

Fan Jing

by

Chia-Yu Hsu

Department of Music  
Duke University

Date: \_\_\_\_\_  
Approved:

\_\_\_\_\_  
Stephen Jaffe, Supervisor

\_\_\_\_\_  
Scott A Lindroth

\_\_\_\_\_  
Philip Rupprecht

\_\_\_\_\_  
Guo Juin Hong

Dissertation submitted in partial fulfillment of  
the requirements for the degree of Doctor  
of Philosophy in the Department of  
Music in the Graduate School  
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2009

ABSTRACT

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## Abstract

*Fan Jing* (Folk Images), an orchestral trilogy, is based on folk elements of the three main ethnic groups in Taiwan: Min-nan, Hakka and aboriginal. As each of these groups has its own spoken language, folk music and musical style, each movement of the trilogy has its own character. Furthermore, different aspects of folk elements are foregrounded in each movement. The first movement, *Fantasy on Wang Bao Chuan*, emphasizes Min-nan vocal music and is mainly based on the Taiwanese opera melody<sup>1</sup>, *Wang Bao Chuan*. Melodic figures derived from the opera mix with original melodies. These melodies depict the tender quality of Min-nan vocal music with its characteristic bending pitches. By contrast, Hakka music, famous for its “mountain songs” which farmers sing to each other while picking tea leaves, is usually sung in a more unadorned manner. In this second movement of *Fan Jing*, the open and spacious atmosphere of mountain songs is evoked; in its harmonic sphere, minor triads, ubiquitous in the original melody, are juxtaposed with pentatonic chords. The elements in the third movement, *Feng Nian Ji*, are derived from the opening phrases of a harvest song of the Amis, an aboriginal tribe located mainly in the eastern Taiwan. The structure of this movement follows the events occurring during the harvest festival (豐年祭), including hunting, singing in the antiphonal style (“call and response”), dancing, and celebrating communally. The music evokes the mood of this wild carnival.

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<sup>1</sup> Taiwanese opera is itself a relatively recent derivation of Peking opera. In the 20<sup>th</sup> century, it was disseminated over the air and is popularly associated with television.

On a theoretical level, *Fan Jing* loosely adapts Chinese musical elements<sup>2</sup> to concepts of twelve tone tonality and set theory. This approach builds on the work of Chinese composer, Chen Yi.<sup>3</sup> In this work and related music, the composer has developed an idiom which is capable of giving voice to Chinese thematic elements and which employs western developmental techniques.

*Fan Jing* is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets in B-flat, bass clarinet in B-flat, 2 bassoons, contrabassoon, 4 horns in F, 3 trumpets in C, 2 tenor trombones, bass trombone, tuba, timpani, 3 percussionists, harp, piano (doubling celesta), and strings. The work is approximately thirty minutes in duration.

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<sup>2</sup> Folk music has of course been widely used by many successful composers, such as Bartók, Lutoslawski, and Stravinsky. However, not until recent decades the attention has fallen on works by Chinese composers who attempt to infuse Chinese folk elements, including those heard on TV and radio, with western compositional approaches. My composition adds to this category repertoire: concert music rooted in Chinese folk idioms.

<sup>3</sup> Concepts of Cultural Fusion in Chen Yi's *Golden Flute* and *Chinese Folk Dance Suite*, a minor component of dissertation, investigates how Chen Yi (b.1953) integrates Chinese elements with western techniques in her recent orchestral works *Golden Flute* (1997) and *Chinese Folk Dance Suite* (2001).

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I want to express my gratitude to my advisor, Stephen Jaffe, who has been an important mentor for me toward my compositions and life. I also want to thank members of my dissertation committee, Scott Lindroth, Philip Rupprecht, and Guo Jun Hong, for their advice during the writing of *Fan Jing* and the article, *Concepts of Cultural Fusion in Chen Yi's Golden Flute and Chinese Folk Dance Suite*, and throughout my studies at Duke University. In addition, I would like to thank Chen Yi for always promptly responding my emails and answering my questions.

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## Introduction

*Fan Jing*, an orchestral trilogy, is based on folk elements of the three main ethnic groups in Taiwan: Min-nan, Hakka and aboriginal. As each of these groups has its own spoken language, folk music and musical style, each movement of my trilogy has its own character. The first movement, *Fantasy on Wang Bao Chaun*, is inspired by the Taiwanese opera *Wang Bao Chuan* (王寶釧). Growing up in an environment where Taiwanese opera was very popular and featured on television almost every night, I was naturally attracted by the unique way of singing featured in these presentations—different from the normal way of singing in Chinese folksongs and different, too, from Western opera singing, especially in slow tempo songs. The bending of melodic notes and the heterophonic accompaniments without harmony are very different from vocal music in the Western classical tradition. In order to try to catch some essence of the musical flavor of the original opera and its story which depicts a poor couple was separated because the husband went to military, but finally united, I have incorporated melodic material from *Wang Bao Chuan* in my new orchestral score. Melodic figures as heard especially in Taiwanese Opera mix with my original melodies. These elements are developed with Western musical techniques to lend a personal reflection on this important component of my early musical environment.

*Shan Ko*, the second movement of *Fan Jing*, employs material derived from Hakka music. There are various types of Hakka mountain songs, with an abundance of lyrical content. The song-type associated with my piece is called *Lao-shan-ko* (old mountain song), which is the oldest and simplest of Hakka folk song-types. *Lao-shan-ko* is the name of one such tune, which I have referenced.

I am particularly drawn by its use of the minor triad and the *libre* feeling of the original tune (Ex. 1-a).<sup>1</sup> As a result, minor triads are juxtaposed with the predominantly pentatonic harmony are deployed to explore various timbres between different instrumental groups in the piece (Ex. 1-b). Many times, the melodic fragments are stretched and heavily decorated. Sometimes the echoes of those fragments are produced between instruments. It is the spirit of freedom and spacious acoustics in the mountains that I have tried to capture.

Ex. 1-a: excerpt from *Lau Shan Ko*



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<sup>1</sup> See Appendix A-3 for the entire melody.

Ex. 1-b: an example of minor triad melody with pentatonic accompaniment (mm.65-67 from *Shan Ko*)

The musical score for Ex. 1-b is arranged in a standard orchestral format. It begins at measure 65, marked with a circled '65'. The score includes parts for Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B-Cl.), Bassoon (Bsn.), Horns (Hn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The Flute and Oboe parts feature a complex, rhythmic accompaniment based on a pentatonic scale. The B-flat Clarinet and Bassoon parts play a similar accompaniment. The Bassoon part includes a dynamic marking of *f*. The Horns (Hn.) play a melodic line, with the Horn 4 part (Hn. 3&4) marked *mf*. The Percussion section includes a Suspended Cymbal (Sus. Cymbal) with a *pp* dynamic, and a Marmbaca with a *pp* dynamic. The Vibraphone part is marked *pp* and includes a modulation instruction: "modulate to (Bb, Ab, F, Eb, Db)".

The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) play a melody based on the minor triad, marked *unis.* (unison). The string parts are marked *pp* and include a dynamic marking of *mf* for the Violin I part. The string parts are marked *pp* and include a dynamic marking of *mf* for the Violin I part.

The score is divided into three measures, with a double bar line at the end of the third measure. The key signature is one flat (B-flat major/D minor).

*Fan Jing's* last movement, *Feng Nian Ji*, is based on the traditional harvest festival of the Ami, Taiwan's largest aboriginal tribe, who live primarily along Taiwan's east coast. The festival begins with the young men going out to fish. After they return to the village, the community dresses in traditional costumes and forms a circle, dancing to the chants of a village elder. This initiates a call-and-response performance where all the men of the village answer the elder's chant. Toward the end of the festival, the women join the celebration, which culminates with their singing performance. This place of honor reflects the status of women in the Ami's matriarchal society.

My piece begins with a loud and aggressive introduction representing the Ami warrior style. This leads to the main section, which consists of alternating sub-sections of fast and slow tempo in an antiphonal (call and response) style. After the piece reaches its climax, a slow and peaceful section follows where melodies are heard in the higher registers, representing female singing. The piece concludes with a bombastic finale, with all community voices singing. It is a festive event, after all.

### **Further analytical commentary**

In the opening movement, *Fantasy on Wang Bao Chuan*, the two main sections (mm. 36-106 and mm. 135-255) are based on two original melodies derived from the opera. The operatic melody *Full Moon* (望月詞) is a slow tempo melody in which the text describes how difficult it is to live in a drought when everything dies. Wang Bao Chuan, the female protagonist, sings this song while waiting for her husband to return home from the military, where he has gone for years (Appendix A-1). I use my original melody (beginning m. 42 in the cello), which represents fate, to interrupt the flow of the original tune from the opera in this slow section (mm.36-106). The other original melody from the opera is called *Seven Fast Words* (快七字). In contrast to *Full Moon*, the tempo of this

melody is quick. The text depicts the male protagonist, Xue Ping Gui, passing through miles and rushing home to meet his wife (Appendix A-2). The first two measures from the original tune are most important, because the fast section (mm.135-255) in *Fantasy on Wang Bao Chuan* is mainly established on this motive.

While the harmonization in the slow section employs many pentatonic chords, the small motive derived from the original melody in the fast section involves tetrachordal derivation. Its three-note motive (m.135) is harmonized with tetrachords which aggregate to twelve notes (Ex. 2). This motive can be discovered in different transpositions throughout this passage (mm.135-160).

Ex. 2: three-note motive with tetrachords

The image shows a musical staff in treble clef with a key signature of one sharp (F#). A circled number '135' is above the first measure. A bracket labeled 'three-note motive' spans the first three notes of the first measure. A larger bracket labeled '12 notes' spans the first three notes of the first measure and the first three notes of the second measure, illustrating how the three-note motive is repeated in different transpositions to form a larger set of twelve notes.

The Pentatonic scale is also an important element in the design of the second movement, *Shan Ko*. Sometimes pentatony is deployed in the horizontal motion, while other times it is aggregated into vertical chords. Frequently the pentatonic scales as transposed into distinct key areas will collide with each other. Different transpositions of the scale are also played by different instrumental groups. The pentatonic element often is reduced into tetrachords which belong to basic pentatonic subsets, such as (0247) and (0257). In many occasions, one tetrachord interlaces with another one and expands to a larger pitch set (Ex. 3-a; 3-b).

Ex. 3-a: tetrachords in *Shan Ko*

The image shows a musical staff in treble clef with a key signature of one sharp (F#). A circled number '63' is above the first measure. A bracket labeled 'hexachords' spans the first six notes of the first measure. Below the staff, two brackets are labeled '(0247)' and '(0257)', indicating the pitch sets of the tetrachords used in the passage.

Ex. 3-b: tetrachords (0247) and (0257) example

62 (3+2) 46

Fl 1&2  
Ob. 1&2  
E. Hrn.  
Ba. Cl. 1&2  
B. Cl.  
Bsn. 1&2  
C. Bsn.  
Hn. 1&2  
Hn. 3&4  
C. Tpt. 1&2  
Timp.  
Perc. 2  
Hp.  
Vin. I 1  
Vin. I 2  
Vin. II 1  
Vin. II 2  
Via. 1  
Via. 2  
Vc. 1  
Vc. 2  
Cb.

(0247)  
(0257)

Vibr. phone

(3+2) 46

*Fan Jing* is designed to be performed as a trilogy, or as individual movements, separately. The formal structure in the first movement can be generally divided into five sections based on the material employed (Table 1).

Section	Introduction	A (slow)	Transition	B (fast)	Coda
Material	Motive from <i>Fast Seven Words</i> and my original theme	(Theme 1) Melody from <i>Full Moon</i> and my original theme	Repeating notes with motive from <i>Fast Seven Words</i>	(Theme 2) Motive and melody from <i>Fast Seven Words</i>	Motive and melody from <i>Fast Seven Words</i>
Measure number	1-35	36-106	107-134	135-255	256-288

Table 1: The formal structure of Fantasy on *Wang Bao Chuan*

The second movement in general has a simpler structure comparing to the first and third movement (Table 2).

Section	Introduction	A	B
Material	Chords based on A pedal tone	Theme 1 (based on minor triad) and Fragments of descending scale melody (Theme 2)	Descending scale melody (Theme 2) and theme 1
Measure number	1-19	20-77	78-128

Table 2: The formal structure of *Shan Ko*

Comparing to *Fantasy on Wang Bao Chun*, sections in *Feng Nian Ji* are more concise (Table 3), although section A can still be divided into three different sub-sections (mm.41-95, mm. 96-131, and mm.132-199).

Section	Introduction	A	B	A'
Material	Motive accompanied by the ascending figures	Antiphonal style: Theme 1 based on the motive from the original melody	Theme 2	Theme 1 and Theme 2
Measure number	1-40	41-199	200-239	240-274

Table 3: The formal structure of *Feng Nian Ji*

One of *Fan Jing*'s most important stylistic attributes is fusion, i.e. a phenomenon that incorporates synthesis and syncretism of musical influences from different cultures.<sup>2</sup> In *Fan Jing*, I try to integrate Taiwanese folk elements with Western compositional techniques I have learned during my studies both in Taiwan and the U.S. *Fan Jing* loosely adapts Chinese musical elements including scale, ornamentation, instrumental style, and form to concepts of twelve tone tonality and set theory. Its harmonic progressions and contrapuntal writing are influenced by Western classical music, but are not exemplary of the same style. The concluding example demonstrates how, in the first movement I have re-used the traditional Chinese music practice of heterophony, in which the whole ensemble plays from a one-line melody, decorated differently by the players, with heterophonic writing (Ex. 4-a; 4-b). I am developing an idiom, which is capable of giving voice to Chinese thematic elements and western developmental techniques.

Ex. 4-a: excerpt from *Full Moon* Trans. Chia-Yu Hsu

The musical score consists of six staves. The top staff is for Voice, followed by Duck Flute, Xiao, Chinese fiddle, Zheng, and San Xian. The tempo is marked as quarter note = 66. The key signature has one flat. The score shows a heterophonic texture where multiple instruments play variations of a single melodic line.

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<sup>2</sup> As defined by Kartomi, intercultural synthesis of music is “the working out of contradictory elements between two or more impinging musics through a dialectical process into a new musical whole.” See Margaret Kartomi, “The Processes and Results of Musical Culture Contact: A discussion of Terminology and Concepts,” *Ethnomusicology* 25 (1981): 232-234. Everett defines syncretism as “a process of blending cultural elements that initiates changes in both value and form.” See Yayoi Uno Everett, “Intercultural Synthesis in Postwar Western Art Music: Historical Contexts, Perspectives, and Taxonomy,” in *Locating East Asia in Western Art Music*, ed. Yayoi Uno Everett and Frederick Lau (Middletown, CT: Wesleyan University Press, 2004), 15.



Ex. 4-b: an example of heterophony based on the original melody from the opera (mm.46-50 in *Fantasy on Wang Bao Chuan*)

6 Di nuovo mesto  $\text{♩} = 52$

Fl. 1 solo heterophony poco sicc. pp

Fl. 2 pp

Ob. 1 pp

Ob. 2 pp

E. Hn. solo heterophony p

Db. 1 solo pp

Db. 2 pp

B. Cl. pp

Bsn. 1 pp

Bsn. 2 pp

Hr. 1 pp

Hr. 2 pp

Hr. 3 pp

Hr. 4 pp

Trmp. pp

Per. 1 Tambor Batido pp mf p mf Tambor Chino pp Bambuco wood (Chino) pp Tambor Fluido pp Tambor pp

Per. 2 Small Shup-pan pp Small Chasser Gong pp

Per. 3 Big. Cymbal (with brush) pp

Hp. mf

Cel. pp

Vla. solo pp

Vla. I solo pp punta d'arco

Vla. II solo pp punta d'arco

Vla. Solo pp

Vcl. solo pp

Vcl. duo pp

Vc. duo mf

Db. solo pp

Db. duo pp

6 Di nuovo mesto  $\text{♩} = 52$

heterophony

Vla. solo pp

Vla. I solo pp punta d'arco

Vla. II solo pp punta d'arco

Vla. Solo pp

Vcl. solo pp

Vcl. duo pp

Vc. duo mf

Db. solo pp

Db. duo pp

Fan Jing  
(Folk Images)  
for Orchestra

Chia-Yu Hsu

# Fan Jing

(Folk Images)  
Chia-Yu Hsu

## Instrumentation

2 Flutes  
Piccolo  
2 Oboes  
English Horn  
2 Clarinets in Bb  
Bass Clarinet in Bb  
2 Bassoons  
Contra Bassoon

4 Horns in F  
3 Trumpets in C  
2 Tenor Trombones  
Bass Trombone  
Tuba

Timpani (5)



Percussion (three players- see below)  
Harp  
Piano

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

Duration: ca. 30' 30"

Note: Fan Jing is a trilogy. Each movement can be performed separately. Fan Jing also can be performed as a whole cycle.

### Performance notes:

1. The score is transposed. Piccolo and Xylophone sound an octave higher than written; Glockenspiel and Crotales sound two octaves higher. Double bass and Contrabassoon sound an octave lower than written.
2. Unless specified, the mute used for horn, trumpet, trombone and tuba is straight mute.
3. Accidentals carry through the bar in the register in which they first occur.

Distribution of the percussion Part (Note: These are the instruments and their distribution for the performance of all three movements of Fan Jin. Less percussion is required for performance of individual movements. These requirements are listed prior each movement.)

### Percussion I

Tam-tam, Medium Gong, Bass Drum, Tom-toms (4), Small Suspended Cymbal, Small Chinese Gong (Xiao Luo), Small Chinese Bells (Peng Ling), Small Chinese Drum (Ban Gu), Slit Drum, Bamboo Wind Chimes, Slap-stick, Temple Gong, Temple Blocks (5), Glass Wind Chimes, Sand Paper, Triangle, Cowbells (2), Flexatone, Tubular Chimes

The musical score for Percussion I consists of three staves. The top staff uses a grand staff (treble and bass clefs) and includes: Tam-tam, Bass Drum, Small Chinese Gong, Tom-toms (4), Small Chinese Bells, and Cow Bells. The middle staff also uses a grand staff and includes: Medium Gong, Sus. Cymbal, Small Chinese Bells, Small Chinese Drum, Slit Drum, Slap-stick, Temple Blocks, Sand Paper, Triangle, and Glass Wind Chimes. The bottom staff uses a single treble clef and includes: Bamboo Wind Chimes, Temple Gong, Tubular Chimes, and Crotales.

### Percussion II

Tam-tam, Medium Wood Block, Bass Drum, Slap-stick, Small Suspended Cymbal, Small Chinese Gong (Xiao Luo), Small Chinese Bells (Peng Ling), Temple Gong, Water Gong, Brake Drum, Small Slap-stick, Snare Drum, Cow Bells (3), Tambourine, Small Chinese Drum (Tang Gu), Sleigh Bells, Sand Paper, Crotales, Tubular Chime, Glass (2), Xylophone, Vibraphone, Glockenspiel

The musical score for Percussion II consists of three staves. The top staff uses a grand staff and includes: Tam-tam, Sus. Cymbal, Small Chinese Bells, Small Slap-stick, Tambourine, Bass Drum, Small Chinese Gong, Brake Drum, Snare Drum, and Small Chinese Drum. The middle staff uses a grand staff and includes: Medium Wood Block, Temple Gong, Water Gong (in/out), Cowbells, Sand Paper, Slap-stick, Triangle, and Sleigh Bells. The bottom staff uses a single treble clef and includes: Crotales, Tubular Chime, and Glass.

### Percussion III

Small Suspended Cymbal, Small Gong, Claves, Small Chinese Drum (Tang Gu), Wood-blocks (5), Maracas, Sleigh Bells, Sand Paper, Flexatone, Glass (2), Tubular Chimes, Marimba, Xylophone, Vibraphone, Glockenspiel

The image displays musical notation for Percussion III, consisting of two staves. The upper staff is a five-line staff with a double bar line at the beginning. It contains several notes and brackets indicating the following instruments: Sus. Cymbal (first note), Claves (second note), Small Gong (third note), Small Chinese Drum (fourth note), Wood-blocks (bracketed over the fifth, sixth, and seventh notes), Maracas (eighth note), Sand Paper (bracketed over the ninth, tenth, and eleventh notes), Triangle (twelfth note), and Sleigh Bells (thirteenth note). The lower staff is a five-line staff with a treble clef and a double bar line at the beginning. It contains two notes and brackets indicating the following instruments: Tubular Chimes (bracketed over the first and second notes) and Glass (bracketed over the third and fourth notes).

## *Fantasy on Wang Bao Chuan* Percussion instrumentation

Percussion (three players):

### Percussion I

Medium Gong, Bass Drum, Tom-toms(4), Small Chinese Cymbal, Small Chinese Bells, Bamboo wind Chimes, Slap-stick, Wood Blocks(4),  
Temple Gong, Triangle

Musical notation for Percussion I on a grand staff (two staves). The notation consists of a series of notes on a single line, with various percussion instruments labeled above and below the notes. Above the staff, from left to right: Medium Gong, Small Chinese Gong, Tom-toms (indicated by a bracket over four notes), Bamboo Wind Chimes, Temple Gong, Temple Blocks (indicated by a bracket over four notes), and Triangle. Below the staff, from left to right: Bass Drum, Small Chinese Bells, and Slap-stick.

### Percussion II

Bass Drum, Slap-stick, Brake Drum, Small Chinese Bells, Small Suspended Cymbal, Temple Gong, Snare Drum, Small Chinese Cymbal,  
Small Slap-stick, Small Chinese Drum, Tubular Chime, Xylophone, Glass (2), Crotales

Musical notation for Percussion II on a grand staff (two staves). The notation consists of a series of notes on a single line, with various percussion instruments labeled above and below the notes. Above the staff, from left to right: Bass Drum, Sus. Cymbal, Brake Drum, Snare Drum, Slap-stick, Temple Gong, and Glass. Below the staff, from left to right: Small Chinese Gong, Small Chinese Bells, Small Slap-stick, Small Chinese Drum, and Tubular Chime.

### Percussion III

Glockenspiel, Vibraphone, Xylophone, Tubular Chime, Small Suspended Cymbal, Small Gong, Wood Blocks (4), Glass (2), Flexatone

Musical notation for Percussion III on a grand staff (two staves). The notation consists of a series of notes on a single line, with various percussion instruments labeled above and below the notes. Above the staff, from left to right: Small Gong, Wood Blocks (indicated by a bracket over four notes), and Glass. Below the staff, from left to right: Sus. Cymbal and Tubular Chime.

# Shan Ko Percussion instrumentation

Percussion (three players):

## Percussion I

Tam-tam, Bass Drum, Small Suspended Cymbal, Cow Bells (2), Temple blocks (5), Glass Wind Chimes, Tubular Chimes

Musical notation for Percussion I. The notation is on a single staff with a C-clef. It features several rhythmic patterns: a Tam-tam (represented by a vertical bar), a Bass Drum (represented by a circle with a vertical line), a Small Suspended Cymbal (represented by a circle with a vertical line), Cow Bells (represented by a circle with a vertical line), Temple blocks (represented by a circle with a vertical line), Glass Wind Chimes (represented by a circle with a vertical line), and Tubular Chimes (represented by a circle with a vertical line). The notation includes various note values and rests, with some notes marked with a sharp sign (#) and a flat sign (b).

## Percussion II

Medium Wood-block, Water Gong, Small Suspended Cymbal, Crotales, Vibraphone

Musical notation for Percussion II. The notation is on a single staff with a C-clef. It features several rhythmic patterns: a Medium Wood-block (represented by a circle with a vertical line), a Water Gong (represented by a circle with a vertical line), a Small Suspended Cymbal (represented by a circle with a vertical line), Crotales (represented by a circle with a vertical line), and Tubular Chimes (represented by a circle with a vertical line). The notation includes various note values and rests, with some notes marked with a sharp sign (#) and a flat sign (b).

## Percussion III

Small Suspended Cymbal, Wood Blocks (5), Glockenspiel, Marimba

Musical notation for Percussion III. The notation is on a single staff with a C-clef. It features several rhythmic patterns: a Small Suspended Cymbal (represented by a circle with a vertical line), Wood Blocks (represented by a circle with a vertical line), Glockenspiel (represented by a circle with a vertical line), and Marimba (represented by a circle with a vertical line). The notation includes various note values and rests, with some notes marked with a sharp sign (#) and a flat sign (b).

# Feng Nian Ji Percussion instrumentation

Percussion (three players)

## Percussion I

Bass Drum, Tom-toms (3), Small Chinese Drum, Slit Drum, Glass Wind Chimes, Chinese Bells, Sand Paper, Triangle, Flexatone

Musical notation for Percussion I on a single staff. The notation includes various rhythmic symbols and accidentals. Labels above the staff include: Bass Drum, Tom-toms (with a bracket over three notes), Slit Drum, Sand Paper (with a bracket over two notes), and another Sand Paper label. Labels below the staff include: Small Chinese Bells, Small Chinese Drum, Triangle, and Glass Wind Chimes.

## Percussion II

Snare Drum, Cow Bells (3), Small Chinese Gong, Tam-tam, Water Gong, Suspended Cymbal, Sleigh Bells, Sand Paper, Tambourine, Brake Drum, Triangle, Crotales, Glockenspiel

Musical notation for Percussion II on a single staff. Labels above the staff include: Tam-tam, Small Chinese Gong, Snare Drum, Water Gong (with 'in' and 'out' sub-labels), Cowbells (with a bracket over three notes), Sand Paper (with a bracket over two notes), and another Sand Paper label. Labels below the staff include: Sus. Cymbal, Brake Drum, Tambourine, Triangle, and Sleigh Bells. Below this staff is a second staff with a treble clef and a key signature of one sharp (F#), labeled 'Crotales'.

## Percussion III

Wood-blocks (4), Small Chinese Drum, Claves, Suspended Cymbal, Sleigh Bells, Sand Paper, Maracas, Tubular Chimes, Xylophone, Vibraphone, Glockenspiel

Musical notation for Percussion III on a single staff. Labels above the staff include: Claves, Wood-blocks (with a bracket over four notes), Maracas, Sleigh Bells (with a bracket over two notes), and Tubular Chimes. Labels below the staff include: Sus. Cymbal, Small Chinese Drum, Sand Paper, and another Sand Paper label. The notation ends with a treble clef.



# I. Fantasy on Wang Bao Chuan

To Ya-Hui Wang

Chia-Yu Hsu

Moderato ♩ = 100

Picoles  
Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
English Horn  
Clarinet in B<sub>1</sub>  
Clarinet in B<sub>2</sub>  
Bass Clarinet  
Bassoon 1  
Bassoon 2  
Contrabassoon  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in C 1  
Trumpet in C 2  
Trumpet in C 3  
Trombone 1  
Trombone 2  
Bass Trombone  
Tuba  
Timpani  
Percussion 1  
Percussion 2  
Percussion 3  
Harp  
Piano  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

*poco f* (bring out accents as separate melody)

Cym. Short  
Cym. Long

Moderato ♩ = 100

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10 1

Timp  
Perc. 1  
Perc. 2  
D.B.

17 2

*poco a poco accel.*

Timp  
Perc. 1  
Perc. 2  
D.B.

*(accel.)*

21 3+2

Timp  
Perc. 1  
Perc. 2  
D.B.

• ↑ hit the edge of the snare drum  
• ↑ hit the drum sticks



*ril.* .....

**Percussion:**  
 Perc. 1: Snare  
 Perc. 2: Cymal  
 Perc. 3: Small Gong

**Strings:**  
 Vln. I  
 Vln. II  
 Vla.  
 Vcllo.  
 D.B.

**Dynamic markings:** *mp*, *p*, *pp*, *mf*

**Performance instructions:** *ril.*

**4**  
Mesto  $\text{♩} = 52$

Musical score for Percussion instruments. The score includes parts for Percussion (Perc.), Flute I (Fl. I), Flute II (Fl. II), Horn I (Hr. I), Horn II (Hr. II), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Cymbal (Ctl.). The tempo is marked 'Mesto' with a quarter note equal to 52 beats per minute. The score features various dynamic markings such as *pp*, *f*, and *mp*, and includes performance instructions like 'Cymbal Roll', 'Cymbal Crash', and 'Cymbal Open'. The music is written in 4/4 time and spans several measures.

**4**  
Mesto  $\text{♩} = 52$

Musical score for String instruments. The score includes parts for Violin solo (Vln. soli), Violin I (Vln. I), Violin II (Vln. II), Viola solo (Vla. Solo), Viola ablu. soli (Vla. ablu. soli), Violoncello solo (Vi. soli), Violoncello ablu. soli (Vi. ablu. soli), Double Bass solo (D.B. soli), and Double Bass ablu. (D.B. ablu.). The tempo is marked 'Mesto' with a quarter note equal to 52 beats per minute. The score features various dynamic markings such as *pp*, *f*, and *mp*, and includes performance instructions like 'Cresc.' and 'dim.'. The music is written in 4/4 time and spans several measures.

5 **Piu mosso, pesante**  $\text{♩} = 60$  *rit.*

Picc.  
 Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 E. Ho.  
 B♭-Cl.  
 B♭-Cl.  
 B. Cl.  
 Bsn. I  
 Bsn. II  
 C. Bsn.  
 Hrn. I  
 Hrn. II  
 C. Trp. I  
 C. Trp. II  
 C. Trp. III  
 T. Trn. I  
 T. Trn. II  
 B. Trn.  
 Tuba  
 Timp.  
 Perc. I  
 Perc. II  
 Hp.  
 Ctl.  
 5 **Piu mosso, pesante**  $\text{♩} = 60$  *rit.*  
 Vla. soli  
 Vla. I  
 Vla. II  
 Vla. III  
 Vla. Soli  
 Vla. ablu.  
 Vc. I  
 Vc. II  
 D.B. I  
 D.B. II

**6 Di nuovo mesto**  $\text{♩} = 52$

The score is divided into two systems. The first system includes:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E. Ho.
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- Bas. 1
- Bas. 2
- Hr. 1
- Hr. 2
- Hr. 3
- Temp.
- Perc. 1 (Cymbals, Triangle, Gong, Snare Drum, Tom-tom, Suspended cymbal)
- Perc. 2 (Small Snare Drum, Small Tom-tom, Gong)
- Perc. 3 (Bass Drum with breaks)
- Hr.
- Cel.

The second system includes:

- Vln. solo
- Vln. 1
- Vln. 1a
- Vln. 1b
- Vln. 2
- Vln. 2a
- Vln. 2b
- Vcl. solo
- Vcl. 1
- Vcl. 2
- Db. solo
- Db. 1
- Db. 2

Key performance markings include *pp*, *mf*, *mp*, *f*, *ppp*, *ppp* *punta d'arco*, *arco*, *rit.*, *rit. c. div. a2*, and *rit.*

7  
Pesante ♩ = 60

51

Perc

F1

F2

Ob.

Ob.

E. Ho.

B-C1

B-C2

B. Cl.

Ba. 1

Ba. 2

C. Ba.

51

Hr. 1

Hr. 2

C. Trp. 1  
*non cord. (straight mutes)*

F. Trp. 1

F. Trp. 2

B. Trp.

Trbn.

Perc. 1  
*Small Chinese Bell*

Perc. 2  
*Tom Cymbal*

Perc. 3  
*Tom Cymbal*

Hp.

Piano  
*mf*

Cel.

7  
Pesante ♩ = 60

Vcl. 1  
*non cord.*

Vcl. 2  
*non cord.*

Vcl. 3  
*non cord.*

Vcl. 4  
*non cord.*

Vcl. 5  
*non cord.*

Vcl. 6  
*non cord.*

Vcl. 7  
*non cord.*

Vcl. 8  
*non cord.*

D.B.



55 (2+2+3) *rit.* .....

Picc. 1  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Ho.  
B♭-Cl. 1  
B♭-Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Sn.  
Hr. 1  
Hr. 2  
C. Trp. 1  
C. Trp. 2  
C. Trp. 3  
T. Tru. 1  
T. Tru. 2  
B. Tru.  
Tuba  
Perc. 1  
Perc. 2

55 (2+2+3) *rit.* .....

Vn. 1  
Vn. 2  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
D.B.

8 **Mesto**  $\text{♩} = 52$  **Pesante**  $\text{♩} = 60$

Perc  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
Hr. 1  
Hr. 2  
Hr. 4  
C. Trp. 1  
C. Trp. 2  
C. Trp. 3  
T. Trb. 1  
T. Trb. 2  
B. Trb.  
Tuba  
Timp

Perc. 1  
Perc. 2  
Perc. 3

Vln. 1  
Vln. 2  
Vla. 1  
Vla. 2  
Vc.  
D.B.

9 Mesto ♩ = 52

10 Pesante ♩ = 60

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This page of a musical score, numbered 28, contains the following instruments and parts:

- Percussion:** Perc 1, Perc 2, Perc 3, and Perc 4.
- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Contrabassoon.
- Brass:** Trumpet 1, 2, & 3; Trombone 1, 2, & 3; and Tuba.
- Strings:** Violin I, Violin II, Viola, Violoncello (Cello), and Double Bass (D.B.).

The score is written in 4/4 time and includes various musical notations such as dynamics (e.g., *mp*, *f*, *mf*), articulation (accents, slurs), and performance instructions (e.g., *rit.*, *rit. a*, *rit. b*, *rit. c*, *rit. d*, *rit. e*, *rit. f*, *rit. g*, *rit. h*, *rit. i*, *rit. j*, *rit. k*, *rit. l*, *rit. m*, *rit. n*, *rit. o*, *rit. p*, *rit. q*, *rit. r*, *rit. s*, *rit. t*, *rit. u*, *rit. v*, *rit. w*, *rit. x*, *rit. y*, *rit. z*).

11 **Mesto** ♩ = 52 (♩ = 104)

82 Perc 1 Perc 2 Perc 3 Fl. 1 Fl. 2 Ob. 1 Ob. 2 Hr. 1 Hr. 2 Hr. 3 Hr. 4 T. 1st T. 2nd Timp Bsn. Vln. 1 Vln. 2 Vla. Vc. solo Vc. abso D.B.

52 **Mesto** ♩ = 52 (♩ = 104)

90

*rit.* .....

Perc 1

Perc 2

Ob. 1

Ob. 2

E. Ho.

B. Cl. 1

B. Cl. 2

B. Cl. 3

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1

Hr. 2

C. Trp. 1

C. Trp. 2

C. Trp. 3

T. Trp. 1

T. Trp. 2

B. Trp.

Tuba

Timp.

Perc. 1

Perc. 2

Hr.

Pan.

*rit.* .....

Vln. I

Vln. II

Vln. III

Vln. IV

Vcllo

D.B.

12 Pesante ♩ = 60

91

Picc.

F1.1

F1.2

Ob.1

Ob.2

E. Ho.

B♭-Cl.1

B♭-Cl.2

B♭-Cl.3

Bsn.1

Bsn.2

C. Bsn.

Hr. 2

Hr. 4

T. Tho. 1

T. Tho. 2

B. Tho.

Tuba

Perc. 1

Hp.

Pho.

92

12 Pesante ♩ = 60

Vcl. 1

Vcl. 2

Vcl. 3

Vcl. 4

D.B.

99 13

Per  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Ho.  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
Bsn. 1  
Bsn. 2  
C. Bsn.  
Hr. 2  
Hr. 3  
C. Trp. 1  
C. Trp. 2  
C. Trp. 3  
T. Tbn. 1  
T. Tbn. 2  
B. Tbn.  
Tbn.  
Timp.  
Pon. 2  
Pon. 3  
Hp.  
Pon.  
Vcl. 1  
Vcl. 2  
Vcl. 3  
Vcl. 4  
Vcl. 5  
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1000



104 [14] accel. ....

Picc. *mp* *pp* *f*

Fl. 1 *mp* *pp* *fff*

Fl. 2 *mp* *pp* *fff*

Ob. 1 *mp* *pp* *fff*

Ob. 2 *mp* *pp* *fff* *f*

E. Ho. *mp* *pp* *f*

B-C1.1 *mp* *pp* *fff*

B-C1.2 *mp* *pp* *fff* *pp*

B. Cl. *mp* *pp* *fff* *pp*

Bsn. 1 *f* *mp* *pp*

Bsn. 2 *f* *mp* *pp*

C. Bsn. *f* *mp* *pp*

Hr. 2 *mp* *pp* *ppp*

Hr. 3 *mp* *pp* *ppp*

Hr. 4 *mp* *pp* *ppp*

C. Trp. 1 *mp* *pp*

C. Trp. 2 *mp* *pp*

C. Trp. 3 *mp* *pp* *f* *see end (single case) pp*

T. Trp. 1 *mp*

T. Trp. 2 *mp*

B. Trp. *mp* *pp*

Tuba *mp*

Picc. 3 *mp* *f* *pp* *ppp* *to Piano*

Gd. *pp*

104 [14] accel. ....

Vc. 1 *f* *mp* *pp* *ppp*

Vc. 2 *f* *mp* *pp* *ppp*

Vc. 3 *f* *mp* *pp* *ppp*

Vc. 4 *f* *mp* *pp* *ppp*

D.B. *f* *mp* *pp* *ppp*

*(accel)* ..... **15** *Marcato* ♩ = 132

112

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Ho.

Bs. Cl. 1

Bs. Cl. 2

B. Cl.

Bs. 1

Bs. 2

C. Bs.

112

Hr. 1

Hr. 4

C. Trp. 1

C. Trp. 2

C. Trp. 3

T. Trb. 1

T. Trb. 2

B. Trb.

112

Temp.

Perc. 1

Hrp.

Pan.

*(accel)* ..... **15** *Marcato* ♩ = 132

112

Vn. I

Vn. II

Vla.

Vcl. dv.

D. B.

Musical score for measures 119-124. The score is divided into two systems. The first system includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, and Trumpets) and percussion (Tympani, Snare Drum, and Cymbals). The second system includes strings (Violins 1 & 2, Violas, Cellos, and Double Basses). The score contains various musical notations such as notes, rests, dynamics (pp, mp, mf, f), and performance instructions like 'end -> sal point' and 'rit.'.

127

17 (3+2)

Perc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Trp. 1

Trp. 2

Trp. 3

B. Tbn.

Tuba

Timp.

Perc. II

Harp

Piano

Vln. I

Vln. II

Vla.

Vc.

D.B.

*col legno*

*arco*

*div. a 1*

*div. a 2*

*div. a 3*

*div. a 4*

*div. a 5*

*div. a 6*

*div. a 7*

*div. a 8*

*div. a 9*

*div. a 10*

*div. a 11*

*div. a 12*

*div. a 13*

*div. a 14*

*div. a 15*

*div. a 16*

*div. a 17*

*div. a 18*

*div. a 19*

*div. a 20*

*div. a 21*

*div. a 22*

*div. a 23*

*div. a 24*

*div. a 25*

*div. a 26*

*div. a 27*

*div. a 28*

*div. a 29*

*div. a 30*

*div. a 31*

*div. a 32*

*div. a 33*

*div. a 34*

*div. a 35*

*div. a 36*

*div. a 37*

*div. a 38*

*div. a 39*

*div. a 40*

*div. a 41*

*div. a 42*

*div. a 43*

*div. a 44*

*div. a 45*

*div. a 46*

*div. a 47*

*div. a 48*

*div. a 49*

*div. a 50*

18 **Allegro con brio**  $\text{♩} = 160$  (2+2+3)

134

Psn

Fl

Fg

Ob

E.Hr

B.C1

B.C2

B.C3

Bsn

Bb2

C.Bn

Hrn 2

Hrn 4

C.Tpt

T.Tbn

B.Tbn

Tuba

Tomps

134

Perc 1 **Tomps**

Perc 2 **Tomps**

Perc 3 **Tomps**

18 **Allegro con brio**  $\text{♩} = 160$  (2+2+3)

134

Vla

Vln

Vcl

D.B.

19

Pic.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
H. 1  
H. 2  
H. 3  
H. 4  
Cl. 1  
Cl. 2  
B. 1  
B. 2  
C. B.  
Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4  
C. Trp.  
C. Trp.  
C. Trp.  
T. 1  
T. 2  
T. 3  
B. Trp.  
Tuba  
Perc. 1  
Perc. 2  
Vln. I  
Vln. II  
Vla.  
Vcllo  
Cb.

152 20 (2+2+3)

Per  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Ho.  
B♭-Cl. 1  
B♭-Cl. 2  
B♭-Cl. 3  
Bassoon 1  
Bassoon 2  
C. Bassoon  
Hr. 1  
Hr. 2  
C. Trp. 1  
C. Trp. 2  
C. Trp. 3  
B. Trp.  
Tuba  
Timp. 152

Detailed description: This block contains the musical score for woodwinds and percussion. It starts at measure 152. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, B-flat Clarinet 1, 2, and 3, Bassoon 1 and 2, and Contrabassoon. The brass section includes Horn 1 and 2, Trumpet 1, 2, and 3, Baritone Trumpet, and Tuba. The percussion section includes Timpani. The score features various dynamics such as *pp*, *p*, *mf*, and *f*, along with articulation marks like accents and slurs. A rehearsal mark 20 is placed above the first measure of the woodwind section. A tempo marking of 152 is present at the beginning and end of the section. A rhythmic pattern (2+2+3) is indicated in the top right corner.

20 (2+2+3)

Vla. I  
Vla. II  
Vla.  
Vi.  
D.B.

Detailed description: This block contains the musical score for the string section. It starts at measure 152. The instruments listed are Violin I, Violin II, Viola, Violoncello (Vi.), and Double Bass (D.B.). The score features various dynamics such as *pp*, *p*, *mf*, and *f*, along with articulation marks like accents and slurs. A rehearsal mark 20 is placed above the first measure. A tempo marking of 152 is present at the beginning. A rhythmic pattern (2+2+3) is indicated in the top right corner.

21 poco a poco rit. .... Poco meno mosso, misterioso ♩ = 120

15/1

Perc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hr.

B-C1.1

B-C1.2

B-C1.3

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1

Hr. 4

Timp.

Gongolo Block

Perc. 1

Tambourin

Perc. 3

21 poco a poco rit. .... Poco meno mosso, misterioso ♩ = 120

div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.



169

Perc  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
E. Clar.  
B. Clar. I  
B. Clar. II  
Bassoon I  
Bassoon II  
C. Bassoon

169

Timpani

22

Detailed description: This block contains the musical score for the woodwind and percussion sections. It includes parts for Percussion, Flute I and II, Oboe I and II, English Clarinet, Bassoon I and II, and C. Bassoon. The score is written in a common time signature and features various dynamics such as *f*, *mp*, and *p*. A rehearsal mark '169' is placed at the beginning of the section, and a measure number '22' is indicated in a box at the end of the first system.

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

22

Detailed description: This block contains the musical score for the string sections. It includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score is written in a common time signature and features various dynamics such as *f* and *mp*. A rehearsal mark '22' is indicated in a box at the end of the first system.

Musical score for orchestra and strings, measures 172-175. The score is divided into two systems. The first system includes woodwinds (Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, and Contrabass) and Percussion (Tympani and Percussion 3). The second system includes strings (Violin I & II, Viola, Violoncello, and Double Bass). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *mp*, and *pp*. A rehearsal mark is present at measure 175. A tempo change is indicated by a double bar line and the marking *rit.* at the beginning of measure 175. A performance instruction *[Crescendo]* is written above the Percussion 3 staff. A rehearsal mark **(2-2-3)** is located at the end of measure 175.

180

**23**  
Marcato *acc.* .....

Pan. 1  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Ho.  
B. C. 1  
B. C. 2  
B. C. 3  
B. 1  
B. 2  
C. Ba.  
C. Trp. 1  
C. Trp. 2  
C. Trp. 3  
T. Tho. 1  
T. Tho. 2  
B. Tho.  
Tuba  
Timp.  
Pan. 1  
Pan. 2  
Pan. 3

180

**23**  
Marcato *acc.* .....

Va. 1  
Va. 2  
Vi.  
Cb.

Detailed description of the musical score: The score is for measures 180 to 23. It features a complex orchestration. The woodwind section includes Pan flutes, Flutes 1 and 2, Oboes 1 and 2, English Horn, Bassoons 1, 2, and 3, Clarinets 1, 2, and 3, Bassoon, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Tuba. The percussion section includes Timpani and three Pan flutes. The string section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is marked 'Marcato' and 'acc.' (accelerando). The percussion parts for Pan 1, 2, and 3 show a rhythmic pattern starting at measure 180. The string parts show a melodic line with various dynamics and articulations. The woodwind parts show complex rhythmic patterns and articulations. The score is divided into two systems, with the second system starting at measure 23.

186 (accel) .....

B.C. 1  
B.C. 2  
B.C. 3  
Hrn. 1  
Hrn. 2  
Hrn. 3  
Hrn. 4  
Perc. 2  
Perc. 3  
Vln. 1  
Vln. 2  
Vln. 3  
D.B.

24

192

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
B.C. 1  
B.C. 2  
Hrn. 1  
Hrn. 2  
Vln. 1  
Vln. 2  
Vln. 3  
D.B.

196

25

Picc. *f* *ff*

Fl. I *f* *pp*

Fl. II *f* *pp*

Ob. I *f* *pp*

Ob. II *f* *pp*

E. Ho. *f* *pp*

B.C. I *f* *pp*

B.C. II *f* *pp*

B.C. III *f* *pp*

Bass. I *f* *pp*

Bass. II *f* *pp*

Hr. 1 *f* *pp*

Hr. 2 *f* *pp*

C. Trp. I *f* *pp*

C. Trp. II *f* *pp*

C. Trp. III *f* *pp*

T. Trp. I *f* *pp*

T. Trp. II *f* *pp*

Picc. 1 *f* *pp*

Picc. 2 *f* *pp*

25

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vcl. *f* *pp*

D.B. *f* *pp*

mus. dis.

2 stacc.

2 stacc.

mus. dis.

26

Musical score for measures 25-30. The score includes parts for Percussion (Perc.), Flute I (Fl. I), Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), English Horn (E. Hk.), Bassoon I (Bc-I), Bassoon II (Bc-II), Bassoon III (Bc-3), Bassoon IV (Bc-4), Tuba, Percussion II (Perc. II), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), and Cello/Double Bass (Vcl. / Cb.). The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings. Dynamic markings include *pp*, *mp*, *p*, and *ff*. A rehearsal mark is present at the beginning of the section.

Musical score for measures 31-36. The score includes parts for Percussion (Perc.), Flute I (Fl. I), Flute II (Fl. II), English Horn (E. Hk.), Bassoon I (Bc-I), Bassoon II (Bc-II), Tuba, Percussion II (Perc. II), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), and Cello/Double Bass (Vcl. / Cb.). The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings. Dynamic markings include *pp*, *mp*, *p*, and *ff*. A rehearsal mark is present at the beginning of the section. A tempo change is indicated by a double bar line and a new tempo marking  $(3+2+2)$  with a treble clef and a 3/4 time signature.

27

Perc 1  
 Perc 2  
 Cym 1  
 Cym 2  
 Cym 3  
 T. Tho. 1  
 T. Tho. 2  
 B. Tho.  
 Tuba  
 Perc 1  
 Perc 2  
 27  
 Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 Cb.

Musical score for measures 27-31. The score includes parts for Percussion 1, Percussion 2, Cymbals 1, 2, and 3, Tom-toms 1 and 2, Bass Tom, and Tuba. The percussion parts feature complex rhythmic patterns with various articulations and dynamics. The string parts (Violins I and II, Viola, Cello, and Double Bass) provide harmonic support with sustained notes and rhythmic patterns. The score is marked with dynamics such as *f*, *mp*, and *pp*.

28 **Presto subito**  $\text{♩} = 100$

220

Perc. 1  
Perc. 2  
Perc. 3

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4

Trp. 1  
Trp. 2  
Trp. 3

Tbn. 1  
Tbn. 2  
Tbn. 3

Tuba

Timp.

220

Viol. I  
Viol. II

Viola

Vcllo

D. B.

28 **Presto subito**  $\text{♩} = 100$



29 30

228 229 230 231 232

29 30

228 229 230 231 232

Viol. I  
Viol. II  
Vla.  
Vcl.  
Cb.

Picc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
E. Fla.  
Bcl. I  
Bcl. II  
B. Cl.  
Bsn. I  
Bsn. II  
C. Bsn.  
Hr. I  
Hr. II  
C. Trp. I  
C. Trp. II  
C. Trp. III  
T. Trp. I  
T. Trp. II  
B. Trp.  
Tuba

*mf*, *pp*, *f*, *ff*, *sfz*, *con sord.*, *con sord.*, *con sord.*, *con sord.*

This image shows a page of a musical score for strings and woodwinds. The score is divided into two systems, each containing measures 228 through 232. The instruments listed on the left include Piccolo, Flutes I and II, Oboes I and II, English Flute, Clarinets I, II, and Bass Clarinet, Bassoons I and II, Contrabassoon, Horns I and II, Trumpets I, II, and III, Trombones I and II, and Tuba. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *pp*, *f*, *ff*, *sfz*, and *con sord.* (con sordina). The page number 49 is centered at the bottom.

31  
(1-2+2)

228

Perc.

Fl. I

Fl. II

Ob. I

Ob. II

Hr. I

Hr. II

B. Cl.

B. Cl.

Cl. I

Cl. II

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

238

Vn. I

Vn. II

Vla.

Vcl.

D.B.

31  
(1-2+2)

32  $\bullet = 120$  poco a poco accel. ca. 8" ca. 12" accel.  $\bullet = 152$

(this number is conductor's signal)

230

Pec.  $\times$

Fl. 1  $\times$

Fl. 2  $\times$

Ob. 1  $\times$

Ob. 2  $\times$

Bc. 1  $\times$

Bc. 2  $\times$

Bsn. 1  $\times$  *colla parte*

Bsn. 2  $\times$  *colla parte*

C. Bsn.  $\times$  *colla parte*

Hr. 1  $\times$

Hr. 2  $\times$

C. Tpt. 1  $\times$

C. Tpt. 2  $\times$

C. Tpt. 3  $\times$

T. Tru. 1  $\times$

T. Tru. 2  $\times$

B. Tru.  $\times$

Tuba  $\times$

Temp.  $\times$  *colla parte*

Perc. 1  $\times$

250

32  $\bullet = 120$  poco a poco accel. ca. 8" ca. 12" accel.  $\bullet = 152$

Everyone plays this note with different bowing speed and occasionally add tremolo.

Vn. I  $\times$

Vn. II  $\times$

Vla.  $\times$

Vcl.  $\times$

D.B.  $\times$

\* X: no time signature

33 *Piu lento*  $\text{♩} = 72$  34 *rit. .... Vivace*  $\text{♩} = 120$

Fl. 1 *flauter* *and. more vibran* *piu alla* *flauter* *and.*

Fl. 2

Ob. 1 *mp*

Ob. 2 *mp*

E. Ho. *mp*

B♭-Cl. 1 *mp* *flauter* *and.*

B♭-Cl. 2

Bassoon 1

Bassoon 2

Hr. 1 *mp* *rit.* *p*

Hr. 2

C. Trp. 1

C. Trp. 2

Timp. *pp*

Perc. 1 *p*

Perc. 2 *p*

Pan.

33 *Piu lento*  $\text{♩} = 72$  34 *rit. .... Vivace*  $\text{♩} = 120$

Vln. I *pp*

Vln. II *pp*

Vln. III *pp*

Vln. IV *pp*

Vc. solo *mf*

Vc. abso.

D.B. *pp*

270 35

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
E. Ho.  
B. Cl. I  
B. Cl. II  
B. Cl.  
Hr. I  
Hr. II  
C. Trp. I  
C. Trp. II  
C. Trp. III  
T. Trb. I  
T. Trb. II  
B. Trb.  
Tuba  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Hp.  
Vln. I  
Vln. II  
Vln. div.  
Vcl. div.  
Vcl.

*p* *f* *mf* *ff* *pizz* *gliss* *rit.* *non div.*

Symbal  
Tubular Chimes  
Tubokorn

(D C B A F G A)

35

36 37

The score consists of two systems of music. The first system (measures 36-37) includes:

- Percussion:** Snare drum (Sn), Cymbal (Cym), Tom-tom (Tom), Triangle (Tri), and Gong (Gong).
- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Ho.), Bassoon 1 (B. Cl. 1), Bassoon 2 (B. Cl. 2), Bassoon 3 (B. Cl. 3), Bassoon 4 (B. Cl. 4), Clarinet 1 (C. Tr. 1), Clarinet 2 (C. Tr. 2), Clarinet 3 (C. Tr. 3), Trumpet 1 (T. Tr. 1), Trumpet 2 (T. Tr. 2), Trumpet 3 (T. Tr. 3), Trombone 1 (B. Tr. 1), Trombone 2 (B. Tr. 2), Trombone 3 (B. Tr. 3), and Tuba.
- Brass:** Horn 2 (Ho. 2), Horn 4 (Ho. 4), Horn 5 (Ho. 5), Horn 6 (Ho. 6), and Horn 7 (Ho. 7).
- Other:** Timpani (Timp), Percussion 1 (Pnc. 1), Percussion 2 (Pnc. 2), Percussion 3 (Pnc. 3), Harp (Hp.), and Piano (Pno.).

Measure 36 features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 37 has a similar pattern but includes the instruction "bells up" for the Horns 2, 4, 5, 6, and 7. The score is marked with various dynamics such as *ff*, *f*, and *mf*.

36 37

36 37

\* cluster: hit the strings around the area notated.

## II. Shan Ko (Mountain Songs)

**Broadly**  $\text{♩} = 54$

Flute 1 & 2  
Piccolo  
Oboe 1 & 2  
English Horn  
Clarinet in B $\flat$  1 & 2  
Bass Clarinet  
Bassoon 1 & 2  
Contrabassoon  
Horn in F 1 & 2  
Horn in E $\flat$  1 & 2  
Trumpet in C 1 & 2  
Trumpet in C 3  
Tenor Trombone 1 & 2  
Bass Trombone  
Tuba  
Timpani  
Percussion 1  
Percussion 2  
Percussion 3  
Harp  
Piano  
Violin I 1  
Violin I 2  
Violin II 1  
Violin II 2  
Viola 1  
Viola 2  
Violoncello 1  
Violoncello 2  
Contrabass

**Broadly**  $\text{♩} = 54$

\* indicates important melodic part.

5

Fl. 1&2  
Picc.  
Ob. 1&2  
E. Ho.  
B. Cl. 1&2  
B. Cl.  
Hu. 1&2  
Hu. 3&4  
C. Trp. 1&2  
C. Trp. 3  
T. Trb. 1&2  
B. Trb.  
Perc. 2 [Crotales]  
Perc. 3 [Sin. Cymbal]  
Hp.  
Cmp.  
Vln. I 1  
Vln. I 2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vcl. 1  
Vcl. 2

Detailed description of the musical score: This page contains a full orchestral score for measures 1 through 3. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Bass Clarinets 1 and 2, and Bass Clarinet. The brass section consists of Horns 1 and 2, Horns 3 and 4, Trumpets 1, 2, and 3, and Trombones 1, 2, and 3. Percussion includes Crotales and Snare Cymbal. The harp (Hp.) and cymbal (Cmp.) parts are also present. The string section includes Violins I 1 and 2, Violins II 1 and 2, Violas 1 and 2, and Violas 1 and 2. The score is written in a common time signature and features various dynamics such as *pp*, *p*, *mf*, *f*, and *ff*. The woodwinds and strings play melodic lines with some complex rhythms, while the brass and percussion provide harmonic support and rhythmic accents.



38 (3+2)

Fl. 1&2  
Picc.  
Ob. 1&2  
E. Ho.  
Br. Cl. 1&2  
B. Cl.  
Hr. 1&2  
Hr. 3&4  
C. Trp. 1&2  
C. Trp. 3  
T. Tbn. 1&2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Cnd.  
Vln. I 1  
Vln. I 2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vcl. 1  
Vcl. 2  
Cb.

Cow Bells (with mallets)  
Crystals  
Disc Cymbal

ppp  
pp  
p  
f  
mf  
ppp  
pp  
ppp  
ppp  
ppp  
ppp  
ppp  
ppp  
ppp  
ppp  
ppp

This page of a musical score, numbered 58, contains two systems of music. The first system, starting at measure 12, includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (E. Ho.), Bassoon (Bp. Cl.), Clarinet (Cl.), Horns (Hr.), Trumpets (C. Trp.), Trombones (T. Trb.), Tuba, Timpani (Timp.), Harp (Hp.), and Cymbals (Cyl.). The vocal part is also present with lyrics: "(B, C), (D), (E, F), (G), (A)" and "To piano". The second system, starting at measure 39, features Violins (Vln.), Violas (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in a major key with a 4/4 time signature. Dynamics range from *ppp* to *mf*. The page concludes with a double bar line and repeat dots.

40 Cantabile ♩ = 46

17

Fl. 1&2  
Picc.  
Obs.  
E. Ho.  
B. Cl. 1&2  
B. Cl.  
Ban. 1&2  
C. Ba.  
Timp.  
Perc. 2  
Perc. 3

40 Cantabile ♩ = 46

Vln. II 1  
Vln. II 2  
Vln. 1  
Vln. 2  
Vc. 1  
Vc. 2  
Cb.

41 Broadly  $\text{♩} = 54$

42

Musical score for Percussion and Horns sections. The score includes parts for E. Hr., B. Cl. 1&2, B. Cl., Bsn. 1&2, C. Bsn., Tmp., Perc. 1, Perc. 2, Perc. 3, Hr., and Pno. The tempo is marked 'Broadly' with a quarter note equal to 54. The score features various dynamics such as *pp*, *f*, *mp*, and *mf*. Percussion parts include 'Bass Drum' and 'New Cymbal' markings. The Horns and Piano parts include dynamic markings and a 'To Celesta' instruction.

41 Broadly  $\text{♩} = 54$

42

Musical score for String and Viola sections. The score includes parts for Vln. I solo, Vln. II, Vln. III, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The tempo is marked 'Broadly' with a quarter note equal to 54. The score features various dynamics such as *mf*, *p*, *mp*, *pp*, and *f*. The Viola part includes a 'Solo' marking. The Violoncello parts include 'est. point' and 'min. pizz.' markings.

*poco accel.* .....

38

Fl. 1&2 *ppp* *mf* *ppp*

Picc. *ppp* *mf* *ppp*

Cl. C. 1&2 *ppp* *mf* *ppp*

B. Cl. *ppp* *mf* *ppp*

Bsn. 1&2 *ppp* *mf* *ppp*

Hr. 1&2 *ppp* *mf* *ppp*

Hr. 3&4 *ppp* *mf* *ppp*

C. Trp. 1&2 *mp* *f* *ppp*

C. Trp. 3 *mf*

T. Trb. 1&2 *p* *f* *p*

Perc. 2 *ppp* *mp*

*poco accel.* .....

38

Vln. I solo *p* *mp* Solo

Vln. II 1 *ppp* *mp* *ppp*

Vln. II 2 *ppp* *mp* *ppp*

Vln. II 3 *ppp* *mp* *ppp*

Vln. I 1 *ppp* *mp* *ppp*

Vln. I 2 *ppp* *mp* *ppp*

Vln. I 3 *ppp* *mp* *ppp*

Vcl. I *ppp* *mp* *ppp*

Vcl. 2 *ppp* *mp* *ppp*

Vcl. 3 *mf*

Cb. *mp*

43 Tranguillo ♩ = 63

Musical score for the woodwind and percussion section of the piece "Tranguillo". The score is divided into two systems. The first system includes parts for Flute 1 & 2, Piccolo, Oboe, English Horn, Bassoon 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 3, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Percussion 2 (Crotal, Vibraphone, Snare Drum), Percussion 3, and Harp. The second system includes parts for Violin 1 solo, Violin 1 div. a2, Violin 12, Violin II 1 div. a2, Violin II 2, Viola 1 div. a2, Viola 2, Violoncello 1 div. a2, Violoncello 2, Contrabass 1, and Contrabass 2. The score features various dynamics such as *pp*, *mf*, *f*, and *ppp*, and includes performance instructions like "Solo", "con wood", and "with mallets".

43 Tranguillo ♩ = 63

Musical score for the string section of the piece "Tranguillo". The score is divided into two systems. The first system includes parts for Violin 1 solo, Violin 1 div. a2, Violin 12, Violin II 1 div. a2, Violin II 2, Viola 1 div. a2, Viola 2, Violoncello 1 div. a2, Violoncello 2, Contrabass 1, and Contrabass 2. The score features various dynamics such as *pp*, *mf*, *f*, and *ppp*, and includes performance instructions like "Solo" and "con wood".

52

44

Fl. 1&2

Ob. 1&2

W. Cl. 1&2

Bsn. 1&2

Hr. 1&2

Hr. 3&4

C. Trp. 1&2

T. Trp. 1

Perc. 2

Perc. 3

Cal.

52

44

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vcl. 1

Cs.

**45 Piu Mosso**  $\text{♩} = 72$

55 (in fast as possible, not coordinate between parts)

Fl. 1&2 *pp* *f* *pp* (in time)

Picc. (in fast as possible, not coordinate between parts) *pp* *f* *pp*

Ob. 1&2 (in fast as possible, not coordinate between parts) *pp* *f* *mp* (in time) *pp*

B. Cl. 1&2 (in fast as possible, not coordinate between parts) *pp* *f* *pp* (in time) *pp*

B. Cl. (in fast as possible, not coordinate between parts) *pp* *f* *pp*

Bsn. 1&2 *mp* *f* *p*

C. Bsn. *mf* *p*

Hr. 1&2 *mp* *pp* Solo *mp*

Hr. 3&4 *mp* *pp*

C. Trp. 1&2 *mp* *pp*

C. Trp. 3 *pp* *mp* *pp*

T. Trp. 1&2 *pp* *mp* *pp* senza voce

Timp. *mf* *p*

Perc. 1 *pp* *p* *pp* *p*

Perc. 2 *p*

Perc. 3 *p*

Hp. *p*

Cel. *p* To piano

**45 Piu Mosso**  $\text{♩} = 72$

55

Vln. I.1 *p* *f* *pp*

Vln. I.2 *p* *f* *pp*

Vln. II.1 *p* *f* *p*

Vln. II.2 *p* *f* *p*

Vla. 1 *p* *f* *mp* *pp*

Vla. 2 *p* *f* *mp* *pp*

Vcl. 1 *p* *f* *pp*

Vcl. 2 *p* *f* *pp*

Cb. *pp*



59  
Fl. 1&2  
Ob.  
E. Hu.  
B♭ Cl.  
Bsn.  
Hrn.  
C Trp.  
Perc. 3  
Vln. I  
Vln. II  
Vla. I  
Vla. II  
Vcl. I  
Vcl. II  
Cb.

Mirambi

*pp* *mf* *f*

Detailed description: This page of a musical score covers measures 59 to 62. The top section includes woodwinds (Flute 1&2, Oboe, English Horn, B♭ Clarinet, Bassoon, Horn, Trumpet C) and Percussion 3. The bottom section includes strings (Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabass). Measure 59 features woodwinds and Percussion 3. Measure 60 shows woodwinds and strings. Measure 61 features woodwinds and strings. Measure 62 features woodwinds and strings. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). A 'Mirambi' effect is indicated for Percussion 3 in measure 60.

62 (3+2) 46

Fl. 1&2 *pp*

Ob. 1&2 *pp*

E. Ho. *p*

B♭-Cl. 1&2 *pp*

B. Cl. *pp*

Bsn. 1&2 *f*

C. Bsn. *pp*

Hr. 1&2

Hr. 3&4

C. Trp. 1&2 *mf*

Temp.

Perc. 2 *f* *Vibrato*

Hr.

46

46

Vln. I.1 *mp*

Vln. I.2 *mp*

Vln. II.1 *mp*

Vln. II.2 *mp*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. *pp*

65

Fl. 1 & 2

Picc.

Ob. 1 & 2

Bs. Cl. 1 & 2

B. Cl.

Bs. 1 & 2

Hr. 1 & 2

Hr. 3 & 4

Perc. 1 (Snare, Cymbal)

Perc. 2 (Whistle)

Perc. 3 (Maracas)

Vln. I

Vln. II

Vla.

Vcl.

Cb.

68

**47 Più Mosso** ♩ = 88 **48 Tranquillo** ♩ = 60

**47 Più Mosso** ♩ = 88 **48 Tranquillo** ♩ = 60

Fl. 1 & 2 1&2  
Picc. 1&2  
Ob. 1&2  
E. Ho. 1&2  
B. Cl. 1&2  
B. Cl. 1&2  
Bsu. 1&2  
C. Ba. 1&2  
Hr. 1&2  
Hr. 3&4  
C. Trp. 1&2  
C. Trp. 3  
T. Trb. 1&2  
B. Trb. 1&2  
Tuba  
Timp.  
Perc. 1 (Toms, Tom) (Snare, Cymbal)  
Perc. 2 (Cymbal)  
Perc. 3 (Wood Blocks)  
Hp.  
Pno. (To Celesta) (Celesta)  
Vln. I (no high as possible) (fin 2 stambi)  
Vln. II  
Vla.  
Vcl. I Solo  
Vcl. II  
Cb.

*ff* *mf* *f* *pp* *ppp*

*no high as possible*

79

49

Picc. *mf*

Ob. 1

Br. Cl. 1

Br. Cl. 2

Hr. 1&2 *f* *p*

Hr. 3&4 *f* *p*

Picc. 1 *mf* **Crotchi** (with bass) *p*

Picc. 2 *pp* **Miraphone**

Picc. 3 *pp* **Miraphone**

Hp.

Cel.

79 (first stand)

49

Vln. 1

Vc. Solo *mp* *f* *pp* *mf* *pp*

Vc. alt.

Cb.

89

70

Vln. 1 *mf* *f* *pp* *f* *mf*

Picc. *mf* *f*

Ob. 1 *mp* *f*

Br. Cl. 1 *mf* *f* *p*

Br. Cl. 2 *mf* *f* *pp* *mf* *f* *p*

Hr. 1&2 *pp* *mf*

Picc. 2 *mf* *pp* *mp* *pp* *mf*

Picc. 3 *mf* *pp* *mp* *pp* *mf*



99

51

Fl. 1&2 *pp* *mf* *ppp* *mp* *p*

Picc. *pp* *mf* *ppp* *mp* *p*

Ob. 1&2 *pp* *mf* *ppp* *mp* *p*

B♭-Cl. 1&2 *pp* *mf* *ppp* *mp* *p*

B. Cl. *pp* *mf* *ppp* *mp* *p*

Bsn. 1&2 *pp* *mf* *ppp* *mp* *p*

Hr. 1&2 *pp*

Hr. 3&4 *pp*

C. Trp. 1&2 *mf*

T. Trb. 1&2 *mf*

Perc. 1 *pp* *mf* *ppp* *mp* *p*

Perc. 2 *pp* *mf* *ppp* *mp* *p*

51

Vln. I.1 *pp* *f* *mp* *ff* *mp* *p*

Vln. I.2 *pp* *f* *mp* *ff* *mp* *p*

Vln. II.1 *pp* *f* *mp* *ff* *mp* *p*

Vln. II.2 *pp* *f* *mp* *ff* *mp* *p*

Vla. 1 *pp* *f* *mp* *ff* *mp* *p*

Vla. 2 *pp* *f* *mp* *ff* *mp* *p*

Vcl. 1 *pp* *f* *mp* *ff* *mp* *p*

Vcl. 2 *pp* *f* *mp* *ff* *mp* *p*

Sub. Cymbal

Wood Blocks



107

The image displays a page of a musical score, measures 107 through 110. The score is arranged in two systems. The top system includes parts for Flute 1 & 2 (Fl. 1&2), Piccolo (Picc.), Oboe (Ob.), English Horn (E. Ho.), B♭ Clarinet 1 & 2 (B♭ Cl. 1&2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bas. 1&2), Horn 1 & 2 (Ho. 1&2), Horn 3 & 4 (Ho. 3&4), Trumpet 1 & 2 (C Trp. 1&2), Trumpet 3 (C Trp. 3), Trombone 1 & 2 (T. Tbn. 1&2), Bass Trombone (B. Tbn.), Tuba, and Timpani (Timp.). The bottom system includes Percussion 2 (Perc. 2) with a Vibraphone, Percussion 3 (Perc. 3) with a Maracas, Violin 1 (Vln. I), Violin 2 (Vln. II), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vcl. 1), Violoncello 2 (Vcl. 2), and Contrabass (Cb.). The score features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings such as *p*, *mf*, *mp*, *f*, and *ff* are used throughout. Performance instructions like "Vibraphone" and "Maracas" are placed above the respective parts. The page number "107" is printed at the top left.

51

Fl. 1&2  
Picc.  
Ob. 1&2  
F. Ho.  
B.C. 1&2  
B.C.  
Bsn. 1&2  
Hr. 1&2  
Hr. 3&4  
C.Tpt. 1&2  
C.Tpt. 3  
T.Tbn. 1&2  
B.Tbn.  
Tuba

52

Picc. 1  
Picc. 2  
Picc. 3

53

Vln. I 1  
Vln. I 2  
Vln. II 1  
Vln. II 2  
Vla. 1  
Vla. 2  
Vcl. 1  
Vcl. 2  
Cb.

Rit. ----- A Tempo

53

115

Fl. 1&2

Picc.

Ob. 1&2

E. Ho.

B. Cl. 1&2

B. Cl.

Bsn. 1&2

C. Bsn.

Hr. 1&2

Hr. 3&4

C. Tr. 1&2

C. Tr. 3

T. Tr. 1&2

B. Tr.

Tuba

Temp.

Perc. 1 [Fibular Chimes]

Perc. 2 [Gong Cymbal]

Perc. 3 [Tubokempal]

Hp.

Pno.

Rit. ----- A Tempo

53

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

\* half pedal: bold pedal halfway between two notches to allow the string to vibrate against the tuning gear.



# III. Feng Nian Ji

**Con Fuoco**  $\text{♩} = 120$

Flute 1&2  
Piccolo  
Oboe 1&2  
English Horn  
Clarinet in B $\flat$  1&2  
Bass Clarinet  
Bassoon 1&2  
Contrabassoon  
Horn in F 1&2  
Horn in F 3&4  
Trumpet in C 1&2  
Trumpet in C 3  
Tenor Trombone 1&2  
Bass Trombone  
Tuba  
Timpani  
Percussion 1 [Snare Drum]  
Percussion 2 [Snare Drum]  
Percussion 3 [Xylophone]  
Harp  
Piano  
(Pat paper on the strings) (remove paper)  
*Con Fuoco*  $\text{♩} = 120$   
Violin I div.  
Violin II div.  
Viola div.  
Violoncello div.  
Contrabass div.

Fl 1&2  
Picc.  
Ob. 1&2  
B♭-Cl 1&2  
Hr. 1&2  
Hr. 3&4  
C Trp. 1&2  
C Trp. 3  
T. Tru. 1&2  
B. Tru.  
Tuba  
Timp.  
Perc. 1 [Bass Drum]  
Perc. 2 [Snare Drum] [Cym. Cymbal]  
Perc. 3 [Xylophone]  
Hp.  
Pno.  
(D, C, Bb, F, Gb, Ab)

Vla. I div.  
Vla. II div.  
Vla. div.  
Vc. div.  
Cb.

9

Fl. I & II

Picc.

Ob.

E. Hn.

D-Cl. I & II

Bsn. I & II

Hn. I & II

Hn. III & IV

C. Trp. I & II

T. Trp. I & II

T. Tbn. I & II

B. Tbn.

Tuba

Temp.

Perc. 1

Perc. 2

Perc. 3

Harp

Piano

Vln. I div.

Vln. II div.

Vla. div.

Vcl. div.

Cb.

Bass Drum

Snare Cymbal

Xylophone

*f*, *mp*, *pp*

55

Fl. 1&2  
Picc.  
Ob.  
Br. Cl. 1&2  
C. Bsn.  
Hr. 1&2  
Hr. 3&4  
C. Tpt. 1&2  
C. Tpt. 3  
T. Tbn. 1&2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1 (Bass Drum)  
Perc. 2 (Sus. Cymbal)  
Perc. 3 (Xylophone)  
Hp.  
Pno.  
(D.C.Bb, Eb, F, Gb, Ab)

55

Vln. I div.  
Vln. II div.  
Vla. div.  
Vcl. div.  
Cb.

Detailed description: This page of a musical score covers measures 55 through 58. It features a large ensemble of instruments. The woodwind section includes two flutes (1&2), piccolo, oboe, two clarinets (1&2), and two bassoons. The brass section consists of two trumpets (1&2), three trumpets (3), two tenor trombones (1&2), one bass trombone, and one tuba. The percussion section includes a bass drum, suspended cymbal, and xylophone. The string section includes harp and piano. The piano part is for a grand piano with a specific voicing: (D.C.Bb, Eb, F, Gb, Ab). The score is written in a common time signature and includes various dynamic markings such as *f*, *ff*, *mf*, *ffz*, *mfz*, and *pp*. There are also performance instructions like *rit.* and *rit. a2*. The page number 55 is indicated in a box at the top and bottom.



17 56

Fl. I & II  
Picc.  
Ob. I & II  
Bn. Cl. I & II  
B. Cl.  
Bsn.  
C. Bsn.  
Hn. I & II  
Hn. III & IV  
C. Trpt. I & II  
T. Tbn. I & II  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.  
Vln. I div.  
Vln. II div.  
Vla. div.  
Vcl. div.  
Cb.

17 56

24

Fl. 1&2  
Picc.  
Ob. 1&2  
Bn. Cl. 1&2  
Hr. 1&2  
Hr. 3&4  
C Tpt. 1&2  
C Tpt. 3  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.  
Vln. I  
div.  
Vln. II  
div.  
Vla.  
div.

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

Bass Drum  
Sns. Cymbal  
Vibraphone  
mettez les sourdines

27

57

Fl. 1&2

Picc.

Ob. 1&2

B♭-Cl. 1&2

C. Bsn.

Hr. 1&2

Hr. 3&4

C. Trp. 1&2

C. Trp. 3

B. Trbn.

Tuba

Timp.

Perc. 2

Perc. 3

Hp.

Pno.

Via. I

Via. II

Vla. div.

straight mute

mp

mf

f

pp

Sax Cymbal

Vibratone

ff

pp

57

con sord.

pp

mettez les cordes

con sord.

pp

30

Fl. 1  
Picc.  
Ob.  
Cl. Bb.  
Bsn.  
C. Bsn.  
Hrns.  
Hrns.  
C. Trpt.  
T. Trbn.  
Tuba  
Timp.  
Perc. 2  
Perc. 3  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

\* as high as possible

34

58

Fl. 1&2

Picc.

Ob. 1&2

E. Hn.

Br. Cl. 1&2

B. Cl.

Bsn. 1&2

Hr. 1&2

Hr. 3&4

C. Trp. 1&2

C. Trp. 3

T. Trb. 1&2

B. Trb.

Truba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

58

Vla. I div.

Vla. II div.

Vla. div.

Vcl. div.

Cb.

Cresc.

Xylophone

(D C B E F G A)

pp sub.

f

mf

pp

*molto rit.* **59** Misterioso con solennità  $\text{♩} = 52-56$

The score is for a full orchestra and piano. It is divided into two systems. The first system includes woodwinds (Flute, Piccolo, Oboe, Horns, Clarinets, Bassoon, Contrabassoon), brass (Trumpets, Trombones, Tuba, Timpani, Percussion), strings (Violins I & II, Viola, Violoncello, Contrabass), and piano. The second system includes Violins I & II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, dynamic markings (f, ff, mf, p, pp), and performance instructions like 'senza cord'.

Musical score for measures 53 to 60. The score includes staves for Br. Cl. 1, B. Cl., Hn. 1, C. Tpt. 1, Timp., Perc. 1, Perc. 2, Perc. 3, Vc., and Ch. The music features dynamic markings such as *pp*, *p*, *mf*, *f*, *mp*, *ppp*, *f*, and *ppp*. A solo section is indicated in the woodwind staves. Percussion parts include *Sand paper*, *Tom-tom*, and *Six Cymbal (with bow)*. A woodwind part is marked *harmon mute gradually word stems to end*. The bass line is marked *mf*.

60

Musical score for measures 61 to 68. The score includes staves for Fl. 2, Ob. 1, E. Hn., Br. Cl. 1&2, B. Cl., C. Bn., Hn. 1&2, Hn. 3&4, Timp., Perc. 1, Perc. 2, Perc. 3, Vla. 1, Vc., and Ch. The music features dynamic markings such as *mp*, *mf*, *f*, *pp*, *ppp*, *mf*, and *pp*. Percussion parts include *Triangle*, *Tom-tom*, and *Slough bells*. A woodwind part is marked *mf*. The bass line is marked *mf*.

60

61 Energico, percussivo ♩ = 152

Musical score for measures 52-61. The score includes parts for Flute I, Percussion, Oboe I, English Horn, Clarinet I & II, Bass Clarinet, Bassoon, Contrabassoon, Horn I & II, Horn III & IV, Trumpet I & II, Trombone I & II, Snare Drum (labeled 'Toms-toms'), Percussion 1, Percussion 3, and Piano. The tempo is marked 'Energico, percussivo' with a quarter note equal to 152. Dynamic markings include *p*, *mf*, and *mp*. There are performance instructions such as 'Toms-toms' and 'Claves' above the percussion parts.

61 Energico, percussivo ♩ = 152

Musical score for measures 52-61 for string instruments: Violin I, Violin II, Viola, Violoncello (Vc), and Contrabasso (Cb). The tempo is marked 'Energico, percussivo' with a quarter note equal to 152. Dynamic markings include *p* and *ppizz*. Performance instructions for Violin I and II include 'non div. col legno (with a long pencil or wood stick)'.



58 **62**

Fl. 1 & 2  
Perc.  
Ob.  
E. Ho.  
B. Cl. 1 & 2  
B. Cl.  
Bsn. 1 & 2  
T. Tbn. 1 & 2  
B. Tbn.  
Timp.  
Perc. 1 (Toms/Tam)  
Perc. 3 (Cymbals)  
Pno.  
**62**  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

(2+2+3) 63 | Energico, percussivo  $\text{♩} = 144$

65

Fl. 1 & 2 *f*

Picc. *f*

Ob. 1 *f*

E. Ho. *f*

Bn. Cl. 1 & 2 *f*

B. Cl. *mp*

Bbn. 1 & 2 *f*

C. Bn. *f*

C. Trp. 3 *mf*

T. Trb. 1 & 2 *f*

B. Trb. *f*

Trbn. *f*

Timp. *f*

Perc. 1 *f* [Tom Tom] *f* [Tom Drum]

Perc. 2 *f* [Cow Bells]

Perc. 3 *f* [Cymbal]

Hr. *mp*

Pno. *f*

(2+2+3) 63 | Energico, percussivo  $\text{♩} = 144$

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

Ch. *f*



64

77

Il. 1&2 *mf*

Picc. *f*

Ob. 1&2 *mf*

E. Hrn. *f*

D. Cl. 1&2 *f*

B. Cl. *f*

Hrn. 1&2 *f*

C. Hrn. *f*

Hr. 1&2 *mp*

Hr. 3&4 *mp*

C. Trp. 1&2 *mp* *rit. mod.*

C. Trp. 3 *mp* *rit. mod.*

T. Trbn. 1&2 *mp*

B. Trbn. *mp*

Tuba *mp*

Temp. *mp*

Perc. 1 *[Bass Drum]*

Perc. 2 *[Cow Bells]* *[Small Chinese Gong]*

Hp. *f*

Pno. *[G.C. DRUMS (G.A.)]* *mf*

64

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

65 poco rit. ...

85

Fl. 1 1&2

Perc.

Oboe 1&2

E. Horn

Br. Cl. 1&2

B. Cl.

Horn 1&2

C. Horn

Horn 1&2

Horn 3&4

C. Trp. 1&2

C. Trp. 3

T. Trb. 1&2

B. Trb.

Tuba

Temp.

Perc. 1 [Bass Drum] [Electricity]

Perc. 2 [Small Chinese Gong]

Perc. 3 [Maracas]

Harp

Piano

65 poco rit. ...

65 poco rit. ...

85

Vln. I

Vln. II

Vla.

Vcl.

Cb.

65 poco rit. ...

*(poco rit.)* ..... **66** **Misterioso con solennità** ♩ = 52 - 56

Fl. 1&2  
Ob. 1&2  
Cl. 1  
Cl. 2  
C. Bn.  
Hn. 1&2  
Hn. 3&4  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Pno.  
Vln. I div.  
Vln. II div.  
Vla.  
Vcl.  
Cb.

*(poco rit.)* ..... **66** **Misterioso con solennità** ♩ = 52 - 56

101 67

Fl. 1&2  
Ob. 1&2  
Bb. Cl. 1  
Bb. Cl. 2  
B. Cl.  
Hrn. 1&2  
C. Bn.  
Hn. 1  
Hn. 3  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Vln. I  
div.  
Vln. II  
div.  
Vla.  
Vc.  
Cb.

Triangle  
Sand paper  
Water gong  
Sleigh bells

67

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

106

68

F1  
1&2

Ob.  
1&2

E. Hrn.

Hr. Cl.  
1&2

B. Cl.

Bsn.  
1&2

Hr. 1

Hr. 3

Timp.

Perc. 1  
*p* *lx*

Perc. 2  
*p* *lx* *Cr.* *lx* *Sun. Cymbal* (with brush) *pp*

Hp.

68

Vin. I  
div. *mf* *pp* *pp* *sub* *mp*

Vin. II  
div. *mf* *pp* *pp* *sub* *mp*

Vln.

Vcl.

Cb.

Detailed description of the musical score: The score is for measures 106-109. It includes parts for Flutes 1 & 2, Oboes 1 & 2, English Horn, Horns 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horns 1 & 3, Timpani, Percussion 1 (with glass wind chimes), Percussion 2 (with Cr., Sun. Cymbal with brush), Harp, Violins I & II (divided), Viola, Violoncello, and Contrabass. Measure 106 starts with a dynamic of *mf*. Measure 107 features a *pp* dynamic for the strings and woodwinds. Measure 108 includes a *pp* dynamic for the strings and woodwinds, and a *pp* dynamic for the percussion. Measure 109 features a *mp* dynamic for the strings and woodwinds. The score includes various performance instructions such as *sub*, *lx*, and *pp*.



112 69

E. Hrn. *p* *mp* *p* *mp* *mf* *f* *mp*

Hrn. 1&2 *mf* *p* *mf* *mp* *mf* *f*

Perc. 1 Sand paper *pp* Glass Drum *pp*

Perc. 2 *mp* *p* *mp* Triangle *mp* *tr.*

Perc. 3 Sleigh bells *mp* *p*

Hp. *mf*

69

Vln. I div. *f* *p* *pp* *mp* *pp* *sub.* *senza ord.*

Vln. II div. *f* *p* *pp* *mp* *pp* *sub.* *senza ord.*

Vla. *f* *p* *pp* *mp* *pp* *sub.* *senza ord.*

Vc. *f* *p* *pp* *mp* *pp* *sub.* *senza ord.*

Cb. *f* *p* *pp* *mp* *pp* *sub.* *senza ord.*

117

Picc. *mf* *f* *mf*

Ob. 1 *mp* *mf* *mp* *mf* *mp*

E. Hrn. *p*

B♭-Cl. 1 *mp* *mf* *mp* *mf* *mp*

Hrn. 1' *p*

Perc. 1 Bass Drum

Vln. II *sub.* *p*

Vla. *p*

Cb. *p*

120

70 ♩ = 80

Fl. 1  
1  
solo  
*p* *mf* *mp*

Picc.  
*mp*

Ob. 1  
*mf* *mp*

B♭ Cl. 1  
*mp*

Bsn. 1&2  
*pp*

C. Bsn.  
*pp*

Hr. 1&2  
*fp*

Hr. 3&4  
*fp*

C. Tpt. 1&2  
*p* *mf*

C. Tpt. 3  
*p* *mf*

T. Tbn. 1&2  
solo  
*mf*

B. Tbn.  
*mp*

Tabu.  
con sord.  
*mp*

Perc. 1  
Solo Drum  
*pp*

Perc. 3  
Wood-Blocks  
*p* *mp*

70 ♩ = 80

Vla. I  
solo  
*p* *fp*

Vln. II  
*pp*

Vln.  
*pp*

Vc. div.  
*pp*

Cb.  
*pp*

126

*Rit.* .....

Fl. 1&2

Picc.

Ob. 1&2

E. Hrn.

B.-Cl. 1&2

B. Cl.

Hrn. 1&2

C. Hrn.

Hrn. 1&2

Hrn. 1&4

C. Trp. 1&2

C. Trp. 3

T. Trp. 1&2

B. Trp.

Tuba

Perc. 1

Perc. 3

*Rit.* .....

Vln. I

Vln. II

Vla.

Vcl. div.

Cb.

71 **Energico, percussivo**  $\text{♩} = 144$  72

132

Il. 1&2 *f*

Picc. *f*

Ob. 1&2 *f*

Br. Cl. 1&2 *f*

Bsn. 1&2 *mp* molto stacc.

C. Bsn. *f* *mp*

Hr. 1&2 *f*

Hr. 3&4 *p*

C. Trp. 1&2 *mf* straight mutes

C. Trp. 3 *mf* straight mutes

T. Trbn. 1&2 *p* molto stacc. con sord. 2

B. Trbn. *p* molto stacc. con sord.

Tuba *p* molto stacc.

Timp. *p*

Perc. 1 *mf* **Tom-toms**

Perc. 3 *p* **Wood Blocks**

Hrp. *p* non arpeggio

Pno. *p*

71 **Energico, percussivo**  $\text{♩} = 144$  72

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f* non div. *rit.*

Cb. *f* *rit.* short and rhythmic

140

73

Fl. I

Obo. I

E. Hn.

B♭ Cl. I

Hrn. I & 2

C. Hrn.

Hrn. I & 2

Hrn. 3 & 4

C Trpt. I & 2

C Trpt. 3

T. Tbn. 1 & 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Harp

Piano

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mf

f

p

mp

sf

muted

senza sord

73

148 74

Fl. I  
Ob. I  
B. Cl. I & II  
B. Cl. I  
Bsn. I & II  
C. Bsn.  
Hn. I & II  
Hn. III & IV  
C. Trp. I & II  
T. Trb. 1 & 2  
B. Trb. 1 & 2  
Tuba  
Timp.  
Perc. 1 (Tom-toms)  
Perc. 2 (Snare Drum)  
Perc. 3 (Wood Blocks)  
Harp  
Piano  
Vln. I  
Vln. II  
Vla.  
Vcllo  
Cb.

74



163 *al*

Fl. 1 & 2 *mf*

Oboe 1 & 2 *mf*

Eng. Hn.

B♭ Cl. 1 & 2 *f*

Bsn. 1 & 2 *f*

C. Bsn. *f*

Hn. 1 & 2 *p* *senza sord.*

Hn. 3 & 4 *p* *senza sord.*

T. Trbn. 1 & 2

Tuba

Perc. 1 (Snare Drum) *mp*

Perc. 2 (Tambourine)

Vln. II

Vln.

Vcl.

Cel.







183

Fl. 1&2  
Picc.  
Ob.  
E. Hn.  
B. Cl. 1&2  
B. Cl.  
Bsn. 1&2  
C. Bsn.  
Hn. 1&2  
Hn. 3&4  
C Trp. 1&2  
C Trp. 3  
T. Trp.  
B. Trp.  
Tuba  
Timp.  
Perc. 1 (Small Chinese Drum)  
Perc. 2 (Snare Drum, Bunko Drum)  
Perc. 3 (Glockenspiel)  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

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

78 ♩ = 168

188

Fl. 1&2 *f* as fast as possible

Picc. *ff*

Ob. 1&2 *f* as fast as possible

E. Hrn. *f* as fast as possible

B♭ Cl. 1&2 *f* as fast as possible

B. Cl. *f*

Hrn. *f*

C. Bsn. *f*

Hrn. 3&4 *ff*

Hrn. 3&4 *ff*

C. Trp. 1&2 *f*

C. Trp. 3 *f*

T. Tbn. *f*

B. Tbn. *f*

Truba. *f*

Timp. *f*

Perc. 1 [Bass Drum] *mf*

Perc. 2 [Snare Drum] *mf*

Perc. 3 [Cymbal] *f*

Hp. *ff*  
(D, C, B, E, F#, G#, A)

Pno. *f*

Vla. I randomly play these three notes with trills

Vla. II randomly play these three notes with trills

Vla. *f*

Vc. *f*

Cb. *f*

78 ♩ = 168

196 79 **Meno Mosso** ♩ = 56

Fl. 1&2  
Picc.  
Ob. 1&2  
E. Hu.  
D-Cl. 1&2  
B. Cl.  
Hn. 1&2  
C. Bn.  
Hn. 1&2  
Hn. 3&4  
C. Trp. 1&2  
C. Trp. 3  
T. Tbn. 1&2  
B. Tbn.  
Tuba  
Temp.  
Perc. 1 (Bass Drum)  
Perc. 2 (Snare Drum)  
Perc. 3 (Glockenspiel)  
Hp.  
Pno.  
Vln. I  
div.  
Vln. II  
div.  
Vla.  
Vcl.  
Cb.

**79** **Meno Mosso** ♩ = 56

*ff* *f* *p* *pp* *con sord.*

(Drs. C, B, E, F, G, Ab)

206 80 Small Chinese Bells Glass wind chimes

Perc. 1 Crotales *p*

Perc. 2 Vibraphone *p*

Perc. 3 *p*

Hr. *mf* *non arpeggio* *mp* *non arpeggio*

Vln. I solo *senza cord.* *mp* *mf* *mp*

Vln. I altri div. *p*

Vln. II solo *senza cord.* *mf* *f* *mp*

Vln. II altri div. *p*

Vla. I solo *senza cord.* *mf* *f* *mp*

Vla. I altre div. *p*

Vc. solo *senza cord.* *mf* *mp*

Vc. altri *p*

Cb. *p*

81

2/5

Small Chinese Bells

Glass wind chimes

Perc. 1 *mp*

Perc. 2 *p*

Perc. 3 *mp*

Hp. *mp*

81

2/5

Vin. I solo *mp*, *mf*, *f*, *mp*

Vin. I altri div. *ppp*, *mp*, *mf*

Vin. II solo *mf*, *f*, *mp*

Vin. II altri div. *ppp*, *mp*, *mf*

Vin. III solo *f*, *mp*

Vin. III altre div. *ppp*, *mp*, *mf*

Vc. solo *mf*, *f*, *mp*

Vc. altri *ppp*, *mp*, *mf*

Cb. *ppp*, *mp*, *mf*

222 **82** *poco rit. ....*  
(3+2)

Fl. 1 & 2  
Ob. 1 & 2  
B. Cl. 1 & 2  
B. Cl.  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
Timp.

**82** *poco rit. ....*  
(3+2)

Via. I  
tutti  
div.  
Via. II  
tutti  
div.  
Via.  
tutti  
div.  
Vc.  
tutti  
div.  
Cb.



229 **83** Passionately  $\text{♩} = 96$

Fl. 1&2  
Ob. 1&2  
B. Cl. 1&2  
B. Cl.  
Bsn. 1&2  
C. Bsn.  
Hn. 1&2  
Hn. 3&4  
C. Trp. 1&2  
C. Trp. 3  
T. Trb. 1&2  
B. Trb.  
Tuba  
Timp.  
Perc. 2  
Perc. 3

**83** Passionately  $\text{♩} = 96$

Vla. I  
tutti  
div.  
Vla. II  
tutti  
div.  
Vla.  
tutti  
div.  
Vc.  
tutti  
div.  
Cb.

84 Energico, percussivo  $\text{♩} = 144$

Musical score for percussion instruments. The score includes parts for Flute (Fl.), Percussion (Perc.), Oboe (Ob.), Horns (Hr.), Clarinets (Cl.), Bassoons (Bs.), Trumpets (T. Trb.), Trombones (B. Trb.), and Tuba. The score is marked with dynamic levels such as *f*, *mf*, *mp*, and *pp*. Specific percussion parts are labeled: "Silt Dams", "Sleigh bells", and "Glockenspiel". The score is divided into two systems, with the second system starting at measure 240.

84 Energico, percussivo  $\text{♩} = 144$

Musical score for string instruments. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vcl.), Violoncello (Vcl.), and Contrabasso (Cb.). The score is marked with dynamic levels such as *f*, *mp*, and *pp*. The score is divided into two systems, with the second system starting at measure 240.

246 85

Fl. 1 & 2  
Picc.  
Ob.  
Cl. B.  
Bsn.  
Cb. Bn.  
Hn. 1 & 2  
Hn. 3 & 4  
C. Trp. 1 & 2  
C. Trp. 3  
T. Tbn. 1 & 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1 (Snare Drum)  
Perc. 2 (Sleigh Bells)  
Perc. 3 (Glockenspiel)

Measures 246-251 are shown. Measure numbers 246, 247, 248, 249, 250, and 251 are indicated at the top of the staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

252

Fl. 1 & 2  
Picc.  
Ob. 1 & 2  
E. Hu.  
B. Cl. 1 & 2  
B. Cl.  
Bn. 1 & 2  
C. Bn.  
Hn. 1 & 2  
Hn. 3 & 4  
C. Trp. 1 & 2  
C. Trp. 3  
T. Trbn. 1 & 2  
B. Trbn.  
Tuba  
Timp.  
Perc. 1 (Snr Drums)  
Perc. 2 (Sleigh bells)  
Perc. 3 (Glockenspiel)  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

86

258

87

Fl. 1&2  
Picc.  
Ob. 1&2  
E. Hn.  
B. Cl. 1&2  
B. Cl.  
Bsn. 1&2  
C. Bsn.  
Hn. 1&2  
Hn. 3&4  
C. Tpt. 1&2  
C. Tpt. 3  
T. Tbn. 1&2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

258

87

87

265

Fl. 1&2  
Picc.  
Ob. 1&2  
E. Hrn.  
B. Cl. 1&2  
B. Cl.  
Bsn. 1&2  
C. Bsn.  
Hrn. 1&2  
Hrn. 3&4  
C. Trp. 1&2  
C. Trp. 3  
T. Trbn. 1&2  
B. Trbn.  
Tuba  
Timp.  
Perc. 1 [Bass Drum]  
Perc. 2 [Snare Drum]  
Perc. 3 [Tom-tom]  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

# Full Moon

**Largo**

instrumental interlude

instrumental interlude

instrumental interlude

instrumental interlude

instrumental interlude

instrumental interlude

instrumental interlude

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\* Example taken from liner notes. Qiong-Zhi Liao, *Ping-Gui Xue returns home*. Qiong-Zhi Liao, singer. Wang Yue WCD03. 1999.

## Seven Fast Words

**Allegro**

instrumental interlude

9

instrumental interlude

20

29

---

\* Example taken from liner notes. Qiong-Zhi Liao, *Ping-Gui Xue returns home*. Qiong-Zhi Liao, singer. Wang Yue WCD03. 1999.



# Lau Shan Ko

(Old mountain song)

instrumental introduction

(freely)

instrumental interlude

x small wood-block ■ Chinese gong ○ small drum

---

\* Example taken from Pu-kuang Yang, *Lai Pi-hsia Taiwanese Hakka Mountain Song*, (Taipei: Council for Cultural Planning and Development, Executive Yuan, 1992), 63.

Appendix A-4:

# Ami Feng Nian Ji

Trans. Chia-Yu Hsu

$\bullet = 60$

(1) solo tutti ,

(2) solo tutti solo tutti ,

(3) solo tutti solo

tutti

The musical score consists of four staves of music. The first staff is in 2/4 time with a key signature of one flat (B-flat). It begins with a tempo marking of quarter note = 60. The first measure is marked 'solo', and the final measure is marked 'tutti'. The second staff changes to a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It starts with 'solo', has a 'tutti' section, returns to 'solo', and ends with 'tutti'. The third staff is in 2/4 time with a key signature of two flats, starting with 'solo', followed by a 'tutti' section, and ending with 'solo'. The fourth staff is also in 2/4 time with a key signature of two flats, starting with a 'tutti' section.

## Biography

Born in 1975 in Banciao, Taiwan, Chia-Yu Hsu is an active composer of contemporary concert music. Chia-Yu has been interested in deriving inspiration from different materials, such as poems, myths, and images. Particularly, however, it is the combination of Chinese elements and western techniques that is a hallmark of her music. She received her Bachelor of Music from the Curtis Institute of Music in 2000, and Master's degree and Artist Diploma from Yale University in 2002 and 2003. She is currently a Ph.D. candidate at Duke University. Chia-Yu has also studied at the Atlantic Center for the Arts, Cabrillo Festival of Contemporary Music, the Aspen Music Festival, Fontainebleau Schools, and the Norfolk Chamber Music Festival. Her teachers have included Jennifer Higdon, David Loeb, Roberto Sierra, Ezra Laderman, Martin Bresnick, Anthony Kelley, Scott Lindroth, and Stephen Jaffe.

Chai-Yu's music has been recognized with awards from the Sorel Organization (2<sup>nd</sup> International Medallion Choral Composition Competition), the International Harp Society (7th USA International Harp Composition Competition), ASCAP (Morton Gould Young Composer Awards), the Maxfield Parrish Composition Contest, and the Renée B. Fisher Foundation, among others. Her orchestral works have been performed by the Detroit, San Francisco, and Toledo Symphony Orchestras, the American Composers Orchestra, and Cabrillo Festival Orchestra. Chamber works have appeared on programs of the Aspen Music Festival Contemporary Ensemble, Eighth Blackbird, and Prism Quartet. Academic awards include Duke University's Stern Dissertation Fellowship, Summer Research Fellowship, Graduate Award for International Research, and Conference Travel Fellowships. At Yale she was recognized with the C.P. Richardson Scholarship and Yale School of Music Scholarship. She received Evan Braun Fellowship at Curtis.

More information on her music is available at

<http://www.chiayuhstu.com>