡 一 齣 夢
xiang chun feng li yi chumeng

像 夢 裡 的 一 聲 鐘
xiang meng li de yi sheng [zh]ong

mf

meno f

81

忘 掉 她 像 一 朵 忘 掉 的 花
wang diao ta xiang yi duo wang diao de [h]ua

port. *port.*

pp

84

ppp

ppp

dim. e molto rit.

pppp

III. 淚雨

III. Tear Rain

聞一多
WEN Yi-duo

譚展輝
TAM Chin-fai

Allegro moderato (♩ = ca. 100)

Piano

p ad lib.

senza Ped.

4

cresc. poco a poco

voce sempre legato e poco ad lib.

p

Tenor

他 在 那 生 命 的
ta zai na sheng ming de

7

sempre p colla voce

10

陽 春 時 節 曾 流 著 號 飢 號
yang chu shi jie ceng liu zhe hao ji hao

13

寒 的 眼 淚 那 原 是 舒 生 解
han de yan lei na yuan shi shu sheng jie

mf

8^{va} 8^{va} 8^{va} 8^{va}

16

凍 的 春 霖 卻 也 兆 徵 了 生 命 的 哀
dong de chun lin que ye zhao zheng le sheng ming de ai

dim. *P*

8^{va} 8^{va}

19

悲 他 少 年 的
bei ta shao nian de

mp

3 3 *P*

22

淚
lei
 是連綿的陰雨
shi lian mian de yin yu
 暗
an
 中
zhong
 澆
jiao

25

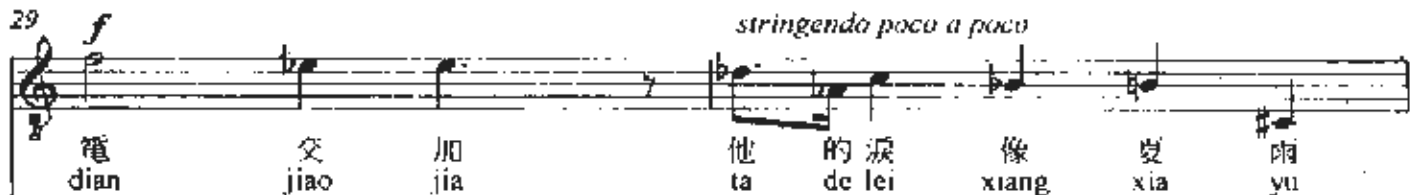
熟
shu
 了酸
le suan
 苦
ku
 的黃梅
de huang mei
 如
ru

27

今
jin
 黑雲
hei yun
 密布
mi bu
 雷
lei

cresc.

29



stringendo poco a poco

Agitato con forza (♩ = ca. 120)

31

molto cresc. *ff*

一 股 的 滂 沛
yi ban de pang pei

Agitato con forza (♩ = ca. 120)

33

滂 沛
pang pei

35

旁 pang 沛 pei

37

dim. e rit.

40

Andantino e tranquillo (♩ = ca.88)

中 途 的
 zhong tu de

Andantino e tranquillo (♩ = ca.88)

p

con mid-Ped.

43

恨 惘 老 大 的 蹉 跎
 chang wang lao da de cuo tuo

46

poco cresc.
 他 知 道 中 年 的 苦 淚
 ta zhi dao zhong nian de ku lei

49

更 多 中 年 的
 geng duo zhong nian de

51

淚 lei 定 ding 似 si 秋 qiu 雨 yu 漸 xian

53 *rall.* *ad lib. più p* *a tempo*

雁 li 梧 wu 桐 tong 葉 ye 上 shang 敲 qiao 著 zhe

rall. *p* *coda voce* *a tempo*

56

永 yong 夜 ye 的 de 悲 bei 歌 ge

coda voce

59

pp

誰 說 生 命 的
shei shuo sheng ming de

sempre pp

senza Ped.

62

殘 冬 沒 有 眼 淚 老 年 的
can dong mei you yan lei lao nian de

65

淚 是 悲 哀 的 總 和 他 還 有
lei shi bei ai de zong he ta hai you

mp

68

一 掬 結 晶 的 老 淚 要 開 作
 yī jū jié jīng de lǎo lèi yào kāi zuò

8^{va}

71

漫 天 愁 人 的
 man tiān chóu rén de

8^{va}

dim.

73

花 朵
 huā duǒ

poco rit.

ppp

poco rit.

ppp

IV. 死水

IV. Dead Water

聞一多
WEN Yi-duo

譚展輝
TAM Chin-fai

Adagio pesante (♩ = ca.60)

Tenor

pp

這 是 一 溝 絕 望 的 死 水
zhe shi yi gou jue wang de si shui

Piano

pp

con Ped.

7

清 風 吹 不 起 半 點 漪 淪
qing feng chui hu qi ban dian yi lun

13

不 如 多 扔 些 破 銅 爛 鐵
bu ru duo reng xie po tong lan tie

pp

18

pp

3

爽性瀝你的剩菜殘羹 這
 shuang xing po ni de sheng cai can geng zhe

23

3

3

是一溝絕望的死水 這是一溝絕望的死水
 shi yi gou jue wang de si shui zhe shi yi gou jue wang de si shui

27

mp

3

也許銅的要綠成翡翠
 ye xu tong de yao lu cheng fei cui

*poco cresc.**mp*

31

鐵 鑪 上 鑄 出 幾 瓣 桃 花
 tie guan shang xiu chu ji ban tao hua

35

再 讓 油 膩 織 一 層 羅 綺
 zai rang you ni zhi yi ceng luo qi

39

徽 茵 給 他
 mei jun gei ta

42

dim.

蒸 出 些 雲 霞 這
zheng chu xie yun xia zhe

p

mf

p

p

45

是 一 溝 絕 望 的 死 水
shi yi gou jue wang de si shui

poco rall.

49

Poco Andantino
(♩ = ca. 88)

mp

讓 死 水
rang si shui

Poco Andantino
(♩ = ca. 88)
non legato

mp

con Ped.

53

醉 成 一 滴 綠 酒
jiao cheng yi gou lu jiu

mf

916

57

飄 滿 了 一 珍 珠 似 的
piao man le zheng zhu shi de

mf

L.H. over simile

916

61

白 沫
bai mo

f

916

64

f

小 珠 們 笑 聲
xiao zhu men xian sheng

(8)

67

變 成 大 珠
bian cheng da zhu

vll

vll

vll

70

又 被 偷 酒 的 花 蚊
you bei tou jiu de hua wen

ad lib.

ad lib.

f

Ed.

(8)

74 *mp* *a tempo*

咬 破 咬
yao po yao

a tempo

mf

con Ten

77

破 咬 破
po yao po

p

accel.

(8)

80 *Pesante e animato* ($\text{♩} = \text{ca.} 100$)

Pesante e animato ($\text{♩} = \text{ca.} 100$)

那 麼 一 溝 絕 望 的
na me yi gou jue wang de

mf

f

(8)

85

死 si 水 shui 也 ye 就 jiu 誇 kua 得 de 上 shang

cresc.

(8) -----

90

幾 ji 分 fen 鮮 xian 明 ming

f

f

94

如 ru 果 guo 青 qing 蛙 wa

ff

ff

f

senza Ped.

8e -----

98

耐 不 住 寂 寞 又
nai bu zhu ji mo you

f

(8) *con Ped.*

102

算 死 水 死 水 叫 出 了 歌
suan si shui si shui jiao chu le ge

poco allarg. *fff*

fff colla voce

(8)

107

聲
sheng

ad lib. *18* *fff*

R L R L sim.

Ped.

(8)

19

mp

con Ped

loco

112

mp

p

這 是 一 溝 絕 望 的 死 水 這
zhe shi yi gou jue wang de si shui zhe

117

dim.

是 一 溝 絕 望 的 死 水 這 裡 斷 不 是 美 的
shi yi gou jue wang de si shui zhe li duan bu shi mei de

122

所 在 不 如 讓 給
suo zai bu ru rang gei

pp

pp

126

醜 惡 來 開 舉
chou e lai kai ken

129

ppp *whispering at approximate pitch*

看 他 造 出 個 甚 麼 世 界
kan ta zao chu ge shen me shi jie

ppp

attacca

V. 我要回來

V. I have to come back

閻·多
WEN Yi-duo

譚展輝
TAM Chin-fai

Andantino teneramente (♩ = ca. 76)

Tenor

pp

我 要 回 來 我 要 回 來
wo yao hui lai wo yao hui lai

Piano

pp

5

我 要 回 來 我 要 回 來
wo yao hui lai wo yao hui lai

9

我 要 回 來 乘 你 的 牽
wo yao hui lai cheng ni de quan

p

sf *p*

14

頭 像 蘭 花 未 放
 tou xiang lan hua wei fang

p

p

16

我 要 回 來 乘 你 的 柔 髮 和 柔 絲 一
 wo yao hui lai cheng ni de rou fa herou si yi

mp

p

20

樣 和 柔 絲 一 樣
 yang he rou si yi yang

p

poco rit.

22

我 要 回 來 乘 你 的 眼
wo . yao hui lai cheng ni de yan

mf

a tempo *cresc.* *mf*

25

睛 裡 燃 著 靈 光 燃 著 靈
jing li ran zhe ling guang ran zhe ling

f *dim.*

f *dim.*

27

光 燃 著 靈 光 我
guang ran zhe ling guang wo

mp

mp *p*

30

要 回 來 我 沒 回 來 乘 你 的 腳
 yao hui lai wo mei hui lai cheng ni de jiao

35

步 像 風 中 蕩 漿
 bu xiang feng zhong dang jiang

37

我 沒 回 來 乘 你 的 心 靈 像 痴 蝇 打
 wo mei hui lai cheng ni de xin ling xiang chi ying da

50

沒 回 來 我 沒 回 來
mei hui lai wo mei hui lai

dim. *dim. e rit.* *p*

rit. *p*

54 *Allegretto agitato* (♩ = ca. 88) *mf*

我 該 回 來 乘 你 的 眼
wo gai hui lai cheng ni de yan

mf

58 *poco rit.* *a tempo* *mp*

睛 裡 一 陣 昏 迷 我 該 回 來 乘 口 陰
jing li yi zhen hun mi wo gai hui lai cheng yi kou yin

poco *poco rit.* *a tempo* *mp*

62

風 把 殘 燈 吹 熄 把 殘 燈 吹 熄 我 該 回 來
 feng ba can deng chui xi ba can deng chui xi wo gai hui lai

f

8^{va}

66 *molto accel.* *ff* *Molto Animato* ($\text{♩} = \text{ca. } 100$)

乘 一 隻 冷 手 來 撥 走 了 你 撥 走 了
 cheng yi zhi leng shou lai duo zou le ni duo zou le

ff

molto accel. *ff* *Molto Animato* ($\text{♩} = \text{ca. } 100$)

8^{va}

69 *molto cresc.* *fff*

你 撥 走 了 你
 ni duo zou le ni

molto cresc. *fff*

8^{va}

71

Tempo I (♩ = ca.76)

lunga *ff* *ad lib.*

我 該 回 來
wo gai hui lai

(8)

lunga *Tempo I* (♩ = ca.76)

fff *ff*

8^{va}...1

75

ad lib. con portamento

我 該 回 來 我
wo gai hui lai wo

P *f* *P*

79

ad lib. con port.

該 回 來
gai hui lai

mf *P*

82 *whispering*
ppp *pp* *ad lib.*

回 來 我 回 來 了 乘 流 登
hui lai wo hui lai le cheng liu ying

pp *pp* *colla voce*

85 *mp*

打 著 燈 籠 照 著 你
da zhe deng long zhao zhe ni

mp *p*

87 *p*

我 回 來 了 乘 你 的 耳
wo hui lai le cheng ni de er

p *pp*

91 *mp* *mf*

邊 悲啼著沙 辮 我
bian bei ti zhe sha ji wo

94

回 來了 乘你 睡著 含 口 沙
hui lai le cheng ni shui zhao le han yi kou sha

97 *pp*

泥 我
ni wo

99

rall.

回 来了 我 回 来了 我
hui lai le wo hui lai le wo

pp *rall.*

103

ppp *sighing* *lunga*

回 来了 我 回 来了
hui lai le wo hui lai le

ppp *pppp* *lunga*

SHAN SHUI

山 水

I. Delineation of “Shan Shui” 寫山寫水

II. Playing with “Shan Shui” 欺山欺水

SHAN SHUI

Shan Shui is a string quartet in two movements. It is made up of "snapshots" of impressions on scenery of Chinese mountains and water. The first movement aims at portraying an objective depiction, while the second movement aims at presenting a subjective lyricism inspired by the scenery. The piece is unified by making use of recurring motives and harmonies in different sections, as well as restating some passages from the first movement in the second movement.

In the first movement, the motive representing "water" is constructed from a trill-like major second (cello, bars 11-12) which depicts the smoothness of flowing water, while the motive representing "mountain" is made up of leaps of fourths (cello, bars 29-30) which depicts the angular shapes of mountains. The subsequent depictions of the water and mountains are mostly built on these two motives, as illustrated in the continuous fourths overlapping among the instruments in "*Unbroken massif*" (bars 39-43), the falling fourths in the low register in "*Dark valleys*" (bars 100-106), the falling seconds in "*Fountains*" (bars 125-134) and the continuous seconds in "*Flowing rivers*" (bars 134-144). Moreover, pentatonic scales derived from intervals of seconds and fourths are used in the following sections to create a touch of Chinese flavour: "*Images of waters and mountains*," "*Flowing rivers*," and bars 149-158. This movement is mainly in contrapuntal texture, but quartal chords are used to bind the horizontal sonority of different instruments together, as in bars 74-75, 90-91, 98-99 and so forth.

In the second movement, the main theme stated by the first violin in bar 12 is also built on intervals of seconds and fourths, and it is soon modified in bars 13-14. This modified theme recurs in various forms throughout the movement, such as in retrograde form in bar 31, in inversion form in bar 68, and in further modification in bars 84-86 and 108. Restatements of the motives from the first movement are found in the middle and end of this movement. For example, the "water" motive recurs in bars 81-92, 133-189, and the "water" and "mountain" motives are recapitulated in bars 228-234. To express subjective lyricism, the motives are usually played in some specific manners. For example, the fourths ("mountain") in bars 10-19 and seconds ("water") in bars 81-92 are played in staccato and pizzicato respectively to express what is imbedded in the subtitles "*Playing with mountain*" and "*Playing with water*"; the accented double-stops in bars 158-163 help to deepen the feeling of adventurous voyage in "*Stormy sea*".

In contrast to the first movement, this movement is mainly in homophonic texture since harmony affects one's emotion more effectively. Diatonic chords are employed in the sections "*Majestic mountains*" and "*High into the sky*," and the retrograde form of these chord progressions are used in the sections "*Deep ocean*" and "*Boundless sea*". In "*Majestic mountains*" and "*Boundless sea*", the harmonies and the expressive dynamic changes attempt to give the audiences a feeling of magnificence and vastness.

山水 Shan Shui

I. 寫山寫水 I. Delineation of "Shan Shui"

TAM Chin-fai

水影山影 Images of waters and mountains
Andantino tranquillo (♩ = ca. 76)

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-10. The score is in 4/4 time and features a melodic line in Violin I and a supporting bass line in Violoncello. Dynamics include *ppp*, *pp*, and *poco cresc.*

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 11-16. The score continues the melodic and bass lines, with dynamic markings such as *pp*, *pizz.*, and *sf*.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 17-22. The score concludes the section with dynamic markings including *sf sim.*, *pizz.*, *sf sim.*, and *p*.

22

arco p

pizz. sf sf

cresc. poco a poco

26

arco p

arco sf p pp sf

gliss.

sf sub p sf mp

29

sf

mf

31

Musical score for measures 31-32. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 31 features sixteenth-note runs with sixths and fifths, marked with *cresc.* and *mf*. Measure 32 continues with similar patterns, marked with *mf* and *ff*. The bass line includes triplets and sixteenth-note patterns.

33

Musical score for measures 33-35. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats and the time signature is 4/4. Measure 33 features sixteenth-note runs with sixths and fifths, marked with *cresc.* and *mf*. Measure 34 continues with similar patterns, marked with *mf* and *ff*. Measure 35 features sixteenth-note runs with sixths and fifths, marked with *cresc.* and *ff*. The bass line includes triplets and sixteenth-note patterns.

36

Musical score for measures 36-38. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats and the time signature is 4/4. Measure 36 features sixteenth-note runs with sixths and fifths, marked with *ff*. Measure 37 continues with similar patterns, marked with *ff*. Measure 38 features sixteenth-note runs with sixths and fifths, marked with *mp* and *f*. The bass line includes triplets and sixteenth-note patterns.

連綿山嶽 Unbroken massif

39 Adagio risoluto (♩ = ca. 60)

Musical score for measures 39-42. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include *f* (forte) and *mp* (mezzo-piano). There are also some handwritten annotations like '2' and '3' above notes.

Non Alla Misura
sul D

Musical score for measures 43-46. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is characterized by long, sweeping melodic lines with many slurs. Dynamic markings include *f* (forte), *pp* (pianissimo), and *mp* (mezzo-piano). There are several handwritten annotations: 'rit.' (ritardando), 'sul D', and 'sul C'.

Musical score for measures 47-50. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music continues with long, sweeping melodic lines and slurs. Dynamic markings include *f* (forte) and *pp* (pianissimo). There are several handwritten annotations: 'rit.', 'sul C', and 'approx pitch'.

75

f *mp* *f*

79 懸崖峭壁 Steep cliff

p *cresc.* *cresc.* *cresc.*

82

molto rall. *Largo e maestoso* ($\text{♩} = \text{ca. } 54$)

fff *colla violin I* *fff* *fff* *fff* *fff* *p*

86

f p p f *f* *rit. p dim*

f *p rit. dim.*

f p f p *rit. dim.*

mp *p* *rit. dim.*

(愉悅之歌 Song of Joy)

Poco Animato (♩ = ca. 76)

91

ppp *ad lib.* *f*

ppp

ppp

ppp *poco*

95

p *f* *p*

p

p *sub.f*

幽谷 Dark valleys
Tranquilla

100

Musical score for measures 100-105. The score is for a string quartet, with four staves. The first two staves are Treble Clef, and the last two are Bass Clef. The music features a melodic line in the first staff with triplets and slurs. The second staff has a similar melodic line. The third and fourth staves provide harmonic support with chords and moving lines. Dynamics include *f*, *mp*, and *p*. The instruction *con legno* is present in the third and fourth staves.

106

Musical score for measures 106-112. The score is for a string quartet, with four staves. The first two staves are Treble Clef, and the last two are Bass Clef. The music is primarily harmonic, with chords and moving lines in the lower staves. Dynamics include *pp*, *dim.*, and *ppp*.

113

Musical score for measures 113-118. The score is for a string quartet, with four staves. The first two staves are Treble Clef, and the last two are Bass Clef. The music features a melodic line in the first staff with slurs and accents. The second staff has a similar melodic line. The third and fourth staves provide harmonic support with chords and moving lines. Dynamics include *mp* and *p*. The instruction *naturale* is present in the third and fourth staves.

118

f *sempre e animato*

p *f* *mf* *animato* *mp*

full bow

full bow

122

full bow

full bow

瀑布 Fountain

Brillante e energico

125

ff *legato sempre*

ff *legato sempre* *ff*

127

ff

ff

ff

ff

129

f

f

f

f

legato sempre

mp

131

f

sf

f

f

滾滾長流 Flowing rivers

Tranquillo delicato

133

f *mf* *dim.* *legato* *molto*

f *f* *mf* *dim.* *legato* *molto*

f *legato* *molto*

pizz. *f*

135

ppp

ppp

ppp

ad lib.

sfz

137

ppp

ppp

ppp

139

Musical score for measures 139-140. The score consists of four staves. The top staff is a treble clef with a complex melodic line. The second staff is a treble clef with a triplet-based accompaniment. The third staff is an alto clef with a similar accompaniment. The bottom staff is a bass clef with a sparse bass line. The key signature has one flat, and the time signature is 3/4.

141

Musical score for measures 141-142. The score consists of four staves. The top staff continues the melodic line. The second staff continues the triplet accompaniment. The third staff continues the accompaniment. The bottom staff continues the bass line. The key signature has one flat, and the time signature is 3/4. A dynamic marking of *sfz* is present at the end of measure 142.

143

Musical score for measures 143-144. The score consists of four staves. The top staff continues the melodic line. The second staff continues the triplet accompaniment. The third staff continues the accompaniment. The bottom staff continues the bass line. The key signature has one flat, and the time signature is 3/4. The word *arco* is written above the bottom staff in measure 144, and *gliss* is written below it with a downward-pointing line.

Brillante agitato

145

ff

sub ff

ff

cresc.

cresc.

fff

Detailed description: This system contains measures 145 and 146. It features four staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a forte (ff) dynamic and includes a series of triplet eighth notes. The second staff has a treble clef and a key signature of one sharp, with a forte (ff) dynamic and triplet eighth notes. The third staff has an alto clef and a key signature of one sharp, with a forte (ff) dynamic and triplet eighth notes. The bottom staff has a bass clef and a key signature of one sharp, with a forte (ff) dynamic and a crescendo (cresc.) marking. Measure 146 includes a sub-ff dynamic marking.

147

ff

ff

fff

Detailed description: This system contains measures 147 and 148. It features four staves. The top staff has a treble clef and a key signature of one sharp, with a forte (ff) dynamic and triplet eighth notes. The second staff has a treble clef and a key signature of one sharp, with a forte (ff) dynamic and triplet eighth notes. The third staff has an alto clef and a key signature of one sharp, with a fortissimo (fff) dynamic. The bottom staff has a bass clef and a key signature of one sharp, with a forte (ff) dynamic.

149

ff

p legato sempre

p legato sempre

sub p legato sempre

f

Detailed description: This system contains measures 149 and 150. It features four staves. The top staff has a treble clef and a key signature of one sharp, with a forte (ff) dynamic and a piano (p) legato sempre marking. The second staff has a treble clef and a key signature of one sharp, with a piano (p) legato sempre marking. The third staff has an alto clef and a key signature of one sharp, with a sub-piano (sub p) legato sempre marking. The bottom staff has a bass clef and a key signature of one sharp, with a forte (f) dynamic marking.

151

p
p sempre
p sempre
f
sf
molto ad lib.
poco

This system contains measures 151 and 152. It features four staves. The first staff has a treble clef and a key signature of three flats. The second staff has a treble clef and a key signature of three flats. The third staff has an alto clef and a key signature of three flats. The fourth staff has a bass clef and a key signature of three flats. The music includes various dynamics such as *p*, *p sempre*, *f*, *sf*, *molto ad lib.*, and *poco*. There are also slurs and accents throughout the piece.

153

ppp
ppp
ppp
p
sf

This system contains measures 153 and 154. It features four staves. The first staff has a treble clef and a key signature of three flats. The second staff has a treble clef and a key signature of three flats. The third staff has an alto clef and a key signature of three flats. The fourth staff has a bass clef and a key signature of three flats. The music includes various dynamics such as *ppp*, *p*, and *sf*. There are also slurs and accents throughout the piece.

155

This system contains measures 155 and 156. It features four staves. The first staff has a treble clef and a key signature of three flats. The second staff has a treble clef and a key signature of three flats. The third staff has an alto clef and a key signature of three flats. The fourth staff has a bass clef and a key signature of three flats. The music includes various dynamics and slurs throughout the piece.

II. 欺山欺水 II. Playing with "Shan Shui"

TAM Chin-fai

欺山 Playing with mountains
Andante (♩ = ca.76)

Vivace (♩ = ca.112)

Violin I

Violin II

Viola

Violoncello

mf ad lib.

PPP con legno

PPP con legno

PPP con legno

pp

6

ppp

ppp

ppp

mp

mp

9

naturale pp delicato

naturale pp delicato

p

12

naturale mf

pp

pp

mf

mf

mf

16

f *ten.* *b₂* *mf*

cresc. *mf* *cresc.* *mf*

19

Andantino cantabile (♩ = ca. 96)

mp legato *pp* *pp*

mp legato *mp legato* *pp* *pp*

mp legato *mp legato* *pp* *pp*

25

Vivace (♩ = ca. 112)

pizz. *tacet* *tacet* *arco f*

pizz. *tacet* *tacet* *arco mp non legato*

pizz. *tacet* *arco mp non legato* *arco mp non legato*

pizz. *tacet* *arco mp non legato* *arco mp non legato*

31

mp *arco f*

35

ff

cresc.

f

cresc.

f

This system contains measures 35 through 38. It features four staves: two treble clefs and two bass clefs. The music is in 3/4 time and includes triplets, slurs, and dynamic markings such as *ff*, *cresc.*, and *f*.

39

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

ff

ff

This system contains measures 39 through 42. It features four staves. The music includes triplets and dynamic markings such as *cresc. sempre* and *ff*.

43

f

f

f

f non legato sempre

sub. mp

This system contains measures 43 through 46. It features four staves. The music includes slurs and dynamic markings such as *f*, *f non legato sempre*, and *sub. mp*.

46

mp *f*

47

mp *f*

巍峨雄壯! Majestic mountains

Largo grazioso e molto espressivo (♩ = ca. 60)

molto rall.

51

sf leggissimo *f*
mf leggissimo
p leggissimo *mf*
p leggissimo

60

p *f* *ff* *mf*

v *6*

高聳入雲 High into the sky
Espressivo sempre

65

pp *mf*

6 *b*

71

mp *mf* *p*

cresc. *6*

75

f *pp* *p* *sim.*

poco *6*

77

sub. p poco

sim. p

ppp

79

打水 Playing with water
Andantino giocoso (♩ = ca. 88)

ppp

pizz. pp

ppp

pizz. pp

ppp

pizz. sf

83

p

p

fp f

p f

87

sf *ad lib. e espressivo*

This system contains measures 87 through 91. It features four staves: two treble clefs and two bass clefs. The music is characterized by dense, rhythmic patterns in the upper staves and more melodic lines in the lower staves. A dynamic marking of *sf* (sforzando) is present at the beginning of measure 88, followed by the instruction *ad lib. e espressivo* (ad libitum and expressive).

92

arco mp
sf molto ad lib. e expr.
arco p

This system contains measures 92 through 96. It features four staves. The music continues with complex rhythmic textures. A dynamic marking of *sf* is used in measure 92. In measure 94, the instruction *arco mp* (arco mezzo-piano) is written above the first staff. In measure 95, the instruction *arco p* (arco piano) is written below the fourth staff. The instruction *sf molto ad lib. e expr.* is placed between the second and third staves in measure 93.

95

pizz. sf sf
arco mp f sf
pizz. p
pizz. p

This system contains measures 95 through 99. It features four staves. The music is highly rhythmic and dynamic. A *pizz.* (pizzicato) marking is used in measure 95, with dynamics *sf sf*. In measure 96, the instruction *arco mp* (arco mezzo-piano) is written above the first staff, followed by dynamics *f sf*. In measure 97, the instruction *pizz. p* (pizzicato piano) is written below the third staff. In measure 98, the instruction *pizz. p* is written below the fourth staff.

98

Violin I: *f*

Violin II: *f*

Viola: *f*

Cello/Double Bass: *f*

full bow

101

Violin I: *f*, *arco f*, *ff*

Violin II: *f*, *arco f*, *ff*

Viola: *f*, *arco f*, *ff*

Cello/Double Bass: *f*, *arco f*, *ff*

(愉悦之歌 Song of Joy)

104

Violin I: *f*, *ad lib.*, *pizz. mp*

Violin II: *ff*, *ff*, *ff*, *pizz. mp*

Viola: *f*, *ad lib.*, *pizz. mp*

Cello/Double Bass: *f*, *ad lib.*, *pizz. mp*

108

Musical score for measures 108-111. The score consists of four staves. The top staff is the first violin part, featuring a melodic line with triplets and dynamic markings of *sf*, *p*, *cresc.*, and *mf*. The second and third staves are the second violin and viola parts, respectively, with dynamic markings of *sf*. The bottom staff is the cello and double bass part, also marked *sf*. The music is in 4/4 time and includes various articulations and phrasing slurs.

112

Musical score for measures 112-115. The score consists of four staves. The top staff is the first violin part, featuring a melodic line with triplets and dynamic markings of *f* and *mp*. The second staff is the second violin part, marked *arco f* and *mp*. The third staff is the viola part, marked *sf* and *pp*. The bottom staff is the cello and double bass part, marked *sf* and *pp*. The music is in 4/4 time and includes various articulations and phrasing slurs.

116

Musical score for measures 116-119. The score consists of four staves. The top two staves are the first and second violin parts, both marked *f* and *legato*. The third staff is the viola part, marked *arco f*, *sf*, *sf*, *mf*, and *ff*. The bottom staff is the cello and double bass part, marked *arco f*, *sf*, *sf*, *mf*, and *ff*. The music is in 4/4 time and includes various articulations and phrasing slurs.

122

p *f* *ff*

Largamente e molto sostenuto

(♩ = ca.68)

127

ff *rit.* *ff* *ten.*

驚濤駭浪 Stormy sea

Agitato con moto ma non troppo (♩ = ca.90)

133

pp *pp* *pp* *pp*

136

Musical score for measures 136-137. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The music consists of sixteenth-note patterns with slurs and ties. Measure 136 features sixteenth-note runs in all staves. Measure 137 includes a triplet of sixteenth notes in the first and third staves, and a triplet of eighth notes in the second staff. The key signature has one flat, and the time signature is 4/4.

138

Musical score for measures 138-139. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The music consists of sixteenth-note patterns with slurs and ties. Measure 138 is marked *mp* *cresc. poco a poco*. Measure 139 is marked *pp* *molto cresc.*. The key signature has one flat, and the time signature is 4/4.

140

Molto agitato e più moto

Musical score for measures 140-141. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The music consists of sixteenth-note patterns with slurs and ties. Measure 140 is marked *f*. Measure 141 is marked *f*. The key signature has one flat, and the time signature is 4/4.

142

ff *mf* *cresc. poco a poco* *ff*

ff *mf* *cresc. poco a poco* *ff*

ff *mf* *cresc. poco a poco* *ff*

ff *mf* *cresc. poco a poco* *ff*

144

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

146

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

148

p
p
p
p

153

f
f
f
f

157

sempre cresc. e stringendo poco a poco *sf* *ff* *sf* *sf* *sf* *sf* *sf*

sempre cresc. e stringendo poco a poco *sf* *ff* *sf* *sf* *sf* *sf* *sf*

sempre cresc. e stringendo poco a poco *ff* *molto cresc.*

sempre cresc. e stringendo poco a poco *ff* *molto cresc.*

162

Musical score for measures 162-164. The score is in 2/4 time and features four staves. Measures 162 and 163 are marked with *sf* (sforzando) and contain eighth-note patterns. Measure 164 is marked with *fff* (fortississimo) and contains sixteenth-note patterns. The key signature has one sharp (F#).

165

Musical score for measures 165-167. The score is in 2/4 time and features four staves. Measures 165 and 166 are marked with *dim.* (diminuendo) and contain sixteenth-note patterns. Measure 167 is marked with *ff* (fortissimo) and contains sixteenth-note patterns. The key signature has one sharp (F#).

168

Musical score for measures 168-170. The score is in 2/4 time and features four staves. Measures 168 and 169 are marked with *molto dim.* (molto diminuendo) and contain sixteenth-note patterns. Measure 170 is marked with *mf* (mezzo-forte) and contains sixteenth-note patterns. The key signature has one sharp (F#). The instruction *en dehors* is present in the third staff of measure 170.

172

Musical score for measures 172-175. The score consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The first two staves (treble clefs) feature a melodic line with eighth notes, starting with a *p* dynamic and gradually decreasing to *pp sempre* over the four measures, with the instruction *dim. poco a poco* written between the staves. The third staff (bass clef) has a *f sempre* dynamic and contains a sustained chord with a slur. The fourth staff (bass clef) has a *f sempre* dynamic and contains a simple bass line.

176

Musical score for measures 176-179. The score consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The first two staves (treble clefs) feature a melodic line with eighth notes, starting with a *p* dynamic and gradually decreasing to *pp sempre* over the four measures, with the instruction *dim. poco a poco* written between the staves. The third staff (bass clef) has a *f* dynamic and contains a sustained chord with a slur. The fourth staff (bass clef) has a *f* dynamic and contains a simple bass line.

180

Musical score for measures 180-183. The score consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). All staves feature a melodic line with eighth notes, starting with a *ppp* dynamic. The first two staves (treble clefs) have a *ppp* dynamic. The third staff (bass clef) has a *ppp* dynamic. The fourth staff (bass clef) has a *ppp* dynamic. The music includes triplets and slurs across the four measures.

Larghetto e tranquillo
(♩ = ca.54)

186 molto rall.

Musical score for measures 186-195. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is characterized by a slow tempo and includes several triplet markings. Dynamic markings include *sf* (sforzando) and *ppp* (pianississimo).

196

Musical score for measures 196-203. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music continues with a similar slow tempo and includes dynamic markings like *sf* (sforzando).

浩瀚無邊 Boundless sea

204

Musical score for measures 204-213. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes the instruction *en dehors* and *sul D*. Dynamic markings include *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *sf* (sforzando). The instruction *legatissimo* is also present.

211

Musical score for measures 211-216. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include *f* and *sf*. There are several slurs and accents throughout the passage.

217

più f en dehors

Musical score for measures 217-222. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include *mp*, *f*, and *mf*. There are several slurs and accents throughout the passage. The text *più f en dehors* is written below the first staff.

222

più f

ten.

Musical score for measures 222-227. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include *ff* and *ten.*. There are several slurs and accents throughout the passage. The text *più f* is written below the first staff and *ten.* is written below the Bass 1 staff.

山影水影 Images of mountains and waters
Andantino tranquillo (♩ = ca. 76)

226 *rit.*

Musical score for measures 226-229. The score is in 4/4 time and features four staves. The first two staves are for the right hand, and the last two are for the left hand. The music is marked *rit.* (ritardando) and includes dynamic markings of *mf* (mezzo-forte) and *mp* (mezzo-piano). The key signature has one sharp (F#). The piece is titled '山影水影 Images of mountains and waters' and is in the tempo 'Andantino tranquillo' with a quarter note equal to approximately 76 beats per minute.

230

Musical score for measures 230-233. The score continues with four staves. It features dynamic markings of *ff* (fortissimo) and *mp* (mezzo-piano). The music includes triplets and various melodic lines. The tempo remains 'Andantino tranquillo'.

(山水歌 Firtle of Praise)
Large assai (♩ = ca. 60)

233

Musical score for measures 233-236. The score is in 4/4 time and features four staves. The music is marked *Large assai* (very large) and includes dynamic markings of *f* (forte) and *mp* (mezzo-piano). The key signature has one sharp (F#). The tempo is 'Large assai' with a quarter note equal to approximately 60 beats per minute. The piece is titled '(山水歌 Firtle of Praise)'.

239

ff *mp* *en dehors*
ff *pp* *en dehors*
ff *fff* *fff* *sf* *pp*

246 Andantino tranquillo (♩ = ca. 76)

pizz. *sf sf*
pizz. *sf sf*
pp *mf legato*
pp *fff* *pizz.* *sf*

251 Largo assai (♩ = ca. 60)

arco *f legato fff*
arco *mf legato f sf*
f *sf* *fff*
arco *legato* *f* *fff*

258 *Andantino tranquillo* (♩ = ca. 76)

Musical score for measures 258-264. The score is for a string quartet, with four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The tempo is *Andantino tranquillo* with a quarter note equal to approximately 76 beats per minute. The key signature has one sharp (F#). The music includes dynamic markings such as *fff* and *mp*. There are also some performance instructions like *v* (vibrato) and *br.* (breath mark).

265

Musical score for measures 265-270. The score continues with four staves. It includes performance instructions such as *pizz.* (pizzicato) and *arco* (arco). Dynamic markings include *mp* and *p*. The music features some rapid sixteenth-note passages in the lower strings.

271

Musical score for measures 271-276. The score continues with four staves. It includes performance instructions such as *pizz.* and *arco*. Dynamic markings include *mp* and *p*. The music continues with similar textures and dynamics as the previous section.

275

pizz.

mp

arco

molto rall.

pp

ppp

p

ppp

KUANG FU

狂 夫

KUANG FU

Kuang Fu is a vocal ensemble piece for SSAAATTBB and the *yangqin*. It sets the poem with the same title by the famous Chinese poet Du Fu (712-770 C.E.) of the Tang Dynasty. This piece attempts to present a new interpretation of the poem by: (1) deconstructing and reconstructing the words and word-groups; (2) providing a shift of sonority between tonal and atonal sounds; (3) setting the words sometimes in a sung manner and other times in a spoken manner.

The poem consists of eight verses, with seven words in each one of them. Some of the verses are deconstructed when they are set to music. For example, in bars 8-31, the first two verses, “wàn lǐ qiáo xī yī cǎo táng” (萬里橋西一草堂) and “bǎi huā tán shuǐ jí cāng làng” (百花潭水即滄浪), are broken up into individual words or word-groups, and are distributed between different voices. In bars 15-16, the word-group “yī cǎo táng” (一草堂) is separated into “yī táng” (一堂) for S2 and “cǎo táng” (草堂) for S1. If we only look at one voice, the text does not make sense, but the meaning is clear when they are sung together. In bars 17-20, while the words “yī cǎo” (一草) of the first verse is being sung in male voices, the words “bǎi huā” (百花) from the second verse break in female voices. The word-group “yī cǎo” (一草, literally meaning “a piece of grass”) does not have a complete meaning in itself. It is used here as a foil to the word-group “bǎi huā” (百花, literally meaning “various kinds of flowers”).

There are shifts of sonority between tonal and atonal sounds in bars 35-56, where the most lyrical passages of the piece are found. Bars 35-39 are set atonally, emphasizing the word “fēng” (風, meaning “wind”) with word painting, and followed

by a tonal passage in bars 40-48. Bars 49-51 are similarly atonal, depicting the word “yǔ” (雨, meaning “rain”) again with word painting, and followed by another tonal passage in bars 52-55. These two verses are set in a symmetrical manner.

The words of this piece are sometimes sung, sometimes spoken. As for the singing passages, there are two ways of singing. Most passages are sung in the “proper” western style, but in bars 9-10, 15-16 and 84-86, the style of Chinese operatic singing is introduced in S1 to provide an interesting clash. Occasionally, the words are spoken. In bars 13-14, the word “xī” (西, meaning “west”) is spoken by the sopranos while the other voices are singing. In bars 63-65, all the voices recite the words “duàn jué” (斷絕, meaning “to sever”). From bar 94 to the end, all the voices recite the words “zì xiào kuáng fū lǎo gèng kuáng” (自笑狂夫老更狂, meaning “to deride myself as mad even older”) and the music is built up to a climax.

TEXT, PINYIN AND TRANSLATION

狂夫	杜甫	<i>Kuáng Fū</i>	<i>Dù Fū</i>
萬里橋西一草堂		wàn lǐ qiáo xī yī cǎo táng	
百花潭水即滄浪		bǎi huā tán shuǐ jí cāng láng	
風含翠篠娟娟淨		fēng hán cuì xiǎo juān juān jìng	
雨裊紅蕖冉冉香		yǔ yī hóng qú rǎn rǎn xiāng	
厚祿故人書斷絕		hòu lù gù rén shū duàn jué	
恆饑稚子色淒涼		héng jī zhì zǐ sè qī liáng	
欲填溝壑惟疏放		yù tián gōu hè wéi shū fang	
自笑狂夫老更狂		zì xiào kuáng fū lǎo gèng kuáng	

Kuang Fu (The Crazy Man ¹)

A thatched cot lieth in th' west of Ten-thousand-*li* (miles) Bridge,
 By th' Multiflorous Pond that's my clear Canglang Stream.
 While breezes cherish dainty bamboo pipes green and cute,
 The lotus blooms pink, imbued with sprinkles, scent sweet and gleam.
 The letters of a friend with heavy Sovran bestowals cease to come;
 Mine ever hungry children's faces grow drear and sad.
 To be starved to death and be thrown to th' canyons, one should be defiant;
 I laugh at myself while getting old being e'er more mad.

(translated by Sun Dayu)


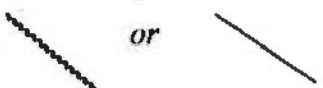


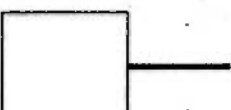
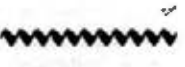
¹ Sun Dayu, trans, "The Crazy Man", *An Anthology of Ancient Chinese Poetry and Prose*, p.339.

PERFORMANCE NOTE

Required Equipments

- 1 microphone (normal amplifying)
- 1 microphone with a medium deep echo effect
- 2 loudspeakers

About the Notations

1.  improvise by having the voice glided according to the curve's contour
2. [] the pronunciation of the Chinese word inside the bracket is 'broken' into two syllables so that to sing them separately but legato, or just to produce an expressive vowel which is not from the text of the poem, e.g. HA!
3.  or glissando or portamento smoothly
4.  approximate pitch, speech tone or whisper
(it will be indicated in words for the interpretation)
5. *naturale* usually for abandoning the microphone or loudspeaker and singing in a normal way
6.  scream as high pitch as possible
7.  repeat the content inside the box and usually asynchronized
8.  singing like trill but with approximate pitches or say, improvisation

狂夫 Kuang Fu

for SSAAATTBB & Yangqin

杜博
DU Fu

譚展輝
TAM Chin-fai

Lento con molto rubato (♩ = ca.60) *Moderato* (♩ = ca.100)

Soprano 1

Soprano 2

3 Altos

2 Tenors

2 Basses

Yangqin

mp *cresc. e accel. poco a poco* *f* *sf* *p*

7

sing like Chinese operatic coloratura *approximate pitch*

S1

f wan 萬 *mp* li 里 *asynchronized*

S2

wan 萬 *pp* li 里 *1.2.3. approximate PP pitch*

A

x x x

T

1.2. *kuang fu* 狂夫 *1. p* qi - ao [驕] *approximate pitch*

B

1.2. *kuang fu* 狂夫 qiao 橋

YQ

ad lib. *ff* *pp* *mf*

12

S1 *mf* whisper but not too soft
xi xi xi xi
西西 西西
approximate pitch

S2 *mf* whisper but not too soft
xi xi xi xi
西西 西西
approximate pitch

A qiao
嬌
approximate pitch
[西] yi
草

T *mp* *cresc.*
kuang fu kuang fu
狂 夫

B *mp* *cresc.*
kuang fu kuang fu
狂 夫

YQ *p* *cresc.* *f*

asynchronized to the other parts

ff *approx. pitch*
cao tang
草 堂

f
yi tang
堂

with loudspeaker
tang tang
堂 堂

with loudspeaker
tang tang
堂 堂

17

S1 *approx. pitch*
bai hua bai hua bai hua
白花 白花 白花

S2 *approx. pitch*
yi
— bai hua
— 白花

A *pp* *pp* *pp*
cao bai hua
草 白花 bai hua
— 白花 bai hua
— 白花

T *a2 naturale* *p dolce*
yi cao yi cao
— 草 — 草

B *a2 both with loudspeakers* *p naturale dolce*
yi cao yi cao
— 草 — 草

YQ *f* *f* *p* *poco rit.* *Andante* ($\text{♩} = \text{ca. } 80$)

24

S1

S2 *p* hua 花 *mp* bai 白 *cresc.* hua 花 bai 白 hua 花

A bai 白 hua 花 *p cresc.* bai 白 hua 花 bai 白 hua 花

T

B

YQ *cresc. poco a poco*

29

S1 *f* *port.* *port.* *singing like trill* *approx. pitch* **Largo** ($\text{♩} = \text{ca. } 60$)

S2 bai 白 hua 花 ji 即

A bai 白 hua 花 ji 即

A2 bai 白 hua 花 ji 即

A3 bai 白 hua 花 ji 即

T tan 潭 shui 水 ji 即 cang 滄 lang 浪

B tan 潭 shui 水 ji 即 cang 滄 lang 浪 *f* fu 呼

YQ **Largo** ($\text{♩} = \text{ca. } 60$)

36

S1
fu [呼]

S2
fu [呼] feng 風 han 含 cui xiao 翠 簫 juan juan jing 娟 娟 淨 feng 風

A1
fu [呼] *pp* blowing feng 風 feng 風 han 含 cui xiao 翠 簫 juan juan jing 娟 娟 淨 feng 風

A2
fu [呼] *pp* blowing feng 風 han 含 cui xiao 翠 簫 juan juan jing 娟 娟 淨 feng 風

A3
fu [呼] *pp* blowing feng 風 han 含 cui xiao 翠 簫 juan juan jing 娟 娟 淨

T
fu [呼] *pp* blowing

B
pp blowing

YQ
p *pp* *p*

45

S1
feng 風 han 含 cui xiao 翠 簫 juan juan jing 娟 娟 淨 yu yu 雨 雨

S2
feng 風 han 含 cui xiao 翠 簫 juan juan jing 娟 娟 淨 yu yu yu yu 雨 雨 雨 雨

A1
feng 風 han 含 cui xiao 翠 簫 juan juan jing 娟 娟 淨 juan juan jing 娟 娟 淨 yu yu yu yu 雨 雨 雨 雨

A2
feng 風 han 含 cui xiao 翠 簫 juan juan jing 娟 娟 淨 yu yu yu 雨 雨 雨 yu yu yu yu 雨 雨 雨 雨

A3
feng 風 han 含 cui xiao 翠 簫 juan juan jing 娟 娟 淨 yu yu yu yu yu yu 雨 雨 雨 雨 雨 雨 yu yu yu yu 雨 雨 雨 雨

T
feng 風 *pp* *mf* feng 風

B
pp blowing, use mic with echo

YQ
f *pp*

57

S1 *p senza cresc.*
xiang approx. pitch
香

S2 *p senza cresc.*
xiang approx. pitch
香
whisper, using mic with echo
p

A1 xi ang
[香]

A2

A3

T
1. *f*
ran ran xiang
山 山 香
yu yi hong qu yu yi hong qu yu yi hong qu ran ran xiang hou lu
雨 霏 紅 蕖 雨 霏 紅 蕖 雨 霏 紅 蕖 冉 冉 香 厚 祿

B
1. *f*
ran ran xiang
山 山 香
yu yi hong qu yu yi hong qu yu yi hong qu ran ran xiang hou lu
雨 霏 紅 蕖 雨 霏 紅 蕖 雨 霏 紅 蕖 冉 冉 香 厚 祿
both with loudspeaker

YQ *f*

58

S1 *approx. pitch*
gu ren shu
故 人 書
f approx. pitch ff

S2 shu
書
ff

A *naturale 1.2. approx. pitch*
gu ren shu
故 人 書
f approx. pitch a3 ff

T *cresc.*
hou lu hou lu hou lu shu
厚 祿 厚 祿 厚 祿 書
a2 naturale ff

B *cresc.*
hou lu hou lu hou lu shu
厚 祿 厚 祿 厚 祿 書
a2 naturale ff

YQ *p* *molto* *fff* *freely quick, asynchronizd*

All voices whisper freely in variant registers, not fast, with speech tone, preferably word to word separately

A Tempo (♩ = ca. 80)

63

S1: *duan* 斷, *jue* 絕, *se* 色, *qi liang* 淒涼

S2: *duan* 斷, *jue* 絕, *zhi* 椎, *se* 色, *qi liang* 淒涼

A: *duan* 斷, *jue* 絕, *zi* 子, *qi* 淒

T1: *duan* 斷, *jue* 絕, *heng* 恆, *ji* 饑, *zi* 子, *qi* 淒

T2: *duan* 斷, *jue* 絕, *zi* 子, *qi* 淒

B1: *duan* 斷, *jue* 絕, *heng* 恆, *ji* 饑, *zi* 子, *qi* 淒

B2: *duan* 斷, *jue* 絕, *zi* 子, *qi* 淒

YQ: *subito tacet*, *ad lib.*, *f*, A Tempo (♩ = ca. 80)

70

S: *qi liang* 淒涼, *yu tian* 欲填, *gou he* 溝壑, *yu tian* 欲填

A: *liang* 涼, *qi liang* 淒涼, *yu tian* 欲填, *gou he* 溝壑, *yu tian* 欲填

T1: *liang* 涼, *qi liang* 淒涼, *yu tian* 欲填

T2: *liang* 涼, *qi liang* 淒涼, *yu tian* 欲填

B1: *liang* 涼, *qi liang* 淒涼, *yu tian* 欲填

B2: *liang* 涼, *qi liang* 淒涼, *yu tian* 欲填

YQ: *ad lib.*, *f*, *mf*, *ff*

freely quick tempo, accel. following S.

asynchronized with the other parts

accel. and asynchronized

accel. and asynchronized

accel. and asynchronized

accel. and asynchronized with the voices totally 4 times

naturale *f* *rall.* *a tempo* *sf*
 S wei shu shu HA!
 惟 碾碾碾 [哈!]
naturale *f* *rall.* *a tempo* *f*
 A wei shu shu shu shu HA!
 惟 碾碾碾碾碾 [哈!]
f *p* *rall.* *speech tone* *a tempo* *f*
 T wei shu shu shu shu shu fang zi xiao kuang fu
 惟 碾碾碾碾碾 放 自笑 狂夫
f *p* *rall.* *speech tone* *a tempo* *f*
 B wei shu shu shu shu shu shu fang zi xiao kuang fu
 惟 碾碾碾碾碾碾碾 放 自笑 狂夫
 YQ (totally 4 times) *pp* *f* *f* *dim e rall.* *p* *a tempo* *crese.*

82 *Tempo I* ($\text{♩} = \text{ca. } 120$)
 S1 *ff* *port.* *port.*
 kuang 狂
 S2 *ff*
 kuang fu 狂夫
 A *a3* *ppp*
 kuang fu kuang fu kuang fu
 狂夫 狂夫 狂夫
 T kuang fu kuang fu
 狂夫 狂夫
 B kuang fu kuang fu
 狂夫 狂夫
 YQ *ff* *Tempo I* ($\text{♩} = \text{ca. } 120$)

85 **Presto ma non troppo** (♩ = ca. 144)

part. 3 part. 1 *accel.* *f* *medium speech tone*

S1 fu kuang fu kuang fu kuang fu kuang fu
夫 狂 夫 狂 夫 狂 夫 狂 夫

S2 kuang fu kuang fu kuang fu kuang fu
狂 夫 狂 夫 狂 夫 狂 夫

A kuang fu kuang fu kuang fu kuang fu zi xiao kuang fu kuang fu
狂 夫 狂 夫 狂 夫 狂 夫 自 笑 狂 夫 狂 夫

T kuang fu kuang fu kuang fu kuang fu
狂 夫 狂 夫 狂 夫 狂 夫

B kuang fu kuang fu lao geng
狂 夫 狂 夫 老 更

YQ *f* *accel. 5*

88 *ff* *colla Yang Qin* *ten.*

S1 kuang fu kuang fu geng kuang
狂 夫 狂 夫 狂

S2 kuang fu kuang fu geng kuang
狂 夫 狂 夫 狂

A *zi xiao kuang fu* *accel. and asynchronised* *crese. poco a poco* *subito tacet* *zi xiao kuang fu*
自 笑 狂 夫

T *kuang fu kuang fu* *molto accel.*
狂 夫 狂 夫

B *div.* *colla Yang Qin* *a2 naturale ff* *kuang fu kuang fu* *kuang fu kuang fu*
狂 狂 夫 狂 夫

YQ *f* *ad lib.* *ff*

92 *mp* *naturale* *high speech tone* *ff*

S1 zi xiao kuang fu zi xiao kuang fu zi xiao kuang fu kuang fu zi xiao kuang fu kuang fu zi HEY! kuang fu zi xiao kuang fu zi
白笑狂夫 白笑狂夫 白笑狂夫 狂夫白笑狂夫 狂夫白(哈!)狂夫 白笑狂夫 白

S2 zi xiao kuang fu zi xiao kuang fu zi xiao kuang fu kuang fu zi xiao kuang fu kuang fu zi HEY! kuang fu zi xiao kuang fu zi
白笑狂夫 白笑狂夫 白笑狂夫 狂夫白笑狂夫 狂夫白(哈!)狂夫 白笑狂夫 白

A *ff* *high speech tone*
zi xiao kuang fu kuang fu zi xiao kuang fu kuang fu zi HEY! kuang fu zi xiao kuang fu zi
白笑狂夫 狂夫白笑狂夫 狂夫白(哈!)狂夫 白笑狂夫 白

T *mp* (*molto accel.*) *ff* *high speech tone*
zi xiao kuang fu kuang fu zi xiao kuang fu kuang fu zi HEY! kuang fu lao geng kuang fu zi xiao kuang fu zi
白笑狂夫 狂夫白笑狂夫 狂夫白(哈!)狂夫 老更狂 白笑狂夫 白

B *ff* *high speech tone*
zi xiao kuang fu kuang fu zi xiao kuang fu kuang fu zi HEY! kuang fu lao geng kuang fu zi xiao kuang fu zi
白笑狂夫 狂夫白笑狂夫 狂夫白(哈!)狂夫 老更狂 白笑狂夫 白

YQ *mp* *ff* *subito tacet*

98

S1 xiao kuang fu zi xiao HA! kuang fu kuang fu kuang fu kuang fu kuang fu kuang fu kuang fu
笑狂夫 白笑 [哈!]狂夫 狂夫 狂夫 狂夫 狂夫 狂夫 狂夫 狂夫

S2 xiao kuang fu zi xiao HA! kuang fu kuang fu kuang fu kuang fu kuang fu kuang fu kuang fu
笑狂夫 白笑 [哈!]狂夫 狂夫 狂夫 狂夫 狂夫 狂夫 狂夫 狂夫

A xiao kuang fu zi xiao HA! kuang fu kuang fu kuang fu kuang fu kuang fu kuang fu kuang fu
笑狂夫 白笑 [哈!]狂夫 狂夫 狂夫 狂夫 狂夫 狂夫 狂夫 狂夫

T xiao kuang fu zi xiao HA! kuang fu lao geng kuang fu kuang fu kuang fu kuang fu kuang fu lao geng
笑狂夫 白笑 [哈!]狂夫 老更 狂夫 狂夫 狂夫 狂夫 狂夫 狂夫老更

B xiao kuang fu zi xiao HA! kuang fu lao geng kuang fu kuang fu kuang fu kuang fu kuang fu lao geng
笑狂夫 白笑 [哈!]狂夫 老更 狂夫 狂夫 狂夫 狂夫 狂夫 狂夫老更

YQ *ff*

recite in a free tempo with a high tone, with loudspeaker zi xiao xiao
自笑 笑

fff screaming as high pitch as possible

S1 *fff* *port* kuang 狂

S2 *asynchronized to T and YQ* *stop suddenly according to S1* *fff* *port* kuang 狂

A *fff* *port* kuang 狂

T *fff* zi 自 xiao 笑 kuang 狂 fu 夫 lao 老 geng 更 kuang 狂 *naturale a2 fff* *port* kuang 狂

recite in a free tempo (follow T1) with a high tone, with loudspeaker

B *asynchronized to T and YQ* *stop suddenly according to S1* *fff* *port* kuang 狂

YQ *fff* *stop suddenly according to S1* *fff* *sec*

IF LIFE IS UNKNOWN ...

未知生...

IF LIFE IS UNKNOWN...

If Life is Unknown . . . is a woodwind quintet inspired by a famous conversation between Confucius (551-479 B.C.E.) and his student Zi Lu. Zi Lu asked Confucius what death is, and Confucius answered that how can we understand what death is if life is unknown.

This piece attempts to present this philosophical discussion by constructing eight “dialogues” and two “monologues” in which different musical ideas are exchanged between the instruments. The structure of this piece is as follows:

Dialogue 1:	The “conversation” is started by the clarinet in bars 1-18, then the flute answers in bars 18-20.
Dialogue 2:	The flute takes the lead in bars 21-46, the oboe responses in bars 21-37, and in bars 39-44, the clarinet continues the “conversation”.
Monologue 1:	Played by the oboe in bars 47-54
Dialogue 3:	A “conversation” between the horn and the bassoon in bars 55-67
Dialogue 4:	A “conversation” between the horn and the clarinet in bars 68-73, then the flute gradually replaces them in bars 72-80
Dialogue 5:	The oboe takes the lead in bars 80-96, and then the flute answers in bars 84-96.
Dialogue 6:	A “conversation” between the flute and the oboe in bars 97-100
Dialogue 7:	A “conversation” between the clarinet and the oboe in bars 102-105
Monologue 2:	Played by the flute in bars 110-151
Dialogue 8:	A short “conversation” between the flute and the clarinet in bars 153-158

This piece aims at reflecting the reactions of Confucius and Zi Lu when they talk about "death." In bars 39-44, there are soft staccatos, snap-tonguing, keyclicks and whistle sound produced by the flute and the clarinet, representing their avoidance of talking about the topic. In monologue 1, the oboe presents the worry and sadness of death by the marking "*mesto*." Dialogue 3 interprets the bravery in facing death by the energetic sound of the horn. Dialogue 6 presents their thinking of the death as a joke by the marking "*scherzando*." "Fear" is represented throughout the piece by the flutter-tonguing and the extreme high notes played by the flute in bars 30-32, 72-77 and 120-124. (*A complete description of the emotional content of all dialogues and monologues are given below.)

The piece is unified by deriving the themes in different dialogues from the same series which is mainly made up of intervals of minor seconds and perfect fifths. The opening motive with a distinctive rhythm played by the clarinet in bar 1 recurs, for example, in the flute in bars 24-25, 97-98 and 115.

*Emotional content of the dialogues and monologues

Dialogue 1	The conversations start.
Dialogue 2	Fearing for death and avoiding to talk about "death"
Monologue 1	Feeling sad
Dialogue 3	Showing bravery in facing death, but with occasional hesitation
Dialogue 4 & 5	Being agitated while facing death
Dialogue 6 & 7	Death is like a joke.
Monologue 2	Facing death alone is most terrible.
Dialogue 8	After death, there may be hope.

If Life is Unknown ...

for wind quintet

TAM Chin-fai

[All transposing instruments are notated in concert pitch.]

A Lento moderato (♩ = ca. 76)

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

ad lib. e espr.

f p f f p

9

p

ff

f p

17

mp

f

pp

p

f p ff

p

con sord.

p

21 **B**

Musical score for measures 21-24. The score is written for two staves with treble clefs and two staves with bass clefs. The key signature has one sharp (F#). Measure 21 starts with a treble clef staff playing a triplet of eighth notes, marked *fp*. The bass clef staff has a whole rest. Measure 22 continues the triplet in the treble staff, marked *fp*, while the bass clef staff has a whole rest. Measure 23 features a treble clef staff with a triplet of eighth notes, marked *fp*, and a bass clef staff with a whole rest. Measure 24 shows a treble clef staff with a triplet of eighth notes, marked *f*, and a bass clef staff with a whole rest.

25

Musical score for measures 25-28. The score is written for two staves with treble clefs and two staves with bass clefs. The key signature has one sharp (F#). Measure 25 starts with a treble clef staff playing a slur of eighth notes, marked *cresc.*. The bass clef staff has a whole rest. Measure 26 continues the slur in the treble staff, marked *cresc.*, while the bass clef staff has a whole rest. Measure 27 features a treble clef staff with a slur of eighth notes, marked *mp*, and a bass clef staff with a whole rest. Measure 28 shows a treble clef staff with a slur of eighth notes, marked *mp*, and a bass clef staff with a whole rest.

27

accel. Andantino (♩ = ca. 100)

Musical score for measures 27-30. The score is written for two staves with treble clefs and two staves with bass clefs. The key signature has one sharp (F#). Measure 27 starts with a treble clef staff playing a slur of eighth notes, marked *ff*. The bass clef staff has a whole rest. Measure 28 continues the slur in the treble staff, marked *ff*, while the bass clef staff has a whole rest. Measure 29 features a treble clef staff with a slur of eighth notes, marked *sf*, and a bass clef staff with a whole rest. Measure 30 shows a treble clef staff with a slur of eighth notes, marked *sf*, and a bass clef staff with a whole rest.

Subito Lento moderato
(Tempo I ♩ = ca. 76)

30

mp *ff* *p* tranquillo
en dehors *ten.* *sf* *f* *ten.* *sf* *mp*
ff *mp* *poco f* *p* tranquillo
ff *mp* *poco f* *p* tranquillo
ff *mp* *poco f* *p* tranquillo
senza sord.

A Tempo (♩ = ca. 76)

34

rit. *ad lib.* *ad lib.* *mp* *sfp*
p *ad lib.*

37

ff *mp* *p* *ad lib.* *snap tongue*
ff *p* *p* *ad lib.*

whistle sound

41

keyclick

pp

p dim. e rit.

keyclick

keyclick

keyclick

molto rit.

snap tongue

p

46

C Adagio mesto e molto espressivo (♩ = ca.56)

mp cantabile

mp

f

dim.

p

f

dim.

p

f

con sord.

p

f

dim.

p

f

52

D Allegro ma non troppo (♩ = ca.90)

pp

pp

pp

senza sord. energico

f

p dolce

f

58

58

f *mp* *f*

ad lib. *with singing an octave higher* *naturale* *energico*

64

64

p *f* *mp*

con forza *en dehors*

f *ff* *f*

E *Vigorous e agitato*

67

67

f *mf* *f* *ff*

en dehors *ff sempre*

71

Musical score for measures 71-73. The score consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music features complex rhythmic patterns with many sixteenth notes and slurs. Dynamic markings include *mf*, *f*, *ten.*, *fff*, and *dim.*. There are also accents and slurs throughout the passage.

74

Musical score for measures 74-78. The score consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music features complex rhythmic patterns with many sixteenth notes and slurs. Dynamic markings include *fp*, *fff*, *f*, *mp*, and *p*. There are also accents and slurs throughout the passage. The word *espressivo* is written above the top staff in the fourth measure.

79

Musical score for measures 79-83. The score consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music features complex rhythmic patterns with many sixteenth notes and slurs. Dynamic markings include *mp*, *p*, *ff*, and *mf*. There are also accents and slurs throughout the passage. A large letter **F** is written above the first measure of the top staff. The phrase *en dehors* is written above the top staff in the second measure.

83 *en dehors*

83 84 85 86

sf *mf* *p* *p*

This system contains measures 83 through 86. It features five staves: two vocal staves at the top, a piano staff in the middle, and two bass staves at the bottom. The music is in a key with one flat and a 3/4 time signature. Measure 83 is marked *sf* and includes the instruction *en dehors*. Measure 84 is marked *mf*. Measures 85 and 86 are marked *p*. The piano part consists of a steady eighth-note accompaniment with a '6' (sixteenth notes) marking. The bass part features a rhythmic pattern of eighth notes with accents.

87

87 88 89 90

ff *mf* *ff* *f*

This system contains measures 87 through 90. It features five staves: two vocal staves at the top, a piano staff in the middle, and two bass staves at the bottom. Measure 87 is marked *ff*. Measure 88 is marked *mf*. Measure 89 is marked *ff*. Measure 90 is marked *f*. The piano part continues with eighth-note accompaniment and '6' markings. The bass part maintains its rhythmic pattern with accents.

91

91 92 93 94

cresc. *ff* *ff* *ff*

This system contains measures 91 through 94. It features five staves: two vocal staves at the top, a piano staff in the middle, and two bass staves at the bottom. Measure 91 is marked *cresc.*. Measure 92 is marked *ff*. Measure 93 is marked *ff*. Measure 94 is marked *ff*. The piano part continues with eighth-note accompaniment and '6' markings. The bass part maintains its rhythmic pattern with accents.

G Poco scherzando

Musical score for section G, measures 95-99. The score is written for five staves: two treble clefs and three bass clefs. The tempo is marked 'Poco scherzando'. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are several slurs and accents throughout the passage.

H

Musical score for section H, measures 100-104. The score continues with five staves. The tempo remains 'Poco scherzando'. The key signature changes to two sharps (F# and C#). The music is characterized by rapid sixteenth-note passages and triplets. Dynamics include *mf*, *f*, and *ff* (fortissimo). There are numerous slurs and accents, particularly over the sixteenth-note runs.

103

Musical score for section H, measures 103-107. The score continues with five staves. The key signature remains two sharps. The music features dense sixteenth-note textures and triplets. Dynamics include *mf*, *f*, and *mp* (mezzo-piano). The passage concludes with a final cadence in the key of D major.

I Lento moderato e tranquillo
(Tempo 1 ♩ = ca. 76)

107 rit.

107 *mp* *f* *mf* *ff* *f*
f *f* *p* *sfp*
f *f* *p* *sfp*
f *f* *p* *sfp*
f *f* *p*

115

115 *f* *sfp* *ff* *ff* *ff* *ff* *ff*
sfp *ff* *ff* *ff* *ff* *ff* *ff*
f *sfp* *ff* *ff* *ff* *ff* *ff*
ff *sfp* *ff* *ff* *ff* *ff* *ff*
p *ff* *p* *ff* *mf*

127

127 *mp* *p* *p* *p* *p* *p* *p*
p *p* *p* *p* *p* *p* *p*
p *p* *p* *p* *p* *p* *p*
p *p* *p* *p* *p* *p* *p*
sub. f *p* *naturale*

with stringing the higher notes

139

only air

naturale

pp

pp

pp

pp

pp

pp

152

J

f

mp

dim

dim

dim

dim

p

sf

dim.

(always hand-stopped)

dim.

158

poco rit.

ppp

ff

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

SYMPHONY II - MORRISON

第二交響曲 — 馬禮遜

SYMPHONY II – MORRISON

Symphony II – Morrison is a symphony taking the experience of Robert Morrison D. D. (1782-1834), the first missionary to China, as its subject matter. It is in three movements. The first movement interprets Morrison's personal view of the world and his receiving of calling from the God. The second movement presents the troubles of his journey in the stormy sea and his achievements in China. The final movement focuses on the deaths of his relatives, friends, and himself.

This symphony is written for a western chamber orchestra, a male choir and two Chinese instruments – the *erhu* and the *zheng*, so that there is a mixture of western and Chinese timbres. However, there is also a mixture of “roles” of the western and Chinese instruments, as the Chinese instruments are often written in a western musical language, while in some passages, the western instruments are used to produce music with a Chinese flavour.

Although the timbres of the *erhu* and the *zheng* are Chinese, in this work, most of the passages for them are written in a western style. For example, in bars 51-55 of the first movement, *erhu* plays an atonal melody in sequence. In bars 14-20 of the second movement, *erhu* doubles the voices written in Db minor, a western scale. In bars 172-213 of the third movement, *zheng* plays ostinato that clashes with the chords established by the strings and woodwinds as it aims for providing timbre, not for harmony.

On the other hand, some western instruments are deliberately written to evoke a Chinese atmosphere. For example, in bars 119-136 of the second movement, the

flute plays trills in imitation of the Chinese *dizi*. In bars 149-166 of the third movement, the woodblocks and cymbals are written in a style evoking a Chinese percussion ensemble. In the tutti passages of bars 172-174 and bars 195-200 of the second movement, pentatonic scales are employed to give a Chinese flavour.

INSTRUMENTATION

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

1 Trumpet in C

1 Tenor Trombone

3 Timpani

Percussion 1 xylophone – *with rubber mallets*
 vibraphone – *“motor on” ONLY while indicated*

Percussion 2 gong
 triangle
 snare drum
 crash cymbals
 suspended cymbal
 shaker

Percussion 3 crash cymbals
 shaker
 suspended cymbal

*These instruments are suggested to place
 between these two percussionists.*

– with a violin bow and a pair of snare drum mallets

2 wood blocks

bass drum

Er-hu (solo)

Zheng (solo) – tuned in D, E, F#, A, B

Male Choir (Tenor and Bass)

Violin I

Violin II

Viola

Cello

Double Bass

TEXT, Pinyin AND TRANSLATION

(*Texts in Italic are added or translated by the composer.*)

1st Movement

他閉上雙眼 睡了	tā bì shàng shuāng yǎn shuì le
他得到了釋放的靈魂	tā dé dào le shì fàng de líng hún
他已站在上帝面前	tā yǐ zhàn zài shàng dì miàn qián
他是何等的快樂	tā shì hé děng de kuài lè
我願如義人的死而死	wǒ yuàn rú yì rén de sǐ ér sǐ
我願如義人的終而終 ¹	wǒ yuàn rú yì rén de zhōng ér zhōng ¹

He closed his eyes and slept.

His liberated spirit was before his God,

So joyful to him!

Let me die the death of the righteous,

and let my last end be like his.²

Save that the Holy Ghost witnesseth in every city, saying that bonds and afflictions abide me. But none of these things move me, neither count I my life dear unto myself, so that I might finish my course with joy, and the ministry, which I have received of the Lord Jesus, to testify the gospel of the grace of God.

[Acts 20:23-24, King James Version]

¹ Eliza Armstrong Morrison 編, 鄧肇明譯, *馬禮遜回憶錄 (全集)*, pp.556-7.

² Broomhall Marshall, ed., *Robert Morrison - A Master-builder*, pp.535, 537.

Bless the Lord, O my soul: and all that is within me, bless his holy name.

Bless the Lord, O my soul, and forget not all his benefits:

Who forgiveth all thine iniquities; who healeth all thy diseases;

Who redeemeth thy life from destruction; who crowneth thee with lovingkindness and tender mercies;

Who satisfieth thy mouth with good things; so that thy youth is renewed like the eagle's.

The Lord executeth righteousness and judgment for all that are oppressed.

Bless the Lord.

He made known his ways unto Moses, his acts unto the children of Israel.

The Lord is merciful and gracious, slow to anger, and plenteous in mercy.

He will not always chide: neither will he keep his anger forever.

He hath not dealt with us after our sins; nor rewarded us according to our iniquities.

For as the heaven is high above the earth, so great is his mercy toward them that fear him.

As far as the east is from the west, so far hath he removed our transgressions from us.

The Lord hath prepared his throne in the heavens; and his kingdom ruleth over all.

Bless the Lord, O my soul: and all that is within me, bless his holy name.

Bless the Lord, O my soul, and forget not all his benefits.

Bless the Lord, O my soul: and all that's within me.

Bless the Lord. *Bless His name.*

[Psalm 103:1-12, 19, King James Version]

2nd Movement

日出之處 耶穌為王³

ri chū zhī chù yē sū wéi wáng

哦願主在我們心裡為王

ó yuàn zhǔ zài wǒ men xīn lǐ wéi wáng

In the place of sunrise, Jesus is the King.

O, Will the Lord be the King in our hearts.

Home of our youth, to thee we bring the homage of lives at the spring.

Training thy sons for the game of life,

Sending them forth to the age-long strife,

Ready thy name, ever bright to uphold,

Ready 'gainst evil to fight and be bold.

May those who left thee in years that are past.

Guard well thy honour, to truth holding fast,

Home of our youth to thee will we sing,

Long may thy name on our lips proudly ring.

[School song of Ying Wa College, the successor of Anglo-Chinese College]

³Eliza Armstrong Morrison 編，鄧肇明譯，《馬禮遜回憶錄（全集）》，p.116.

3rd Movement

He closed his eyes and slept.

His liberated spirit was before his God.

So joyful to him!

Let me die the death of the righteous, and let my last end be like his.

Christ has gone before to prepare a place for us, as he has already done for our loved one, but gone before.

As in Adam all die, even so in Christ shall all be made alive.

It's sown in corruption, it's raised in incorruption:

it's sown in dishonour; it's raised in glory:

it's sown in weakness; it's raised in power:

it's sown a natural body; it's raised a spirited body.

Flesh and blood cannot inherit the kingdom of God; neither doth corruption inherit incorruption.

The dead shall be raised incorruptible, and we shall be changed.

For the corruptible must put on incorruption, and this mortal shall put on immortality.

Oh death, where is thy sting! · Oh grave, where is thy victory!

Christ has prepared a place for us.

Let me die the death of the righteous, and let my last end be like his.⁴

Amen.

[extract from J.R. Morrison, son of Robert Morrison, a letter to his mother written in the boat which conveyed the remains of his beloved father to Macao]

⁴Broomhall Marshall, ed., *Robert Morrison – A Master-builder*, pp.535-7.

(Narrators:)

Sacred to the memory of Robert Morrison D.D.,
 the first Protestant missionary to China, where after a service of twenty-seven years,
 cheerfully spent in extending the kingdom of the blessed redeemer
 during which period he compiled and published a dictionary of the Chinese language,
 found the Anglo-chinese College at Malacca,
 and for several years laboured alone on a Chinese version of the Holy Scriptures,
 which he was spared to see completed and widely circulated
 among those for whom it was destined
 he sweetly slept in Jesus.

He was born at Morpeth in Northumberland January 5th 1782,
 was sent to China by the London Missionary Society in 1807
 Was for twenty-five years Chinese translator in the employ
 of the East-India Company
 and died at Canton August 1st 1834.

Blessed are the dead which die in the Lord from henceforth
 Yea, saith the Spirit
 that they may rest from their labours
 and their works do follow them.

[From the inscription on the stele of the grave of Robert Morrison in Macau.]

紀念神學博士勞博·馬禮遜，
 新教首位來華宣教師。
 在茲二十七載，
 致力開拓救贖主的國度，
 甘心情願。
 在此期間，編纂出版了
 漢英字典；
 在馬六甲創建了
 英華書院；
 經數年艱辛工作，
 獨自滿譯了聖經；
 並蒙保守，
 得見大功告成，
 廣泛流傳於
 目標讀者之中；
 然後安睡在耶穌的懷裡。
 他於1782年1月5日，
 生於摩帕市；
 1807年由倫敦會
 派來中國；
 受僱於東印度公司為
 中文翻譯共二十五年；
 1834年8月1日歿於
 廣州。

jì niàn shén xué bó shì láo bó mǎ lǐ xùn
 xīn jiào shǒu wèi lái huá xuān jiào shī
 zài zī èr shí qī zài
 zhì lì kāi tuò jiù shú zhǔ de guó dù
 gān xīn qíng yuàn
 zài cǐ qī jiān, biān zuǎn chū bǎn le
 hàn yīng zì diǎn
 zài mǎ liù jiǎ chuàng jiàn le
 yīng huá shū yuàn
 jīng shù nián jiān xīn gōng zuò
 dú zì hàn yì le shèng jīng
 bìng méng bǎo shǒu
 dé jiàn dà gōng gào chéng
 guǎng fàn liú chuán yú
 mù biāo dú zhě zhī zhōng
 rán hòu ān shuì zài yē sū de huái lǐ
 tā yú yī qī hā èr nián yī yuè wǔ rì
 shēng yú mó pà shì
 yī bā líng qī nián yóu lún dūn huì
 pài lái zhōng guó
 shòu gù yú dōng yīn dù gōng sī wéi
 zhōng wén fān yì gōng èr shí wǔ nián
 yī bā sān sì nián bā yuè yī rì mò yú
 guǎng zhōu

從今以後，

cóng jīn yǐ hòu

在主裡死的人是有福的。

zài zhǔ lǐ sǐ de rén shì yǒu fú de

聖靈說，是的；

shèng líng shuō shì de

他們息了自己的勞苦，

tā men xī le zì jǐ de láo kǔ

作工的果效也隨著他們。⁵

zuò gōng de guǒ xiào yě suí zhe tā men

⁵Eliza Armstrong Morrison 編，鄧肇明譯，*馬禮遜回憶錄（全集）*，p.560.

Symphony II - Morrison

1st movement

[All transposing instruments, except for the double bass, are notated in concert pitch.]

TAM Chin-fai

A
Andante (♩ = ca. 74)

2 Flutes
2 Oboes
2 Clarinets in B♭
2 Bassoons
2 Horns in F
Trumpet in C
Tenor Trombone
Timpani (F-B-E)
Percussion I (xylophone)
Percussion II
Percussion III
Er-hu Solo
Zheng Solo
Tenor
Male Choir
Bass
Violin I
Violin II
Viola
Violoncello
Double Bass

ad lib.
p
pp

ppp *ad lib.*

ppp *unis.*
ta bi shang shuang yan
他閉上雙眼

ppp *unis.*
ta bi shang shuang yan
他閉上雙眼

A
Andante (♩ = ca. 74)

pizz. pp
pp

15

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

wood blocks
smaller
larger
mp

sus cym
p mf

mp f mp

gliss.

mp f

pp

This musical score page, numbered 117, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), French Horn (F.Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The percussion section consists of Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Percussion III (Perc. III). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vln.), Violoncello (Vc.), and Double Bass (Db.). Additionally, there are staves for Er-hu and Zheng. The score is marked with dynamics such as *mp*, *p*, *con sord*, *f*, *mf*, *pp*, and *ppp*. It includes various musical notations like slurs, accents, and articulation marks. A measure number '20' is visible at the top left.

B

26

Fl.
Ob.
Cl.
Bsn.

F Hn.
C Tpt.
Tbn.

Timp.
Perc. I
Perc. II
Perc. III

Er-hu
Zheng

T.
B.

p unis.
ta bi shang shuang yan shui
他閉上雙眼 睡

pp unis.
ta bi shang shuang yan shui le
他閉上雙眼 睡了

p
ta bi shang shuang yan shui
他閉上雙眼 睡

B

Vln. I
Vln. II
Vla.
Vc.
Db.

div.
f
ppizz. pp
unis.
ppizz. pp
arco f
ppizz. pp
ppizz. pp
ppizz. pp
arco f
arco f
arco f
ppizz. pp
arco f

33

Fl. *mp* *a2* *f*

Ob. *mp* *a2* *f*

Cl. *mp* *a2* *f*

Bsn. *mp* *a2* *f*

F.Hn. *mp* *f*

C.Tpt. *mp* *senza sord* *mp* *f*

Tbn. *mp* *senza sord* *mp* *f*

Timp. *p* *mf* *f* *ff*

Perc. I

Perc. II *crash cym* *f*

Perc. III *sus cym* *p* *ff*

Er-hu

Zheng

T. *ta* *p div.* *ta* *unis.* *f*

le ling hun ta yi zhan zai shang di mian
了 靈魂 他 已 站 在 上 帝 面

B. *cresc.* *p div.* *ta* *unis.* *f*

le ta de dao le shi fang de ling hun ta yi zhan zai shang di mian
了 他 得 到 了 釋 放 的 靈 魂 他 已 站 在 上 帝 面

Vln. I *mp* *f* *mf* *p* *mf* *f*

Vln. II *mp* *f* *mf* *p* *mf* *f*

Vla. *p* *f* *mf* *p* *mf* *f*

Vc. *f* *mp* *f* *p* *mf* *f*

Db. *f* *mp* *f* *p* *mf* *f*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Ban. *mp*

F Hn. *p*

C Tpt.

Tbn.

Timp. *muta B in A*

Perc. I

Perc. II *gong*

Perc. III

Er-hu

Zhong

T. *mp*
qian ta shi he deng de kuai le wo yuan ru yi ren de si er si
前 他是何等的快 乐 我 愿 如 义 人 的 死 而 死

B. *mp*
qian ta shi he deng de kuai le wo yuan ru yi ren de si er si
前 他 是 何 等 的 快 乐 我 愿 如 义 人 的 死 而 死

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

47

Fl.

Ob.

Cl.

Bsn.

F.Hn.

C.Tpt.

Tbn.

con sord p

pp

senza sord f

Timp.

pp

p < f

Perc.I

Perc.II

crash cym

f

Perc.III

Er-hu

mf

f

Zhong

T.

p

pp

wo yuan ru yi ren de zhong er zhong

我願如義人的終而終

B.

p

pp

wo yuan ru yi ren de zhong er zhong

我願如義人的終而終

Vln. I

p

pp

f

Vln. II

p

pp

p < f

Vla.

p

pp

p < f

Vc.

p

pp

p < f

Db.

p

pp

p < f

C

Delicato teneramente

rit. Lento (♩ = ca. 60)

Fl. *a2*

Ob. *a2*

Cl. *a2*

Bsn. *a2*

F.Hn. *a2*

C.Tpt. *a2*

Tbn. *a2*

Timp. *muta F in F#, muta A in B, muta E in Eb*

Perc.I

Perc.II

Perc.III

Er-hu

Zheng

T.

B.

C

Delicato teneramente

rit. Lento (♩ = ca. 60)

Vln. I *div. #2* *uniss.*

Vln. II

Vla.

Vc.

Db.

molto dim. *pp* *ppp mezzo voce*

molto dim. *pp* *ppp mezzo voce*

molto dim. *pp* *ppp mezzo voce*

molto dim. *pp* *ppp mezzo voce*

molto dim. *pp* *ppp mezzo voce*

This musical score page, numbered 143, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Ban.), French Horn (F Hu.), Trumpet (C Tpt.), and Trombone (Tbn.). The percussion section consists of Timpani (Timp.), three Percussion parts (Perc. I, II, III), and three string parts (Er-hu, Zheng, and T.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part begins at measure 64 with a *pp* dynamic and includes first and second endings. The string parts feature melodic lines with various dynamics such as *p* and *pp*. The score is written in a standard musical notation with a key signature of one flat and a 4/4 time signature.

70 1.

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

F.Hn.

C.Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

Vln. I *ppp sempre*

Vln. II *ppp sempre*

Vla. *ppp sempre*

Vc. *ppp sempre*

Db.

D *Vivace scherzando*

(♩ = ♪) (♩ = ca. 120)

73

Fl.
Ob.
Cl.
Bsn.
F. Hn.
C Tpt.
Tbn.
Timp.
Perc. I
Perc. II
Perc. III
Euf.
Zheng
T.
B.

D *Vivace scherzando*

(♩ = ♪) (♩ = ca. 120)

Vln. I
Vln. II
Via.
Vc.
Db.

77

Fl. *p* *mf*

Ob.

Cl.

Bsn. *pp* *mf*

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I xylophone *mf*

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Db. *pizz. mp*

Detailed description: This page of a musical score covers measures 77 through 80. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes French Horn (F Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). Percussion includes Timpani (Timp.), Percussion I (Perc. I) playing xylophone, Percussion II (Perc. II), and Percussion III (Perc. III). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various dynamics such as *pp*, *p*, *mf*, and *mp*, along with performance markings like *pizz.* and *xylophone*. The Flute part begins in measure 77 with a dynamic of *p* and a first ending bracket. The Percussion I part enters in measure 78 with a dynamic of *mf*. The Viola and Violoncello parts enter in measure 79 with a dynamic of *mp*. The Double Bass part enters in measure 80 with a dynamic of *pizz. mp*.

58

Fl.

Ob. *mp*

Cl. *mp*

Ban. *mp*

F Hn.

C Tpt.

Tbn.

Timp. *muta Eb in E*

Perc. I *f*

Perc. II *ff*
crash cym

Perc. III *ff*

Er-hu

Zheng

T.

B.

Vln. I *f* *legatissimo e delicato*

Vln. II *arco* *f* *legatissimo e delicato*

Vla. *arco mp*

Vc. *arco mp*

Db. *mp*

93

FL. *ff*

Ob. *a2 ff* *ff largamente*

Cl. *a2 ff* *div. ff largamente*

Bsn. *a2 ff* *div. ff largamente*

F Hn. *ff* *a2 ff*

C Tpt. *ff*

Tbn. *ff*

Timp. *ff* *fff*

Perc. I *ff*

Perc. II *crash cym ff*

Perc. III *BD ff*

Er-hu

Zheng

T.

B.

Vln. I *ff* *fff largamente*

Vln. II *ff* *fff largamente*

Vla. *ff* *fff largamente*

Vc. *ff* *fff largamente*

Db. *arco ff* *fff largamente*

E

rit. Andante moderato (♩ = ca. 90)

30

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-bu

Zhong

T.

B.

truta B in A, truta E in D

mp

ff

p

E

rit. Andante moderato (♩ = ca. 90)

Vln. I

Vln. II

Vla.

Vcl.

Db.

molto dim.

p

108

Fl. Ob. Cl. Bsn. F Hn. C Tpt. Tbn. Timp. Perc. I Perc. II Perc. III Er-hu Zheng T. B. Vln. I Vln. II Vla. Vc. Db.

Detailed description: This page of a musical score covers measures 108 to 112. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), French Horn (F Hn.), Cor Anglais (C Tpt.), and Trombone (Tbn.). The string section includes Trumpet (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The percussion section includes Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Er-hu, and Zheng. The Flute part features a melodic line with slurs and accents, and a first ending bracketed section starting at measure 110. The Oboe part has a melodic line with slurs and accents. The Clarinet part has a melodic line with slurs and accents. The Bassoon part has a melodic line with slurs and accents. The French Horn part has a melodic line with slurs and accents. The Cor Anglais part has a melodic line with slurs and accents. The Trombone part has a melodic line with slurs and accents. The Trumpet part has a melodic line with slurs and accents. The Bass part has a melodic line with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violin II part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The Violoncello part has a melodic line with slurs and accents. The Double Bass part has a melodic line with slurs and accents. The Er-hu and Zheng parts are currently silent. The percussion parts are also silent. The score is written in a standard musical notation with a key signature of one flat and a 4/4 time signature.

113

Fl. *f* *a2* *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *dim. poco a poco* *p*

F. Ho. *f*

C. Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

Vln. I *en dehors* *mf* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

Detailed description: This is a page of a musical score, page 152, starting at measure 113. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes French Horn (F. Ho.), Trumpet (C. Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.), three different Percussion parts (Perc. I, II, III), and Gong (Zheng). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part begins with a dynamic of *f* and a *trill* marking, followed by *a2* and *mf*. The Bassoon part has a *dim. poco a poco* instruction. The Violin I part has a *en dehors* marking. Dynamics range from *f* (forte) to *p* (piano). The score ends at measure 118.

F

Andante (♩ = ca. 76)

123

Fl.

Ob.

Cl.

Ban.

F. Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zhong

T.

B.

crash cym

sus cym

mufa D in E

F

Andante (♩ = ca. 76)

Vln. I

Vln. II

Via.

Vc.

Db.

133

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

ad lib.

p *f* *f*

pp colla zheng *sf colla er-hu* *mp*

colla zheng *sf colla er-hu* *mp*

colla zheng *sf colla er-hu* *mp*

colla zheng *sf colla er-hu* *mp*

colla zheng *sf colla er-hu* *mp*

142

Fl.

Ob.

Cl.

Ban.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T. *Solo quasi recitative*
 Save that the Ho-ly Ghost... wit-nes-seth in ev ery ci - ty... say-ing that bonds ... and af-flic-tions a-bide me. But

B.

Vln. I *p colla voce*

Vln. II *p colla voce*

Vla. *p colla voce*

Vc. *p colla voce*

Db.

148

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

none of these things move me... nei-ther count I... my life dear un-to-my-self, so that I might fi-nish my course... with joy, and the

mp

cresc.

ff

133

Fl.
Ob.
Cl.
Bsn.

F Hn.
C Tpt.
Tbn.

Timp.
Perc. I
Perc. II
Perc. III

Er-hu
Zhong

T.
B.

mf *dim.* *p*

mi-nis-try, which I have re-ceived of the Lord Je-sus, to tes-ti-fy the gos-pel of the grace of God.

Vln. I
Vln. II
Vla.
Vc.
Db.

p *pp* *pp* *pp* *pp* *div.*

G

169

FL. *p*

Ob.

Cl.

Bsn.

F Ho.

C Tpt.

Tbn.

ff

Timp.

Perc. I (xylophone) *pp*

Perc. II

Perc. III

Er-hu

Zheng

Choir *div.* *pp* bless his ho-ly name

Choir *p*

T.

B.

Bless the Lord, O my soul, and all that is with-in me Bless the Lord, O my soul, and for-

G

Vln. I *pp* *pizz.* *arco*

Vln. II *pizz.* *arco*

Vla. *pizz.* *arco*

Vc. *pizz.* *arco*

Db. *pizz.* *arco*

176

Fl. *p* *mf* *a2* *p*
 Ob. *mf* *a2* *p*
 Cl. *mf* *a2* *p*
 Bas. *mf* *a2* *p*
 F Ha. *mf* *mp*
 C Tpt. *mp*
 Tbn. *mp*
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Er-hu
 Zhong
 T. *mf* *unis.*
 B. *mf*
 Vln. I *pizz.* *arco mp*
 Vln. II *pizz.* *arco mp*
 Vla. *pizz.* *arco mp*
 Vc. *pizz.* *arco mp*
 Db. *pizz.* *arco mp*

bless his ho - ly name Who for - giveth all thine in - i - qui - ties,
 get... not all his be - ne - fit es. Who healeth all... thy di - sea - ses. Who re - deem - eth thy life from des

181

Fl. *f* *f*

Ob. *f*

Cl. *f*

Bsn. *f*

F. Hn. *f*

C. Tpt. *f*

Tbn. *f*

Timp. *ff*

Perc. I

Perc. II

Perc. III *ff* BD

Er-hu

Zhong

T. *f* *ff*

B. *f* *ff*

Who crown-eth thee with lov-ing-kind-ness and ten-der mer-cies; Who sat - is-fie-th thy mouth with
 trac-tion; and ten-der mer-cies; Who sat - is-fie-th thy mouth with

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

185

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-lu

Zheng

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

190

FL. *mp* *f* *a2*

Ob. *mp* *f*

Cl. *mp* *f*

Bsn. *mp* *f*

F Hn. *f*

C Tpt. *f*

Tbn. *f*

Timp. *mf* *ff* *muted E in Eb*

Perc. I

Perc. II *crash cym* *f*

Perc. III *sus cym* *p* *f*

Er-hu

Zheng

T. *op pressed. Bless the Lord. He made known his ways un-to Mos-es, his*

B. *op pressed. Bless the Lord. He made known his ways un-to Mos-es, his*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

Db. *mp* *ff*

194

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T. *poco dim.*
acts un-to the child ren of Is - ra - el. The Lord is mer - ci - ful and grac - ious, slow to an - ger, slow to

B. *poco dim.*
acts un-to the child ren of Is - ra - el. The Lord is mer - ci - ful and grac - ious, slow to an - ger, slow to

Vln. I *poco dim.*

Vln. II *poco dim.*

Vla. *poco dim.*

Vc. *poco dim.*

Db. *poco dim.*

H

199

FL. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

F Hn. *f*

C Tpt. *f*

Tbn. *f*

Timp. *f* *F# muta in G#, Eb muta in C#*

Perc. I (xylophone) *p*

Perc. II crash cym *f*

Perc. III

Er-hu

Zheng

T. *p*
an - ger, and plen - teous in mer - cy.

B. *p*
an - ger, and plen - teous in mer - cy.

Vln. I *f* *p* *pp*

Vln. II *f* *p* *pp* *p sempre*

Vla. *f* *p* *pp* *p sempre*

Vc. *f* *p* *pp* *p sempre*

Db. *f* *p* *pp* *p sempre*

H

207

Fl. *p*

Ob. *a2* *p*

Cl. *1* *pp* *a2* *p*

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T. *pp* He hath not dealt with us af - ter our

B. *p* He will not al-ways chide, nei-ther will he keep his an-ger for - ev - er

Vln. I

Vln. II

Vla.

Vc.

Db.

214

FL. *mf* *3*

Ob.

Cl.

Bsn. *mp*

F Hn. *f*

C Tpt.

Tbn. *f*

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T. *mf* *f*

sins; norre-ward-ed us ac-cord-ing to our in-i-qui-ties.

B. *mf* *f*

not dealt with us af-ter our sins ac-cord-ing to our in-i-qui-ties.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

228

Fl.
Ob.
Cl.
Bsn.

F Hn.
C Tpt.
Tbn.

Timp.
Perc. I

p *f*

muta G# in F#

Perc. II
Perc. III

Er-hu
Zheng

T.
B.

For as the hea - ven is high a bove the carth, As far as the east is from the
so great is his mer-cy to-ward them that fear him.

Vln. I
Vln. II
Vla.
Vc.
Db.

227

Fl. *mf* *uniss.*

Ob. *mf* *uniss.*

Cl. *mf* *uniss.*

Ban. *mf* *uniss.*

F.Hr. *f*

C.Tpt. *f*

Tbn. *f*

Timp. *f* *ff* *p*

Perc.I

Perc.II

Perc.III

Er-hu

Zheng

T. *ten*
west so far hath he re-moved our trans-gres-sions from us

B. *ten*
so far hath he re-moved our trans-grea-sions from us.

Vla. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

232

I

Fl. *a2* *f* *sub. tacet*

Ob. *f en dehor* *sub. tacet*

Cl. *sub. tacet*

Ban. *f* *sub. tacet*

F Hn. *f* *sub. tacet*

C Tpt. *f* *sub. tacet*

Tbn. *f* *sub. tacet*

Timp.

Perc. I (xylophone) *f* *sub. tacet*

Perc. II

Perc. III

Er-hu

Zheng

T. *p* The Lord hath pre-pared his throne in the

B. *p* The Lord hath pre-pared his throne in the

Vln. I *f en dehor* *sub. tacet* *pp*

Vln. II *sub. tacet* *pp*

Vla. *sub. tacet* *pp*

Vc. *sub. tacet* *pp*

Db. *sub. tacet*

I

239

2.

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zhong

T. hea - ven, the Lord hath pre-pared his throne in the hea - ven, and his king - dom, and his

B. hea - ven, the Lord hath pre-pared his throne in the hea - ven, king - dom, and his

Vln. I

Vln. II

Vla.

Vc.

Db.

244

a2

Fl.
Ob.
Cl.
Bsn.

F. Hn.
C. Tpt.
Tbn.

Timp.
Perc. I
Perc. II
Perc. III

Er-hu
Zheng

T.
B.

king - dom ru - leth o - ver all, ru - leth o - ver all. *f div.*

king - dom, ru - leth o - ver all, ru - leth o - ver all.

Vln. I
Vln. II
Vla.
Vc.
Db.

sub. p legato

J

250

Fl.

Ob.

Cl.

Bsn.

F Hrn.

C Tpt.

Tbn.

Timp.

Perc. I (xylophone)

Perc. II

Perc. III

crash cym

sus cym

Er-bu

Zheng

T.

B.

Bless the Lord, O my soul; and all that is with-in me,

uniz

Bless the Lord, O my soul; and all that is with-in me,

J

Vln. I

Vln. II

Vla.

Vc.

Db.

233

FL

Ob.

Cl.

Bsn.

F.Hn.

C.Tpt.

Tbn.

Temp.

Perc.I

Perc.II

Perc.III

Er-hu

Zhong

T.

B.

div. bless his ho ly name *unis.* Bless the Lord, O my soul, and for - get not *div.* and for - get not all his be - ne - fit

Bless the Lord, o my soul, and for - get not all his be - ne -

Vln. I

Vln. II

Vla.

Vc.

Db.

242

FL. *div.* *p* *uniz.* *mp*

Ob.

Cl.

Bsn.

F.Hn.

C.Tpt.

Tbn.

Timp.

Perc. I (xylophone) *mp*

Perc. II

Perc. III

Er-hu

Zhong

T. *mp* *p*

B. *uniz.* *mp* *div.* *uniz.* *p*

Vln. I *mp* *p* *div.* *delicato* *pp*

Vln. II *mp* *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Db. *p* *pp*

Bless the Lord, O my soul; and all that's with-in me Bless the Lord, Bless the Lord,

fit. Bless the Lord, and all that's with in, with-in me Bless the Lord,

270

Fl.

mp

Ob.

Cl.

Ban.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

mp

Perc. II

Perc. III

Er-hu

Zhong

T.

B.

div. Bless the Lord, *uniz.* Bless the Lord, *div.* Bless his name.

Bless his ho-ly name. Bless the Lord, Bless his ho - ly name (B2) Bless his

Vin. I

Vin. II

Vla.

Ve.

Db.

289

Fl. *mf*

Ob. *mp* *ppp*

Cl. *mp* *ppp*

Bsn. 2. *f* *mp* *ppp*

F Hn. *f* *ppp* *div*

C Tpt. *ppp*

Tbn. *f* *ppp*

Timp. *mf*

Perc. I

Perc. II

Perc. III

Fr-hu

Zheng

T.

B.

name

Vln. I *mp* *ppp*

Vln. II *mp* *ppp*

Vla. *mp* *f* *f* *ppp*

Vc. *mp* *f* *f* *ppp*

Db. *mp* *f* *ppp*

286

rit.

Fl. *ppp*

Ob.

Cl.

Bsn.

F.Hn. *uniz*

C.Tpt. *ppp*

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

rit.

Er-hu *mf*

Zheng *p* *gliss*

T.

B.

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

A

Moderato (♩ = ca. 100)

2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

2 Horns in F

Trumpet in C

Tenor Trombone

Timpani (G-Ab-Db)

(xylophone)

Percussion I

Percussion II

Percussion III

Er-hu Solo

Zheng Solo

Male Choir

Tenor

Bass

A

Moderato (♩ = ca. 100)

Violin I

Violin II

Viola

Violoncello

Double Bass

7

Fl.

Ob.

Cl.

Bsn.

F Ho.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

ad lib.

f

p — *f*

mp

p — *mf*

mf

mf

p — *mf*

crash cym

sus cym

p — *mf*

12

Fl.
Ob.
Cl.
Bsn.

F Hn.
C Tpt.
Tbn.

Timp.
Perc. I
Perc. II
Perc. III

Er-hu
Zheng

T.
B.

p sotto voce
hu hu hu hu ha ha ha ri chu zhi chu ri chu zhi chu
日出之處 日出之處

p sotto voce
hu hu hu hu To Thee we sing To Thee we sing ri chu zhi chu ri chu zhi
日出之處 日出之處

Vln. I
Vln. II
Vla.
Vc.
Db.

B

Allargando (♩ = ca. 84)

Moderato agitato (♩ = ca. 100)

21

Fl. *mf* *P*

Ob. *mf* *P*

Cl. *mf* *P*

Bsn. *mf* *P*

Fln. *sfz* *mf* *mp con sord.*

C Tpt. *mp con sord.*

Tbn.

Timp. *p < sfz* *p < f* *f* *muta Db in D* *pp* *mp*

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T. *mf*
ye su wei wang
耶穌 為 王

B. *mf*
chu ye su wei wang
處 耶穌 為 王

B

Allargando (♩ = ca. 84)

Moderato agitato (♩ = ca. 100)

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *pp legato sempre* *mp*

Db. *pp legato sempre*

28

Fl. *div.* **Subito Tacet**

Ob. *div.* **f f**

Cl. *div.* **f f**

Bsn. *div.* **f f**

F.Hn. **mp**

C.Tpt. *con sord.* **mp f f**

Tbn. *con sord.* **f f mp f f**

Timp. **pp f f f f sf**

Perc.I

Perc.II

Perc.III **BD f f f f**

Er-hu

Zhong

T.

B.

Subito Tacet

Vln. I **f f**

Vln. II **f f**

Vla. **f f**

Vc. **pp f**

Db. **mp f pp f**

33

Fl.
Ob.
Cl.
Bsn.

Fln.
C Tpt.
Tbn.

Timp.
Perc. I
Perc. II
Perc. III

Er-hu
Zheng

T.
B.

Vln. I
Vln. II
Vla.
Vc.
Db.

muta D in D#

mf, *mp*, *p*, *pp*, *f*, *ff*

C

Musical score for woodwinds and percussion, measures 37-40. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Ban.), French Horn (F.Hn.), Trumpet (C.Tpt.), Trombone (Tbn.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Percussion III (Perc. III). The Flute and Oboe parts are marked with *mf*. The Clarinet and Bassoon parts are marked with *mp* and *f*. The French Horn, Trumpet, and Trombone parts are marked with *p*. The Percussion II part includes a shaker and is marked with *pp*. The Er-hu and Zheng parts are also present but have no notation in this section.

C

Musical score for strings, measures 37-40. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and Violin II parts are marked with *p*. The Viola, Violoncello, and Double Bass parts are marked with *pp legato*, *mp*, and *pp* respectively. The Double Bass part also includes a *pp* marking at the end of the section.

41

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

mp

f

ff

unis.

musa Ab in A

xylophone

p

p legato

f

p

mf

f

p

This page of a musical score includes the following instruments and parts:

- Fl.** (Flute): Part with dynamics *p* and *f*.
- Ob.** (Oboe): Part with dynamics *p* and *f*.
- Cl.** (Clarinet): Part with dynamics *p* and *f*.
- Bsn.** (Bassoon): Part with dynamics *p* and *f*.
- F Hn.** (French Horn): Part with dynamics *mf* and *f senza sord.*
- C Tpt.** (Cornet): Part.
- Tbn.** (Trumpet): Part.
- Timp.** (Timpani): Part.
- Perc. I** (Percussion I): Part with dynamics *ff*.
- Perc. II** (Percussion II): Part with dynamics *f* and *p*.
- Perc. III** (Percussion III): Part.
- Er-hu** (Erhu): Part.
- Zheng** (Zheng): Part.
- T.** (Tenor): Part.
- B.** (Bass): Part.
- Vln. I** (Violin I): Part.
- Vln. II** (Violin II): Part with dynamics *f*, *p*, *f*, *mp*, and *ff*.
- Vla.** (Viola): Part with dynamics *p*, *mp*, *f*, and *mp*.
- Vc.** (Violoncello): Part with dynamics *p*, *mp*, and *f*.
- Db.** (Double Bass): Part with dynamics *mp*, *f*, and *mp*.

This page of a musical score, numbered 188, contains measures 17 through 19. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 17-19, dynamics *p*, *f*, *p*, *f*, *mp*, *f*.
- Oboe (Ob.):** Measures 17-19, dynamics *p*, *f*, *p*, *f*, *p*, *f*.
- Clarinet (Cl.):** Measures 17-19, dynamics *f*, *p*, *f*.
- Bassoon (Bsn.):** Measures 17-19, dynamics *f*, *p*.
- French Horn (F Hn.):** Measures 17-19, dynamics *f*.
- Trumpet (C Tpt.):** Measures 17-19, dynamics *senza sord.*, *f*.
- Tuba (Tba.):** Measures 17-19, dynamics *senza sord.*, *f*.
- Timpani (Timp.):** Measures 17-19, dynamics *ff*.
- Percussion I (Perc.I):** Measures 17-19, dynamics *p*, *f*, *p*, *f*, *p*.
- Percussion II (Perc.II):** Measures 17-19, dynamics *p*, *f*, *p*, *f*, *p*.
- Percussion III (Perc.III):** Measures 17-19, dynamics *sus cym*, *mp*.
- Erhu:** Measures 17-19, dynamics *mp*.
- Zheng:** Measures 17-19, dynamics *mp*.
- Trumpet (T.):** Measures 17-19, dynamics *mp*.
- Bass (B.):** Measures 17-19, dynamics *mp*.
- Violin I (Vin. I):** Measures 17-19, dynamics *mf*, *ff*, *f*, *ff*, *ff*, *ff*.
- Violin II (Vin. II):** Measures 17-19, dynamics *mf*, *ff*, *f*, *ff*, *ff*, *ff*.
- Viola (Via.):** Measures 17-19, dynamics *f*, *mp*, *f*, *mp*, *f*.
- Violoncello (Vc.):** Measures 17-19, dynamics *mp*, *f*, *mp*, *f*.
- Double Bass (Db.):** Measures 17-19, dynamics *mp*, *f*, *mp*, *f*.

50

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

F. Hn. *ff*

C. Tpt. *ff*

Tbn. *ff*

Timp. *p* — *ff* — *p*

Perc. I

Perc. II *f* — *p*

Perc. III *f* — *p*

Er-hu

Zheng

T.

B.

Vln. I *ff*

Vln. II *ff* *p* *mp* *f* *mp* *f*

Vla. *ff* *p* *f*

Vc. *ff* *mf* *p* *f*

Db. *ff* *p*

53

Fl. *p*

Ob. *p*

Cl. *f* *p* *a2* *f*

Bsn. *f* *p* *a2* *f*

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I *f*

Perc. II *f* *p*

Perc. III *f* *p*

Er-hu

Zheng

T.

B.

Vln. I *mf* *mf*

Vln. II *mf* *mf* *mp*

Vla. *mf* *p* *f*

Vc. *ff* *p* *f*

Db. *ff* *p* *f*

D

rall. Andante con anima (♩ = ca. 74)

36

Fl. *f* *a2* *p*

Ob. *mf* *a2*

Cl. *p*

Bsn. *p* *mp*

F Hn. *p*

C Tpt.

Tbn.

muta G in F

Timp.

Perc. I

Perc. II

Perc. III *p* *ff* *p*

Er-hu

Zheng

T.

B.

D

rall. Andante con anima (♩ = ca. 74)

Vln. I *sub. ff* *mp*

Vln. II *f* *mp* *sub. ff* *mp*

Vla. *f* *mp*

Ve. *mp*

Db. *p*

62

Fl. *mf* *sf* *f* *ff* *mp*

Ob. *ff* *mp*

Cl. *ff*

Bsn. *f* *ff*

F.Hn.

C.Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zhong

T.

B.

Vln. I *f* *f*

Vln. II *f*

Vla. *f* *sub. ff* *f*

Vc. *sub. ff* *f* *f*

Db. *f*

E

Subito Tempo I (♩ = ca. 100)

59

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I (xylophone)

Perc. II shaker

Perc. III aus cym

Er-hu

Zhong

T.

B.

Flute: *pp* to *p*

Oboe: *mp* to *f*

Clarinet: *pp* to *p*

Bassoon: *pp* to *p*

French Horn: *mp* to *f*

Trumpet: *mp* to *f*

Trombone: *mp* to *f*

Timpani: *f* to *ff*, *muta D# in D*

Percussion I (xylophone): *mp* to *ff*

Percussion II (shaker): *p* to *ff* to *p*

Percussion III (aus cym): *p* to *ff* to *p*

E

Subito Tempo I (♩ = ca. 100)

Vln. I

Vln. II

Vla.

Vc.

Db.

Violin I: *p*

Violin II: *p*

Viola: *mf* to *f*

Violoncello: *p* to *f*, *legato*

Double Bass: *p legato* (triplets), *f*

72

FL. *f* *ff* *mp*

Ob. *ff* *mp* *f*

Cl. *ff* *mp* *f*

Bsn. *ff* *mp* *mp*

F Hn. *f* *f* *ff* *div.*

C Tpt. *f* *f* *ff*

Tbn. *f* *f* *ff*

Timp. *f* *f* *f*

Perc. I *mp* *fff*

Perc. II *p*

Perc. III *p*

Er-hu

Zhong

T.

B.

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *mp* *f*

Vc. *ff* *mp* *f*

Db. *ff* *mp* *f*

50

Fl. *ff* *mp*

Ob. *ff* *ff*

Cl. *ff* *mp*

Bsn. *ff* *ff*

F.Hn. *ff* *div.* *unis.*

C.Tpt. *ff* *ff*

Tbn. *ff* *ff*

Timp. *ff* *sempre*

Perc. I *ff* *sempre*

Perc. II *ff* *p*

Perc. III *ff* *p* BD *ff*

Er-hu

Zheng

T.

B.

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp* *f*

Vc. *ff* *mp* *f*

Db. *ff* *mp* *f*

F

Fl. *ff* *mp*

Ob. *ff* *mp*

Cl. *ff*

Bsn. *ff*

F.Hn. *div.*

C.Tpt. *sf* *sf*

Tbn. *sf* *sf*

Timp.

Perc.I *mf* *ff*

Perc.II *crash cym* *ff sempre*

Perc.III

Er-hu

Zheng

T.

B.

F

Vln. I *p legato*

Vln. II *p legato*

Vla. *p legato*

Vcl. *p legato*

Db. *p legato* *mp*

89

FL.

Ob.

Cl.

Bsn.

F.Hn.

C.Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

f

mp

fp

G
Adagio (♩ = ca. 66)

This section of the score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), F Horn (F Hrn.), Cor Anglais (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Erhu, Zheng, Trumpet (T.), and Bass (B.). The woodwinds and percussion I parts are active, with dynamic markings such as *mf*, *f*, *cresc.*, *mp*, and *f*. The brass and string parts are mostly silent in this section.

G
Adagio (♩ = ca. 66)

This section of the score includes parts for Violin I (Vin. I), Violin II (Vin. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.). The strings are active, with dynamic markings such as *f*, *mp*, *f*, *sub. f*, and *f*.

H

Subito Allegro moderato
(♩ = ca. 100)

100

Fl. *ff* *p* *p* *s*

Ob. *f* *ff* *pp*

Cl. *f* *ff* *pp*

Bsn. *f* *ff* *pp*

F.Hn. *p* *mp* *pp*

C.Tpt. *p* *mp* *pp*

Tbn. *p* *mp* *pp*

Timp.

Perc.I *mf* *mp* *pp*

Perc.II

Perc.III *mf* *ff* *sus cym* *p* *f* *pp*

Euf.

Zhong

T.

B.

H

Subito Allegro moderato
(♩ = ca. 100)

Vln. I *mp* *f* *ff* *pp*

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

Via. *ff* *pp*

Vc. *ff* *pp*

Db. *ff*

107

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

ad lib.

f animato

sf

p

f

gliss.

small note heads:
unaccented notes, playing lightly

poco

113

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-bu

Zheng

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

ad lib.

p — *f animato*

small note heads:
unessential notes, playing lightly

pp *poco sim.*

pp *poco sim.*

pp *poco sim.*

pp *poco sim.*

119

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mp

f

ad lib.

mp

125

molto accel.

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

molto accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

A tempo (♩ = ca. 100)

I

131

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

f

ad lib.

sul D

p \leftarrow *f*

fp

sec

sfz

A tempo (♩ = ca. 100)

I

Vln. I

Vln. II

Vla.

Vc.

Db.

sfz

p

f

sfz

p

f

sfz

p

f

sfz

p

f

sfz

p

f

f

136

Fl.

Ob.

Cl.

Bsn.

F.Hn.

C.Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mp

p

f con sord.

f

154 (A)

Fl. *p* *f* *p*

Ob. *sfz sfz* *sfz sfz p*

Cl. *sfz sfz* *sfz sfz p*

Bsn. *sfz sfz* *sfz sfz p*

F.Hn. *sfz sfz* *sfz sfz p*

C.Tpt. *sfz sfz* *sfz sfz p*

Tbn. *sfz sfz* *sfz sfz p*

Timp.

Perc. I

Perc. II *sus cym* *p* *mf* *gong* *mf*

Perc. III

Er-hu *mp* *sf* *mf* *ff* *p* *en dehors*

Zheng *gliss* *f* *mp* *ff* *mp* *f*

T.

B.

Vln. I *sfz sfz* *mf* *p* *sfz sfz f* *p* *sfz* *p*

Vln. II *sfz sfz* *mf* *p* *sfz sfz p* *sfz* *p*

Vla. *sfz sfz* *mf* *p* *sfz sfz p* *sfz* *p*

Vc. *sfz sfz* *mf* *p* *sfz sfz p* *sfz* *p*

Db.

This musical score page contains measures 159 through 162. The instruments are arranged as follows from top to bottom:

- Flute (Fl.):** Measures 159 and 162 feature a melodic line starting with a *f* dynamic. Measure 162 includes a *tr* (trill) and a *rit* (ritardando) marking.
- Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.):** These instruments are present but have no notation in these measures.
- French Horn (F Hn.), Trumpet (C Tpt.), Trombone (Tbn.):** These instruments are present but have no notation in these measures.
- Timpani (Timp.):** No notation is present.
- Percussion (Perc.):**
 - Perc. I:** Features a *tr* (trill) in measure 159 and a *ff* (fortissimo) dynamic in measure 161.
 - Perc. II:** Includes *sus cym* (suspended cymbal) in measure 159, *gong* in measure 160, and dynamics *p* (piano) and *f* (forte).
 - Perc. III:** Features a *f* (forte) dynamic in measure 159.
- Er-hu:** A melodic line with dynamics *mf* (mezzo-forte) and *f* (forte).
- Zheng:** A melodic line with dynamics *f* (forte) and *gliss.* (glissando) markings in measures 161 and 162.
- Trumpet (T.) and Bass (B.):** No notation is present.
- Violin I (Vln. I) and Violin II (Vln. II):** Play sustained chords with dynamics *mp* (mezzo-piano) and *ff* (fortissimo).
- Viola (Via.):** Plays sustained chords with dynamics *mp* and *ff*.
- Violoncello (Vc.) and Double Bass (Db.):** Play sustained chords with dynamics *f* and *mp*.

K

165

Fl. *div.*

Ob. *f* *div. p* *ff* *meno f* *sfz*

Cl. *f* *ff* *meno f* *sfz*

Bas. *f* *ff* *meno f* *sfz*

F Hrn. *p* *sub p*

C Tpt. *sub p*

Tbn. *sub p*

Timp. *p* *sub p* *sfz mf*

Perc. I *sub p* *sfz mf*

Perc. II

Perc. III *BD* *sfz* *sfz*

Er-hu *ff* *mp*

Zheng *f*

T.

B.

K

Vln. I *f p* *f* *sub p* *sfz mf*

Vln. II *f p* *f* *sub p* *sfz mf*

Vla. *f p* *f* *sub p* *sfz mf*

Vc. *f p* *f* *sub p* *sfz mf*

Db. *f p* *f* *sub p* *sfz mf*

170

FL. *unis*
f agitato

Ob. *unis*
f agitato

Cl. *unis*
f agitato

Bsn. *unis*
f agitato

F Hn. *f agitato*

C Tpt. *f agitato*

Tbn. *f agitato*

Timp. *fp* *agitato*

Perc. I *fp* *agitato*

Perc. II *crash cym*
f

Perc. III *sfz* *p* *f* *agitato*

Er-ho *en dehors*
ff agitato

Zongzi *gliss* *ff agitato*

T. *f agitato*

B. *f agitato*

Vla. I *sfz* *f agitato*

Vln. II *sfz* *f agitato*

Vln. *sfz* *f agitato*

Vc. *sfz* *f agitato*

Db. *sfz* *f agitato*

L

Lento ma non troppo (♩ = ca. 60)

177

Fl.

Ob.

Cl. *mf* *div.* *p*

Bas.

F.Hn. *mf* *div.* *f*

C.Tpt. *f*

Tbn. *fp* *fp* *mf* *f*

Timp. *f*

Perc. I

Perc. II

Perc. III

Er-hu *p*

Zhong

T. *div. mf* *vigoroso* *f* *ff*

ri chu zhi chu ri chu zhi chu ri chu zhi chu ri

日出之處 日出之處 日出之處 日

B. *div. mf* *vigoroso* *f* *ff*

ri chu zhi chu ri chu zhi chu ri chu zhi chu ri

日出之處 日出之處 日出之處 日

L

Lento ma non troppo (♩ = ca. 60)

Vln. I *pp* *f* *f*

Vln. II *pp* *f* *f*

Vla. *pp* *f* *f*

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

Db. *fp* *f* *fp* *f* *ff*

M

(♩ = ♩)

Doppio movimento, Allegro agitato (♩ = ca. 120)

184

Fl.

Ob.

Cl.

Bm.

F. Hn.

C. Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

muta Eb in E, Bb in G

Er-hu

Zheng

T.

B.

chu zhi chu ye su wei wang
出 之 魔 耶 稣 为 王

unis. ten.

M

(♩ = ♩)

Doppio movimento, Allegro agitato (♩ = ca. 120)

Vln. I

Vln. II

Vla.

Vc.

Db.

190

Fl.
Ob.
Cl.
Bsn.
F Hn.
C Tpt.
Tbn.
Timp.
Perc. I
Perc. II
Perc. III
Er-hu
Zheng
T.
B.
Vln. I
Vln. II
Via.
Vc.
Db.

BD

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

Detailed description: This page of a musical score, numbered 190, contains 18 staves. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone) and percussion (Tympani, three Percussion parts). The middle section features the Er-hu and Zheng, with dynamic markings of *ff*, *mf*, *mp*, and *f*. The bottom section includes strings (Violin I, Violin II, Viola, Violoncello) and a Double Bass. A 'BD' (Bass Drum) symbol is present in the Perc. III staff. The score is written in a standard musical notation with various clefs and time signatures.

193

Fl. *agitato*

Ob. *agitato*

Cl. *agitato*

Bsa. *agitato*

F.Hn. *f* *agitato*

C.Tpt. *ff* *agitato*

Tbn. *f* *agitato*

Timp. *f* *agitato*

Perc. I xylophone *f*

Perc. II crash cym *f* *agitato*

Perc. III *f* *agitato*

Er-hu *f* *ff* *molto agitato*

Zheog *agitato*

T.

B.

Vln. I *molto agitato*

Vln. II *agitato*

Vla. *agitato*

Vc. *agitato*

Db. *f* *agitato*

N

Andantino meno lento (♩ = ca. 72)

203

Fl. *mf*

Ob.

Cl. *mp*

Bsn.

F.Hn. *mp*

C.Tpt. *mp* *con sord.* *p*

Tbn. *p*

Timp.

Perc. I *mp* *vibraphone*

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

N

Andantino meno lento (♩ = ca. 72)

Vln. I *p*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p*

Db. *p*

217

Fl. *div.* *unis.* *div.* *unis.*

Ob. *f* *div.* *unis.* *div.* *unis.*

Cl. *a2* *mp* *f* *mp* *div.*

Bsn. *f* *mp* *div.*

F Hn.

C Tpt.

Tba.

Timp. *mp* *f* *ly* *mf* *muta G in A*

Perc. I *f* *mf*

Perc. II *crash cym* *f*

Perc. III *sus cym* *p* *f*

Er-hu *f* *ff* *poco dim.* *f*

Zheng *f* *f*

T. *ff* *poco dim.* *f*

wang ri chu zhi chu ye su wei wang o yuan zhu zai wo men xin li wei wang
王 日出之 處 耶 蘇 為 王 哦 願 主 在 我 們 心 裡 為 王

B. *ff* *poco dim.* *f*

ri chu zhi chu ri chu zhi chu ye su wei wang ye su wei wang zai wo men xin li wei wang
日 出 之 處 日 出 之 處 耶 蘇 為 王 耶 蘇 為 王 在 我 們 心 裡 為 王

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

O

225 poco rall.

Andantino meno lento (♩ = ca 72)

Fl.

Ob.

Cl.

Bsn.

F.Hn.

C.Tpt.

Tbn.

Timp.

Perc.I

Perc.II

Perc.III

Er-hu

Zheng

muta A in Bb, D in C#

(motor on)

T.

B.

pp sotto voce

mp

pp

hu hu hu hu hu hu hu hu

O

poco rall.

Andantino meno lento (♩ = ca. 72)

Vln. I

Vln. II

Vla.

Vc.

Db.

232

Fl. *f* *p* *mf* *pp*

Ob. *mp* *f*

Cl. *mp* *f*

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II triangle *f* *p* *f*

Perc. III *f* *p* *f*

Er-hu

Zheng

T. *p* *sotto voce* *div.* hu ho ho hu hu

B. *p* *sotto voce* *div.* hu ho ho hu hu

Vln. I *p* *pp* *mp* *fp*

Vln. II *p* *pp* *mp* *fp*

Vla. *p* *pp* *fp*

Vc. *p* *pp* *mp* *pp*

Db. *p* *pp* *mp* *pp*

glide the edge by violin bow

10

9

238

Fl. *f sf p*

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II *glide the edge by violin bow*

Perc. III *p f*

Er-lu

Zheng

T. *hu hu poco hu hu*

B. *hu hu hu hu*

p p poco pp

Vln. I *p sf*

Vln. II *p sf*

Vla. *sf*

Vc. *p mf*

Db. *p mf*

248

Fl. *p*

Ob.

Cl.

Ban.

F Hn. *mp* *p*

C Tpt. *mp* *p*

Tbn. *mp* *p*

Timp. *mf* *sf* *p* *mf* *sf* *p* muta Bb in A

Perc. I *mf* *p*

Perc. II

Perc. III BD *mp* *p* *mp* *p*

Er-hu

Zheng

T. *mp* *f*
To thee we bring the

B. *mp* *f*
To thee we bring the

Vln. I

Vln. II

Vla.

Vc. *pp* *mf*

Db. *pp* *mf*

254

Fl. *pp*

Ob. *pp*

Cl. *p* *pp* *mf*

Bsn. *p* *pp* *p*

F.Hn. *pp*

C.Tpt. *pp*

Tbn. *pp*

Timp. *mp* *p* *pp*
muted C# in D

Perc. I *p*

Perc. II *p* sus cym

Perc. III *mp* *p*

Er-hu

Zheng

T. *p* *p*
ho - mage Home of Our Youth

B. *p* *p*
ho - mage Home of Our Youth

Vln. I *p* *pp*

Vln. II *p* *mf* *pp*

Vla. *pp* *mf* *p*

Vc. *pp* *mf*

Db. *pp* *mf*



Adagio nobilmente e maestoso (♩ = ca.60)

260 *div.*

FL. *div.*

Ob. *div.*

Cl. *div.*

Bsn. *div.*

F Hn. *div.*

C Tpt. *div.*

Tbn. *div.*

Timp. *div.*

Perc. I *div.*

Perc. II *div.*

Perc. III *div.*

Er-hu

Zheng

T. *mp*

B. *mp*

Home of Our Youth To thee we bring the ho-mage of lives at the

Home of Our Youth To thee we bring the ho-mage Home of Our Youth To thee we bring the ho-mage of lives at the



Adagio nobilmente e maestoso (♩ = ca.60)

Vln. I

Vln. II

Vla.

Vc.

Db.

279

Fl.

Ob.

Cl.

Bsn.

F. Hn.

C. Tpt.

Tbn.

Timp. *muta F# in E*

Perc. I

Perc. II *crash cym*

Perc. III

Er-hu

Zheng

T. *unis. div.*
f
mf
unis.
 game of life, the game of life, Send - ing them forth to the ago - long strife, Read - y thy name thy name

B. *f*
mf
 life, Send - ing them forth to the ago - long strife, Read - y thy name c - ver

Vln. I

Vln. II

Vla. *p*
molto

Vc. *pizz.*
pp
molto
arco

Db. *pizz.*
pp
molto
f
arco

R

286

FL

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-bu

Zheng

(melody)

T.

bright to up-hold Read - y 'gainst e - vil to fight and be bold. May those who

B.

bright to up - hold, Read - y 'gainst e - vil to fight and be bold. *pp whisper with approximate pitch, prayer-like* May those who left thee, May those who left thee,

R

Vln. I

Vln. II

Vla.

Vc.

Db.

294

FL. *a2* *f* *mp*

Ob. *a2* *f*

Cl. *a2* *f*

Bsn. *a2* *f*

F.Hn. *f*

C.Tpt. *f*

Tbn. *f*

Timp. *f*

Perc. I *f*

Perc. II *sec* *f*

Perc. III *f*

Er-hu *f* *mp* *mf* *f*

Zheng *f*

T. *f*

B. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

left thee in years that are past, Guard well thy ho - nour, to truth hold - ing
 in years that are past, in years that are past. Guard well thy ho - nour, Guard well thy ho - nour to truth hold - ing fast, to truth hold - ing fast.

300

Fl. *ff* *mf* *div.* *ff*

Ob. *ff* *mf* *div.* *ff*

Cl. *ff* *mf* *div.* *ff*

Bsn. *ff* *p* *mf* *div.* *ff*

F Hn. *ff* *mf* *ff*

C Tpt. *ff* *mf* *ff*

Tbn. *ff* *mf* *ff*

Timp. *ff* *f* *ff*

Perc. I *ff* *mf* *ff*

Perc. II *ff* *p* *ff*

Perc. III *ff* *mf* *ff*

Er-hu *mf* *ff*

Zheng *mf* *gliss.* *ff*

T. *mf* *f*

B. *mf* *f*

Vln. I *ff* *p* *mf* *ff*

Vln. II *ff* *p* *mf* *ff*

Vla. *ff* *p* *mf* *ff*

Vc. *ff* *p* *mf* *ff*

Db. *ff* *p* *mf* *ff*

fast. Home of Our Youth, to thee will we sing, Long may thy

(melody) to truth hold - ing fast, Home of Our Youth, to thee will we sing, Long may thy

307

Fl. *a2* *ff* *fff* *fff* subito niente

Ob. *a2* *ff* *fff* *fff* subito niente

Cl. *a2* *ff* *fff* *fff* subito niente

Bsn. *a2* *ff* *fff* *fff* subito niente

F Hn. *ff* *fff* *fff* subito niente

C Tpt. *ff* *fff* *fff* subito niente

Tbn. *ff* *fff* *fff* subito niente

Timp. *mf* *ff* *fff* *fff* *muta E in Eb*

Perc. I *mf* *ff sempre* *fff* *fff* subito niente

Perc. II crash cym *ff* *fff* *fff* sus cym

Perc. III *ff* *fff* *fff*

Er-hu *ff* *fff* *fff* subito niente

Zheng *ff* *fff* *fff* subito niente

T. name on our lips proud ly ring *div.* *fff* *fff*

B. name on our lips proud ly ring

Vln. I *ff* *fff* *fff* subito niente

Vln. II *ff* *fff* *fff* subito niente

Vla. *ff* *fff* *fff* subito niente

Vc. *ff* *fff* *fff* subito niente

Db. *ff* *fff* *fff* subito niente

10

Fl.

Ob.

Cl.

Ban.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

cresc.

mp

mf

f

sf

28

Fl. *più f*

Ob. *più f*

Cl. *più f*

Bsn. *più f*

F Hn. *più f*

C Tpt.

Tbn.

Timp. *ff* *f*

Perc. I

Perc. II

Perc. III

Er-hu

Zhong

T.

B.

Vln. I *cresc.* *ff* *più f*

Vln. II *cresc.* *ff* *più f*

Vla. *cresc.* *ff* *più f*

Vc. *p cresc.* *ff* *più f*

Db. *p cresc.* *ff* *più f*

B

39

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Bsn. *ff* *p*

F Hn. *ff* *p*

C Tpt. *ff* *p*

Tbn. *mf* *p*

Timp. *mf* *ff* *p* *muta G in A*

Perc. I

Perc. II *crash cym* *ff*

Perc. III *sys cym* *p* *ff*

Er-lu *ad lib* *f*

Zheng *f* *ad lib* *f*

T.

B.

B

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Db. *ff* *p*

This page of a musical score covers measures 46 to 50. The instruments are arranged as follows:

- Flute (Fl.):** Measures 46-48 are marked *p*. Measures 49-50 are marked *f* and *p*. Includes first and second endings (1. and 2.).
- Oboe (Ob.):** Measures 49-50 are marked *f* and *p*.
- Clarinet (Cl.):** Measures 49-50 are marked *f* and *p*.
- Bassoon (Bsn.):** Measures 49-50 are marked *f* and *p*.
- French Horn (F.Hn.):** Measures 49-50 are marked *f* and *p*. Includes a *div* (divisi) marking.
- Trumpet (C Tpt.):** Measures 49-50 are marked *f* and *p*.
- Tuba (Tbn.):** Measures 49-50 are marked *f* and *p*.
- Timpani (Timp.):** Empty staff.
- Percussion I (Perc. I):** Empty staff.
- Percussion II (Perc. II):** Empty staff.
- Percussion III (Perc. III):** Empty staff.
- Euphonium (Er-hu):** Measures 46-48 are marked *p*.
- Zheng:** Two staves with melodic lines.
- Trumpet (T.):** Empty staff.
- Bass (B.):** Empty staff.
- Violin I (Vln. I):** Starts at measure 49, marked *mf*, *cresc.*, *f*, *sf*.
- Violin II (Vln. II):** Starts at measure 49, marked *mf*, *cresc.*, *f*, *sf*.
- Viola (Via.):** Starts at measure 49, marked *mf*, *cresc.*, *f*, *sf*.
- Violoncello (Vc.):** Starts at measure 49, marked *mf*, *cresc.*, *f*, *sf*.
- Double Bass (Db.):** Starts at measure 49, marked *mf*, *cresc.*, *f*, *sf*.

33

FL. *ff*

Ob. *ff*

Cl. *ff*

Ban. *ff*

F Ha. *ff*

C Tpt. *ff*

Tbn. *ff*

Timp. *ff*

Perc. I

Perc. II *ff*

Perc. III

Er-hu

Zheng

T. *ff*

B. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

p

58

Fl. *p* 1. *a2*

Ob. *p* 1. *a2*

Cl. *p* 1. *a2*

Bsn. *p* 1. *a2* 2. *p*

F.Hn.

C.Tpt.

Tbn.

Timp.

Perc.I *p* vibrato

Perc.II

Perc.III

Er-bu

Zheng

T.

B.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

C

Tristamente

63

Fl.
Ob.
Cl.
Bsn.
F. Hn.
C. Tpt.
Tbn.
Timp.
Perc. I
Perc. II
Perc. III
Er-bu
Zheng
T.
B.

C

Tristamente

Vln. I
Vln. II
Vla.
Vc.
Db.

76

Fl.
Ob.
Cl.
Bsn.
F Hn.
C Tpt.
Tbn.
Timp.
Perc. I
Perc. II
Perc. III
Er-hu
Zheng
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

43

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I (vibraphone) *mp*

Perc. II

Perc. III

Er-hu *ad lib.* *mp* *f*

Zheng *mp* *f* *ad lib.*

T.

B.

Vln. I *p* *mp* *p*

Vln. II *p*

Vla. *mf* *p*

Vc. *p*

Db. *p*

This musical score page, numbered 250, features a variety of instruments. At the top, the woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). Below them are the brass instruments: French Horn (F.Hn.), Trumpet (C.Tpt.), and Trombone (Tbn.). The percussion section consists of Timpani (Timp.), three different Percussion I (Perc. I, II, III) parts, and a Bass Drum (BD). The solo section includes Erhu and Zhusi. The vocal section has Tenor (T.) and Bass (B.). The string section at the bottom includes Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into measures, with dynamic markings such as *p*, *f*, *cresc.*, *ff*, *poco*, and *mp*. Percussion parts include specific instructions for "crash cym" and "BD". The Erhu and Zhusi parts feature complex rhythmic patterns and dynamic changes.

D

Fl. *fagitato*

Ob. *fagitato*

Cl. *fagitato* *div. unis.*

Bsn. *fagitato* *dy. unis.*

F. Hn.

C. Tpt.

Tbn.

Timp. *f*

Perc. I

Perc. II

Perc. III *f*

Er-lu

Zheng

T. *fagitato*
Oh death, Oh death, where is thy sting! *ff*
Oh death,

B. *fagitato*
Oh death, Oh death, where is thy sting! *ff*
Oh death,

D

Vln. I *fagitato* *mp* *f*

Vln. II *fagitato* *mp* *f*

Vla. *fagitato* *mp* *f*

Vc. *fagitato* *mp* *f*

Db. *fagitato* *mp* *f*

E

105 Allegro moderato e brillante (♩ = ca. 100)

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

F Hn. *p*

C Tpt. *p*

Tbn.

Timp.

Perc. I

Perc. II SD *pp* *p sempre*

Perc. III BD *p sempre*

Er-hu

Zhong

T. *mf* Oh So

B. *mf* Oh So

E

Allegro moderato e brillante (♩ = ca. 100)

Vln. I *p* *mf sub pp* *p*

Vln. II *p* *mf sub pp* *p*

Vla. *p* *mf sub pp* *p*

Vc. *p* *mf sub pp* *p*

Db. *mf sub pp* *p*

112

Fl.

Ob.

Cl.

Ban.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

joy - ful to him!

joy - ful to him!

So joy - ful, joy - ful, So joy - ful, joy - ful to

So joy - ful, joy - ful, So joy - ful, joy - ful to

f *mf* *div. unis.* *div.* *f*

119

Fl.
Ob.
Cl.
Bsn.

F Hn.
C Tpt.
Tbn.

uniz.
div.
f
p

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.
him!

B.
hial!

Vln. I
mp
cresc.
f

Vln. II
mp
cresc.
f

Vla.
mp
cresc.
f

Vc.
mp
cresc.
f

Db.
mp
cresc.
f

124

FL. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

F Hn. *f*

C Tpt. *f*

Tbn. *f*

Timp. *mf* *f* *ff* *mf* *muta B in A*

Perc. I xylophone *f* *sf sf* *sf sf*

Perc. II *f* *mp* *ff* *sus cym* *sec*

Perc. III *f* *sus cym*

Er-hu *sf sf*

Zhong *sf sf*

T. *ff* So joy-ful to

B. *ff* So joy-ful to

Vln. I *sf sf*

Vln. II *sf sf*

Vla. *sf sf*

Vc. *sf sf*

Db. *f*

F
Agitato pesante

131

Fl. *f sostenuto*

Ob. *p*

Cl. *p* *f sostenuto*

Bsn. *p*

F Hrn. *mp*

C Tpt. *mp* *con sord.*

Tbn. *mp* *con sord.*

Timp. *ff* *mf* *mp* *p* *f* *f* *f* *mf* (xylophone)

Perc. I *mf*

Perc. II crash cym *ff*

Perc. III *ff* BD *mp*

Er-hu

Zheng

T. *him!*

B. *him!*

F
Agitato pesante

Vln. I *f sostenuto* *mp*

Vln. II *f* *f sostenuto* *mp*

Vla. *f* *mf sostenuto* *f* *en dehors*

Vc. *f* *mf sostenuto* *f* *f*

Db. *f* *mf sostenuto* *f* *mp*

141

Fl.

Ob.

Cl.

Bsn.

f sostenuto

f sostenuto

Fl. ha.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II
crash cym

Perc. III

Er-hu

Zheng

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

f

ff

f sempre

f

157

This page of a musical score, numbered 157, contains the following instruments and parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- F.Ha.** (French Horn)
- C.Tpt.** (C Trumpet)
- Tbn.** (Trombone)
- Timp.** (Timpani) with the instruction: *muta E in F, A in B*
- Perc. I, II, III** (Percussion I, II, III)
- Er-hu** (Erhu)
- Zhong** (Zhong)
- T.** (Tenor)
- B.** (Bass)
- Vln. I, II** (Violins I and II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Db.** (Double Bass)

The score includes dynamic markings such as *p* (piano) and *f* (forte) across various staves. The notation is in a standard Western staff format with various note values and rests.

G

Andante teneramente (♩ = ca. 74)

169

Fl.

Ob.

Cl.

Bsn. *pp*

F Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Timp.

Perc. I
vibraphone *mp* *pp* (motor on)

Perc. II

Perc. III

Er-hu *mf* *f* *mf*

Zheng *p*

T.

B.

G

Andante teneramente (♩ = ca. 74)

Vln. I *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p* *mf*

Db. *pp* *p* *mf*

176

FL. *p*

Ob. *p*

Cl. *p*

Bas. *p*

F Ho. *fp*

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu *f* *mf* *f*

Zheng

T.

B.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p* *mp*

Db. *p* *mp*

183

div.

f *p* *p* *f*

H

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

f *mp* *pp* *pp* *pp*

H

196

Fl. *f* *a2*

Ob. *f* *a2*

Cl. *f* *a2*

Ban. *f* *a2*

F. Hn. *mp* *f*

C. Tpt. *senza sord mp* *f*

Tbn. *senza sord mp* *f*

Timp. *p* *mf* *sf* *ff*

Perc. I

Perc. II *sus cym* *crash cym* *gong*

Perc. III *p* *ff* *BD*

Er-lu

Zheng

T. *p div.* *was* *unis.* *mf* *ff*
 spi - rit was was be-fore be - fore his God.

B. *cresc.* *p* *div.* *was* *unis.* *mf* *ff*
 His li-be-ra-ted spi - rit was was be-fore be - fore his God.

Vln. I *f* *mf* *p* *mf* *sf* *f*

Vln. II *f* *mf* *p* *mf* *sf* *f*

Vla. *f* *mf* *p* *mf* *sf* *f*

Vc. *f* *mf* *p* *mf* *sf* *f*

Db. *mp* *f* *p* *mf* *sf* *f*

I

209

Fl.
Ob.
Cl.
Bsn.

F Hn.
C Tpt.
Tbn.

con sord p

pp

Timp.

pp

muta C in D

Perc. I

Perc. II

Perc. III

Er-hu

Zhong

T.
B.

p and let my last end be like his. *pp* Christ has gone be - fore to pre pare a

p and let my last end be like his. *pp* Christ has gone be - fixe to pre pare a

I

Vln. I
Vln. II
Vla.
Vc.
Db.

p *pp*

226

Fl. *div.* *pp* *unis.*

Ob. *div.* *pp* *unis.*

Cl. *div.* *pp* *unis.*

Bsn. *div.* *pp* *unis.*

F Hn. *unis.* *div.* *pp*

C Tpt. *pp*

Tbn. *f* *pp*

Timp. *muta D in Db*

Perc. I *f f* *pp*

Perc. II

Perc. III

Er-hu

Zheng

T. *Solo mp ad lib.*

B. *As in A-dam all die... e-ven so in Christ shall all be made a-live.*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

J

Subito vivace energico (♩ = ca. 120)

237

Fl. *f mp*

Ob. *f mp*

Cl. *f mp* *div.* *f p*

Bsn. *f mp* *div.* *f p*

F.Hn. *f mp* *uniz.* *div.* *f*

C.Tpt.

Tbn. *mf* *f*

Timp. *p*

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

T.

B. *Choir p*

It's sown in cor-rup-tion, it's raised in in-cor-rup-tion,

J

Subito vivace energico (♩ = ca. 120)

Vln. I *f mp* *f p*

Vln. II *f mp* *f p*

Vla. *f mp* *f p*

Vc. *f mp* *f p*

Db. *f mp* *f p*

K

rall.

Andantino nobilmente (♩ = ca. 84)

262

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

muts E in F, C in A

T.

B.

Flesh and blood can - not in-he-rit the king-dom of God; nei-ther doth cor - rup-tion in-

K

rall.

Andantino nobilmente (♩ = ca. 84)

Vln. I

Vln. II

Vla.

Vc.

Db.

271

Fl. *f*

Ob. *div.* *f*

Cl. *div.* *f*

Ban. *div.* *f*

F.Hn. *f*

C.Tpt. *f*

Thn. *f*

Timp. *f* *ff* *mufa F in F#*

Perc.I

Perc.II

Perc.III *sus cym* *P* *ff*

Er-hu *f*

Zhong

T. *f* *ff* *ff*

B. *f* *ff* *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

he-rit in-cor - rup-tion. The dead shall be raised in-cor - rup - ti - ble, and we shall be changed. For the cor - rup - ti - ble must

he-rit in-cor - rup-tion. The dead shall be raised in-cor - rup - ti - ble, and we shall be changed. For the cor - rup - ti - ble must

280

Fl.

Ob.

Cl.

Bsn.

F.Hn.

C.Tpt.

Tbn.

Timp.

Perc. I (vibraphone)

Perc. II crash cym

Perc. III BD

Er-hu

Zheng

T. put on in-cor-rup-tion, and this mor-tal shall put on im-mor-ta-li-ty

B. put on in-cor-rup-tion, and this mor-tal shall put on im-mor-ta-li-ty

Vla. I

Vln. II

Vla.

Vc.

Db.

f *ff* *mp* *sub.mp* *unis.* *div.*

L

Poco allegro e molto agitato (♩ = ca. 88)

285

Fl. *mp* *ff*

Ob. *mp* *ff*

Cl. *mp* *ff* *div. unis.* *div. unis.*

Bsn. *mp* *ff* *div. unis.* *div. unis.*

F.Hn. *mp* *f*

C.Tpt. *mp* *f*

Tbn. *mp* *f*

Timp. *ff* *f* *muta F# in G*

Perc.I *p* *ff* *f* *f*

Perc.II *f*

Perc.III *mp* *ff* *f*

Er-hu

Zheng

T. *ff sempre*

B. *ff sempre*

Oh death, Oh death, Oh death,
Oh death, Oh death, Oh death,

L

Poco allegro e molto agitato (♩ = ca. 88)

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

Db. *mp* *ff*

298

Fl.
Ob.
Cl.
Ban.
F. Hn.
C Tpt.
Tbn.
Timp.
Perc. I
Perc. II
Perc. III

T.
B.
Vln. I
Vln. II
Via.
Vc.
Db.

Oh grave, Oh grave, Oh grave, Oh grave, Oh grave, where is thy vic - to - ry! Thy vic - to - ry! Thy vic - to -

Oh grave, Oh grave, Oh grave, Oh grave, Oh grave, where is thy vic - to - ry! Thy vic - to - ry! Thy vic - to -

M

Tranquillo poco lento ma non troppo (♩ = ca. 68)

303

Fl.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp. *muta D in C#*

Perc. I

Perc. II

Perc. III

Er-hu

Zheng *p ad lib*

T. *(div.)*

B. *ryl*

Christ has pre-pared, has

Christ has pre-pared, has

M

Tranquilla poco lento ma non troppo (♩ = ca. 68)

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

pp

pp

pp

pp

310

Fl. *a2* *pp*

Ob. *a2* *pp*

Cl. *a2* *pp*

Bsn. *a2* *pp*

F. Hn. *p*

C. Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er. So. *f* *p* *f*

Zheng *f* *p*

T. *TI* *pp* *A-*
 pre-pared a place for us, for us. Let me die the death of the right-eous,

B. *TI* *pp* *A-*
 pre-pared a place for us, for us. Let me die the death of the right-eous,

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla.

Vc.

Db.

316

FL. *p* *pp*

Ob. *p* *pp*

Cl. *poco* *p* *pp*

Bsn. *poco* *p* *pp*

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu *p* *f* *p*

Zheng *p*

T. *men* *A - men* *A - men* *A - men* *A - men* *pp* *A - men* *A -*

B. *p* *pp* *B1* *pp* *A - men* *A -*

Vln. I *pp* *f* *p* *pp*

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

Vla. *poco* *p* *pp*

Vc. *poco* *p* *pp*

Db. *poco* *p* *pp*

Let me die the death of the right- eous, and let my last end be like his. A - men A - men A - men A - men A - men

Let me die the death of the right- eous, and let my last end be like his. A - men A -

N

FL.

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

*English narrator (declares with deep feeling, not hurriedly):

Sacred to the memory of Robert Morrison DD., the first Protestant Missionary to China, where after a service of twenty-seven years, cheerfully spent in extending the kingdom of the blessed Redeemer

during which period he compiled and published a dictionary of the Chinese language.

*Chinese narrator (declares with deep feeling, not hurriedly):

紀念神學博士勞博·馬禮遜，新教首位來華宣教師·在華二十七載·致力開拓教主的國度·甘心情願·

在此期間·編纂出版了漢英字典·

T.

B.

men A - men A - men A - men A - men A -

men A - men A - men A - men A - men A -

N

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

Pinyin of the Chinese text: jì niǎn shén xué bó shì láo bó mǎ lì xùn, xīn jiào shǒu wéi lái huá xuān jiào shī, zài zhī èr shí qī zài, zhī lì kāi tuò jiù shǔ zhǔ de guó dù, gān xīn qīng yuàn

zài cǐ qī jiān, biān zuǎn chū bān le hàn yīng zì diǎn

334

Fl. *p* *ppp* *pp* *espr. mp*

Ob. *p* *ppp* *pp*

Cl. *ppp* *p* *ppp* *pp*

Ban. *ppp* *p* *ppp* *pp*

F Hn. *mp* *pp*
con sord.

C Tpt. *pp*

Tbn. *pp*

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zhong

found the Anglo-chinese College at Malacca,
and for several years laboured alone on a Chinese version of
the Holy Scriptures,

在馬六甲創建了英華書院；
經數年艱辛工作，獨自漢譯了聖經；

which he was spared to see completed and widely circulated
among those for whom it was destined

並蒙保守，得見大功告成，廣泛流傳於
目標讀者之中；

he sweetly
slept in Jesus.

然後安睡在
耶穌的懷裡。

T. *pp* men A - men A - men A - men A - men

B. men A - men A - men A - men A - men A - men

Vln. I

Vln. II

Vla.

Vc.

Db.

zài mǎ liú jiǎ chuāng jiàn le yīng huá shū yuàn;
jīng shù nián jiǎn xīn gōng zuò, dú zì hàn yì le shèng jīng

bìng méng bǎo shǒu, dé jiàn dà gōng gào chéng,
guāng fān liú chuān yú mù biāo dú zhě zhī zhōng;

rǎn hòu ān shuì zài
yē sū de huái lǐ

343

Fl. *pp* *mp* *pp sempre*

Ob. *mp* *pp* *pp sempre*

Cl. *mp* *pp* *pp sempre*

Hsn. *mp* *pp* *pp sempre*

F.Hn. *mp* *pp*

C.Tpt. *mp* *pp*

Tbn. *mp* *pp*

Timp.

Perc. I

Perc. II

Perc. III

Er-hu

Zheng

He was born at Morpeth in Northumberland
January 5th 1782. Was sent to China by the
London Missionary Society in 1807.

他於1782年1月5日·生於摩帕市；
1807年由倫敦教會派來中國；

Was for twenty-five years Chinese translator
in the employ of The East-India Company
and died at Canton August 1st 1834.

受僱於東印度公司為中文翻譯共二十五年；
1834年8月1日歿於廣州。

(loudly)
Blessed are the dead
which die in the Lord
from henceforth

(loudly)
從今以後·在主裡
死的人是有福的。

T. *mf* *pp*

B. *mf* *pp*

Vln. I

Vln. II

Vla.

Vc.

Db.

A - men A - men A - men A - men A - men A -

A - men A - men A - men A - men A - men A -

tā yú yī qī bā èr nián yī yuè wú rì,
shēng yú mó pà shì;
yī bā líng qī nián yóu lún dūn huì pài lái zhōng guó

shòu gù yú dōng yīn dù gōng sī
wéi zhōng wén fān yī gōng èr shí wǔ nián;
yī bā sīn sì nián bā yuè yī rì mò yú guǎng zhōu

cóng jīn yǐ hòu, zài zhǔ lì
sǐ de rén shì yǒu fú de

354

Fl.
Ob.
Cl.
Bsn.
F Hn.
C Tpt.
Tbn.
Timp.
Perc. I
Perc. II
Perc. III
Er-hu
Zheng

espr.
mp
pp
espr.
mp
pp

crash cym
BD

Yea, saith the Spirit that
they may rest from their labours
聖靈說：是的；
他們息了自己的勞苦。

and their works do - follow - them.
(rit. ...)
作工的果效也隨 - 著 - 他 - 們。
(rit. ...)

T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

sempre poco f

men A - men A - men A - men A - men
men A - men A - men A - men A - men A - men

shèng líng shuō, shì de,
tā men xiē le zì jǐ de láo kǔ

zuò gōng de guǒ xiào yě suí . zhe . tā . men
(rit. ...)

343

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

F. Hn. *p* *pp*

C. Tpt. *p* *pp*

Tbn. *p* *pp*

Timp. *muta A in G#*

Perc. I

Perc. II

Perc. III

Er-hu

Zhong

T. *mf* *pp*
 A - men A - men A - men A - men A - men

B. *pp* *pp*
 A - men A - men A - men A - men A - men

Vln. I

Vln. II

Vla.

Vcl.

Db.

373 **O**

Fl.

Ob.

Cl.

Bsn.

ppp

ppp

ppp

ppp

F.Hn.

C.Tpt.

Tbn.

p

p

p

Timp.

Perc.I

(vibraphone) *pp*

Perc.II

triangle *p*

wood blocks *smaller*

larger *p*

Perc.III

larger *p*

Er-hu

f

p

Zheng

p

T.

B.

O

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

ppp

ppp

ppp

ppp

379

Fl. *pppp*

Ob.

Cl.

Bsn.

F Hn.

C Tpt.

Tbn.

Timp. *pp* *pppp* *sec*

Perc. I

Perc. II *pp*

Perc. III *BD* *pppp* *sec*

Er-hu

Zheng

T.

B.

Vln. I *pppp* *pizz.*

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 379 to 383. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), English Horn (F Hn.), Cor Anglais (C Tpt.), and Trombone (Tbn.). The percussion section consists of Timpani (Timp.), three different Percussion parts (Perc. I, II, III), and a Bass Drum (BD). The string section includes Erhu, Zheng, Trumpet (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various dynamic markings such as *pp*, *pppp*, and *sec* (secco). The Flute part has a *pppp* marking in measure 381. The Timpani part has *pp* in measure 379, *pppp* in measure 381, and *sec* in measure 383. Percussion II has *pp* in measure 380. Percussion III has *BD* in measure 381 and *pppp* in measure 382. The Violin I part has *pppp* in measure 381 and *pizz.* in measure 383. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

**JAZZY ILLUSION
OF A CHINAMAN**

一個中國人的爵士幻象

JAZZY ILLUSION OF A CHINAMAN

Jazzy Illusion of a Chinaman is a crossover piece of the jazz and serious styles. The first half of the piece (bars 1-52) is predominantly in the serious style, while the second half (bars 53-88) is mostly jazzy. The "serious" style here is atonal, with the theme first presented in the piano in bars 7-9 having an oriental flavour. The jazzy style is characterized by the use of grace notes, syncopation, pizzicato double bass, and the rhythmic groove in the drums.

To make the music flow smoothly from one style to the other, the piano part acts as the "backbone" of the piece. Over this "backbone," fragments in contrasting styles are inserted, and the theme is transformed from the serious style to the jazzy style.

The piano is prominent throughout the whole piece. In bars 1-52, it mainly plays heavy staccato chords in the serious style. To establish the jazzy style, a "jazzy" triplet is introduced in bars 54-59, and it recurs in bars 70-80. In bars 65-67, there is a passage of the jazzy piano solo.

Over this piano "backbone," fragments in contrasting styles are inserted. In the serious section, the drums play a short pattern in bar 16. This pattern recurs in bars 23-24 with the pizzicato double bass added. In bars 29-33, the bass clarinet and piano anticipate the forthcoming jazz style. On the other hand, the serious style represented by the arco strings in canon in bars 57-58 is introduced in the jazzy section.

The theme with an oriental flavour played by the piano in bars 7-9 transforms gradually into the jazzy style. In bars 28-33, the bass clarinet plays this theme with a slight jazzy sound by the addition of grace notes and syncopation for anticipating the jazzy style even though it is still in the serious section. Finally the theme is totally jazzy in piano part in bars 65-67. The process helps to flow the serious style into jazz gradually.

PERFORMANCE NOTE

Notation of the Drum Set (5-piece)

Bass Drum Snare Drum Snare Drum Rim Left Tom Right Tom Floor Tom Open Hi Hat Close Hi Hat Close Hi Hat Ride Cymbal Cymbal Kick Open Hi Hat Kick Close Hi Hat

(start)

About the Keyboard

- Use any model of electronic keyboard or synthesizer with the preset sounds of "string pad" and "choir".
- The keyboard should be placed either to the left of the grand piano or, if it is portable, on the grand piano

About the Electric Guitar

- Use the clean (acoustic-like and bright) and any kind of distortion effects.

6

C1/B.Cl. *mf* *p*

Pno. *mf* *f* *p* *con Ped.*

Kbd. *pp* choir

E. Gtr. *f* *mf* *p*

Dr. *p*

Vc. *p* *sf mp* *f* *sub.p*

Db. *p* *sf mp* *f* *sub.p*

13
longuing.
T T T T T

Musical score for Clarinet/Bass Clarinet (Cl./B.Cl.) and Piano (Pno.). The Cl./B.Cl. part features a melodic line with slurs, triplets, and dynamic markings of *f* and *p*. The Piano part provides harmonic accompaniment with chords and moving lines, marked with *mf* and *pp*. Fingerings and breath marks are indicated throughout.

Musical score for Keyboard (Kbd.), consisting of two staves (treble and bass clef) that are currently empty.

Musical score for Electric Guitar (E. Gtr.) and Drums (Dr.). The E. Gtr. part includes a melodic line with slurs, triplets, and dynamic markings of *f* and *p*, with techniques like *sul G* and *gliss.* indicated. The Drums part shows a rhythmic pattern with dynamic markings of *p* and *f*.

Musical score for Violin (Vc.) and Double Bass (Db.). The Vc. part features a melodic line with slurs, triplets, and dynamic markings of *mf* and *p*, including techniques like *sul A* and *gliss.*. The Db. part provides a bass line with dynamic markings of *mf* and *pp*.

20 muta in Bass Cl.

(Bass Clarinet)

The musical score is arranged in a standard orchestral layout with seven staves. The instruments and their parts are as follows:

- CL/B. Cl. (Bass Clarinet):** Features a melodic line with dynamics *mp*, *f*, and *sf*. A section marked '8va' is indicated with a dashed line.
- Pno. (Piano):** Provides harmonic support with dynamics *p* and *sf*.
- Kbd. (Keyboard):** Includes a 'string pad' section with a *mp* dynamic.
- E. Gtr. (Electric Guitar):** Features a melodic line with dynamics *mf*, *p*, and *pp*. It includes techniques like 'pitch bend', 'finger sliding', and 'port.'. A 'poco cresc.' marking is present.
- Dr. (Drums):** Shows a rhythmic pattern with dynamics *p* and *pp*.
- Vc. (Violoncello):** Provides a melodic line with dynamics *mp* and *mf*. A 'pizz.' (pizzicato) marking is present.
- Db. (Double Bass):** Provides a melodic line with dynamics *mp* and *sfz*.

27

Cl./B.Cl.

Musical notation for Cl./B.Cl. and Pno. parts. The Cl./B.Cl. staff features a melodic line with dynamics *mp*, *ff*, *mp*, *f*, and *mp*. The Pno. staff includes chords and a triplet of eighth notes with dynamics *mf*, *sf*, and *sf*. A dashed line labeled "8va" indicates an octave transposition for the piano part.

Pno.

Kbd.

Musical notation for Kbd. part, showing a simple harmonic accompaniment with dynamics *mf* and *sf*.

E. Gtr.

Musical notation for E. Gtr. part, consisting of a single sustained note.

Dr.

Musical notation for Dr. part, featuring a rhythmic pattern with dynamics *mp* and a "(Ride)" instruction.

Vc.

Musical notation for Vc. part, including a triplet of eighth notes with dynamics *ff* and *mf*.

Db.

Musical notation for Db. part, featuring a melodic line with dynamics *mf* and *f*, and a "pizz." instruction.

32 muta in Cl.

Cl./B.Cl.

Pno.

Kbd.

E. Gu.

Dr.

Vc.

Db.

37

(Clarinet)

Cl./B.Cl. *mf*

Pno. *ff*

Kbd. *f* fading out the volume control

E. Gtr. *distortion part. ff*

Dr. *f sf p*

Vc. *mp* (arco)

Db. *ff sempre*

Cl./B.Cl. *f*
 Pno. *ff*
 Kbd.
 E. Gtr.
 Dr. *p* *mf*
 Vc. *f* *en dehors* *ff*
 Db. *f*

Cl./B.Cl.

Musical staff for Cl./B.Cl. featuring a melodic line with notes, rests, and slurs. Dynamics include *ff* and *poco*.

Pno.

Musical staff for Pno. showing chordal accompaniment with notes, stems, and slurs. Dynamics include *ff* and *poco*.

Kbd.

Empty musical staff for Kbd.

E. Gtr.

Empty musical staff for E. Gtr.

Dr.

Musical staff for Dr. with rhythmic notation using '+' and 'o' symbols. Dynamics include *ff*.

Vc.

Musical staff for Vc. with notes, stems, and slurs. Dynamics include *ff* and *sf poco*.

Db.

Musical staff for Db. with notes, stems, and slurs. Dynamics include *ff* and *sf poco*.

muta in Bass Cl.

(Bass Clarinet)

The musical score is arranged in a system with seven staves. From top to bottom, the staves are:

- CL/B.Cl.**: Bass Clarinet part, starting with a *f* dynamic. Includes a section labeled "muta in Bass Cl." and a circled *A* marking.
- Pno.**: Piano accompaniment.
- Kbd.**: Keyboard accompaniment, marked *mf* and "string pad".
- E. Gtr.**: Electric guitar part.
- Dr.**: Drums, including a "Kick HH" section.
- Vc.**: Violoncello part, marked *mf*.
- Db.**: Double bass part, marked *f* and *pizz.* (pizzicato).

54

Cl./B.Cl.

Musical staff for Cl./B.Cl. showing a melodic line with accents and slurs.

Pno.

Musical staff for Pno. showing a complex rhythmic accompaniment with triplets and accents.

Kbd.

Musical staff for Kbd. showing a simple harmonic accompaniment with *mf* dynamics.

E. Gtr.

Musical staff for E. Gtr. showing a sustained chord.

Dr.

Musical staff for Dr. showing a complex rhythmic pattern with various symbols.

Vc.

Musical staff for Vc. showing a melodic line with accents and slurs.

Db.

Musical staff for Db. showing a melodic line with accents and slurs.

Cl./B.Cl.

Pno. *f*

Kbd.

E. Gtr. *f* *port.* *p* (distortion)

Dr. *mp*

Vc. *fff* *energico* *molto* *mp* *molto* *p*

Db. *fff* *energico* *p*

Cl./B.Cl. *mf* *p* *ad lib.* *mf* *much jazzy*

Pno. *pp* *p*

The Cl./B.Cl. part features a melodic line with slurs and accents, starting with a *mf* dynamic and ending with a *p* dynamic. The Pno. part provides accompaniment with a *pp* dynamic and a *p* dynamic.

Kbd.

The Kbd. part consists of a series of rests, indicating it is silent for this section.

E. Gtr. *f* *port.* *p* *clean* *mf* *p*

Dr. *mp*

The E. Gtr. part includes a *f* dynamic with a *port.* (portamento) marking, followed by a *p* dynamic and a *clean* pickup. The Dr. part features a *mp* dynamic with a triplet of eighth notes.

Vc. *fff* *molto* *mp* *molto*

Db. *mf* *pizz.* *sf* *mf* *p* *molto*

The Vc. part starts with a *fff* dynamic and a *molto* marking, followed by a *mp* dynamic and another *molto* marking. The Db. part includes a *mf* dynamic, a *pizz.* (pizzicato) marking, a *sf* (sforzando) marking, and a *p* dynamic.

66

Cl./B.Cl.

Musical staff for Cl./B.Cl. showing a melodic line with a triplet of eighth notes marked *mp* and a triplet of quarter notes marked *p*.

Pno.

Musical staff for Pno. showing a complex accompaniment with triplets and various chordal textures.

Kbd.

Musical staff for Kbd. showing a simple accompaniment with sustained notes.

E. Gtr.

Musical staff for E. Gtr. showing a rhythmic accompaniment with a *p* dynamic marking.

Dr.

Musical staff for Dr. showing a rhythmic accompaniment with a *p* dynamic marking.

Vc.

Musical staff for Vc. showing a simple accompaniment with sustained notes.

Db.

Musical staff for Db. showing a melodic line with a triplet of eighth notes marked *p*.

70

Cl./B.Cl.

Musical staff for Cl./B.Cl. featuring a melodic line with slurs and accents.

Pno.

Musical staff for Pno. showing piano accompaniment with dynamic markings like *sf*, *mf*, and *ff*.

Kbd.

Empty musical staff for Kbd.

E. Gtr.

Musical staff for E. Gtr. with a "distortion" effect marking and a *ff* dynamic marking.

Dr.

Musical staff for Dr. showing drum notation with symbols for Kick and HH.

Vc.

Empty musical staff for Vc.

Db.

Musical staff for Db. showing a melodic line with slurs and accents.

74

muta in Cl.

(Clarinet)

Cl./B.Cl.

Musical score for Clarinet and Piano. The Clarinet part (top staff) begins with a dynamic marking of *ff* and a triplet of eighth notes. The Piano part (bottom staff) features a complex rhythmic accompaniment with triplets and dynamic markings of *ff* and *ff sempre*. The Piano part includes several measures with a '3' above the notes, indicating triplets.

Pno.

Kbd.

with harmonic

E. Gtr.

Musical score for Electric Guitar. The part begins with a dynamic marking of *mf* and includes a triplet of eighth notes. It features a melodic line with various dynamics including *ff*, *sff*, and *f*. A '3' above a note indicates a triplet.

Dr.

Musical score for Drums. The part consists of a complex rhythmic pattern with various dynamic markings including *f* and *ff*. It includes a 'pizz.' marking, likely indicating a pizzicato effect on a string instrument.

Vc.

Musical score for Violin. The part features a melodic line with dynamic markings of *ff* and *ff*. It includes a 'pizz.' marking and a '3' above a note indicating a triplet.

Db.

Musical score for Double Bass. The part features a melodic line with dynamic markings of *ff* and *ff*. It includes a '3' above a note indicating a triplet.

muta in Bass Cl.

Cl./B.Cl.

Musical notation for Cl./B.Cl. and Pno. parts. The Cl./B.Cl. part features a melodic line with triplets and slurs. The Pno. part provides harmonic accompaniment with chords and triplets. Dynamics include *fff* and *f*.

Pno.

Kbd.

Musical notation for Kbd. part, including a section labeled "choir" with a dynamic of *f* and a note indicating "fading the volume control".

E. Gtr.

Musical notation for E. Gtr. part, featuring a melodic line with a dynamic of *ff* and a note indicating "with harmonic".

Dr.

Musical notation for Dr. part, showing a complex rhythmic pattern with various notes and rests, including a dynamic of *p*.

Vc.

Musical notation for Vc. part, featuring a melodic line with a dynamic of *fff* and a note indicating "arco".

Db.

Musical notation for Db. part, featuring a melodic line with a dynamic of *fff* and a note indicating "arco".

(Bass Clarinet)

83

Cl./B.Cl.

Musical staff for Cl./B.Cl. showing notes and dynamics: *sf*, *meno f*, *mp*, and a triplet of eighth notes.

Pno.

Musical staff for Pno. showing notes and dynamics: *mf*, *sf*, and *mp*. Includes a complex chordal figure.

Kbd.

Musical staff for Kbd. showing notes and dynamics: *mp*. Includes a complex chordal figure.

E. Gtr.

Musical staff for E. Gtr. showing notes and dynamics: *clean*, *mf*, and *mp*. Includes a guitar-specific notation for a clean tone.

Dr.

Musical staff for Dr. showing notes and dynamics: *mp*. Includes a triplet of eighth notes.

Vc.

Musical staff for Vc. showing notes and dynamics: *mf pizz.*, *f*, and *meno f*. Includes a triplet of eighth notes.

Db.

Musical staff for Db. showing notes and dynamics: *f pizz.*, *meno f*, and *mp*. Includes a triplet of eighth notes.

**LIAO ZHAI -
CHINESE STRANGE TALES**

聊齋

I. Birds' Words 鳥語

II. Rapid Sword 快刀

III. Wailing Ghosts 鬼哭

LIAO ZHAI – CHINESE STRANGE TALES

Liao Zhai – Chinese Strange Tales is an ensemble work based on a collection of short stories written by Pu Song-ling (1640-1715). The work consists of three movements that interpret three stories: *Bird's Words*, *Rapid Sword* and *Wailing Ghosts*. It is written for two recorders, percussion and three solo voices.

This piece attempts to interpret the stories in the way of a “drama” making up of sounds and music. This is achieved through three methods: (1) to set the conversations in the stories either in music or in speaking tone by the voices; (2) to produce the sounds that can be heard in the stories by the instruments or voices; (3) to create the atmosphere through music played by the ensemble.

The conversations in the stories are either set in a singing voice or in a speaking tone. The former method is used in bars 25-27 of *Bird's Words*. In the story, a monk tries to translate a bird's language word by word. In this passage, the tenor voice, representing the monk, sings semiquaver notes in staccato to represent the bird's words. In bars 80-90 of the same movement, the tenor sings loudly in very high pitches, representing the bird's disclosure of a secret of the official.

Some conversations are set in a speaking tone. This heightens the “drama” style as dramas are delivered through speech. In bars 63-64 of *Rapid Sword*, the bandit (represented by the baritone) speaks the last few words “好快刀 (hǎo kuài dāo)” to appreciate the quick cutting off of his head by the soldier. In bars 45-46 of *Wailing Ghosts*, the tenor cries out the words “懺度之 (chàn dù zhī)” to declare the starting of the ceremony in releasing the souls from purgatory.

Some sounds are very important in the stories, and they are created by the instruments or voices. For example, in *Bird's Words*, the recorder plays the birds' sounds in bars 1-3 (general birds), 8-14 (orioles), 30-43 (sparrows), 54-56 (ducks) and 91 (cuckoos). In *Wailing Ghosts*, the sounds made by the ghosts are represented by voices: in bars 1-9, the weeping is represented by singing "woo", "ho" and "hwo" in free tempo and approximate pitches, and in bars 63-69, the sneering is represented by singing "hee" sound in portamento and aspirating "zi".

The music played by the ensemble creates atmosphere and stimulates the audiences in imagining a scene. In bars 30-43 of *Bird's Words*, the bass recorder brings out a sad mood by imitating crying by playing portamento (bars 30-32) and vibrato (bar 39) in a low register, by blowing the instrument without contacting the mouthpiece (bars 40-41), and by whispering while blowing (bars 42-43) which creates a breathy sound to signify sadness and hopelessness caused by the death of the twins. In bars 47-66 of *Wailing Ghosts*, the noisy sound produced by the small cymbals, tambourine and woodblocks conjures up the scene of the releasing of souls from purgatory.

INSTRUMENTATION

Soprano recorder

Bass recorder

Percussion 1 2 wood blocks, tambourine, small (Chinese) cymbals

Percussion 2 xylophone – *with soft mallets and wood block sticks*

Percussion 3 tambourine, vibraphone – *motor off*

Soprano solo

Tenor solo

Baritone solo

STORIES AND TRANSLATION

鳥語

蒲松齡

中州境有道士，募食鄉村。食已聞鸚鵡鳴，因告主人使慎火。問故，答曰：「烏云：『大火難救，可怕！』」眾笑之，竟不備。明日果火，延燒數家，始驚其神。好事者追及之，稱為仙。道士曰：「我不過知鳥語耳，何仙乎！」適有皂花雀鳴樹上，眾問何語。曰：「雀言：『初六養之，初六養之；十四、十六殤之。』」想其家雙生矣。今日為初十，不出五六日，當俱死也。」詢之果生二子，無何並死，其日悉符。邑令聞其奇，招之，延為客。時群鴨過，因問之。對曰：「明公內室必相爭也。鴨曰：『罷罷！偏向他！』」令大服，蓋妻妾反唇，令適被喧聒而出也。因留居署中，優禮之。時辨鳥言，多奇中。而道士樸野多肆言，輒無顧忌。令最貪，一切供用諸物，皆折為錢以入之。一日方坐，群鴨複來，令又詰之。答曰：「今日所言，不與前同，乃為明公會計耳。」問：「何計？」曰：「彼云：『蠟燭一百八，銀朱一千八。』」令慚，疑其相譏。道士求去，不許。逾數日宴客，忽聞杜宇。客問之，答云：「鳥曰：『丟官而去。』」眾愕然失色。令大怒，立逐而出。未幾令果以墨敗。嗚呼！此仙人儆戒之，惜乎危厲熏心者，不之悟也！齊俗呼蟬曰「稍遷」，其綠色者曰「都了」。邑有父子，俱青、社生，將赴歲試，忽有蟬落襟上。父喜曰：「稍遷，吉兆也。」一僮視之，曰：「何物稍遷，都了而已。」父子不悅。已而果皆被黜。

Birds' Words (The Message of Birds¹)

In Zhongzhou area, there was once a Taoist priest who went to a village to beg food. When he finished eating, he heard an oriole sing, so he told the host to be careful in using fire. The host asked about the reason, and the priest replied, "The bird said, 'A big inextinguishable fire! Terrible!'" People around scoffed at it, and took no precaution. The next day, as the priest said, there was a big fire which burned several houses. People now realized that the priest was infinitely resourceful. Some busybodies caught up with the priest and called him an immortal. The priest said, "I am not an immortal. I merely understand the language of birds." At that time, there was a black bird singing on a tree. People asked him what it said. The

priest replied, "The bird said, 'Born on the sixth. Born on the sixth. Will die on the fourteenth and sixteenth.' There must be a twin in this area. Today is the tenth, and the twins will die five or six days later." Afterwards, people found there was a pair of twins, and soon they both died exactly on the dates the priest predicted.

The official of the place heard about the miracle, and he invited the priest to his office and treated him as a guest. It happened that a flock of ducks was passing by, so the official asked the priest what they said. The priest replied, "Your wives must have had a quarrel with each other because the ducks said, 'Okay! Okay! You are partial to her! You are partial to her!'" The official was convinced because he just came out to avoid the quarrel between his wives. The official let the priest stay in his place and gave him preferential treatment. During his stay, the priest often interpreted birds' messages, most of which turned out to be true. However, the priest was simple and straightforward, and he always said everything bluntly without reservation.

The official was greedy. He often lined his own pockets by selling office supplies. One day, when they were sitting together, the ducks came again. The official asked the priest what they said. The priest answered, "What they say today is different from the other day. This time, they are calculating for you." The official asked, "What are they calculating?" The priest answered, "They said, 'Get one hundred and eighty taels of silver by selling office candles; get eighteen hundred taels of silver by selling office vermilion.'" The official was embarrassed. He thought that the priest was holding him up to ridicule. The priest asked to leave, but the official would not let him go. A few days later, when the official was entertaining guests, suddenly they heard a cuckoo singing. The guests asked what the bird said. The priest answered, "The bird said, 'Dismissed from office!'" People were shocked. The official was very angry. He immediately drove the priest out. Soon the official was dismissed from office for embezzlement. Alas, this is a warning from the immortals. It is too bad that people who are blinded by greed cannot come to see the truth!

(translated by Wong Juan)

¹ Wong Juan, trans. ed., "The Message of Birds", *100 passages from Strange Stories of Liaozhai*, pp.208-11.

明末濟屬多盜，邑各置兵，捕得輒殺之。章丘盜尤多。有一兵佩刀甚利，殺輒導礙。一日捕盜十余名，押赴市曹。內一盜識兵，遠巡告曰：「聞君刀最快，斬首無二割。求殺我！」兵曰：「諾。其謹依我，無離也。」盜從之刑處，出刀揮之，豁然頭落。數步之外猶圓轉，而大贊曰：「好快刀！」

Rapid Sword (Sharp Sword²)

At the end of the Ming dynasty, the region around Ji'nan was overrun by bandits. Every township had its garrison of soldiers, and whatever a bandit was apprehended he was swiftly executed. The town of Zhangqiu had an especially large number of such bandits, and one of the government soldiers stationed there was known to possess a very sharp sword. His blade cut clean through anything, as though it were cleaving the air. One day, a group of a dozen bandits were caught and brought to the execution ground. One of them recognized the soldier with the sharp sword. "Everyone says you've got the sharpest sword," he mumbled. "They say it can cut a head clean off in a single blow. I beg you, be the one to kill me!"

"Very well," replied the soldier. "Be careful to stay right next to me."

The bandit followed the soldier closely to the execution ground. The soldier drew his sword and swung it once. The man's head tumbled to the ground and rolled a few feet. And as it rolled, it gasped, "That is a sharp sword!"

(translated by John Minford)

² John Minford, trans. ed., "Sharp Sword", *Pu Songling - Strange Tales from a Chinese Studio*, p.209.

謝遷之變，宦第皆為賊窟。王學使七襄之宅，盜聚尤眾。城破兵入，掃蕩羣醜，尸填塹，血至充門而流。公入城，扃戶濺血而居，往往白晝見鬼；夜則牀下磷飛，牆角鬼哭。一日，王生皞迪，寄宿公家，聞牀底小聲連呼：「皞迪！皞迪！」已而大聲，曰：「我死得苦！」因哭。滿庭皆哭。公聞，仗劍而入，大言曰：「汝不識我王學院耶？」但聞百聲噓噓，笑之以鼻。公於是設水陸道場，命釋道懺度之。夜拋鬼飯，則見磷火營營，隨地皆出。先是，闖人王姓者疾篤，昏不知人者數日矣。是夕，忽欠伸若醒。婦以食進。王曰：「適主人不知何事，施飯於庭，我亦隨眾啖噉。食已方歸，故不饑耳。」由此鬼怪遂絕。豈鉞鑄鐘鼓，焰口瑜伽，果有益耶？

異史氏曰：「邪怪之物，唯德可以已之。當陷城之時，王公勢正煩赫，聞聲者皆股栗，而鬼且揶揄之。想鬼物逆知其不令終耶？普告天下大人先生：出人面猶不可以嚇鬼，願無出鬼面以嚇人也！」

*Waiting Ghosts*³

At the time of the Xie Qian troubles in Shandong, the great residences of the nobility were all commandeered by the rebel. The mansion of Education Commissioner Wang Qixiang accommodated a particularly large number of them. When the government troops eventually retook the town and massacred the rebels, every porch was strewn with corpses. Blood flowed from every doorway.

When Commissioner Wang returned, he gave orders that all the corpses were to be removed from his home and the blood washed away, so that he could once more take up residence. In the days that followed, he frequently saw ghosts in broad daylight, and during the night ghostly will-o'-the-wisp flickering of light beneath his bed. He heard the voices of ghosts wailing in various corners of the house.

One day, a young gentlemen by the name of Wang Gaodi who had come to stay with the Commissioner heard a little voice crying beneath his bed, "Gaodi! Gaodi!"

Then the voice grew louder. "I died a cruel death!"

The voice began sobbing, and was soon joined by ghosts throughout the house.

The Commissioner himself heard it and came with his sword.

"Do you not know who I am?" he declared loudly. "I am Education Commissioner Wang."

The ghostly voices merely sneered at this and laughed through their noses, whereupon the Commissioner gave orders for a lengthy ritual to be immediately performed for all departed souls on land and sea, in the course of which Buddhist bonzes and Taoist priests prayed for the liberation of his supernatural tenants from their torments. That night they put out food for the ghosts, and will-o'-the-wisp lights could be seen flickering across the ground.

Now before any of these events, a gate-man, also named Wang, had fallen gravely ill, and had been lying unconscious for several days. The night of the ritual he suddenly seemed to regain consciousness, and stretched his limbs. When his wife brought him some food, he said to her, "The Master put some food out in the courtyard – I've no idea why! Anyway I was out there eating with the others, and I've only just finished, so I'm not that hungry."

From that day, the haunting ceased.

Does this mean that the banging of cymbals and gongs, the beating of bells and drums, and other esoteric practices for the release of wandering souls are necessarily efficacious?

(translated by John Minford)

³ John Minford, trans. ed., "Wailing Ghosts", *Pu Songling - Strange Tales from a Chinese Studio*, pp.104-6.

PINYIN AND MEANING OF THE TEXT

Birds' Words

PINYIN of the TEXT	MEANING
huǒ 火	Fire...
dà huǒ 大火	Big fire...
dà huǒ nán jiù 大火難救	A big inextinguishable fire!
kě pà 可怕	Terrible!
wǒ bù guò zhī niǎo yǔ ěr 我不過知鳥語耳	I merely understand the language of birds.
hé xiān hū 何仙乎	I am not an immortal.
chū liù yǎng zhī 初六養之	<i>(A pair of twins are)</i> born on the 6th day.
shí sì - shí liù 十四十六	The 14th, the 16th...
shí sì shí liù shāng zhī 十四十六殤之	They will die on the 14th and 16th day.
xiǎng qí jiā shuāng shēng yī 想其家雙生矣	A pair of twins have just been born.
jīn rì wéi chū shí 今日為初十	Today is the 10th day.
bù chū wǔ liù rì 不出五六日	Five or six days later,
dāng jù sǐ yě 當俱死也	the twins will die.
sǐ le sǐ liǎo 死了死了	They die! They die!
míng gōng nèi shì bì xiāng zhēng yě 明公內室必相爭也	Your wives must have had a quarrel with each other.
bà bà bà bà 罷罷罷罷	<i>(the ducks' quacks)</i> okay, okay
piān xiàng tā 偏向他	<i>(The ducks said,)</i> "You are partial to her!"

jīn rì suǒ yán 今日所言	What they (<i>the ducks</i>) say today,
bù yǔ qián tóng 不與前同	is different from the other day.
nǎi wéi míng gōng huì jì ěr 乃為明公會計耳	This time, they are calculating for you.
hé jì 何計?	What are they calculating?
là zhú yī bǎi bā 蠟燭一百八	180 from the candles... (<i>The ducks shout, "Get 180 taels of silver by selling the official candles;"</i>)
yín zhū yī qiān bā 銀珠一千八	1800 from the vermilion... (<i>The ducks shout, "...get 1800 taels of silver by selling office vermilion."</i>)
diū guān ér qù 丟官而去	(<i>The bird said</i>) Dismissed from office!

All translations are collected from: Wong Juan, trans. ed., "The Message of Birds", *100 passages from Strange Stories of Liaozhai*, pp.208-11.

Rapid Sword

PINYIN of the TEXT	MEANING
wén jūn dāo zuì kuài 聞君刀最快	Everyone says you've got the shapest (rapidest) sword.
zhǎn shǒu wú èr gē 斬首無二割	It can cut a head clean off in a single blow.
qiú shā wǒ 求殺我	I beg you, be the one to kill me.
nuò 諾	Very well (Promise).
qí jǐn yī wǒ 其謹依我	Be careful to stay next to me.
wú lí yě 無離也	Don't leave me.
hǎo kuài dāo 好快刀	That is a sharp (rapid) sword!

All translations are collected from: John Minford, trans. ed., "Sharp Sword", *Pu Songling - Strange Tales from a Chinese Studio*, p.209.

Wailing Ghosts

PINYIN of the TEXT	MEANING
gào dí 餽迪	Gaodi (name of the young gentleman)
wǒ sǐ dé kǔ 我死得苦	I died a cruel death!
rǔ bù shí wǒ wáng xué yuàn yé 汝不識我王學院耶	Do you not know who I am? I am Education Commissioner Wang.
chàn dù zhī 饑度之	Give a ritual to release souls from purgatory.
pài guǐ fàn 派鬼飯	Put out food (rice) for the ghosts.
shí zhī 食之	Eat.
rǔ xǐng yǐ 汝醒已	You awaken.
shì zhǔ rén bù zhī hé shì shī fàn yú tíng 適主人不知何事施飯於庭	The Master put some food out in the courtyard – I've no idea why!
wǒ yì suí zhòng dàn dàn 我亦隨眾啖噉	Anyway I was out there eating with the others.
shí yǐ fāng guī 食已方歸	I've only just finished (to eat).
gù bù jī ěr 故不饑耳	so I'm not that hungry.

All translations are collected from: John Minford, trans. ed., "Wailing Ghosts", *Pu Songling - Strange Tales from a Chinese Studio*, pp. 104-6.

9

Rec.

T.

da 大

huo 火

nan jiu 難 救

ke 可

pa 怕

f

port.

gliss.

12

Rec.

T.

ke 可

pa 怕

ke 可

pa 怕

mp

f

gliss.

ad lib.

ff

random low pitches

p

f

approx. pitch

freely high pitch

shivering sound like rilli

26

Rec. *mufa sop. rec. in bass rec.*

T. *chest voice (loco)*

shi si shi liu
 shi si shi liu
 shang zhi
 shang zhi

f *pp* whisper

30

Rec. *(bass recorder)*

mp *p* [yi] *molto* *pp*

T. *naturale*

xiang qi jia shuang sheng yi
 xiang qi jia shuang sheng yi
 jin ri wei chu shi
 jin ri wei chu shi
 bu chu bu chu
 bu chu bu chu
 liu liu
 liu liu

f *pp* *molto dim.*

wind, avoid direct contact with the embouchure,
blow gently while the recorder is moving in short circle

39

Rec. *pp* likely weeping

[si] *ppp* whisper, more air

[le]

mp (soprano recorder) *flzg*

mp muta bass rec. in sop. rec.

T. *pp* falsetto

dang 當

ju 俱

si 死

ye 也

le 了

si 死

liao 了

47

Rec. *f* *molto dim.* *ff* *pp*

flzg *flzg* *flzg*

mf *chest voice*

ming 明

gong 公

nei 內

shi 室

bi 必

xiang 相

zheng 爭

ye 也

muta sop. rec. in bass rec.

Rec.

sharp wind effect:
blow closely over the hole(s), with multiple diameter of the air,
producing very high harmonic elements

naturale

p *mf* *sf*

T.

dim. *molto*

jin ri suo yan bu yu qian tong nai wei ming gong hui ji er
今日所言不與前同乃為明公會計耳

Rec.

muzz bass rec. in spp. rec.

pp *ff* *flage*

T.

subito ff

he ji? he zhu yi bai ba yin zhu yi qian ba
何計? 何註一百八 銀朱一千八

Rec.

T.

Rec.

T.

Largo con forza (♩ = ca. 48)

Rec.

Recorder part of the musical score, starting at measure 88. The notation includes a treble clef, a key signature of one flat, and a tempo marking of 'Largo con forza'. The music features a series of sixteenth-note chords that gradually increase in volume, marked with 'cresc. sempre' and 'fff'.

T.

Tenor part of the musical score, starting at measure 88. The notation includes a bass clef, a key signature of one flat, and a tempo marking of 'Largo con forza'. The lyrics are: 'ba 八', 'yin 銀', 'zhu 朱', 'yi 一', 'qian 千', 'ba 八', '[ya!]', 'diu 丢', 'guan 官', 'er 而', 'qu 去'. The music features a series of notes with a 'fff non-legato' marking.

II. 快刀

II. Rapid Sword

for bass recorder, percussions, soprano, tenor and baritone

Allegro agitato e quasi presto (♩ = ca. 92)

The musical score is arranged in a system of seven staves. The top staff is for the Bass Recorder, which is mostly silent. The second staff is for Percussion 1, featuring wood blocks and a larger *p* dynamic. The third staff is for Percussion 2, featuring a xylophone with a soft mallet and a *sf* dynamic. The fourth staff is for Percussion 3, featuring a vibraphone with the motor off and an *mp* dynamic. The bottom three staves are for the vocalists: Soprano, Tenor, and Baritone, all of whom are silent throughout the piece.

B. Rec.

Perc. 1

Perc. 2

Perc. 3

S.

T.

Bar.

B. Rec.

Perc.1

Perc.2

Perc.3

S.

T.

Bar.

B. Rec.

Perc.1

Perc.2

Perc.3

S.

T.

Bar.

wen 聞

jun dao 君刀

The musical score consists of seven staves:

- B. Rec.**: Bass clef, mostly empty.
- Perc. 1**: Percussion staff with notes and dynamic markings *p* and *f*.
- Perc. 2**: Percussion staff with notes and dynamic marking *mf*.
- Perc. 3**: Percussion staff with notes and dynamic marking *mf*.
- S.**: Soprano staff, mostly empty.
- T.**: Tenor staff, mostly empty.
- Bar.**: Baritone staff with notes, dynamic markings *f* and *mf*, and a slur over the final notes.

Lyrics (Chinese and Pinyin) are positioned below the Baritone staff:

zui 最 kuai 快 zhan 斩 shou 首 wu 无

B. Rec. *p* *mf* *p*

Perc. 1 *p* *mp*

Perc. 2 *p*

Perc. 3 *dim.* *p*

S. *mp* Oh

T. *f* *mp*

Bar. *f*

er
ec
二
劇

B. Rec.

mp

Perc.1

p

ppp

pppoco

p

Perc.2

Perc.3

S.

pp

T.

p

Bar.

qiu 求

sha 殺

B. Rec. *sf* *mf*

Perc. 1 *sf* *p*

Perc. 2 *sf*

Perc. 3 *non vibrato* *p*

S.

T. *sf* *f*

Bar. *sf*

nuo 諾 qi 其 jin 謹 yi 依

wo 我

Molto misterioso

T T

B. Rec. Musical staff with notes and dynamics: *p*, *sf*

Perc. 1 Musical staff with notes and dynamics: *p*

Perc. 2 Musical staff with notes, triplets, and dynamics: *p*, *pp*, *sf*

Perc. 3 Musical staff with notes and dynamics: *pp*

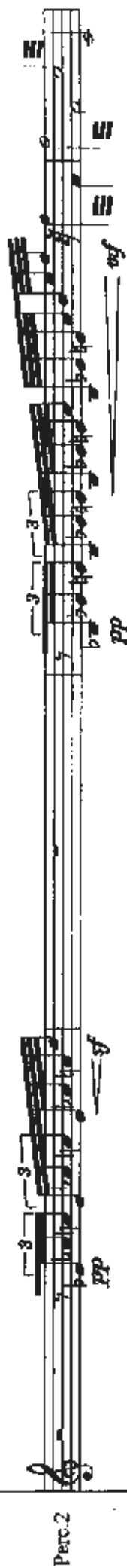
S. Musical staff with notes and dynamics: *pp*

T. Musical staff with notes, dynamics, and lyrics: *mp*, *p*, *wo 我*, *qi 其*, *jin 謹*


Bar. Musical staff with notes and dynamics: *pp*

B. Rec. 

Perc.1 

Perc.2 

Perc.3 

S. 

T. 

Bar. 

Più agitato

33

The musical score consists of seven staves. The first staff is for B. Rec. (Bass Drum) with a dynamic marking of *p*. The second staff is for Perc. 1 (Snare Drum) with a dynamic marking of *p* and a *d* (drum) symbol. The third staff is for Perc. 2 (Tom-tom) with a dynamic marking of *f*. The fourth staff is for Perc. 3 (Cymbal) with a dynamic marking of *ff*. The fifth staff is for the Soprano (S.) with a dynamic marking of *p* and the vocal line "Ah". The sixth staff is for the Tenor (T.) with a dynamic marking of *ff* and the vocal line "ye 也". The seventh staff is for the Baritone (Bar.) with a dynamic marking of *mp* and the vocal line "wu 無 li 離 ye 也".

B. Rec.

Perc. 1

Perc. 2

Perc. 3

S.

mp Ah _____

f wu 無

li 離

ye 也

approximate pitch

T.

f wu 無

li 離

ye 也

approximate pitch

p sotto voce wu 無

Bar.

mf wu 無

li 離

ye 也

ye 也

li 離

wu 無

p sotto voce wu 無

B. Rec.

Perc. 1

Perc. 2

Perc. 3

S.

T.

Bar.

B. Rec. *sf* *sf* *en dehors*

Perc. 1 *sf* *p* *mp* *f*

Perc. 2 *mp*

Perc. 3 *non vibrato* *mp* *3*

S. *mp* *f* *sfp* *f* *p* Ah... Ah Ah

T.

Bar.

B. Rec. *mf* *sotto voce*

Perc.1 *mp* *f*

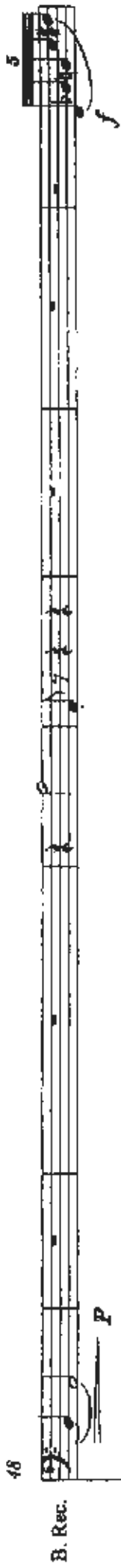
Perc.2 *mf* *f*

Perc.3 *mf* *f*

S. *f* *p* Woo

T. *sf*

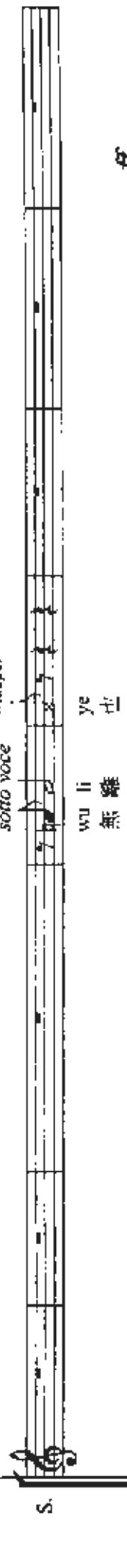
Bar. *sf* *mf*

B. Rec. 

Perc. 1 

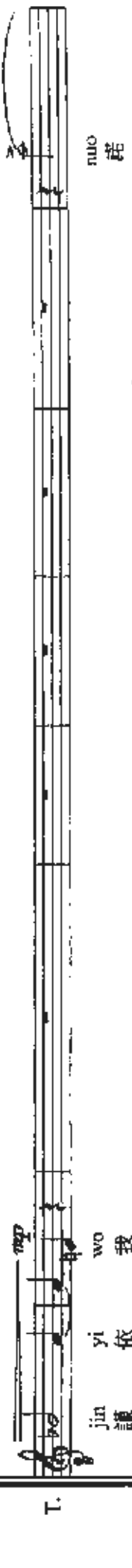
Perc. 2 

Perc. 3 

S. 

 pp sotto voce whisper ye

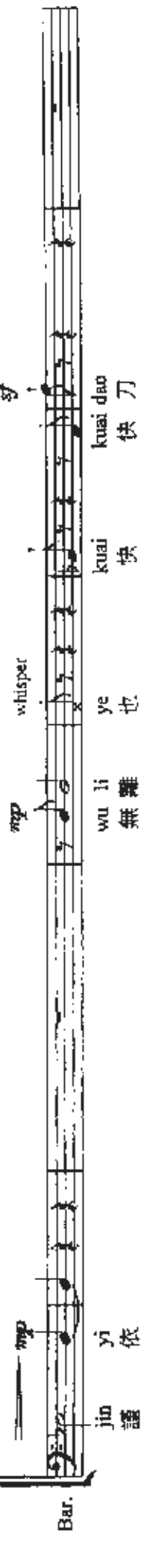
 wu li 無 離 ye 也

T. 

 jin 謹 wo 我

 mp whisper f

 nuo 諾

Bar. 

 mp whisper sf

 jin 謹 yi 依

 wu li 無 離 ye 也

 kuai 快 kuai dao 快 刀

B. Rec.

Perc. 1

Perc. 2

Perc. 3

S.

T.

Bar.

dao 刀

B. Rec.

Perc. 1

Perc. 2

Perc. 3

S.

Ah

sing like screaming at approximate pitch

T.

sing like shouting at approximate pitch

Bar.

nuo 諾

sing like shouting at approximate pitch faster and faster

kuai 快 kuai 快 kuai 快 kuai 快 kuai 快

Larghetto (♩ = ca. 48)

B. Rec. *fff* end with the voices simultaneously (cued by baritone)

Perc. 1 *mf* end with the voices simultaneously (cued by baritone)

Perc. 2 end simultaneously (cued by baritone)

Perc. 3 *sec* damp the sound according to the stop of the voices (cued by baritone) simultaneously *fff*

S. *molto cresc.* Ah end simultaneously (cued by baritone) *fff*

T. *molto cresc.* [Ya] end simultaneously (cued by baritone)

Bar. *molto cresc.* [Ya] [呀] end simultaneously (cued by baritone) *fff* shout in any very high pitch resting in speech tone

hao kuai da o
好快刀

hao kuai da o
好快刀

[Ya]
[呀]

kuai
快

III. 鬼哭

III. Wailing Ghosts

for bass recorder, percussions, soprano, tenor and baritone

清松齡
PU Song-ling

譚展輝
TAM Chin-fai

Adagio misterioso e senza misura (♩ = ca.60)

Bass Recorder
pp

Percussion 1
(wood blocks)

Percussion 2
(xylophone)

Percussion 3
(vibraphone, mator off)

Soprano
mp
approx. pitch, slightly descending and detached
Ho ho ho Hwu hwu
asynchronized, change the starting notes freely
cresc. poco a poco

Tenor
pp
approx. pitch
Woo.
asynchronized, gradually slightly distort the pitch
cresc. poco a poco

Baritone
pp
approx. pitch
Woo.
asynchronized, gradually slightly distort the pitch
cresc. poco a poco

Alla misura

B. Rec.

wood blocks

tambourine - shaking only

shaking

mf sub. p ppp

Perc.1

farger p

mp ppp

mp ppp

Perc.2

R

mp sf p

Perc.3

p sf

S.

pp gao di 高迪

di 迪

T.


pp gao di 高迪


gao di 高迪


Bar.


pp gao di 高迪

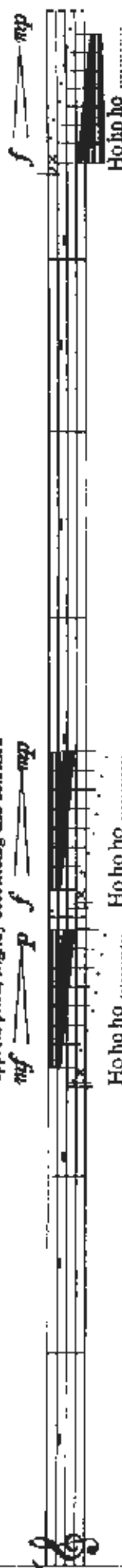
gao di 高迪

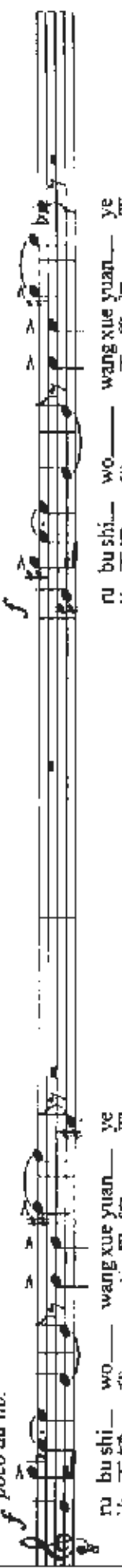
B. Rec.  *mf*

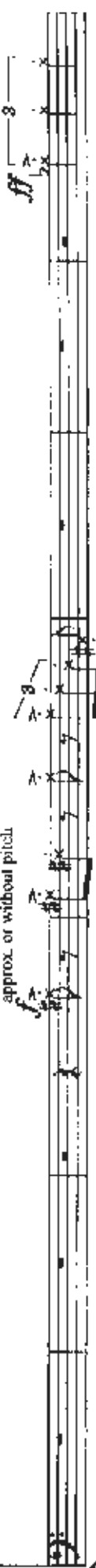
Perc.1 

Perc.2 

Perc.3 

S.  *mf* *p* *f* *mp*
 Ho ho ho Ho ho ho
f *mp*
 Ho ho ho

T.  *f* *poco ad lib.*
 ru bu shi— wo— wang xue yuan— ye
 汝不識 我 王學淵 耶
 as if laughing, approx. or without pitch

Bar.  *f*
 Ha ha ha Ha ha ha ha ha ha ha ha ha ha ha ha ha ha

Senza misura

Alla misura

B. Rec. *mf* *Senza misura* *10"*

Perc. 1 *Senza misura* small (Chinese) cymbals *f* *10"*

Perc. 2 *Senza misura* with wood block sticks *f* *10"*
 wood blocks *smaller* *f* *p*
larger *p* *f* *p*

Perc. 3 *Senza misura* tambourine - shaking *f* *p* *10"*

S. *mp* *f* *sf* *mf*

T. *chan du* *zhi*
 饑 度 之

Bar. *wu* *si* *de*
 我 死 得

freely, asynchronized to the other parts

freely, asynchronized to the other parts

freely, asynchronized to the other parts

freely, asynchronized to the other parts

Senza misura

B. Rec.

colla vibrapione (perc.3)

mp

senza misura

small (Chinese) cymbals

tambourine - hit the rim

Perc.1

freely, asynchronized to the other parts

senza misura

xylophone

Perc.2

wood blocks

larger

smaller

freely, asynchronized to the other parts

Perc.3

p

f

f

mp

P approx. pitch, free tempo (asynchronized to baritone)

f *p* *P* *sf*

no pitch, with air only

Hee.....

zi zi zi

S.

T.

fai
飯

no pitch, with air only

P approx. pitch, free tempo (asynchronized to soprano)

f *p* *P* *sf*

Hee.....

zi zi zi

Bar.

Alla misura

66

B. Rec. *f* *mp*

Perc. 1

Perc. 2

Perc. 3 *ff*

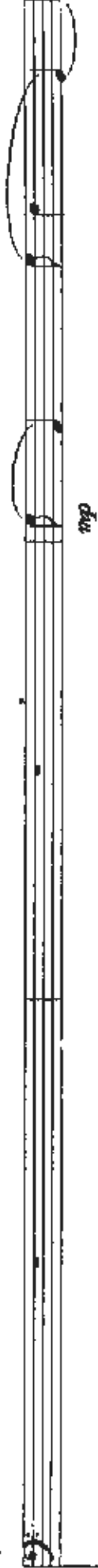
S.

T. *pp* *poco f* *freely*

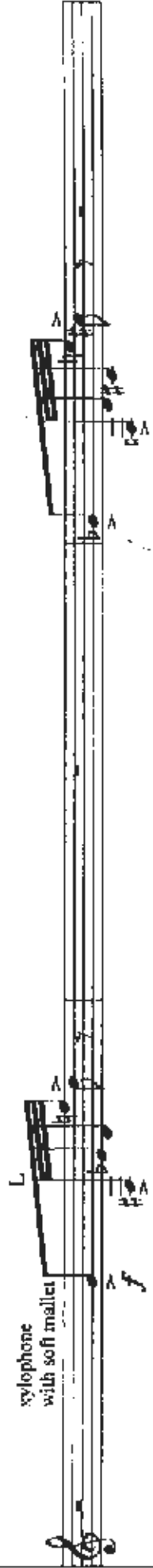
pai 派 gui 鬼 fan 飯


ppp w/whisper shi 食 zhi 之

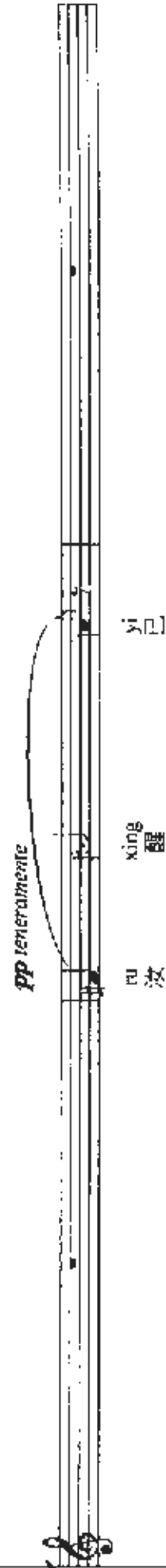
Bar.

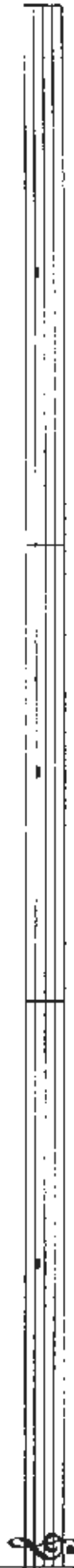
B. Rec. 

Perc. I 

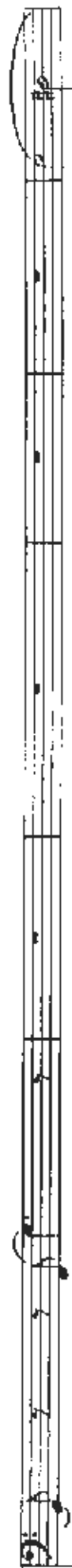
Perc. 2  xylophone with soft mallet


Perc. 3  sticking sim.


S.  *pp teneramente*
 ru 汝 xing 醒 yi 已


T. 


Bar. 


B. Rec.  *p*

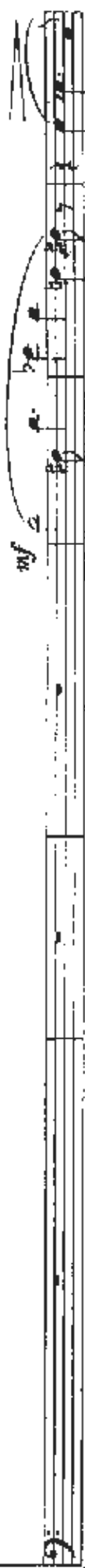
Perc. 1 

Perc. 2  *mf*

Perc. 3  *mf*

S.  *mf* ru 汝 xing 馨 shi 食 zhi 之

T. 

Bar.  *mf* shi 通 zhu ren 主人 bu zhi he shi 不知何事 shi fan yu 施飯於

B. Rec. 

tambourine - hit the rim *mp* 

Perc. 2 

Perc. 3 

S. 

T. 

Bar. 

ling 庭 *p*

wo 我 *f*

yi sui 亦隨 *f*

zhong 眾 *f*

dan 啖 *f*

dan 啖 *f*

shi 食 *mp*

yi 已 *mp*

wan 萬 *mp*

gui 歸 *mp*

B. Rec. *pp*

Perc. 1 *p* *pp*

Perc. 2 *p*

Perc. 3 *sf* *lv* *pp* *sf*

S. *pp* *mp* *pp*
any low pitch, port. within approx. a whole tone
Woo. _____

T. *pp* *mp* *pp*
any low pitch, port. within approx. a whole tone
Woo. _____

Bar. *pp*
gu bu ji er
故不 讷 耳

Detailed description of the musical score: The score is for page 87 and includes parts for B. Rec., Perc. 1, Perc. 2, Perc. 3, S. (Soprano), T. (Tenor), and Bar. (Baritone). The B. Rec. part is marked *pp*. Perc. 1 has a *p* dynamic followed by a *pp* dynamic. Perc. 2 is marked *p*. Perc. 3 has dynamics *sf*, *lv*, *pp*, and *sf*. The S. and T. parts have dynamics *pp*, *mp*, and *pp*, with the instruction "any low pitch, port. within approx. a whole tone" and a "Woo." line. The Bar. part has a *pp* dynamic and includes the lyrics "gu bu ji er" (故不 讷 耳).

B. Rec. *only air* *pppp*

Perc. 1 *ppp*

Perc. 2 *pp*

Perc. 3 *pp*

S. *pppp* *whisper with much air*
 wo 我 si 死 de 得 ku 苦

T. *pppp* *whisper with much air*
 wo 我 si 死 de 得 ku 苦

Bar. *pppp* *whisper with much air*
 wo 我 si 死 de 得 ku 苦

A MADMAN'S DIARY

狂人日記

A Madman's Diary

A Madman's Diary is a piano work inspired by a short story with the same title written by the Chinese literatus Lu Xun (1881-1936). In the story, there are many "conflicts" in the madman's mind, such as the reality against imagination, the tranquil exterior against the agitated interior. This piano piece attempts to capture these "conflicts" by making contrast in various aspects, such as the mood, the dynamics, the articulation and the register.

This piece is made up of two halves, and there are two subjects. In the first half (bars 1-93), the two subjects are presented alternately. In the second half (bars 93-203), the two subjects are developed individually one after the other. The two subjects contrast in the mood. The first subject (bar 1) is made up of two heavy, staccato chords, while the second subject (bars 28-30) is a short melody with a smooth gesture and a calm character.

In the first half of the piece, there are three kinds of contrast: the dynamics, the articulation, and the register. The dynamics contrast is illustrated in bars 1-23 in which the heavy, staccato chords alternate with the soft broken chords.

The contrast in articulation is shown in bars 32-59 in which the legato second subject and the staccato first subject are played alternately.

The register contrast is also shown in bars 32-59 in which the second subject is always found in the middle register, while the heavy chords of the first subject are presented in the extreme high and low registers. In bars 75-91, the light and soft

sonority is played in the high register, while the heavy chords are performed in the low register.

In the second half of the piece, the two subjects are developed individually. There is dynamics contrast in the second subject in bars 108-116 in which the music unexpectedly gets soft after each crescendo. In bars 146-165, the soft second subject predominates and prepares for the explosive sonority of the first subject in bars 166-203.

A Madman's Diary

Allegro e animato (♩ = ca.100)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 12/8. The music begins with a bass clef staff containing a complex chordal texture with some notes marked with 'v' and 'v' below them. The upper staff starts with a rest, followed by a series of eighth notes. Dynamics include *ff con forza* and *pp delicato*. There are also some notes with accents (^) above them.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes in the upper staff and a bass line in the lower staff. Dynamics include *mp* and *pp Ped.*

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of eighth notes in the upper staff and a bass line in the lower staff. Dynamics include *ff* and *pp*. Performance instructions include *cresc. e poco accel.*

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of eighth notes in the upper staff and a bass line in the lower staff. Dynamics include *f* and *ff*. Performance instructions include *dim. e poco rit.* and *a tempo*. The system ends with a *Ped.* marking.

10

ff

pp cresc. e poco accel.

12

13

ff

dim.

14

poco rit.

p

Ped.

a tempo

ff con forza

16

p *delicato* *sempre cresc.*

This system contains measures 16 and 17. The music is in 12/8 time. The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady accompaniment of eighth notes. The dynamic marking *p* *delicato* is at the start, and *sempre cresc.* is at the end.

17

This system contains measures 17 and 18. The right hand continues the melodic line with grace notes and slurs. The left hand accompaniment remains consistent. The dynamic marking *ff* is at the start of measure 18.

18

ff

This system contains measures 18 and 19. The right hand continues the melodic line. The left hand accompaniment remains consistent. The dynamic marking *ff* is at the start of measure 18.

19

fff *J. = J*

This system contains measures 19 and 20. The right hand continues the melodic line. The left hand accompaniment remains consistent. The dynamic marking *fff* is at the start of measure 19. The tempo marking *J. = J* is at the end of the system.

21 (♩ = ca.100)

energico assai

p
Ped.

24

f
fff
p
Ped.

27

f
sub. p
p
Ped.

loco
poco rit.

(♩ = ca.80)

32

Musical score for measures 32-37. The piece is in 4/4 time. The tempo is marked as ca. 80. The score consists of two staves: treble and bass. Measure 32 starts with a piano (*p*) dynamic. The music features a series of chords and moving lines. A *sub. ff* (subito fortissimo) marking appears in measure 35. The piece concludes with a piano (*p*) dynamic in measure 37. The instruction *con Ped.* (con pedal) is written below the bass staff in measures 32, 35, and 37.

38

Musical score for measures 38-42. The tempo remains ca. 80. The score continues with two staves. Measure 38 begins with a fortissimo (*ff*) dynamic. The dynamics fluctuate: *p* (piano) in measure 39, *sff* (sforzando) in measure 40, *mp* (mezzo-piano) in measure 41, and *sff* in measure 42. The instruction *con Ped.* is present in measures 39 and 41. Octave markings (*8va*) are indicated above the treble staff in measures 38, 40, and 42.

molto accel.

43

Musical score for measures 43-48. The tempo is marked as *molto accel.* (molto accelerando). The score continues with two staves. Measure 43 starts with a mezzo-forte (*mf*) dynamic. The dynamics are *sff* in measures 44, 45, 46, and 47. The instruction *con Ped.* is written below the bass staff in measures 44, 46, and 47. Octave markings (*8va*) are present above the treble staff in measures 44, 45, 46, and 47.

Piu Animato (♩ = ca.120)

49

Musical score for measures 49-54. The tempo is marked as *Piu Animato* (ca. 120). The score continues with two staves. Measure 49 begins with a forte (*f*) dynamic. The dynamics are *sff* in measures 50, 51, 52, 53, and 54. The instruction *con Ped.* is written below the bass staff in measures 50, 52, and 54. Octave markings (*8va*) are present above the treble staff in measures 50, 51, 52, 53, and 54.

53

ff *ff*

8^{va} 1 8^{va} 1

55

ff *ff*

8^{va} 1 8^{va} 1

58

ff *ff*

poco rit.
quasi sostenuto

molto

8^{va} 1

Allegro (♩ = ca. 100)

61

mf
ten.

mf
ten.

mp

rit.

Andante con rubato

(♩ = ca. 88)

64

Musical score for measures 64-66. The score is written for piano with three staves: two for the right hand and one for the left hand. Measure 64 features a large slur over the right hand, with a *rit.* marking above. The right hand plays chords in the upper register, while the left hand plays chords in the lower register. Measure 65 includes a *poco* marking above the right hand and a *R* marking above the left hand. Measure 66 features a *mf* dynamic marking above the right hand and a *en dehors* marking above the left hand, which is written in a smaller font and includes a *f* dynamic marking.

67

Musical score for measures 67-69. The score is written for piano with three staves. Measure 67 features a *mp poco* marking above the right hand. Measure 68 features a *mf* dynamic marking above the right hand. Measure 69 features a *mf* dynamic marking above the right hand. The right hand plays chords in the upper register, while the left hand plays chords in the lower register.

70

Musical score for measures 70-72. The score is written for piano with three staves. Measure 70 features a *mf* dynamic marking above the right hand. Measure 71 features a *mf* dynamic marking above the right hand. Measure 72 features a *mf* dynamic marking above the right hand. The right hand plays chords in the upper register, while the left hand plays chords in the lower register.

rit.

72

1/2 Ped.

Andantino tranquillo (♩ = ca.76)

Molto allegro con forza (♩ = ca.128)

75

sempre dim

pp

sub. ff

poco

molto rit. Andantino tranquillo (♩ = ca.76)

79

ff

pp

poco

Ped.

Molto allegro con forza (♩ = ca.128)

Andantino tranquillo

(♩ = ca.76)

83

sub. *ff*

ff

pp

8^{va}
Ped.

88

8^{va}

8^{va}

rit.

Lento (♩ = ca.60)

(8)

en dehors

92

mp

en dehors

R

con Ped.

Ped.

97

PP

p

104 *8va* *quasi accel.*

pp *ppp* *pp* *molto* *f* *subito tacet*

Ped.

110 *(quasi accel.)*

pp *molto* *ff* *tacet*

113 *(quasi accel.)*

p *molto*

175 *Lento cantabile*

fff *ff* *f* *molto dim.* *pp dolce* *p*

R *A* *3* *3* *3*

con Ped.

119 $\sharp C$

poco

122

mp

125 $\sharp C$

ff

p *molto*

(quasi accel.)

128

ff

sf

Ped.

130

pp dolce

sf

mf

meno f

Asim.

135

cresc.

mf

139

8^{va}

f *mp* *cresc.*

poco ad lib.

f

143

Misterioso con rubato

f *mp* *pp*

148

poco cresc.

152

en dehors

f *p* *mf*

f

156

pp

p

mf

R

L

161

pp

mf

f

L

molto accel.

166

ff

con forza

R

A

Allegro e animato (♩ = ca.100)

169

Musical score for measures 169-170. The piece is in 2/4 time. Measure 169 features a *fff* dynamic marking in the bass clef. A large slur covers measures 169 and 170. Measure 170 includes a *sf* dynamic marking. The right hand contains a triplet of eighth notes in measure 170, marked with 'L' and '3'. The left hand contains a triplet of eighth notes in measure 170, marked with '3'.

171

Musical score for measures 171-172. The piece is in 2/4 time. Measure 171 features a triplet of eighth notes in the right hand, marked with '3'. A large slur covers measures 171 and 172. Measure 172 includes a *sf* dynamic marking. The right hand contains a triplet of eighth notes in measure 172, marked with '3'. The left hand contains a triplet of eighth notes in measure 172, marked with '3'. The right hand also has a triplet of eighth notes in measure 172, marked with 'R' and '3'. The left hand has a triplet of eighth notes in measure 172, marked with 'L' and '3'.

173

Musical score for measures 173-174. The piece is in 2/4 time. Measure 173 features a triplet of eighth notes in the right hand, marked with '3'. A large slur covers measures 173 and 174. Measure 174 includes a *ff con forza* dynamic marking. The right hand contains a triplet of eighth notes in measure 174, marked with '3'. The left hand contains a triplet of eighth notes in measure 174, marked with '3'.

(both hands play an octave higher)

8^{va}

175 *ff sempre*

8^{va}

177

8^{va}

180

183 *accel.*

fff

185 A Tempo (♩ = ca.100)

Musical score for measures 185-187. The piece is in a 3/4 time signature. The tempo is marked 'A Tempo' with a quarter note equal to approximately 100 beats per minute. The key signature has one flat (B-flat). The score consists of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). The right-hand part features a series of chords and eighth notes, while the left-hand part has a more rhythmic accompaniment with eighth notes and chords. A dynamic marking of *p* (piano) is present at the end of the system, along with a 'Ped.' (pedal) instruction.

188 Allegro agitato (♩ = ca.120)

Musical score for measures 188-189. The tempo is marked 'Allegro agitato' with a quarter note equal to approximately 120 beats per minute. The key signature has one flat. The score consists of two staves. The right-hand part features a melodic line with triplets and a dynamic marking of *fff* (fortississimo). The left-hand part features a rhythmic accompaniment with triplets and a dynamic marking of *f* (forte). A 'con Ped.' (with pedal) instruction is present.

190

Musical score for measures 190-192. The key signature has one flat. The score consists of two staves. The right-hand part features a melodic line with triplets and a dynamic marking of *fff*. The left-hand part features a rhythmic accompaniment with triplets and a dynamic marking of *fff*.

193

Musical score for measures 193-195. The key signature has one flat. The score consists of two staves. The right-hand part features a melodic line with triplets and a dynamic marking of *fff*. The left-hand part features a rhythmic accompaniment with triplets and a dynamic marking of *fff*.

196

mf

ff

Musical score for measures 196-198. The piece is in 3/4 time. Measure 196 starts with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *ff*. The bass clef part begins with a *mf* dynamic. The score includes various chordal textures and melodic lines with accents and slurs.

199

ff

ff

Musical score for measures 199-200. The piece continues in 3/4 time. Measure 199 features a treble clef with a key signature of one flat and a dynamic marking of *ff*. The bass clef part also has a *ff* dynamic. The music consists of complex chordal patterns and melodic fragments with accents.

201

ff

ff

ff

ff

accel.

Musical score for measures 201-203. The piece continues in 3/4 time. Measure 201 starts with a treble clef, a key signature of one flat, and a dynamic marking of *ff*. The bass clef part also has a *ff* dynamic. The score includes a section marked *accel.* (accelerando) in measure 202. The music features complex chordal textures and melodic lines with accents.

Presto possibile e precipitoso

203

ff

Ped. Ped. Ped. Ped.

This system contains measures 203 through 206. It features a grand staff with treble and bass clefs. The right hand plays a series of chords with a dotted line above them, while the left hand plays a rhythmic accompaniment. The dynamic marking 'ff' is present. Pedal markings 'Ped.' are placed below the bass staff for measures 203, 204, 205, and 206.

Ped. Ped. Ped. Ped.

This system contains measures 207 through 210. It continues the musical texture from the previous system, with similar chordal patterns in the right hand and accompaniment in the left hand. Pedal markings 'Ped.' are placed below the bass staff for measures 207, 208, 209, and 210.

fff

Ped. Ped. Ped.

This system contains measures 211 through 214. The right hand part becomes more active, featuring a melodic line with a dynamic marking of 'fff'. The left hand continues with its accompaniment. Pedal markings 'Ped.' are placed below the bass staff for measures 211, 212, and 214.

This musical score is for a piano piece, likely in the key of D major (one sharp) and 2/4 time. It features two staves: a treble staff and a bass staff. The piece begins with a treble staff containing a few notes, including a measure with a fermata and a dynamic marking 'R'. The main body of the music is in the bass staff, starting with a series of chords and moving lines. The first section is marked *f molto* and includes several measures with accents (^) and slurs. The second section is marked *fff* and also features accents and slurs. The piece concludes with a final chord. Performance instructions include **Con slancio** at the beginning of the main section and *Ped.* (pedal) markings below the bass staff, indicating where the sustain pedal should be used.

APPENDIX

PRONUNCIATION GUIDES TO PINYIN TRANSLITERATION

These guides should be considered only approximates; for authentic pronunciation of the Chinese texts, it is most helpful to work with a native speaker.

COMPARISON TO ENGLISH

VOWELS

a = as in *bar*

e = similar to *there*

i = as in *fit*

o = as in *sore*

u = as in *sugar*

ü = same in German

CONSONANTS

b, d, f, h, j, p, t, k, l, m, n, s, y, w = same as English

sh = same as English, but with the tongue arched back

z = English dz sound as in *beds*

zh = similar to j sound, but with the tongue arched back and more explosive

c = ts

ch = English ch, as in *China*, but with the tongue arched back

q = similar to ch sound, but more explosive

g = hard g, as in *gone*

x = similar to English s, but with the tongue arched up (in between English s and sh)

r = similar to English r, but with the tongue arched back

COMPARISONS TO INTERNATIONAL SYMBOLS

VOWELS

	i	/i/	u	/u/	ü	/y/ German ü	
a	/a/	ia	/ja/	ua	/wa/		
o	/ɔ/		uo	/wɔ/			
e	/ə/	ie	/jə/		üe	/yə/	
ai	/ai/		uai	/wai/			
ei	/əi/		u(e)i	/wəi/			
ao	/au/	iao	/jau/				
ou	/ɔu/	i(o)u	/jɔu/				
an	/an/	ian	/jan/	uan	/wan/	üan	/yan/
en	/ən/	in	/in/	uen	/wən/	ün	/yn/
ang	/aŋ/	iang	/jaŋ/	uang	/waŋ/		
eng	/əŋ/	ing	/iŋ/	ueng	/wəŋ/		
ong	/ɔŋ/	iong	/jɔŋ/				

CONSONANTS

b	/b/	p	/p/	m	/m/	f	/f/
d	/d/	t	/t/	n	/n/	l	/l/
g	/g/	k	/k/	h	/h/		
j	/dʒ/	q	/tʃ/	x	as described above		
z	/dz/	c	/ts/	s	/s/ s as in "slow"		
zh	/ʒ/	ch	/tʃ/	sh	/ʃ/		
r	/r/	w (u)	/w/	y (i)	/j/		

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