

# **Composing “Three Poems from Shi Jing, for Mezzo-Soprano and Chamber Orchestra in Five Groups”**

A thesis  
submitted by  
**Wei Yang**

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## Abstract

*Three Poems from Shi Jing* is a song cycle composed to three texts chosen from the *Book of Odes*, an ancient collection of Chinese poems that dates back to the 11th century BC. The composition is written for voice and chamber orchestra, with the orchestra divided into five groups. The piece represents not only the culmination to this point of my studies in contemporary compositional aesthetics and techniques, but also my research into Chinese culture, all of which took place during the two-year master's program at Tufts University under the guidance of Professor John McDonald. The goal of this composition is not purely a creative work, but also a personal effort to provide a forum that allows negotiation between ancient and contemporary, east and west, and noise and music. In this essay, I will address the following issues: my motivation to work on such a project; my choice of texts in Chinese as well as in English translation; and my compositional process, specifically addressing the orchestration, structural design, and relationship between the language and the music.

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I am also grateful to Joseph Auner, whose Sound Studies seminar changed the way I viewed music. It is not an exaggeration to say that my current compositional direction and aesthetics are strongly influenced by ideas exchanged in the class. I would also like to express my gratitude to Michael McLaughlin, who not only kindly agreed to be part of my thesis defense committee, but also came to performances of my compositions and gave me feedback. In addition, I want to thank Jane Bernstein, who compassionately helped me adapt to the academic environment at Tufts during my first semester, and inspired me to become a music scholar.

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As always and forever, I cannot thank my parents enough. They have always been supportive throughout my life. It is the sacrifice they have made for me to pursue my dream that encourages me to strive for better results through my chosen art.

## **I. Motivation for Composing *Three Poems from Shi Jing***

The conception of this project took place towards the end of summer 2014 after my first year study at Tufts University. During that summer, I was fortunate to attend several festivals where I had the opportunity to exchange ideas with young fellows as well as with established composers from the world. Although the schedule was filled with lectures, presentations, rehearsals and performances, I was able to find time to reflect on what I had learned in the past year at Tufts and what I was going to do in order to advance. Several ideas came to me and two of them eventually motivated me to undertake this project.

### ***1. Motivation from Chou Wen-Chung***

In today's world of contemporary music, there are several composers of Chinese background actively contributing their unique voice to the diverse body of the new music repertoire<sup>1</sup>. Though utilizing different methods, their music are similarly involved with the process of drawing ideas from the reservoir of their native culture. Being a young Chinese composer, I found myself constantly inspired by their music and philosophies, particularly those of Chou Wen-Chung's.

Chou (born 1923) is arguably one of the most intriguing composers from China, known for his unique fusion of east and west. For many people, even those highly educated in music, prior to hearing a piece by a Chinese composer, they have certain expectations of pitches, harmonies, use of folk materials, forms, and spiritual characters, among others. It is these features that usually reveal the composer's culture identity. However, when listening to Chou's music, one can hardly make the Chinese

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<sup>1</sup> Chou Wen-Chung, Chen Yi, Bright Sheng, Zhou Long, Tan Dun, Lei Liang, Ruo Huang, to name a few.

association based on these expectations. This is the result of Chou's deep understanding of Chinese culture and his unique practice of cultural syncretism. For him, it has less to do with studying the existing materials that are available for composing, but more about immersing himself in the behind-the-scenes culture and aesthetics that cause materials to come about. He went back to the roots and studied Chinese history, philosophy, archeology, and even other artistic forms such as calligraphy and poetry, to gain a more comprehensive understanding of the culture. Chou transfers this approach to his compositions, where he refuses direct sounding references and integrates his cultural investigation into the compositional process instead. For example, he derives pitch materials from *I-Ching*, plans orchestration based on the study of calligraphy, designs forms using principles of brush painting, and many other techniques. The result of this practice is culturally subtle but sophisticated, sonically highly personal but universal; to me, this is the highest achievement for a composer. It is Mr. Chou's music and his path as a composer that inspire me to re-learn my culture and to seize every opportunity to practice my knowledge. My experience with Chou's music became an initial motivation for this project.

## **2. Motivation from "Shi Jing"**

Among all categories of Chinese literature, poetry has always been my favorite because of several qualities it embodies: the rich imagery, the contour of pitch arrangement, the use of cultural references, the invitation for open interpretation, and the clarity of the structure. Often, Chinese poetry has not only been the inspiration for my vocal compositions, but for instrumental writing as well. For example, my "**Three**

***Songs from the Song Dynasty***”, a cycle for chorus, was inspired by Su Dongpo’s theatrical, programmatic poems<sup>2</sup>; and my “***To Be Continued I***”, a chamber piece for clarinet, violin, cello and piano, draws ideas from a series of images from Meng Haoran’s *Spring Dawn*<sup>3</sup>. Moving in a new direction from these previous pieces, ***Three Poems from Shi Jing*** undertook a different approach from these past compositions using poetry as inspiration.

During my study at Tufts, I have become increasingly interested in new categories of sounds and their application in music. This does not only include the organized sound that we experience in music mostly written in the past, but also extends to noise, which we hear constantly in daily life but tend to be skeptical about including in music. Among the poems in ***Shi Jing***, or ***the Book of Odes***, there are many descriptions of different sounds in the texts, which I seize as opportunities to experiment with noise passages. Moments of noise do not merely function as effects, but more importantly as devices that unify the structure and create sonic spaces that animate the poetic content.

Another inspiration from ***Shi Jing*** comes from my observation that the sonic qualities of the words resonate with the musical content and make a huge impact on the quality of a song. Since Chinese is a tonal language, this impact is even more significant. In this ***Shi Jing*** project, I have been trying to transcribe the “tones” of single characters and to study the tonal relationship when single characters are combined to

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<sup>2</sup> Su Dongpo is a Chinese poet from 11th century Song Dynasty. He is known for his mastery of different artistic mediums and for being the founding figure for *Haofang* school poetry, which tends to use more historic and heroic references in order to achieve a sense of grandeur.

<sup>3</sup> Meng Haoran is a landscape poet from Tang Dynasty whose focus are primarily solitude, personal enlightenment and the appreciation of nature.

form a poem, an approach which has deepened my interest in generating musical materials from the tonality of the language. I was eager to experiment with this overarching idea, and this project presented a wonderful opportunity for me to do so.

## II. The Analysis of Chosen Texts

I have chosen three texts from ***Shi Jing*** for various reasons. First, these three texts share the theme of human relationships; second, although all about relationships, the human interactions described are of different types and situate in different conditions, providing an expressive range and variety of vivid imageries; third, in the contents of all three poems, there are descriptions of different types of noise or apparent indications of noise by certain physical gestures; I mentioned this above as one of my prime motivations for this project. In this section I will provide the translations of all three poems and discuss how each individual poem contains the concept of each musical setting.

### 1. Guan Guan

**Chinese text:**

国风·周南·关雎

关关雎鸠，在河之洲。窈窕淑女，君子好逑。  
参差荇菜，左右流之。窈窕淑女，寤寐求之。  
求之不得，寤寐思服。悠哉悠哉，辗转反侧。  
参差荇菜，左右采之。窈窕淑女，琴瑟友之。  
参差荇菜，左右芼之。窈窕淑女，钟鼓乐之。



**English Translation:**

**Guan Guan**

**“Guan Guan” the ospreys cry, resting on the riverside.**

**The beautiful lady with elegance and smile, lingers on gentlemen’s mind.**

**Short and long the water spinach grow, the water flows to the left and right.**

**The beautiful lady with elegance and smile, whom the gentleman seeks day  
and night.**

**He proposed but was denied, he thinks of her day and night.**

**The night is so slow and long, he turns and tosses from side to side.**

**Short and long the water spinach grow, he picks it on the left and right.**

**The beautiful lady with elegance and smile, with harp and lute he sings her  
a rhyme.**

**Short and long the water spinach grow, he plucks it on the left and right.**

**The beautiful lady with elegance and smile, he plays bell and drum to her  
delight.**

In ancient China, the osprey is a symbol of genuine love. According to legend, an osprey only cries out when it meets its mate; and if its mate dies, the other would starve itself to death. Regardless if the legend is true or not, the opening of “*Guan Guan*” not only sets up the romantic tone for the rest of the poem, but also provides the “noise” material I use for the composition, which was executed by having woodwind instruments from different groups perform in Sprechstimme. Another inspiration from the poem is

the structure. At an initial glance, the text is simply about a gentleman trying to pursue the lady he adores, which seems joyous and has a satisfying outcome in the end. However, in my research I learned that behind this seemingly delightful surface actually hides a darker story, which contains three parts:

- (1) the love part where this gentleman met a lady (Lines 1-4);
- (2) the traumatic part where he proposed but was rejected. At the end he couldn't sleep at night and his life turned disastrous (Lines 5-6);
- (3) the fantasy part where the gentleman starts fantasizing his life with the lady and how he would have treated her (Lines 7-10).

Based on this analysis, I divided the piece into several corresponding sections:

- (1) Introduction - with sprechstimme using "Guan Guan";
- (2) The reality part- two variations, which correspond to L1&2, and L3&4;
- (3) The traumatic part - a dramatic change of pace that serves as a transition into the fantasy part;
- (4) The fantasy part - L7 to L10 are repeated twice, with elements of tempo, dynamic and instrumentation density increased until reaching a climax by the end of the second statement;
- (5) The recapitulation - A truncated section derived from the introduction was brought in to musically release the tension, but emotionally contrasts it with the desperation reached by the end of previous section. This captures a sense of emptiness and helplessness.

## **2. Zi Jin**

**Chinese Text:**

国风·郑风·子矜

青青子矜，悠悠我心。  
纵我不往，子宁不嗣音？  
青青子佩，悠悠我思。  
纵我不往，子宁不来？  
挑兮达兮，在城阙兮，  
一日不见，如三月兮。

**English translation:**

**Zi Jing**

**Blue is your collar, saddened is my heart.**

**Although I couldn't go, why have you not sent words?**

**Blue is your jade pendant , prolonged is my thought.**

**Although I couldn't go, why have you not come to visit?**

**Restlessly I wander, on the top of the gate tower.**

**Each single day without the sight of you, feels like three months if not longer.**

This poem is addressed to a young male and is apparently a love poem. However, the gender of the writer has always been debatable. Some scholars believe that it was written by a young girl who was in love with a gentlemen. But this is historically incorrect because females were not allowed to linger on the gate tower<sup>4</sup>. Based on the choice of words, some others argue that it is a homosexual love poem

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<sup>4</sup> Gate tower is a type of brick structure built in ancient China, which served as the entrance to the city as well as a defensive wall.

written by a scholar, who dedicated it to his protégé<sup>5</sup>. In this poem, the description of sounds is not provided directly, but instead implied by the character “兮” (Xi), which was used in ancient Chinese poetry as an auxiliary word of exclamation. Depending on the situation, it can mean “Ah”, “Aha”, “Wow”, etc. To paint this moment of text, I used breathing sounds combined with vowels, such as “u”, “i”, “a” (for example, bassoon in measure 142, flute in measure 147), to create the nostalgia quality of the poem.

Structurally, the composition reflects the poems — first question, second question, and then the description of a specific action. The pitch materials are more or less stable; however the orchestration and use of breath varies from section to section. At the beginning, bassoon has its reed removed and is entirely dedicated to the breathing sound. Throughout the development of the piece, most of the woodwinds (except flute) and trumpet have their reeds or mouthpieces removed and eventually merge entirely into a “breath ” section. In addition, theatrical aspects are explored through the gestural design for the vocalist, whose materials interact closely with the musical content of the rest of the ensemble.

### ***3. Ji Gu***

#### **Chinese text:**

国风·邶风·击鼓  
击鼓其镗，踊跃用兵。  
土国城漕，我独南行。  
从孙子仲，平陈与宋。

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<sup>5</sup> Up to 20th century, females were not allowed to either teach or study in a learning institute.

不我以归，忧心有忡。  
爰居爰处？爰丧其马？  
于以求之？于林之下。  
死生契阔，与子成说。  
执子之手，与子偕老。  
于嗟阔兮，不我活兮。  
于嗟洵兮，不我信兮。

**English translation:**

**Ji Gu**

**“Tang” — hear the drum struck, soldiers were busy all about.**

**Some stayed to construct the gate, while we marched alone southbound.**

**I followed General Sun Zizhong, attempting to conquer the State of Chen and**

**Song.**

**We failed to return home, and my heart was filled with sorrow.**

**Where to stay and where to stop? Where did my battle horse go?**

**Can he somewhere be found? He was already buried underground.**

**Live or die, meet of part, here is the promise from my heart.**

**Our hands will hold, together you and I will grow old.**

**We shall not separate, or we won't meet again in a time so desperate;**

**From you I will never stay far, or keeping my promise will be hard.**

This poem is held in high regard as it portrays sincere love in a very desperate situation. In weddings, a groom is very likely to use the phrase “执子之手，与子偕老”，or

“Our hands will hold, together you and I will grow old” to make promises to his bride, even though the poem is actually about companionship between soldiers who try to encourage each other through difficult battles. Like *Guan Guan*, the sound description “Tang” appears at the outset of the poem. Throughout the movement, it is sung, spoken and whispered by vocalist instrumentalists alike. The nature of using “Tang” is at times programmatic, with the purpose of capturing the intense feeling of war, while at other times it is simply used as a noise element, integrated less conspicuously with other noise features produced by the ensemble. Similar to the second song, I used repetition to emphasize certain phrases in order to maximize the dramatic effect. To this end, Line 5 and 6 were repeated four times. During the repetition, I enact a procedure that could be described as filling a jigsaw puzzle. For the first statement of Line 5 and 6, I displayed pitch materials in different registers with woodwind instruments from different groups, which initially created a pointillistic impression. In the second statement, other members from groups [a] and [b] played crescendo lines to arrive at notes played by the woodwinds in the same groups. In the next two statements, instruments in other groups are brought into the picture in the same fashion. By the end of the section, all the points from the first statement are connected and rapid shifts of colors are achieved.

### **III. Compositional process**

In this section, I will address the cycle’s structural design, orchestration, and how I derive pitch materials by transcribing the language.

## 1. Structural Design

The cycle is cast in five movements - **Prelude**, **Guan Guan**, **Zi Jin**, **Ji Gu**, and **Postlude**, which are unified structurally by recycling thematic materials.

The **Prelude** previews in condensed form all of the pitch materials and playing techniques that are explored in more detail in the ensuing movements. At the end of the prelude, a solo flute passage (which comes from a previous solo piece I composed for shakuhachi) sets the stage:

The image shows a musical score for a solo flute passage. It consists of three staves of music. The first staff, labeled 'Fl. [a]', begins at measure 58 with a 'Solo' marking and 'Lyrical, slow' tempo. The dynamics are *p*, *mp*, *mf*, and *p*. The second staff, also labeled 'Fl. [a]', starts at measure 62 with a 'Piu Mosso' marking. The dynamics are *p*, *f*, *ff*, and *mf*. The third staff, labeled 'Fl. [a]', starts at measure 66 with a 'rit.' marking, followed by 'm.v.' and 'n.v.' markings, and ends with an 'attacca' marking. The music features various rhythmic patterns, including triplets and sixteenth notes, and is characterized by long, sweeping melodic lines.

Figure 1: Flute Solo, Prelude. Page 32, mm58 — 66.

This passage consists of two phrases: mm58 — 61; and mm62 — 66. Each provides the thematic materials for the two songs that follow. In **Guan Guan**, this is move obvious in the trumpet and percussion part at m82:

The image shows a musical score for the thematic material in **Guan Guan**. It consists of two staves of music. The first staff, labeled 'B♭ Tpt. [d]', begins at measure 82 with a 'round sound' marking. The dynamics are *p* and *sempre*. The second staff, labeled 'Perc. [d]', begins at measure 82 with a 'marimba' marking. The dynamics are *p* and *mp*. The music features various rhythmic patterns, including triplets and sixteenth notes, and is characterized by long, sweeping melodic lines.

Figure 2: Thematic Material in *Guan Guan*. Page 36, mm84 — 85.

or in the vocal part at m104:

Musical score for vocal part (Soprano) in *Guan Guan*, measures 104-108. The score is in 4/4 time and features a melodic line with various ornaments and dynamics. The lyrics are: Chen Ci Xing Cai Zuo You Cai - ai Zhi Yao Tiao Shu Nv Qin Se You Zhi. Dynamics include *mp*, *mf*, and *p sub*. There are also markings for *m.v.* and *fz.*

Figure 3: Vocal Figuration in *Guan Guan*. Page 40, mm104 – 108.

In *Zi Jin*, similar approach can be observed in instrumental writing:

Musical score for trumpet (B♭ Tpt. [d]) in *Zi Jin*, measure 142. The score is in 4/4 time and features a melodic line with various ornaments and dynamics. The dynamics are *f* and *sf*. There is a marking for *fz.*

Figure 4: Trumpet Opening in *Zi Jin*. Page 47, m142.

as well as the vocal writing:

Musical score for vocal part (Soprano) in *Zi Jin*, measures 171-174. The score is in 4/4 time and features a melodic line with various ornaments and dynamics. The lyrics are: Qing Qing Zi Pei You You Wo Si. Dynamics include *mp*.

Figure 5: Vocal Figuration in *Zi Jin*. Page 53, mm171 – 174.

In the last setting (*Ji Gu*), two new motives are introduced:

one is this four-note material brought in by the trumpet at m206:

Musical score for trumpet in *Ji Gu*, measure 206. The score is in 4/4 time and features a four-note melodic motif. The dynamics are *f*, *mf*, and *p*. There are markings for *mute* and *tr.*

Figure 6: Tumpet Figuration in *Ji Gu*. Page 60, m206.

the other one is the solo vocal line towards the end of the movement:

Musical score for vocal part (Soprano) in *Ji Gu*, measures 239-243. The score is in 4/4 time and features a melodic line with various ornaments and dynamics. The lyrics are: Si Sheng Qi Kuo Yu Zi Cheng Shuo Zhi Zi Zhi Shou. Dynamics include *mp*.

Figure 7: Vocal Solo in *Ji Gu*. Page 69, mm239 – 243.



These two excerpts were later combined as a phrase and added to the previous two in the prelude, to form the three-phrase **Postlude**.

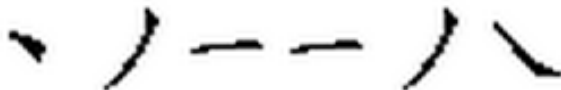
**V. Postlude**

Figure 8: **Postlude** is also a solo flute passage, which meant to conclude the piece in a circular way (score, page 71).

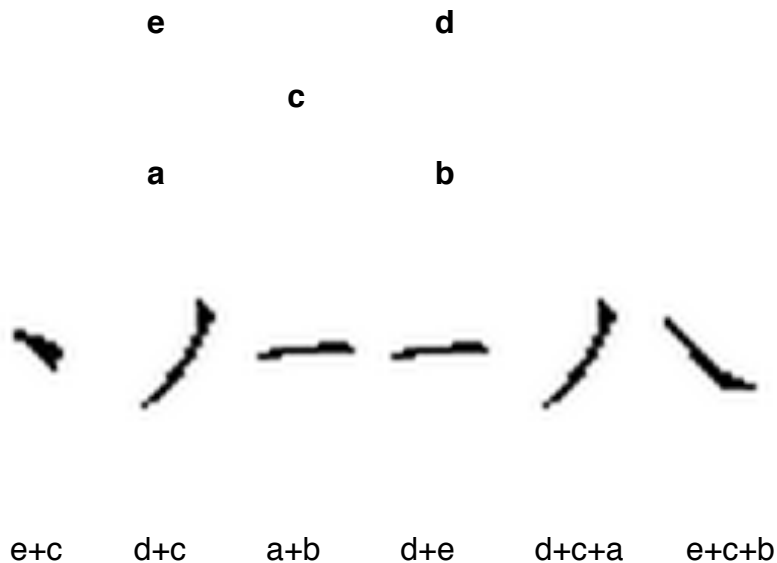
## 2. Orchestration

Conceiving orchestration for this piece was tricky as I was having a hard time deciding the relationship between the ensemble and the vocalist. Should I assign a very clear soloist role to the vocal and have the instrumental ensemble as accompaniment? Or should I treat every one more or less as soloist? Is there a middle point where these two approaches can meet? These questions were eventually answered by the scheme indicated by the composition's title, which is to divide the ensemble into five groups, encompassing four trios and one string quartet. Why five groups? Because:

- Each instrument has myriad sonic possibilities; these tend to become obscured in the setting of large sectional playing. By separating the groups, I can pay maximum attention to individual instruments and also achieve reasonable control by asking for chamber-music precision within the smaller groups.
- The groups are placed physically in the space in a way that mirrors the symbolic nature of a particular Chinese character and maps it into the process of designing orchestration. For example, in the first song, I chose “关” as the character of the movement, which can be broken down into different strokes —



With the ensemble placed in the following way, I can connect dots to simulate the strokes in a larger physical arrangement of instruments:



Thus, the character can almost be “read” if the listener could view the ensemble aurally. The arrangement of the instrumental groupings therefore represents a kind of

signature that further personalizes the procedures that contribute to the atmosphere and intentions of the whole cycle. The sounding result of this scheme is extremely highly decorated monody, where instruments and voice are relatively independent but also amplify each other.

### ***3. Deriving Pitch Material From the Transcription of Tonal Language***

Besides deriving pitch materials from the solo flute passage at the end of the *Prelude*, another approach took place simultaneously, which was to take advantage of the language's tonal characteristics. The Chinese language has four tones - keeping straight, going up, slowly going up, and coming down. With a moveable initial pitch for the first tone, these four tones can be perfectly reflected in relative intervallic distances, and by assigning a fixed initial pitch, one can transcribe all four. For example, if I assign the initial pitch B to the first tone, the second tone can be represented as a rapid glissando upward from G to Bb without emphasizing either pitch; the third tone is a slower glissando upward from E to G with primary emphasis on E and secondary emphasis on G; and the last tone manifests as a rapid glissando downward from C to A. With this method in mind, I can almost transcribe any phrase in the poetry. The interval of minor third appears prominently in all of the four language tones. Hence the transcription of every phrase offers opportunities for motivic unity as well as a way of capturing the sense of the language tones. Due to glissandi, the pitches transcribed encompass a range from microtones to perfect fifths. With this flexible ambit, the music can attain a chromatic range that embraces as much consonance and dissonance as I want for my compositional palette.

One special note I wish to make is that when I was composing this piece, I kept in mind a specific soprano whose native tongue is Chinese Mandarin. Although the pronunciation has been spelled out in the composition, it is recommended that a vocal performer seek guidance from a native speaker. In addition, this voice type in the score is mezzo-soprano; however, it can also be done by tenor, sung one octave lower than written.

## Conclusion

*Three Poems from Shi Jing* makes an effort to combine western contemporary music aesthetics and techniques with poetic and musical gestures inspired by ancient China. Through the compositional process I have learned several techniques discussed above, which have not only advanced my compositional skills but have also encouraged my compositional growth in an increasingly personal direction. Working on this composition has presented a wonderful opportunity which will lead inevitably to further research and study.

Wei Yang

杨巍



Three Poems from Shi Jing

For Mezzo - Soprano and Chamber Orchestra  
in Five Groups

April 18, 2015

## Distribution:

Group [a] - flute, violin, viola;  
Group [b] - clarinet, violin, viola;  
Group [c] - violin I, violin II, viola, cello;  
Group [d] - bassoon, trumpet in Bb, percussion  
Group [e] - oboe, double bass, grand piano

## Seating arrangement

[e] grand piano bass, bassoon	[d] percussion oboe, trumpet
[c] sting quartet	
[a] violin, viola, flute	[b] clarinet, viola, violin

### Percussion (1 player)

2 Timpani



\* If extened collar timpani is available

Marimba

Vibraphone

Snare drum

The trumpet and clarinet in the score have already been transposed. Double bass is notated one octave higher than its sounding.


## Notes on Notation

### **I. General**

♯ ♭ one quarter tone higher/lower

## ♭ three quarter tones higher/lower

t.tr timbral trill


 irregular tremelo

trill by default is semitone trill

Glissando is executed immediately after the attack of the note

Noteheads of repeated pitch are omitted, ex. 

Broken line indicates the beat:



slightly before the beat

on the beat

slightly late for the beat

### **II. Woodwinds**

× Key clicks

■ □ Breathy, a mixture of air and pitch

∅ Very breathy, very little pitch

◆ ◇ Multiphonic, decided by the instrumentalists; however, the choice should include the given pitch

sl Slap tongue

w.t Whistle tone

∨ ▢ Inhale/exhale

### **III. Keyboard**


1/2 + Touch the string inside the piano in a way that allows a combination of pitch and percussive sound come out


+ Strongly press the string so no pitch but only percussive sound will come out


pizz pluck indicated strings inside the piano




#### **IV. Percussion**

 use palm

 scratch the drum surface in a circular motion; moisturize fingers/hands beforehand

 on the edge of the drum

rim on the rim

 use bow

 use mallet appropriate to the color indicated

x stop the note(s) right away

#### **V. Strings**

ord cancel any former technical indication

L.H 1/2 only apply half of the pressure in the left hand ; cancelled by L.H ord.

2 finger pizz pizz tremolo of two fingers

+ left hand pizz

#### **Bow Placement**

s.t sul tasto

s.p sul pont

s.p.e extreme sul pont

ob on the bridge; place the left hand on the fingerboard to avoid any tone; only hair sound should be heard

bb behind the bridge

○ circular bow motion: s.t - ord - s.p - s.p.e - s.p - ord - st. Always starts at s.t

#### **Bow Pressure**

flaut. half of normal

▽ slightly stronger than normal

▼ much stronger than normal; tone should be heavily distorted

 heavy bow pressure only at the attack

# Three Poems from Shi Jing

Dedicated to John McDonald

Wei Yang

♩ = 72

## I. Prelude

The score is for the first movement, 'I. Prelude', in 4/4 time with a tempo of quarter note = 72. The instrumentation includes Flute [a], Violin [a], Viola [a], Clarinet in B $\flat$  [b], Violin [b], Viola [b], Violin I [c], Violin II [c], Viola [c], Cello [c], Bassoon [d], Trumpet in B $\flat$  [d], Percussion [d], Double Bass [e], and Piano [e].

The score is divided into two systems. The first system (measures 1-10) features a rhythmic pattern of eighth notes with accents, primarily in the strings and woodwinds. The second system (measures 11-15) is more complex, featuring dynamic markings such as *p*, *ff*, *mf*, *ff as possible*, and *pp*. It includes performance instructions like 's.p.' (sordid), 'ric. ord.' (ritardando), 'c.l.b.' (crescendo), and '2 finger pizz' (two-finger pizzicato). The woodwinds (oboe, clarinet, bassoon) and strings (violin, viola, cello) have specific parts in this section, while the brass and percussion are mostly silent.

This page contains the musical score for measures 6 through 9 of a piece. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. [a]
- Vln. [a]
- Vla. [a]
- B♭ Cl. [b]
- Vln. [b]
- Vla. [b]
- Vln. I [c]
- Vln. II [c]
- Vla. [c]
- Vc. [c]
- Bsn. [d]
- B♭ Tpt. [d]
- Perc. [d] (including timpani and vibraphone)
- Ob. [e]
- D.B. [e]
- Pno. [e]

The score is divided into four measures, with a key signature change from 3/4 to 3/4 with a flat (3/4  $\flat$ ) at the start of measure 7. The tempo is marked *Mosso* with a metronome marking of ♩ = 84, and the dynamics range from *mp* to *ff*. Performance instructions include *ff as possible*, *accel.*, *ric.*, *a. ord. flaut.*, *key click*, *air*, *Harmon Mute Stem off*, *half valve*, and *slow motor*. The percussion part includes a *timp.* roll in measure 6 and a *vibraphone* part starting in measure 7.

♩ = 72

10

Fl. [a]

Vln. [a]

Vla. [a]

B♭ Cl. [b]

Vln. [b]

Vla. [b]

Vln. I [c]

Vln. II [c]

Vla. [c]

Vc. [c]

Bsn. [d]

B♭ Tpt. [d]

Perc. [d]

Ob. [e]

D.B. [e]

Pno. [e]

*s.p.*  
*L.H 1/2*

*ric.*  
*s.p.e*  
*L.H ord.*

*arco*  
*s.p.e*

*p* *poco* *pp*

*2 finger pizz*

*pp*

*3*

*mf*

*3*

*gliss* *ord.*

*f* *p*

*3*

*mf* *p*

*gliss* *ord.*

*ric.*  
*c.l.b.*

*mp*

*arco*  
*ord.* *flaut.*

*mp* *pp*

*3*

*pp*

*3*

*mf*

*3*

*5*

*ppp* *mf*

*let ring*

*mp* *f*

*3* *5*

*2 finger pizz*  
*p*

*arco s.p.*  
*tr*  
*mp* *sf* *sf*

*5*

*mf* *f*

*5*

15

Fl. [a] *mp* *f* *ff* *mf* flz. tr. m.v. n.v.

Vln. [a] *p* *f* *ff* flaut. s.t. s.p. s.p.e. ord. fast bow trem fast

Vla. [a] *p* *f* *ff* flaut. s.t. s.p. s.p.e. ord. fast bow trem fast

B♭ Cl. [b] *f* *ff* 3 3 3 3

Vln. [b] *f* *ff* *n* s.p.e. ord. fast slow

Vla. [b] *f* *ff* *mp* ric. 5 5 5 5 3 5

Vln. I [c]

Vln. II [c]

Vla. [c] *pp*

Vc. [c] *pp*

Bsn. [d] 15

B♭ Tpt. [d] 15

Perc. [d] 15

Ob. [e] *pp* *f* *ff* 3 3 3 3 fast slow

D.B. [e] *sf* *sf* *sf* 3 3 3 3 fast slow

Pno. [e] *pp* *f* 5 5 5 5 5 5 3 5 ord.

19

Fl. [a] *mf* *ff as possible*

Vln. [a] *p* *p* *sf* *ff*

Vla. [a] *p* *p* *sf* *mf* *ff as possible*

B> Cl. [b] *mf* *ff as possible*

Vln. [b] *p* *sf* *ff*

Vla. [b] *pp* *p* *sf* *mf* *ff as possible*

Vln. I [c] *sf* *sf* *sf* *mf* *f*

Vln. II [c] *sf* *sf* *sf* *mf* *f*

Vla. [c] *sf* *sf* *sf*

Vc. [c] *sf* *sf* *sf*

Bsn. [d] *mf* *f*

B> Tpt. [d] harmon mute, stem off *mf* *f*

Perc. [d] timp. *mp* *f* snare rim *f*

Ob. [e] *mf* *ff as possible*

D.B. [e] *p* *sf* *mf* *ff as possible*

Pno. [e] *pp* *sf*

Annotations: *slow*, *s.p. flaut.*, *a. ord.*, *mf*, *ff as possible*, *pp*, *sf*, *f*, *rim*, *8va*, *timp.*, *snare*, *rim*, *L.H. 1/2 s.p.e.*

24 Fl. [a] *mp* *ff as possible*

24 Vln. [a]

24 Vla. [a] *mp* *ff as possible*

24 B♭ Cl. [b] *mp* *ff as possible*

24 Vln. [b]

24 Vla. [b] *mp* *ff as possible*

Vln. I [c] *sf* *sf* *sf* L.H. ord.

Vln. II [c] *sf* *sf* *sf* L.H. ord.

Vla. [c] *arco* *mf* *sf*

Vc. [c] *pizz.* *mf* *sf*

24 Bsn. [d]

24 B♭ Tpt. [d]

24 Perc. [d] *mp* *rim* *ord.* *mp* *sf*

24 Ob. [e] *f* *t.tr.* *ff*

24 D.B. [e] *mp* *ff as possible* *f* *ff* *a. ord.* *s.p.e.*

24 Pno. [e] *f*

\* If no extended collar drum available, play F instead of G

Fl. [a] ♩ = 72  
 Vln. [a] 5''  
 Vla. [a] mute strings  
 B♭ Cl. [b] ○ / circle  
 Vln. [b] p  
 Vla. [b] mute strings  
 Vln. I [c] ○ / circle  
 Vln. II [c] p  
 Vla. [c] mute strings  
 Vc. [c] ○ / circle  
 Bsn. [d] p  
 B♭ Tpt. [d] p  
 Perc. [d] p  
 Ob. [e] p  
 D.B. [e] p  
 Pno. [e] p

Musical score for page 28, measures 29-32. The score includes parts for Flute [a], Violin [a], Viola [a], Clarinet [b], Violin [b], Viola [b], Violin I [c], Violin II [c], Viola [c], Violoncello [c], Bassoon [d], Trumpet [d], Percussion [d], Oboe [e], Double Bass [e], and Piano [e]. Dynamics range from *ff* to *mp*. Performance instructions include *s.p.e.*, *a. ord.*, *arco*, *cluster*, and *8<sup>va</sup>*. A 5-measure rest is indicated for the strings. A tempo marking of ♩ = 72 is present. A 5-second duration is marked for a section. A w.t. (with tremolo) instruction is shown above the flute part. A slurred triplet of eighth notes is marked with *mp* in the Clarinet [b] part.



Fl. [a] *t.ram. ord. → m.v. flz.*  
*sf* *mp* *mf*

Vln. [a] *p* *mf*  
flaut. s.p.  
ric. c.l.b.

Vla. [a] *p*  
flaut. s.p.

B♭ Cl. [b] *mp* *f*

Vln. [b] *f* *mp*  
s.p.

Vla. [b] *f* *mp*  
s.p.  
ric. c.l.b.

Vln. I [c]

Vln. II [c] *p*  
mute strings  
○ / circle

Vla. [c] *p*  
mute strings  
○ / circle

Vc. [c]

Bsn. [d] *mp* *mf*

B♭ Tpt. [d]

Perc. [d]

Ob. [e] *mp* *mf*

D.B. [e] *p*  
mute strings  
○ / circle

Pno. [e] *mp* *pizz.* *8<sup>va</sup>*  
*s* *5*

29

41

Fl. [a] *air* *pp* *p* *pp*

Vln. [a] *ord.* *mp* *mf* *f*

Vla. [a] *ord.* *mp* *as fast as possible* *sf*

B♭ Cl. [b] *air* *pp* *mp*

Vln. [b] *pp* *p*

Vla. [b] *pp* *p*

Vln. I [c] *flaut. s.p.* *p* *mf* *f* *pp* *p*

Vln. II [c] *n* *mp* *s.p.e.*

Vla. [c] *n* *mp* *s.p.e.*

Vc. [c] *2 finger pizz s.t.* *p* *2 finger pizz s.p.* *m.v.* *f* *pp* *p*

Bsn. [d] *n.v.* *p* *t.tr.* *flz.* *mf* *f*

B♭ Tpt. [d] *air* *pp* *p* *pp*

Perc. [d] *vibraphone* *slow motor* *mf* *let ring*

Ob. [e] *air* *pp* *p*

D.B. [e] *n* *p* *sul D* *s.p.* *L.H 1/2*

Pno. [e]

46

Fl. [a] *p* *flz.* *mf* *f* *sf*

Vln. [a] *p* mute strings  $\circ$  / circle

Vla. [a] *p* mute strings  $\circ$  / circle

B $\flat$  Cl. [b] *sf*

Vln. [b]

Vla. [b]

Vln. I [c]

Vln. II [c] *ord.* *sf*

Vla. [c] *ord.* *sf*

Vc. [c]

Bsn. [d]

B $\flat$  Tpt. [d]

Perc. [d]

Ob. [e] *pp* *mp* *mf* *f* *sf*

D.B. [e] *L.H. ord.* *sf* *p* mute strings  $\circ$  / circle

Pno. [e] *as fast as possible* *p* *sf*

Fl. [a] 52 *mp* *p* *n*

Fl. [a] 58 **Solo** Lyrical, slow *p* *mp* *mf* *p*

Fl. [a] 62 *p* *f* *ff* *mf*

Fl. [a] 66 *mp* *rit.* *m.v.* *n.v.* *attacca*

## II. Guan Guan

$\text{♩} = 54$

Fl. [a] *p* *pp* **Sprechstimme** \*\*

Vln. [a] *pp* flaut. very slow bow

Vla. [a] *pp* n.v. 3

B♭ Cl. [b] **Sprechstimme** \*\*

Vln. [b] *pp* flaut. very slow bow

Vla. [b] *pp* n.v. 3

Vln. I [c]

Vln. II [c]

Vla. [c]

Vc. [c]

S

Bsn. [d] **Sprechstimme** \*\*

B♭ Tpt. [d]

Perc. [d] *pp* *mp* *pp* timp.

Ob. [e] **Sprechstimme** \*\*

D.B. [e] *pp* n.v.

Pno. [e] *pp* *mp* stop pizz.

low A *sof ped al fine*

\*\* : without instrument; notation is in concert pitch; sing/speak around the pitch A within a comfortable range

72

Fl. [a] Guan Guan Guan Guan Guan Guan Guan Guan *p* *p* *mp* *p* Guan *simile.* Ha *sf*

Vln. [a] *mf* *n*

Vla. [a]

B> Cl. [b] Guan Guan Guan Guan *p* *mp* *p* *simile.* *p* Ha *sf*

Vln. [b] *mf* *n*

Vla. [b]

Vln. I [c] 1/2 c.1 n.v. sul G m.v. *pp* *p* *mp* *mf*

Vln. II [c] 1/2 c.1 n.v. sul G *pp* *p* *mf* *mf*

Vla. [c] s.p. III II *mf* *f* *p*

Vc. [c] finger perc. *mf* *poco* *p*

Bsn. [d] Guan *fp* *simile.* *mp* *f* *p*

B> Tpt. [d]

Perc. [d] vibraphone *mf* snare

Ob. [e] Guan *p* Guan *p* *pp* Guan Guan *p* *simile.* *f*

D.B. [e]

Pno. [e] *p* pizz

Senza Misura

77

Fl. [a]

Vln. [a]

Vla. [a]

B> Cl. [b]

Vln. [b]

Vla. [b]

Vln. I [c]

Vln. II [c]

Vla. [c]

Vc. [c]

S

Bsn. [d]

B> Tpt. [d]

Perc. [d]

Ob. [e]

D.B. [e]

Pno. [e]

ord.

mp

flaut. very slow bow

pp

ord. sul C n.v.

mp

pizz.

p

ric.

pizz.

arco

flaut.

ric.

\*\*\*

Guan Guan Ju Jiu Zai Ho Zhi Zhou Yao Tiao Shu Nu Jun Zi

**p** *espress.*

gliss inside the piano

**p**

\*\*\* grace notes happen on the beat; gliss from grace note to main note; emphasis the grace note and de-emphasize the main note.

Piu Mosso ♩ = 60

rit. -----

82

Fl. [a] *pp* *flaut. very slow bow*

Vln. [a] *pp* *poco*

Vla. [a]

B♭ Cl. [b] *ppp* *flaut. very slow bow*

Vln. [b] *pp* *poco*

Vla. [b]

Vln. I [c] *a. ord. → s.p.* *mp*

Vln. II [c] *ord.* *mp*

Vla. [c] *+* *mp*

Vc. [c]

Sprechstimme

Guan Guan *simile.* *pp* *mp* *pp*

Guan Guan *simile.* *pp* *mp* *pp*

Guan Guan *simile.* *p* *mp* *pp*

Guan Guan *simile.* *pp* *mp* *pp*

S 82 *m.v. → n.v.* *fp* *p* *pp*  
Jun Zi Hao Qiu

Bsn. [d]

B♭ Tpt. [d] *round sound* *p sempre*

Perc. [d] *marimba* *p* *mp* *n*

Ob. [e]

D.B. [e] *s.p.* *p* *mp* *p*

Pno. [e]



----- ♩ = 54

Fl. [a] *flz.* *p* *mp* *p* *mp* *mp* *p* *t.ram* *t.tr* *p*

Vln. [a] *pp* *pizz.* *p*

Vla. [a] *p*

B♭ Cl. [b] *p* *poco* *p* *mp* *mf* *mp* *t.tr*

Vln. [b]

Vla. [b]

Vln. I [c]

Vln. II [c]

Vla. [c]

Vc. [c]

S  
Chen Ci Xing Cai Zuo You Liu Zhi Yao Tiao Shu Nu Wu Mei Qiu Zhi  
*mp* *mf* *mp*

Bsn. [d] *p* *p* *mp* *mf* *mp* *p* *key click*

B♭ Tpt. [d]

Perc. [d]

Ob. [e] *mp* *poco* *mp* *pp* *p* *mf* *t.tr*

D.B. [e]

Pno. [e]

Mosso (♩ = 72)

90

Fl. [a] *mp* *p* *mf* *p* flz. n.v. m.v.

Vln. [a] *p* *mf* *p* s.t. s.p.

Vla. [a] *p* *mf* arco s.t. s.p.

B♭ Cl. [b] *p* *mf* *p* t.tr. flz.

Vln. [b] *p* *mf* pizz. 3

Vla. [b] *p* *mf* pizz. 3

Vln. I [c] *mp*

Vln. II [c] *mp*

Vla. [c] *mp* pizz.

Vc. [c] *mp* pizz. 3-6

S  
 Qiu Zhi Bu De Wu Mei Si Fu You Zai You Zia Zhan Zhan Fan Ce  
*mp* *f* *mp* *f* *p*

Bsn. [d] *f* *p* *mf* *p* tr tr tr tr tr tr tr tr

B♭ Tpt. [d] *p* *mf* *f* *mp* *mf*

Perc. [d] vibraphone *mf* marimba *mp* *mf* snare *p* *mf*

Ob. [e] *p* *mf* *p*

D.B. [e] *p* *mf* pizz. 3 s.t. s.p.

Pno. [e] *p* *f*

95 *flz.* *mf* *f* *ord.* *mp* *flz.* *mf* *f* *mf* *f* *n.v.*

Fl. [a]

95 *ord.* *f* *sf* *mp* *mf* *f*

Vln. [a]

95 *arco* *f* *s.p.* *ord.* *sf* *mf* *f*

Vla. [a]

95 *f* *sf* *ric.* *mf* *mf* *f*

B♭ Cl. [b]

95 *mf* *f* *fp* *mf* *f* *sf*

Vln. [b]

95 *f* *sf* *mf* *f*

Vla. [b]

95 *f* *sf* *mf* *f*

Vln. I [c]

95 *mf* *f* *mp* *f*

Vln. II [c]

95 *mf* *f* *mp* *f* *ord.* *f*

Vla. [c]

95 *ric.* *mf* *f* *s.p.* *pizz.* *mf* *f* *sf*

Vc. [c]

95 *ric.* *mf* *f* *mp* *pizz.* *mf* *f* *sf*

S

95 *yelling-like*  
 You Zai You Zia Zhan Zhuan Fan Ce  
*mf*

Bsn. [d]

95 *mf* *f* *mf* *f* *sf*

B♭ Tpt. [d]

95 *mf* *f* *f*

Perc. [d]

95 *mf* *f* *sf* *mf* *f* *sf*

Ob. [e]

95 *mf* *f* *mp* *mf* *f*

D.B. [e]

95 *pizz.* *mf* *f* *sf* *pizz.* *mf* *f* *sf*

Pno. [e]

95 *f* *mf* *f* *sf*

Fl. [a]  $\text{ff}$   $\text{mf}$   $\text{p}$   $\text{w.t}$

Vln. I [c]  $\text{ff}$   $\text{mf}$  2 finger pizz s.p

S  $\text{ff}$  n.v Fan Ce  $\text{mf}$  Sigh  $\text{p}$

//

$\text{♩} = 64$  *accel. poco a poco*  $\text{♩} = 74$  2''

Fl. [a]  $\text{pp}$   $\text{mp}$   $\text{mf}$   $\text{sf}$

Vln. I [c] n.v m.v bb a. ord. n.v m.v bb a. ord. n.v m.v  $\text{pp}$   $\text{mp}$   $\text{mf}$   $\text{sf}$

Vln. II [c]  $\text{mp}$   $\text{mp}$   $\text{mf}$   $\text{sf}$  ord.

Vla. [c] ric.  $\text{mp}$   $\text{mp}$   $\text{mf}$  arco s.p bb  $\text{p sub}$

Vc. [c] pizz.  $\text{mp}$   $\text{mf}$   $\text{p}$   $\text{sf}$

S  $\text{mf}$  Chen Ci Xing Cai Zuo You Cai - ai Zhi Yao Tiao Shu Nv Qin Se You Zhi  $\text{p sub}$

Bsn. [d]  $\text{p}$   $\text{mp}$

B♭ Tpt. [d] harmon mute off  $\text{p}$   $\text{sf}$

Perc. [d] marimba  $\text{p}$  marimba  $\text{sf}$  timp.  $\text{mf}$

Ob. [c]  $\text{p}$   $\text{mp}$   $\text{mf}$   $\text{p}$   $\text{sf}$

D.B. [c] pizz.  $\text{mp dolce}$   $\text{mp}$   $\text{mf}$   $\text{p}$   $\text{sf}$

Pno. [c]  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{sf}$

♩ = 68

♩ = 78

2''

108

Fl. [a] *p* *mp* *p* *mp*

Vln. [a] *mp* *ric. ....* *arco s.p.* *bb*

Vla. [a] *pizz.* *mp dolce*

B♭ Cl. [b] *p* *mp* *p* *mp* *t.ram* *t.ram*

Vln. [b] *p* *sempre* *p* *fp* *n.v.*

Vla. [b] *mp* *dolce* *pp* *flaut.* *very slow bow* *pp* *5* *5* *5*

S *mp* *mf* *p* *ord.*  
 Chen Ci Xing Cai Zuo You Mao Zhi Yao Tiao Shu Nv Zhong Gu Le Zhi

Bsn. [d] *mp* *p* *mp* *p* *mf* *tr*

B♭ Tpt. [d] *p* *mp* *mp* *sf* *Mute*

Perc. [d] *p* *sf* *vibraphone* *fast motor* *snare*

Ob. [e] *p* *p* *mp* *p* *p* *sf*

D.B. [e] *p* *mf* *sf* *pizz. with fleshy part of fingers*

Pno. [e] *p* *sf*

113

Fl. [a] *mp* *mf* *mp* *mp* *mf*

Vln. [a] *p* *mf* *mf*

Vla. [a] *mf* *mp*

B♭ Cl. [b] *mp* *mf*

Vln. [b] *p* *mf*

Vla. [b] *mf*

Vln. I [c] *p* *mp* *p* *p* *mf*

Vln. II [c] *p* *poco* *p* *p* *mp* *mp*

Vla. [c] *mp* *mp*

Vc. [c] *mp*

S  
Chen Ci Xing Cai Zuo You Cai - ai Zhi Yao Tiao Shu Nv Qin Se You Zhi  
*mp* *mf* *mp*

Bsn. [d] *p* *mf*

B♭ Tpt. [d] *p* *p* *mf*

Perc. [d] *p* *mp* *mf*

Ob. [e] *p* *mp* *p* *mf*

D.B. [e] *pizz.* *mp*

Pno. [e] *p* *mp*

accel. poco a poco

♩ = 94

Fl. [a] *mp* *mf* *mp* *mp* *f*

Vln. [a] *p* *mf* *mp* *f*

Vla. [a] *mf* *mp* *f*

B♭ Cl. [b] *mp* *mp* *mf* *f*

Vln. [b] *mp* *mf* *mp* *mf* *f*

Vla. [b] *mf* *mf* *f*

Vln. I [c] *mp* *cresc. poco a poco* *mf* *f*

Vln. II [c] *mp* *cresc. poco a poco* *mf* *f*

Vla. [c] *mp* *mf* *f*

Vc. [c] *mp* *cresc. poco a poco* *mf* *f*

S  
Chen Ci Xing Cai Zuo You Mao Zhi Yao Tiao Shu Nv Zhong Gu Le Zhi Le Zhi  
*mp* *cresc. poco a poco* *mf* *cresc. molto* *f*

Bsn. [d] *p* *mf* *f*

B♭ Tpt. [d] *p* *mp* *f*

Perc. [d] *mf* *mf* *f*

Ob. [e] *mp* *mf* *p* *mf* *f*

D.B. [e] *mp* *mf* *f*

Pno. [e] *mp* *mf* *f*

*rit.* → ♩ = 74

♩ = 94

121

Fl. [a] *p* — *f* *p* — *mf*

Vln. [a] *p* — *f* *p* — *mf*

Vla. [a] *p* — *f* *p* — *f*

B♭ Cl. [b] *p* — *f* *p* — *mf*

Vln. [b] *p* — *f* *p* — *mf*

Vla. [b] *p* — *f* *p* — *mf*

Vln. I [c] *p* — *f* *fp* *p* — *mf*

Vln. II [c] *p* — *f* *p* — *mf*

Vla. [c] *p* — *f* *pizz.* *p* — *mf*

Vc. [c] *p* — *f* *pizz.* *arco* *p* — *mf*

S  
Le Zhi Le Zhi Le Zhi You Zhi You Zhi Le Zhi Le Zhi Le Zhi  
*p* — *f* *p* — *mf*

Bsn. [d] *p* — *f* *p* — *mf*

B♭ Tpt. [d] *p* — *f* *p* — *mf*

Perc. [d] *p* — *mf* — *f* *p* — *mp* — *mf*

Ob. [e] *p* — *f* *p* — *mf*

D.B. [e] *p* — *f* *p* — *mf*

Pno. [e] *pp dolce*



126 *f* *cresc.* *ff* *n.v.*  $\text{♩} = 74$  *3''* *2''*

Fl. [a] *f* *cresc.* *ff*

Vln. [a] *f* *cresc.* *sf*

Vla. [a] *f* *cresc.* *sf*

B♭ Cl. [b] *f* *cresc.* *sf*

Vln. [b] *f* *cresc.* *sf*

Vla. [b] *f* *cresc.* *sf*

Vln. I [c] *f* *cresc.* *2 finger pizz* *s.p*

Vln. II [c] *f* *cresc.* *sf*

Vla. [c] *f* *cresc.* *sf*

Vc. [c] *f* *cresc.* *sf*

S *f* *cresc.* *ff* *m.v.*  
 Le Zhi Le Zhi Le Zhi Le Zhi Le Zhi  
*mf*

Bsn. [d] *f* *cresc.* *sf*

B♭ Tpt. [d] *f* *cresc.* *sf*

Perc. [d] *f* *cresc.* *sf*

Ob. [e] *f* *cresc.* *sf*

D.B. [e] *f* *cresc.* *sf*

Pno. [e] *f* *cresc.* *sf*

♩ = 54 Senza Misura  
w.t

132

Fl. I [a] *p*

Vln. I [c] ord. *mp* *pp* flaut. very slow bow

Vln. II [c] *p* pizz. ric. arco flaut.

Vla. [c] pizz. *p* arco ord. *p* s.p

Vc. [c] ord. sul C n.v. *mp* *p*

S 132 Sigh *p* Guan Guan Ju Jiu Zai Ho Zhi Zhou Yao Tiao  
*p* *espress.*

//

137

Vln. I [c] ord. *mp* *pp* n.v.

Vln. II [c] ric. ord. s.p *mp* *pp* n.v. a. ord.

Vla. [c] arco ord. s.p pizz. *mp* *pp* n.v. arco

Vc. [c] *mp* *pp* n.v. arco

S 137 Shu Nu Jun Zi Jun Zi Hao Qiu *mp* *p* n

Pno. [c] 137 gliss inside the piano *p*

III. Zi Jin

**Fl. [a]** **Vln. [a]** **Vla. [a]** **B> Cl. [b]** **Vln. [b]** **Vla. [b]** **Vln. I [c]** **Vln. II [c]** **Vla. [c]** **Vc. [c]** **S** **Bsn. [d]** **B> Tpt. [d]** **Perc. [d]** **Ob. [e]** **D.B. [e]** **Pno. [e]**

Tempo: ♩ = 74

Measure 142

**Fl. [a]**: Rest

**Vln. [a]**: Rest

**Vla. [a]**: Rest

**B> Cl. [b]**: Rest

**Vln. [b]**: Rest

**Vla. [b]**: Rest

**Vln. I [c]**: *p* *mf* *ord.* *s.p.*

**Vln. II [c]**: *p* *mf* *ord.* *s.p.*

**Vla. [c]**: *p* *mf* *acc.* *ord.*

**Vc. [c]**: *p* *mf* *acc.* *ord.*

**S**: **head down** *mp* *sf* **gradually look up** **stare ahead** **gradually look down** **gradually look up** **stare ahead**  
a u a u a u a u a ai

**Bsn. [d]**: **Remove the reed** *mp* *mf*

**B> Tpt. [d]**: *f* *fz.* *sf*

**Perc. [d]**: **vibraphone** *sf* **slow motor** *pp*

**Ob. [e]**: Rest

**D.B. [e]**: *f*

**Pno. [e]**: *f* *mf* *pizz.*

**Reo.**

147 whisper into the flute 3''

Fl. [a] *mp* *poco* *p*

Vln. [a] ord. *f*

Vla. [a] *mp* *sf*

B> Cl. [b] *f*

Vln. [b] ord. *f*

Vln. I [c]

Vln. II [c]

Vla. [c] *f* fast rit.

Vc. [c] *f* fast rit.

S gradually look down

Bsn. [d] *p* *mp* *mf* *mf*

B> Tpt. [d] *p* *sf* t.tr. flz.

Perc. [d] *mp* *f* timp.

Ob. [e] ord. *mp* *sf*

D.B. [e] *sf*

Pno. [e] ord. *sf*

151

Fl. [a] *sf* *mp* *mf* t.tr. flz.

Vln. [a] ord. → s.p. *mp* *mf* *f* highest possible

Vla. [a] *f* *sf*

B♭ Cl. [b] *sf* *fp* *f*

Vln. [b] ord. → s.p. *mp* *mf* *p* *sf*

Vla. [b] ric. *mf* *sf*

Vln. I [c] s.p. flaut. *p*

Vln. II [c] s.p. flaut. *p*

Vla. [c] *p* accel. *mf*

Vc. [c] *p* pizz. *mp* *sf* s.p.

S 151 Suddenly look up Beat on the chest with fist *p* *f* n.v. → m.v.

Bsn. [d] u a u a u *sf* key click *f*

B♭ Tpt. [d] Harmon Mute Stem off *p* *mf*

Perc. [d] snare rim ord. *p* *mp* *sf* vib. *mp*

Ob. [e] *fp* *f*

D.B. [e] pizz. *mp* *sf* arco n.v. *mp*

Pno. [e] *p* *f* *sf* ord. *p*

*rit.*

*a tempo*

Fl. [a] *p* *mf* *pp* u i u i u i u i u i u

Vln. [a] *mp* n.v. s.p.

Vla. [a] *p* n.v.  $\circ$   $\curvearrowright$  / circle

B $\flat$  Cl. [b]

Vln. [b]

Vla. [b]

Vln. I [c]

Vln. II [c]

Vla. [c]

Vc. [c] *pp*  $\rightarrow$  ob

S *p* *mp* *mp* head down Sigh ai gradually look up facing center Turn to [b]; excited Disappointed  
u a u u a u a u a u a u a Qing Qing Zi Jin

Bsn. [d] *p* u a u a

B $\flat$  Tpt. [d]

Perc. [d] *p* vib.

Ob. [e]

D.B. [e] *p* *p* *p* *mp* pizz. with fleshy part of fingers pizz. arco fast

Pno. [e] *p* *p*

161

Fl. [a]

Vln. [a]

Vla. [a]

B♭ Cl. [b] *mp* *pp*

Vln. [b] 2 finger pizz *p* *p*

Vla. [b] *p* *circle*

Vln. I [c] *p* *s.p.* *ord.* *mf* *s.p.e.*

Vln. II [c] *p* *s.p.* *ord.* *3* *mf* *s.p.e.*

Vla. [c] *ord.* *p* *3* *s.p.* *ord.* *mf* *s.p.e.*

Vc. [c] *pizz.* *arco* *p* *s.p.* *ord.* *tr* *mf* *s.p.e.*

S

center **Turn to [b]; excited** **Disappointed** **center** **head down**

You You Wo Xin *mp*

Zong Wo Bu Wang Ang Zi Ning ai *mp* *mf*

Bsn. [d] *mp* *u* *a* *u* *mp* *u* *a*

B♭ Tpt. [d] *p* *m.v.*

Perc. [d] *p* *3*

Ob. [e] *p* *t.tr*

D.B. [e] *pizz.* *arco* *fast* *p* *mp* *pizz.* *3* *mp* *p*

Pno. [e] *p* *5* *mp* *mf*

Alla Misura

166

Fl. [a]

Vln. [a]

Vla. [a]

B♭ Cl. [b]

Vln. [b]

Vla. [b]

Vln. I [c]

Vln. II [c]

Vla. [c]

Vc. [c]

S

Bsn. [d]

B♭ Tpt. [d]

Perc. [d]

Ob. [e]

D.B. [e]

Pno. [e]

*p* *sf*

ric. *pp* *poco*

ric. *p* *poco*

*mf* *p*

ric. *p* *poco*

ric. *p* *poco*

1/2 c.1 *p* *mp* *mf* *p* *mf*

1/2 c.1 *p* *mp* *mf* *p* *mf*

s.p. *p* *mp*

s.p. *p* *mp*

*mf* *fast*

*mp*

*mp* *Beat on the chest with fist* *gradually look up* *sf*

*mp* *Revome the Mouthpiece* *p* *mp* *mf* *mf*

vib. *p* *mf* *mf*

snare *mf*

*p* *pizz.* *p* *m.v.* *p* *mf*

*p* *mf* *p* *mf*





accel.

175

Fl. [a]

Vln. [a] ric.

Vla. [a] ric.

B♭ Cl. [b] *mp* *mf* *p*

Vln. [b] ric. *mp* *mf*

Vla. [b] ric. *mp* *mf*

Vln. I [c] ord. n.v. 1/2 c.l. *fp* *p* *mf* ord. s.p. ord. m.v.

Vln. II [c] ord. 1/2 c.l. *mf* *fp* *p* *mf* ord. s.p. ord. m.v.

Vla. [c] *p* *mf* ○ / circle

Vc. [c] *p* *mf* ○ / circle

S 175 Zong Wo Bu Wang Ang Zi Ning Bu Lai *mp* *mf* m.v.

Bsn. [d] u a u a u a u a u a u a u a u a

B♭ Tpt. [d] a u a u a u a u a u a u a

Perc. [d] *p* timp. *fp* *mf* *f*

Ob. [e] Remove the reed *mp*

D.B. [e] ord. *mp* *sf* *mf* *mp*

Pno. [e] *p*

*a tempo*

Fl. [a] *flz.* *sf* *p*

Vln. [a] *arco* *sf*

Vla. [a] *arco* *sf*

B♭ Cl. [b] *Revome the Mouthpiece* *whisper into the clarinet* *p* *mp* *pizz.*

Vln. [b] *arco* *mp*

Vla. [b] *pizz.* *p*

Vln. I [c] *f* *sf*

Vln. II [c] *f* *sf*

Vla. [c] *fast* *f*

Vc. [c] *fast* *f*

S *p*  
Tiao Xi Ta Xi Zai Cheng Que Xi

Bsn. [d] *sl* *p*

B♭ Tpt. [d] *p*

Perc. [d] *vib.* *snare* *marimba* *timp.* *sf* *p* *p*

Ob. [e] *p*

D.B. [e] *pizz.* *p*

Pno. [e] *sf* *p*

\*\*\* give enough time for vibraphone to decay completely

Piu Mosso  $\text{♩} = 80$

Fl. [a] *p* *p* *sf*

Vln. [a] *pizz.* *p* *arco* *mf*

Vla. [a] *ric.* *mf* *ord.* *mf*

B♭ Cl. [b] *p* *mf* *ric.*

Vln. [b] *pizz.* *p* *arco* *flaut.* *p* *mf* *ric.* *poco*

Vla. [b] *p* *mf* *ric.* *poco*

Vln. I [c] *mf* *cresc. poco a poco*

Vln. II [c] *mf* *cresc. poco a poco*

Vla. [c] *mf* *cresc. poco a poco*

Vc. [c] *mf* *cresc. poco a poco*

S *p* *mf*

Yi Ri Bu Jian Ru San Yue Xi Tiao Xi Ta Xi Zai Cheng Que Xi

Bsn. [d] *p* *mf* *cresc. poco a poco*

B♭ Tpt. [d] *p* *mf* *cresc. poco a poco*

Perc. [d] *n* *p* *snare* *mf*

Ob. [e] *p* *mp* *mf* *cresc. poco a poco*

D.B. [e] *pizz.* *p* *mf*

Pno. [e] *p* *mf*



192 ♩ = 74

Fl. [a] *mp* *pp* *mp*

B♭ Cl. [b] *pp* *p*

S *mp* *pp* *p*

Bsn. [d] *p*

B♭ Tpt. [d] *pp* *p*

Ob. [e] *pp*

gradually look up

Normal Position

//

196

Fl. [a] *pp* *pp*

B♭ Cl. [b] *pp*

S *mm* *mp*

Bsn. [d] *p*

B♭ Tpt. [d] *pp* *p*

Ob. [e] *pp*

199

Fl. [a] *n*

S *mm* *p* *n*

♩ = 94

# IV. Ji Gu

200

Fl. [a] Sprechstimme Tang sf Stomp f 3 Tang Instrument pp mp p

Vln. [a] Sprechstimme Tang sf Stomp f 3 Tang Instrument p pp p

Vla. [a] Sprechstimme Tang sf Stomp f 3 Tang Instrument p pp p

B♭ Cl. [b] Sprechstimme Tang sf Stomp f 3 Tang Instrument pp mp p

Vln. [b] Sprechstimme Tang sf Stomp f 3 Tang Instrument ric. mf

Vla. [b] Sprechstimme Tang sf Stomp f 3 Tang Instrument ric. mf

Vln. I [c] Sprechstimme Tang sf Stomp f 3 Tang Instrument

Vln. II [c] Sprechstimme Tang sf Stomp f 3 Tang Instrument

Vla. [c] Sprechstimme Tang sf Stomp f 3 Tang Instrument

Vc. [c] Sprechstimme Tang sf Stomp f 3 Tang Instrument

S Ji sf Ji Gu f Qi Tang n Ji Gu Qi Tang Yong p cresc. poco a poco

Bsn. [d] sf sf

B♭ Tpt. [d] p sf p sf

Perc. [d] Timp. Lv sempre snare snare off sf f fp n p mp

Ob. [e] Sprechstimme Tang sf Stomp f 3 Tang Instrument

D.B. [e] Sprechstimme Tang sf Stomp f 3 Tang Instrument

Pno. [e] sf sf \*\*\*\*\*

\*\*\*\*\* play every notes in between as fast as possible

*rit.*.....

4''

205

Fl. [a] *mf* *mf* *f* *mp*

Vln. [a] *pp* *ric.* *sf*

Vla. [a] *pp* *ric.* *sf*

B♭ Cl. [b] *mf* *mf* *f* *mp*

Vln. [b] *mp* *ric.* *cresc.* *sf*

Vla. [b] *mp* *ric.* *cresc.* *sf*

Vln. I [c] *mf* *arco* *sf*

Vln. II [c] *mf* *arco* *sf*

Vla. [c] *mp* *cresc.* *sf*

Vc. [c] *mp* *cresc.* *sf*

S

Yue Yong Bing Tu Guo Cheng Cao Wo Du Nan Xing

*mf* *f* *sf*

Bsn. [d] *fp* *mf* *f* *p*

B♭ Tpt. [d] *f* *mf* *p*

Perc. [d] *mp* *cresc.* *sf*

vibraphone  
slow motor

Ob. [e] *mf* *f* *mp*

D.B. [e] *p* *cresc.* *f* *pizz. m.v.*

Pno. [e] *sf* *f*



*a tempo*

Fl. [a] Sprechstimme *sf* Tang *f* 3 Tang Stomp Instrument

Vln. [a] Sprechstimme *sf* Tang *f* 3 Tang Stomp Instrument

Vla. [a] Sprechstimme *sf* Tang *f* 3 Tang Stomp Instrument

B> Cl. [b] Sprechstimme *sf* Tang *f* 3 Tang Stomp Instrument

Vln. [b] Sprechstimme *sf* Tang *f* 3 Tang Stomp Instrument

Vla. [b] Sprechstimme *sf* Tang *f* 3 Tang Stomp Instrument

Vln. I [c] Sprechstimme *sf* Tang *f* 3 Tang Stomp Instrument

Vln. II [c] Sprechstimme *sf* Tang *f* 3 Tang Stomp Instrument

Vla. [c] Sprechstimme *sf* Tang *f* 3 Tang Stomp Instrument

Vc. [c] Sprechstimme *sf* Tang *f* 3 Tang Stomp Instrument

S Cong *sf* Cong Sun Zi Zhong *mp* *f*

Bsn. [d] *sf* *sf*

B> Tpt. [d] *p* *sf* *p* *sf*

Perc. [d] Timp. *sf* *f* *f*  
l.v sempre  
snare  
snare off

Ob. [e] Sprechstimme *sf* Tang *f* 3 Tang Stomp Instrument

D.B. [e] Sprechstimme *sf* Tang *f* 3 Tang Stomp Instrument

Pno. [e] *sf* *f*

213

Fl. [a] *pp* *mp* *p* *mf* *mp* *f* *p* *cresc.* *f*

Vln. [a] *p* *pp* *mp* *p* *ric.* *mp* *cresc.* *sf*

Vla. [a] *p* *pp* *mp* *f* *mp* *cresc.* *sf*

B♭ Cl. [b] *pp* *mp* *p* *mf* *mp* *f* *p* *cresc.* *f*

Vln. [b] *mf* *pp* *ric.* *pp* *cresc.* *sf*

Vla. [b] *mf* *pp* *ric.* *pp* *cresc.* *sf*

Vln. I [c] *pizz.* *pp* *cresc.* *sf*

Vln. II [c] *p* *mp* *f* **Instrument**

Vla. [c] *pizz.* *pp* *cresc.* *sf*

Vc. [c] *p* *mp* *f* **Instrument**

S  
 Cong Sun Zi Zhong Ping Chen Yu Song Bu Wo Yi Gui You Xin You You Xin You You Xin You You Xin You Chong  
*mp* *cresc. poco a poco* *f* *p sub* *mf* *f* *ff*

Bsn. [d] **Sprechstimme** *p* *mp* *f* **Instrument**

B♭ Tpt. [d] **Sprechstimme** *f* *mp* *f* **Instrument**

Perc. [d] *p* *cresc. poco a poco* *f* *sf* *p* *mp* *f* **Timp.**

Ob. [e] *p* *mp* *f* **Instrument**

D.B. [e] *p* *mp* *f* **Instrument**

Pno. [e] *p* *mp* *mf* *f*

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *rit.* *p*

Fl. [a]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *p* *n*

Vln. [a]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *p* *n*

Vla. [a]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *p* *n*

B♭ Cl. [b]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *p* *n*

Vln. [b]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *p* *n*

Vla. [b]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *p* *n*

Vln. I [c]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *p* *n*

Vln. II [c]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *p* *n*

Vla. [c]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *p* *n*

Vc. [c]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *p* *n*

S

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *Hang* *p* *n*

Bsn. [d]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *p* *n*

B♭ Tpt. [d]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *p* *n*

Perc. [d]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *p* *n*

Ob. [e]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *pizz.* *p* *m.v.* *p*

D.B. [e]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *p* *n*

Pno. [e]

216 *mf*  $\overset{3}{\curvearrowright}$  *f* *stomp* *f* *p* *n*

63

*a tempo*

220

Fl. [a]

Vln. [a]

Vla. [a]

B $\flat$  Cl. [b]

Vln. [b]

Vla. [b]

Vln. I [c]

Vln. II [c]

Vla. [c]

Vc. [c]

S

Bsn. [d]

B $\flat$  Tpt. [d]

Perc. [d]

Ob. [e]

D.B. [e]

Pno. [e]

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

*pizz.*

*pizz.*

*sul G*

*mp*

*s.1*

*s.1*

*s.p*

Yuan Ju Yuan Chu Yuan Sang Qi Ma Yu Yi Qiu Zi Yu Lin Zi Xia

Detailed description: This page of a musical score covers measures 220 to 223. It features a vocal line (Soprano) with lyrics in Chinese characters: Yuan Ju Yuan Chu Yuan Sang Qi Ma Yu Yi Qiu Zi Yu Lin Zi Xia. The vocal line starts at measure 220 with a *mp* dynamic and includes triplet markings and *s.1* (second ending) markings. The instrumental parts include Flute [a], Violin [a], Viola [a], Clarinet in B-flat [b], Violin [b], Viola [b], Violin I [c], Violin II [c], Viola [c], and Violoncello [c]. The Violin I and II parts have *p* dynamics and triplet markings. The Viola part has *pizz.* and *sul G* markings. The Violoncello part has *pizz.* and *sul G* markings. The other instrumental parts are mostly silent with rests. The score concludes in measure 223 with a *pp* dynamic for the vocal line and some instrumental parts.

Piu Mosso ♩ = 96

Fl. [a] *p*

Vln. [a] *pp*

Vla. [a] *pp*

B♭ Cl. [b] *p*

Vln. [b]

Vla. [b]

Vln. I [c] *p*

Vln. II [c] *p*

Vla. [c] *pizz.* *p* *sul G*

Vc. [c] *p*

S *mp*  
Yuan Ju Yuan Chu Yuan Sang Qi Ma Yu Yi Qiu Zi Yu Lin Zi Xia

Bsn. [d] *p*

B♭ Tpt. [d] *p* *harmon mute, stem off*

Perc. [d]

Ob. [e] *p*

D.B. [e]

Pno. [e]

228

Fl. [a] *mf* *mp* *mf*

Vln. [a] *mf* *pp* *mf*

Vla. [a] *mf* *pp* *mf*

B♭ Cl. [b] *mp* *mf* *mf*

Vln. [b] *pp* *mf* *pp* *mf*

Vla. [b] *pp* *mf* *pp* *mf*

Vln. I [c] *mp* *s.p.* *mf*

Vln. II [c] *mp* *s.p.* *mf*

Vla. [c] *pizz.* *mf* *pizz.* *mf*

Vc. [c] *mp* *pizz.* *sul G* *mf*

S *mf*  
Yuan Ju Yuan Chu Yuan Sang Qi Ma Yu Yi Qiu Zi Yu Lin Zi Xia

Bsn. [d] *mp* *mp* *mp*

B♭ Tpt. [d] *mp* *mp* *mp*

Perc. [d]

Ob. [e] *mp* *mp* *p*

D.B. [e] *p*

Pno. [e] *mp*

Piu Mosso  $\text{♩} = 104$

Fl. [a]  $mf$   $f$

Vln. [a]  $p$   $mf$   $mf$   $f$

Vla. [a]  $p$   $mf$   $mf$   $f$

B♭ Cl. [b]  $mf$   $mf$   $f$

Vln. [b]  $p$   $mf$   $mf$   $f$

Vla. [b]  $p$   $mf$   $mf$   $f$

Vln. I [c] *ord.*  $mp$   $mf$   $f$  *s.p.*  $f$  *s.t.*

Vln. II [c] *ord.*  $mp$   $mf$   $f$  *s.p.*  $f$  *s.t.*

Vla. [c] *pizz.*  $mp$   $mf$   $f$

Vc. [c] *pizz.*  $mp$   $sul G$   $mf$   $f$

S  $f$  *cresc. poco a poco* Yuan Ju Yuan Chu Yuan Sang Qi Ma Yu Yi Qiu Zi Yu Lin Zi Xia  $ff$

Bsn. [d]  $mp$   $p$   $mf$   $p$   $mf$

B♭ Tpt. [d] *harmon mute off*  $p$   $mf$   $p$   $mf$

Perc. [d] *vibraphone*  $mp$   $mf$  *marimba* *timp.*  $mf$  *Sprechstimme*

Ob. [e]  $mf$   $p$   $mf$

D.B. [e]  $mf$   $p$   $mf$

Pno. [e]  $mf$

236

Fl. [a] *f* *cresc.* *ff* *3* *8"*

Vln. [a] *f* *cresc.* *sf* *stomp and speak "hang", randomly* *p cresc. poco a poco* *stomp* *f*

Vla. [a] *f* *cresc.* *sf* *stomp and speak "hang", randomly* *p cresc. poco a poco* *stomp* *f*

B♭ Cl. [b] *f* *cresc.* *sf* *ff* *3*

Vln. [b] *f* *cresc.* *sf* *stomp and speak "hang", randomly* *p cresc. poco a poco* *stomp* *f*

Vla. [b] *f* *cresc.* *sf* *stomp and speak "hang", randomly* *p cresc. poco a poco* *stomp* *f*

Vln. I [c] *f* *cresc.* *sf* *stomp and speak "hang", randomly* *p cresc. poco a poco* *stomp* *f*

Vln. II [c] *f* *stomp* *Hang Hang Hang* *sf* *stomp and speak "hang", randomly* *p cresc. poco a poco* *stomp* *f*

Vla. [c] *f* *cresc.* *sf* *stomp and speak "hang", randomly* *p cresc. poco a poco* *stomp* *f*

Vc. [c] *f* *cresc.* *sf* *stomp* *Hang Hang Hang* *sf* *stomp and speak "hang", randomly* *p cresc. poco a poco* *stomp* *f*

S

Bsn. [d] *f* *stomp* *Hang Hang Hang* *sf* *f* *ff* *sf*

B♭ Tpt. [d] *f* *stomp* *Hang Hang Hang* *sf* *f* *mf* *f* *sf* *vib.*

Perc. [d] *f* *stomp* *Hang Hang Hang* *sf* *mf* *f* *sf*

Ob. [e] *f* *stomp* *Hang Hang Hang* *sf* *ff* *3* *stomp* *f*

D.B. [e] *f* *stomp* *Hang Hang Hang* *sf* *ff* *3* *f* *sf*

Pno. [e] *f* *stomp* *Hang Hang Hang* *sf* *f* *8va* *f* *sf*



Ad Lib, cantabile

239

Fl. [a]

239

Vln. [a]

Vla. [a]

239

B♭ Cl. [b]

239

Vln. [b]

Vla. [b]

Vln. I [c]

Vln. II [c]

Vla. [c]

Vc. [c]

239

S

Si Sheng Qi Kuo Yu Zi Cheng Shuo Zhi Zi Zhi Shou

*mp*

239

Bsn. [d]

239

B♭ Tpt. [d]

239

Perc. [d]

239

Ob. [e]

239

D.B. [e]

239

Pno. [e]

243

Fl. [a]

Vln. [a]

Vla. [a]

B♭ Cl. [b]

Vln. [b]

Vla. [b]

Vln. I [c]

Vln. II [c]

Vla. [c]

Vc. [c]

S

243

Bsn. [d]

B♭ Tpt. [d]

Perc. [d]

Ob. [e]

D.B. [e]

Pno. [e]

Sprechstimme

Sprechstimme

Sprechstimme

Sprechstimme

Sprechstimme

Tap foot and whisper "hang", randomly

Tap foot and whisper "hang", randomly

Tap foot and whisper "hang", randomly

Tap foot and whisper "hang", randomly

Whisper

Timp.

snare

Whisper

Whisper

Gently graze over lower strings in a circular motion; with half pedal

243

3 *p* *poco* *p* *poco*

Tang *p sempre* tap foot 3 Tang

Tang *p sempre* tap foot 3 Tang

Tang *p sempre* tap foot 3 Tang

Tang *p sempre* tap foot 3 Tang

Tang *p sempre* tap foot 3 Tang

*p* *cresc. poco a poco* tap foot 3 Tang

*p* *cresc. poco a poco* tap foot 3 Tang

*p* *cresc. poco a poco* tap foot 3 Tang

*p* *cresc. poco a poco* tap foot 3 Tang

3 *p sempre* *p* tap foot 3 Tang

Tang *p sempre* tap foot 3 Tang

*p* 5 tap foot 3 Tang

3 *p sempre* Stomp *f* 3 Tang

Tang *p sempre* Stomp *f* 3 Tang

Tang *p sempre* Stomp *f* 3 Tang

Group [a] [b] [c] *p sempre*

Ad Lib, cantabile

S

247

mp

Yu Jie Kuo Xi Bu Wo Huo Xi Yu Jie Xun Xi Bu Wo Bu Wo Bu Wo

Group [d] [e] *p sempre*

//

10 "

*f*

*rit.*

S

252

*f*

Bu Wo Xin Xi

//

## V. Postlude

Ad Lib, cantabile

Fl. [a]

254

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

Bu Wo Xin Xi

*Piu Mosso*  
ord.  
8<sup>ma</sup>

flz

Fl. [a]

258

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

Bu Wo Xin Xi

*rit.* *a tempo*

Fl. [a]

262

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

Bu Wo Xin Xi

Fl. [a]

266

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

Bu Wo Xin Xi