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Portfolio of Compositions

A thesis

submitted in fulfilment

of the requirements for the degree

of

Master of Music

at

The University of Waikato

by

XU TANG

THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

2015

Xu Tang

MMus Portfolio 2014-2015

Abstract

The compositions in this portfolio aim to synthesise aspects of contemporary Western classical composition with techniques from traditional Chinese classical music in a way unique to the composer. That aim generates a number of artistic and technical questions which require creative solutions. The portfolio of compositions addresses several of these issues, especially how to utilise selected performance techniques used in playing Chinese instruments such as qin, pipa and erhu on Western instruments such as the violin, cello and piano.

The portfolio includes music for a variety of ensembles. All the music was composed in 2014-15. The works span several genres, from the piano trio *Bamboo Groves* to the orchestral piece *Shadow*, Additionally, the piano trio *Bamboo Groves* integrates some sounds from the natural world into the composed musical texture, so stones, tree branches and water are played by the instrumentalists. The unusual and highly characterful ensemble of nine cellos, Cellophonics, which is based in the University of Waikato Conservatorium of Music, inspired the composition of *Sun Wukong,* the story being drawn from the classic Chinese novel *Journey to the West.* The theatrical monodrama *Lament of Mistress Xiang Lin* requires two performers playing a prepared piano along with a soprano, and uses some electronic amplification.

Introduction

I was born and grew up in Beijing, China and had my earliest musical experiences there. But my tertiary education in music has been at the University of Waikato, so I now have experienced two cultural worlds. Out of those two formative backgrounds has grown an interest in bringing these worlds together creatively. This desire has been inspired further by hearing a number of concerts, like that by the Forbidden City Orchestra of China given in collaboration with the New Zealand String Quartet. The compositions in this portfolio also have been influenced by the works of a spectrum of composers, including several from New Zealand and others from Asia, especially China and Japan.

Abstract

The abstract of this portfolio is the synthesising of contemporary Western classical composition with techniques from traditional Chinese classical music poses many questions which call for creative solutions. My portfolio of compositions addresses several of these issues, especially by incorporating performance techniques of Chinese instruments such as Qin, Pipa and Erhu on Western instruments such as the violin , cello and piano.

The portfolio includes writing for a variety of ensembles. It contains a selection of works composed in 2014. It features a range of works that span a variety of genres, from chamber group piece *Bamboo Groves* to orchestral music *Shadow*, and also unique 9 cellists ensemble work *Sun Wukong* and monodrama piece *Lament of Mistress Xiang Lin* for prepared piano and soprano.

How to integrate Chinese musical performance techniques and sounds into contemporary music for Western classical instruments which is the one of the most important research question for this portfolio.

Acknowledgements

Grateful thanks are extended to the following people, to whom the completion of this portfolio owes so much.

My parents: You have always given me the opportunity to study composition. All the support you have given, personal, spiritual and financial, has helped make my dream continue to come closer to being true. I will forever be grateful for all you have done for me. This portfolio and all my achievements are dedicated to you.

Martin Lodge: I have been studying with you since 2010. Especially during 2014-15 as my masters supervisor, you have given me ongoing help and support in both my work and life. I appreciate all your guidance on each composition, helping provide opportunities for performances of my work, and assisting with arrangements for rehearsals and recordings. Beyond that, I appreciate your having helped me to address some issues in my life, and thank you for sharing with me about your musical and life experience without any reservation.

All my performers: it has been a great pleasure to work with you all. I feel so lucky to have had an opportunity to work with such a group of talented people, from whom I have gained inspiration, skill and friendship. Thanks for all you have done: Charlotte Ketel, Catherine Kwak, Alexander Arai-Swale, Anna Mahon, Sam Lucas, Michael Williams, Jacky Siu, Anne-Marie Bird, Josh Helm, Dan Inglis, Matthias Balzat, Rachel Miles, James Tennant.

To anyone else I have not mentioned by name, I have not forgotten about what you have done for me and grateful thanks also extends to you.

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CD Track listing

1. ***Sun Wukong*** (movements II and III) - nine cellos

2. *Bamboo Grove* - piano trio

3. *Shadow* - orchestra

4. *Lament of Mistress Xiang Lin* - solo soprano and prepared piano

DVD Track listing

1. *Sun Wukong* - movement II

2. *Lament of Mistress Xiang Lin*

ERRATUM

The track listing for the compact disc recordings should read as follows:

CD track listing

1-2 *Sun Wukong* for nine cellos, movements 2 and 3

3-4 *Bamboo Grove* for piano trio, movements 1 and 2

5-6 *Shadow* for orchestra, movements 1 and 2

Sun Wukong

for nine cellos

This work was commissioned by Cellophonics early in 2014. Cellophonics is an ensemble of nine cellos based in the Conservatorium of Music at the University of Waikato, directed by pre-eminent cellist and teacher James Tennant. *Sun Wukong* comprises three contrasting movements and was written after I finished some research on traditional music in China. I was born in China and grew up in Beijing so have an intuitive understanding of Chinese culture, and have been familiar with the sound world of Chinese traditional music all my life. Consequently part of the purpose of composing this piece was to try to infuse some elements of traditional Chinese music into a newly composed work for the Western music ensemble of nine cellos. In creating it I drew on a selection of elements from traditional Chinese culture, including geographical ideas, literature and drama as well as music.

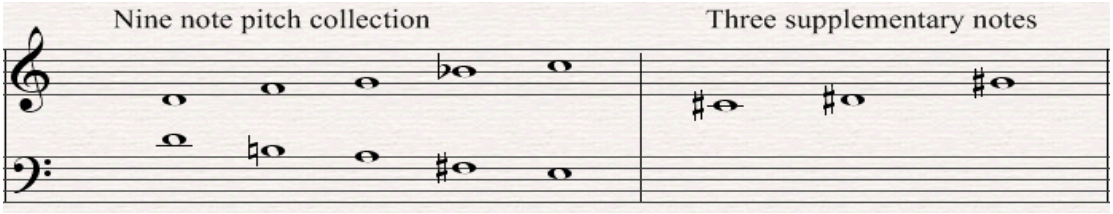
In June 2014 while on a return visit to Beijing, I visited some composers and performers of traditional music. After several conversations and demonstrations, I had a basic concept for the direction of this piece. I also studied some works by the so-called ‘fifth generation’ of Chinese composers. Members of this group were the first to go abroad after the political reforms of the 1980s and the opening of China to the world. They include Tan Dun, Chen Qigang, Qu Xiaosong, Mo Wuping, Guo Wenjing. Another source of inspiration was the movie *Jing Lei* by the Dutch director Eline Flipse. The movie documents the music and the world of these composers, revealing how the old and new values interacted at that time. In turn, this stimulated me to research further into Chinese traditional music.

In their works, the ‘fifth generation’ composers were not only influenced by 20th and 21st century contemporary Western classical music, but they also were keen to maintain features of their own traditional musics. During my research in China, the composer Guo Wenjing and his work became one of the main objects of study. I was able to find a fascinating book *A study on Guo Wenjing's music language* by An Lu Xin (2012), and a few of his scores.

The narrative idea for *Sun Kung* came from the Chinese novel *Journey to the West* by the revered novelist Wu Chengen of the Ming Dynasty. The three movements of *Sun Kung* developed out of reflecting on aspects of the personality of the main character in *Journey to the West*, the Monkey King - Sun Wukong.

In technical terms, the compositional process began by an exploration of pentatonic scales and their possible transformations and extensions. I was also interested to integrate several elements of traditional Chinese culture, such as regional character and Chinese traditional opera. In the former, the contour of some melodic lines reflects the flavour of the Sichuan province. This element features especially in the first movement, while the dramatic extremes of Beijing opera are found in the second and the third movements.

For pitch organization, a pentatonic scale and some variations on it provided the basis of a harmonic language for the piece. For example, taking the pentatonic scale D, F, B-Flat, G, C, I then selected D as the central note on which to construct another pentatonic scale in the opposite direction, that is, as a kind of inversion. The resulting nine notes were then treated as an unordered pitch collection, although still maintaining C as a central note or tonic. This leaves three ‘chromatic’ or ‘supplementary’ notes outside the collection.

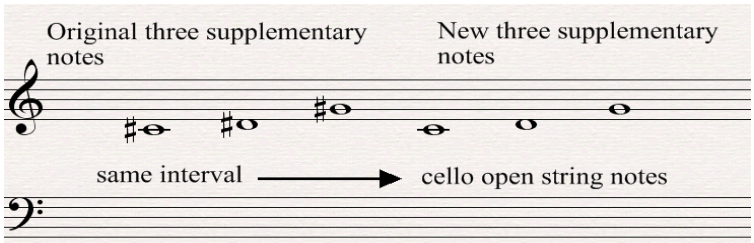


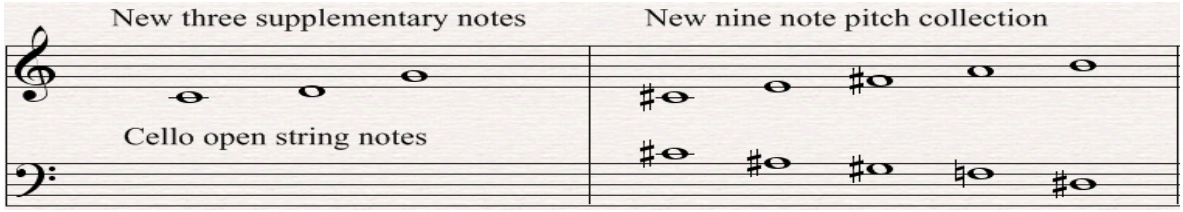
The choice of a nine note fundamental pitch collection was closely related to the ensemble of nine cellos which make up Cellophonics. The linkage provided by the number nine seemed appropriate and symbolically interesting.

At the end of the first movement, a recently discovered new performing technique of strings is called for. This technique involves playing the open strings while lightly touching the strings on and off to produce alternating open string notes and harmonics.

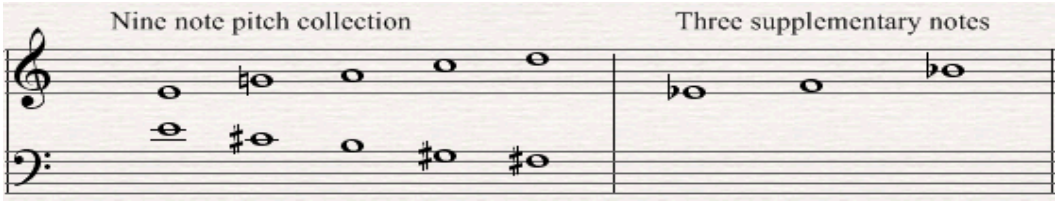
Looking again at the three ‘chromatic’ or ‘supplementary’ notes for the nine-note pitch collection mentioned above, it was found that the interval relationship between these supplementary notes C#, D# and G# was a major second and a perfect fourth. This is the same as the interval relationship between three open strings of cello: C, D, G, if those notes are rearranged into close position.

From there, I created a new pitch collection starting with the cello open string notes C, D and G. These pitches were removed from the twelve chromatic notes in the octave and the remaining nine notes treated as a new pitch collection. This not only creates a link between the original three supplementary notes and the nine notes of the fundamental pitch collection, but also gives a strong intervallic character to their role in the background and foreground levels of the musical texture.

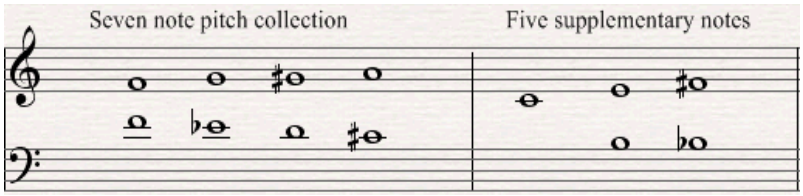




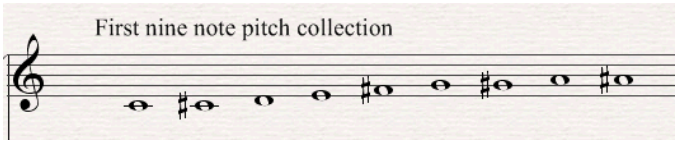
The interaction of a pitch collection and its supplementary notes is one of the most important techniques used to generate unity in this piece. In the second movement, another nine note collection is formed by taking a pentatonic scale and its inversion then adding another three supplementary notes. In this regards the new collection resembles a transposition of the fundamental pitch collection.

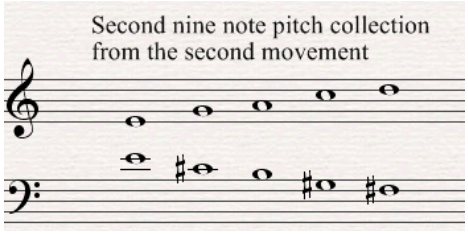


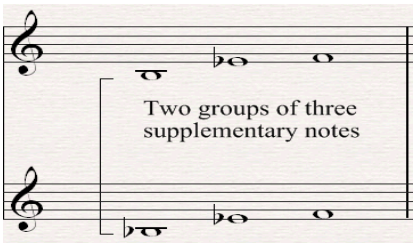
A seven note pitch collection was also created, where F is the central note: C sharp, D, E flat, F, G, G sharp, A. This leaves five supplementary notes: C, E, F sharp, B, B flat. The derivation of these collections can be shown as symmetrical inversions:



In the third movement, two different nine-note pitch collections were used. Looking once again at the interval relationships between the three supplementary notes in each case, (E flat, F, B) and (E flat, F, B flat) there is only a semitone difference between B flat and B. Therefore I took the two three-note groups as a bridge to connect the two different nine note pitch collections in the work. Both in the second and the third movements, this bridging function is applied quite often.







The process of transforming a traditional Chinese musical elements like the pentatonic scale into a contemporary international (Western) music technique of freely worked unordered pitch collections was an important aim in this piece.

Live performance and Recording note

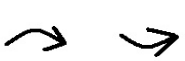
Because of the performance schedule of the Cellophonics ensemble, the only movement of this work to be played live so far has been the second movement in 2014 in the University of Waikato's Spring Concert at the Gallagher Academy of Performing Arts. Due to the limited time for rehearsal, some elements were not able to be brought up to exactly what the score specifies. On the other hand, some of the performing techniques in the first movement, such as the seagull effect and the very free tempo from bar 62 to the end, and the use of microtones, all made the first movement very difficult to produce convincingly using programs like Protools with East West sound samples, let alone with Sibelius notation program. So unfortunately, a recording of the first movement is not able to be included in this portfolio. The second movement and the third movement were produced and mixed by composer using the East West Symphony Orchestra sound sample library.

Xu Tang

Sun Wukong

for nine cellos

Performance note



Slide note up and down slowly and try to evoke the glissando techniqe on Chinese tradional instrument erhu.

Hit the strings by palm

Duration: movement I approximately 9', movement II approximately 5', movement III approximately 4'.

I

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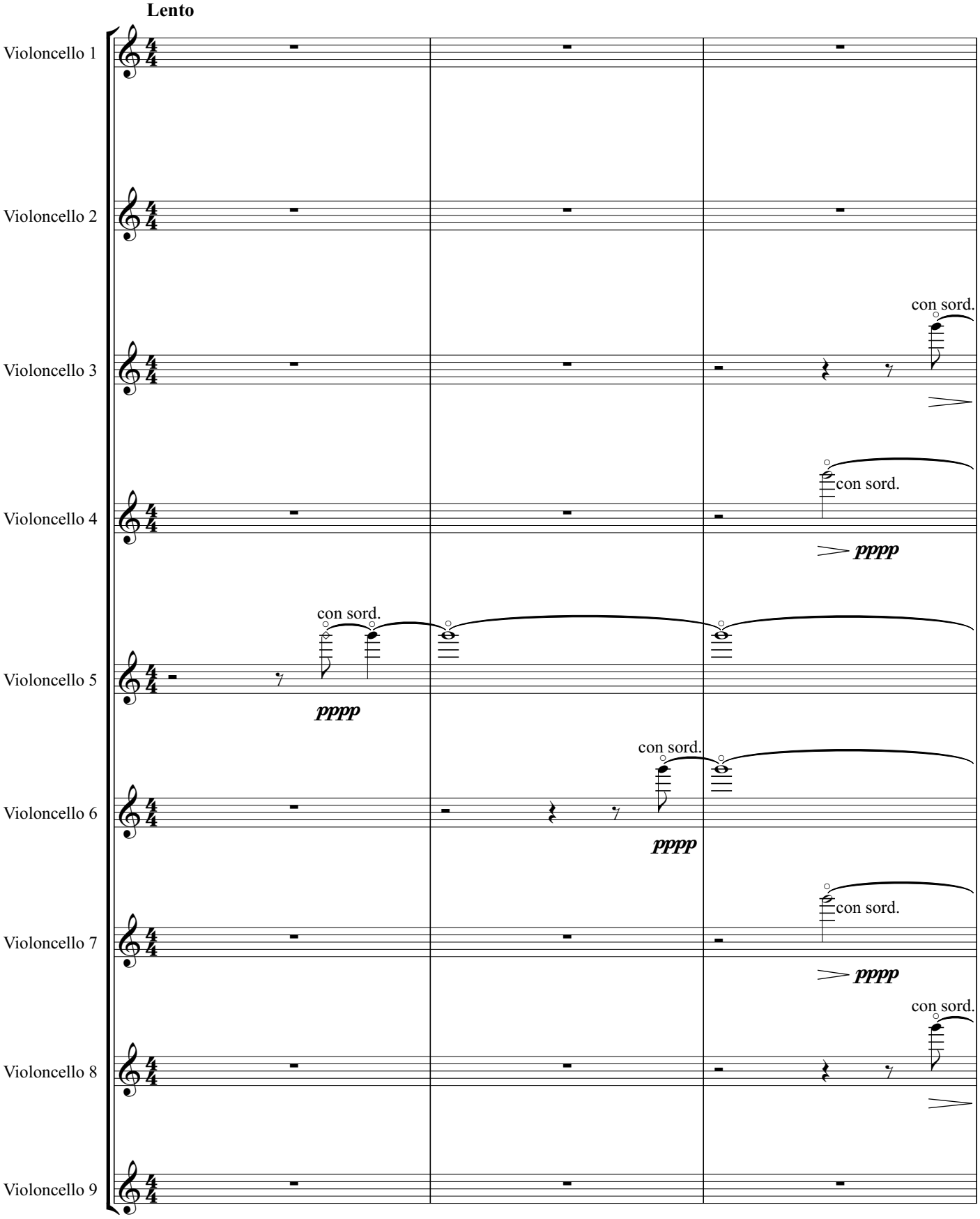

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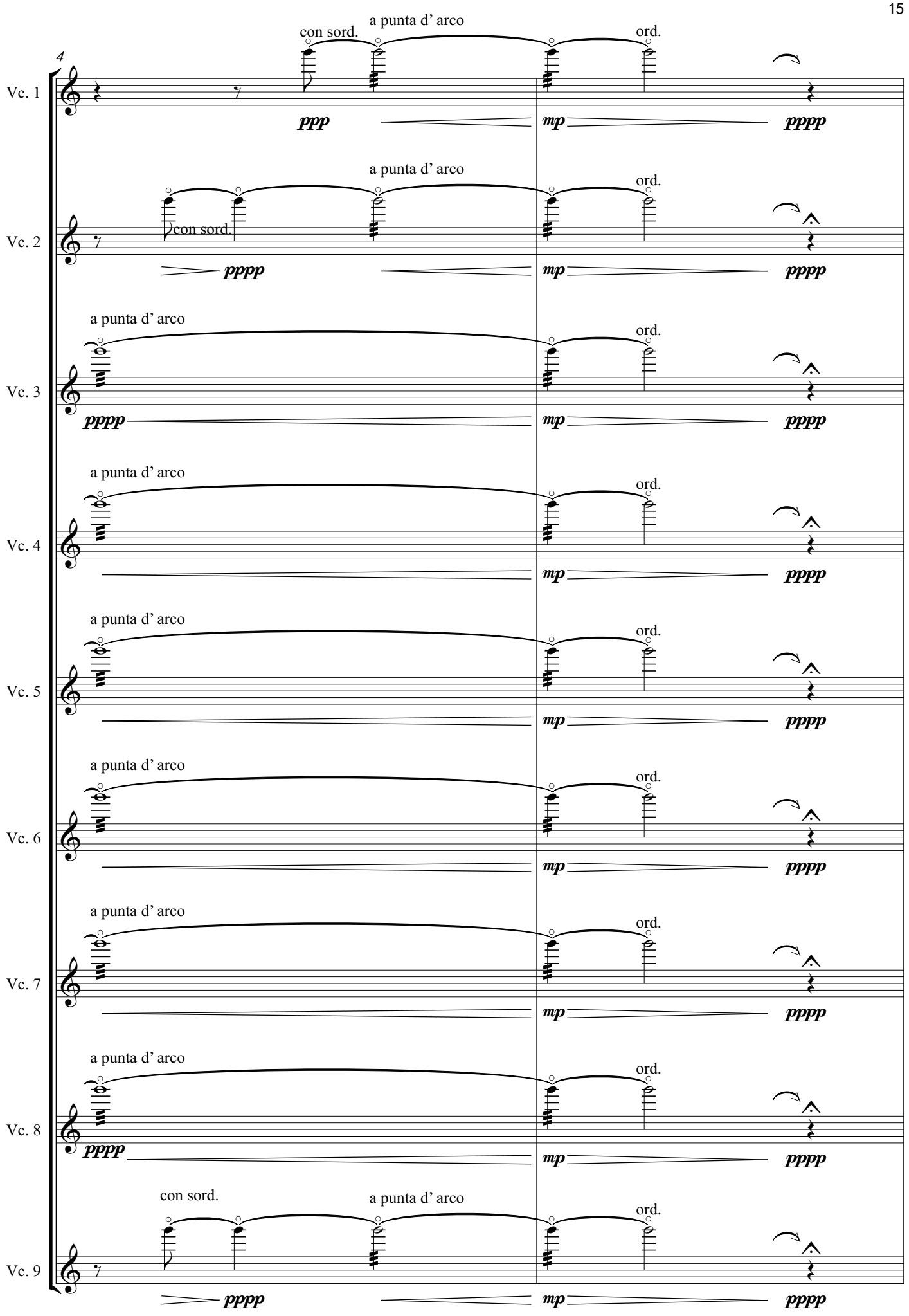
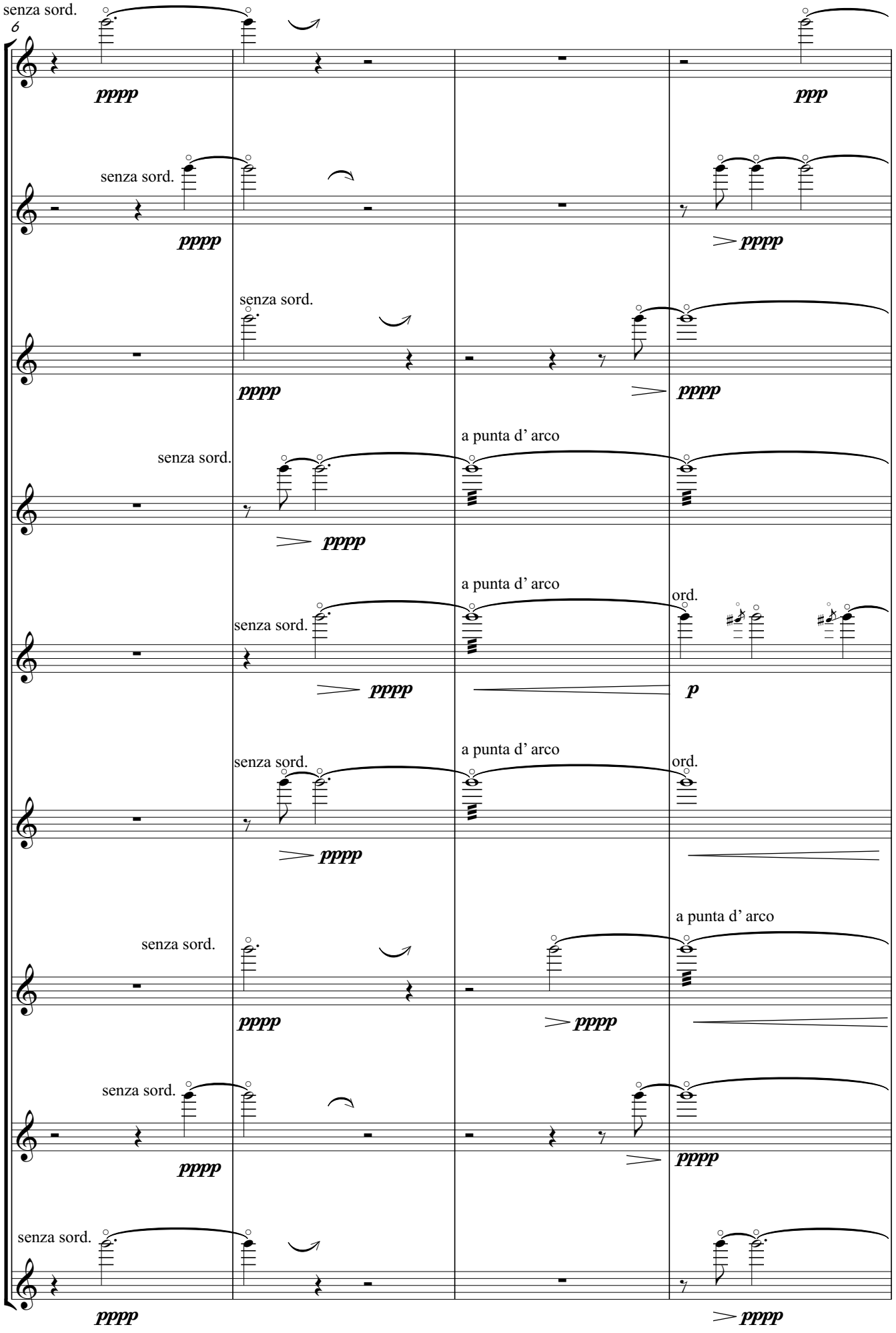
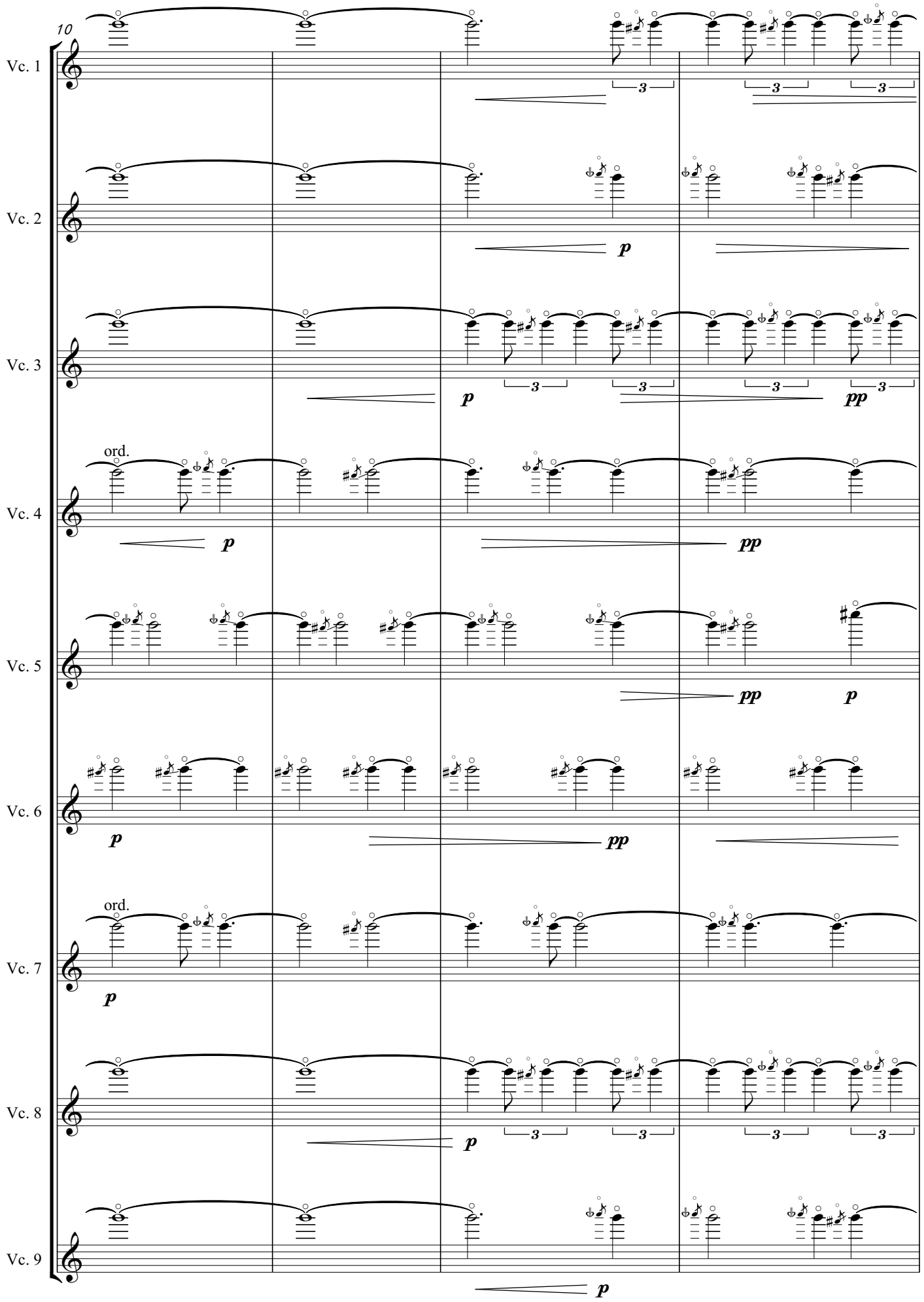
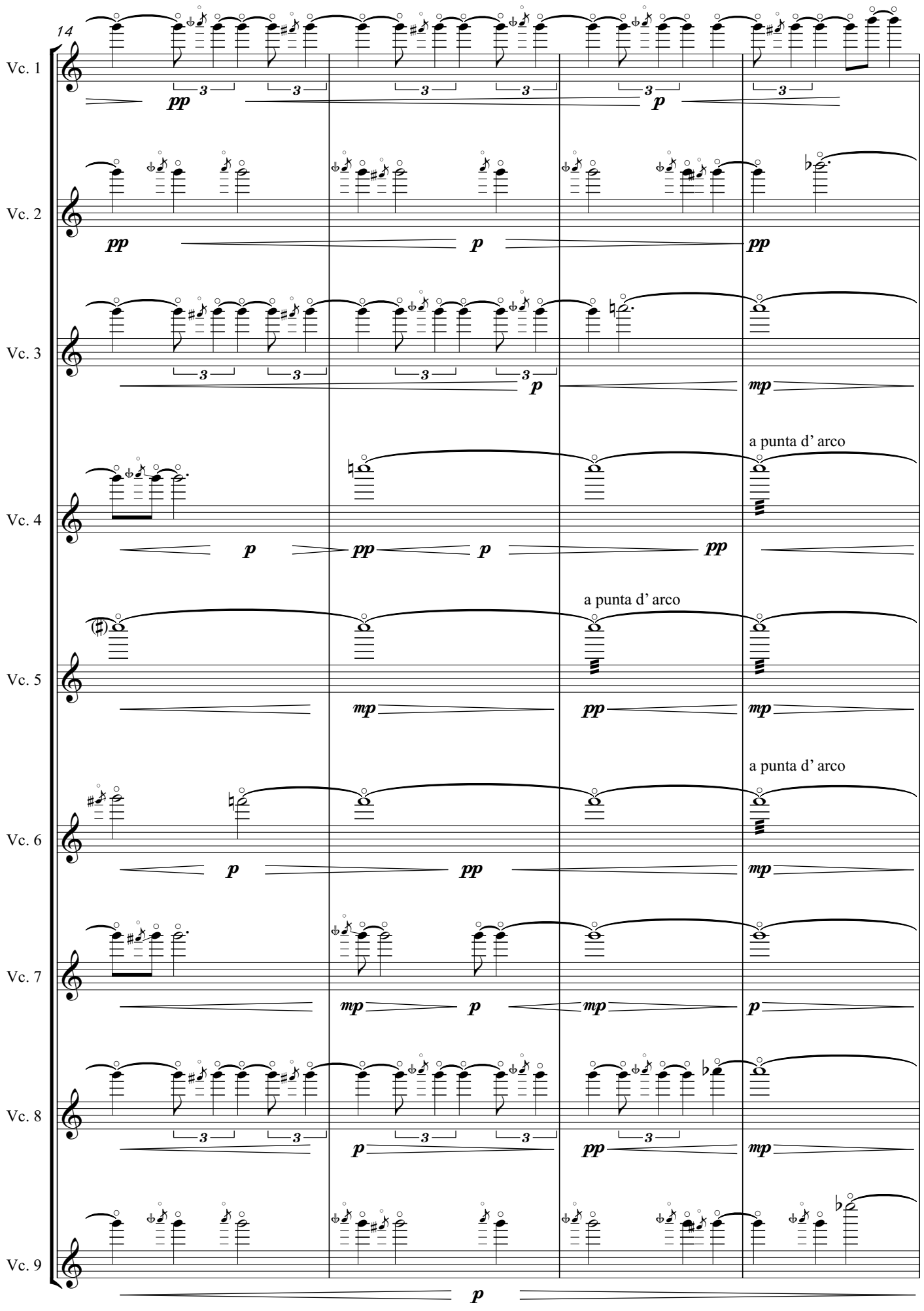
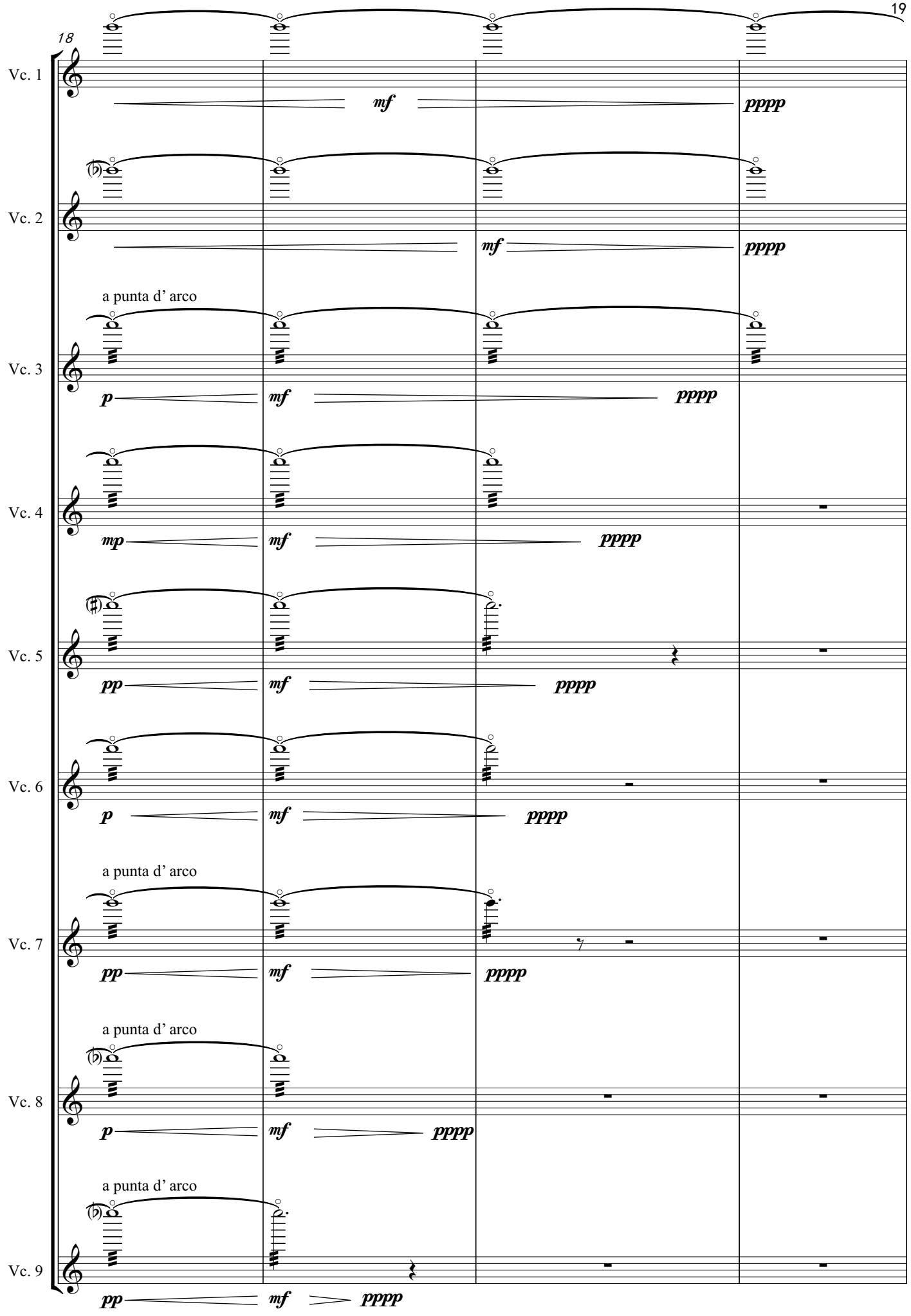
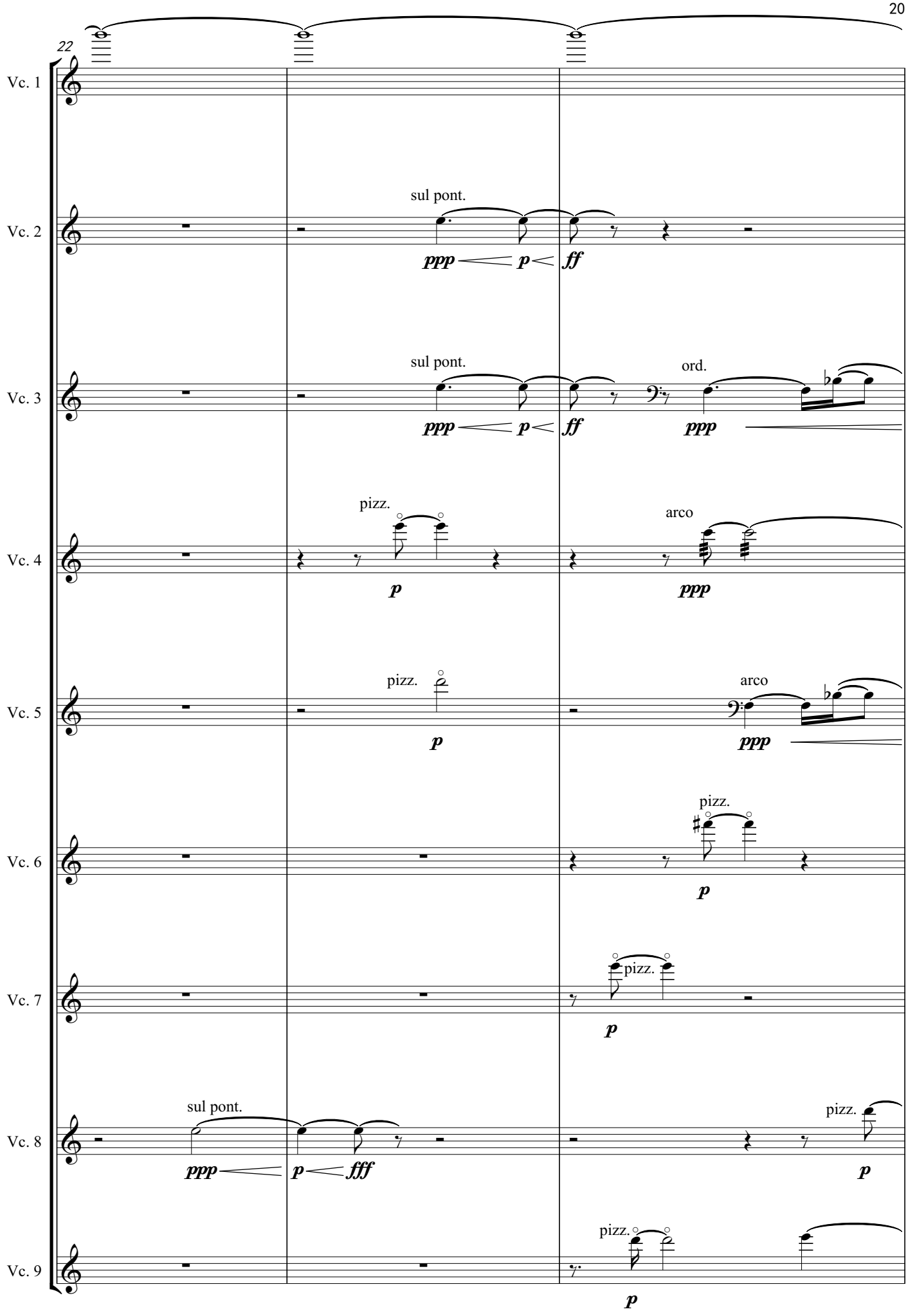

4
Vc. 1
con sord.
a punta d' arco
ord.
ppp
mp
pppp
Vc. 2
con sord.
a punta d' arco
ord.
pppp
mp
pppp
Vc. 3
a punta d' arco
ord.
pppp
mp
pppp
Vc. 4
a punta d' arco
ord.
mp
pppp
Vc. 5
a punta d' arco
ord.
mp
pppp
Vc. 6
a punta d' arco
ord.
mp
pppp
Vc. 7
a punta d' arco
ord.
mp
pppp
Vc. 8
a punta d' arco
ord.
pppp
mp
pppp
Vc. 9
con sord.
a punta d' arco
ord.
pppp
mp
pppp

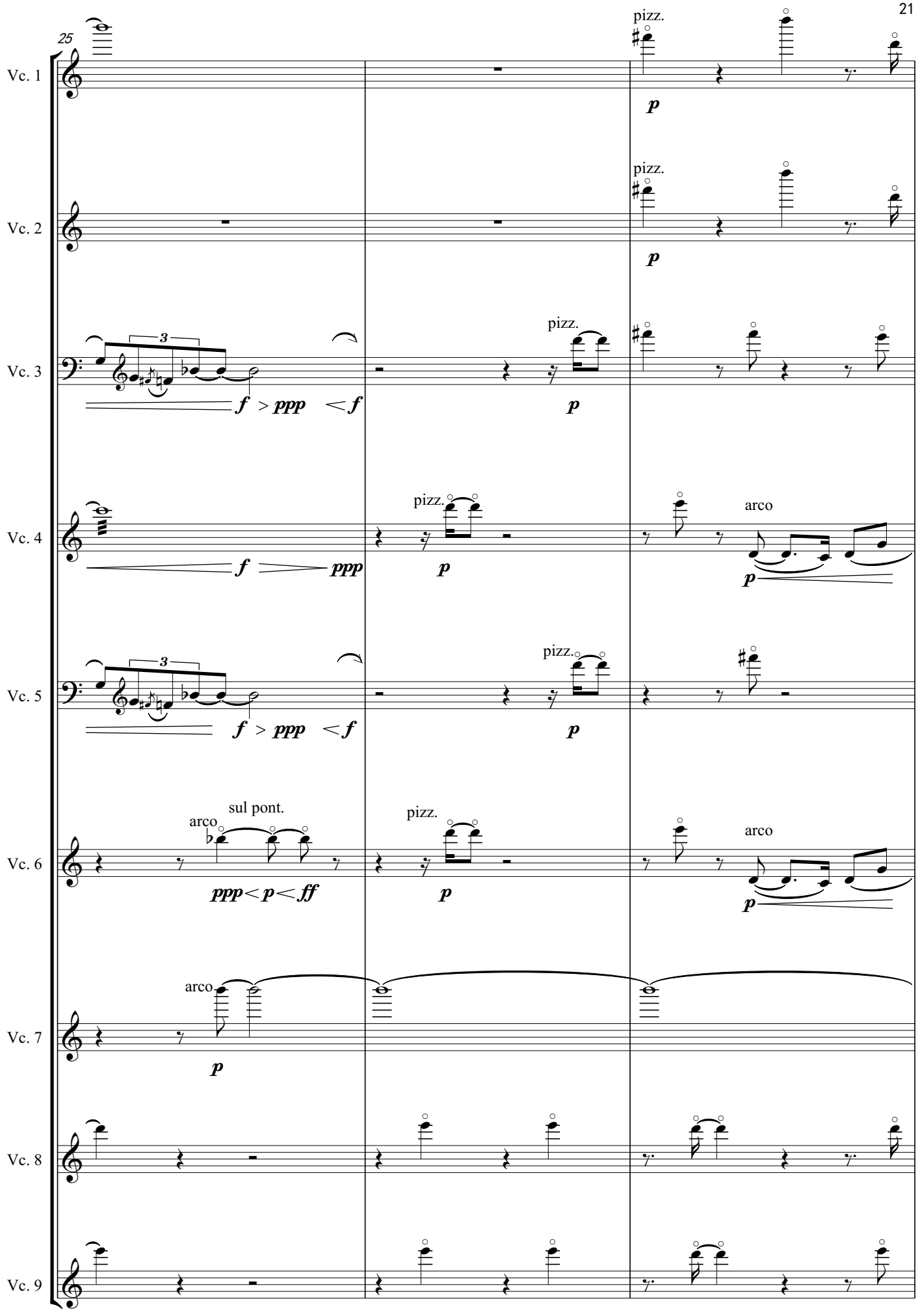

senza sord.
6
Vc. 1
pppp
ppp
senza sord.
Vc. 2
pppp
pppp
senza sord.
Vc. 3
pppp
pppp
a punta d' arco
senza sord.
Vc. 4
pppp
a punta d' arco
ord.
senza sord.
Vc. 5
pppp
p
a punta d' arco
senza sord.
ord.
Vc. 6
pppp
a punta d' arco
senza sord.
Vc. 7
pppp
pppp
senza sord.
Vc. 8
pppp
pppp
senza sord.
Vc. 9
pppp
pppp

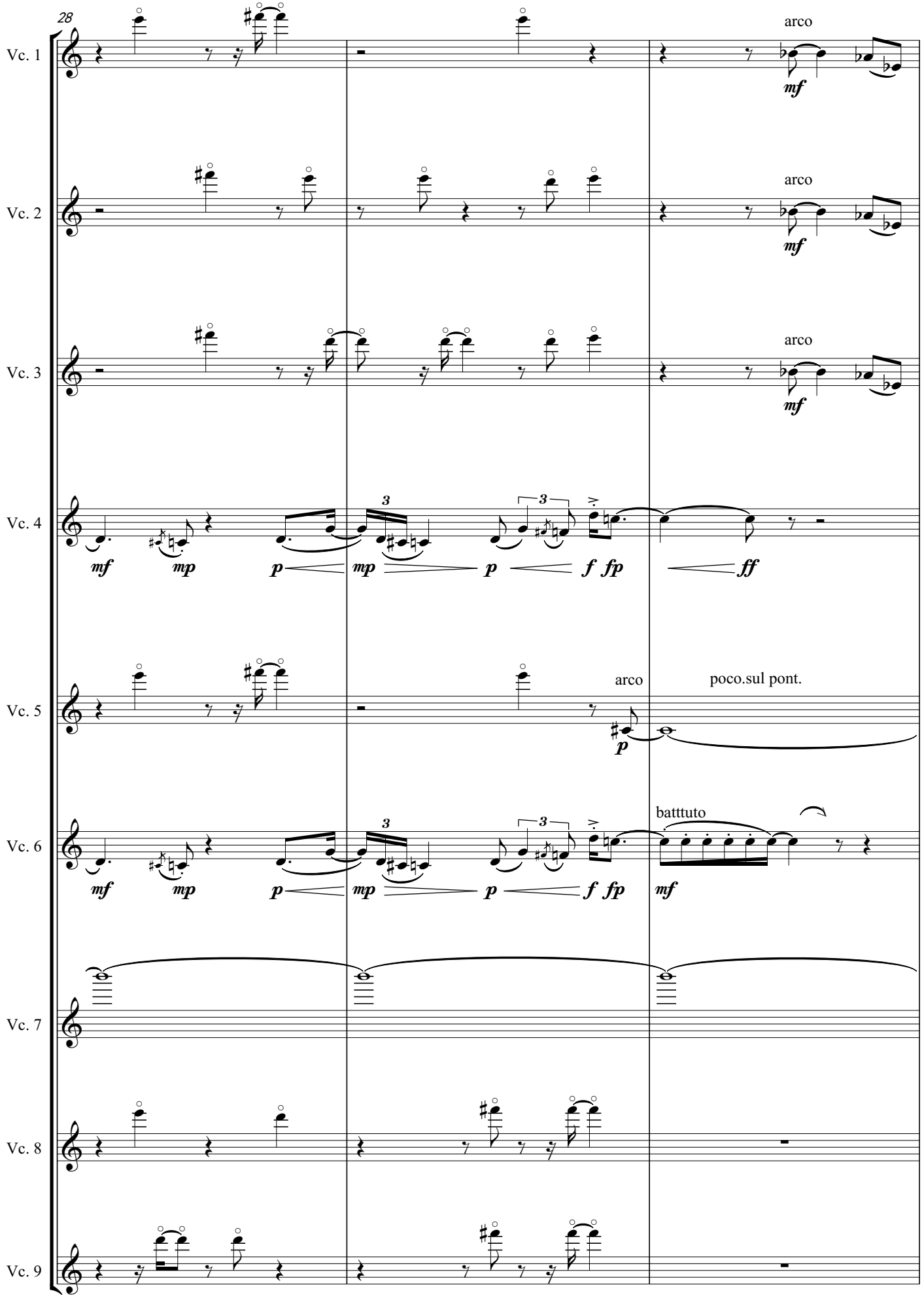

10
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
ord.
ord.
p
pp
3

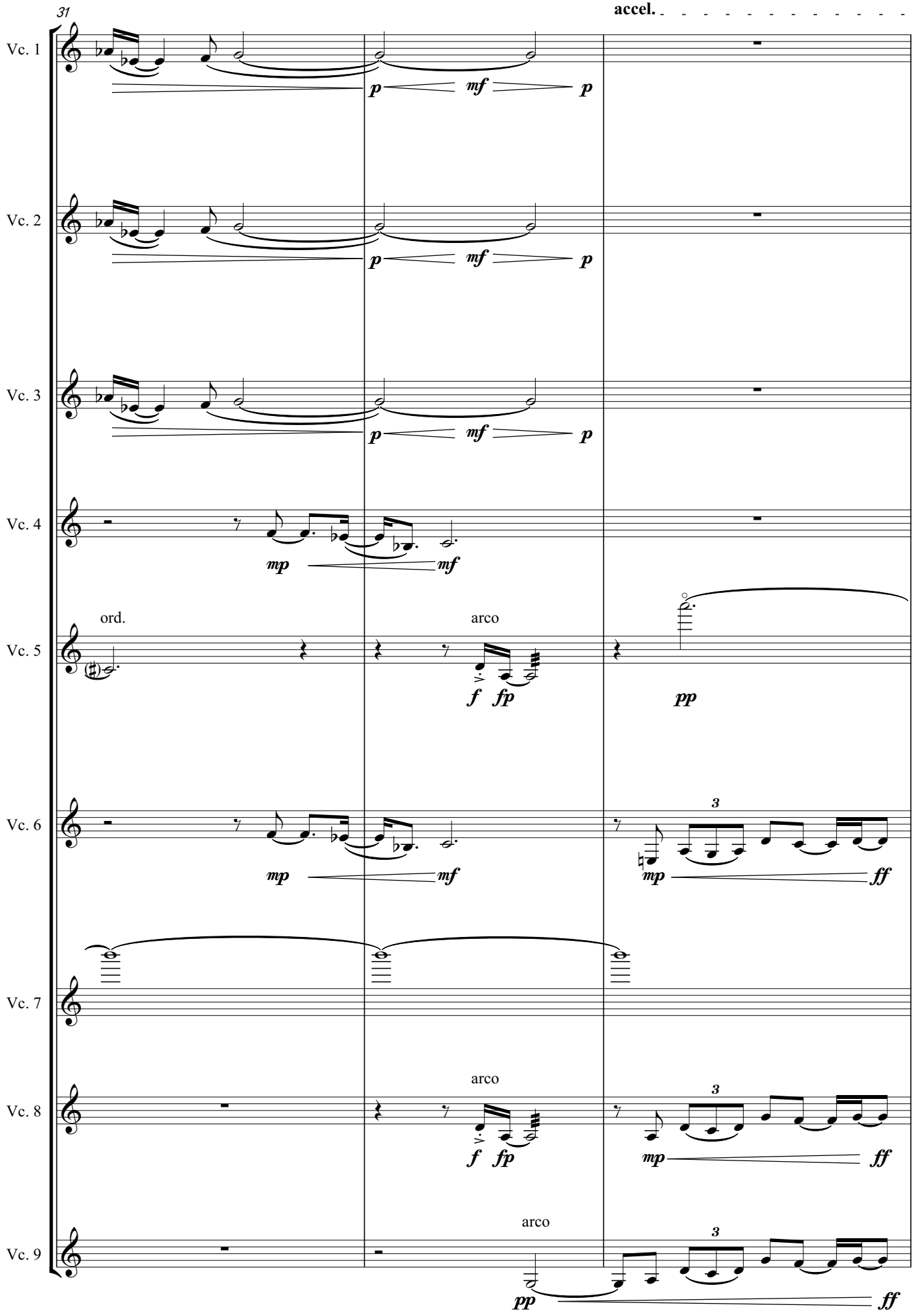

14
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
a punta d' arco
a punta d' arco
a punta d' arco

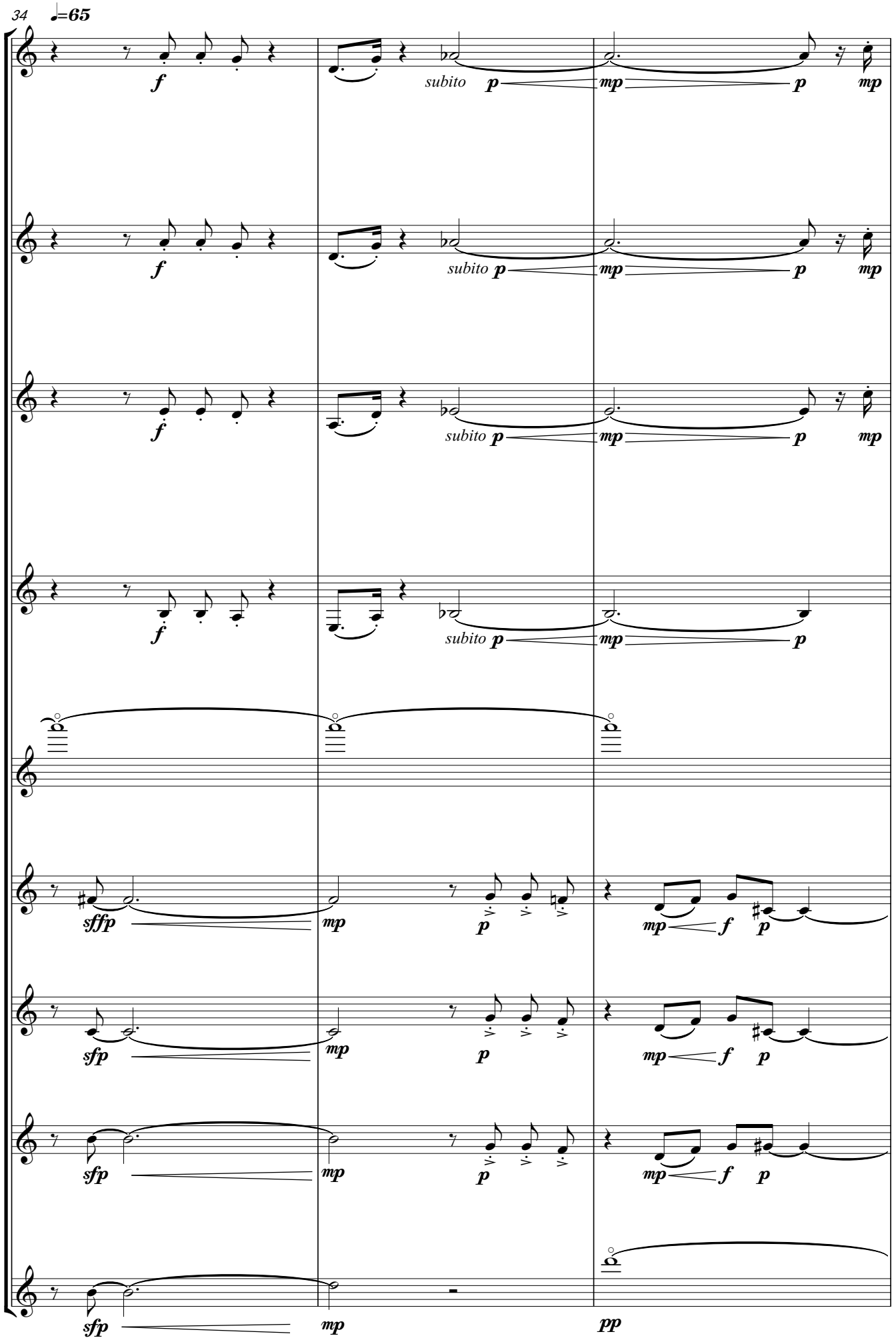

18
Vc. 1
mf
pppp
Vc. 2
mf
pppp
a punta d' arco
Vc. 3
p
mf
pppp
Vc. 4
mp
mf
pppp
Vc. 5
pp
mf
pppp
Vc. 6
p
mf
pppp
a punta d' arco
Vc. 7
pp
mf
pppp
a punta d' arco
Vc. 8
p
mf
pppp
a punta d' arco
Vc. 9
pp
mf
pppp

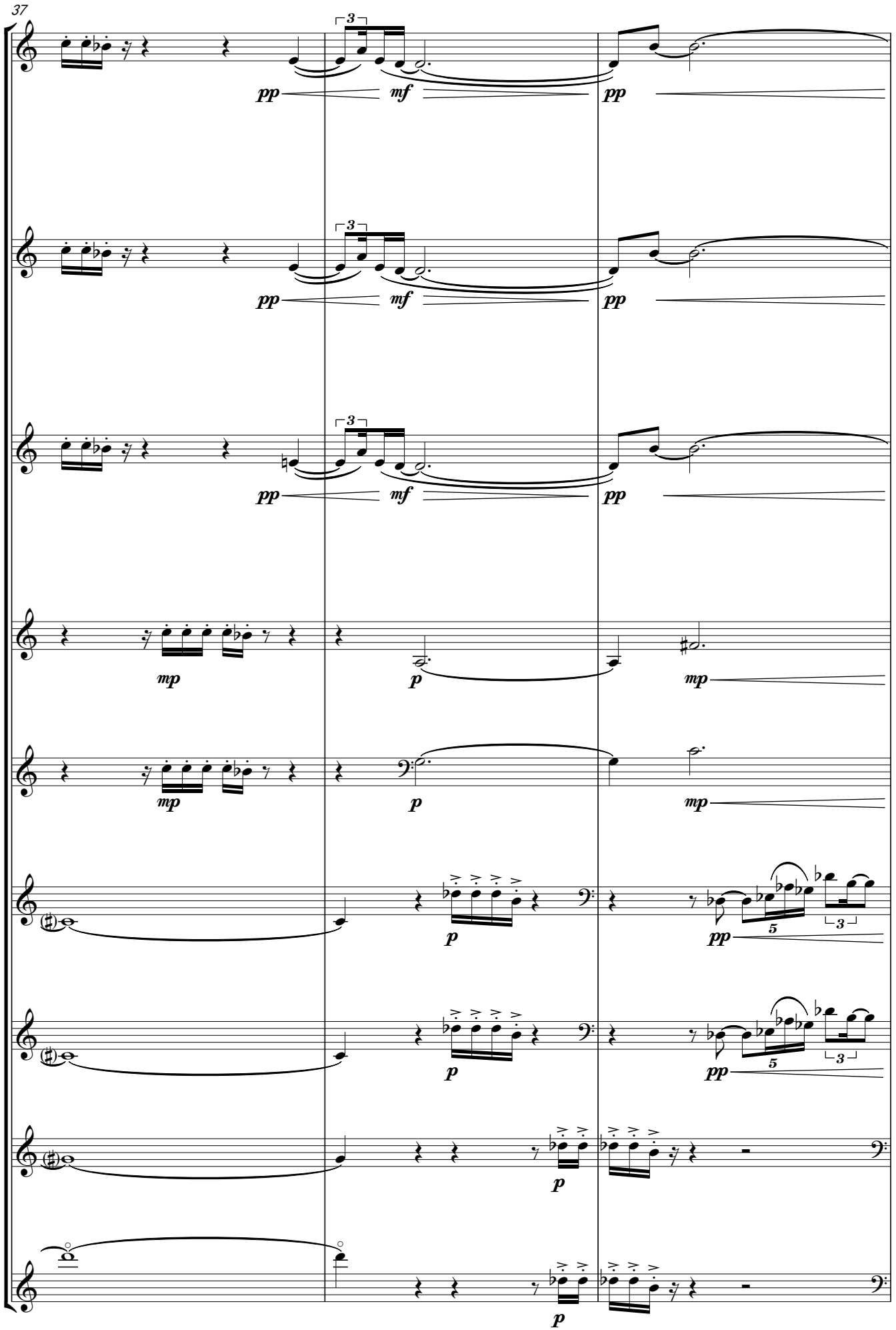

22
Vc. 1
Vc. 2
sul pont.
ppp
p
ff
Vc. 3
sul pont.
ord.
Vc. 4
pizz.
arco
Vc. 5
pizz.
arco
Vc. 6
pizz.
Vc. 7
pizz.
Vc. 8
sul pont.
pizz.
Vc. 9
pizz.

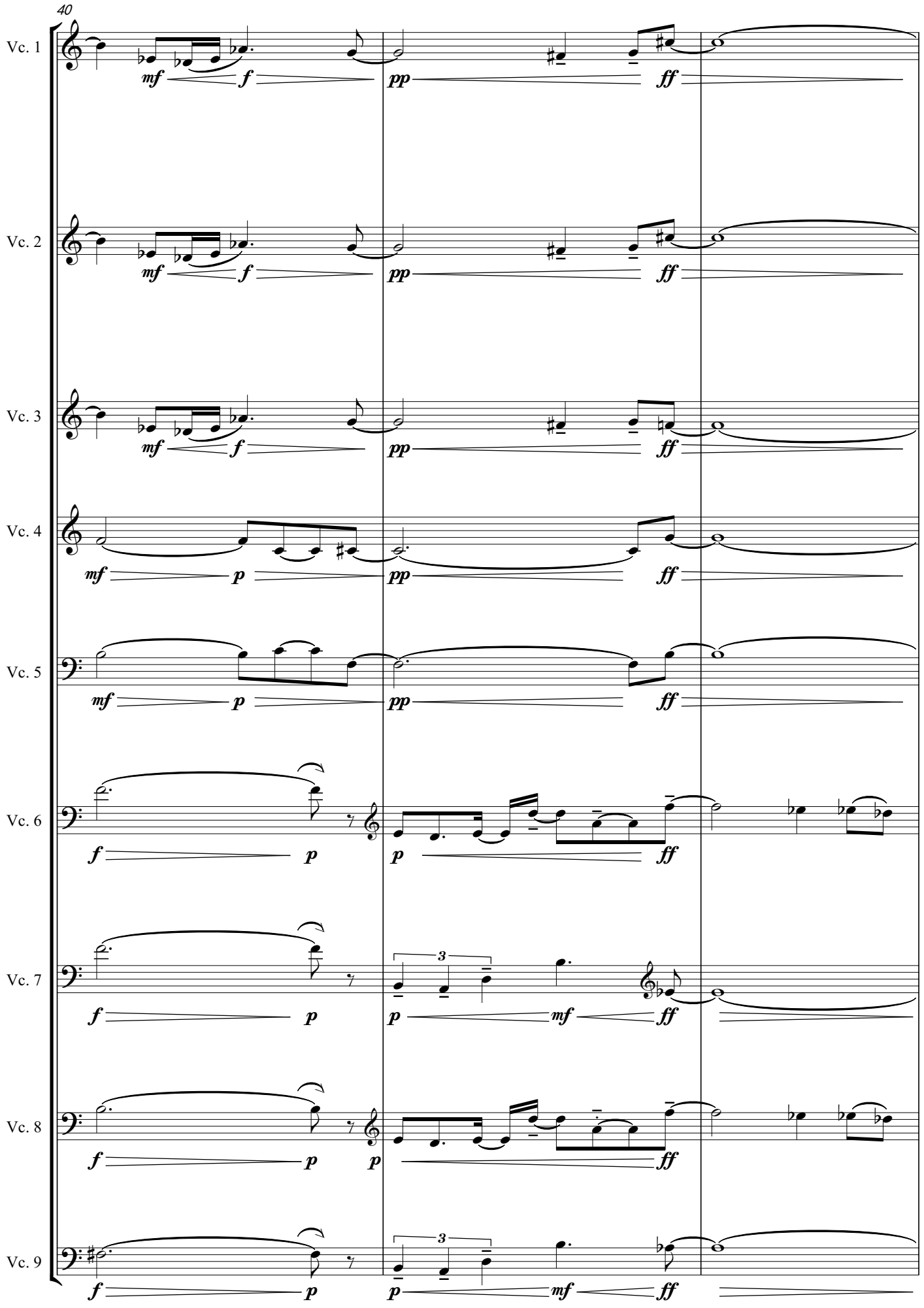

25
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
pizz.
arco
sul pont.
3
f > ppp < f
ppp < p < ff
p

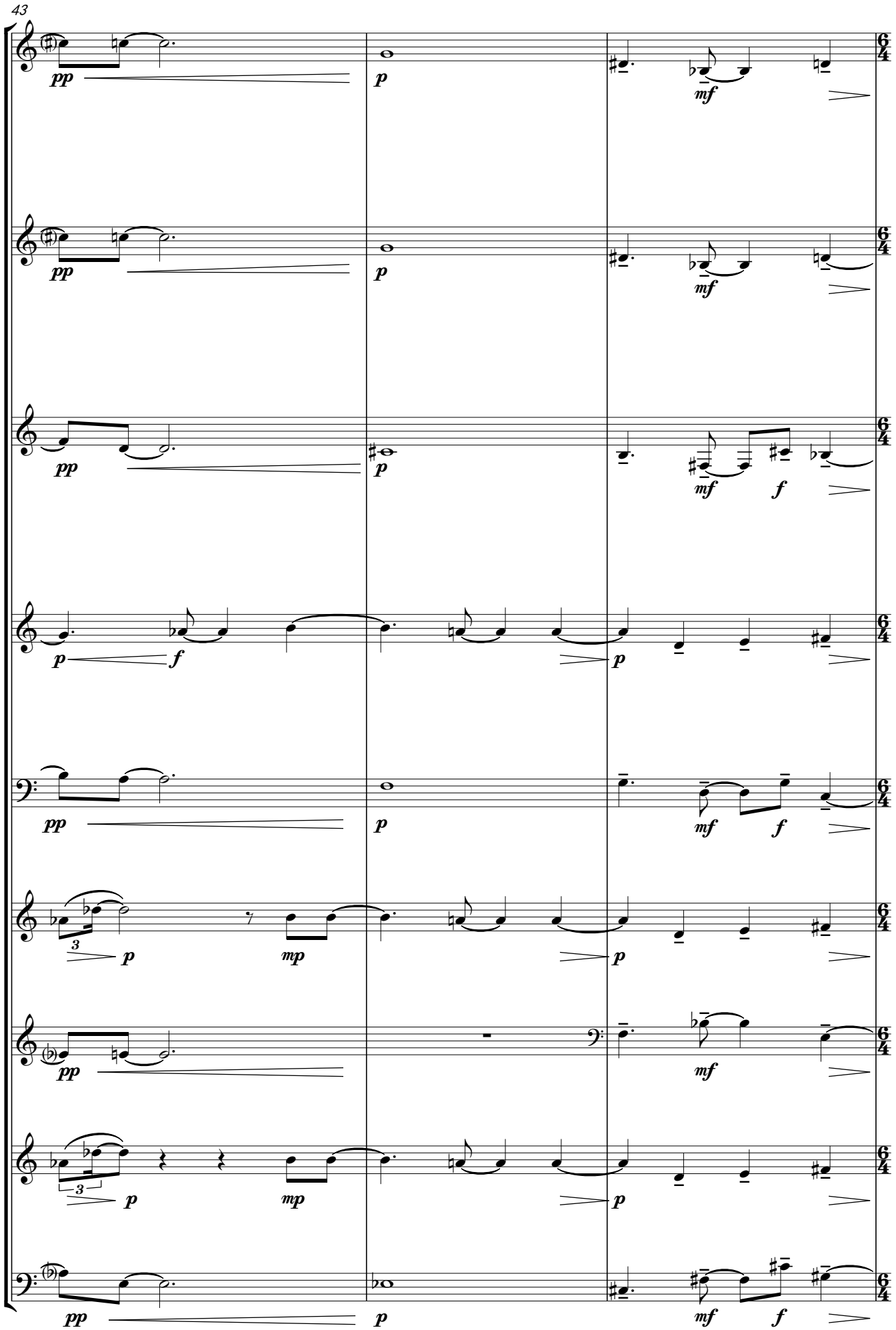

28
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
arco
mf
arco
mf
arco
mf
mf mp p mp p f fp ff
arco
poco.sul pont.
p
batttuto
mf
mf mp p mp p f fp
3
3

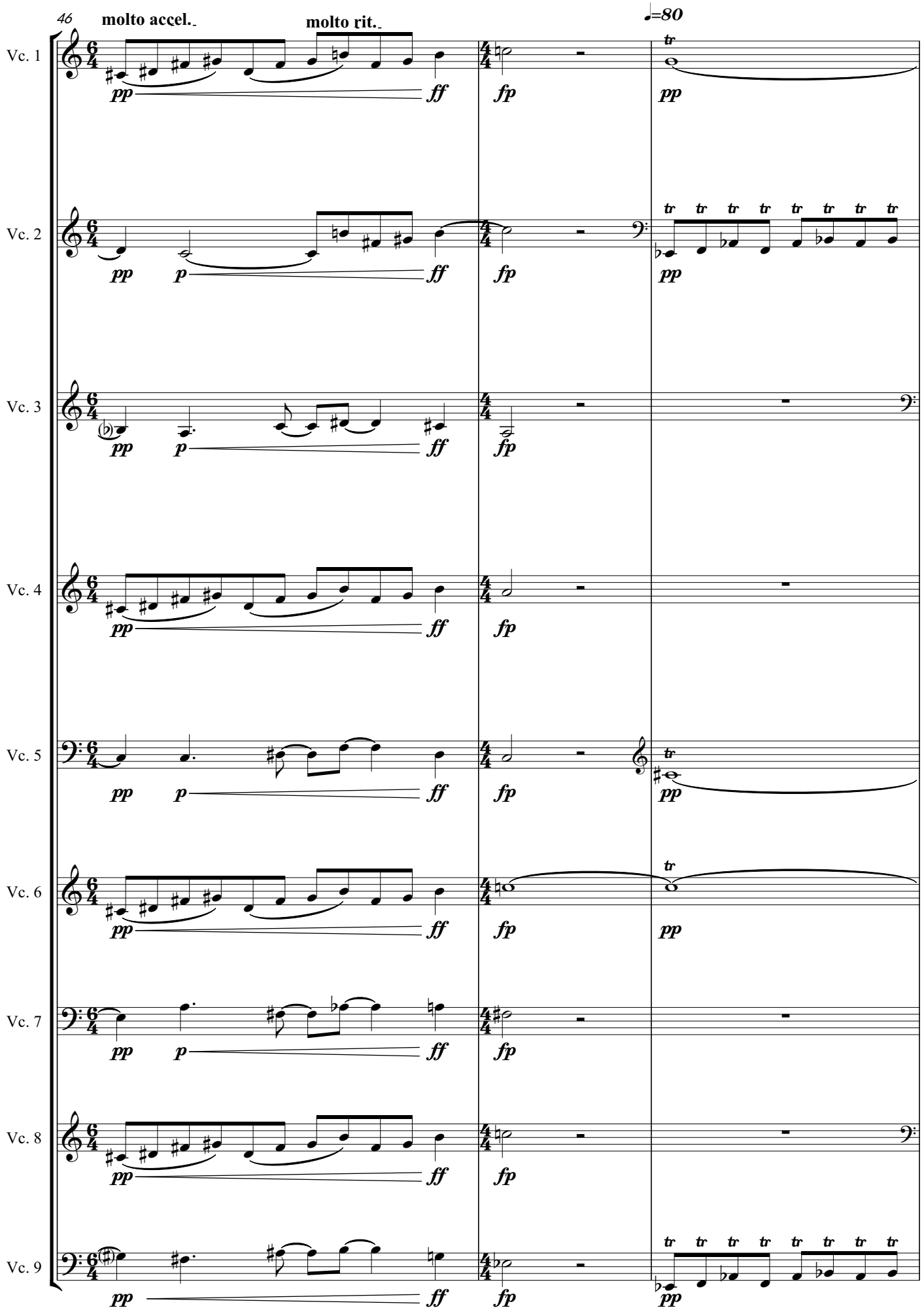

31
accel.
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p
mf
p
mp
mf
ord.
arco
f
fp
pp
3
mp
ff
arco
pp
ff


34
♩=65
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
f
subito p
mp
p
sffp
sfp
pp

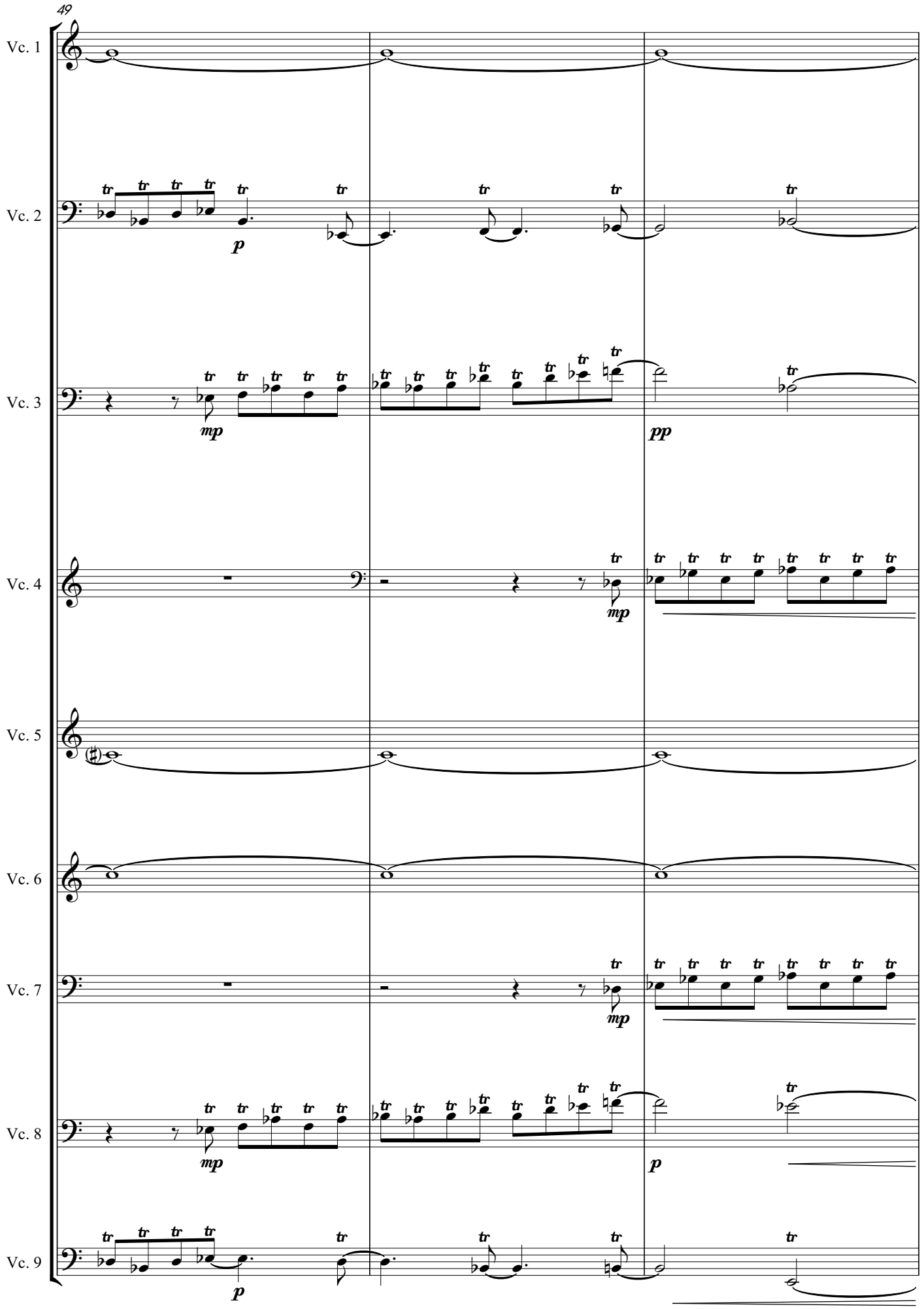

37
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
pp
mf
mp
p
3
5

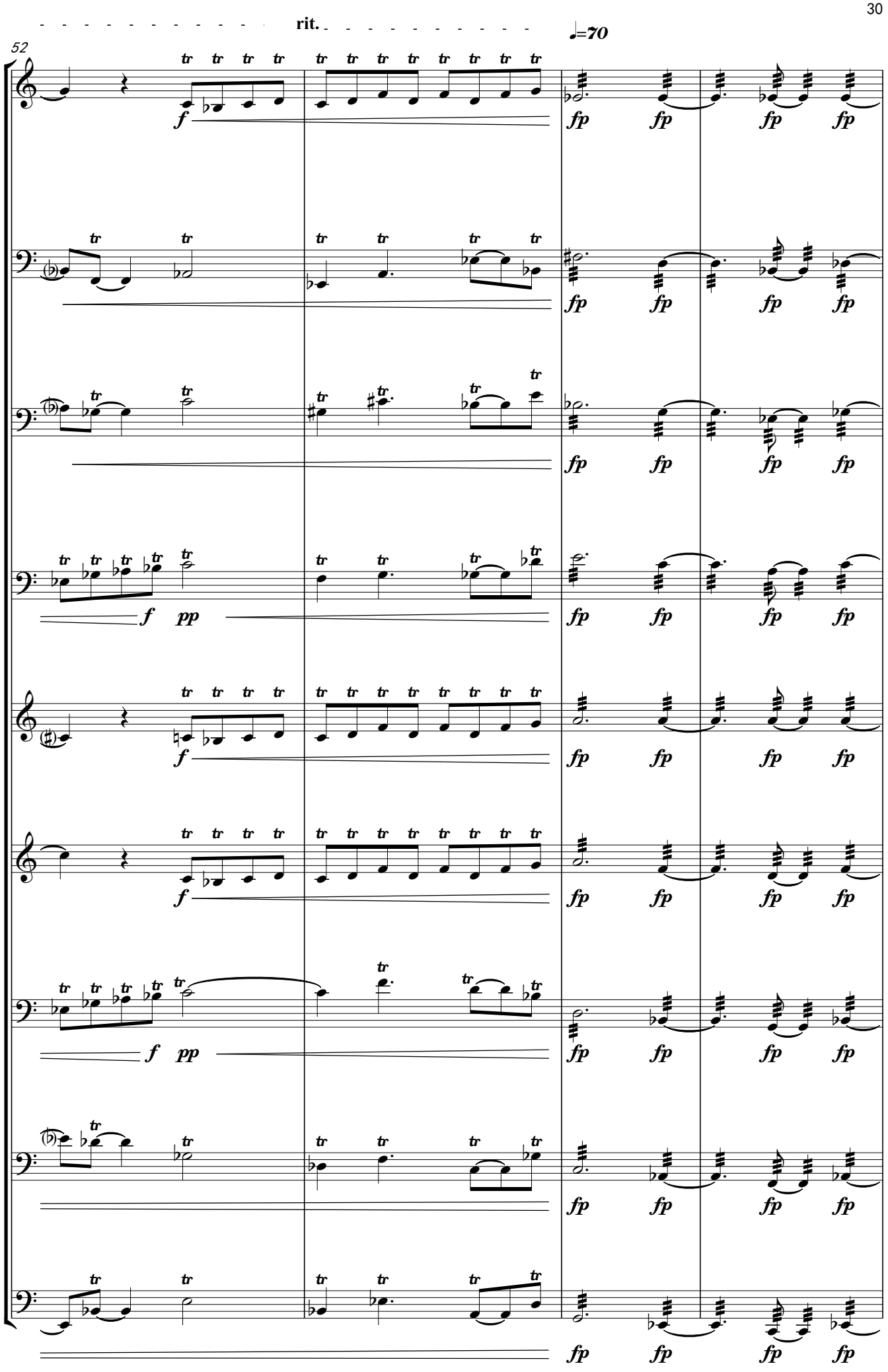

40
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mf
f
pp
ff
p
3

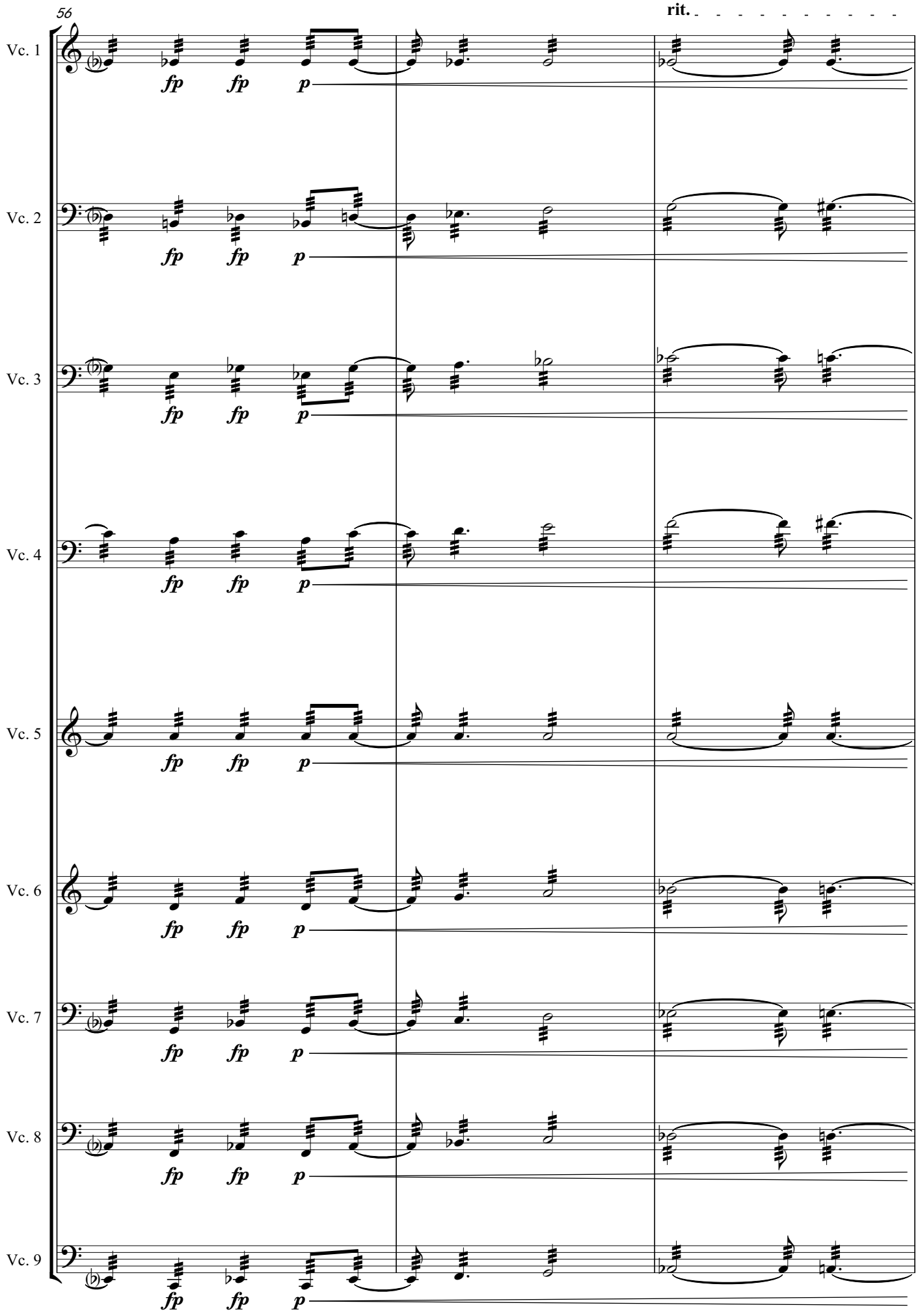

43
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
pp
p
mf
f
mp
3
6/4

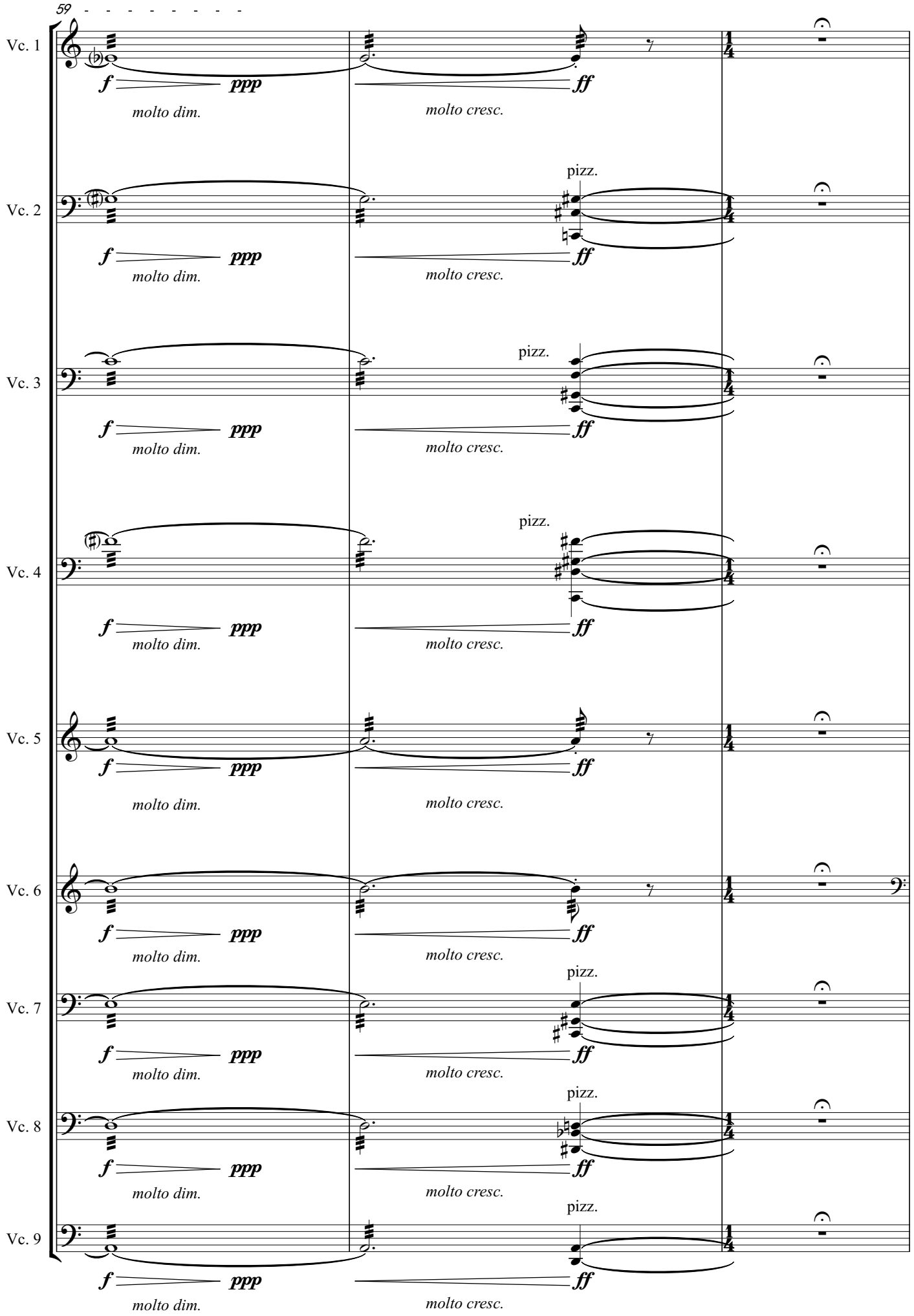


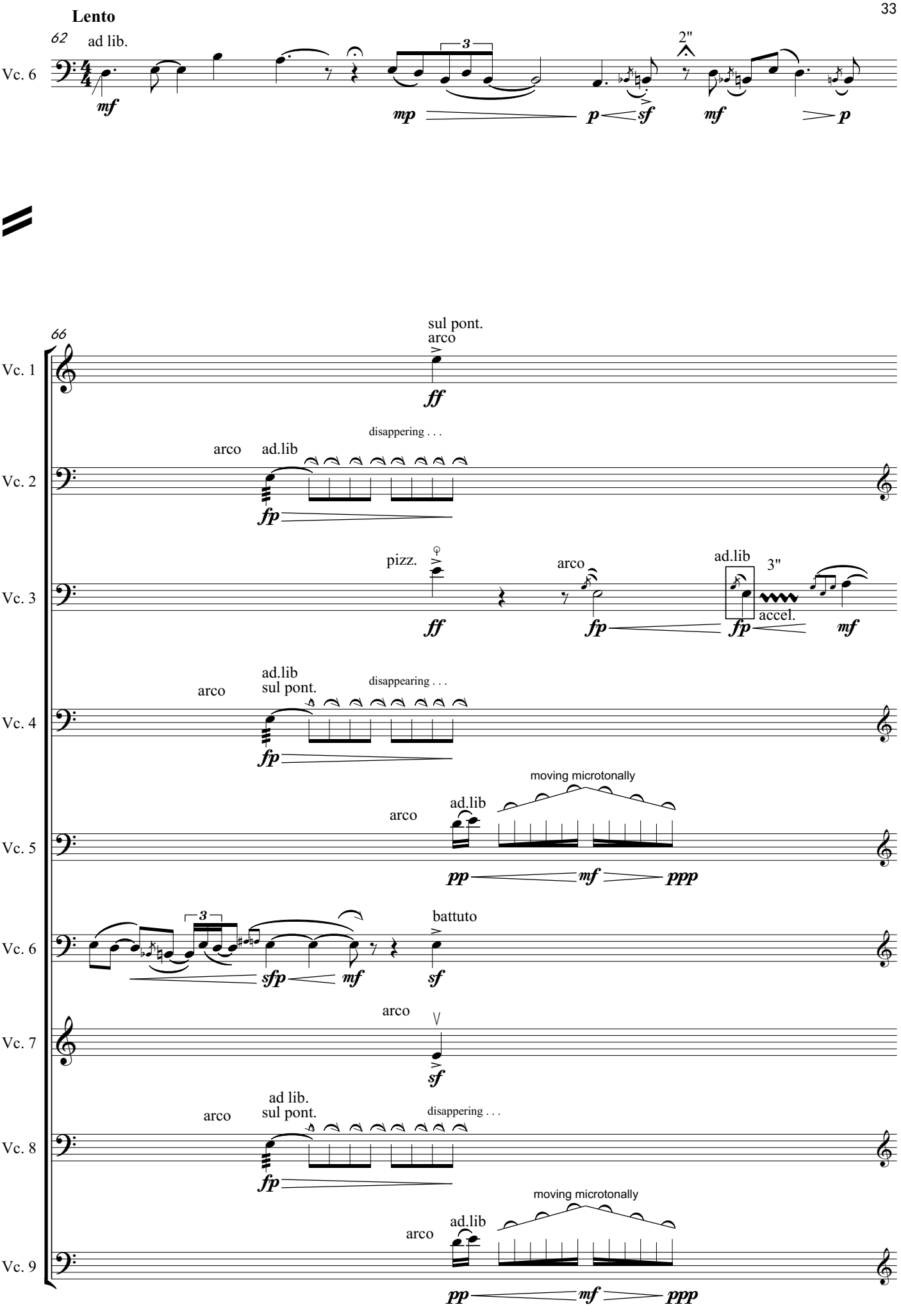
*From measure 48 to measure 53, all trills are in minor second.

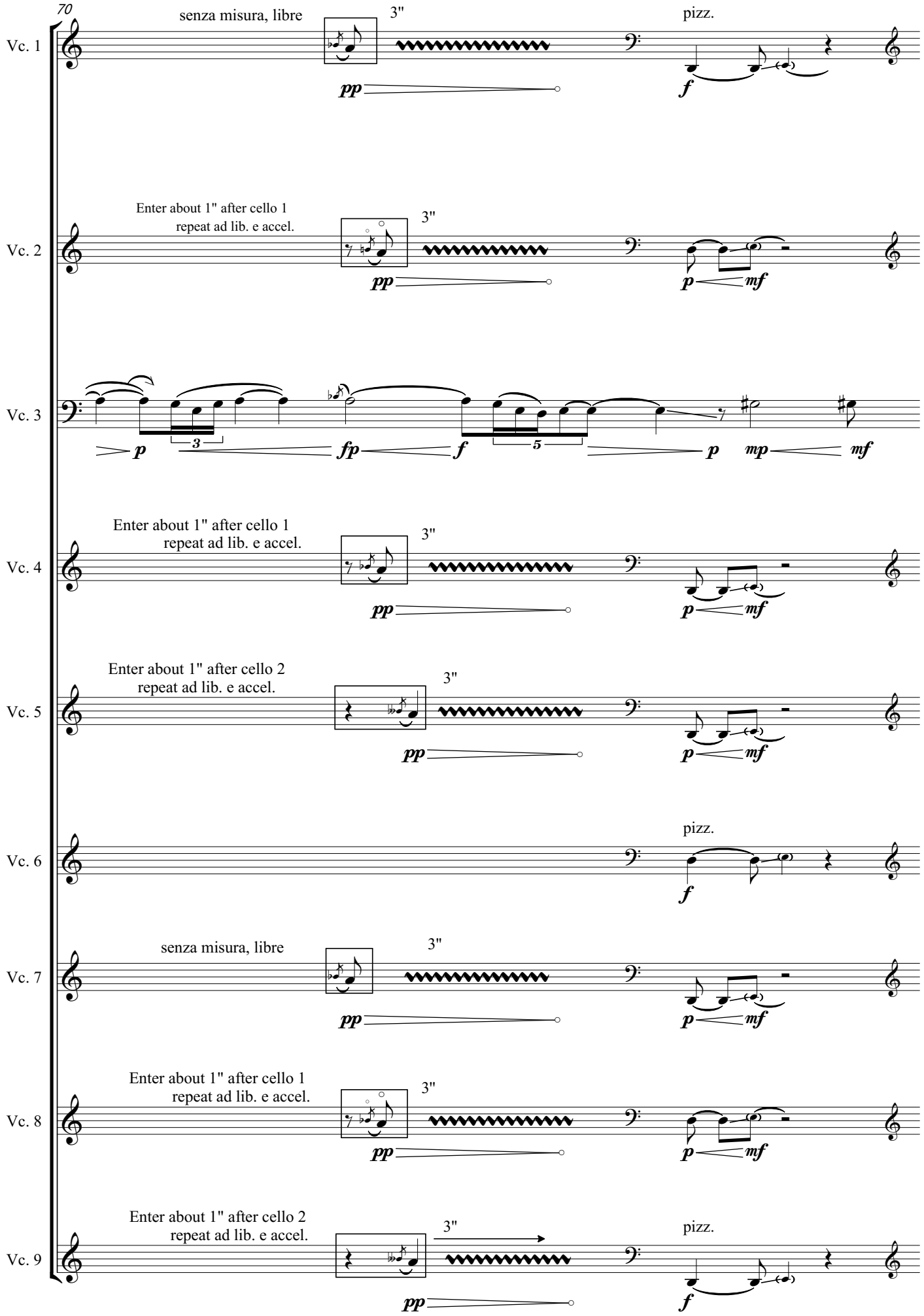

49
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p
mp
pp
mp
mp
p
p

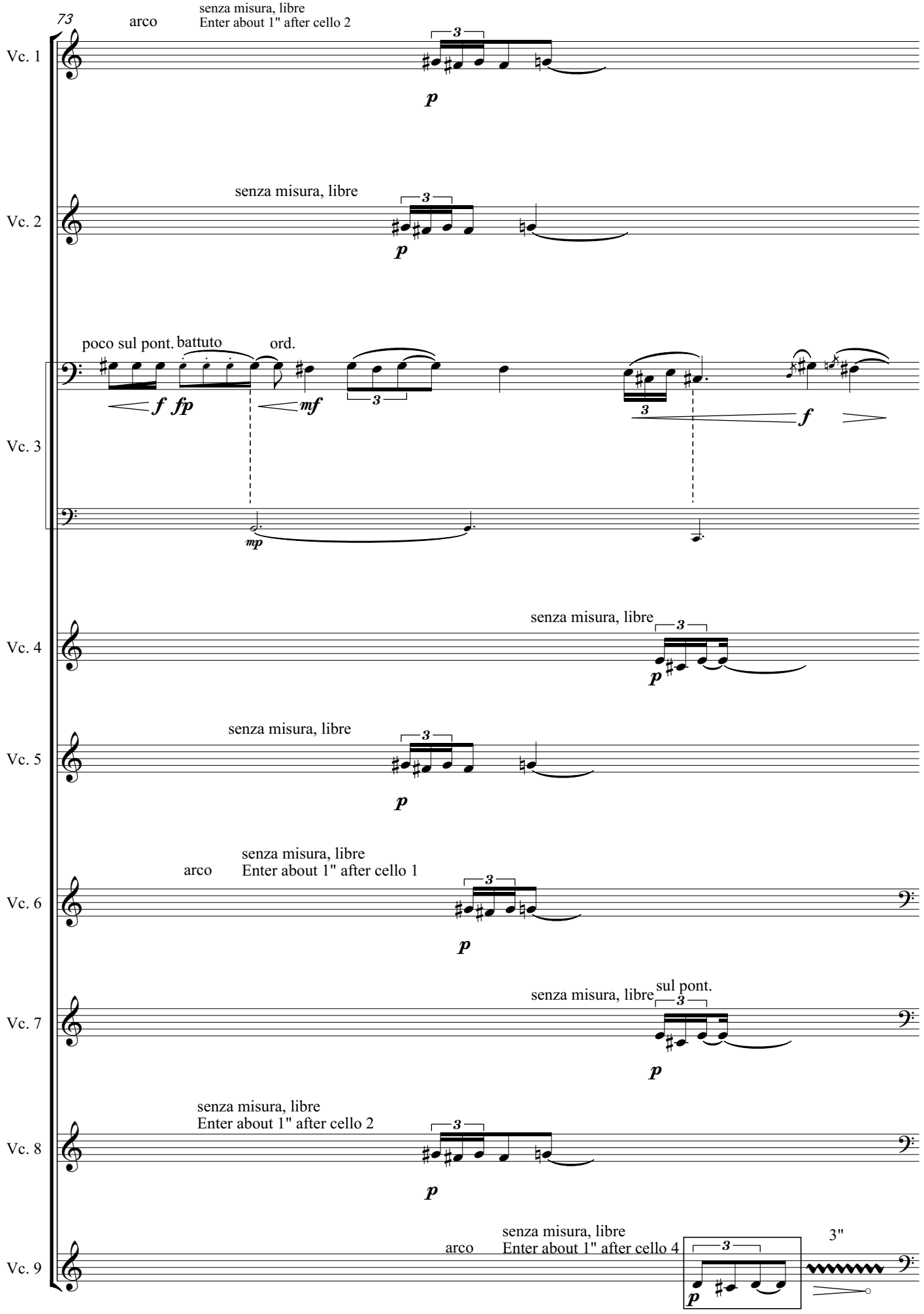

rit.
♩=70
52
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
f
pp
fp

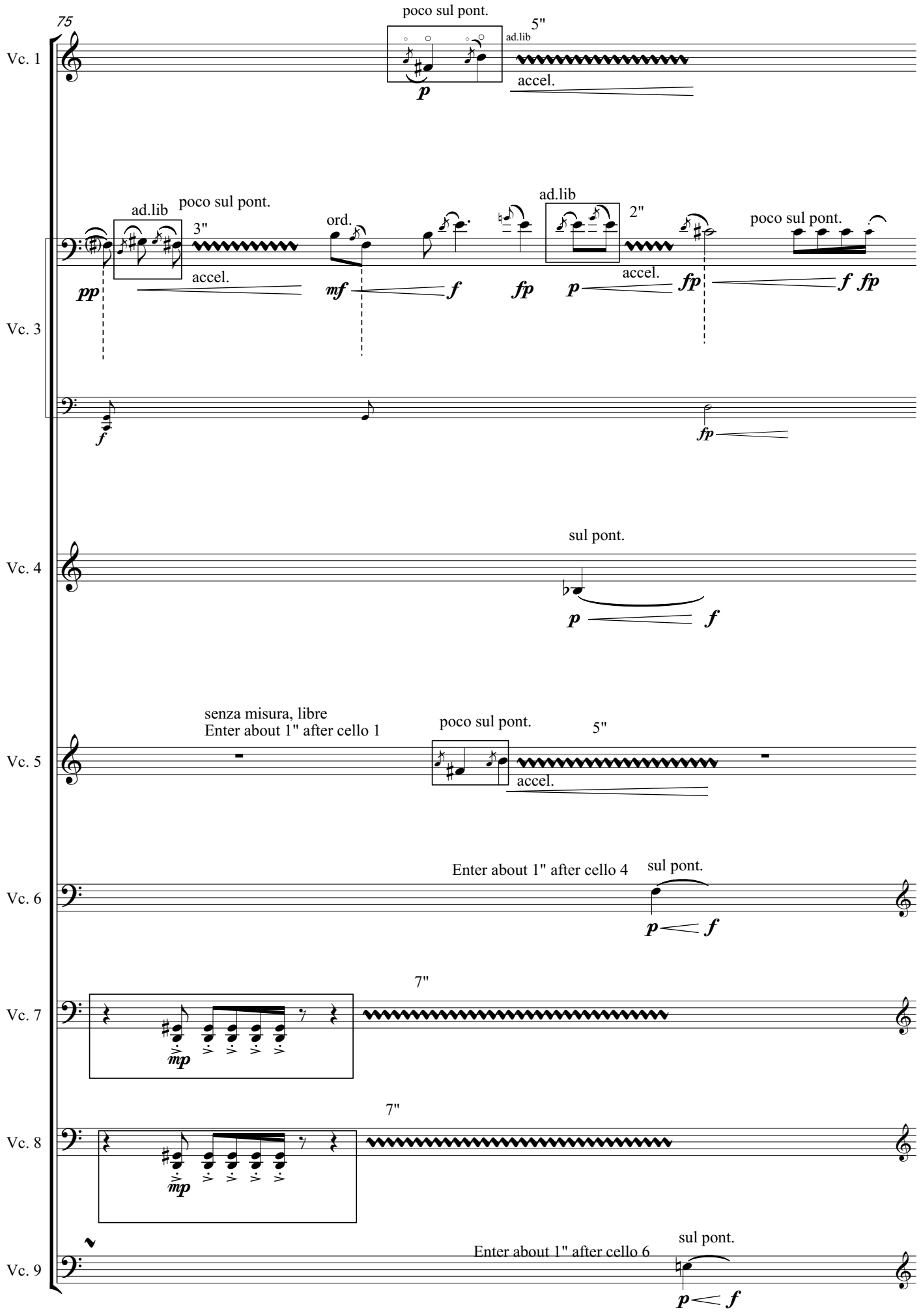

56
rit.
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
fp fp p

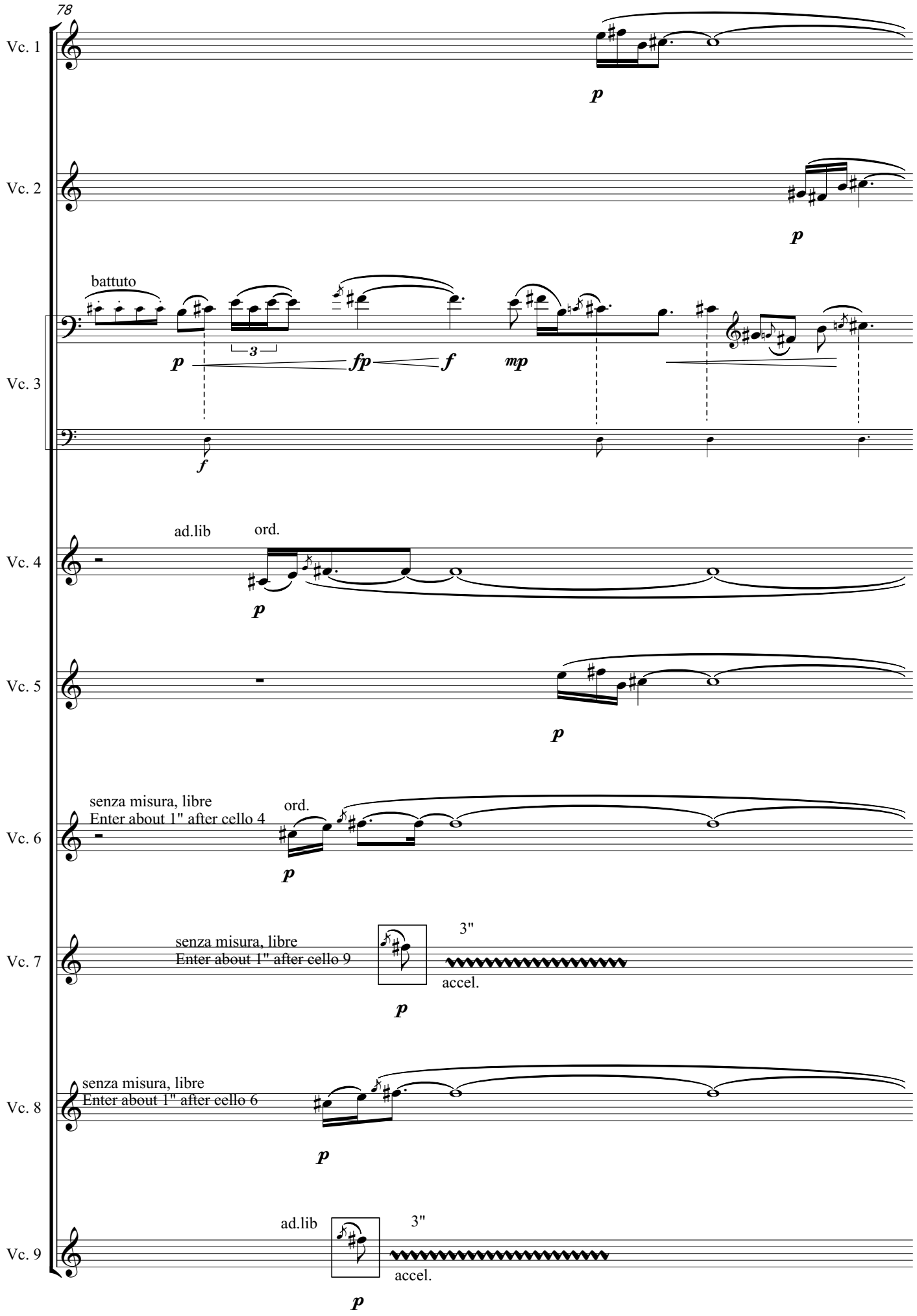

59
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
f
ppp
molto dim.
ff
molto cresc.
pizz.

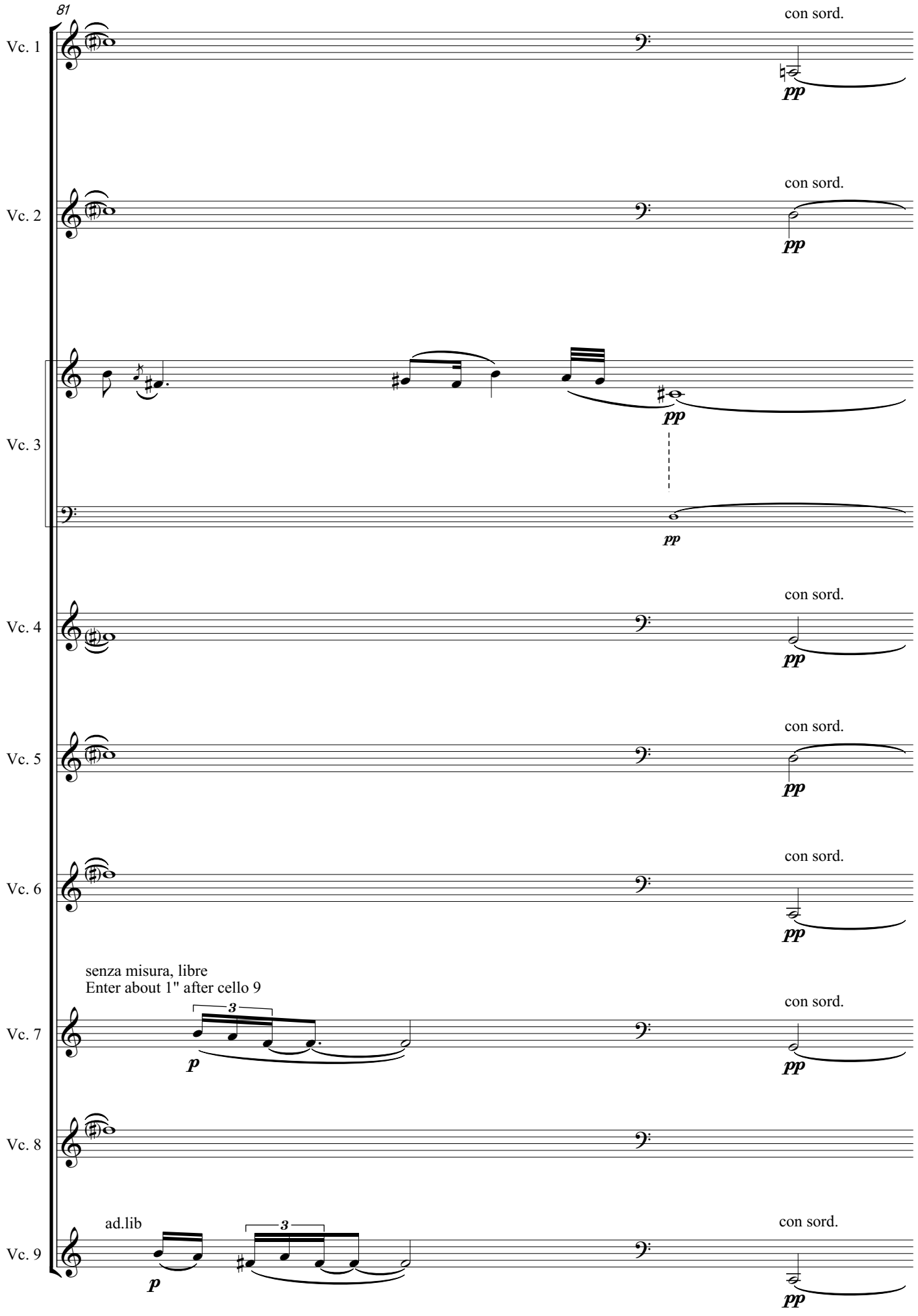

Lento
62
ad lib.
Vc. 6
mf
mp
p
sf
mf
p
2"
66
Vc. 1
sul pont.
arco
ff
Vc. 2
arco
ad.lib
disappering . . .
fp
Vc. 3
pizz.
ff
arco
fp
ad.lib
3"
accel.
fp
mf
Vc. 4
arco
ad.lib
sul pont.
disappearing . . .
fp
Vc. 5
arco
ad.lib
moving microtonally
pp
mf
ppp
Vc. 6
battuto
sfp
mf
sf
Vc. 7
arco
sf
Vc. 8
arco
ad lib.
sul pont.
disappering . . .
fp
Vc. 9
arco
ad.lib
moving microtonally
pp
mf
ppp


70
Vc. 1
senza misura, libre
3"
pizz.
pp
f
Vc. 2
Enter about 1" after cello 1
repeat ad lib. e accel.
3"
pp
p
mf
Vc. 3
p
3
fp
f
5
p
mp
mf
Vc. 4
Enter about 1" after cello 1
repeat ad lib. e accel.
3"
pp
p
mf
Vc. 5
Enter about 1" after cello 2
repeat ad lib. e accel.
3"
pp
p
mf
Vc. 6
pizz.
f
Vc. 7
senza misura, libre
3"
pp
p
mf
Vc. 8
Enter about 1" after cello 1
repeat ad lib. e accel.
3"
pp
p
mf
Vc. 9
Enter about 1" after cello 2
repeat ad lib. e accel.
3"
pizz.
pp
f


73
arco
senza misura, libre
Enter about 1" after cello 2
Vc. 1
p
senza misura, libre
Vc. 2
p
poco sul pont.
battuto
ord.
Vc. 3
f fp
mf
f
mp
senza misura, libre
Vc. 4
p
senza misura, libre
Vc. 5
p
arco
senza misura, libre
Enter about 1" after cello 1
Vc. 6
p
senza misura, libre
sul pont.
Vc. 7
p
senza misura, libre
Enter about 1" after cello 2
Vc. 8
p
arco
senza misura, libre
Enter about 1" after cello 4
3"
Vc. 9
p


75
Vc. 1
poco sul pont.
5"
ad.lib
accel.
p
Vc. 3
ad.lib
poco sul pont.
3"
accel.
pp
ord.
mf
f
fp
ad.lib
2"
p
accel.
fp
poco sul pont.
f fp
f
fp
Vc. 4
sul pont.
p
f
Vc. 5
senza misura, libre
Enter about 1" after cello 1
poco sul pont.
5"
accel.
Vc. 6
Enter about 1" after cello 4
sul pont.
p
f
Vc. 7
7"
mp
Vc. 8
7"
mp
Vc. 9
Enter about 1" after cello 6
sul pont.
p
f


78
Vc. 1
p
Vc. 2
p
battuto
Vc. 3
p
3
fp
f
mp
f
ad.lib
ord.
Vc. 4
p
Vc. 5
p
senza misura, libre
Enter about 1" after cello 4
ord.
Vc. 6
p
senza misura, libre
Enter about 1" after cello 9
3"
accel.
Vc. 7
p
senza misura, libre
Enter about 1" after cello 6
Vc. 8
p
ad.lib
3"
accel.
Vc. 9
p


81
Vc. 1
con sord.
pp
Vc. 2
con sord.
pp
Vc. 3
pp
pp
Vc. 4
con sord.
pp
Vc. 5
con sord.
pp
Vc. 6
con sord.
pp
senza misura, libre
Enter about 1" after cello 9
Vc. 7
3
p
con sord.
pp
Vc. 8
ad.lib
Vc. 9
3
p
con sord.
pp

83

Vc. 1

Lightly touch the string on and off to
produce alternating open string note and any harmonic.

Vc. 2

Lightly touch the string on and off to
produce alternating open string note and any harmonic.

Vc. 3

con sord.
ad.lib

p

Vc. 4

Lightly touch the string on and off to
produce alternating open string note and any harmonic.

Vc. 5

ad.lib

Vc. 6

Lightly touch the string on and off to
produce alternating open string note and any harmonic.

Vc. 7

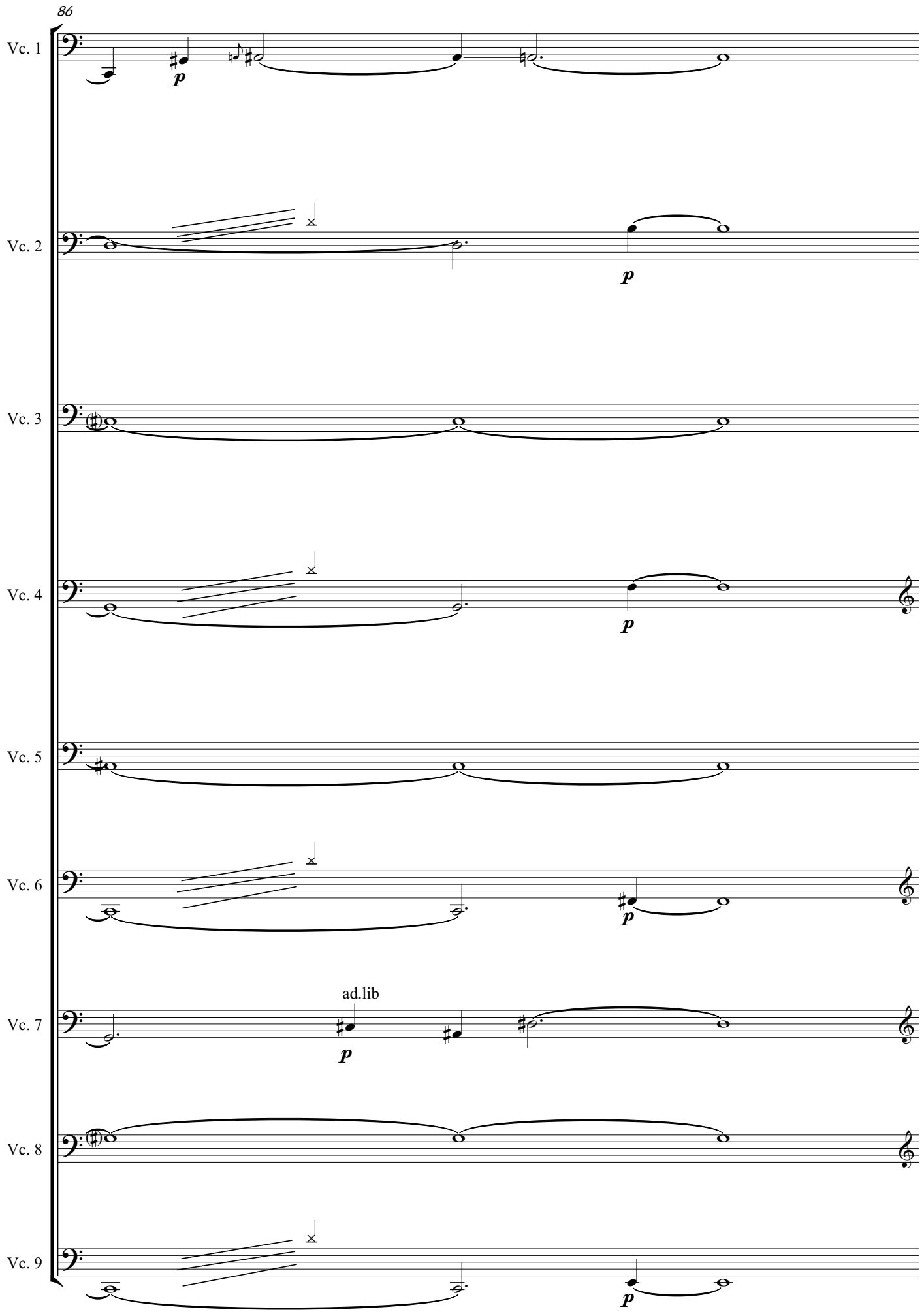
Vc. 8

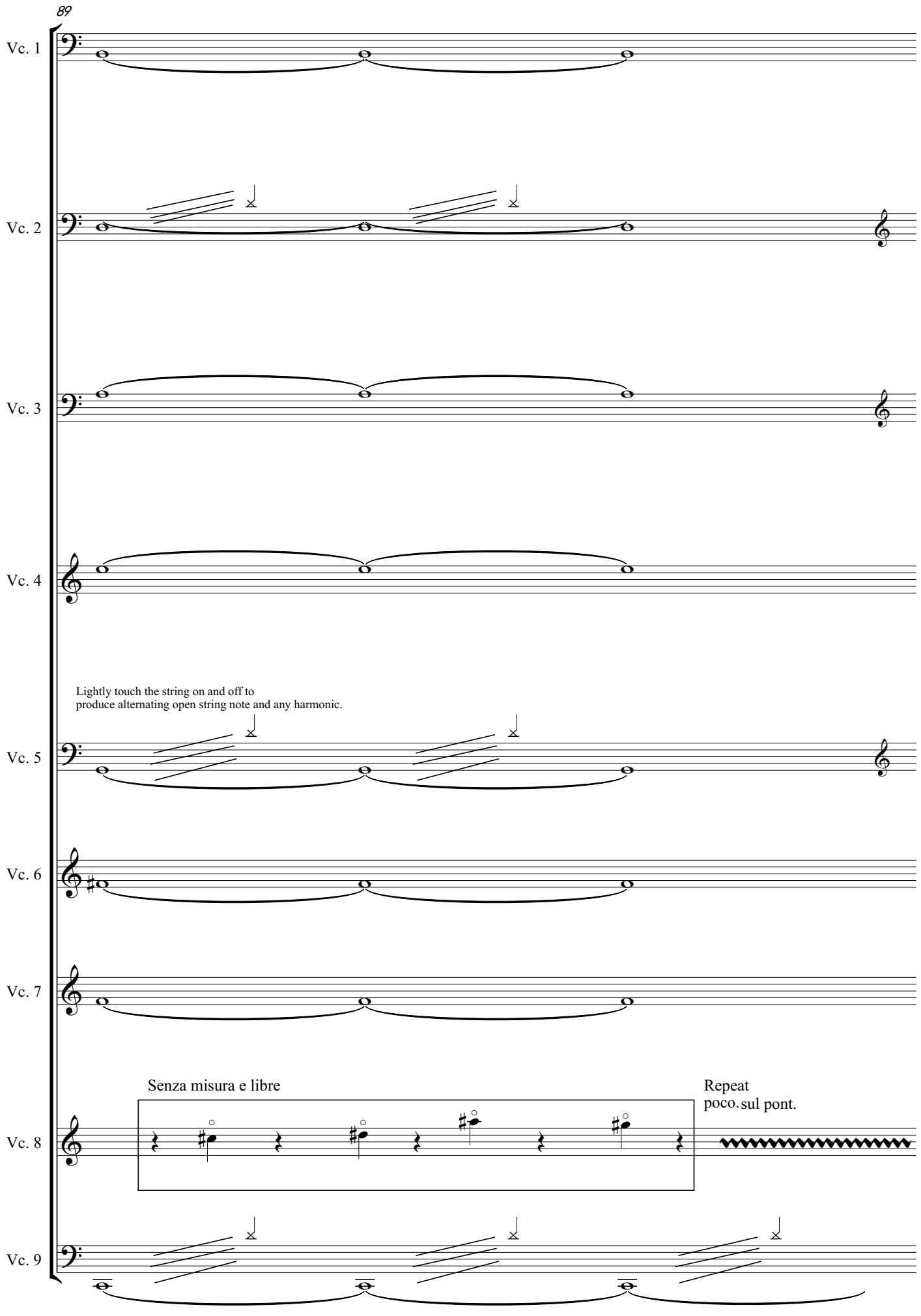
ad.lib
con sord.

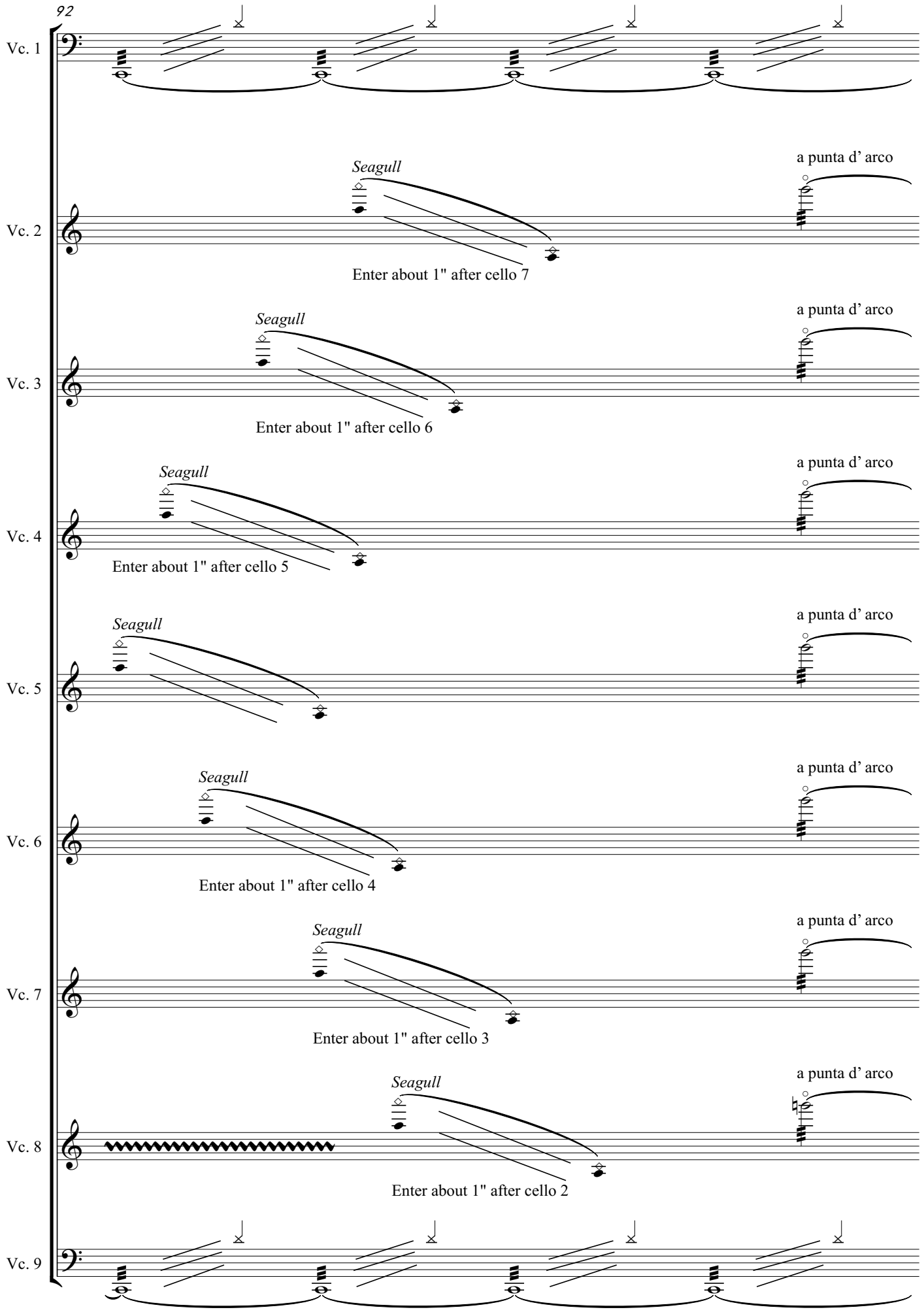
p

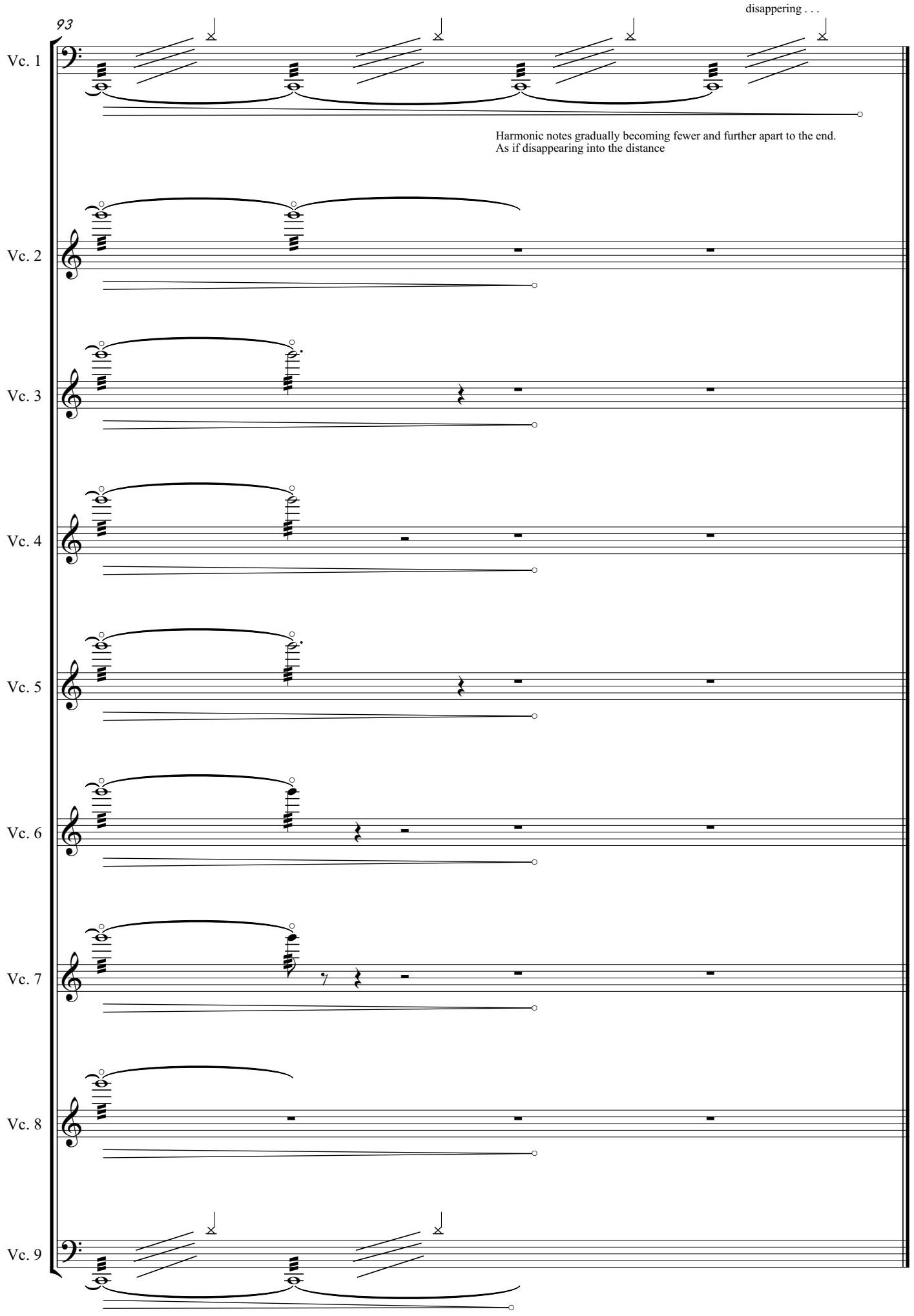
Vc. 9

Lightly touch the string on and off to
produce alternating open string note and any harmonic.

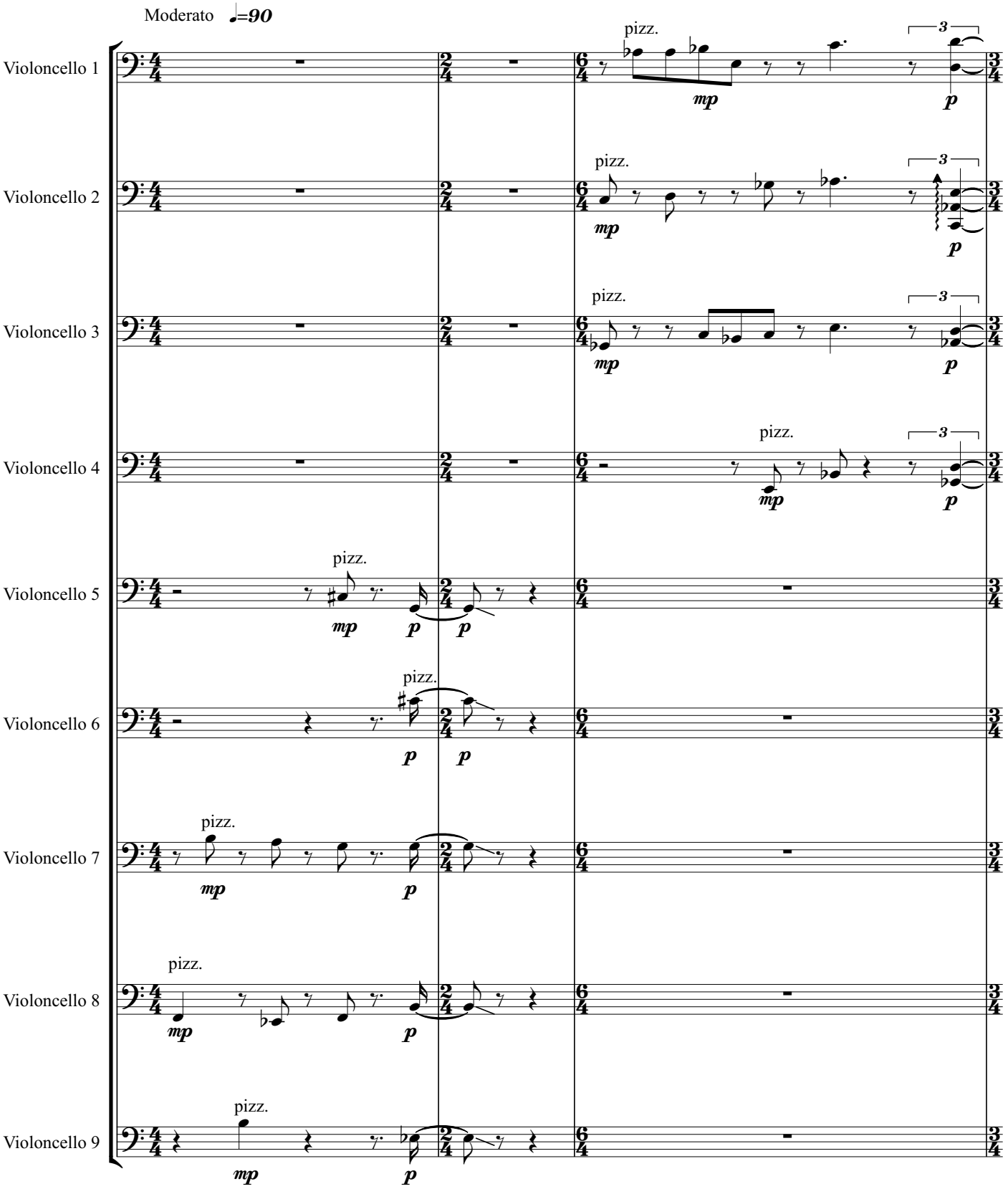

86
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
ad.lib
p

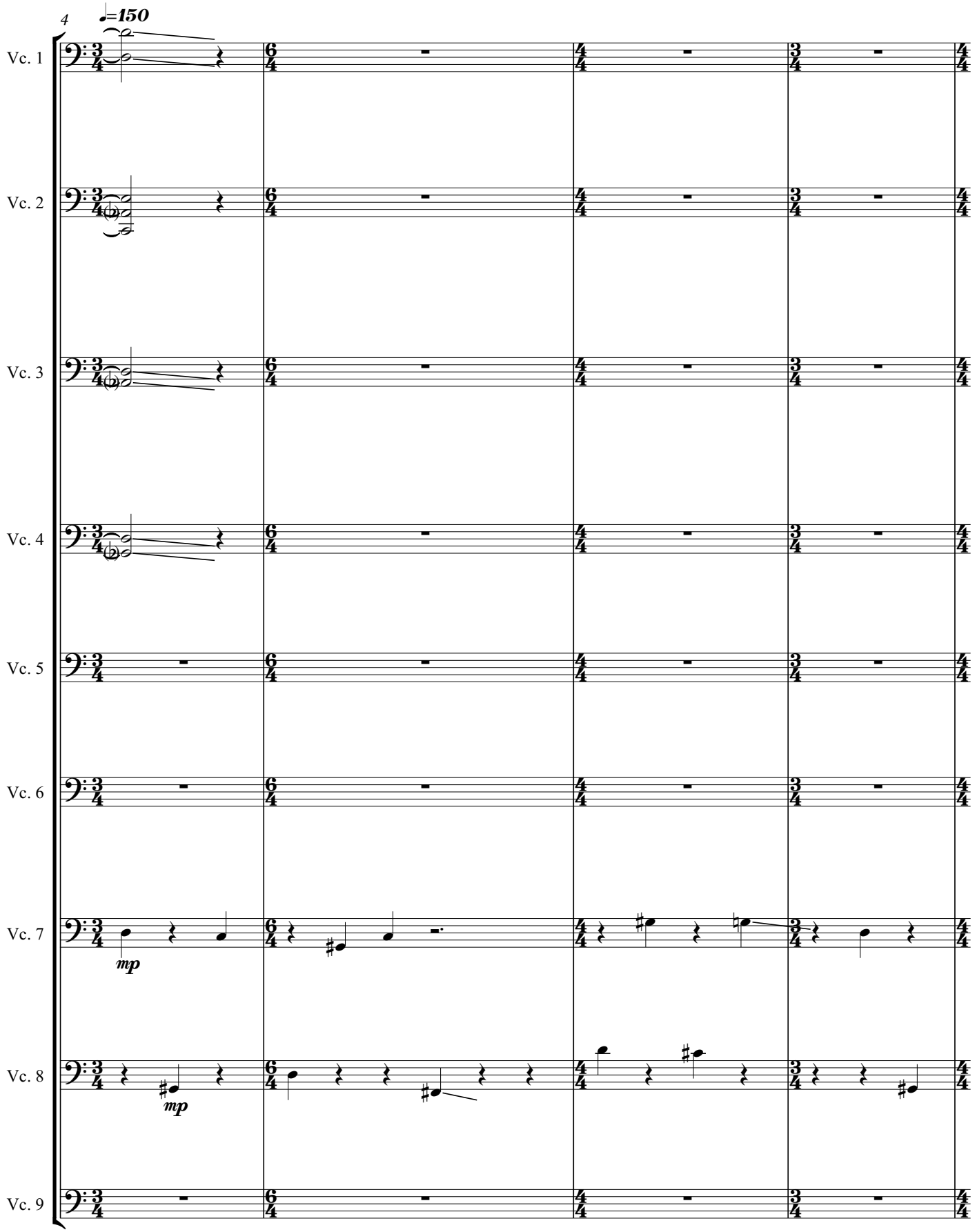

89
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Lightly touch the string on and off to
produce alternating open string note and any harmonic.
Vc. 5
Vc. 6
Vc. 7
Senza misura e libre
Repeat
poco. sul pont.
Vc. 8
Vc. 9

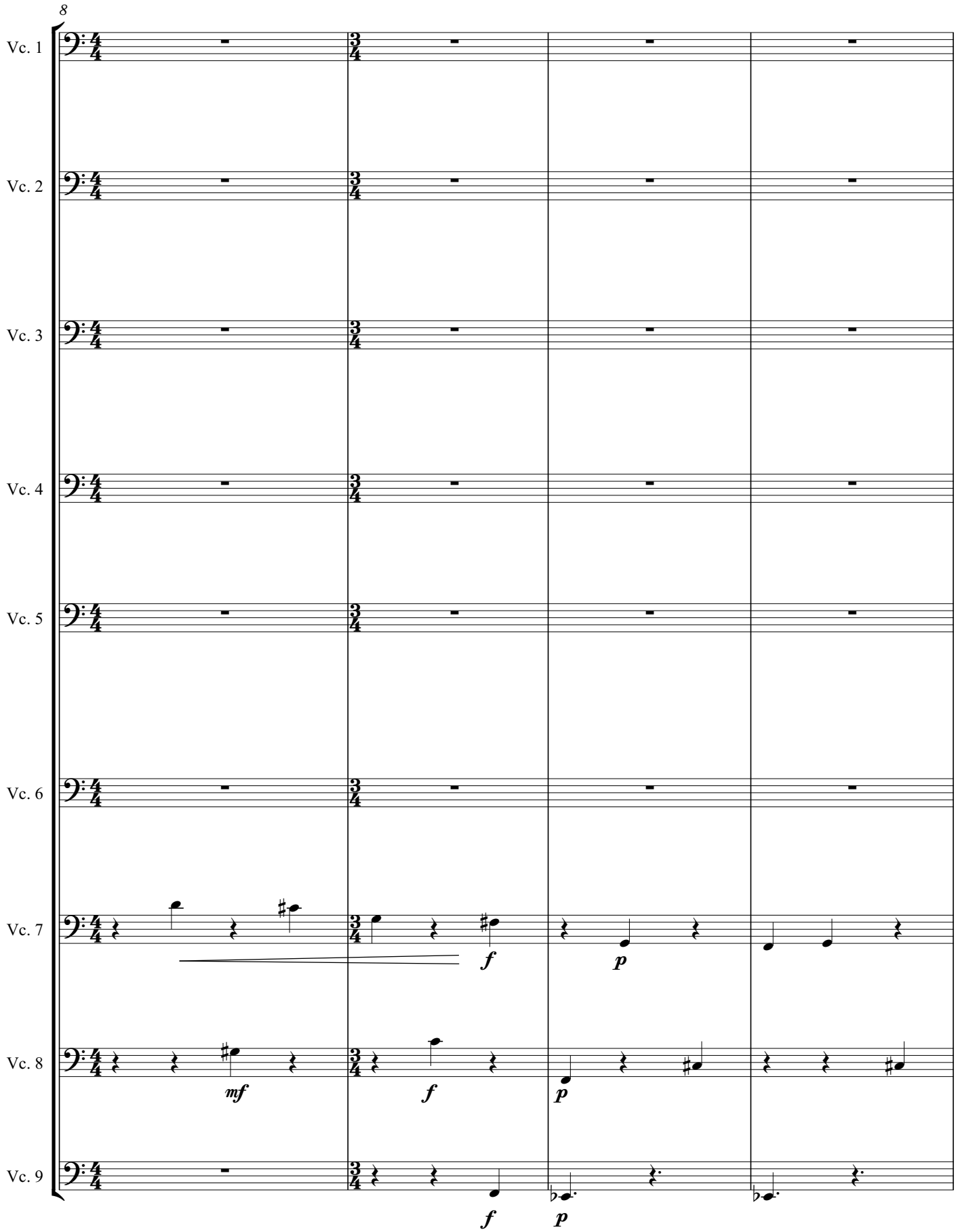

92
Vc. 1
Vc. 2
Seagull
a punta d' arco
Enter about 1" after cello 7
Vc. 3
Seagull
a punta d' arco
Enter about 1" after cello 6
Vc. 4
Seagull
a punta d' arco
Enter about 1" after cello 5
Vc. 5
Seagull
a punta d' arco
Vc. 6
Seagull
a punta d' arco
Enter about 1" after cello 4
Vc. 7
Seagull
a punta d' arco
Enter about 1" after cello 3
Vc. 8
Seagull
a punta d' arco
Enter about 1" after cello 2
Vc. 9

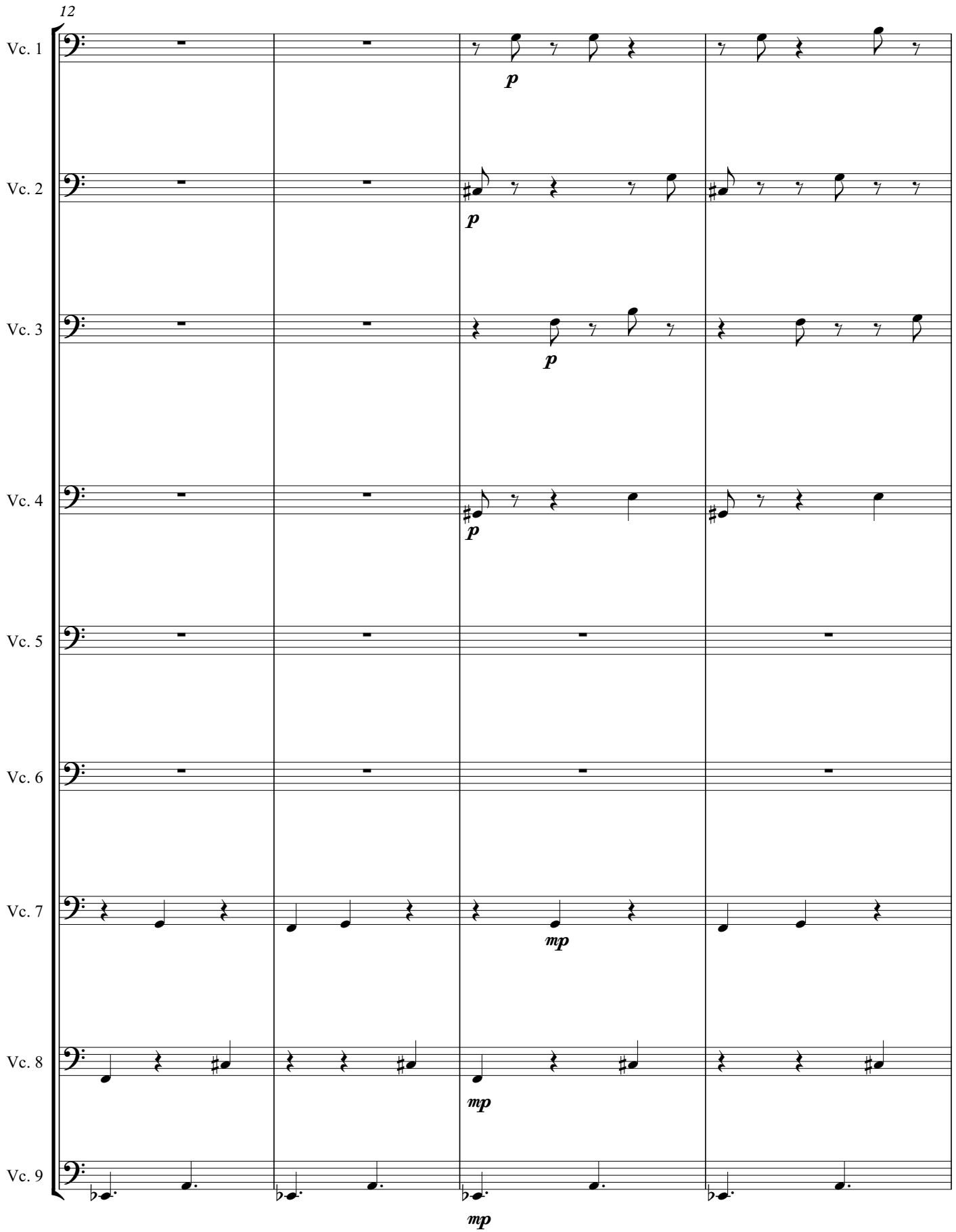

93
disappering . . .
Vc. 1
Harmonic notes gradually becoming fewer and further apart to the end.
As if disappearing into the distance
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9

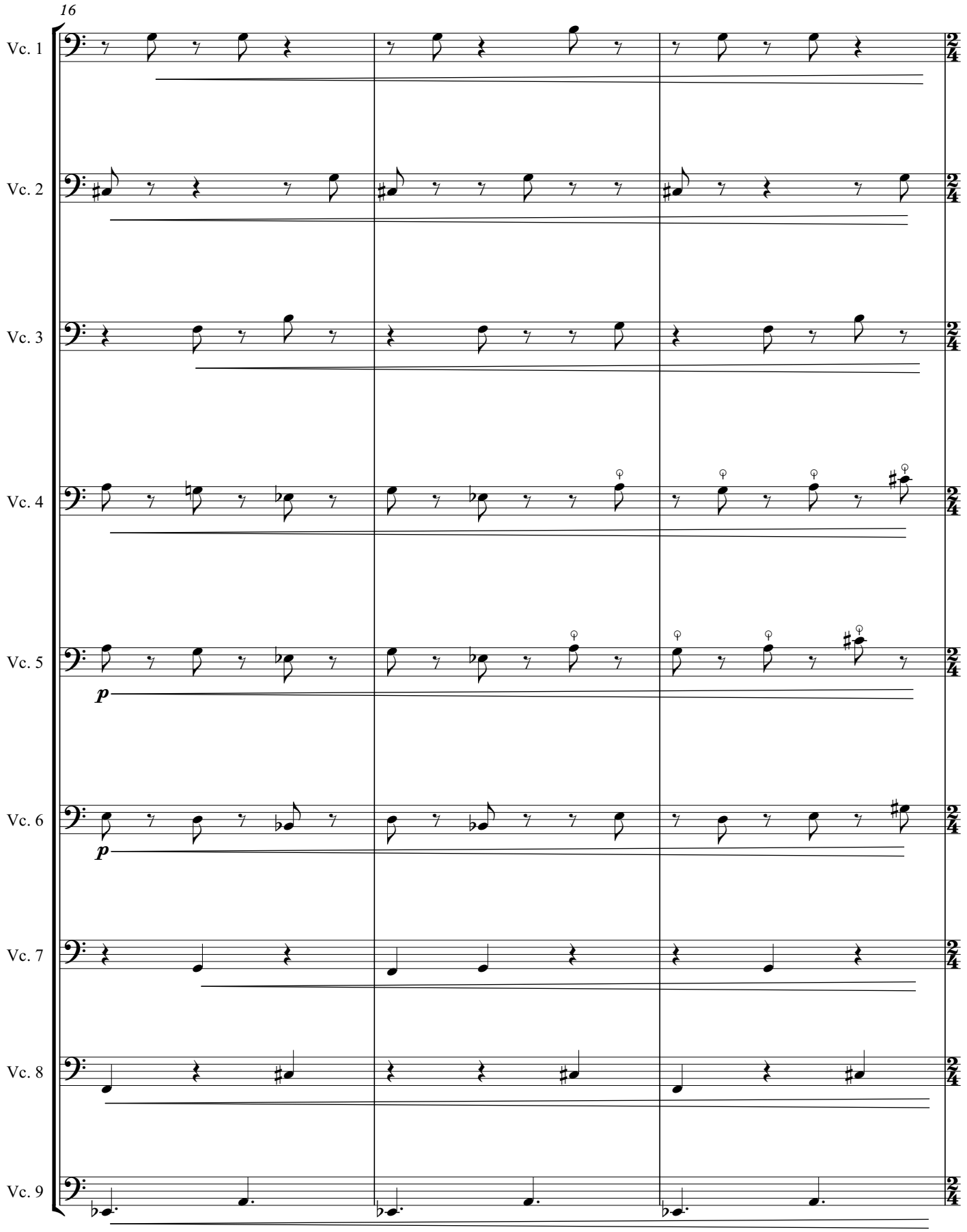
II

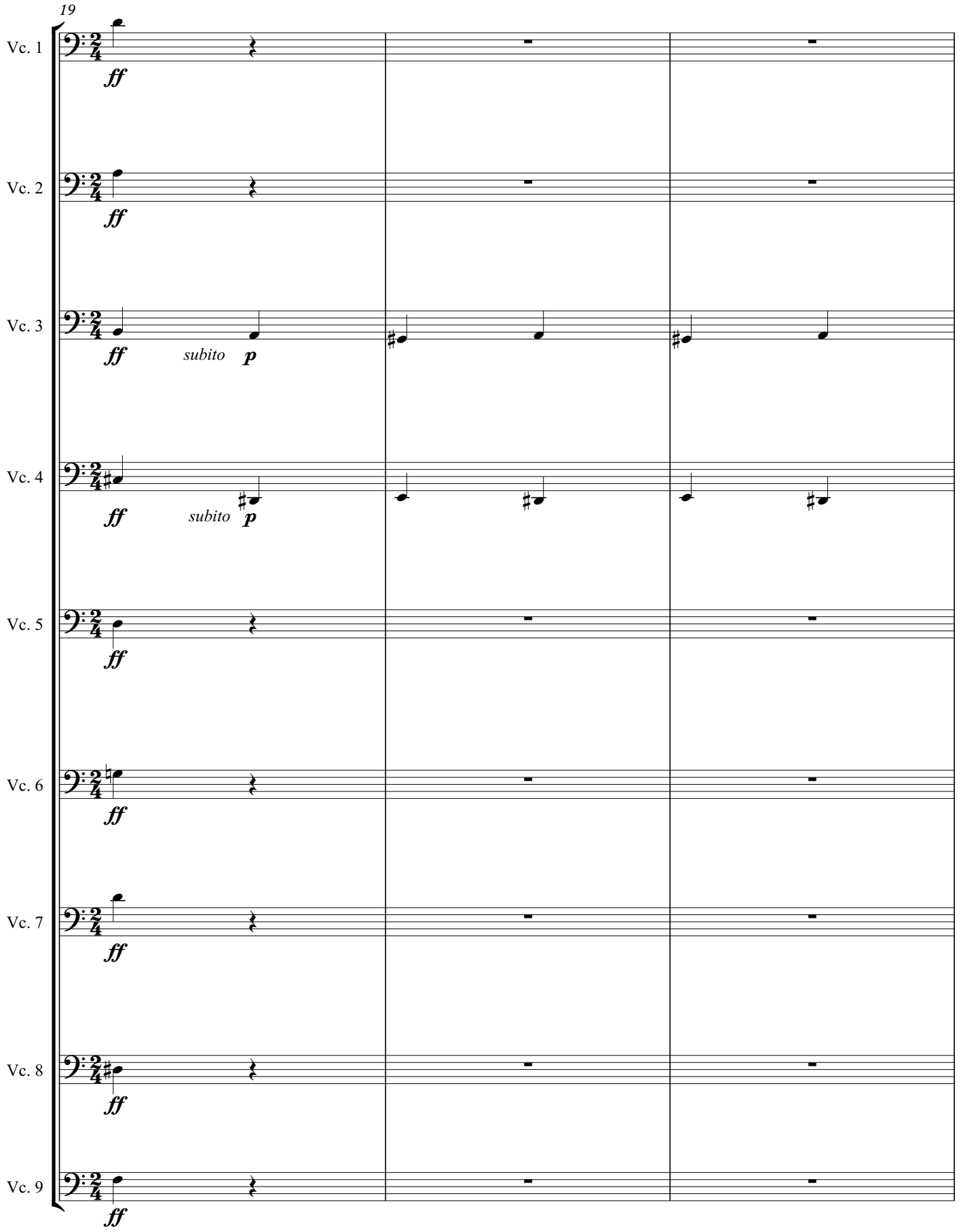

Moderato ♩=90
Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4
Violoncello 5
Violoncello 6
Violoncello 7
Violoncello 8
Violoncello 9
pizz.
mp
p
3

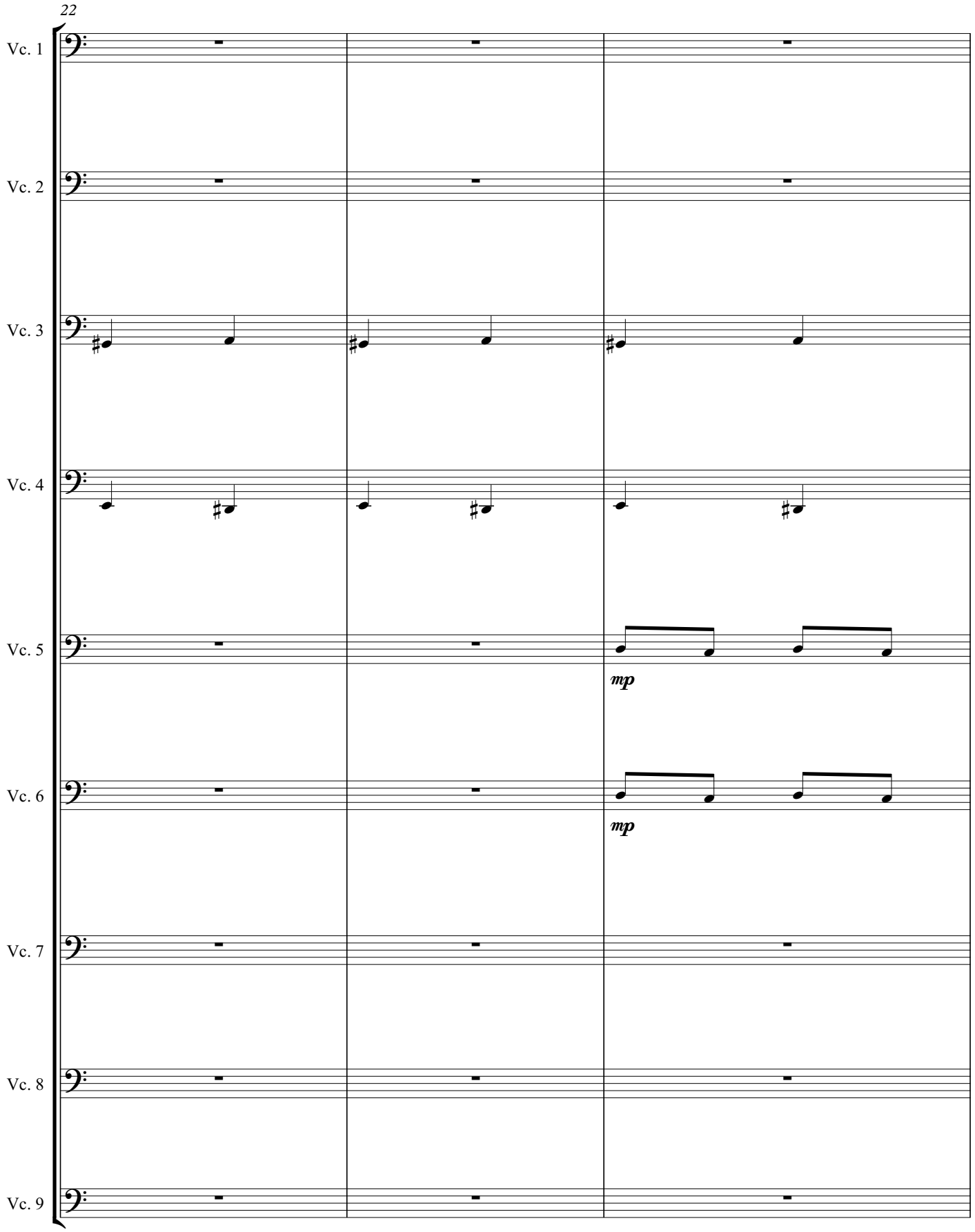

4
♩=150
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mp
mp

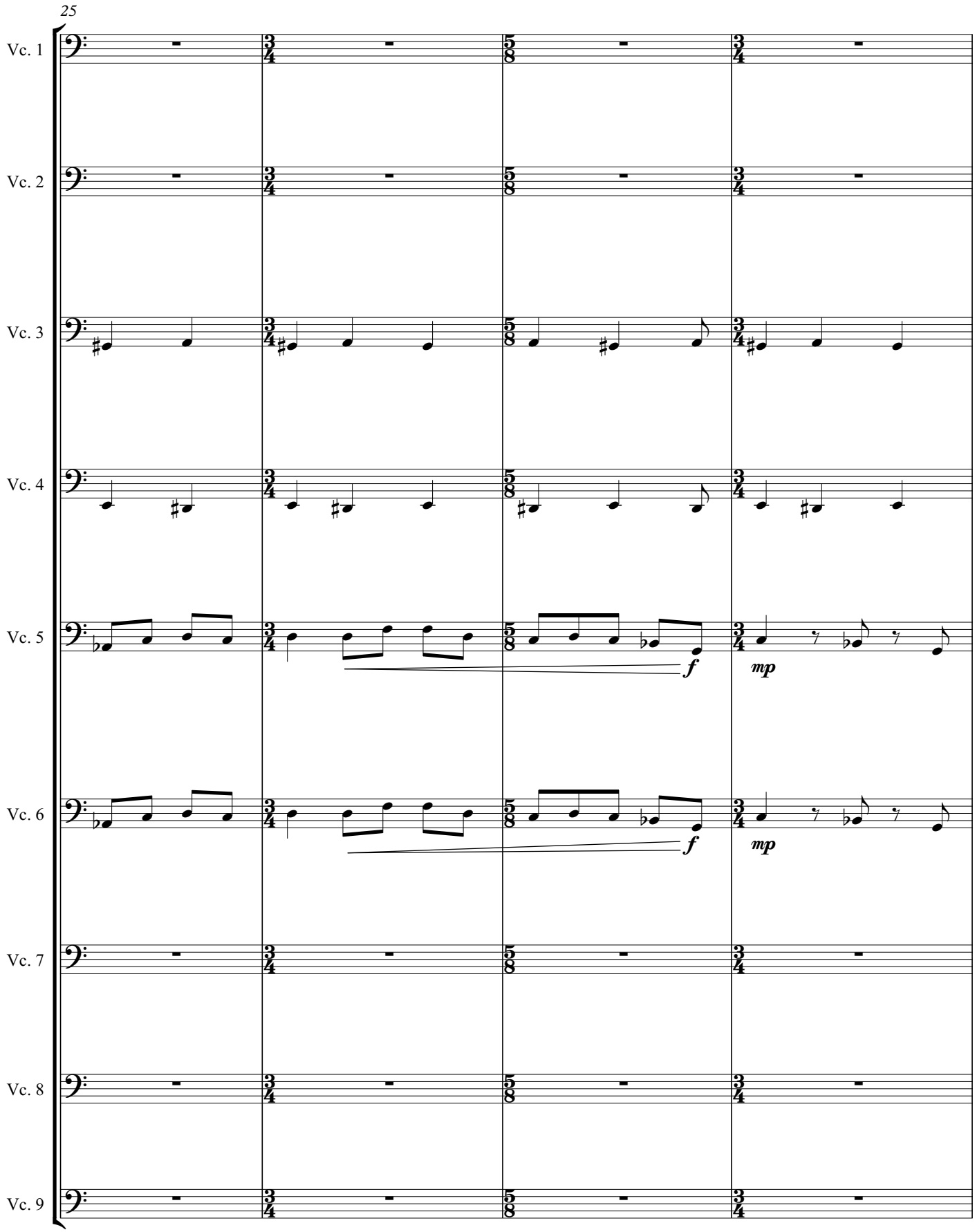

8
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mf
f
p
f
p
f
p

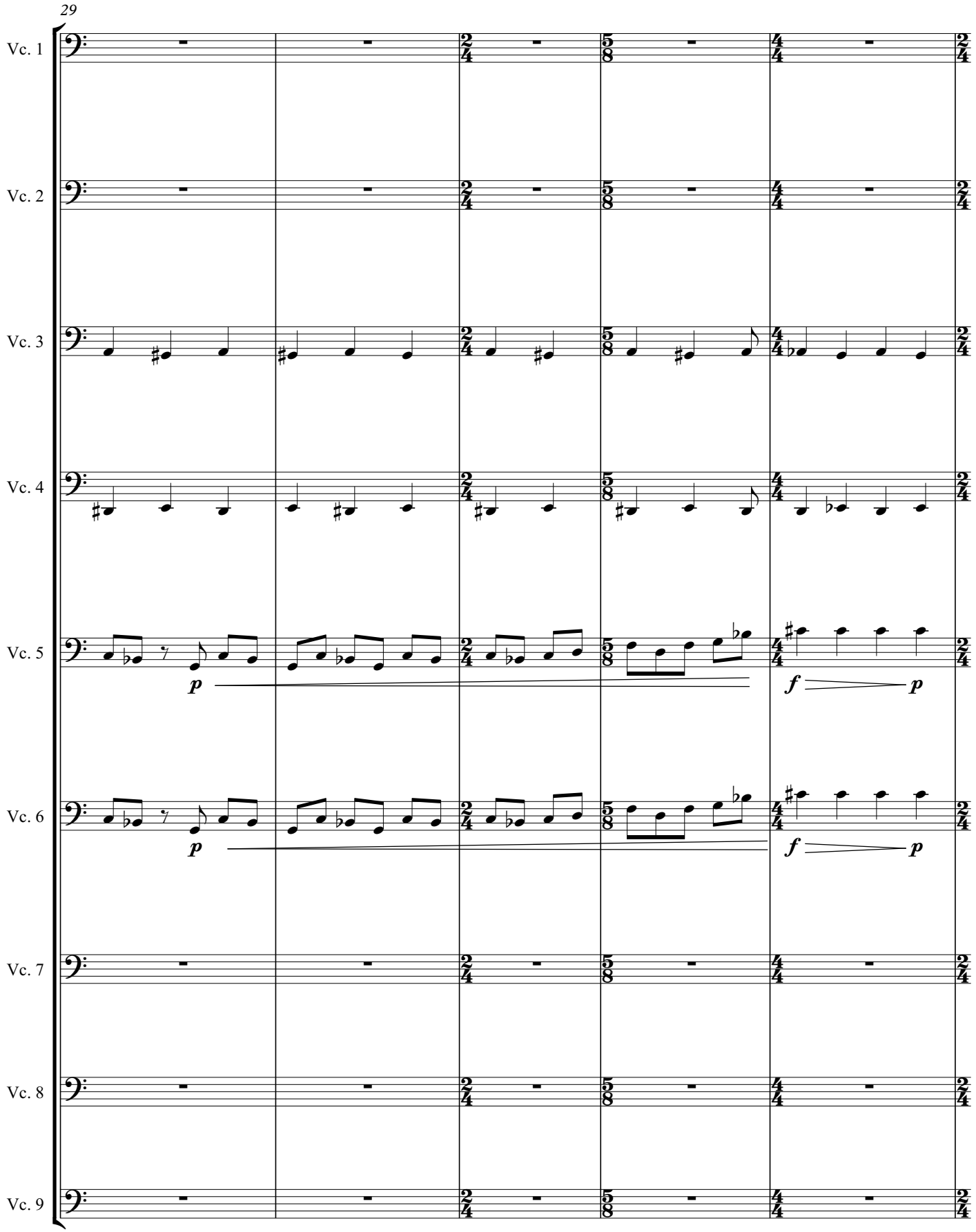

12
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p
p
p
p
mp
mp
mp

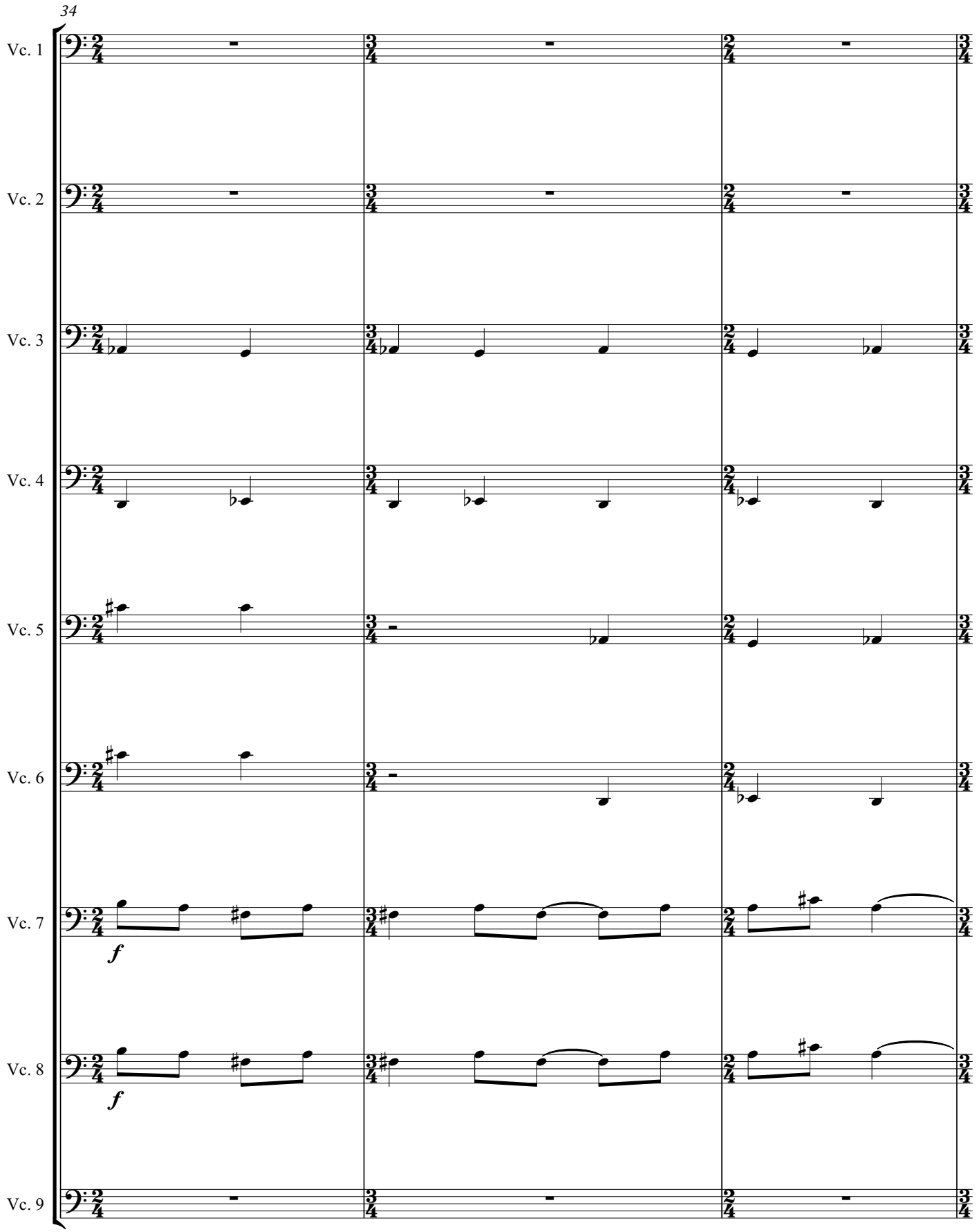

16
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p
p

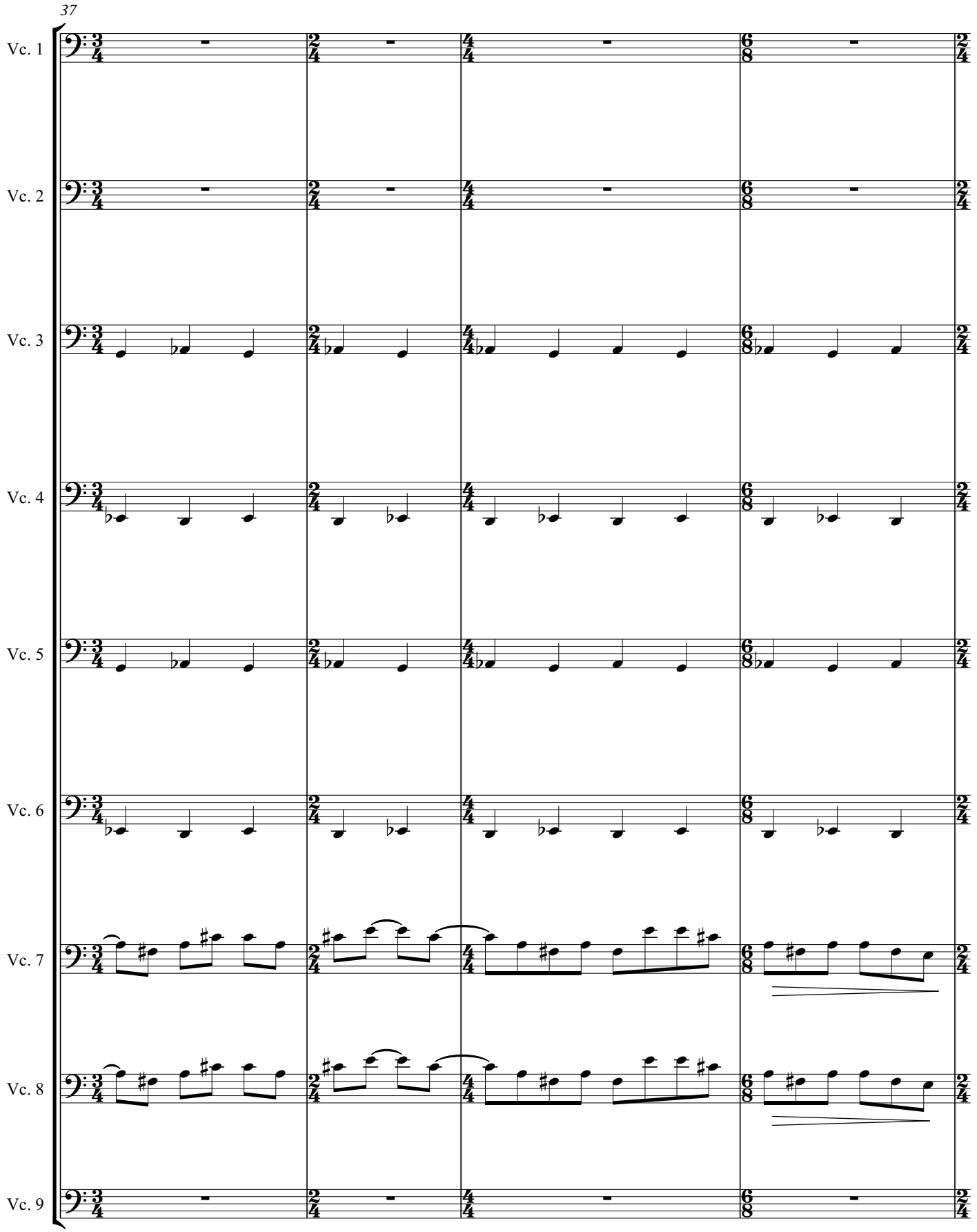

19
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
ff
subito p

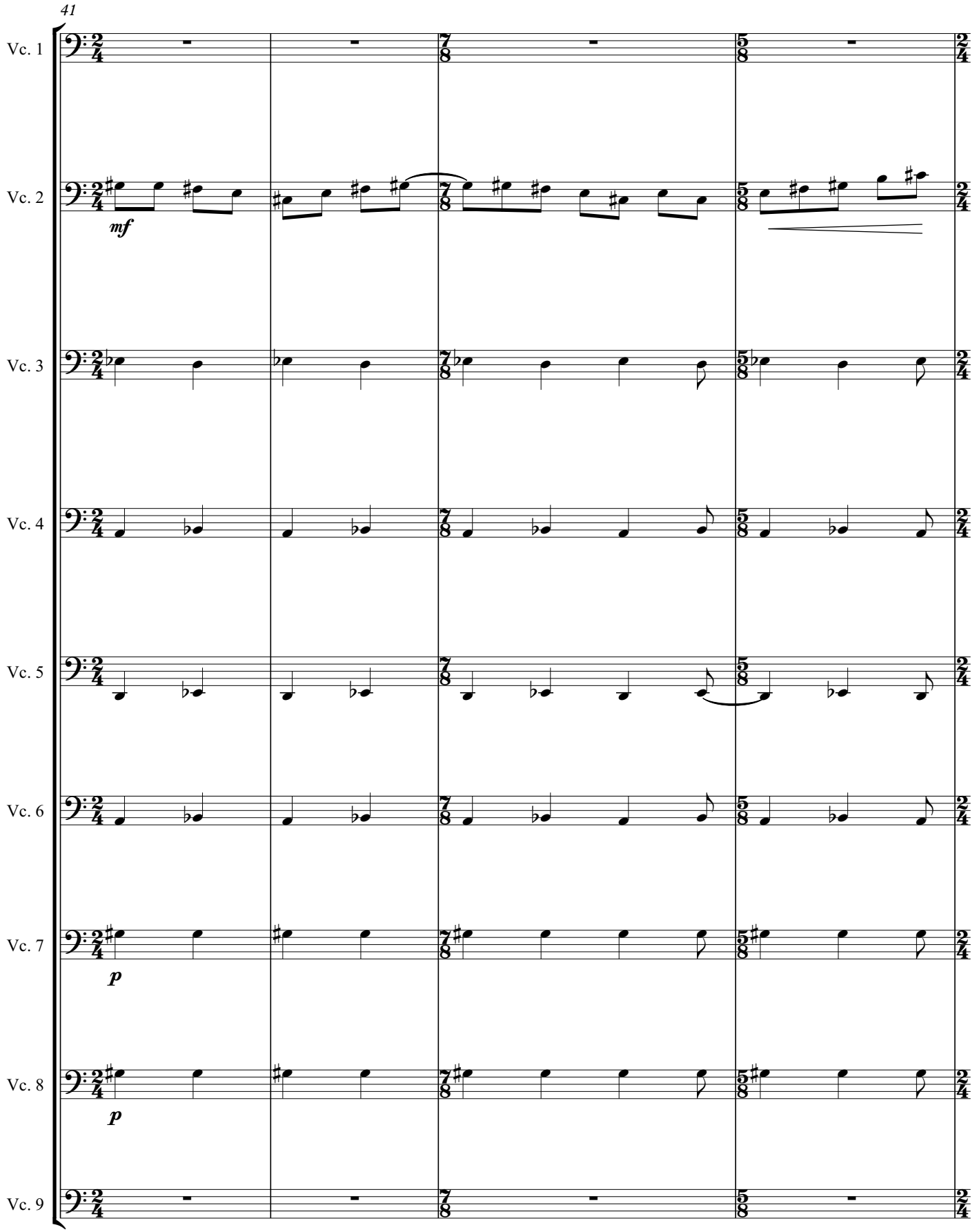

22
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
mp
Vc. 6
mp
Vc. 7
Vc. 8
Vc. 9

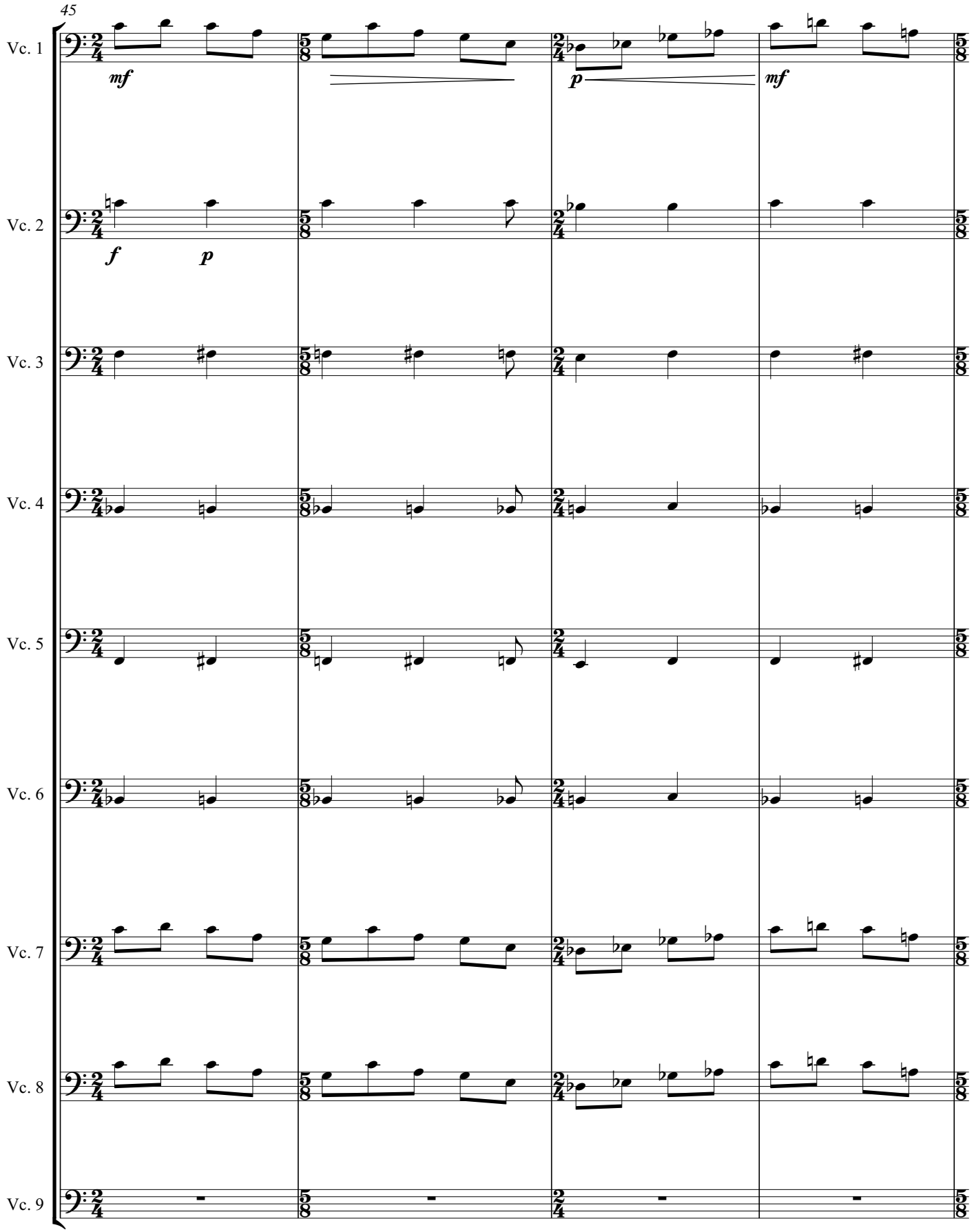

25
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
f
mp
f
mp

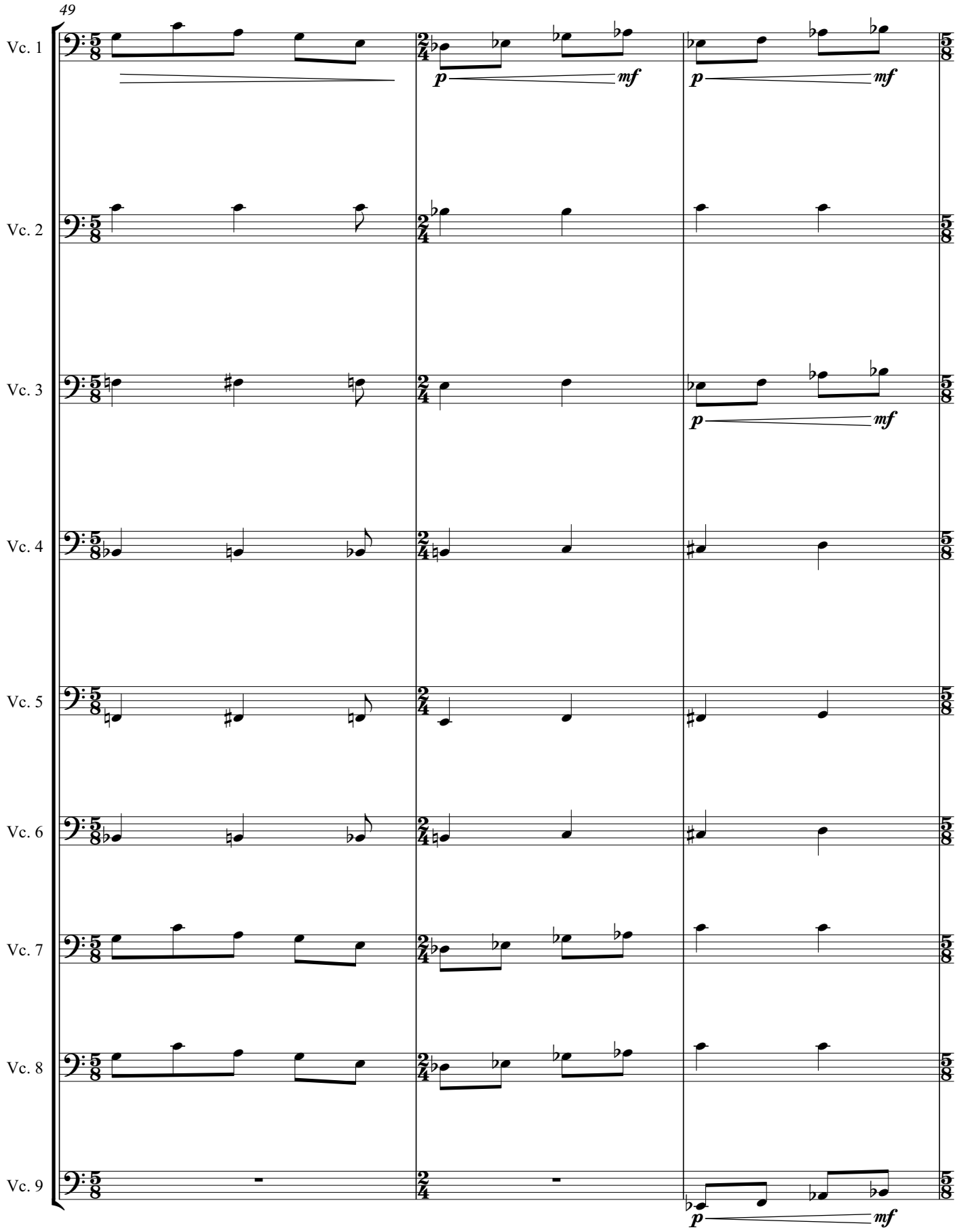

29
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p
f
p
p
f
p

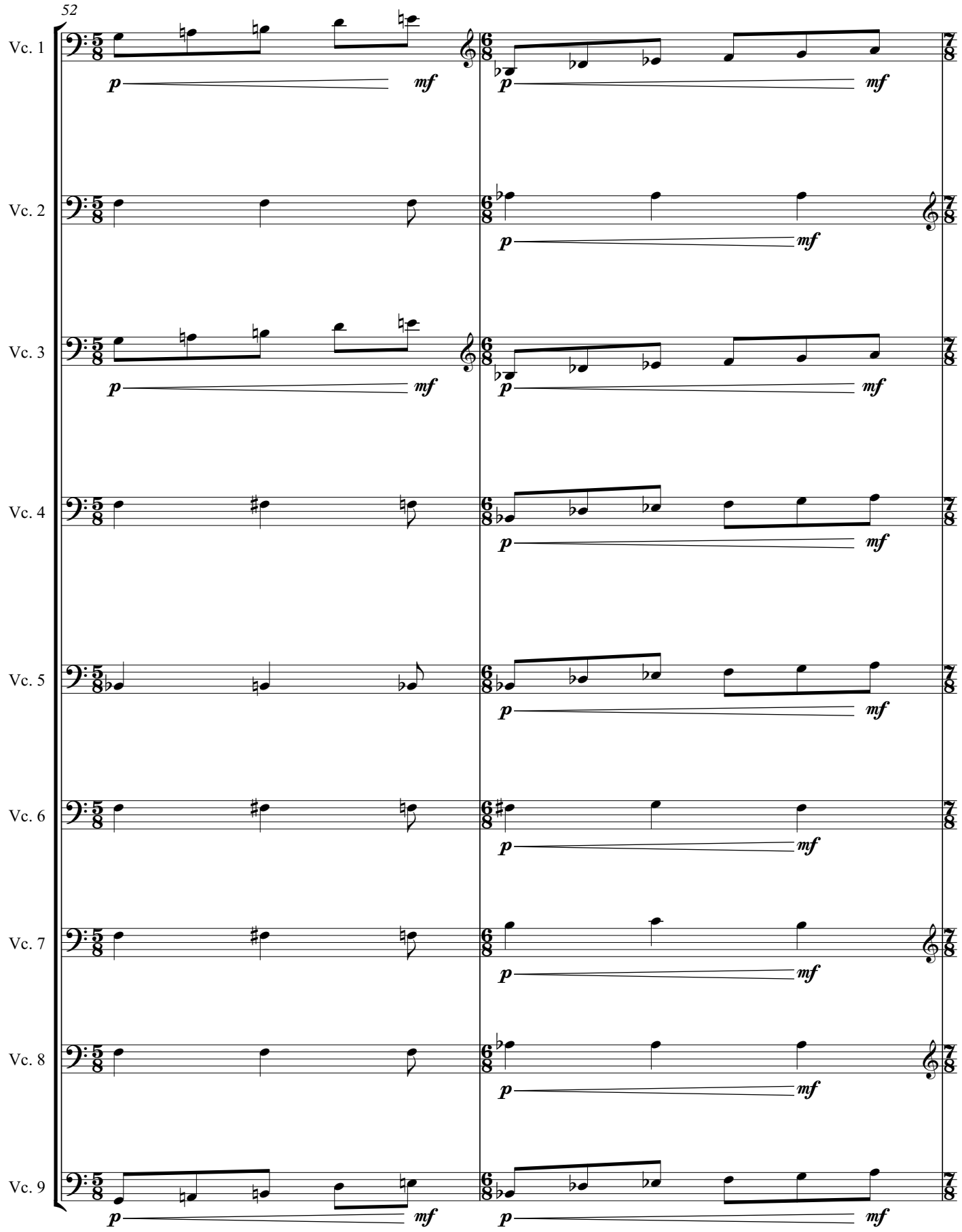

34
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
f
f

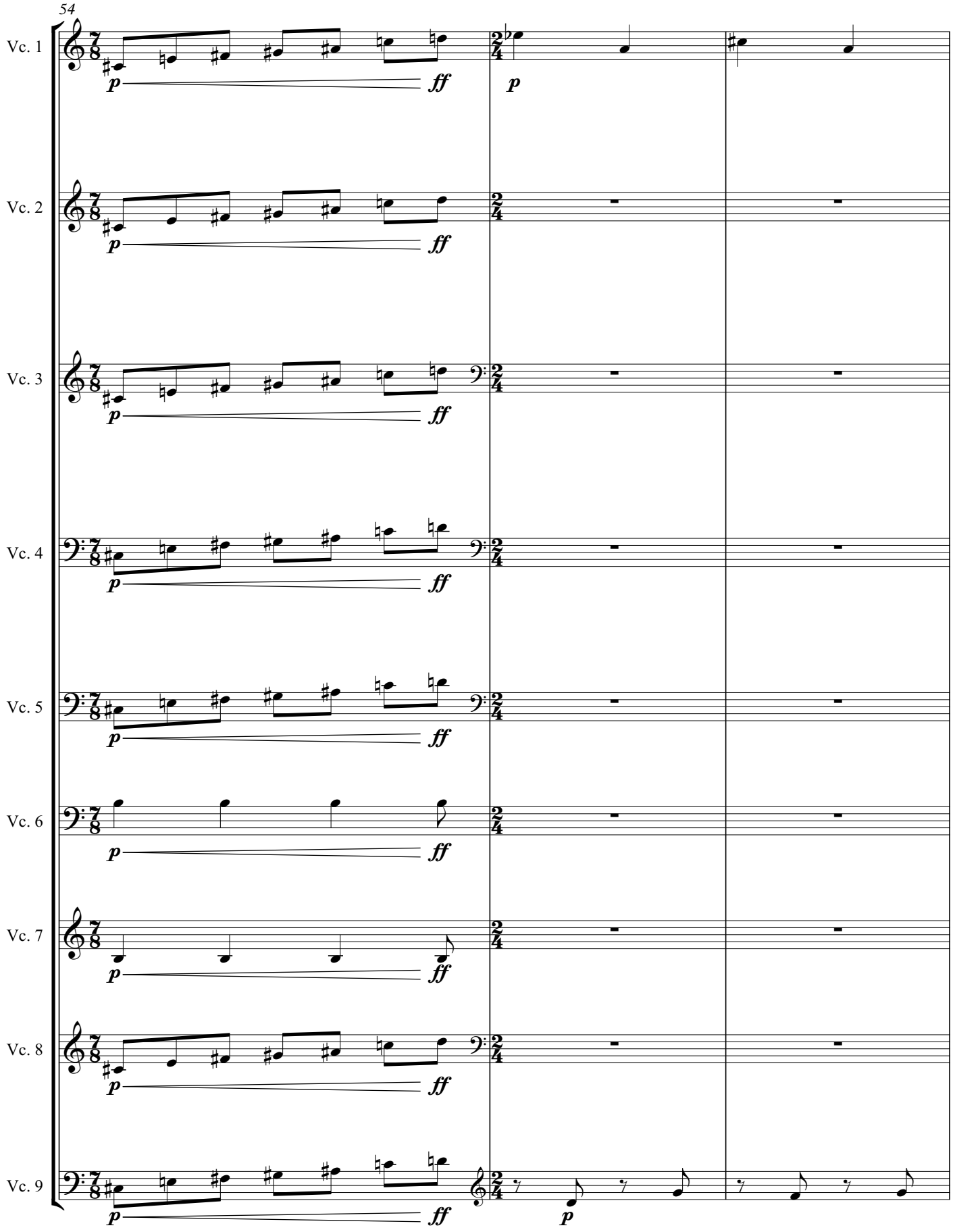

37
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9

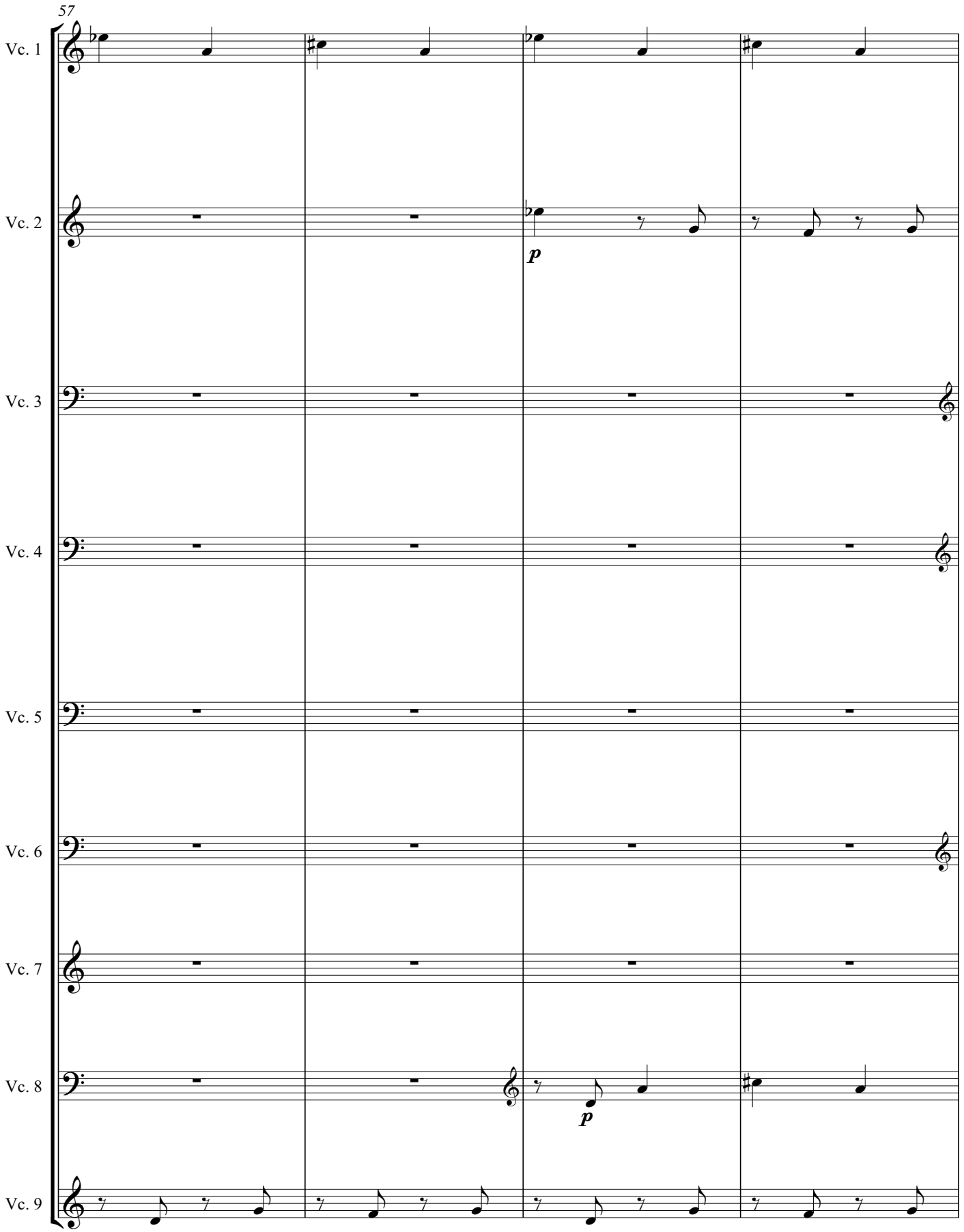

41
Vc. 1
Vc. 2
mf
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
p
Vc. 8
p
Vc. 9

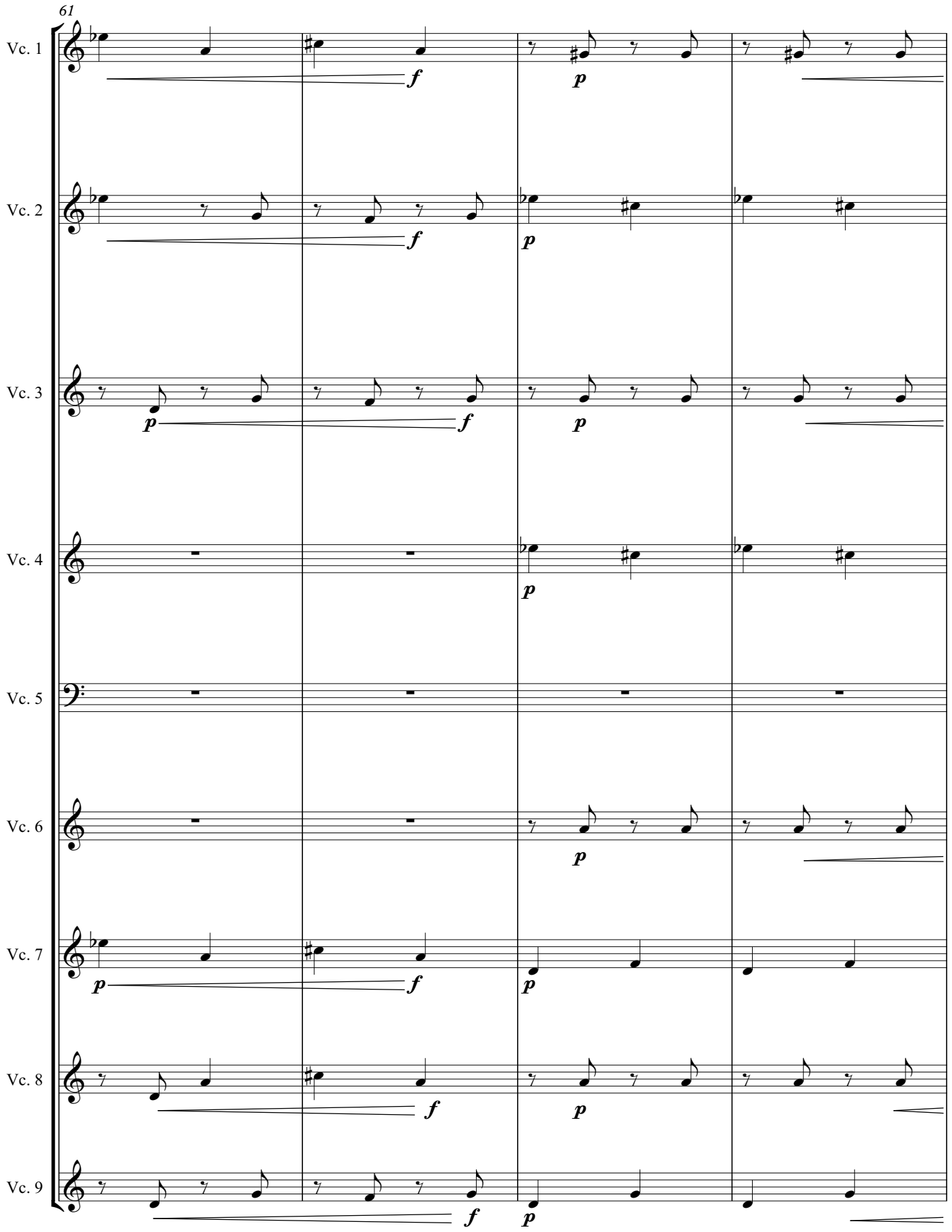

45
Vc. 1
mf
p
mf
Vc. 2
f
p
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9

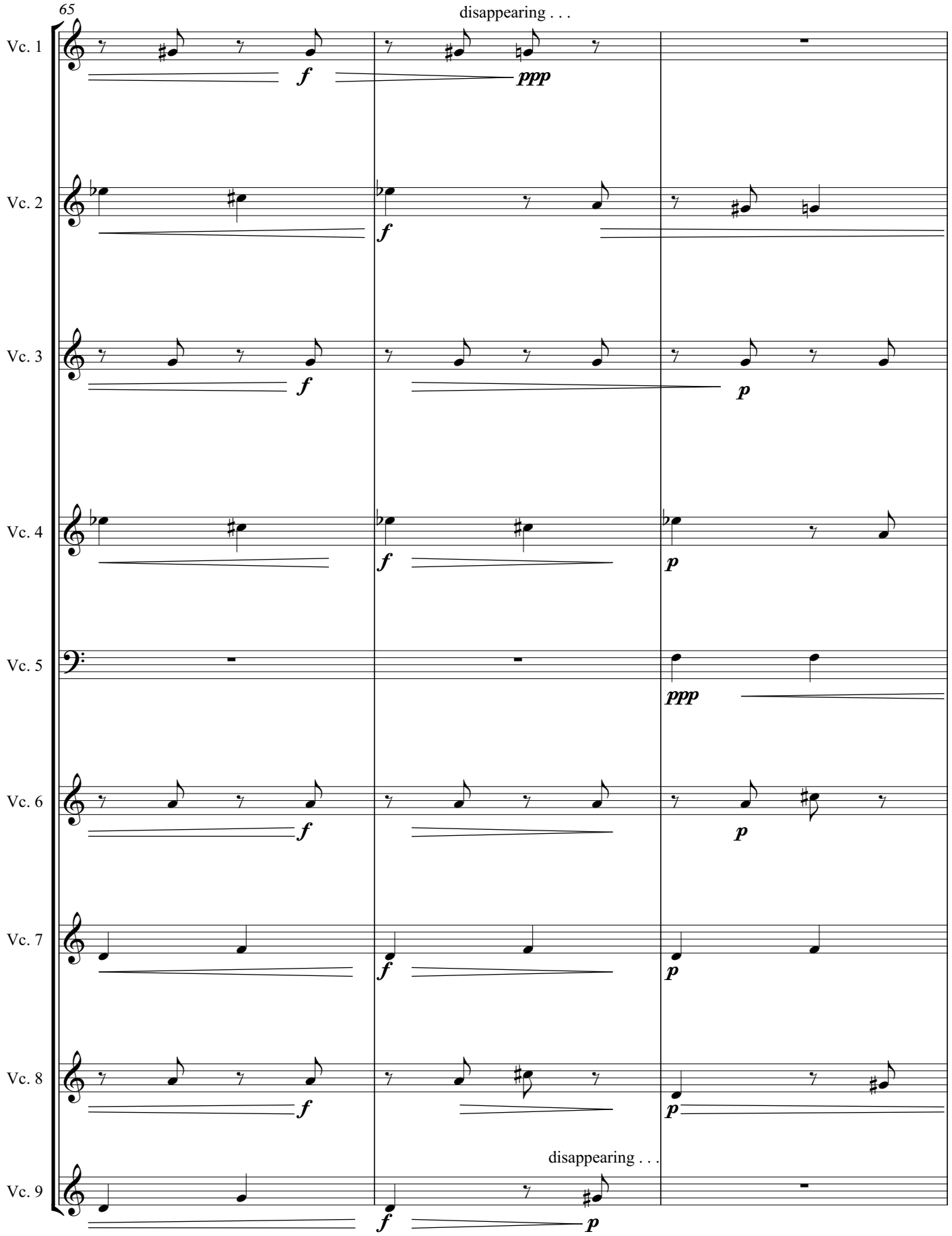

49
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p
mf

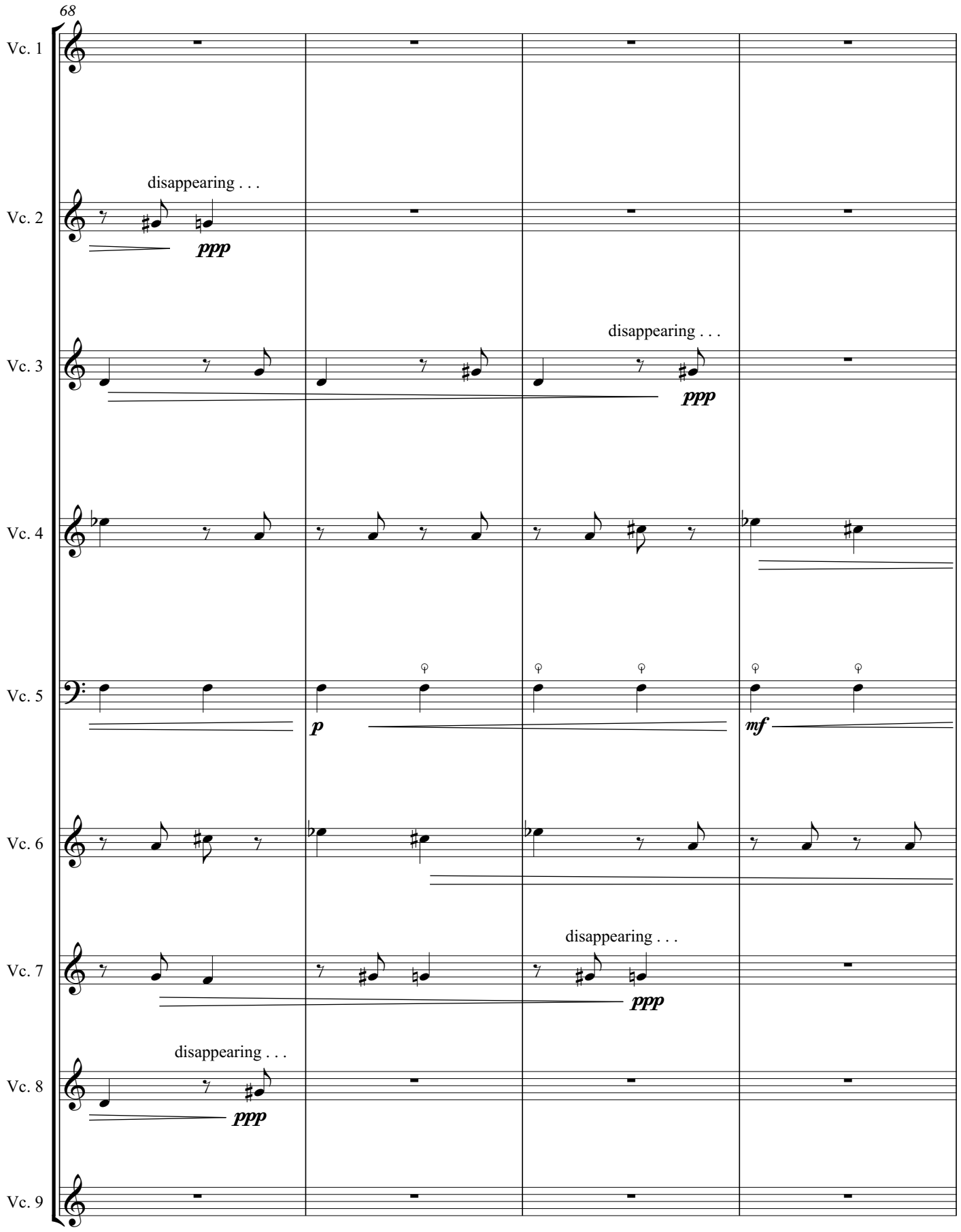

52
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p
mf

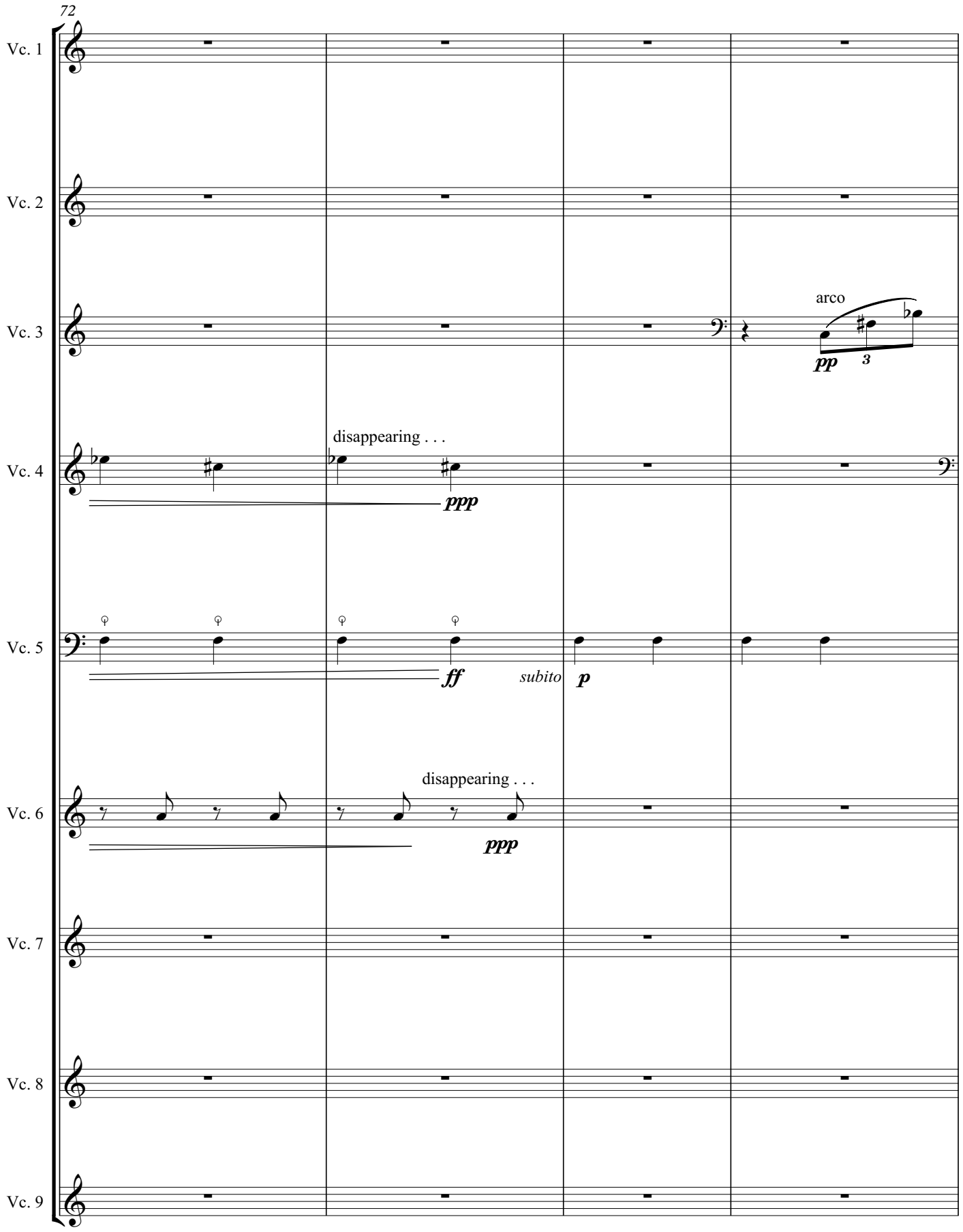

54
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p
ff
p

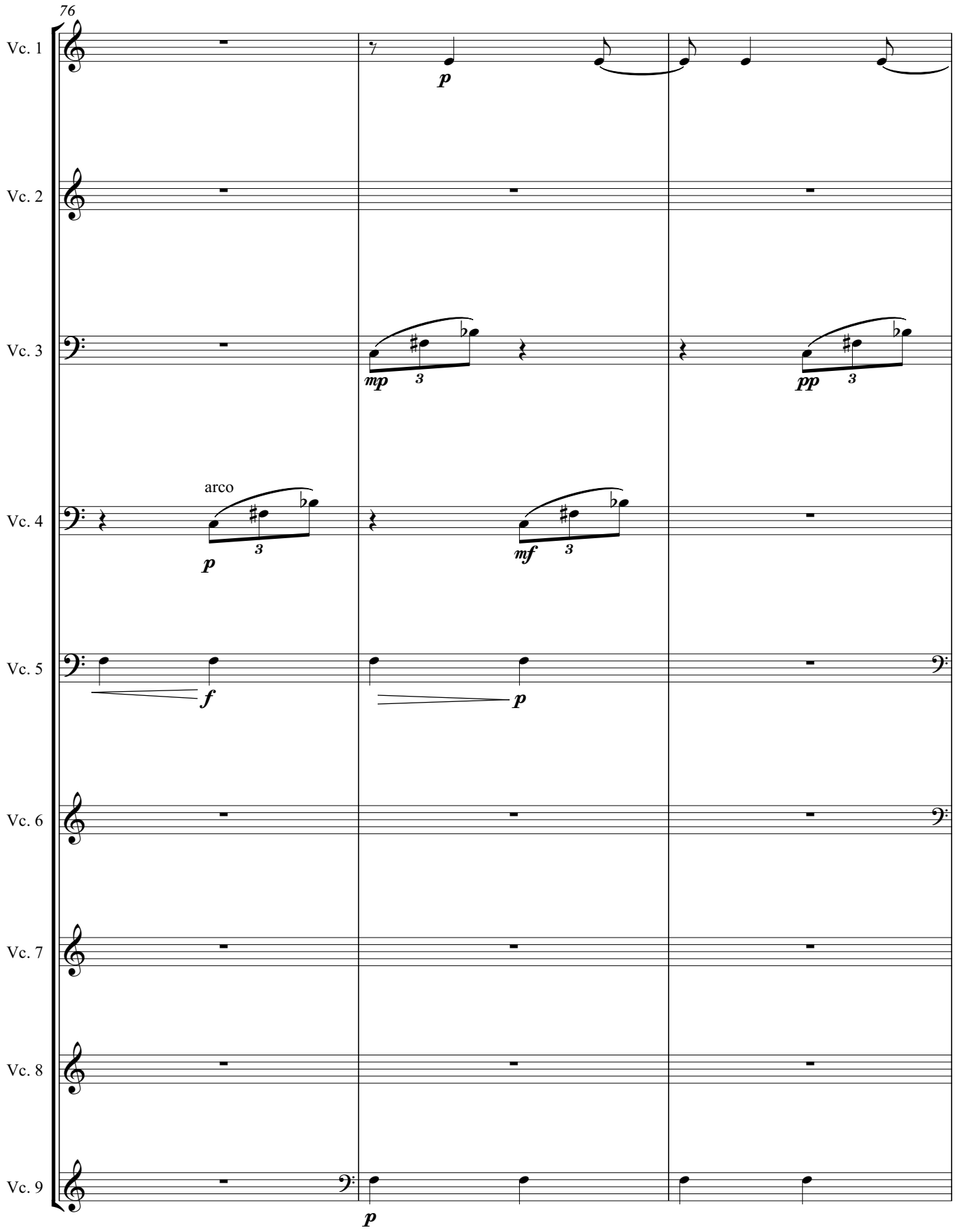

57
Vc. 1
Vc. 2
p
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
p
Vc. 9

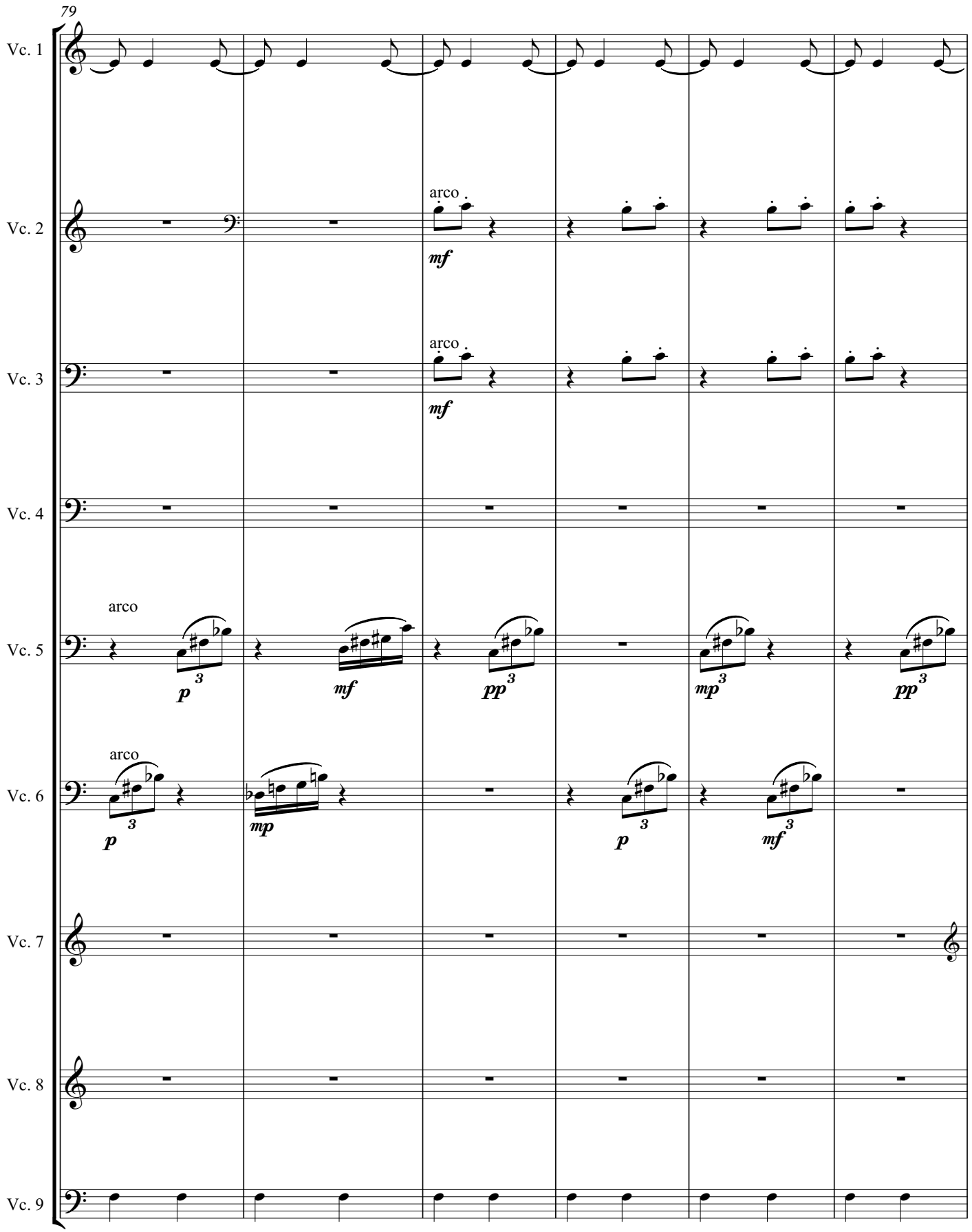

61
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
f
p

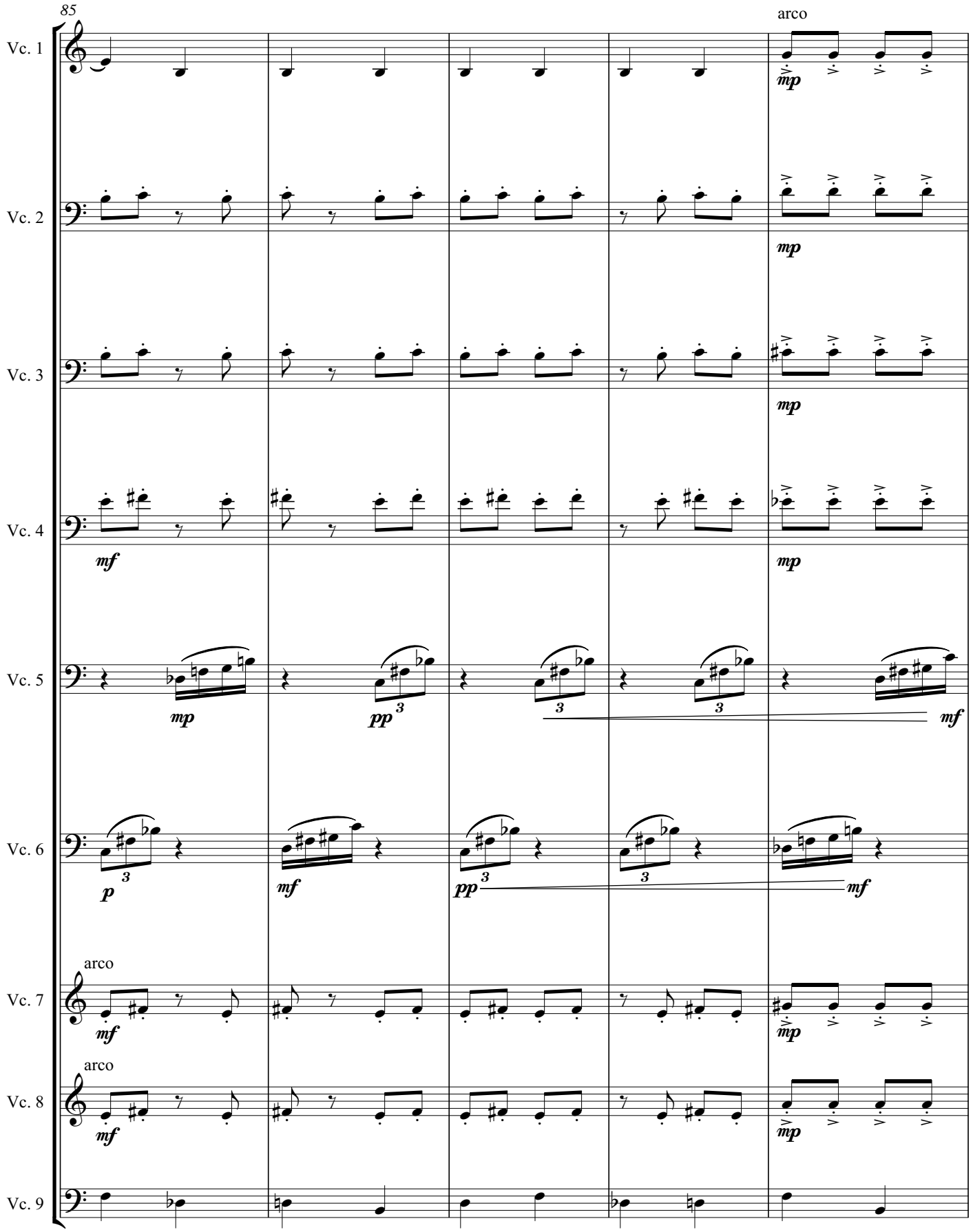

65
disappearing . . .
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
disappearing . . .

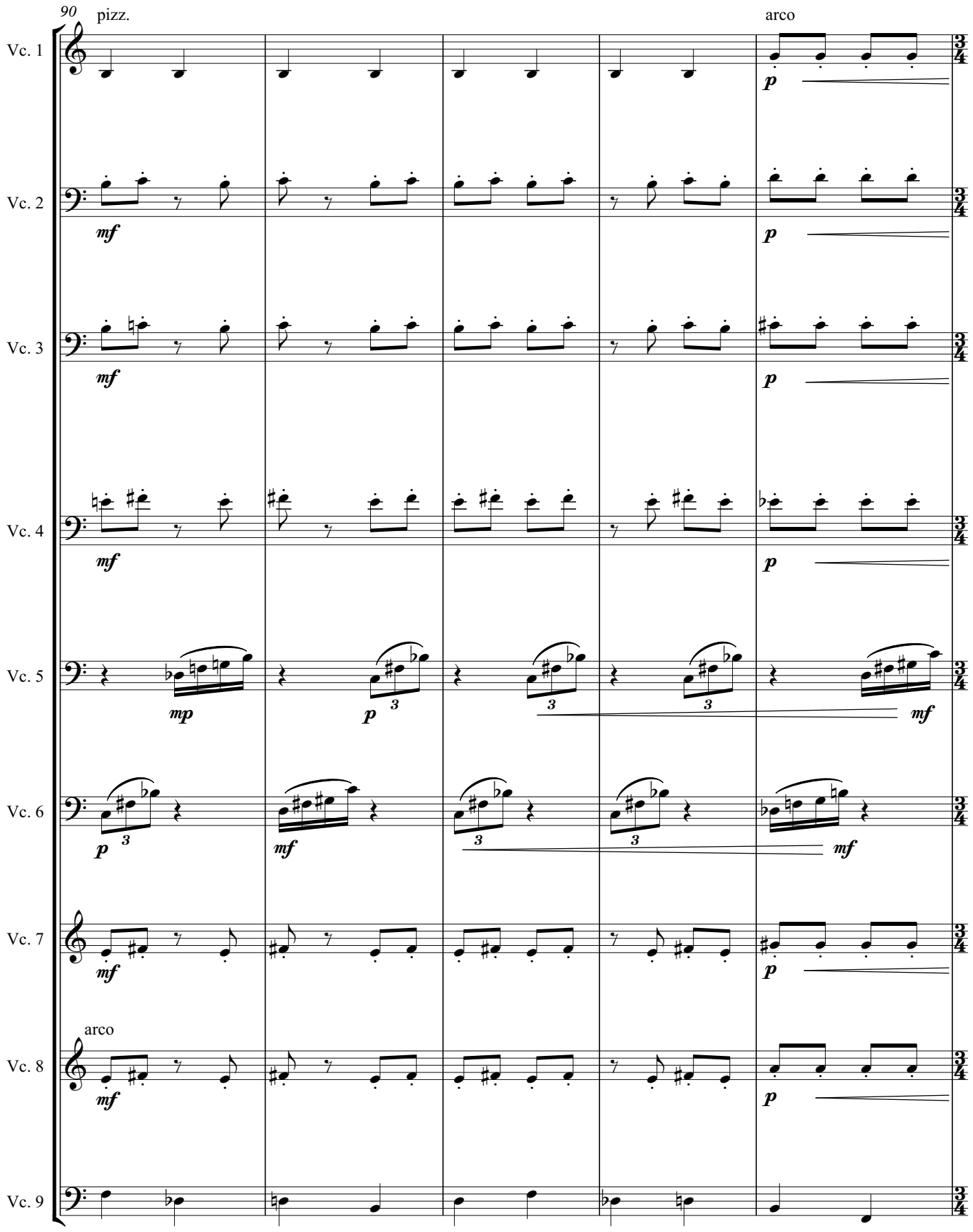

68
Vc. 1
Vc. 2
disappearing . . .
ppp
Vc. 3
disappearing . . .
ppp
Vc. 4
Vc. 5
p
mf
Vc. 6
Vc. 7
disappearing . . .
ppp
Vc. 8
disappearing . . .
ppp
Vc. 9

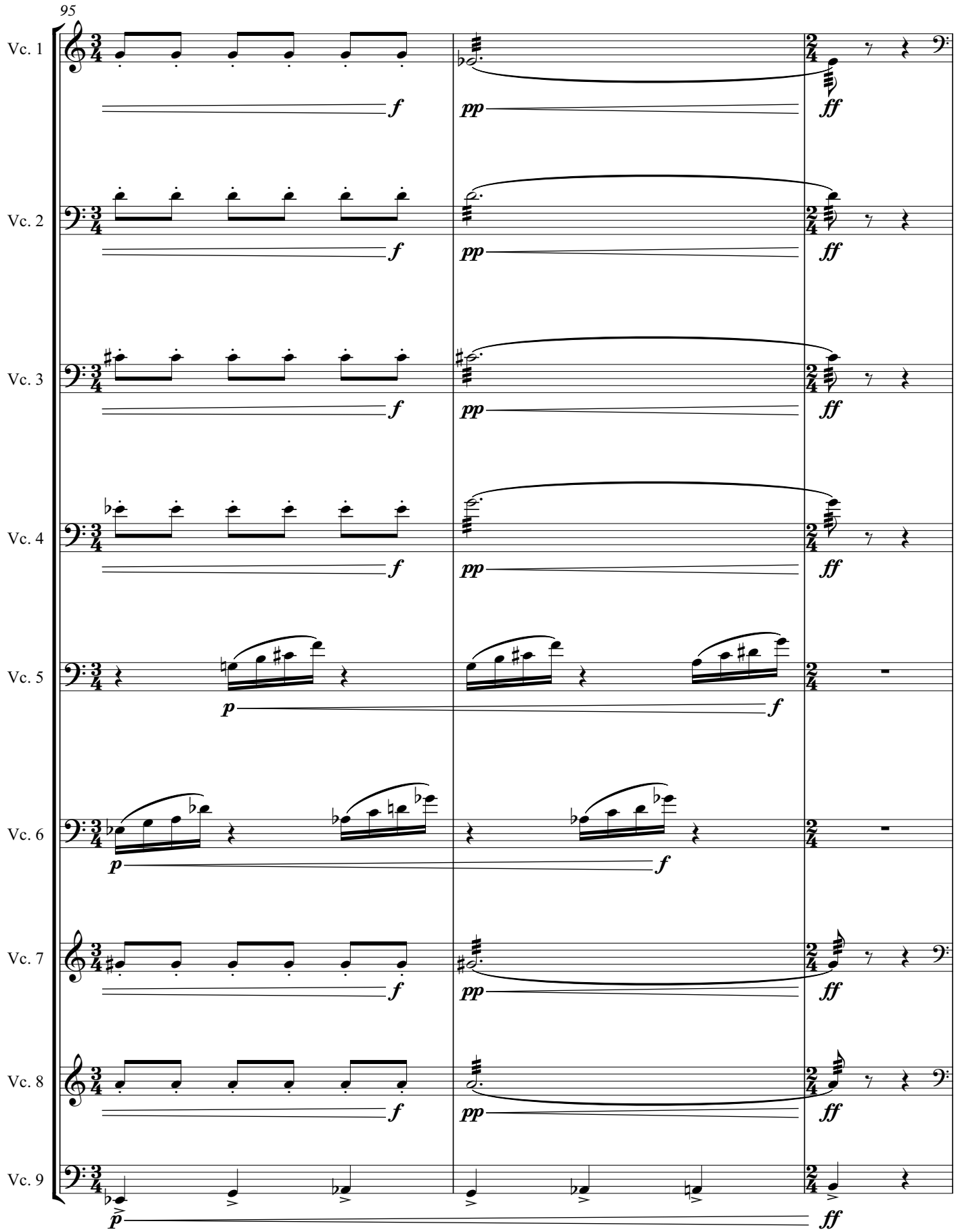

72
Vc. 1
Vc. 2
Vc. 3
arco
pp
3
Vc. 4
disappearing . . .
ppp
Vc. 5
ff
subito
p
Vc. 6
disappearing . . .
ppp
Vc. 7
Vc. 8
Vc. 9

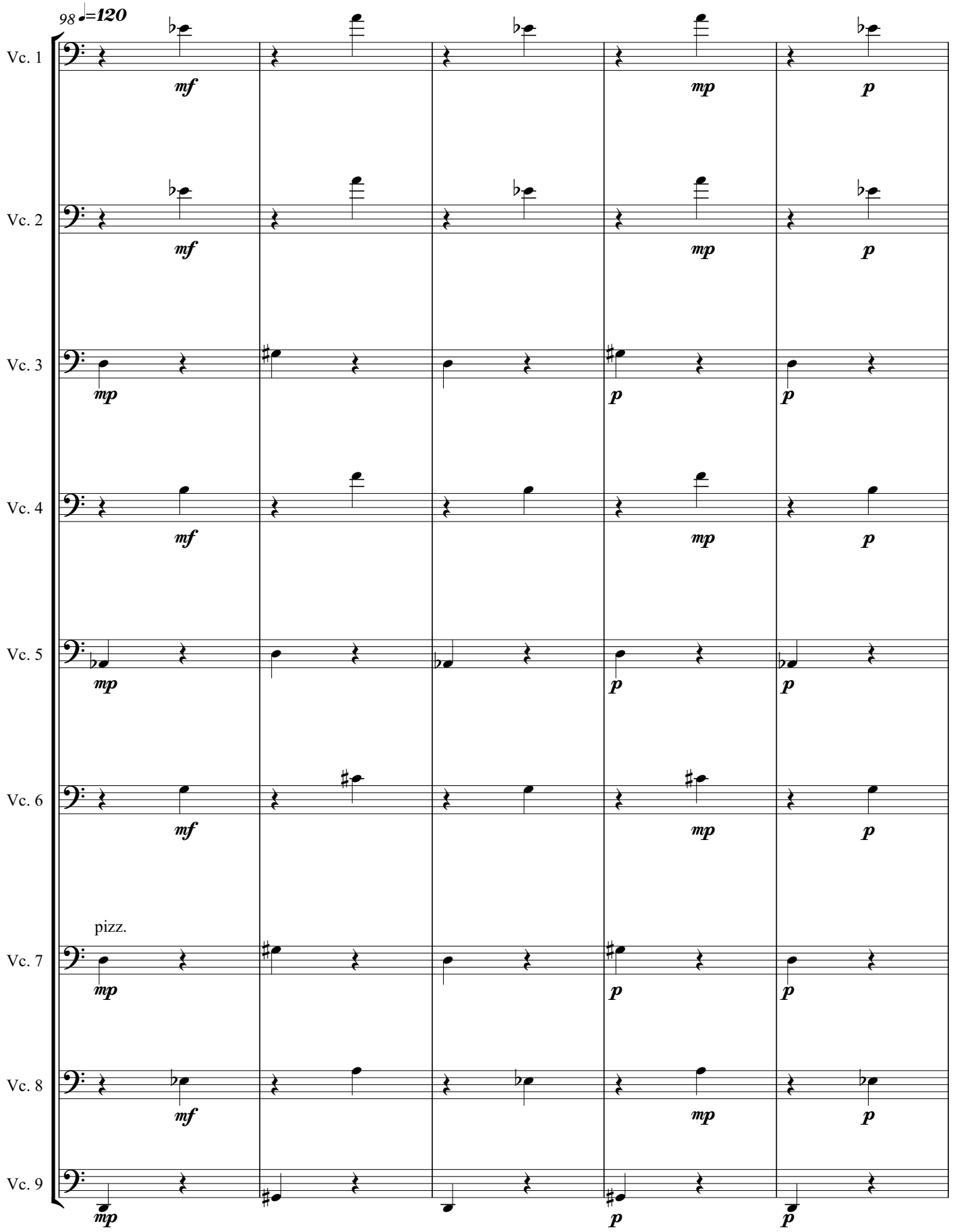

76
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p
mp
3
pp
3
arco
p
3
mf
3
f
p
p

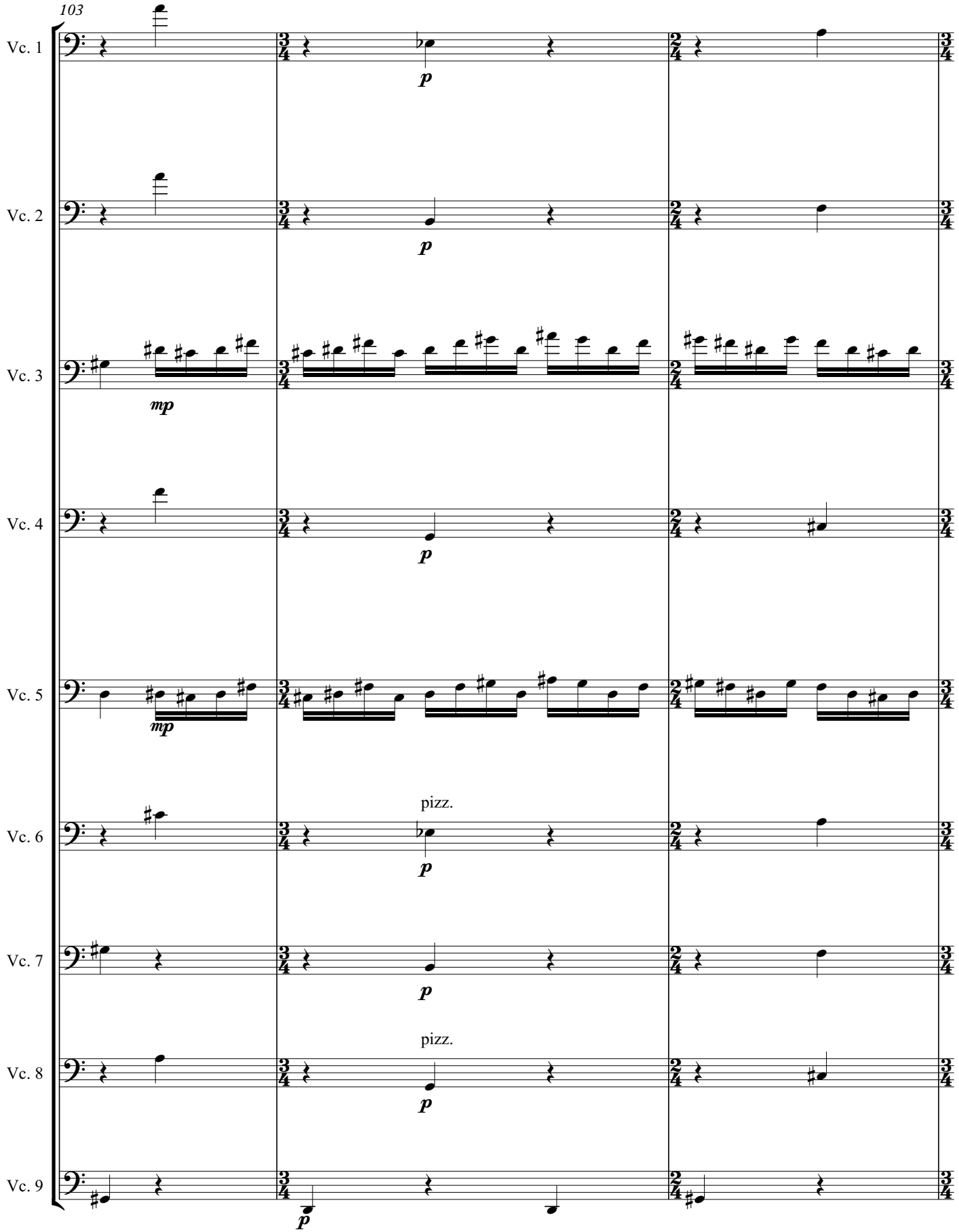

79
Vc. 1
Vc. 2
arco
mf
Vc. 3
arco
mf
Vc. 4
Vc. 5
arco
p
mf
pp
mp
pp
Vc. 6
arco
p
mp
p
mf
Vc. 7
Vc. 8
Vc. 9

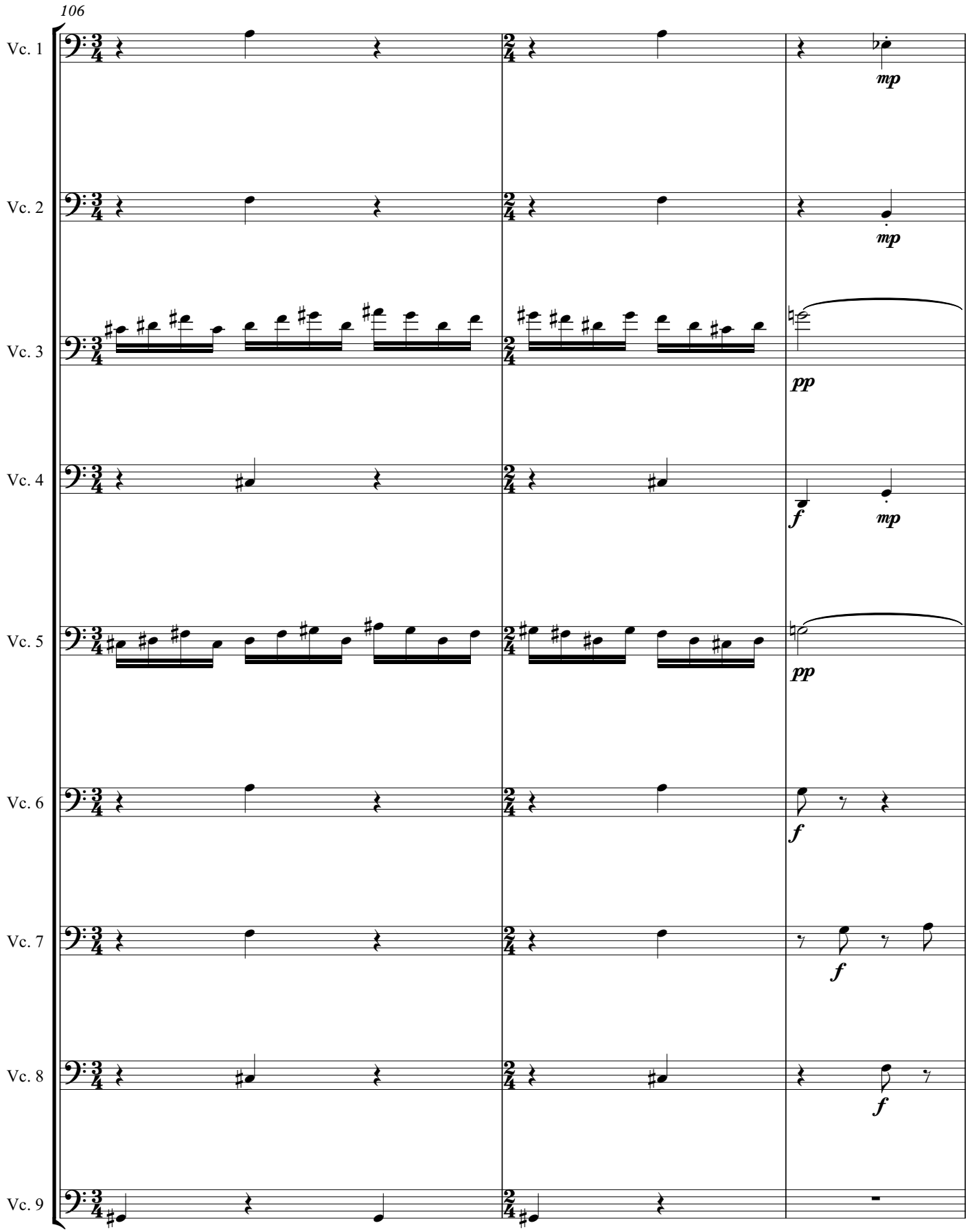

85
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
arco
mp
mf
pp
p
3

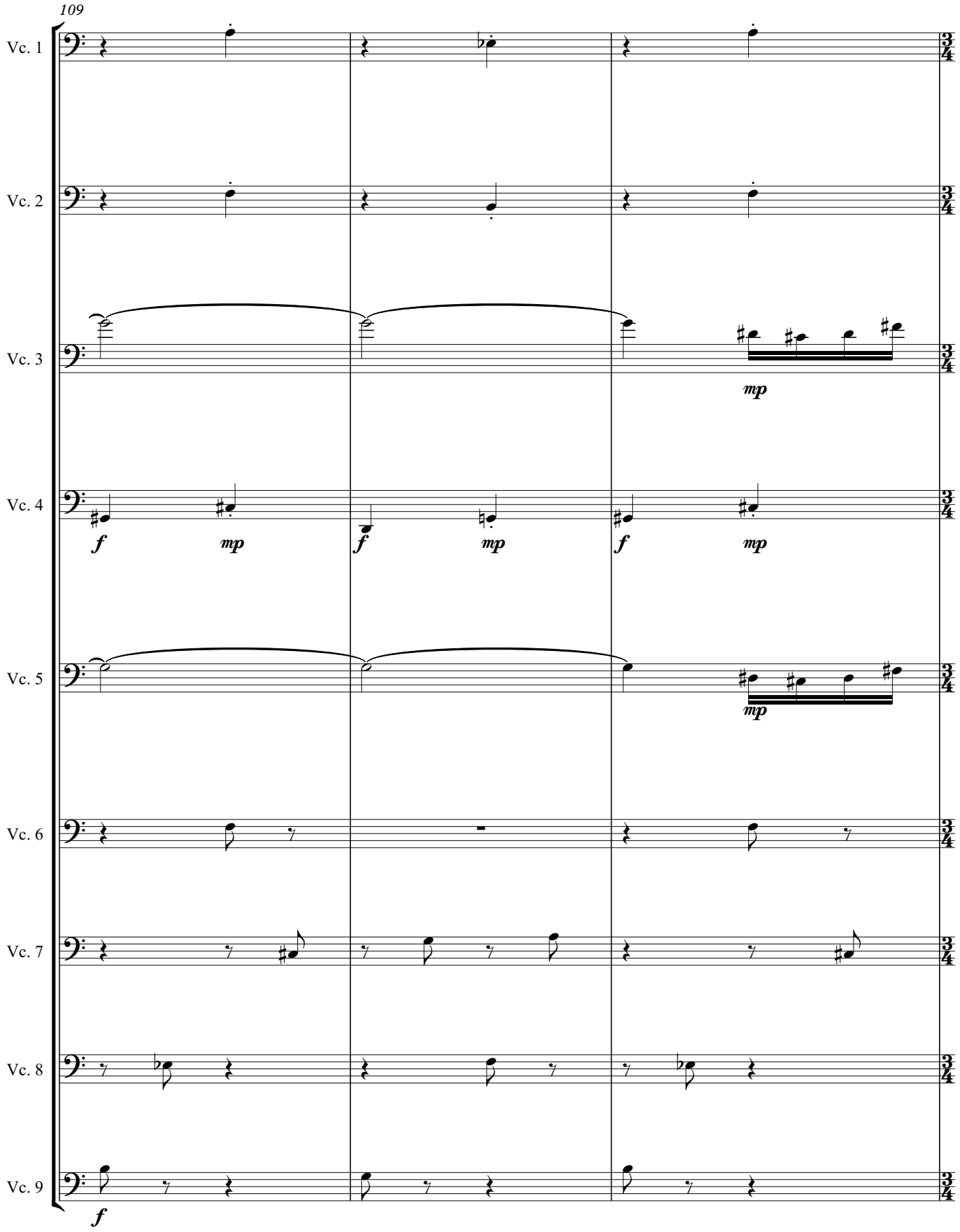

90
pizz.
arco
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
arco
mf
p
mp

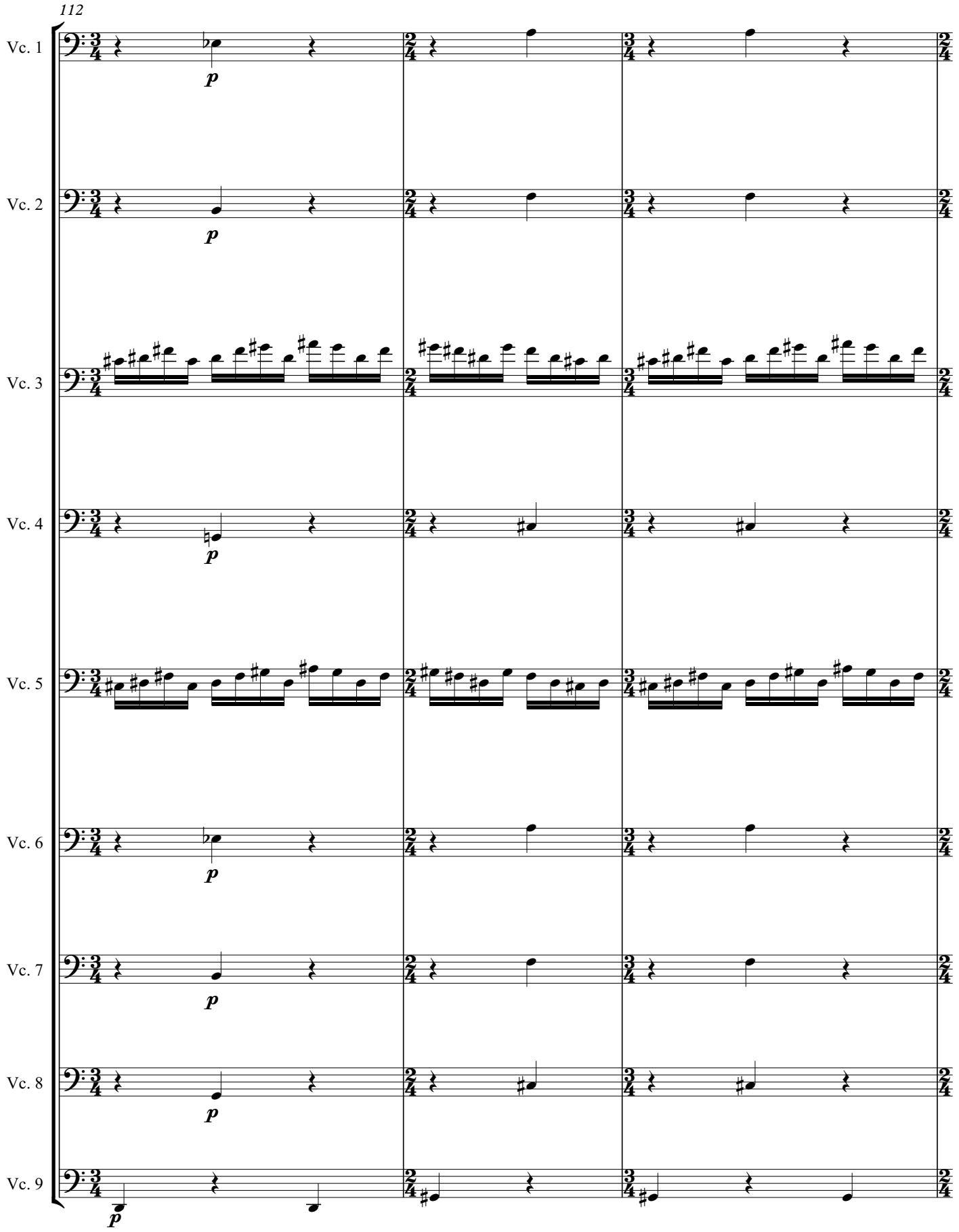

95
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
f
pp
ff
p

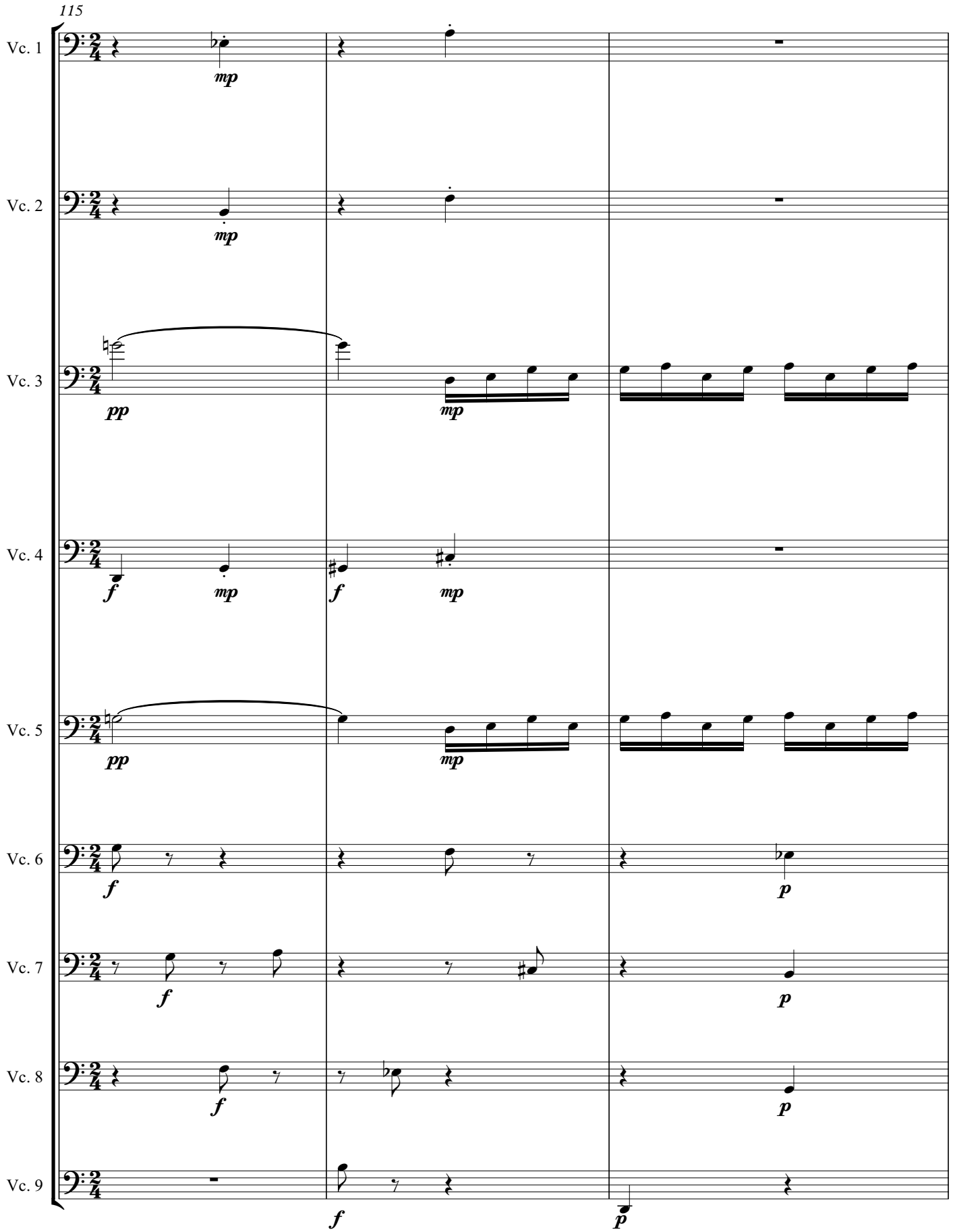

98 ♩=120
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mf
mp
p
pizz.

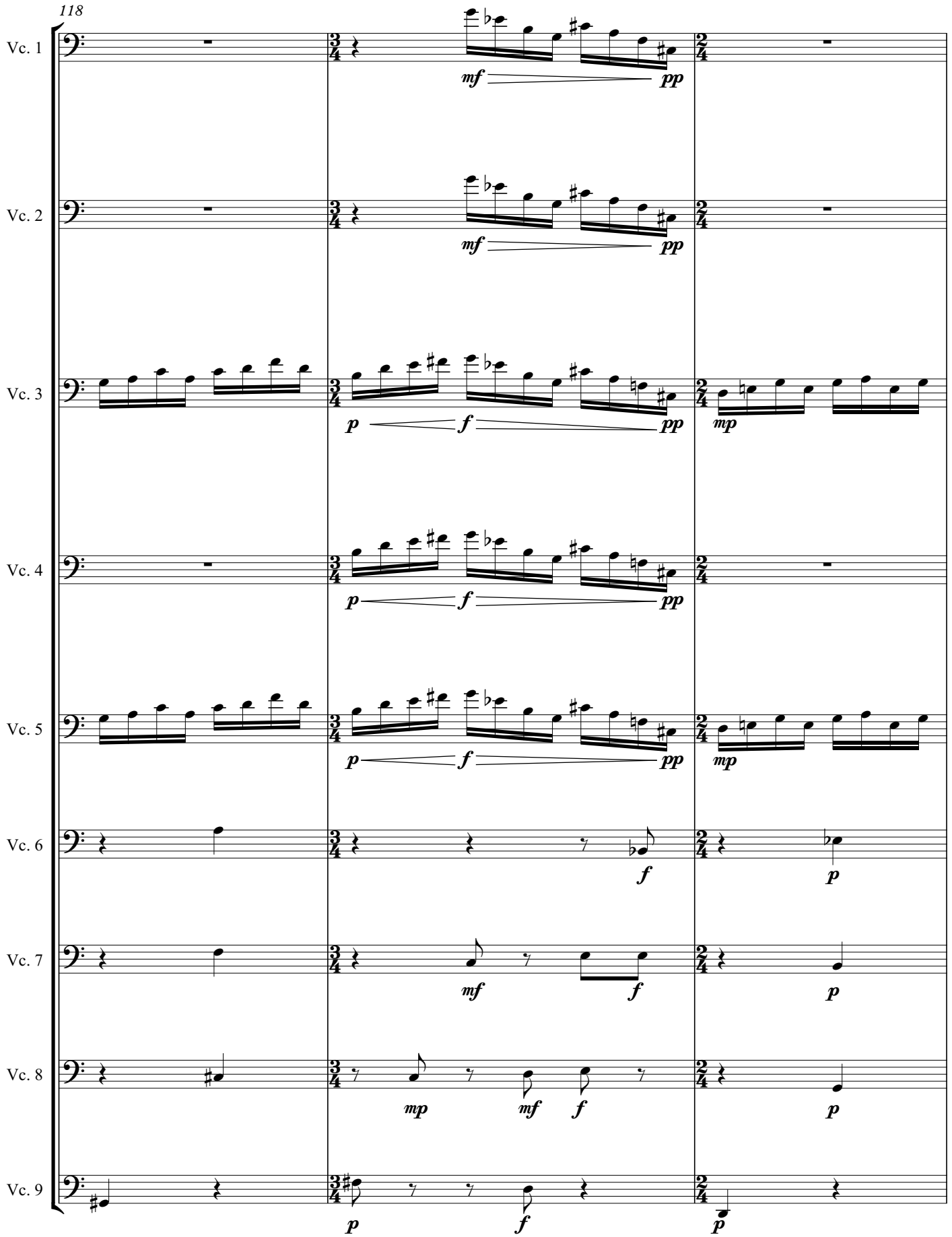

103
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p
mp
pizz.

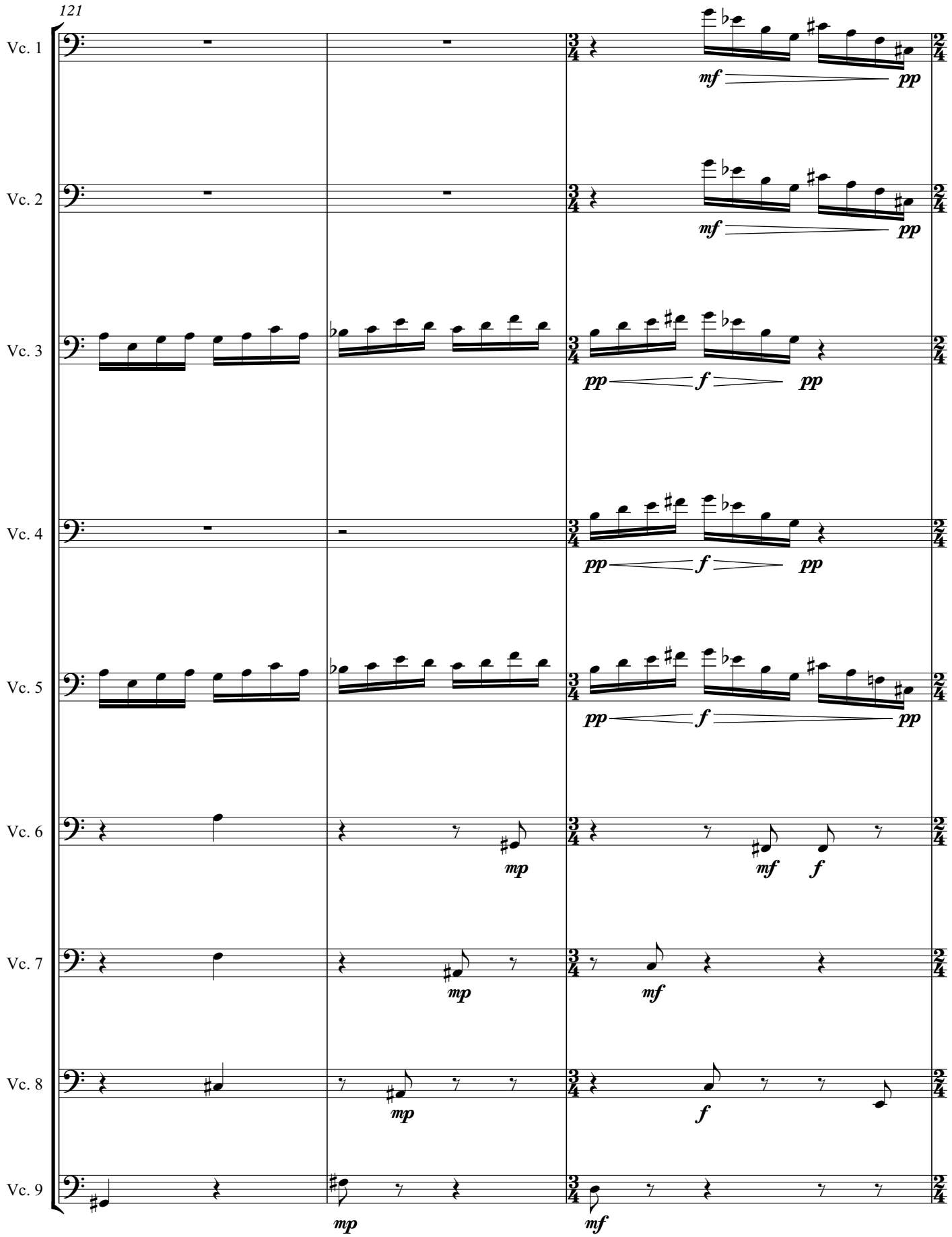

106
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mp
mp
pp
f
mp
pp
f
f
f

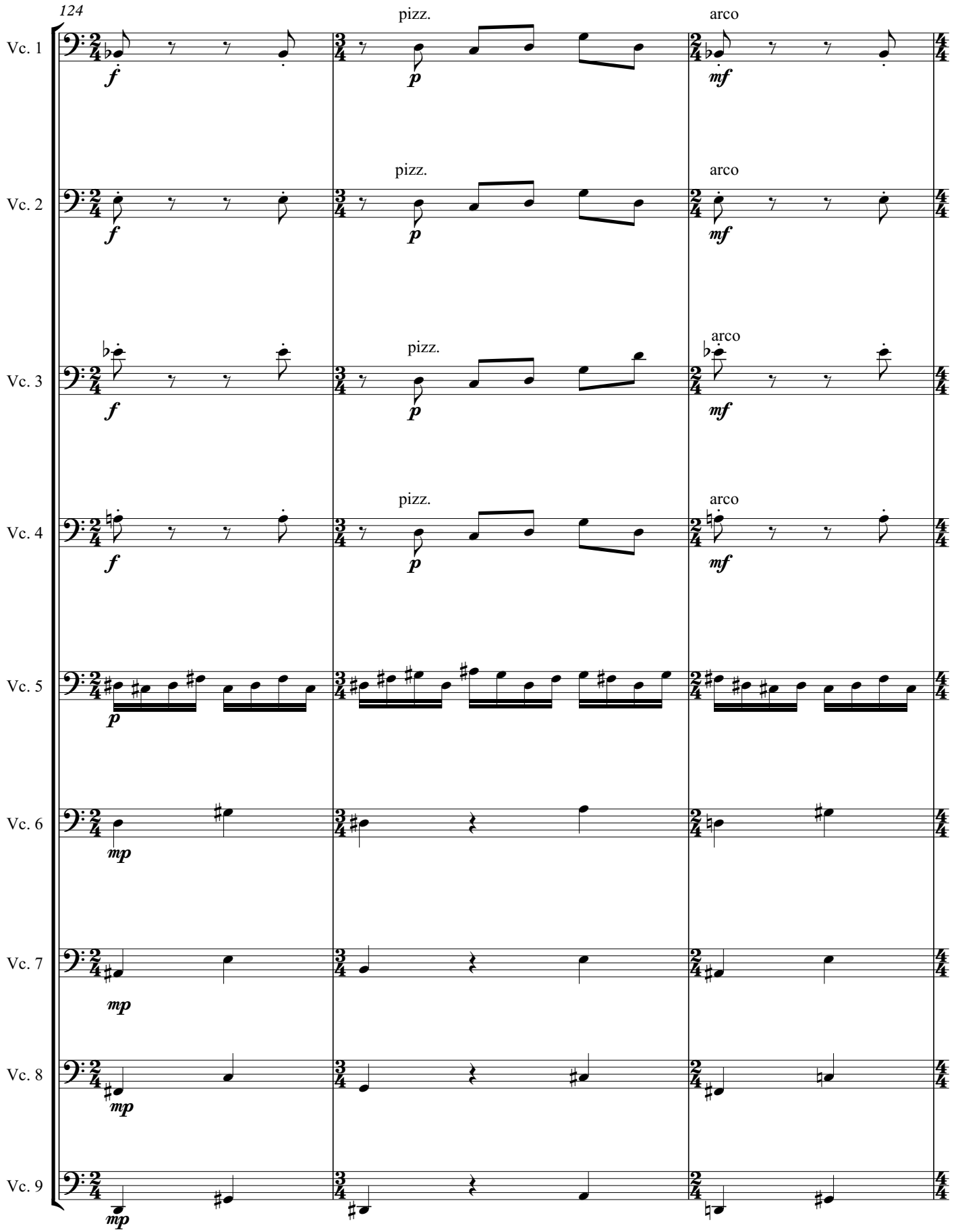

109
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mp
f
mp
f
mp
f
mp
f

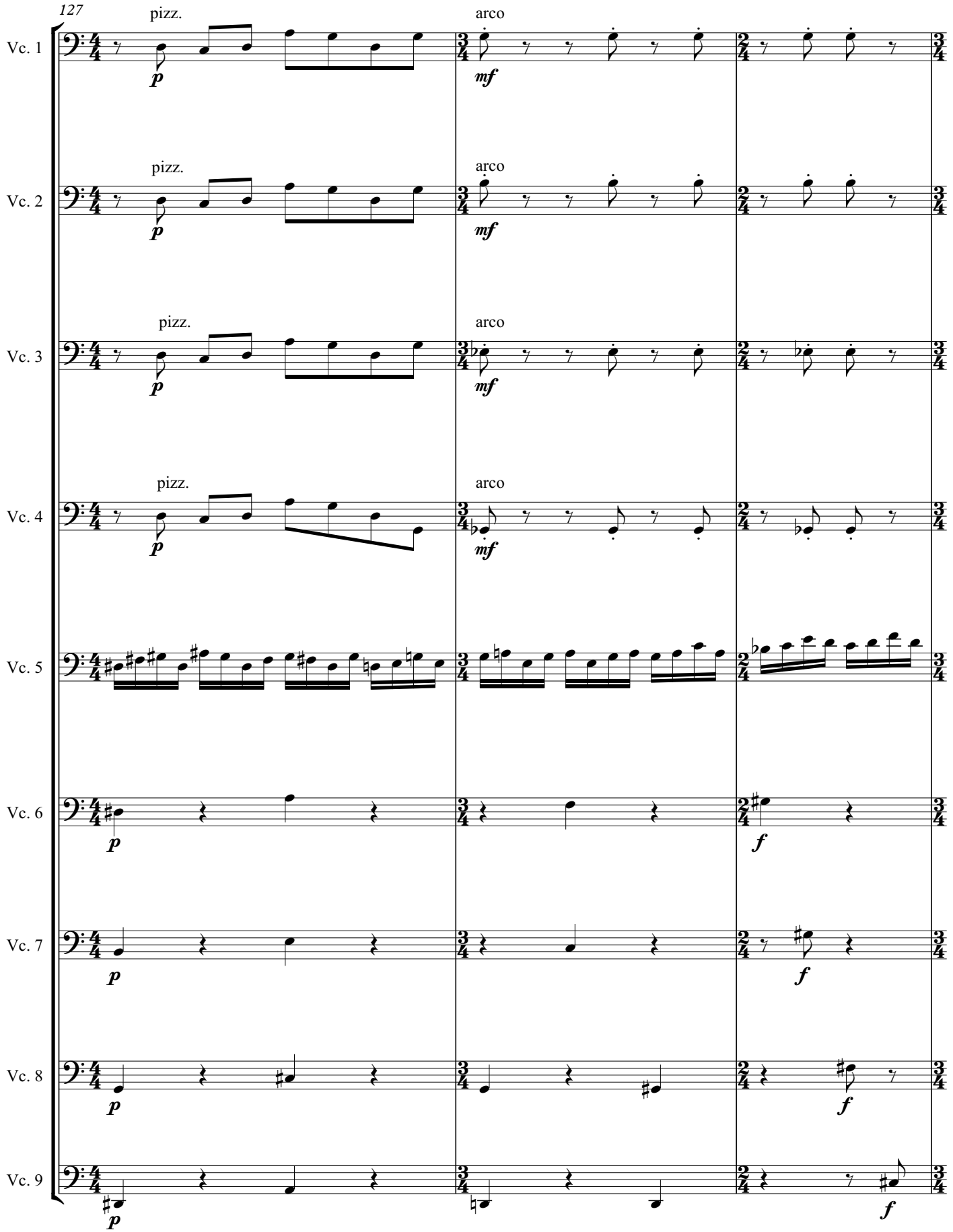

112
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p

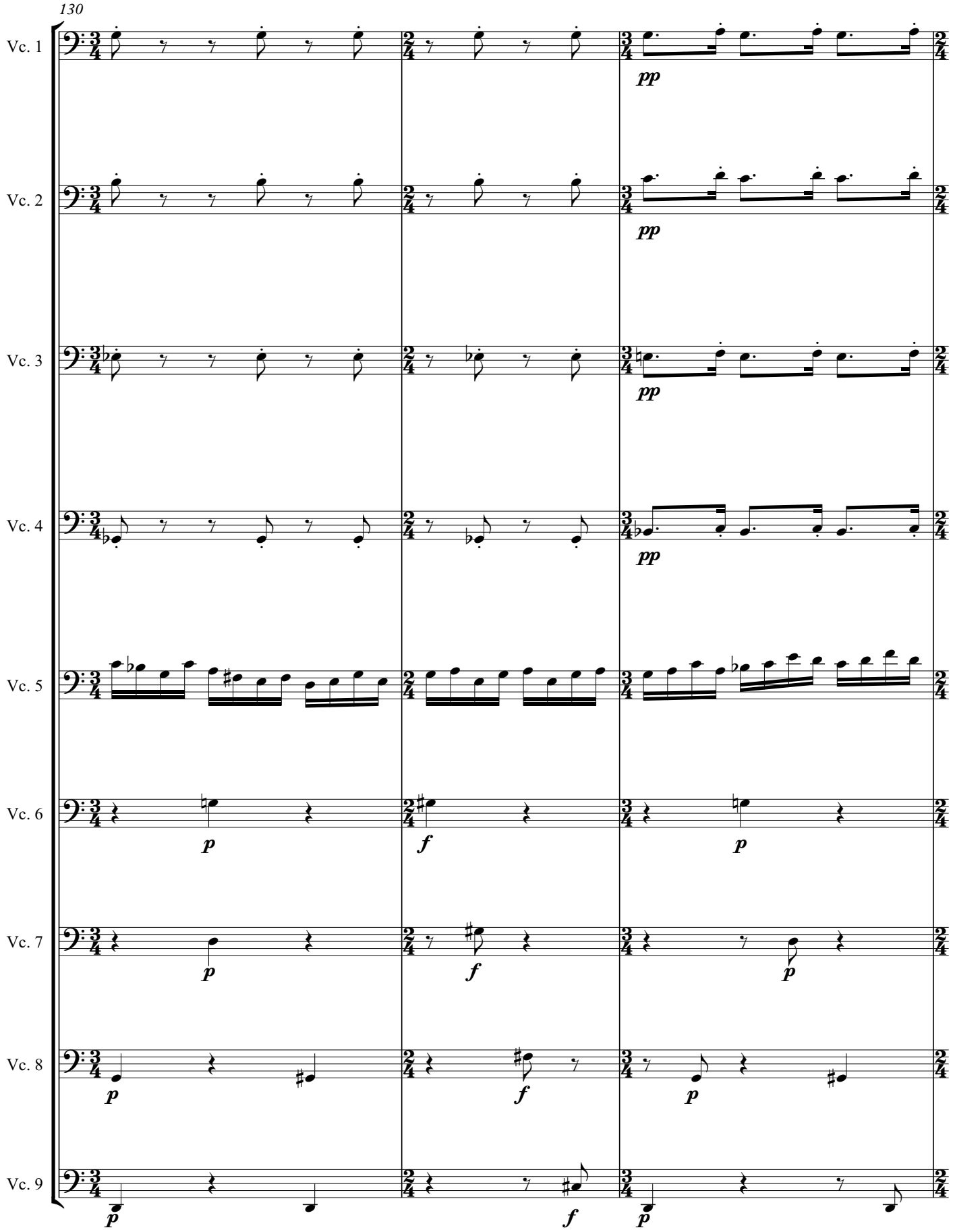

115
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mp
pp
f
p

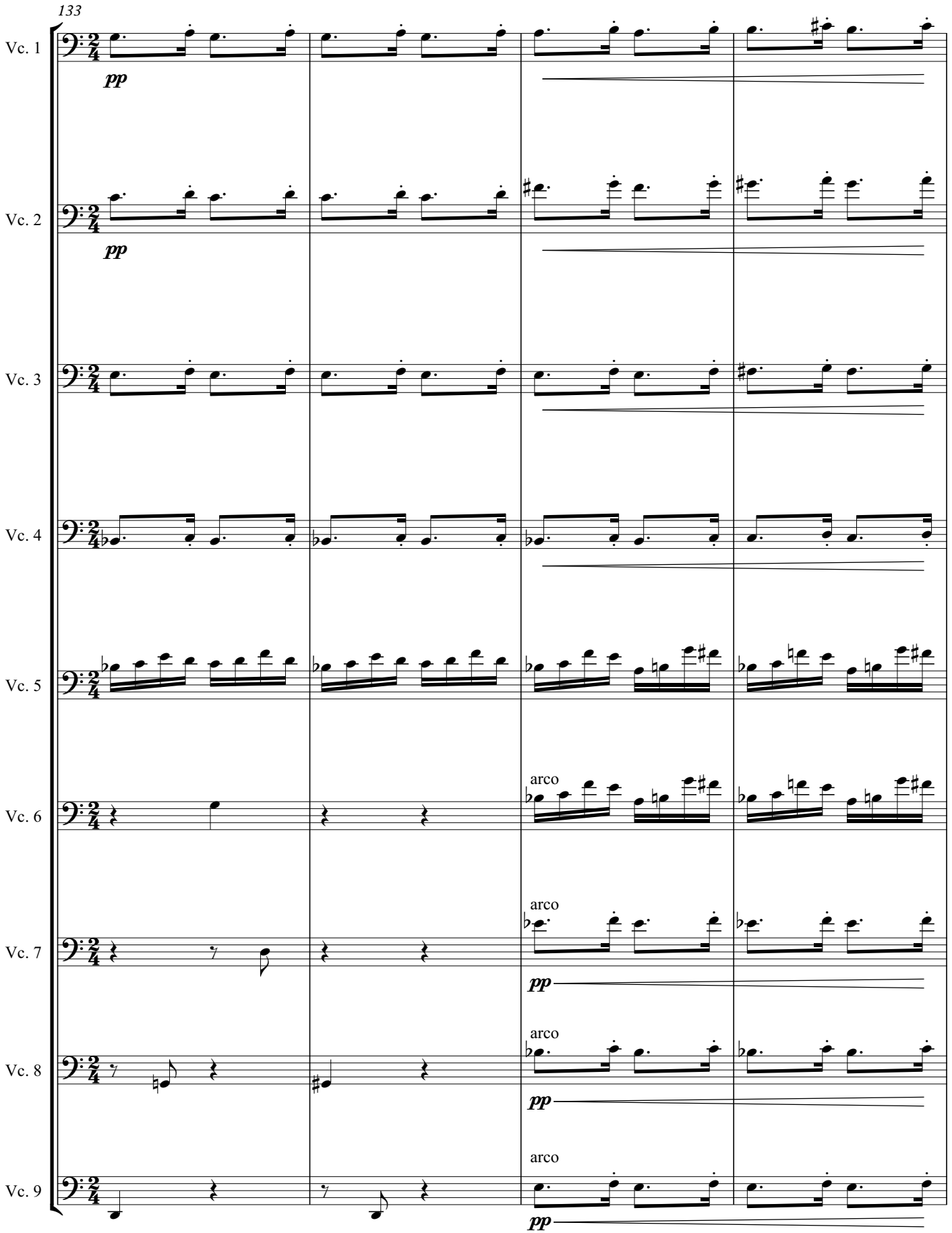

118
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mf
pp
p
f
mp

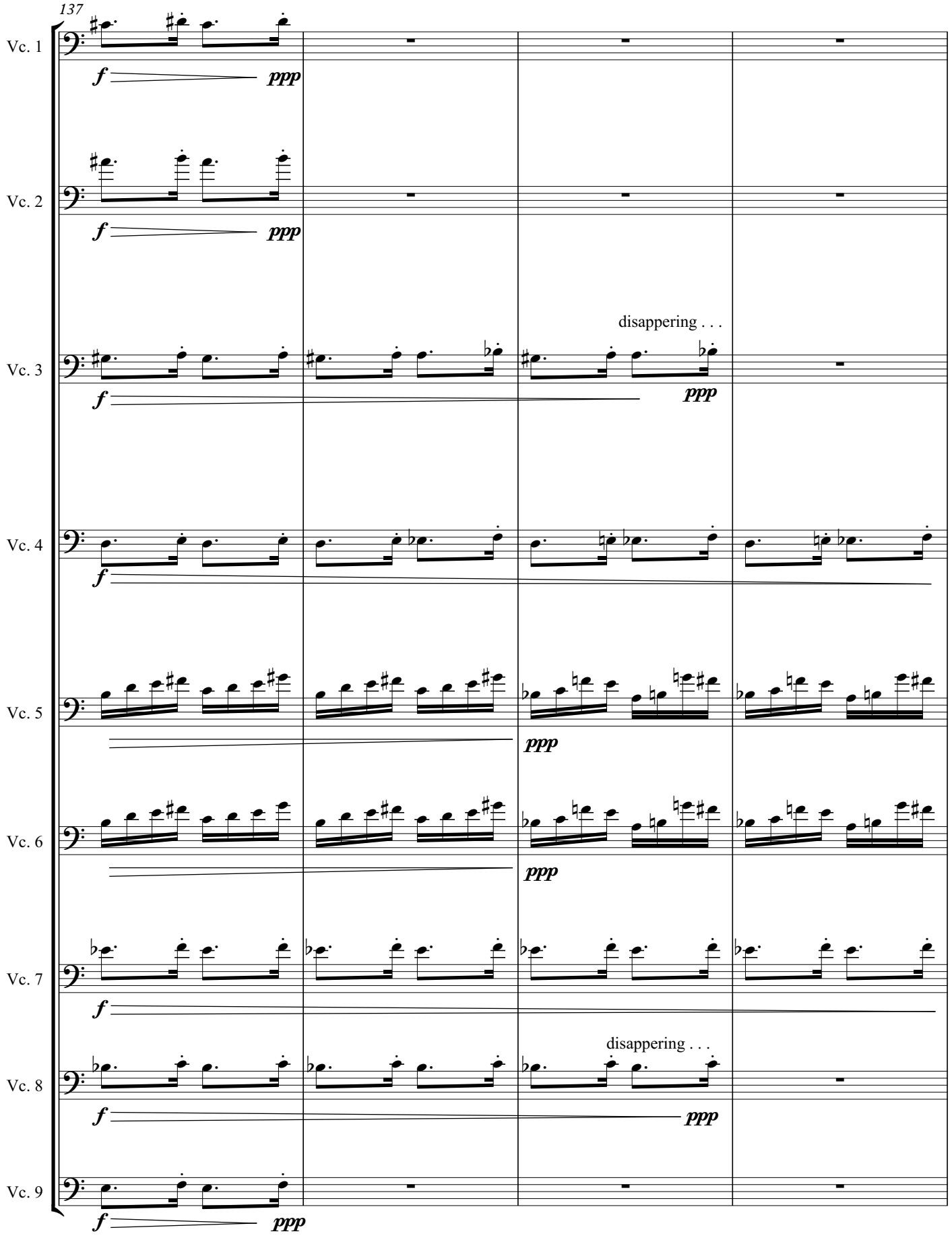

121
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mf
pp
pp
f
pp
pp
f
pp
mp
mf
f
mp
mf
mp
f
mp
mf

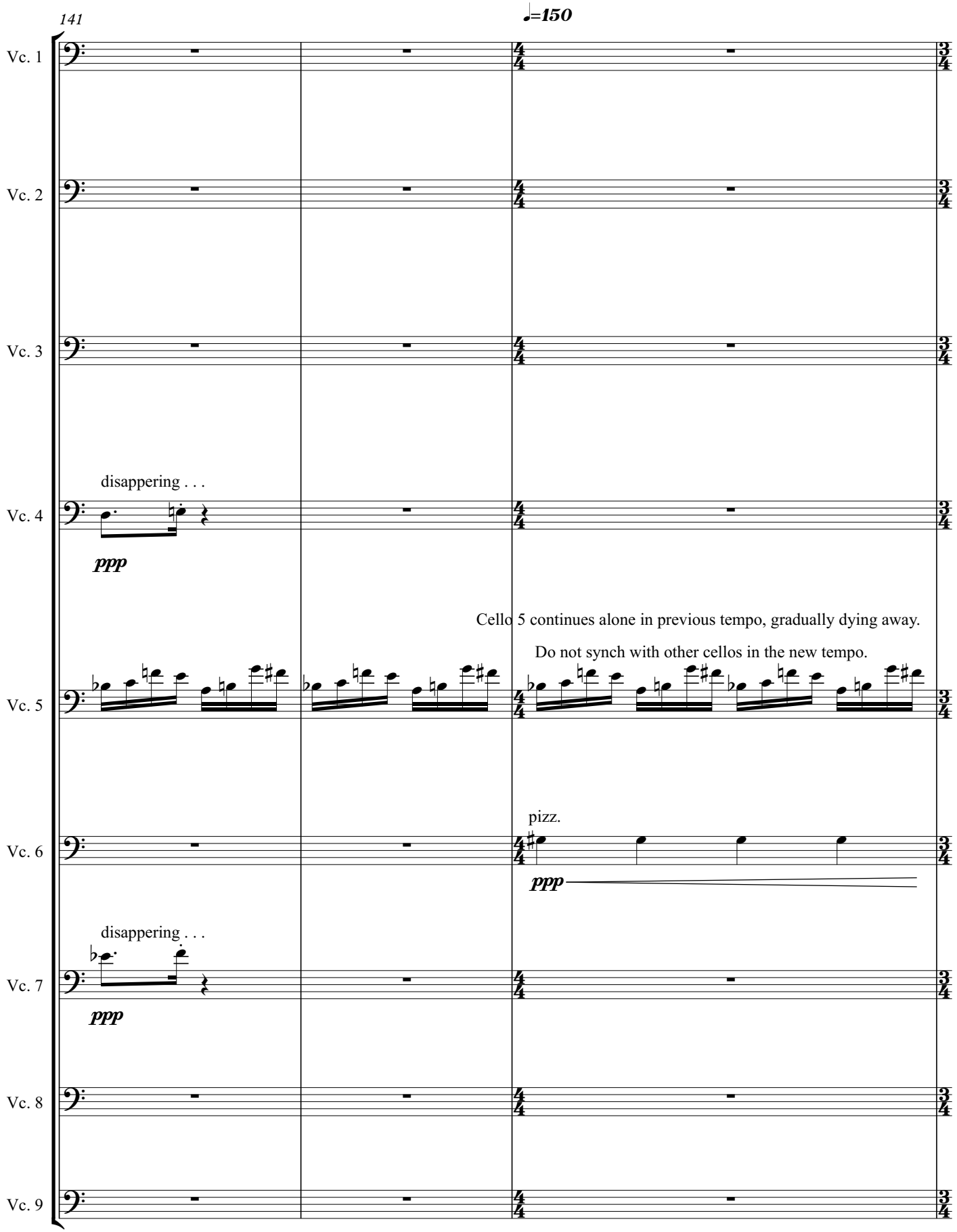

124
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
pizz.
arco
f
p
mf
mp

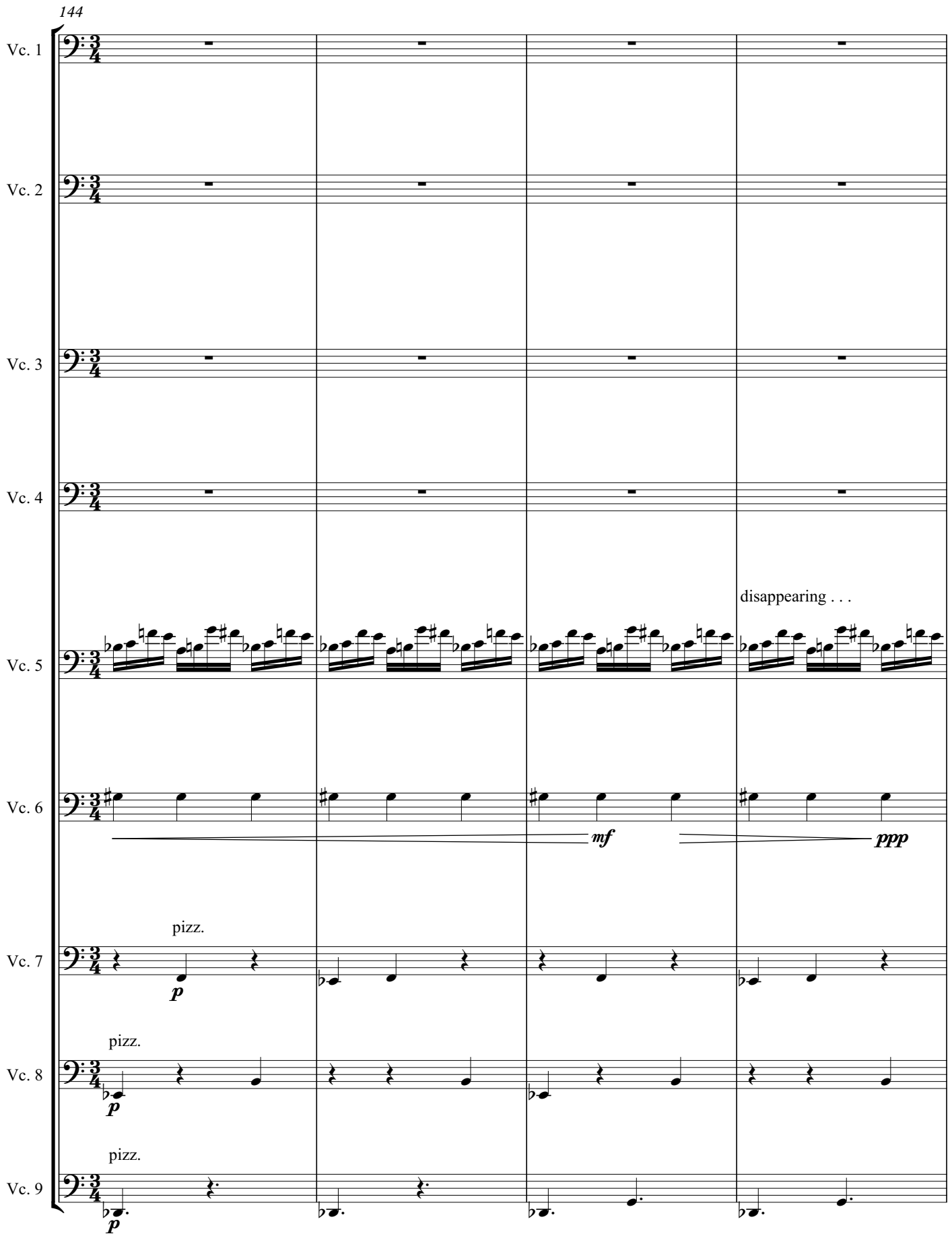

127
pizz.
arco
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p
mf
f

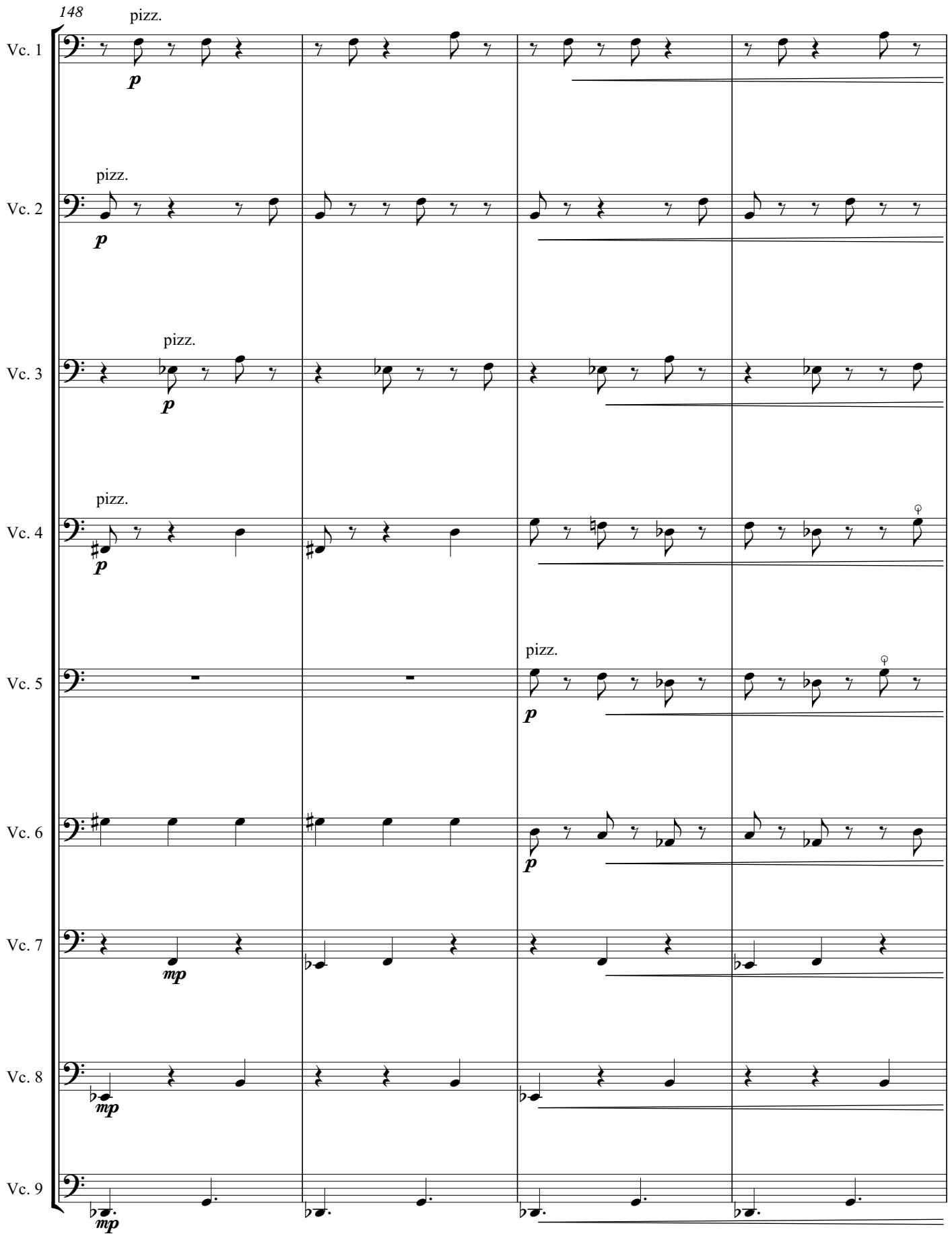

130
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
pp
p
f

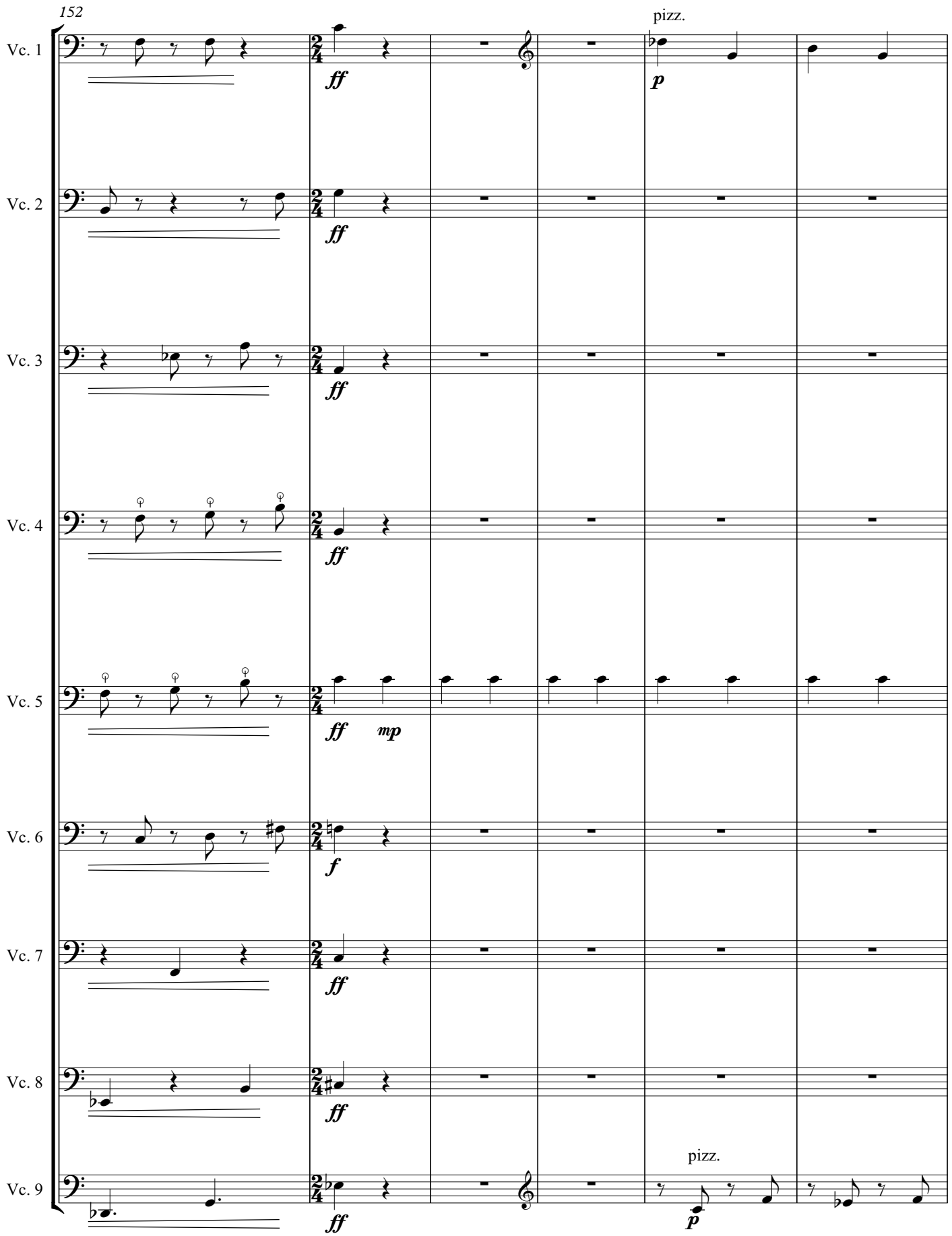

133
Vc. 1
pp
Vc. 2
pp
Vc. 3
Vc. 4
Vc. 5
Vc. 6
arco
Vc. 7
arco
pp
Vc. 8
arco
pp
Vc. 9
arco
pp

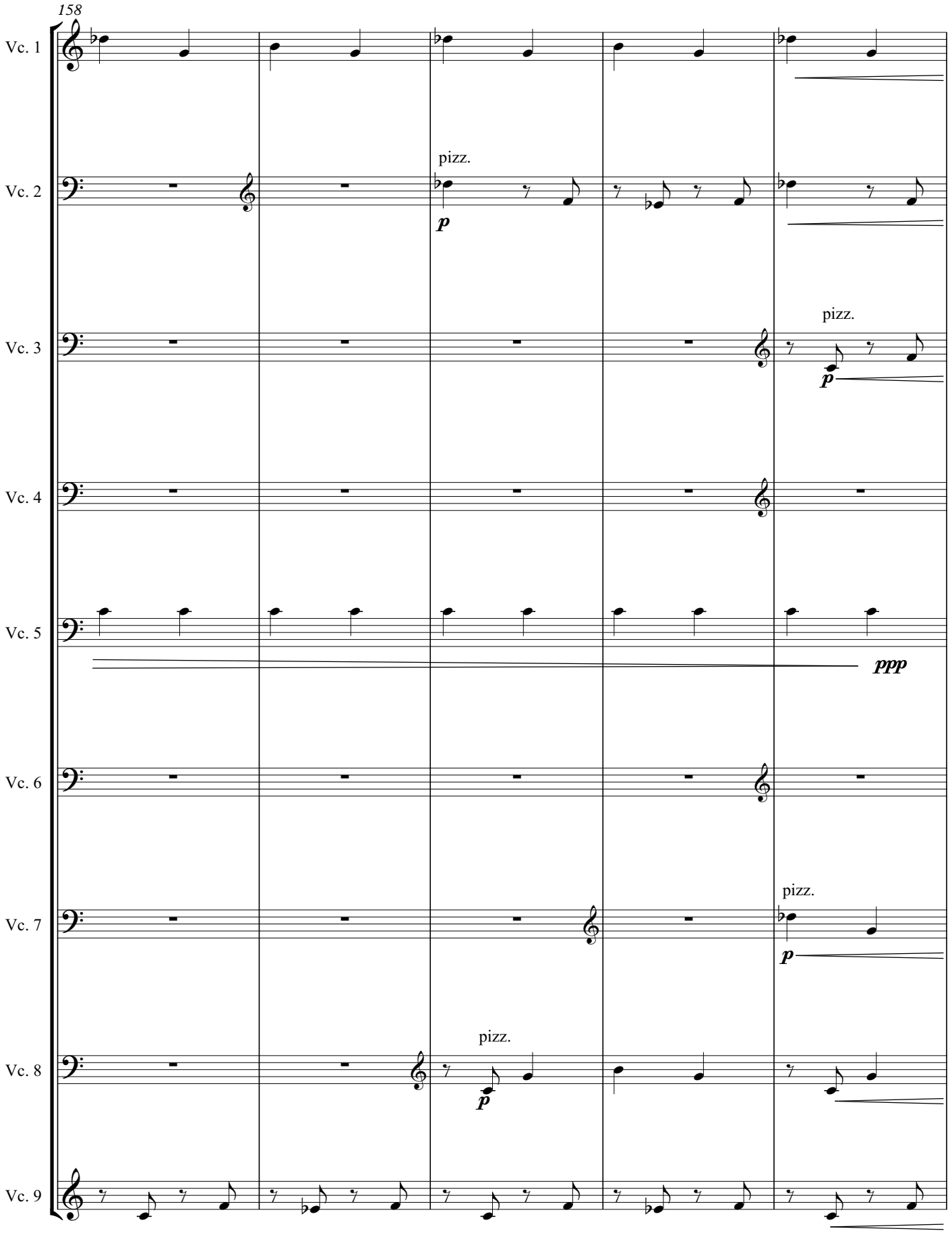

137
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
f
ppp
disappering . . .

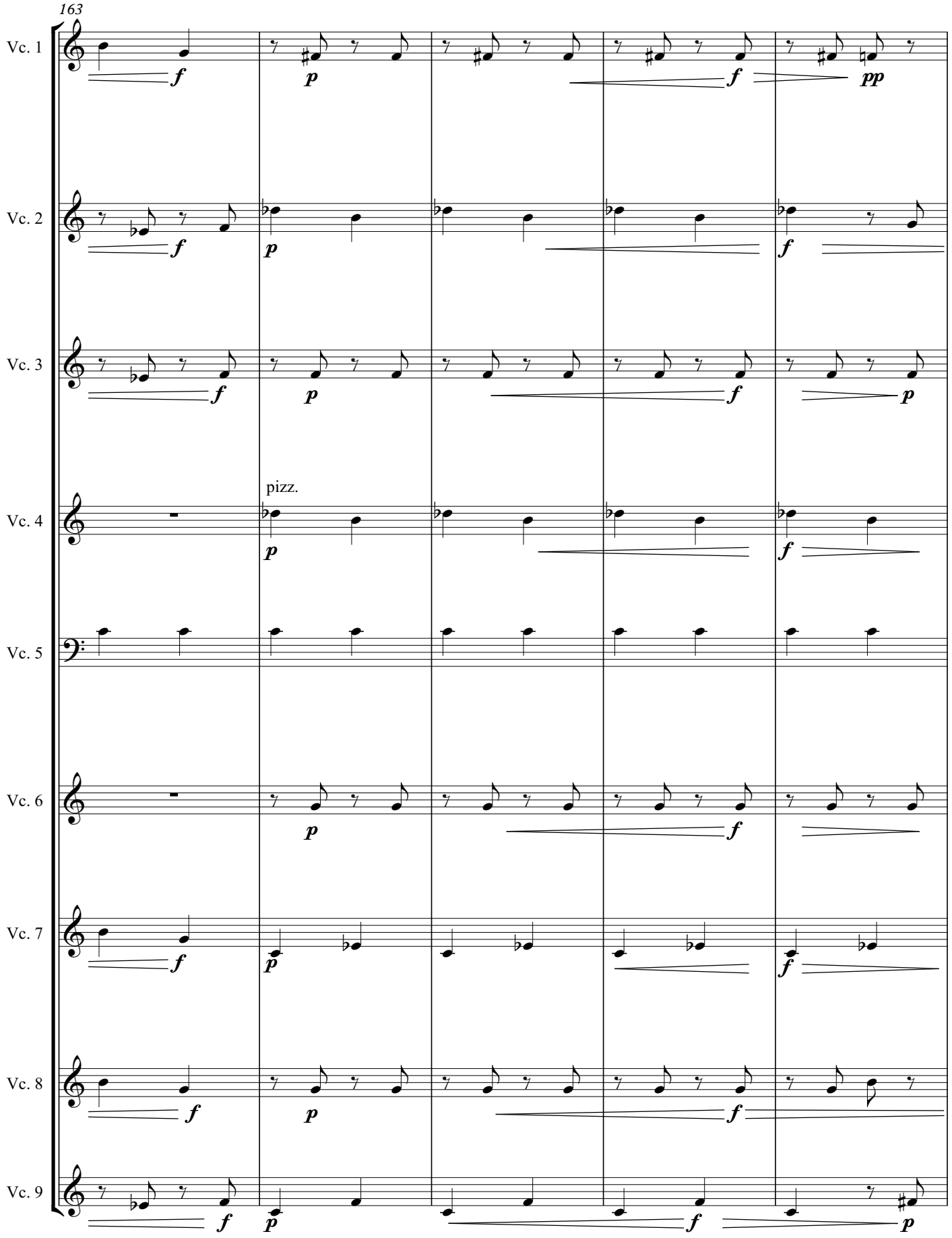

141
♩=150
Vc. 1
Vc. 2
Vc. 3
disappering . . .
Vc. 4
ppp
Cello 5 continues alone in previous tempo, gradually dying away.
Do not synch with other cellos in the new tempo.
Vc. 5
pizz.
Vc. 6
ppp
disappering . . .
Vc. 7
ppp
Vc. 8
Vc. 9

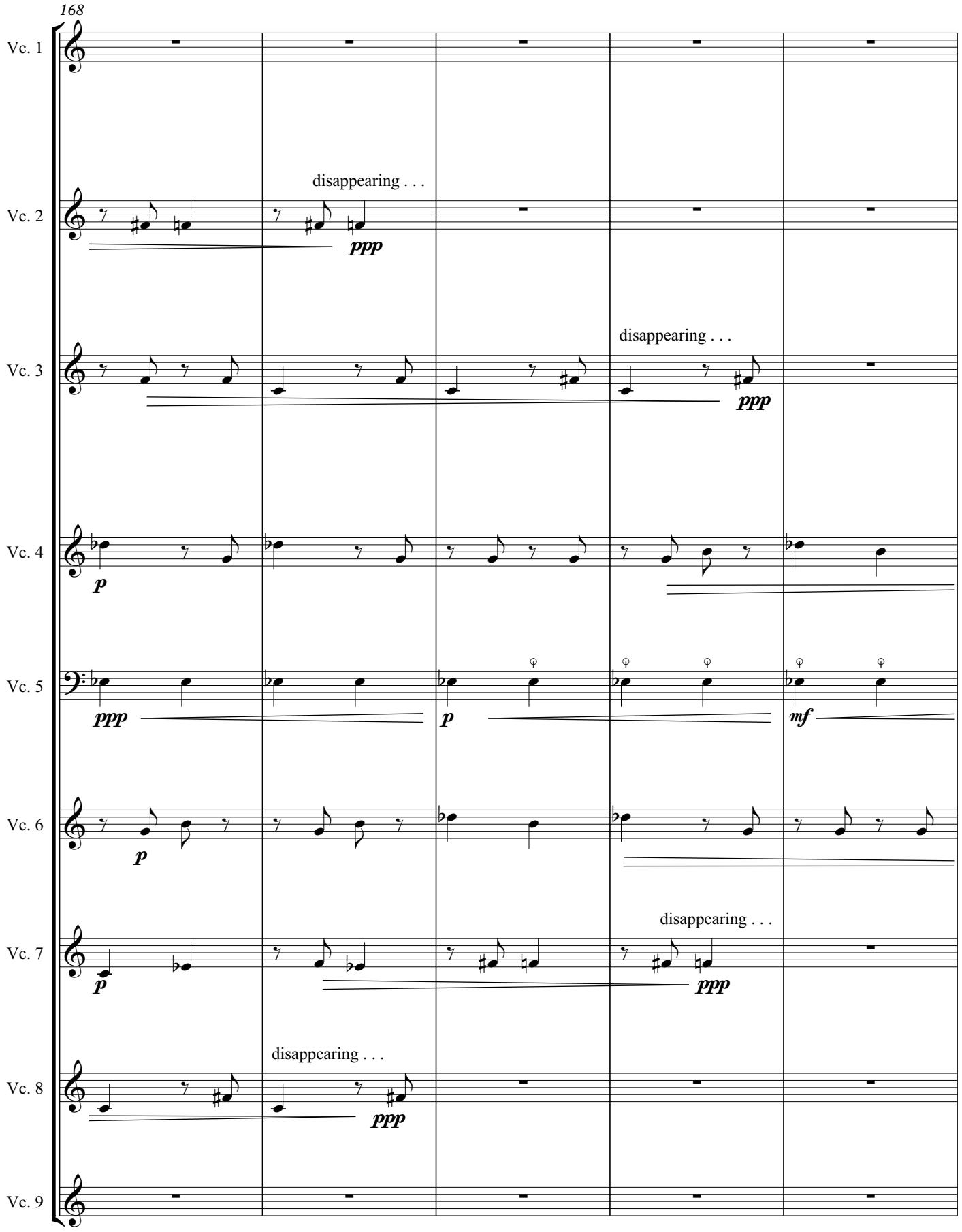

144
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
disappearing . . .
Vc. 6
mf
ppp
Vc. 7
pizz.
p
Vc. 8
pizz.
p
Vc. 9
pizz.
p

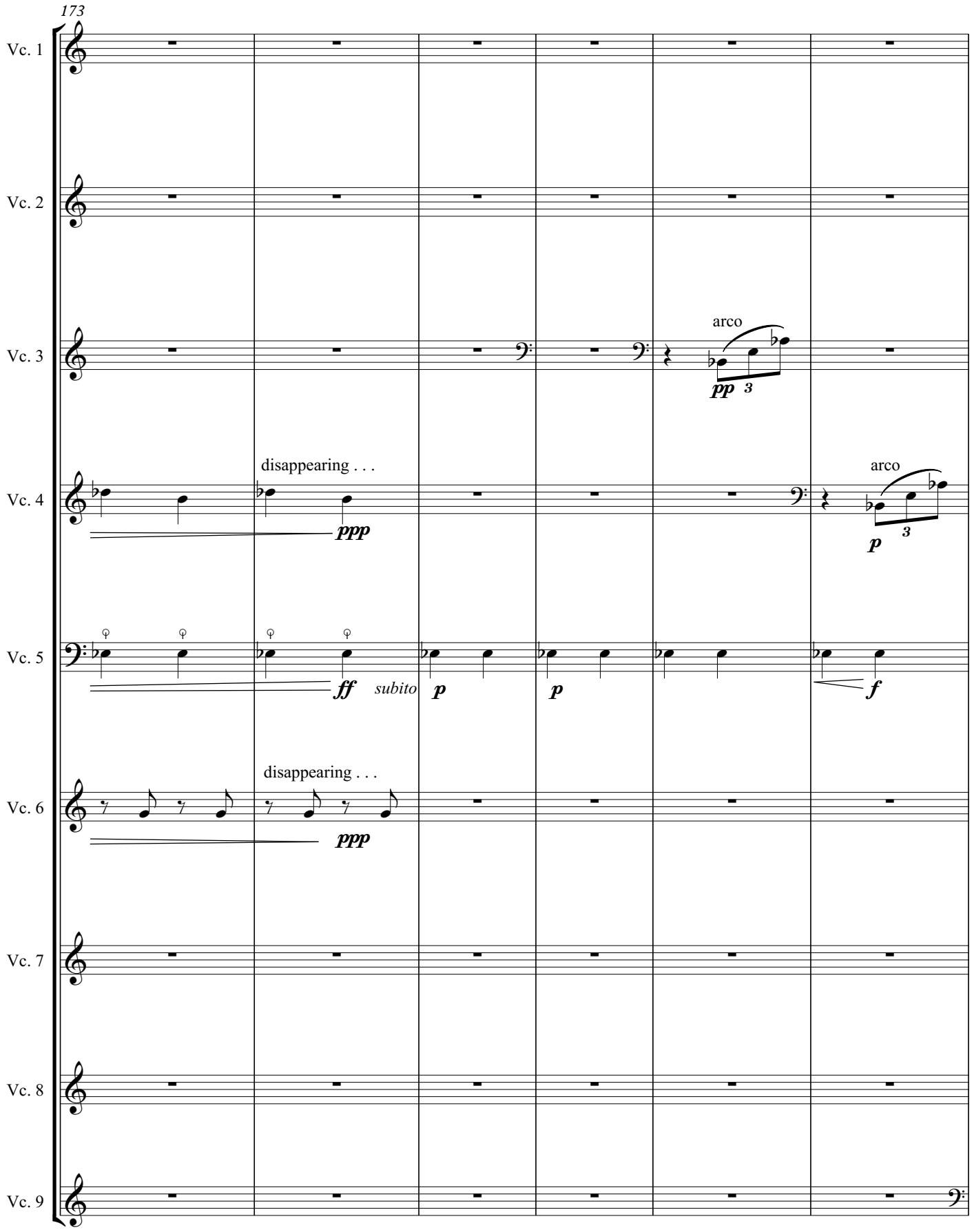

148
pizz.
Vc. 1
p
pizz.
Vc. 2
p
pizz.
Vc. 3
p
pizz.
Vc. 4
p
pizz.
Vc. 5
p
Vc. 6
p
Vc. 7
mp
Vc. 8
mp
Vc. 9
mp

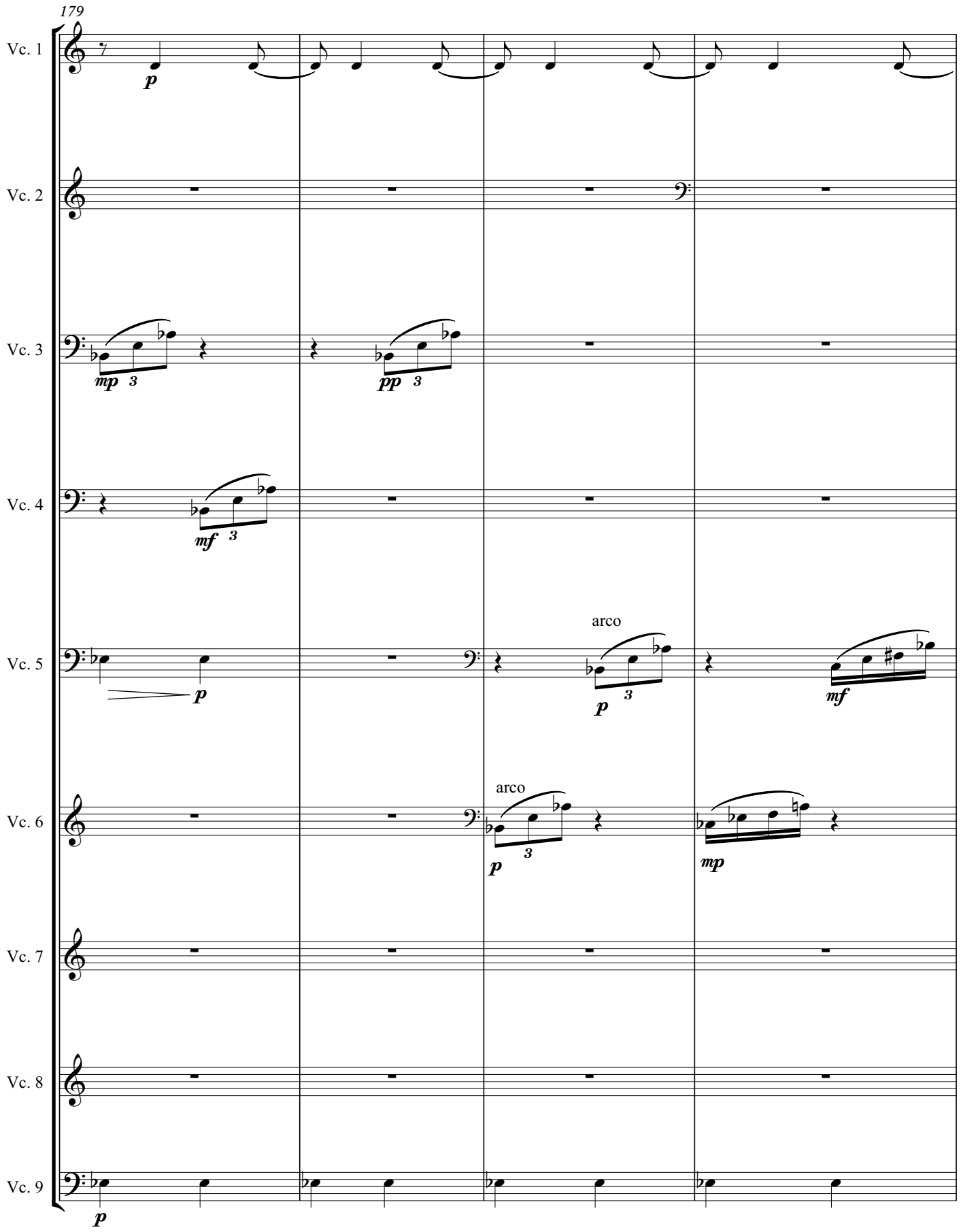

152
pizz.
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
ff
p
mp
f
pizz.

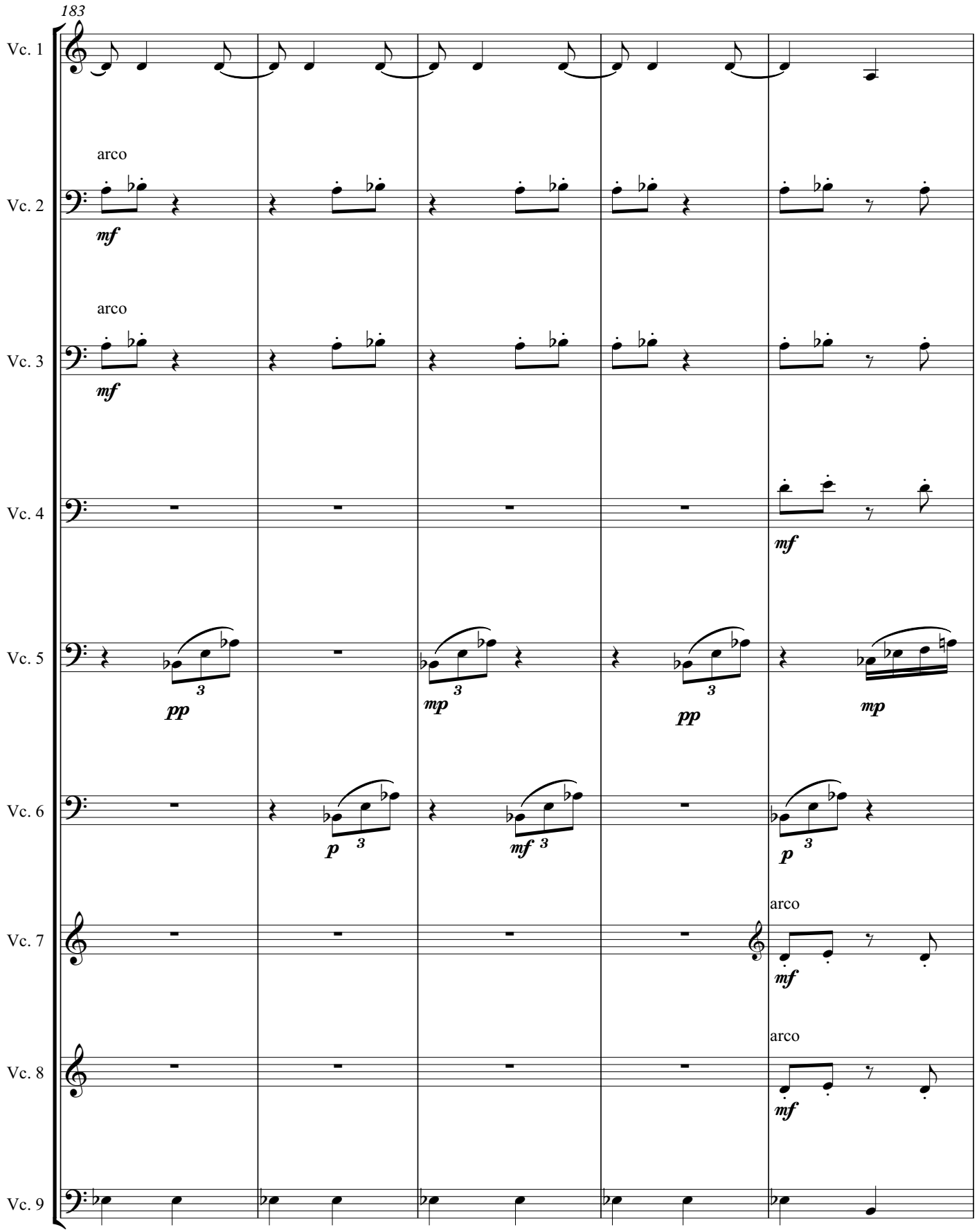

158
Vc. 1
Vc. 2
pizz.
p
Vc. 3
pizz.
p
Vc. 4
Vc. 5
ppp
Vc. 6
Vc. 7
pizz.
p
Vc. 8
pizz.
p
Vc. 9

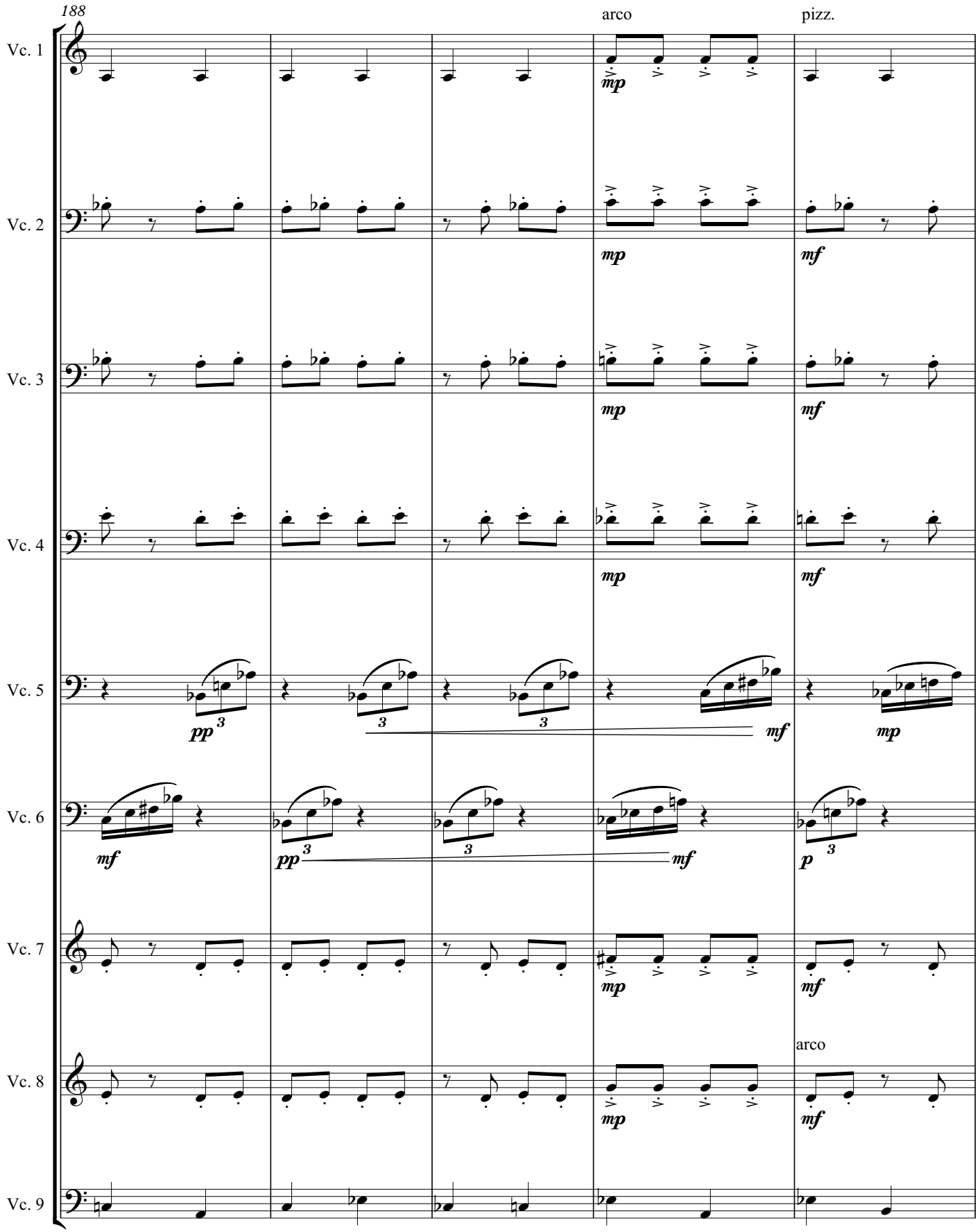

163
Vc. 1
Vc. 2
Vc. 3
Vc. 4
pizz.
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9

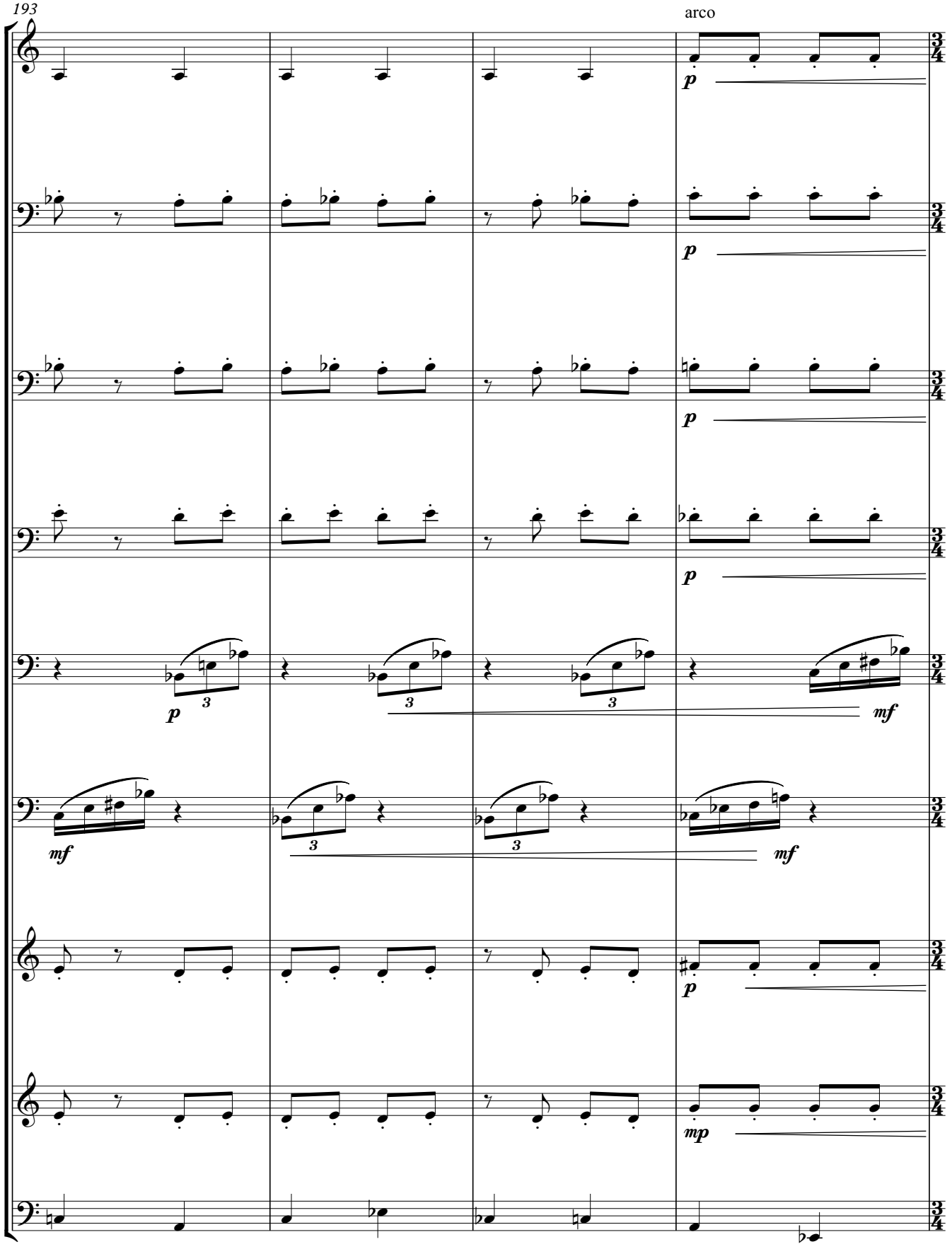

168
Vc. 1
Vc. 2
disappearing . . .
ppp
Vc. 3
disappearing . . .
ppp
Vc. 4
p
Vc. 5
ppp
p
mf
Vc. 6
p
Vc. 7
p
disappearing . . .
ppp
Vc. 8
disappearing . . .
ppp
Vc. 9

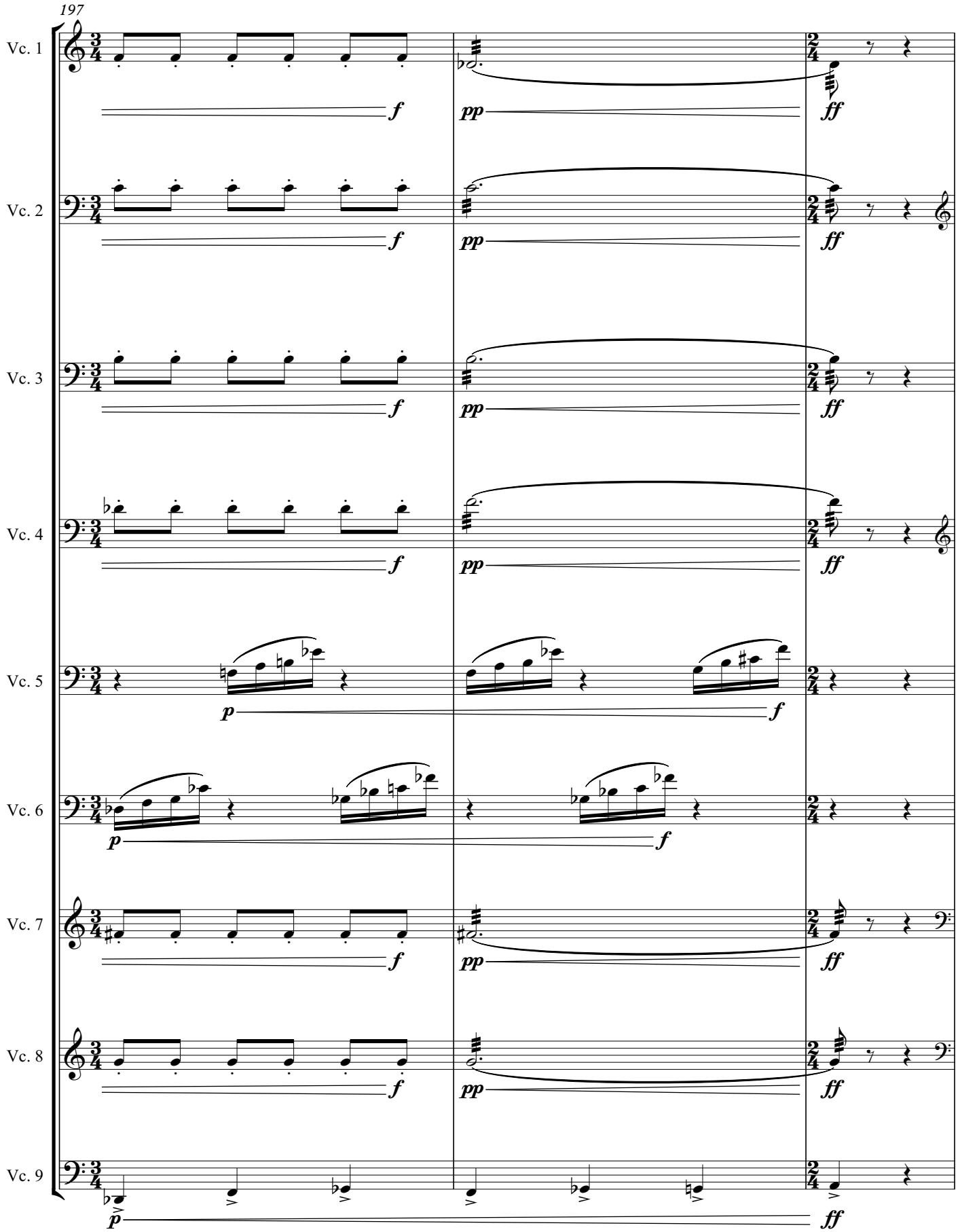

173
Vc. 1
Vc. 2
Vc. 3
arco
pp 3
Vc. 4
disappearing . . .
ppp
arco
p
3
Vc. 5
ff subito
p
p
f
Vc. 6
disappearing . . .
ppp
Vc. 7
Vc. 8
Vc. 9

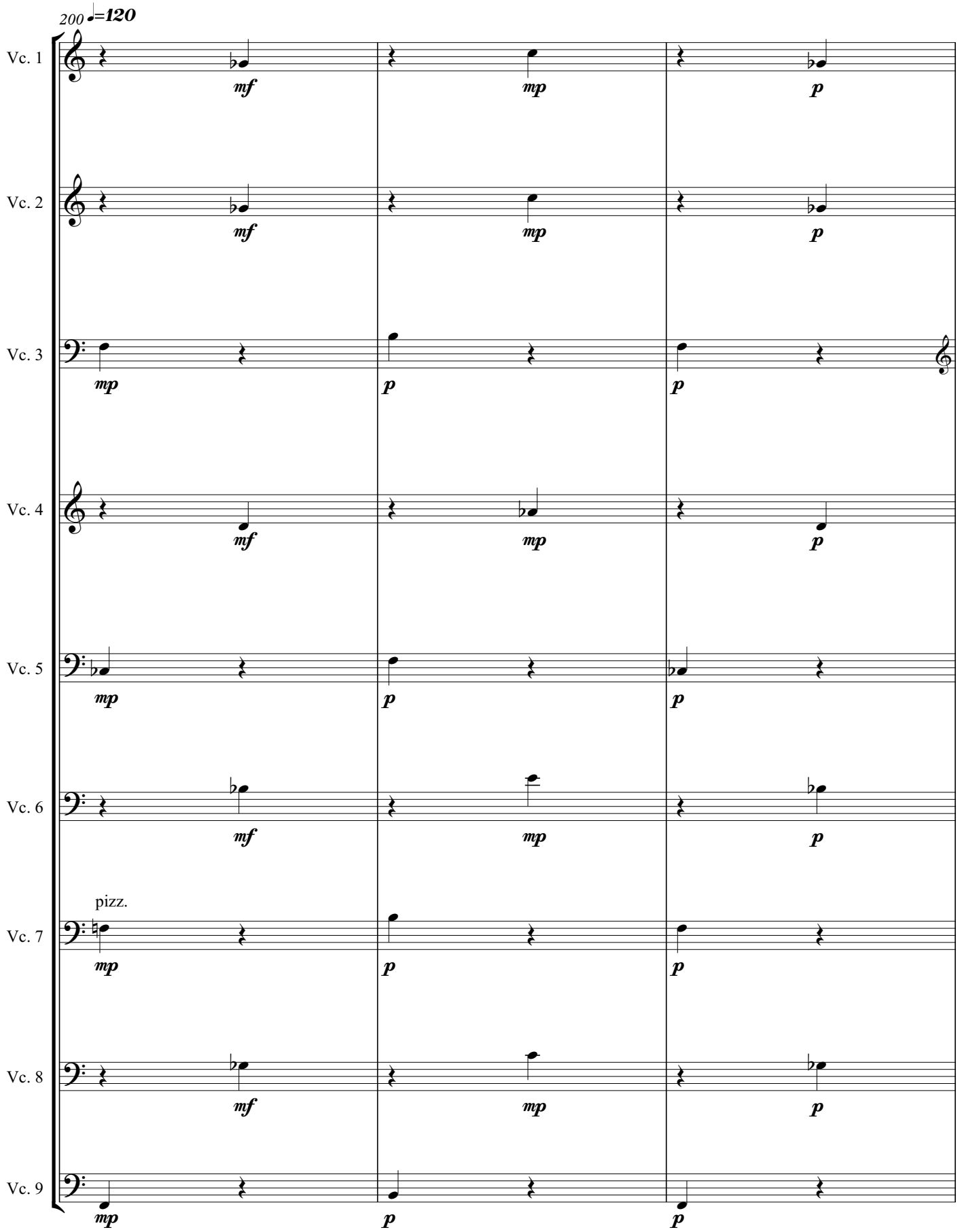

179
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
arco
arco

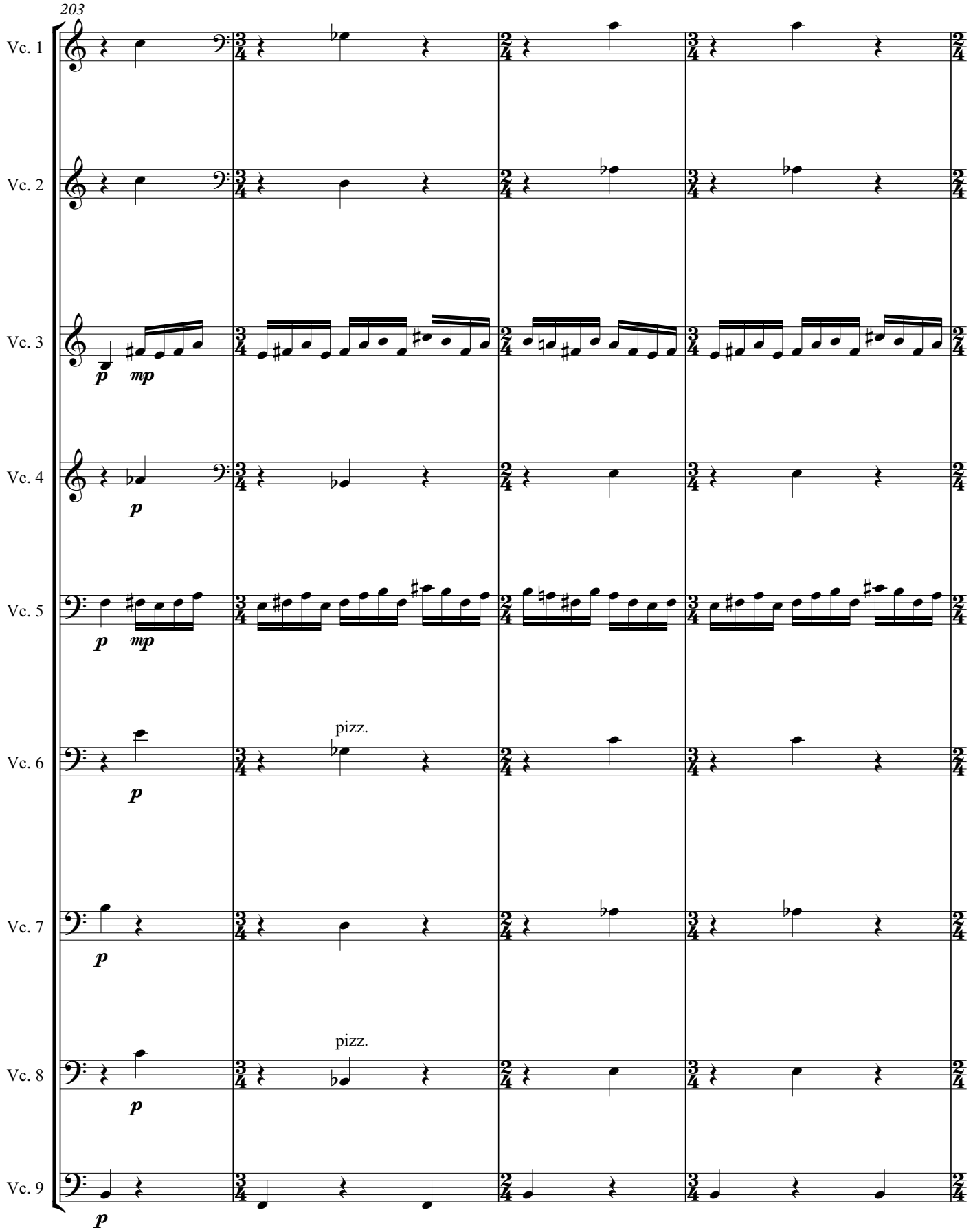

183
Vc. 1
Vc. 2
arco
mf
Vc. 3
arco
mf
Vc. 4
mf
Vc. 5
pp
mp
pp
mp
Vc. 6
p
mf
p
Vc. 7
arco
mf
Vc. 8
arco
mf
Vc. 9

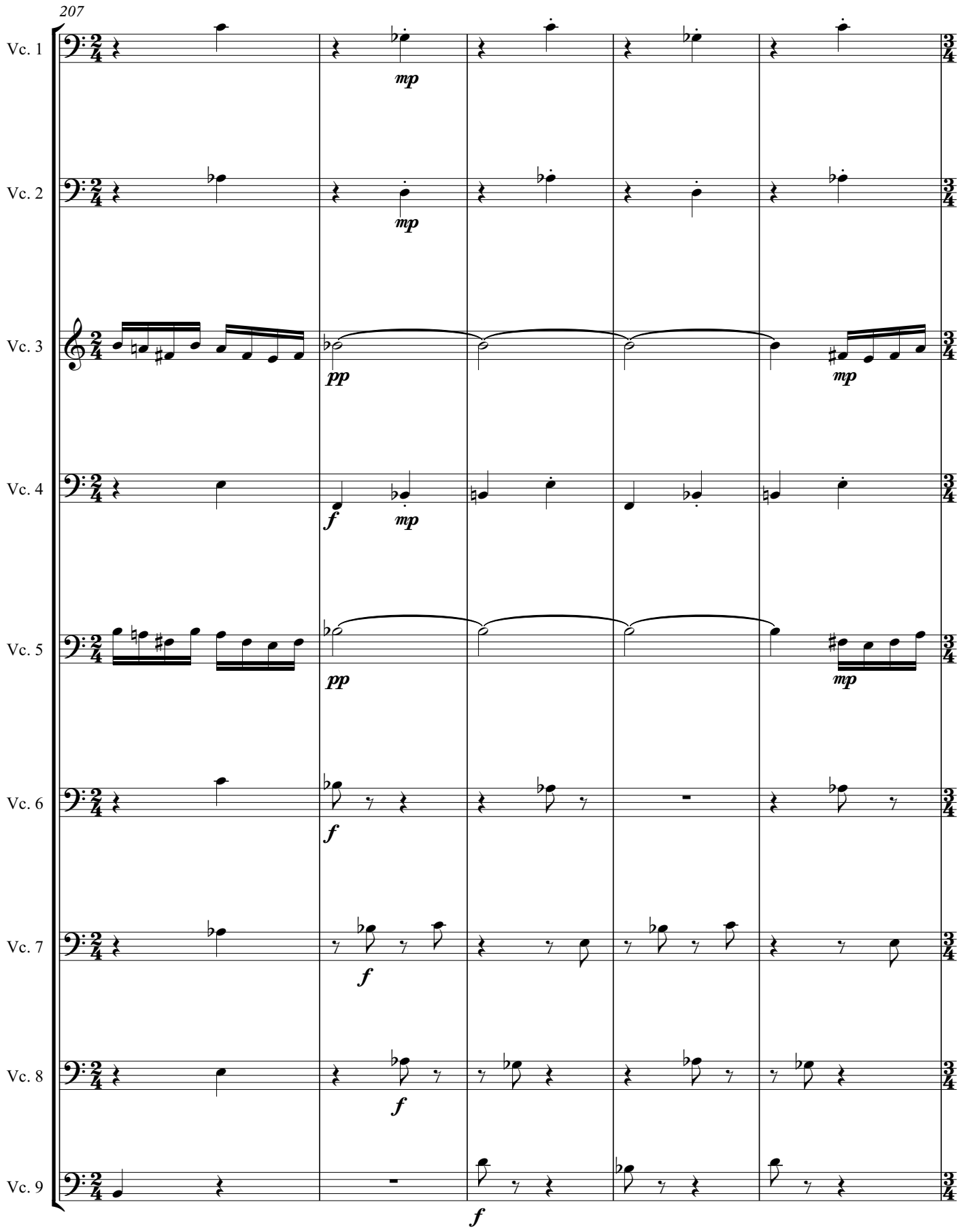

188
arco
pizz.
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
arco

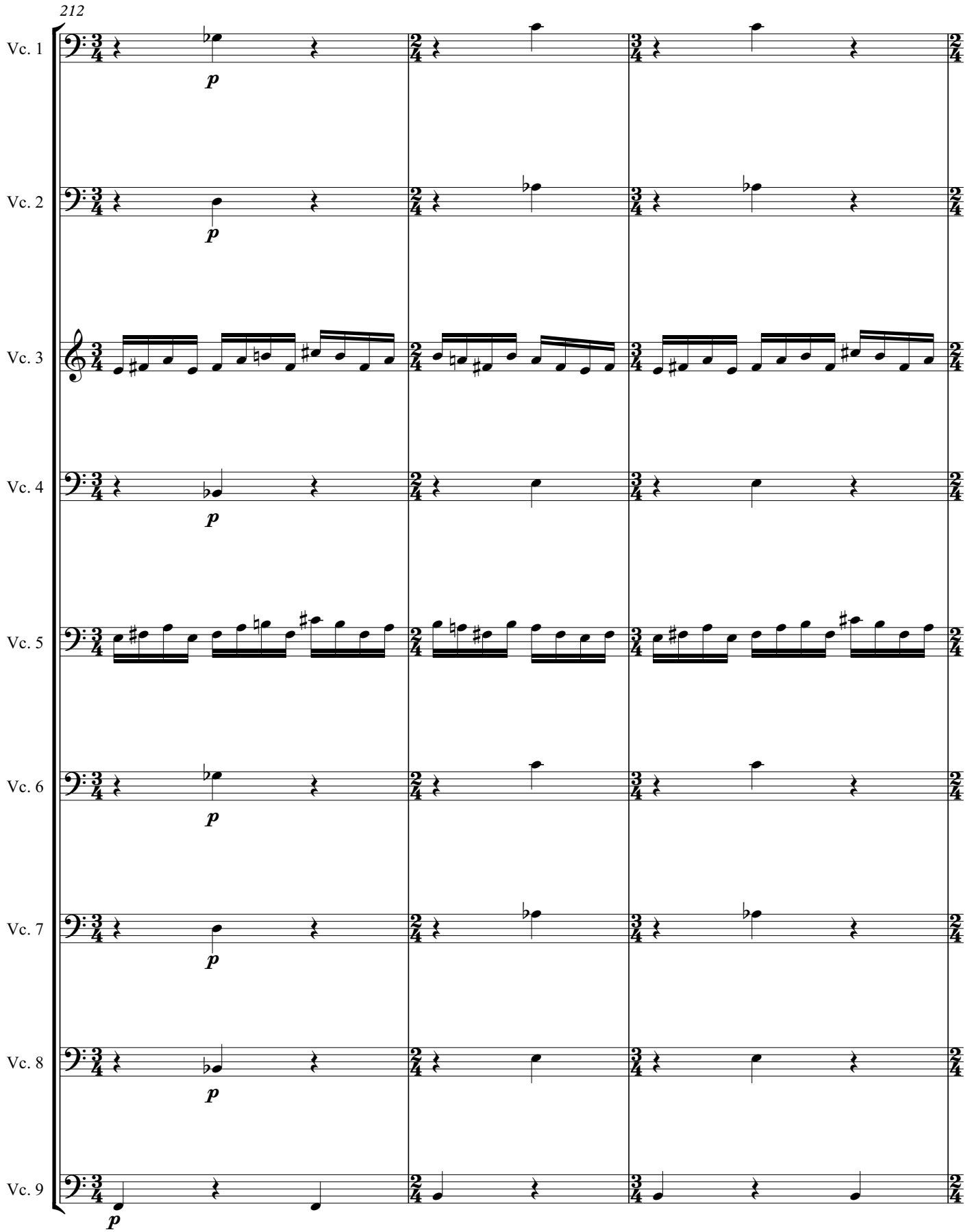

193
arco
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p
mf
mp
3

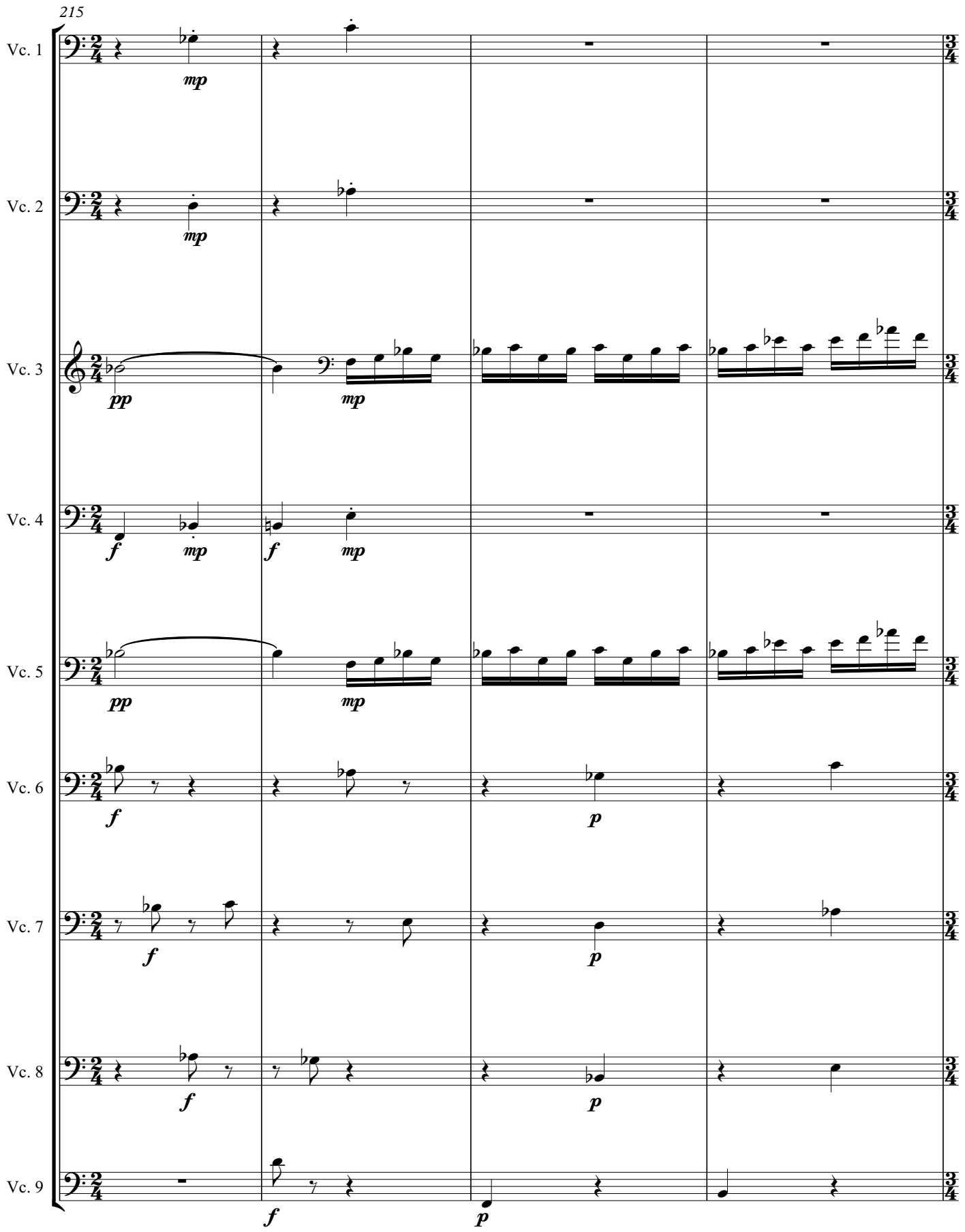

197
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
f
pp
ff
p
f
p
f
f
pp
ff
f
pp
ff
f
pp
ff
f
pp
ff
p
f
p
f
f
pp
ff
f
pp
ff
p
ff

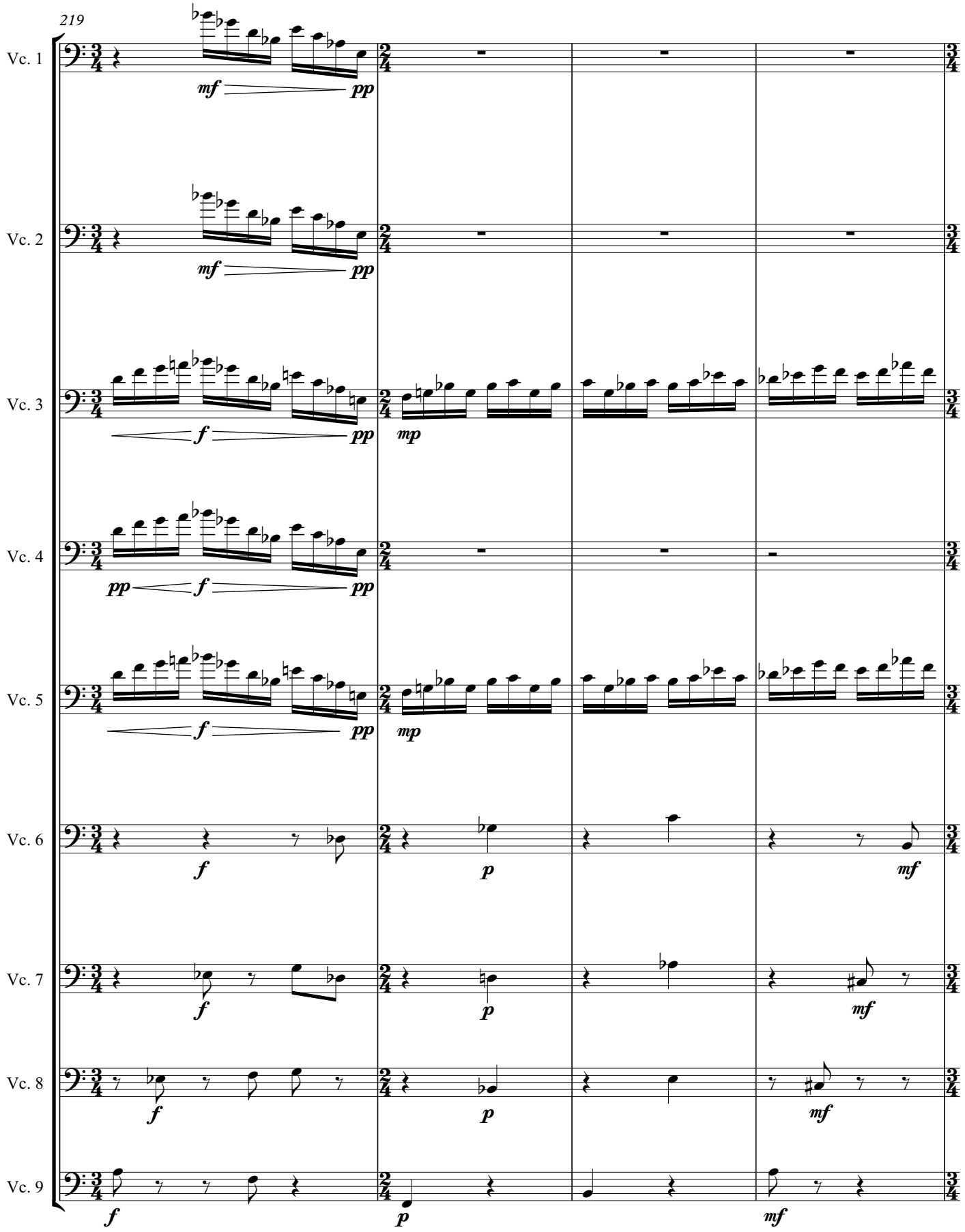

200 ♩=120
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
pizz.
Vc. 7
Vc. 8
Vc. 9
mf
mp
p

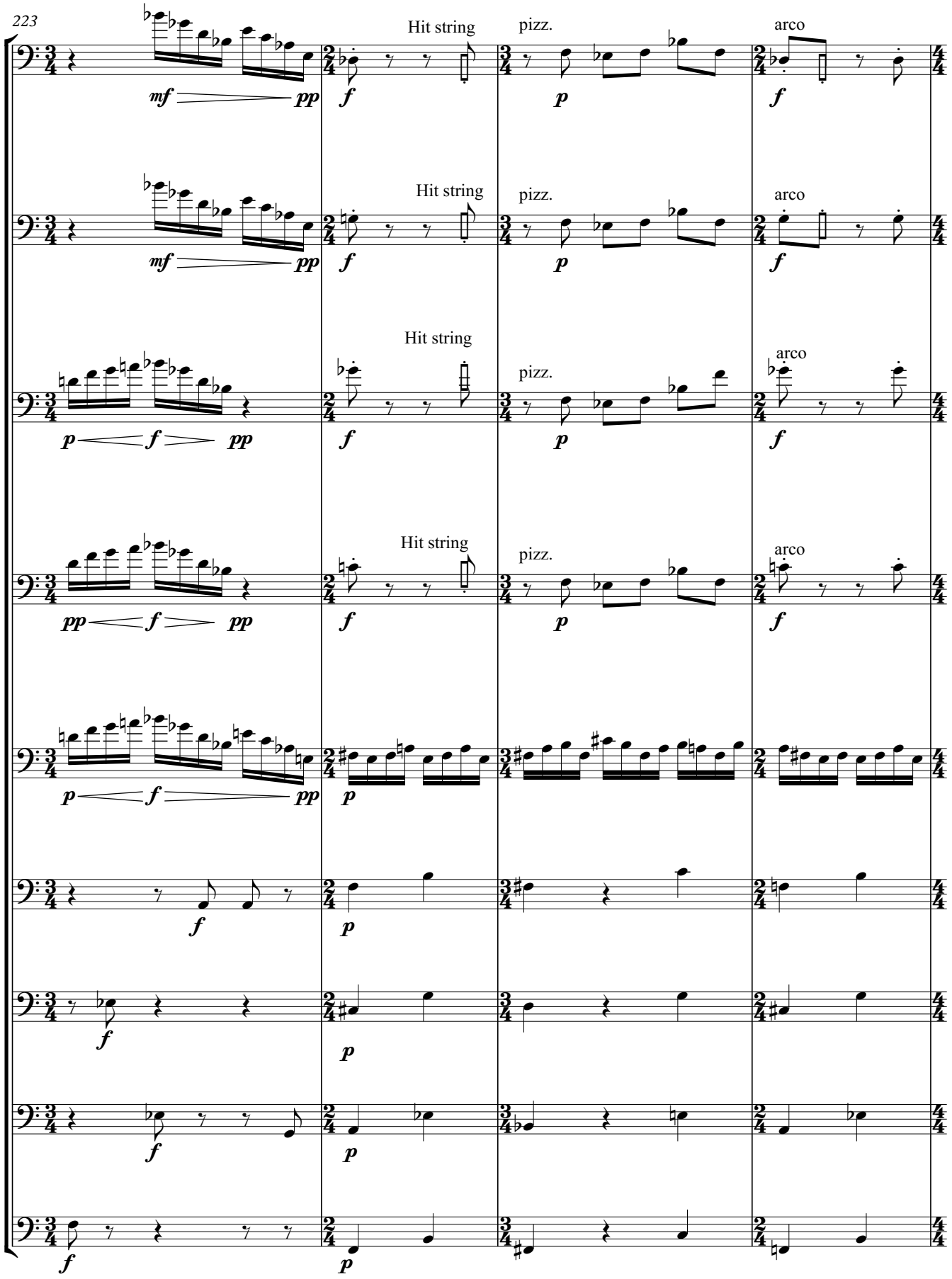

203
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p
mp
pizz.

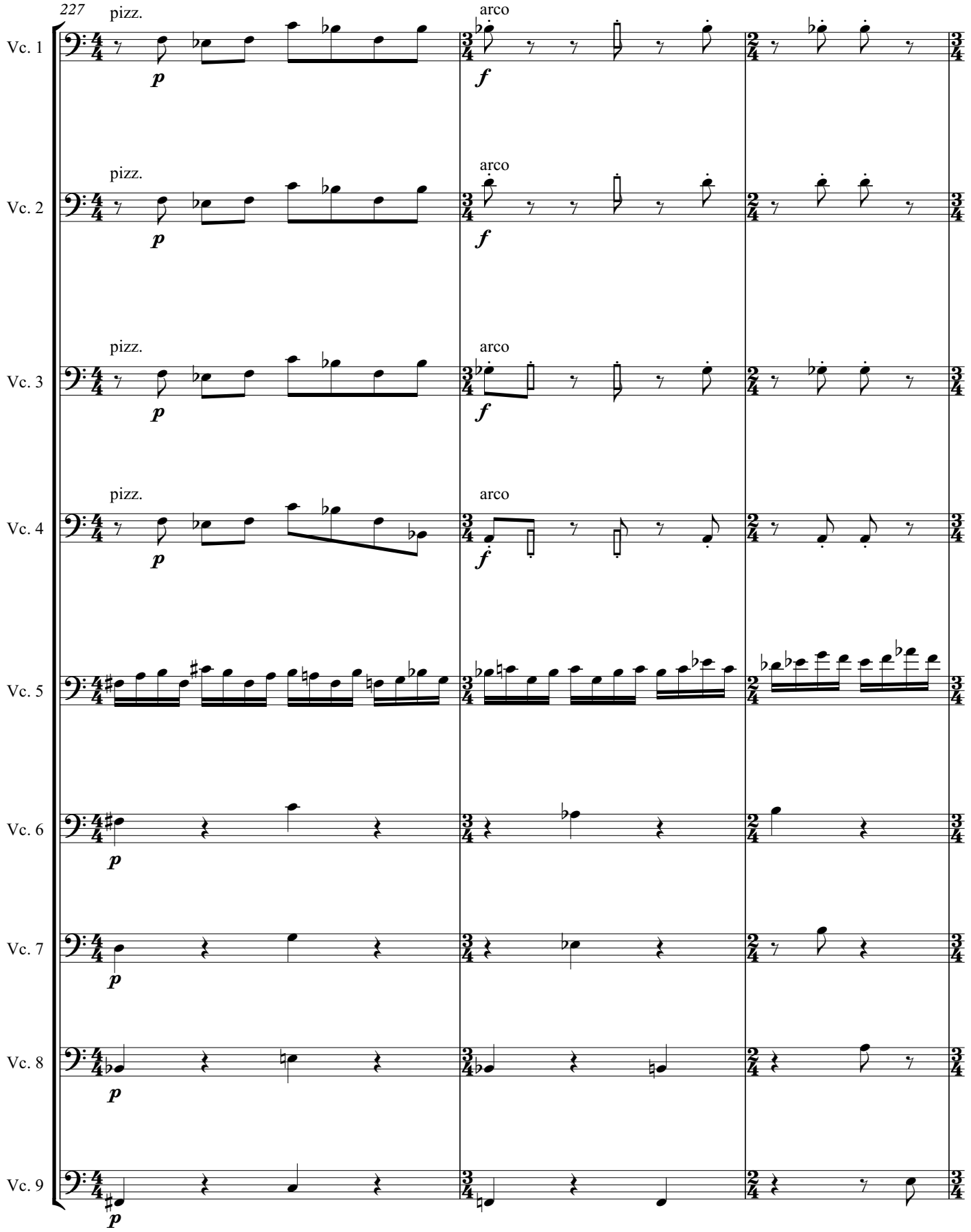

207
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mp
pp
f

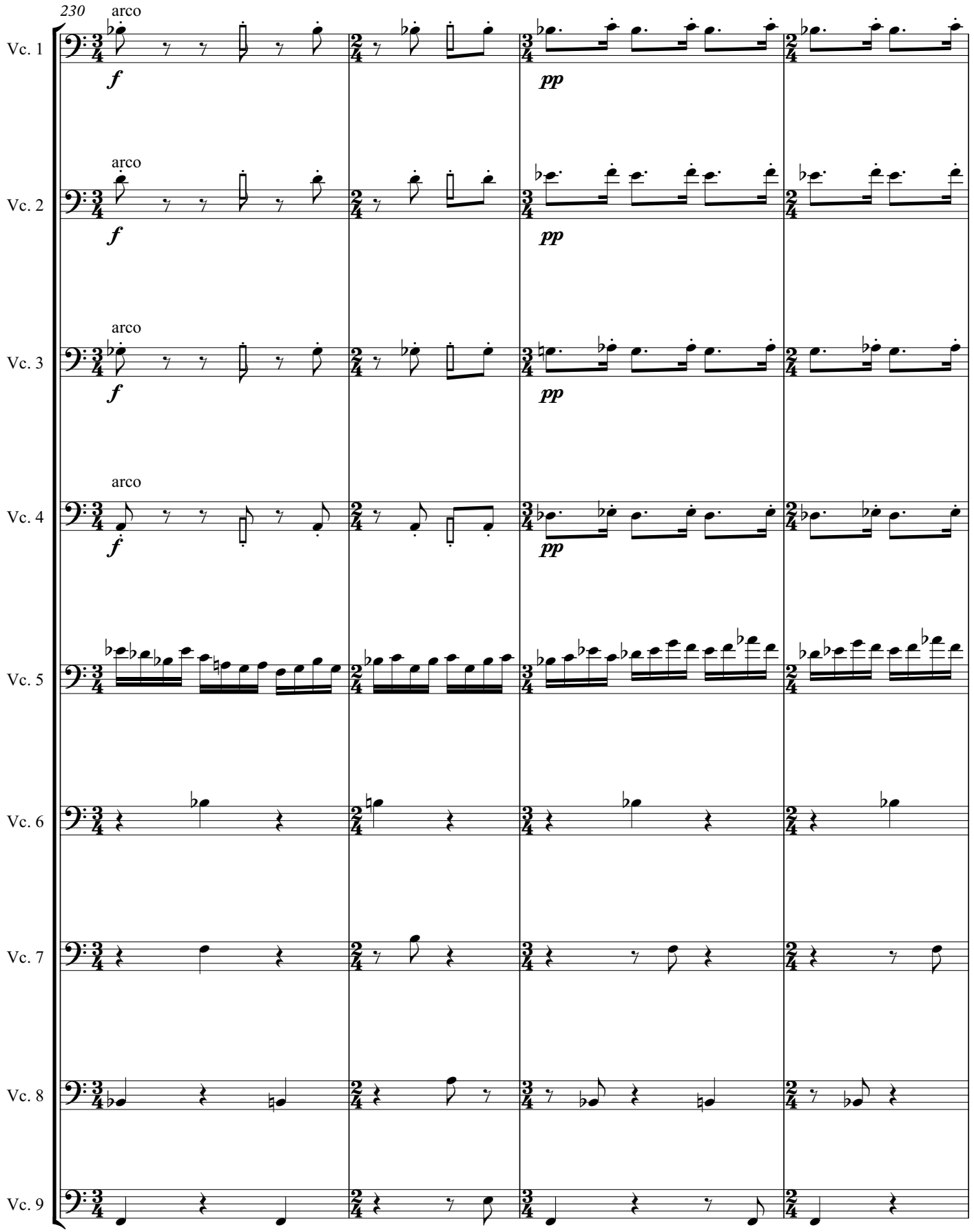

212
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p

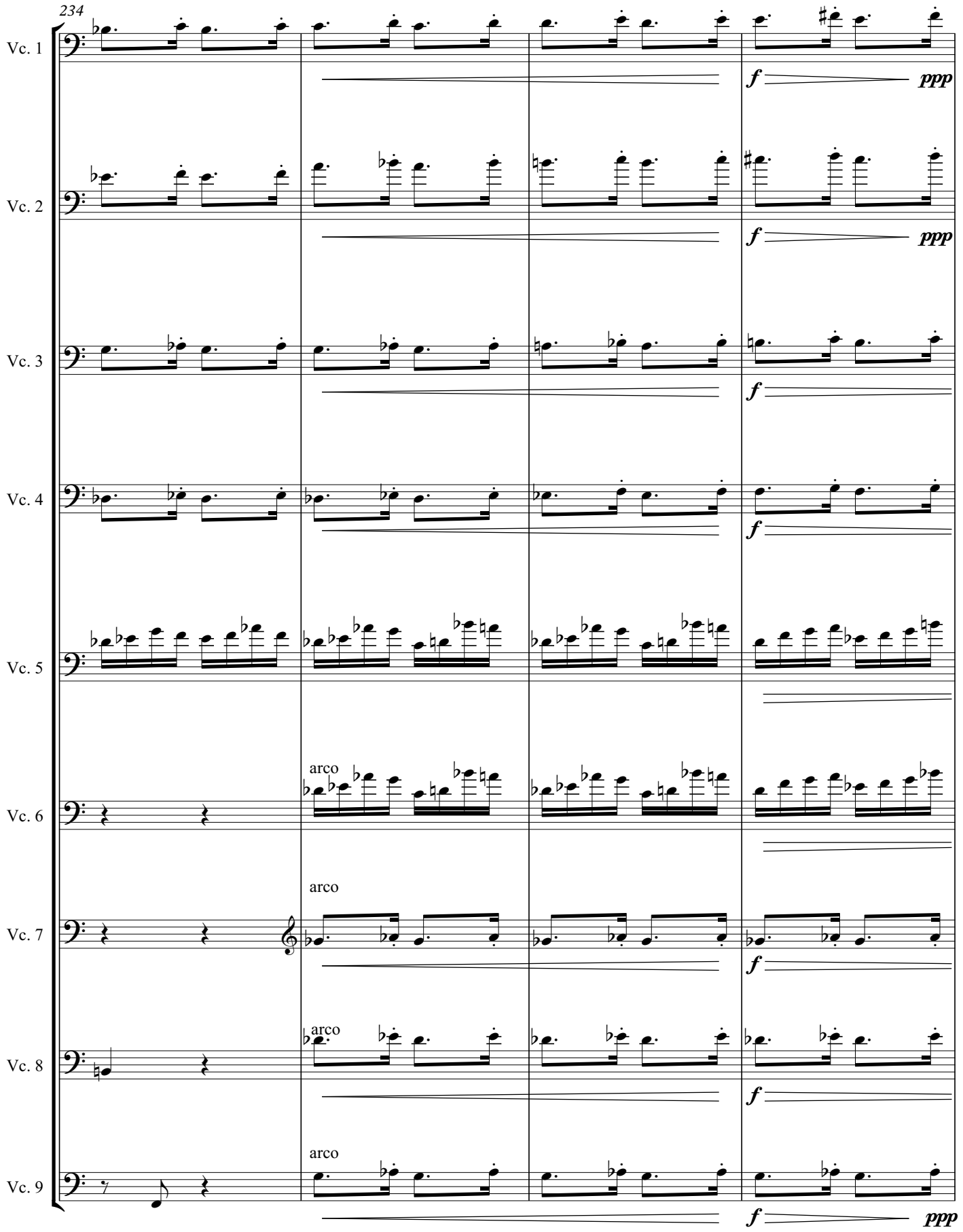

215
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mp
pp
f
p

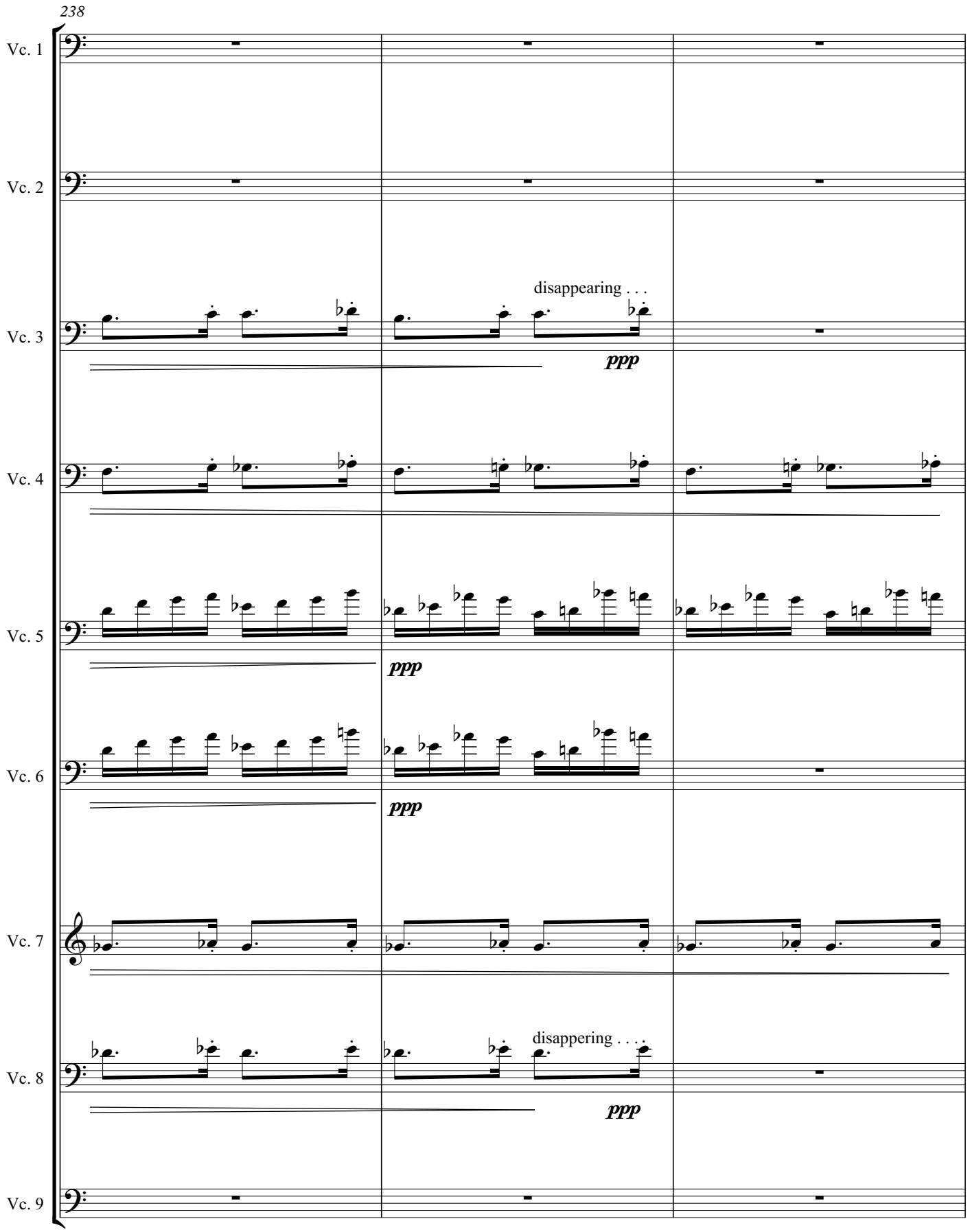

219
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mf
pp
f
mp
p

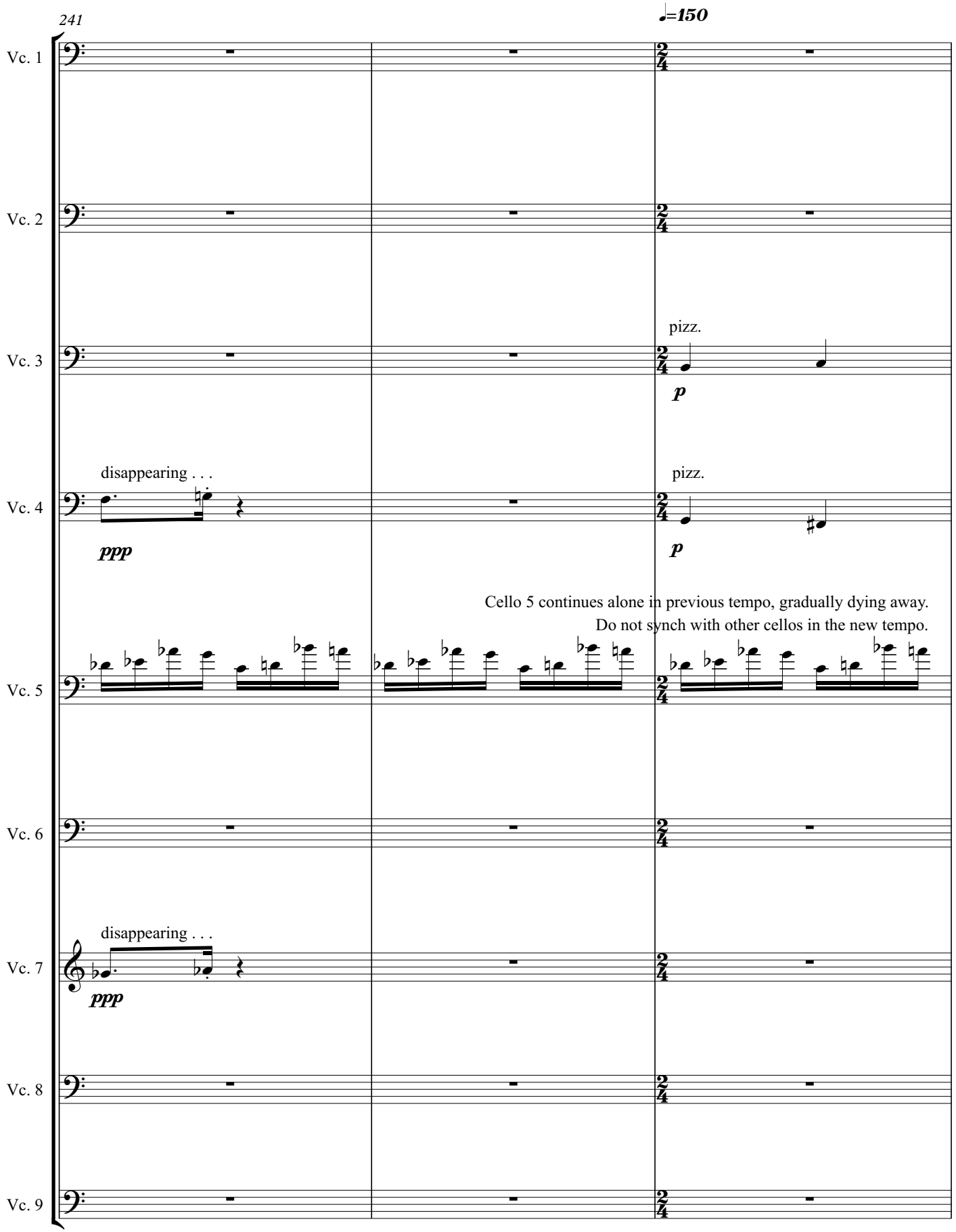

223
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
Hit string
pizz.
arco
mf
pp
f
p

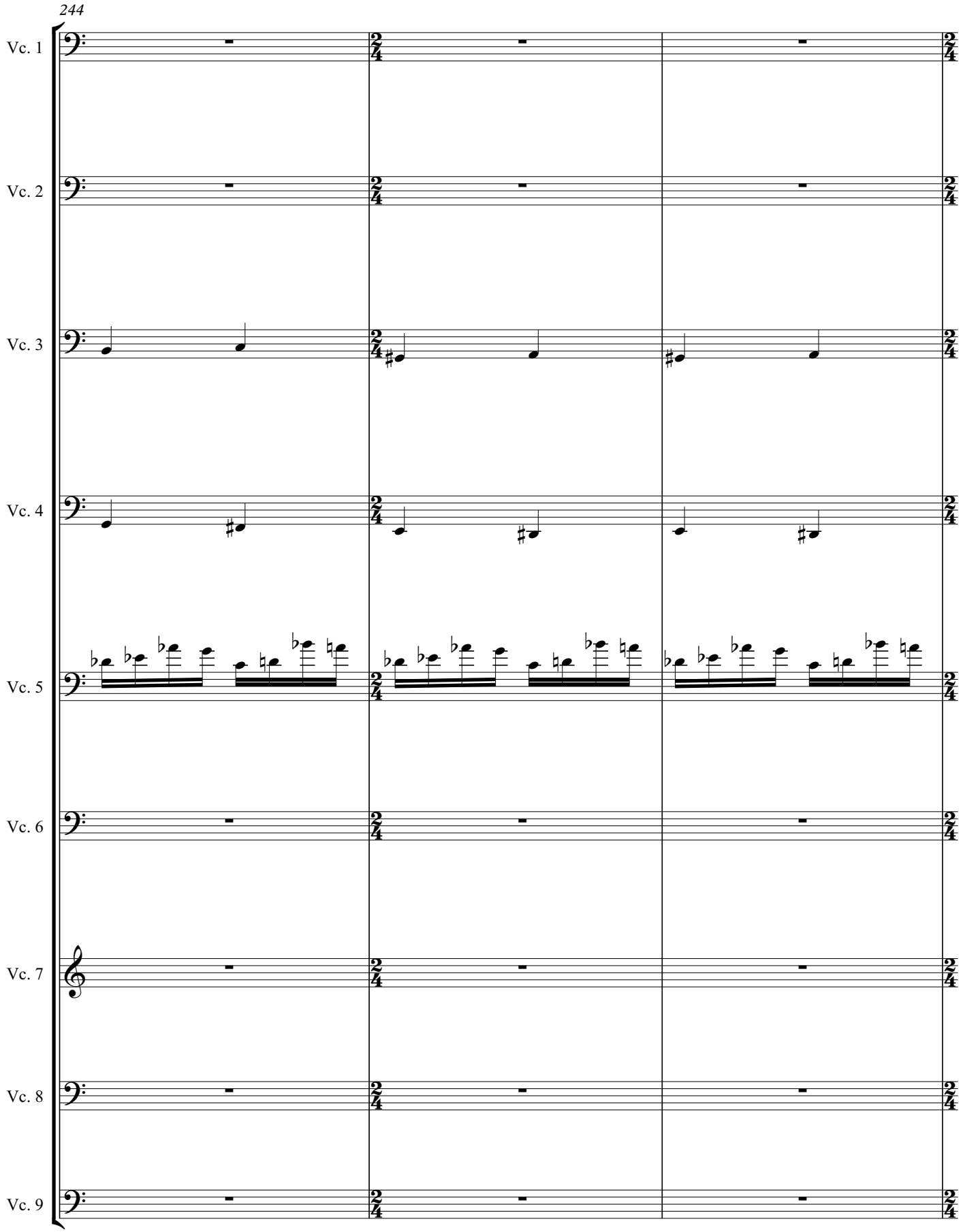

227
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
pizz.
arco
p
f

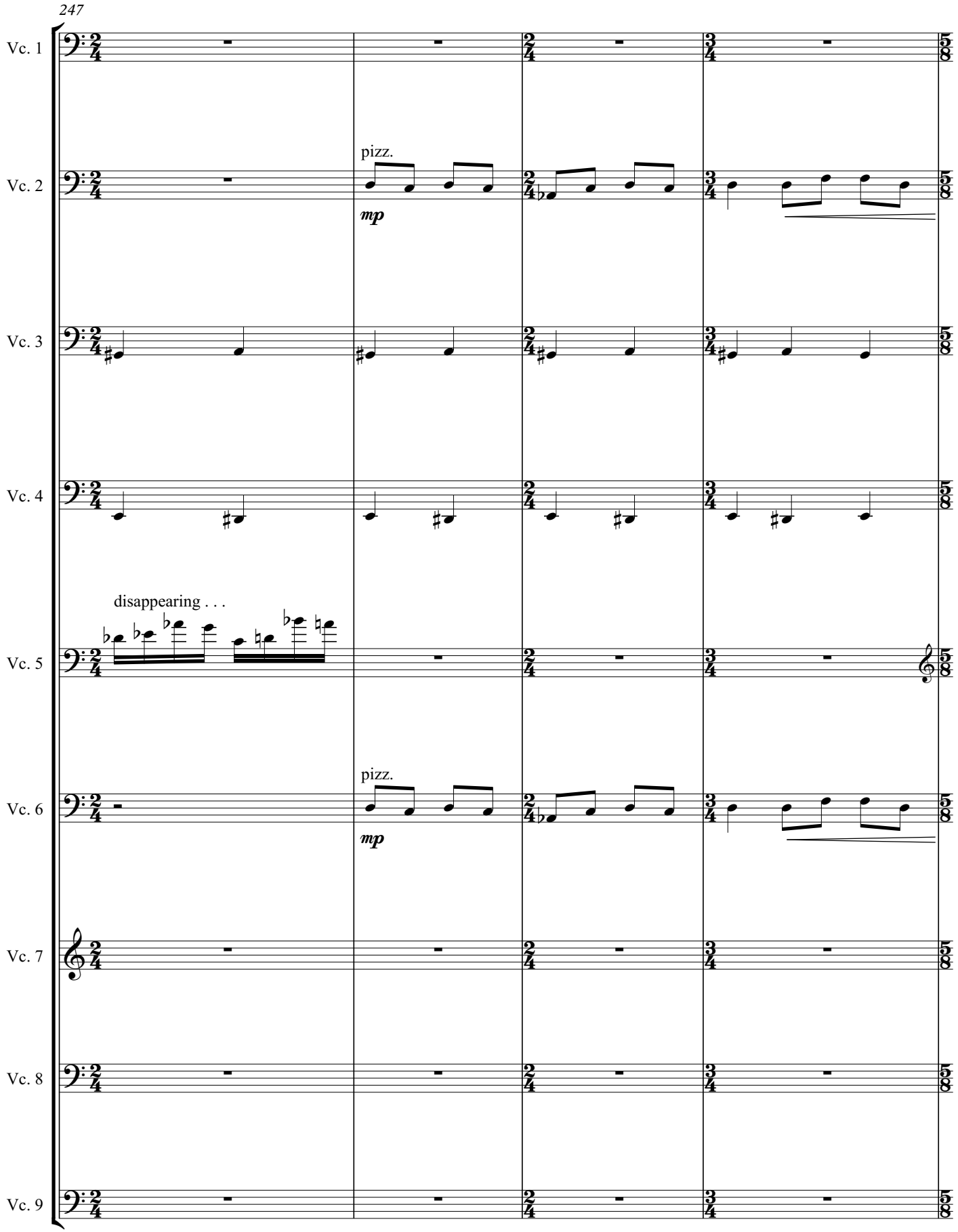

230
arco
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
f
pp

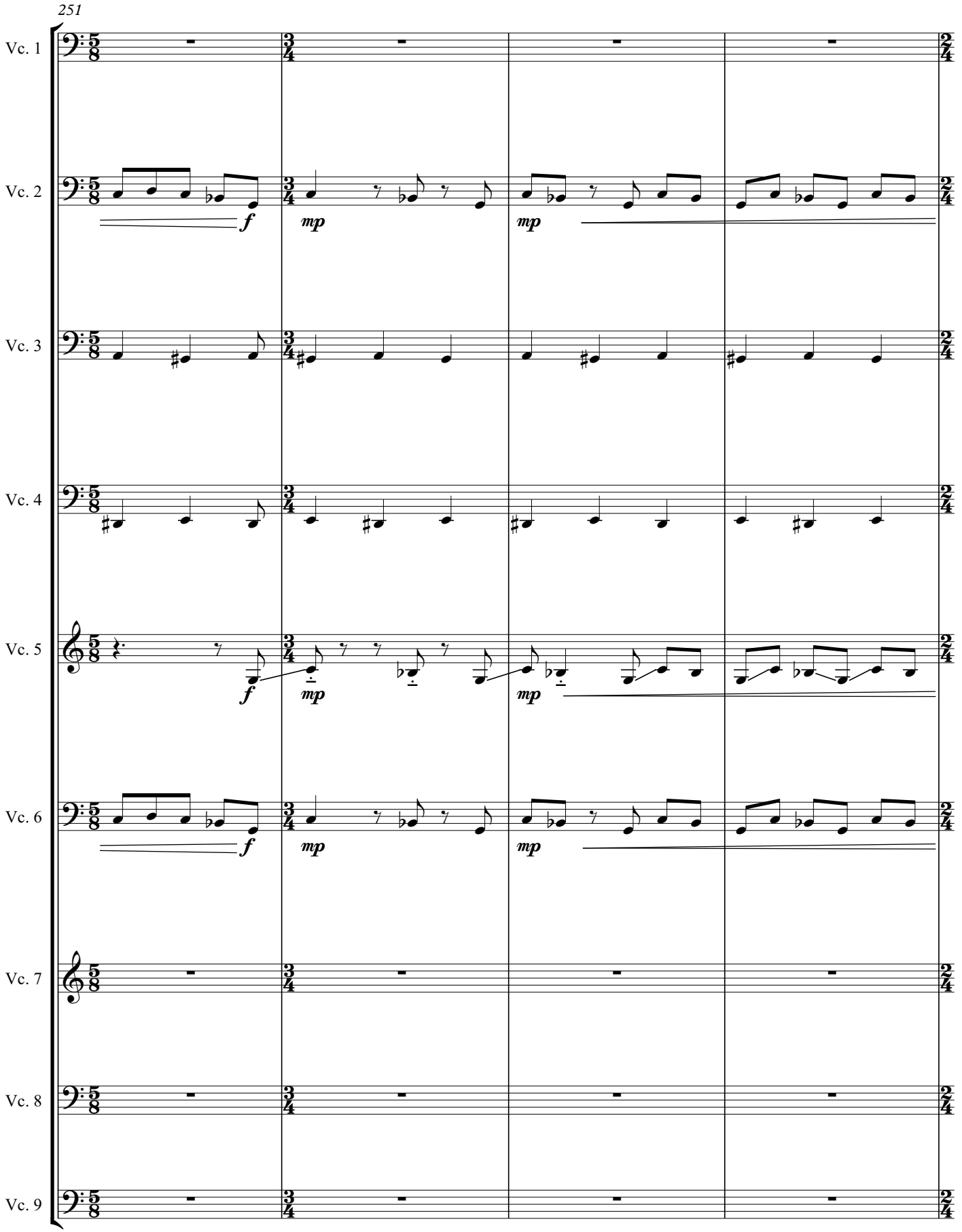

234
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
arco
arco
arco
arco
f
ppp

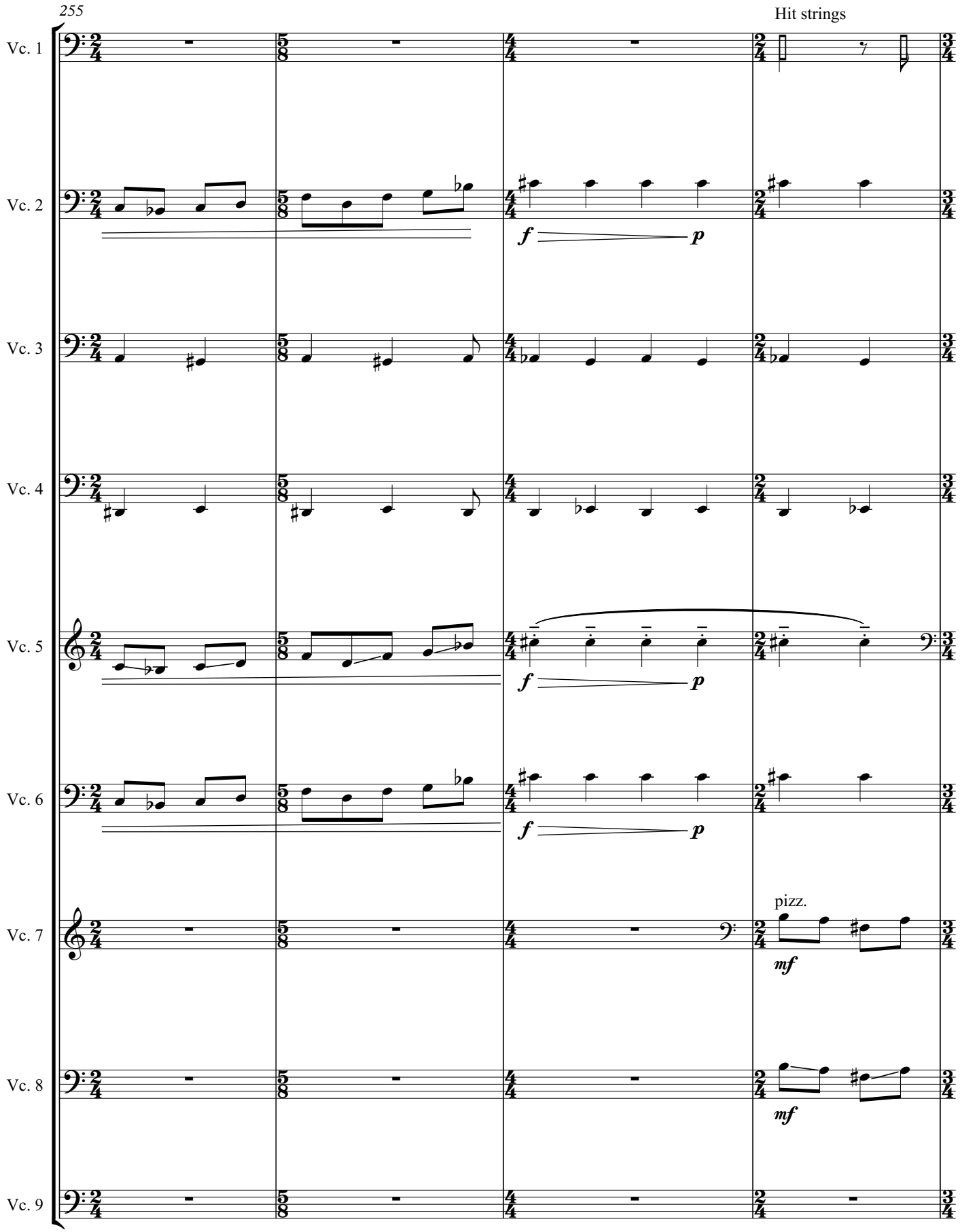

238
Vc. 1
Vc. 2
Vc. 3
disappearing . . .
ppp
Vc. 4
Vc. 5
ppp
Vc. 6
ppp
Vc. 7
Vc. 8
disappering . . .
ppp
Vc. 9

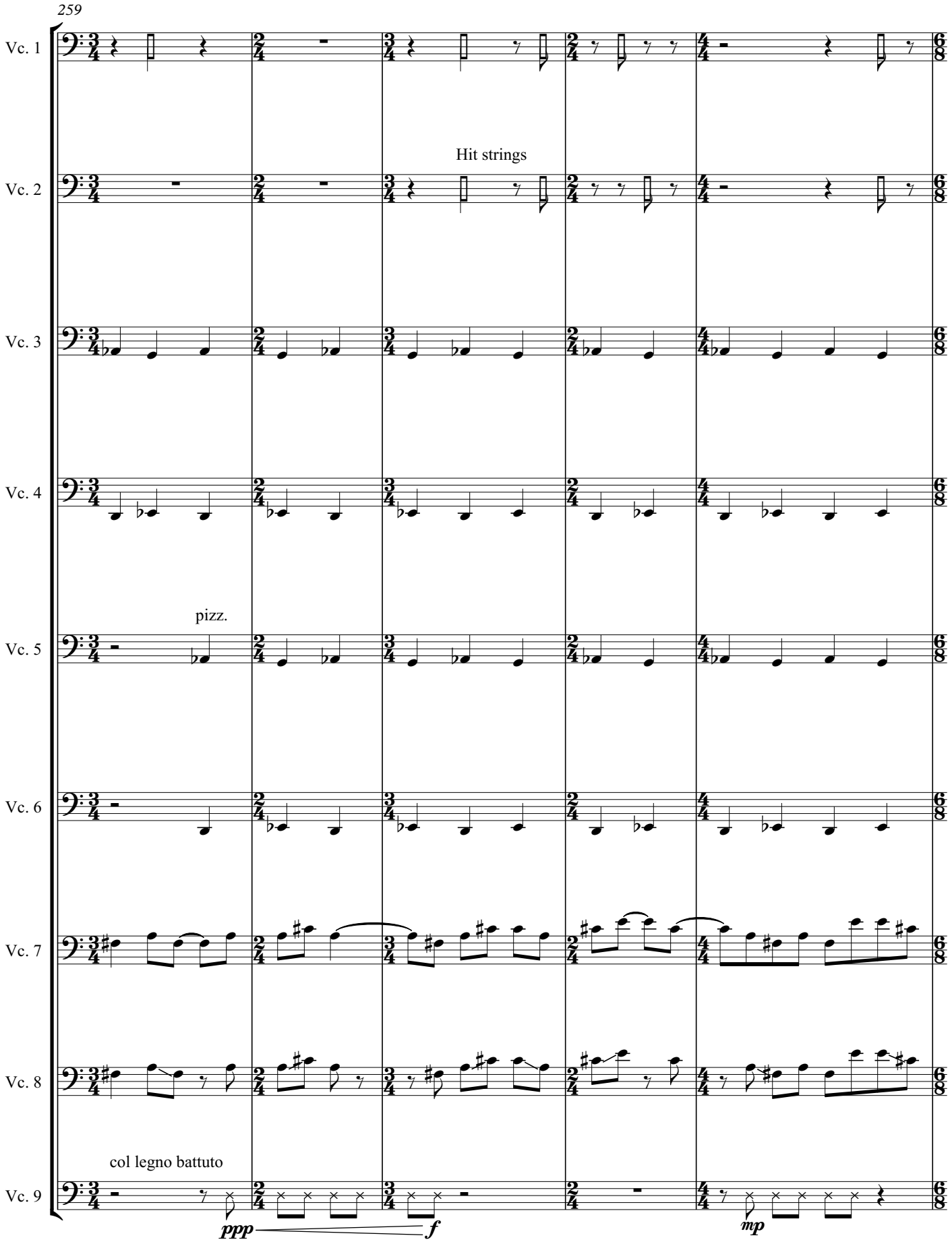

241
♩=150
Vc. 1
Vc. 2
Vc. 3
pizz.
p
Vc. 4
disappearing . . .
ppp
pizz.
p
Cello 5 continues alone in previous tempo, gradually dying away.
Do not synch with other cellos in the new tempo.
Vc. 5
Vc. 6
disappearing . . .
Vc. 7
ppp
Vc. 8
Vc. 9

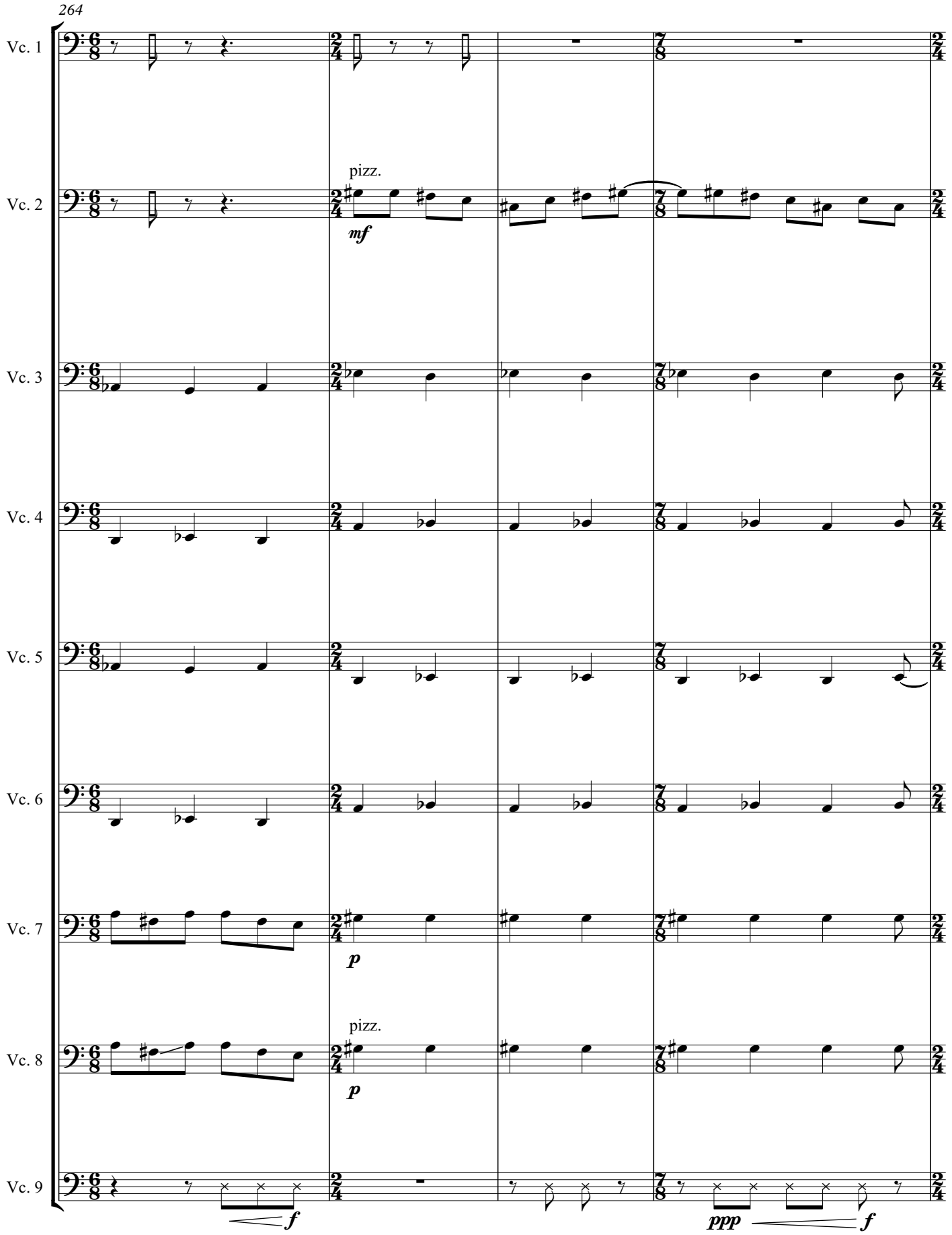

244
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9

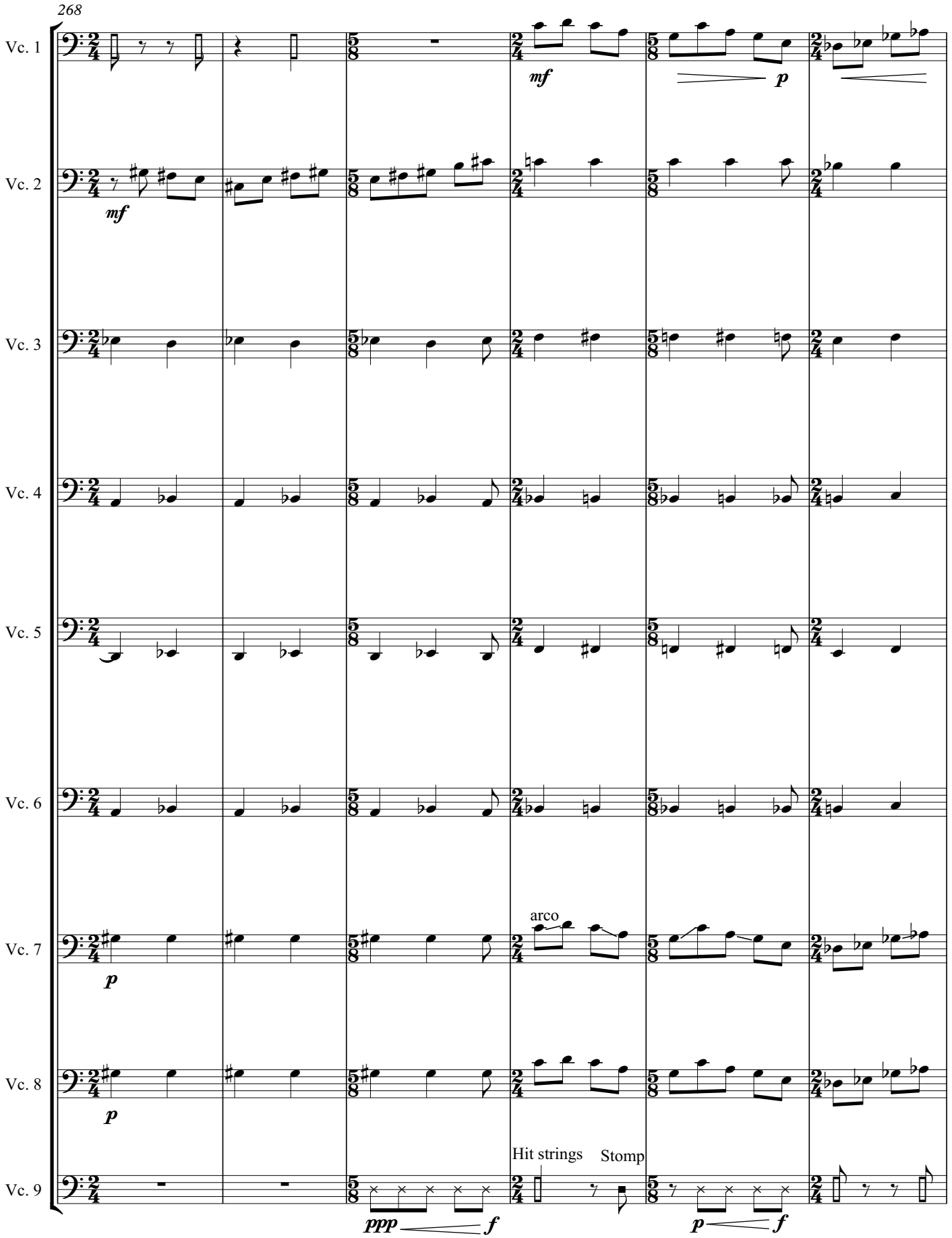

247
Vc. 1
Vc. 2
pizz.
mp
Vc. 3
Vc. 4
disappearing . . .
Vc. 5
Vc. 6
pizz.
mp
Vc. 7
Vc. 8
Vc. 9

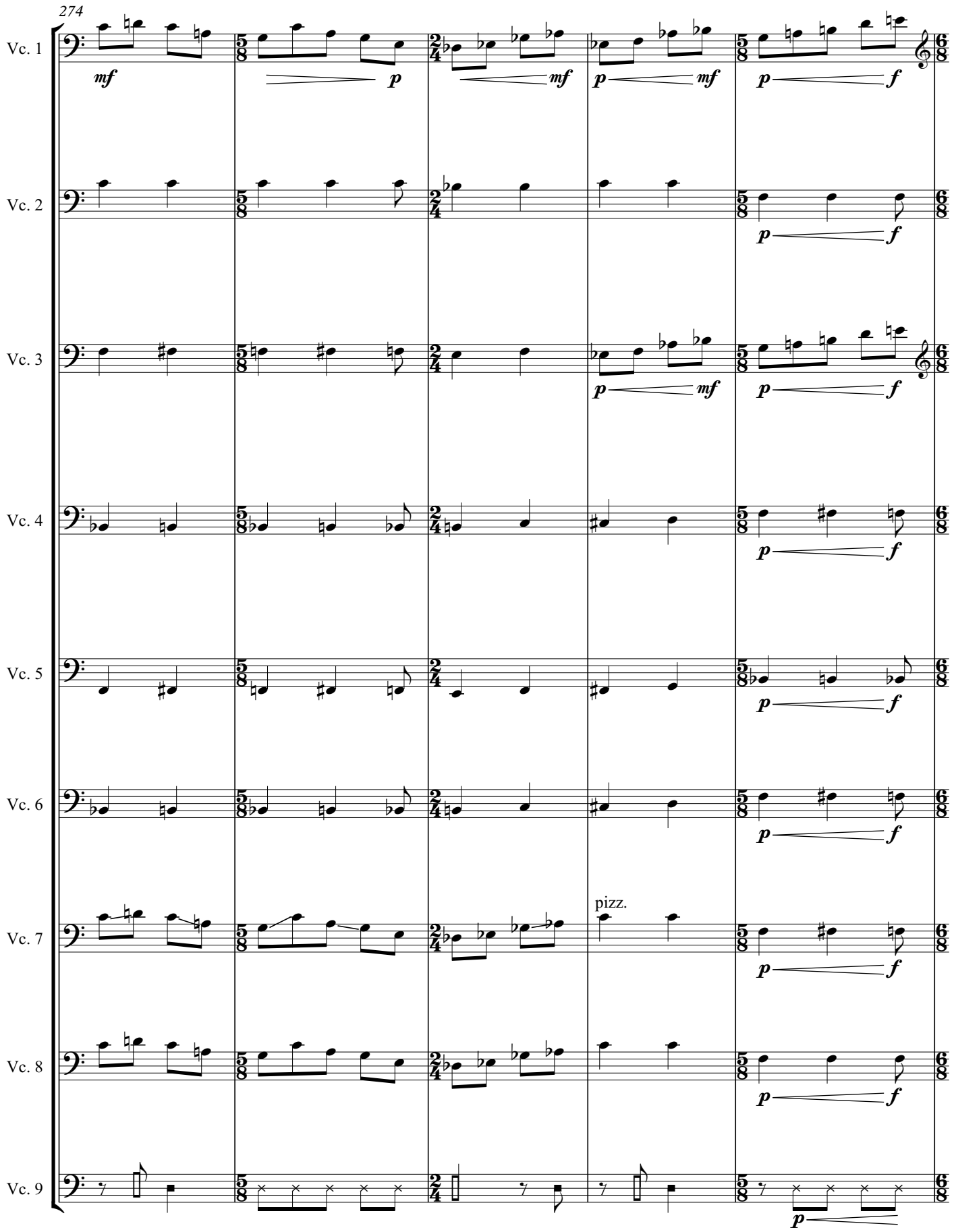

251
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
f
mp
mp
f
mp
mp
f
mp
mp

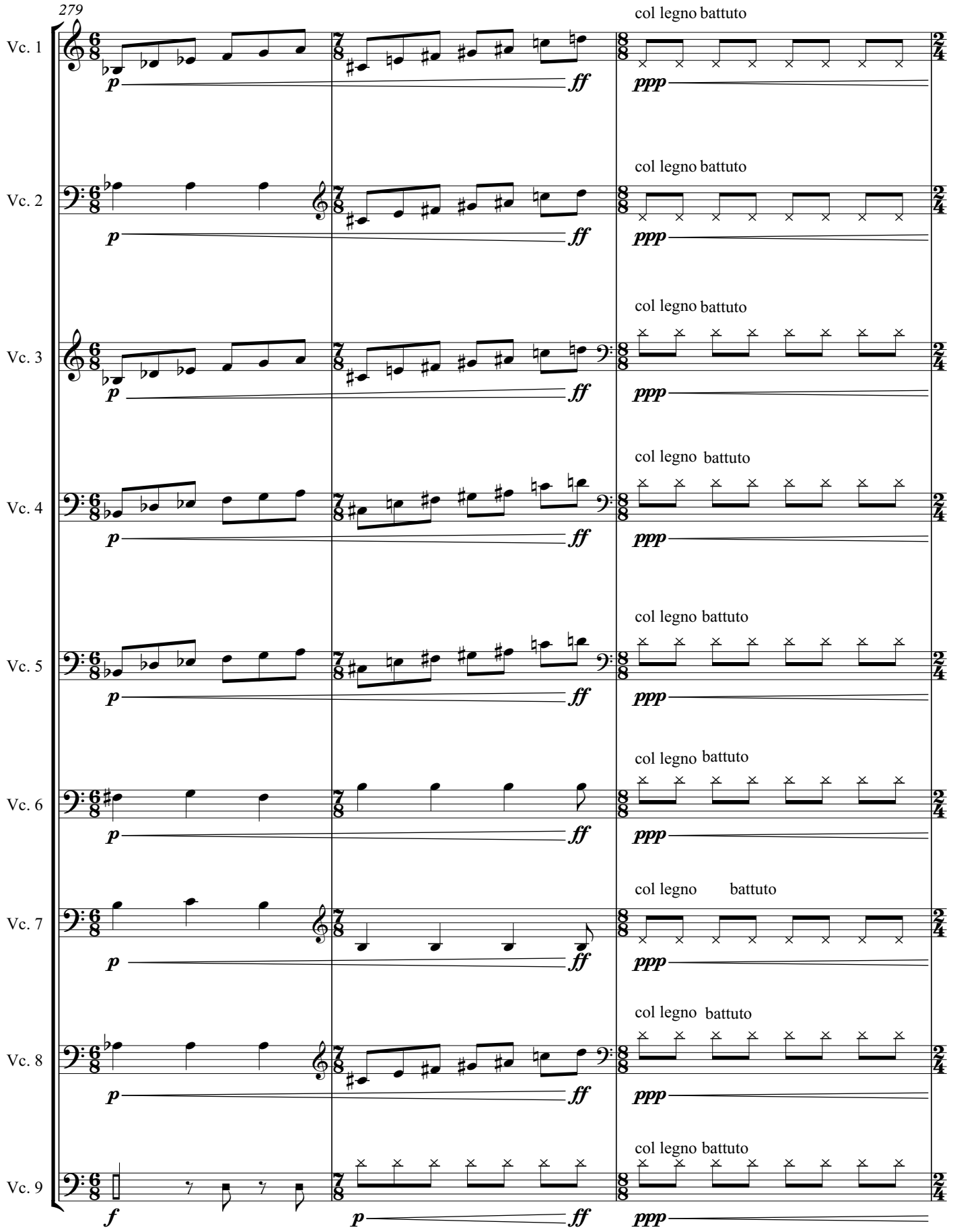

255
Hit strings
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
f
p
f
p
f
p
pizz.
mf
mf

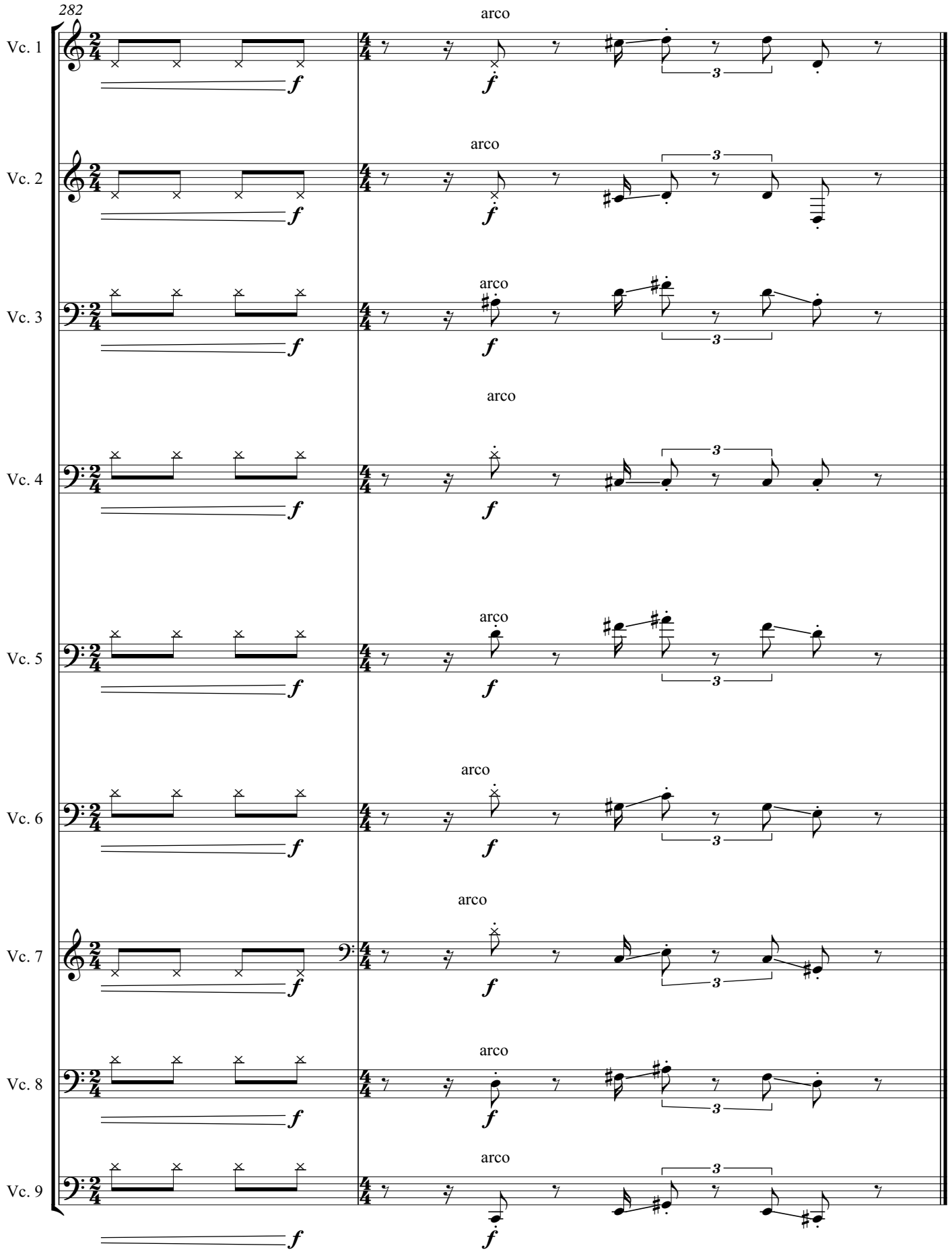

259
Vc. 1
Vc. 2
Hit strings
Vc. 3
Vc. 4
pizz.
Vc. 5
Vc. 6
Vc. 7
Vc. 8
col legno battuto
Vc. 9
ppp
f
mp


264
Vc. 1
Vc. 2
pizz.
mf
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
p
Vc. 8
pizz.
p
Vc. 9
f
ppp
f

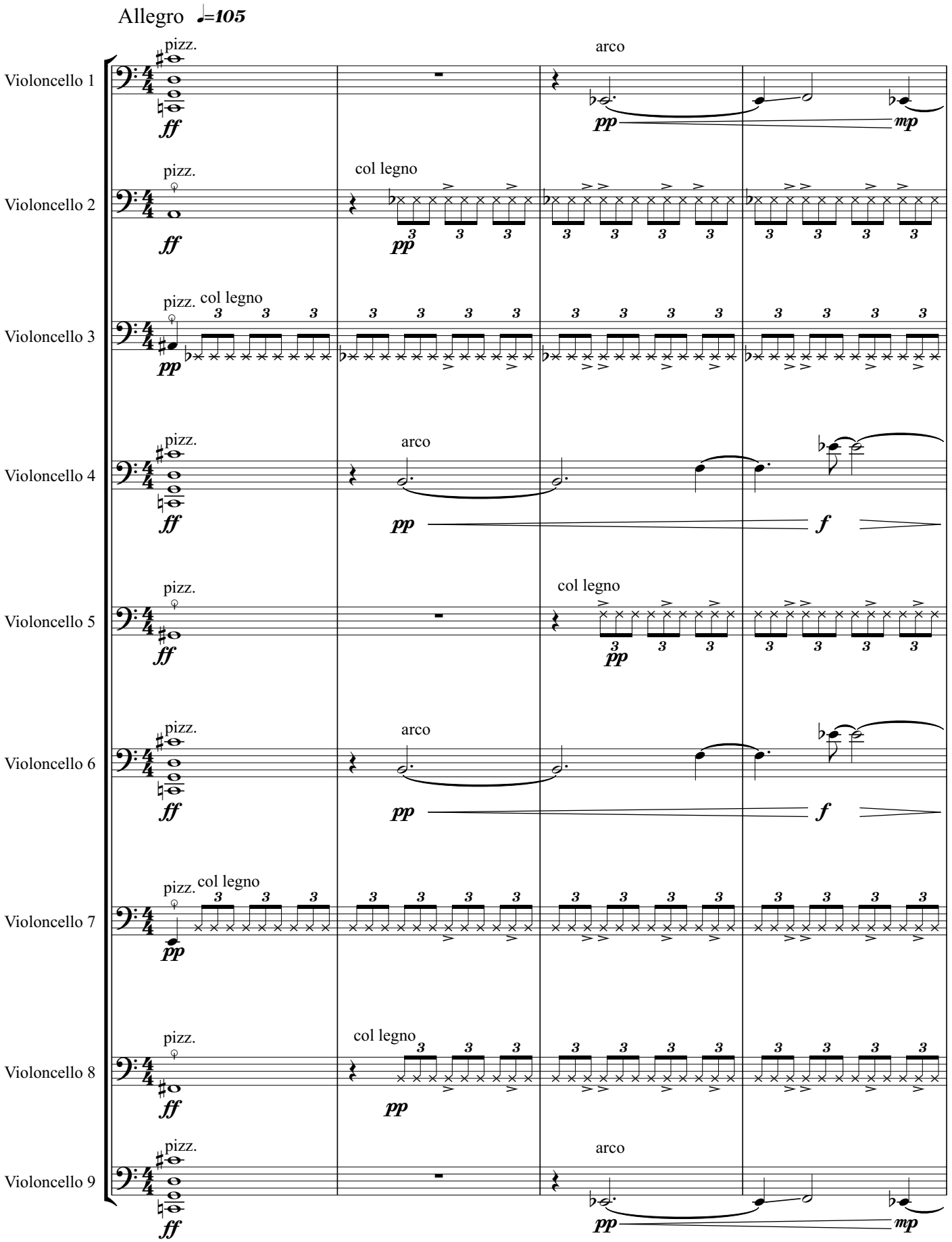

268
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mf
p
mf
p
arco
p
p
Hit strings
Stomp
ppp
f
p
f

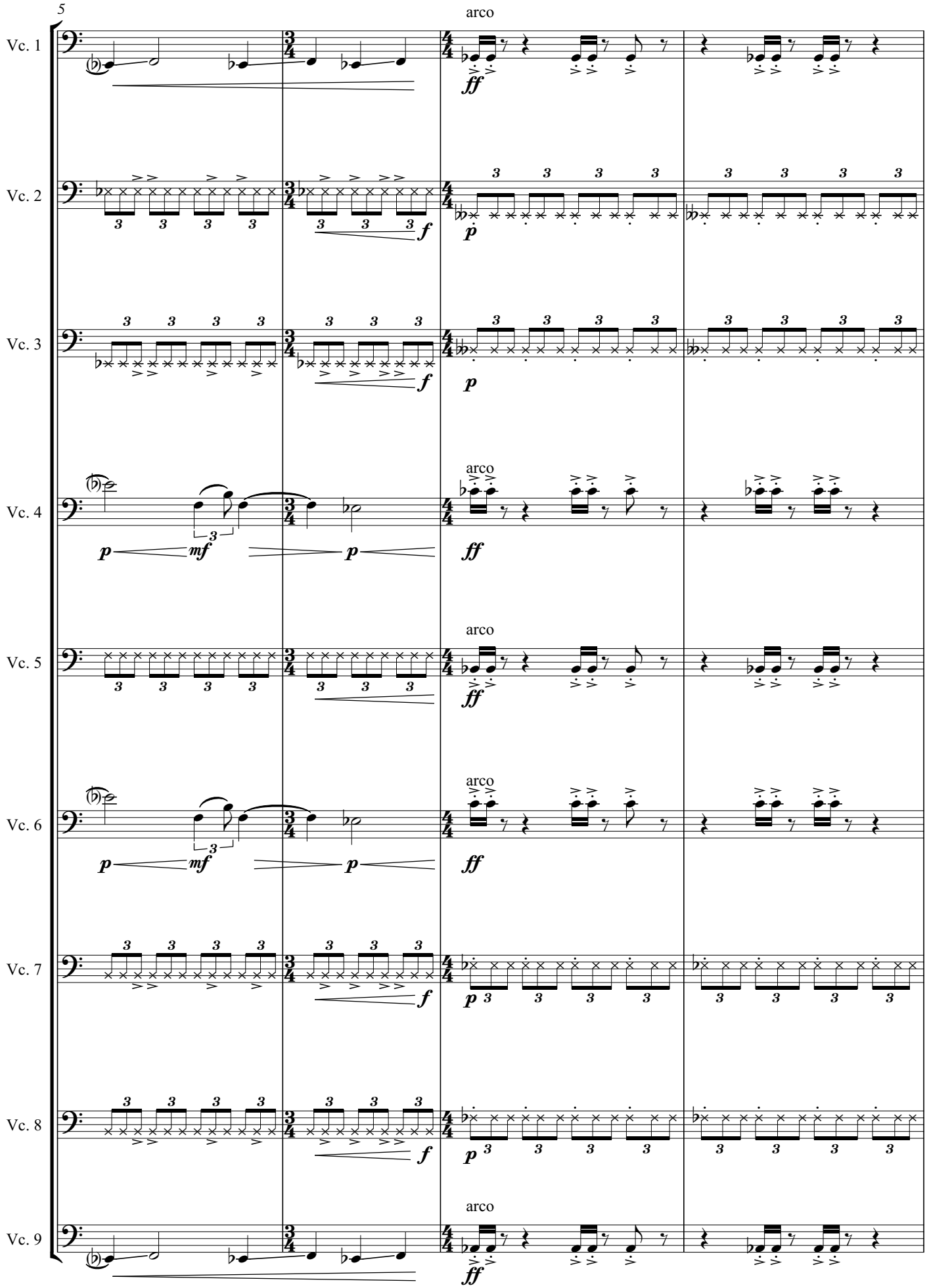

274
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
pizz.

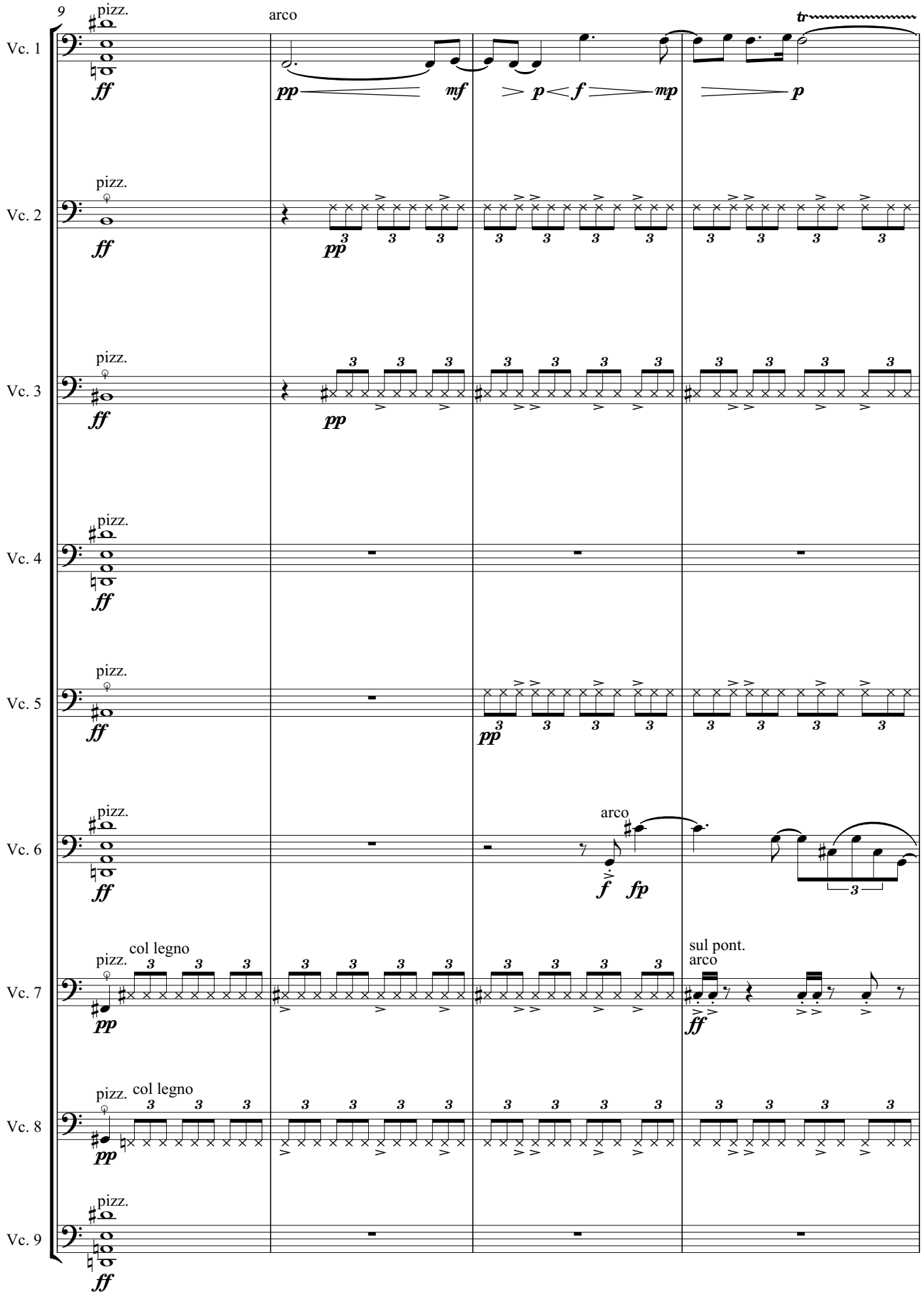

279
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
col legno battuto
p
ff
ppp
f

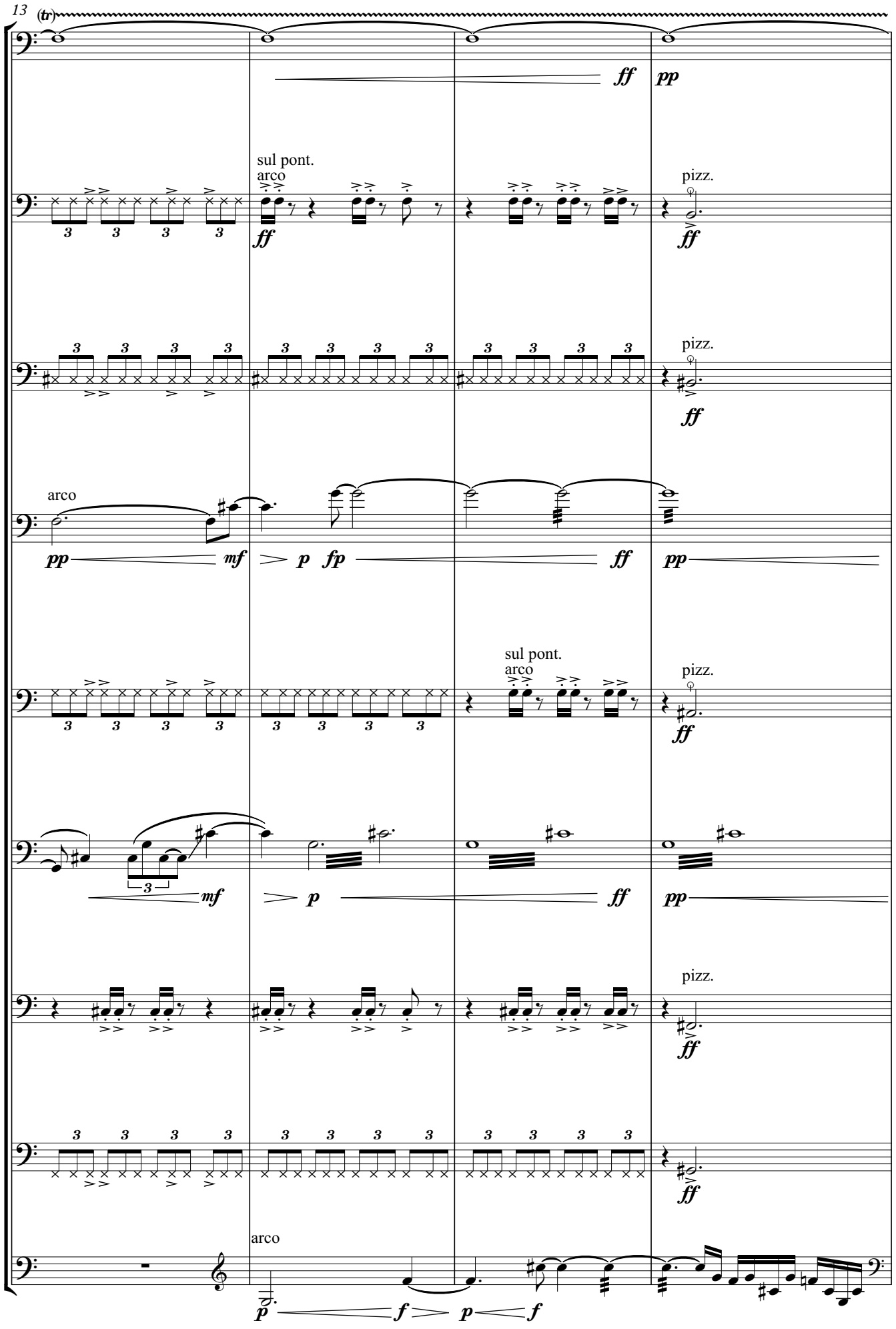

282
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
arco
f
3

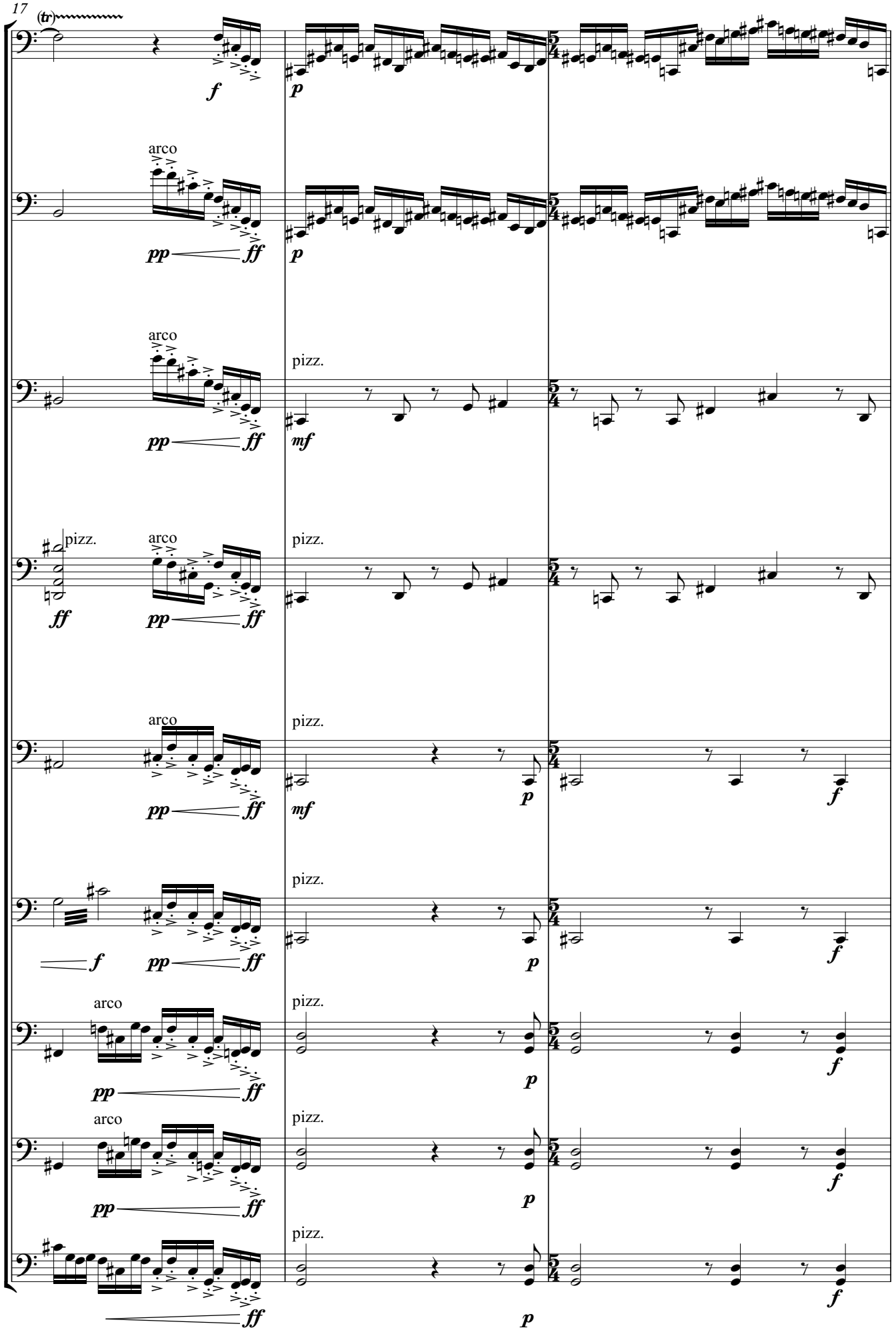
III

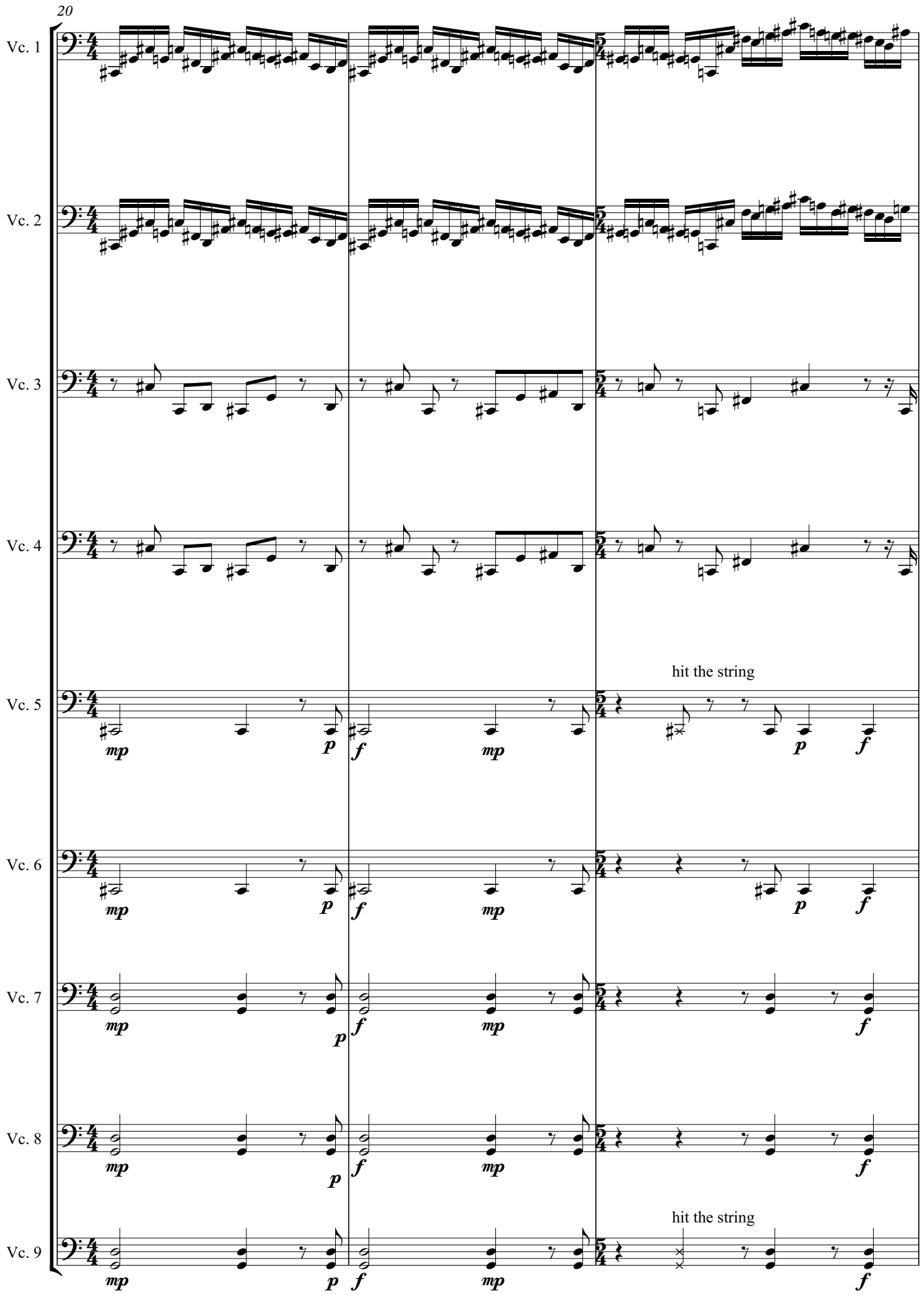

Allegro ♩=105
Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4
Violoncello 5
Violoncello 6
Violoncello 7
Violoncello 8
Violoncello 9
pizz.
arco
col legno
ff
pp
mp
f

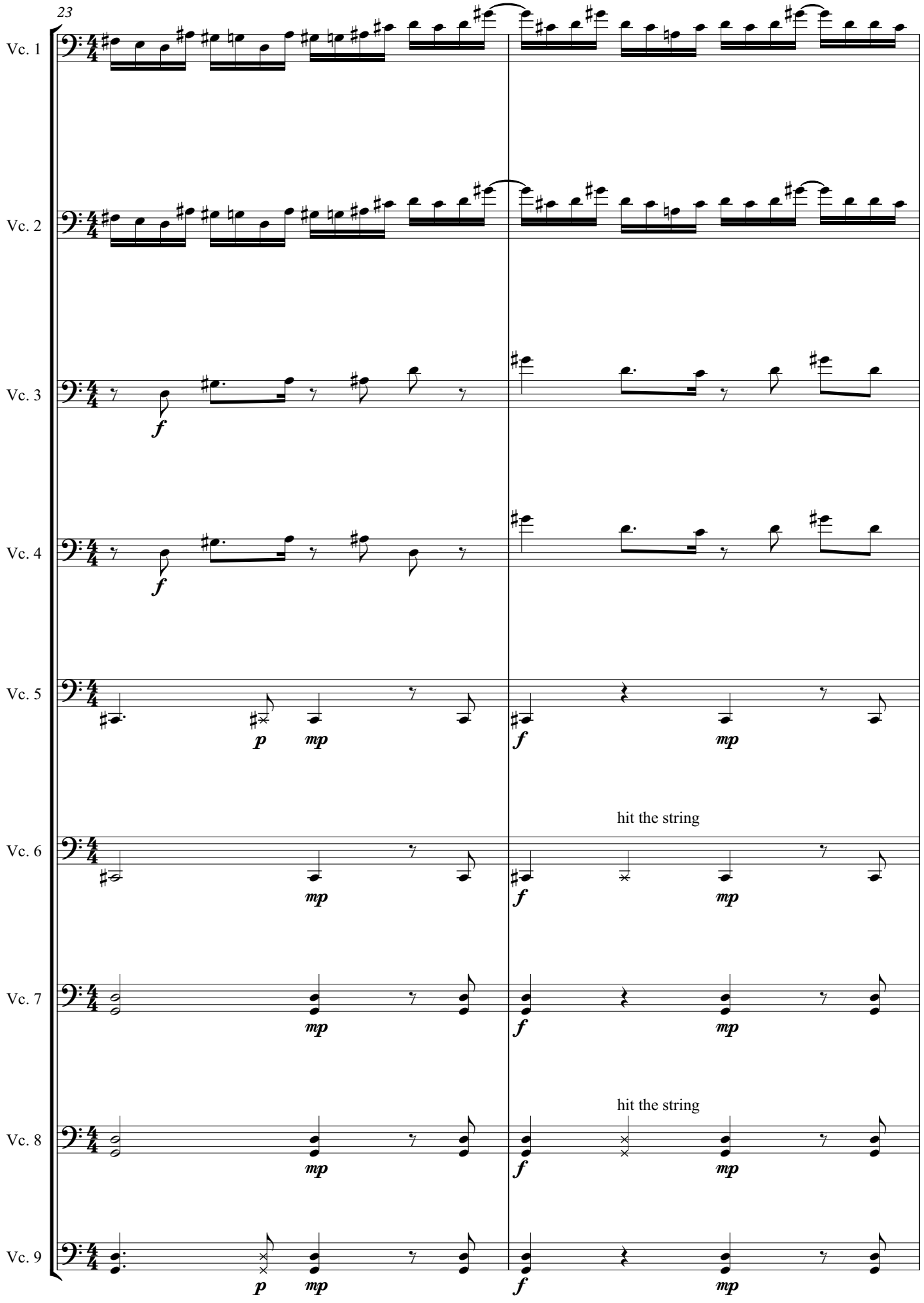

5
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
arco
ff
p
f
mf

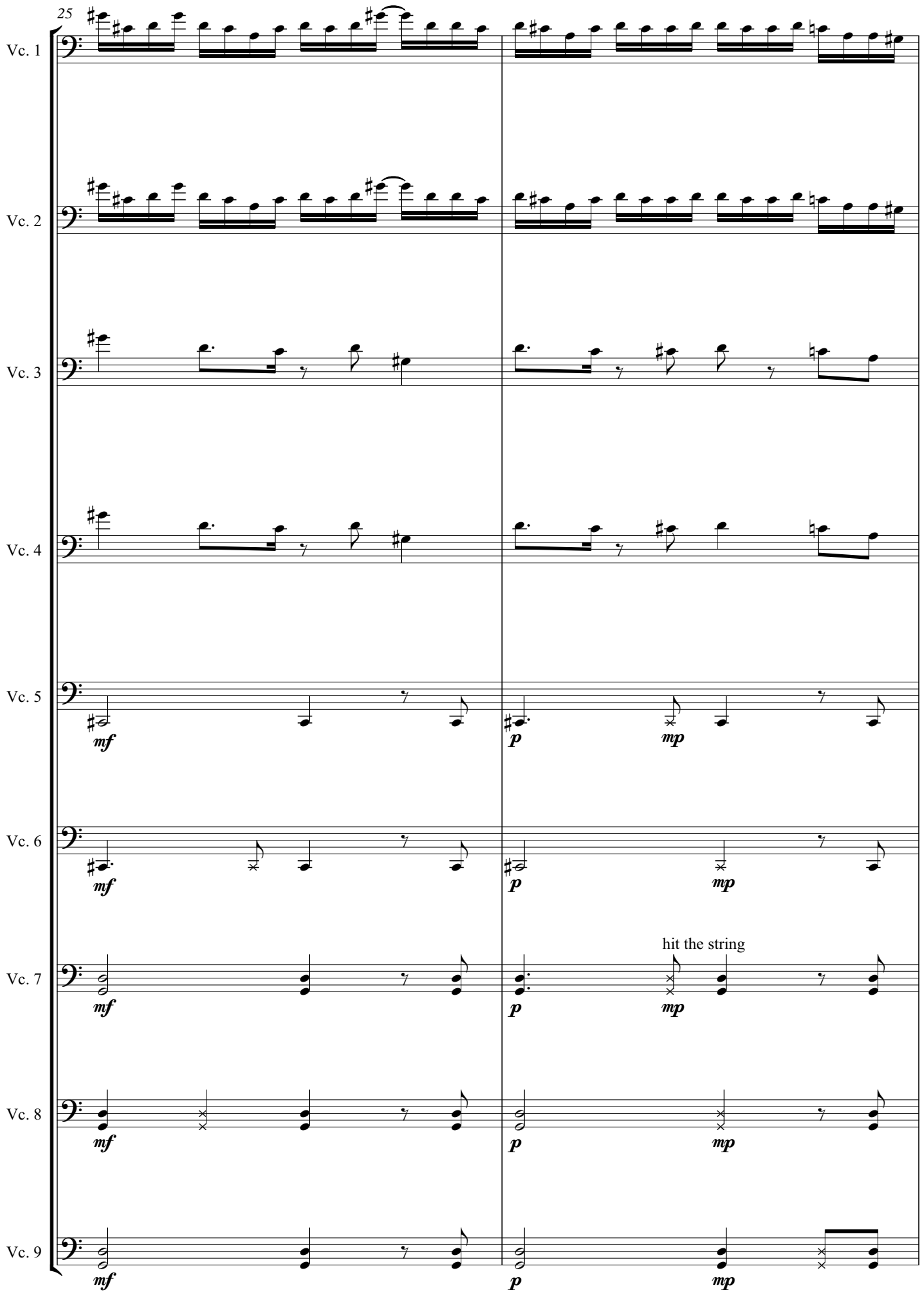

9
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
pizz.
arco
col legno
sul pont.
tr
ff
pp
mf
p
f
mp
fp

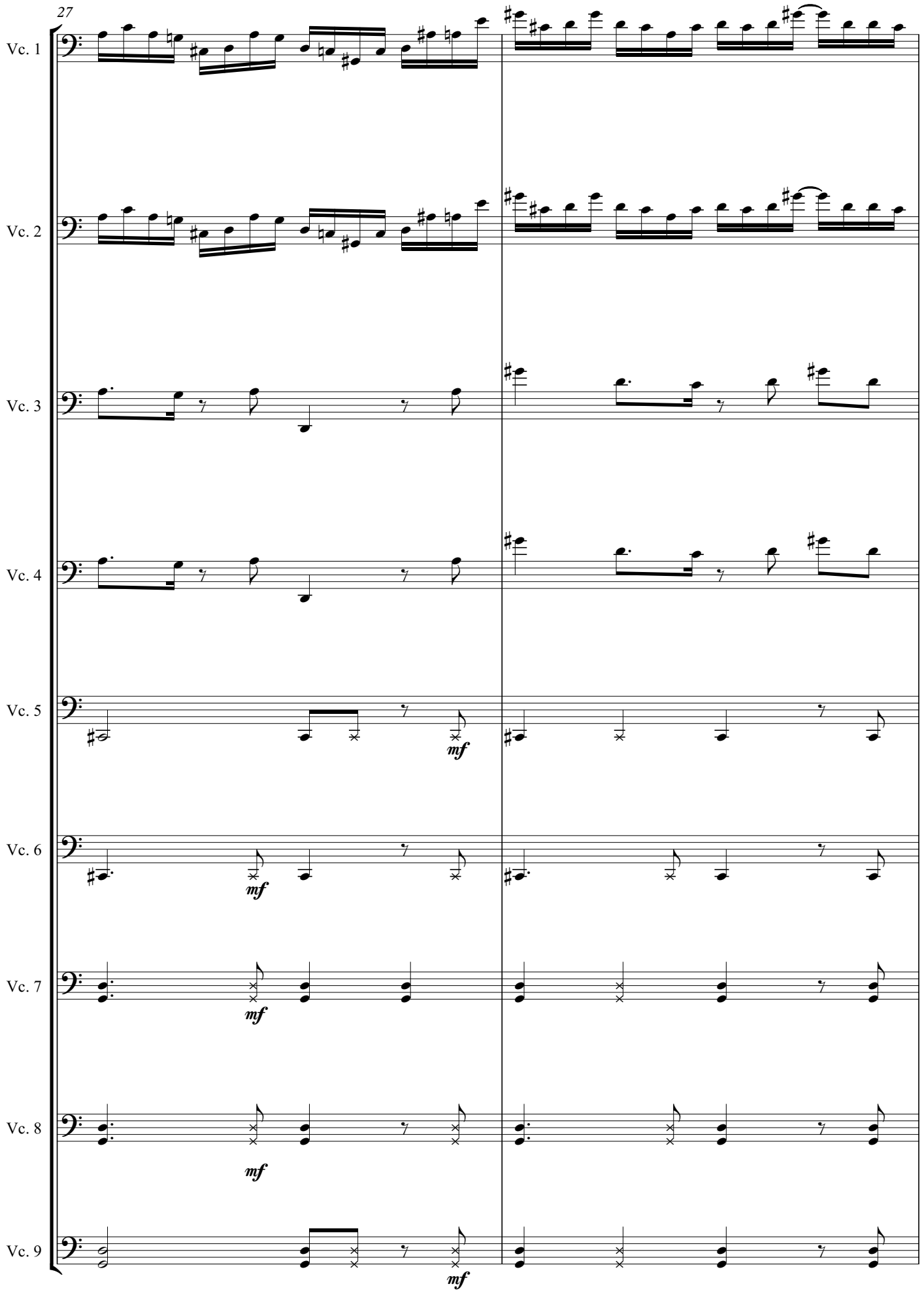

13
(tr)
Vc. 1
ff
pp
sul pont.
arco
Vc. 2
pizz.
ff
Vc. 3
pizz.
ff
arco
Vc. 4
pp
mf
p
fp
ff
pp
sul pont.
arco
Vc. 5
pizz.
ff
Vc. 6
mf
p
ff
pp
Vc. 7
pizz.
ff
Vc. 8
ff
arco
Vc. 9
p
f
p
f

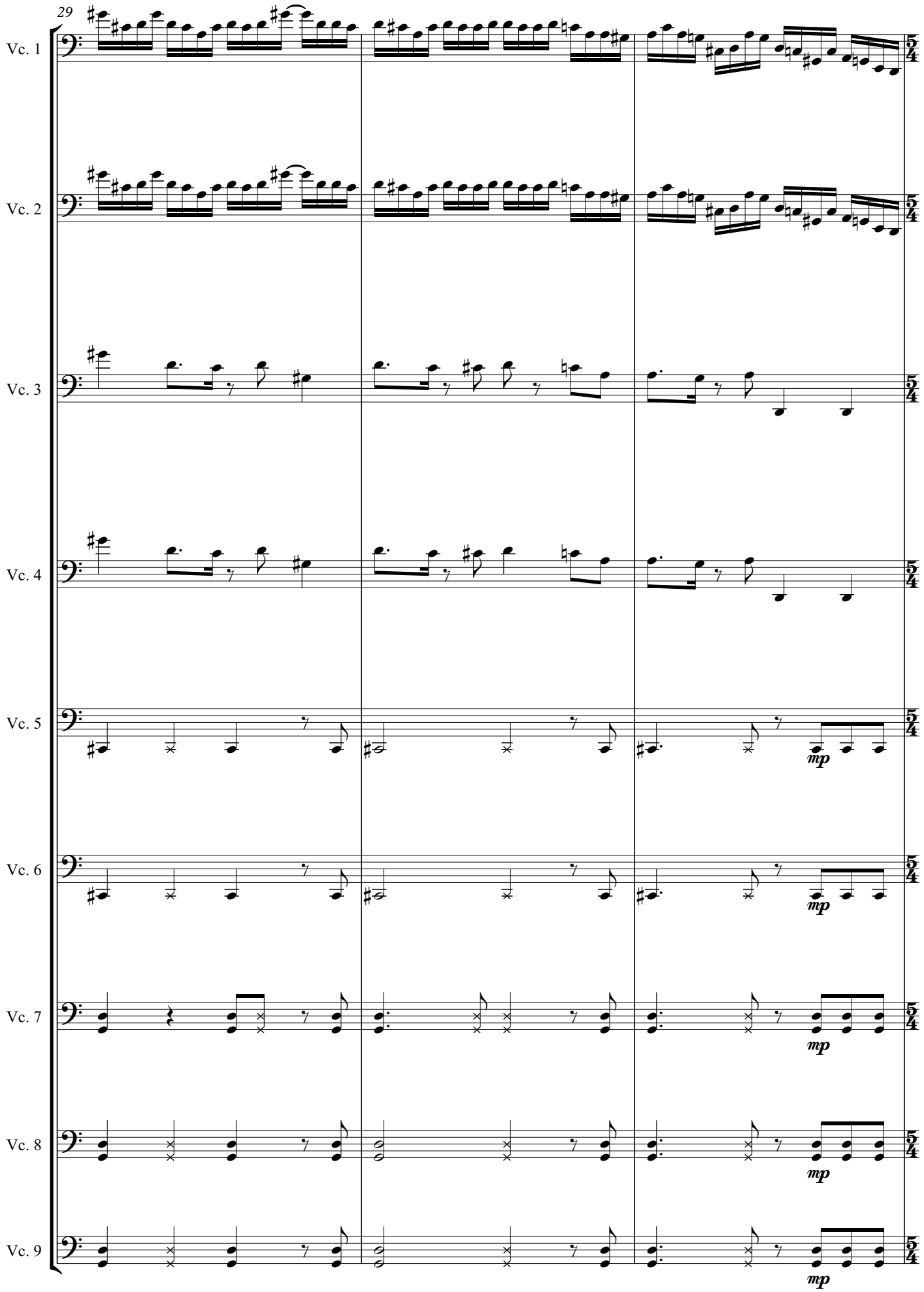

17
(tr)
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
arco
pizz.
f
p
pp
ff
mf
5/4

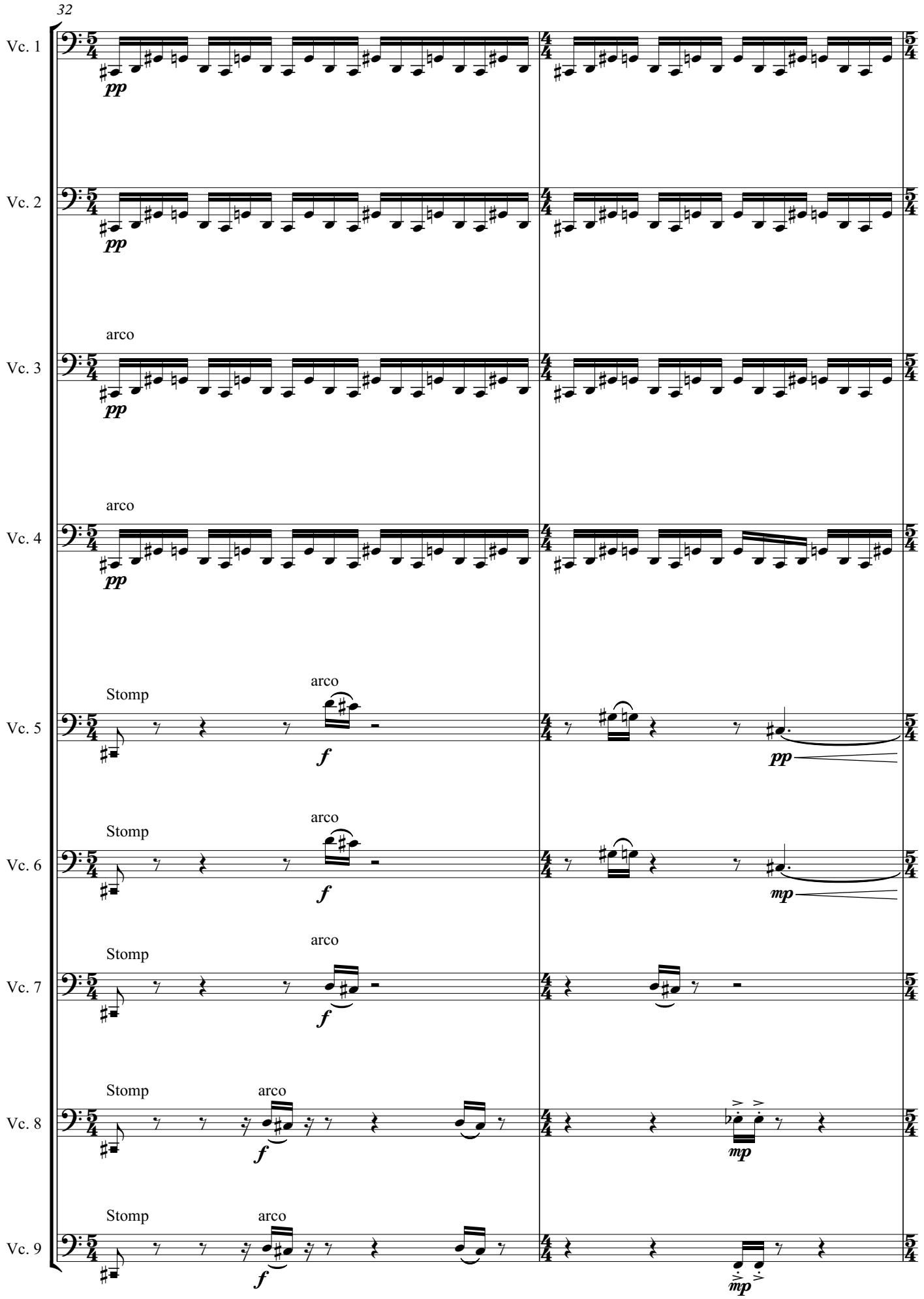

20
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
hit the string
hit the string

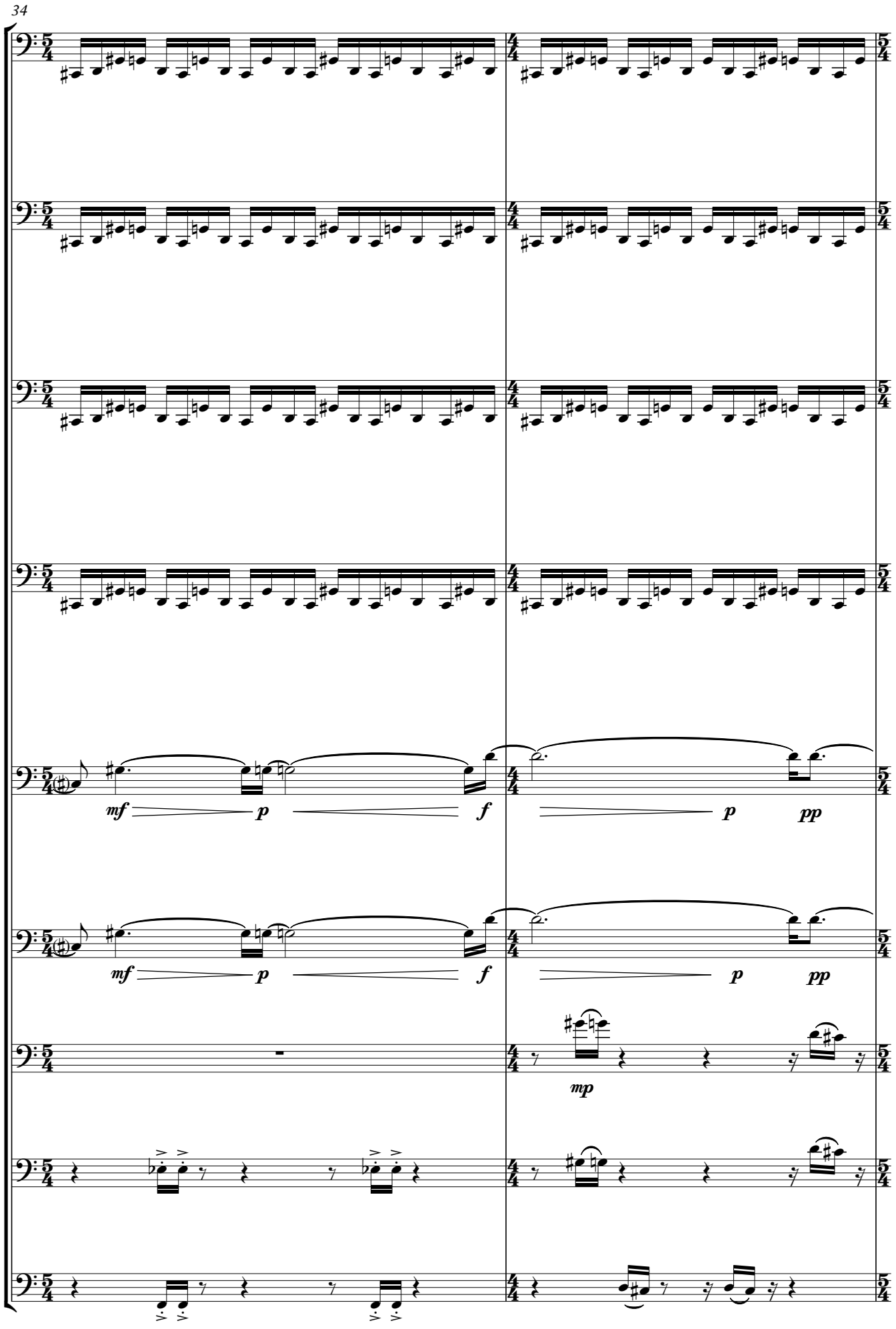

23
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
hit the string
hit the string

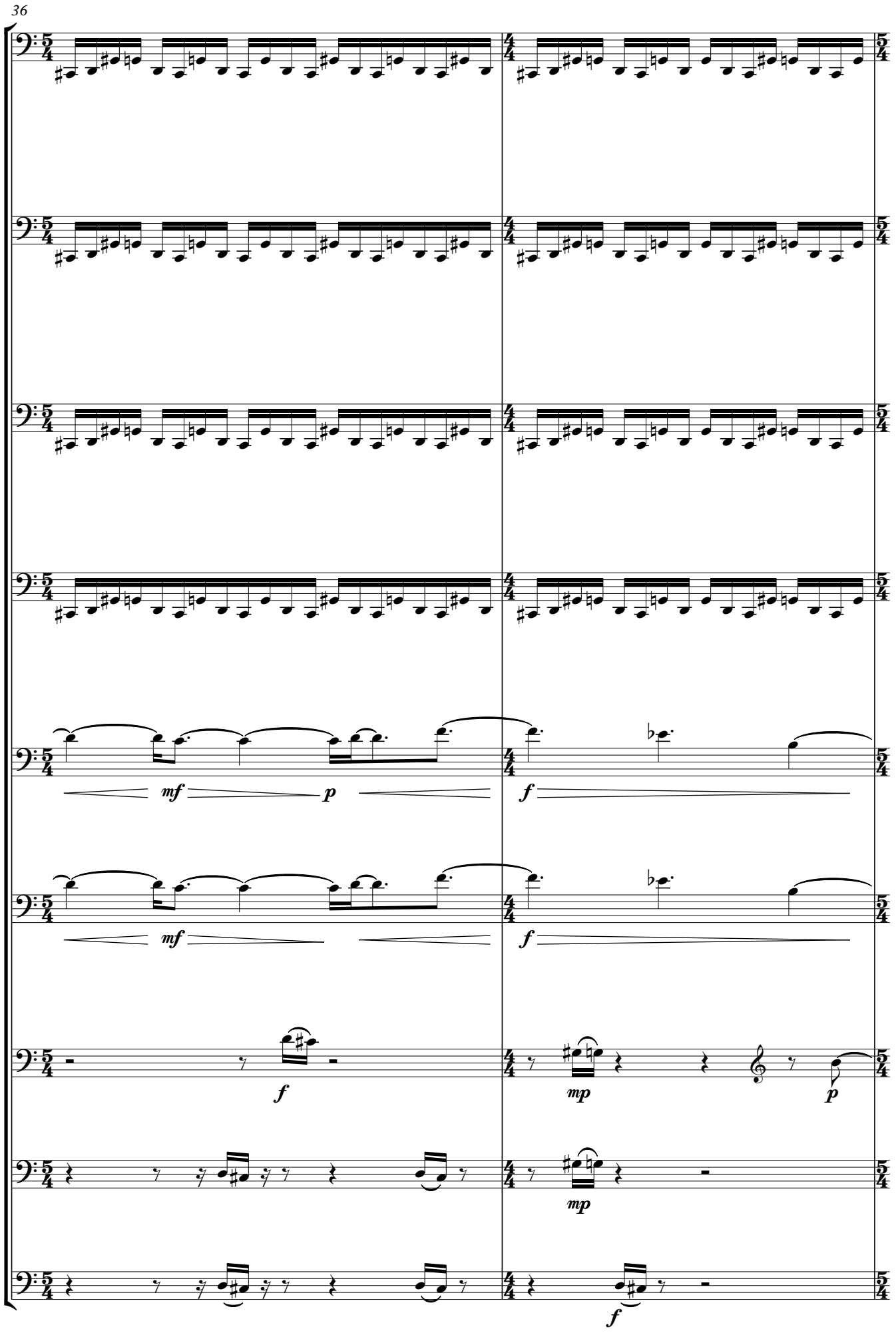

25
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mf
p
mp
hit the string

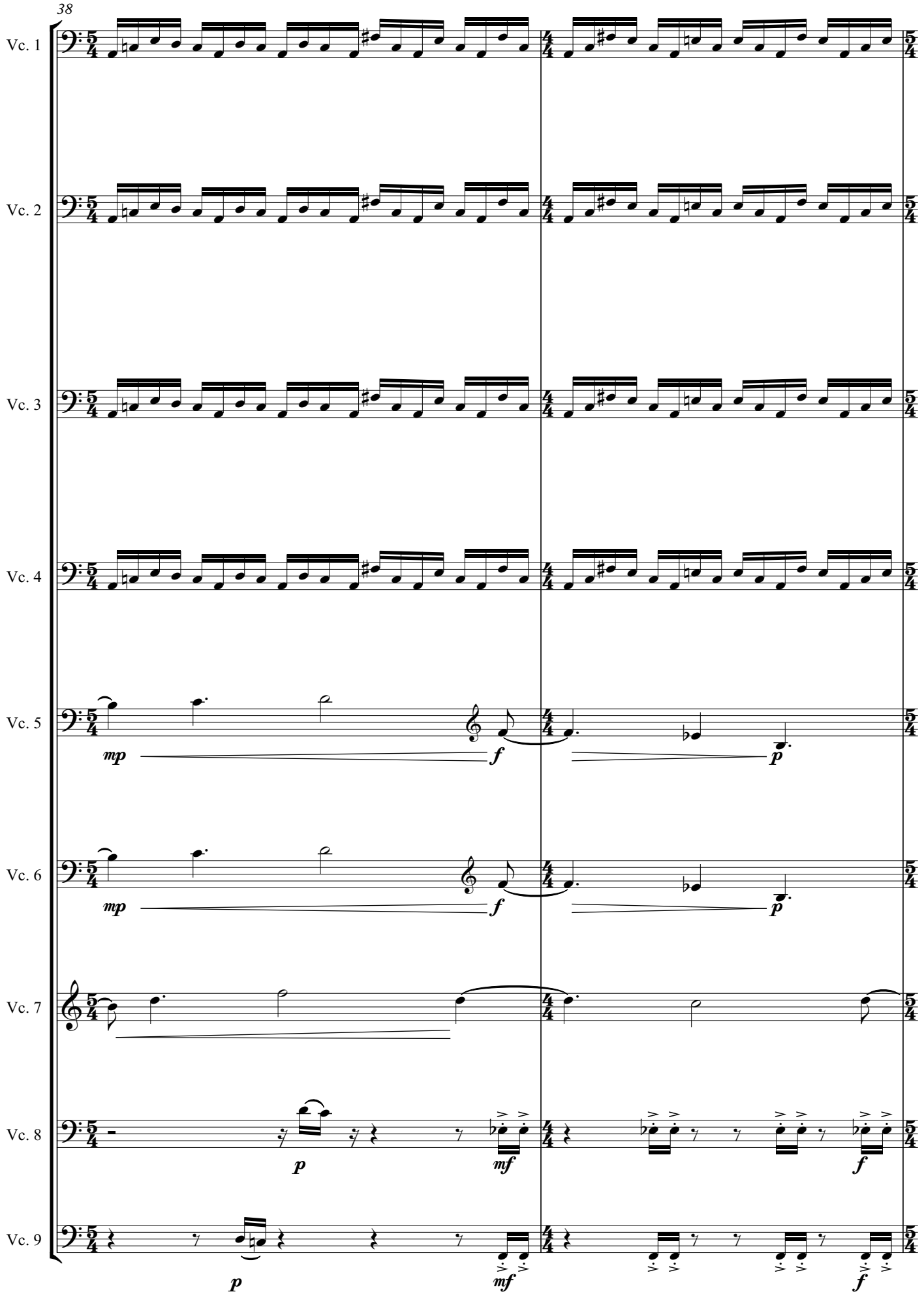

27
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mf
mf
mf
mf
mf

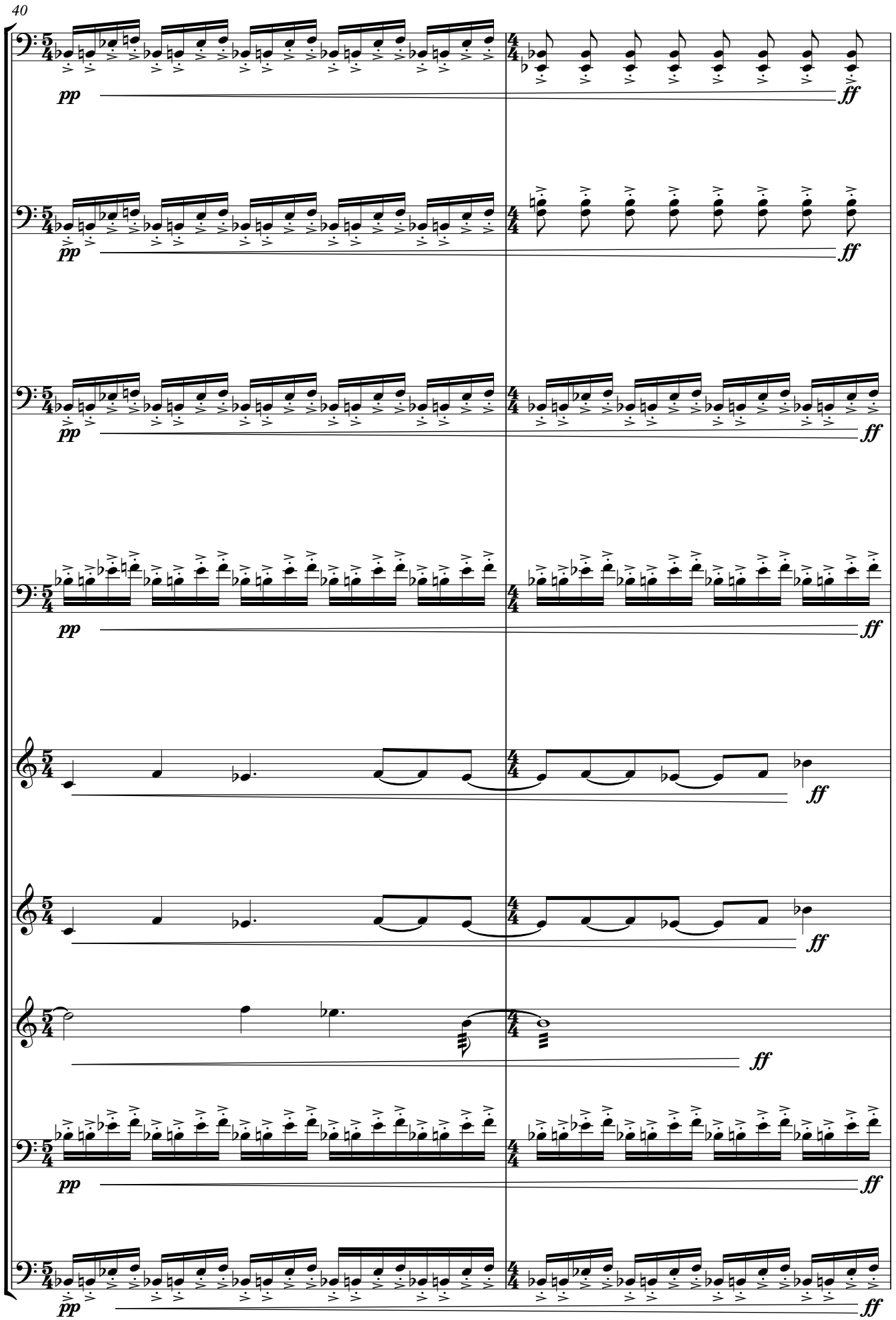

29
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mp
mp
mp
mp

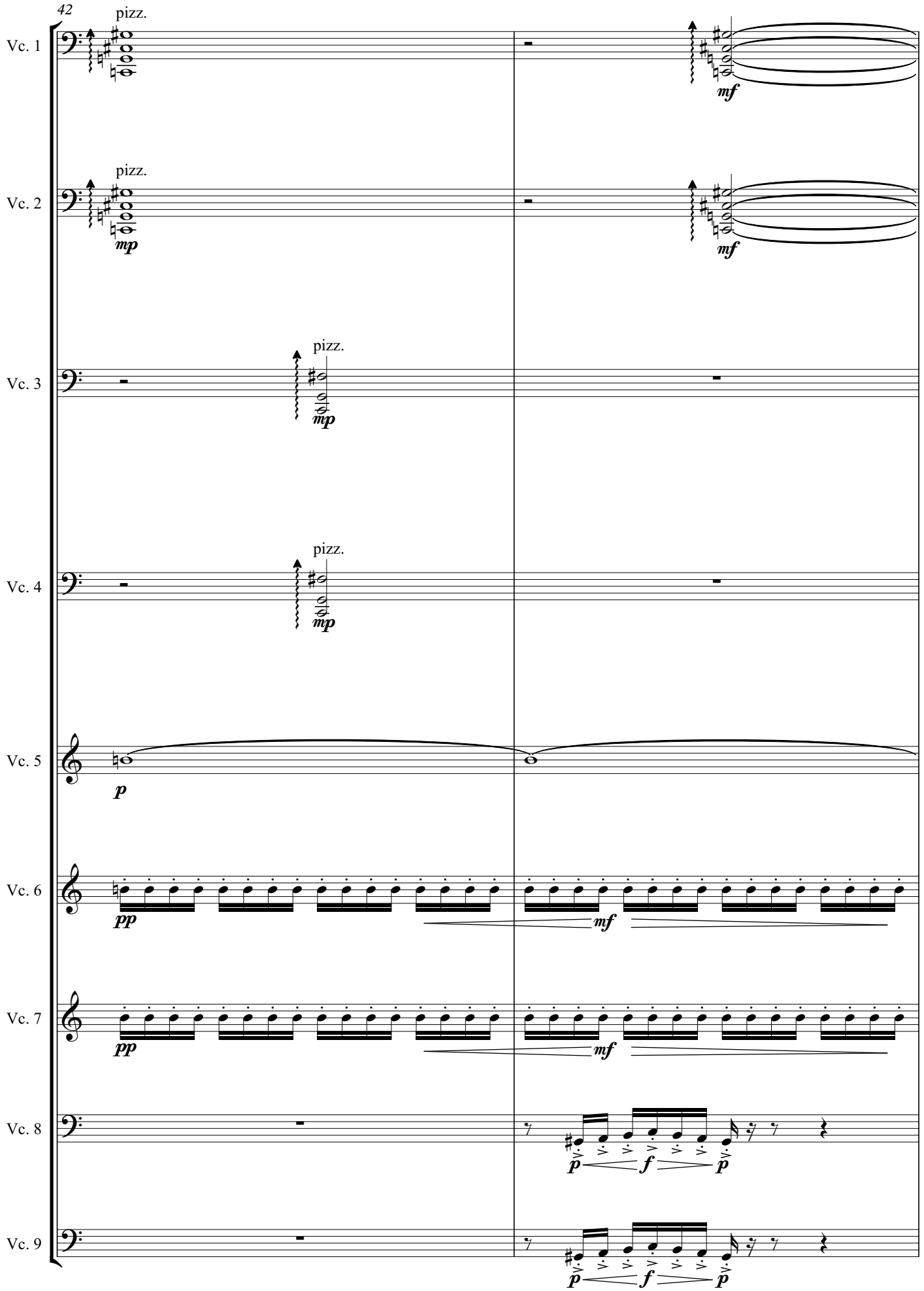

32
Vc. 1
pp
Vc. 2
pp
arco
Vc. 3
pp
arco
Vc. 4
pp
Stomp
arco
Vc. 5
f
pp
Stomp
arco
Vc. 6
f
mp
Stomp
arco
Vc. 7
f
Stomp
arco
Vc. 8
f
mp
Stomp
arco
Vc. 9
f
mp


34
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mf
p
f
p
pp
mf
p
f
p
pp
mp


36
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mf
p
f
mf
f
f
mp
p
mp
f


38
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
mp
f
p
mf


40
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
pp
ff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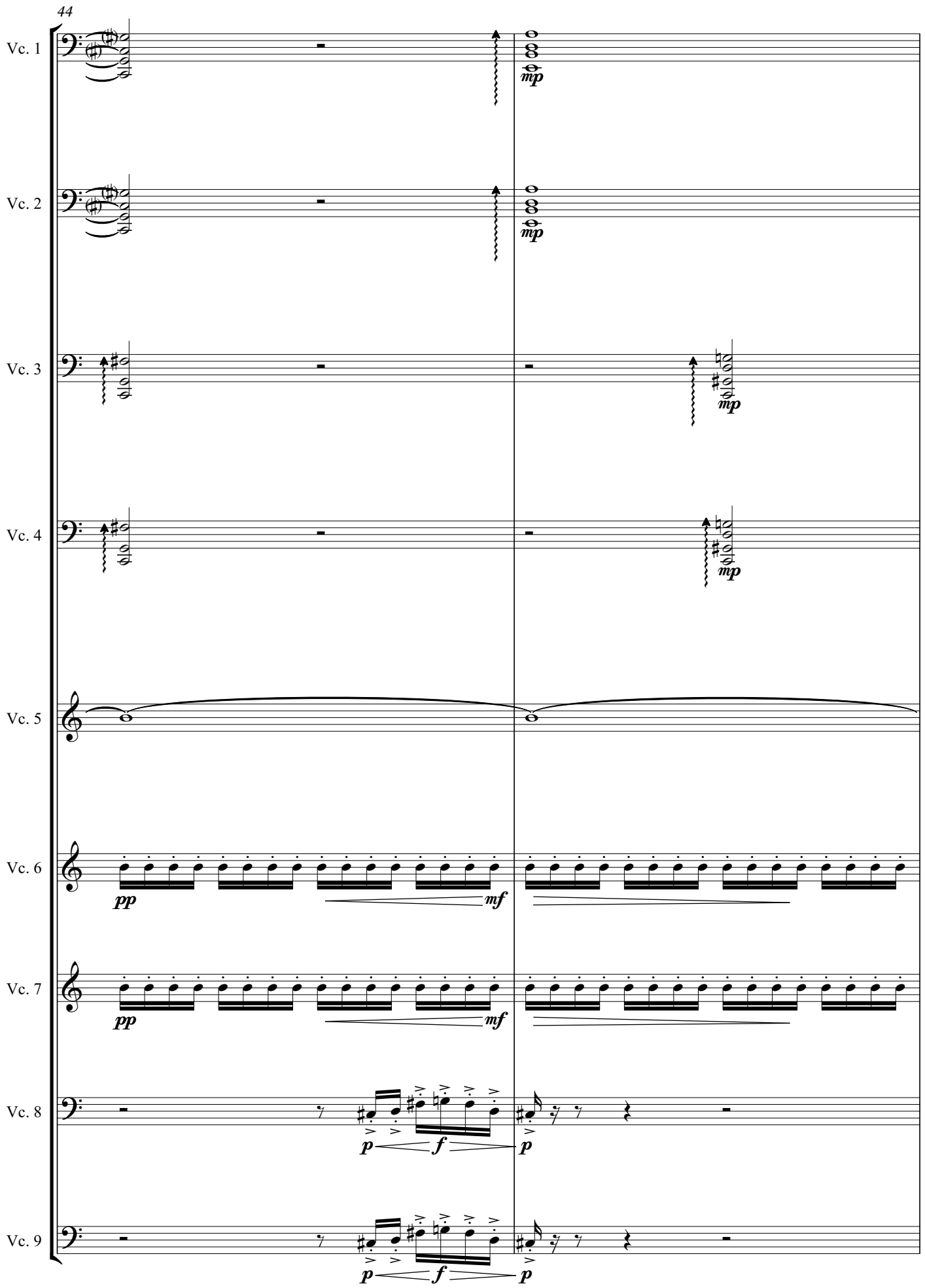
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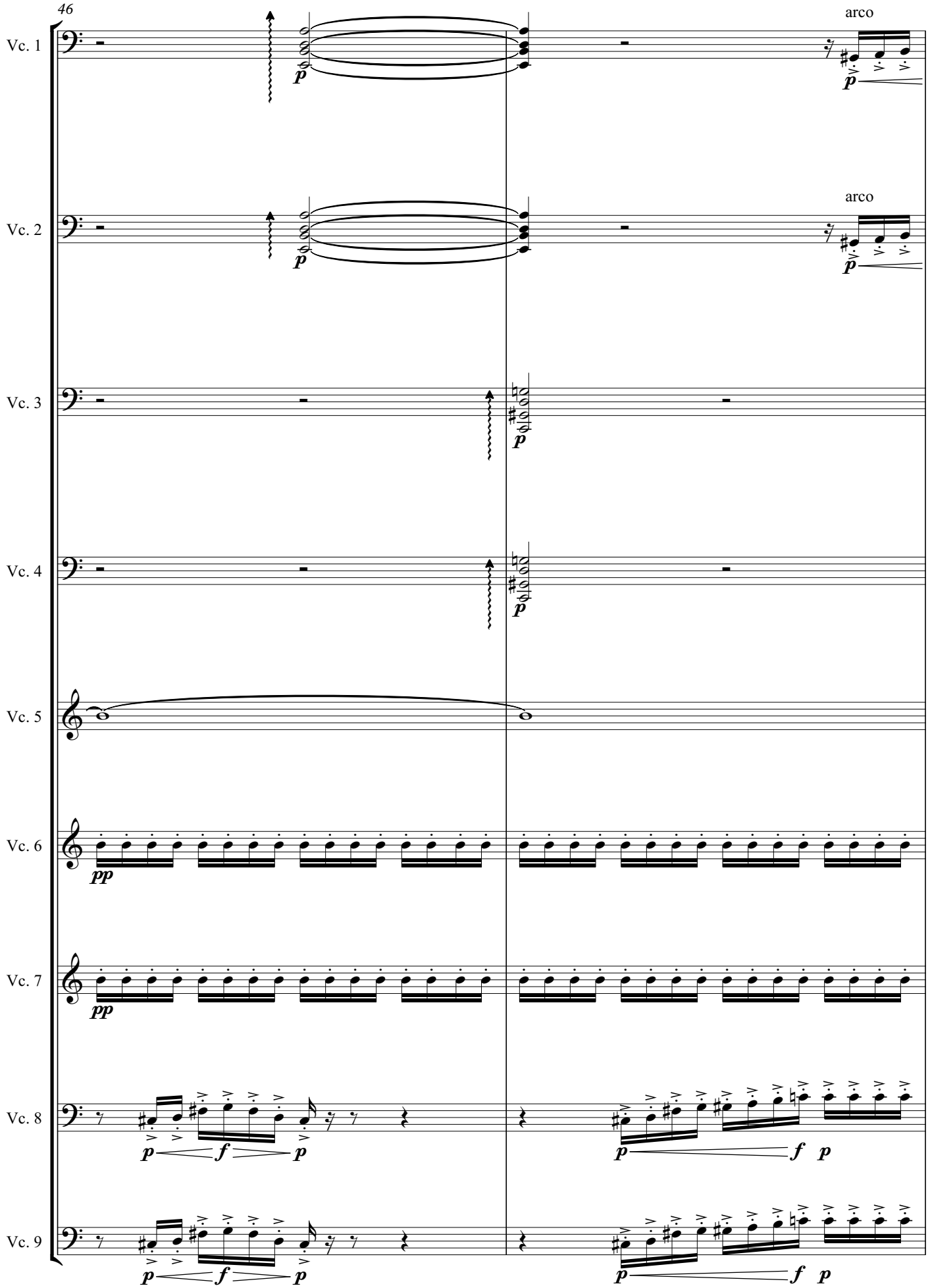
f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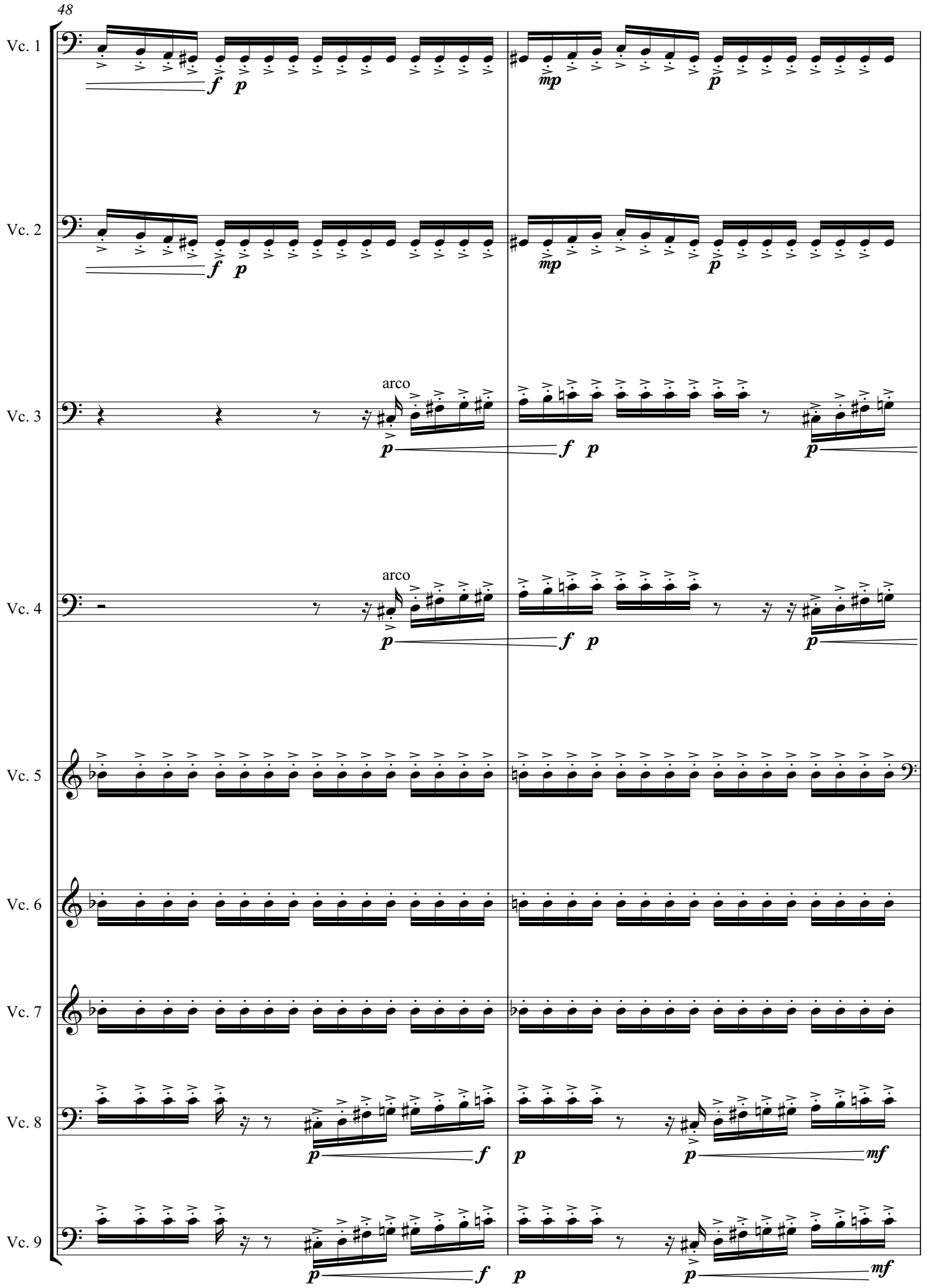
Vc. 8
Vc. 9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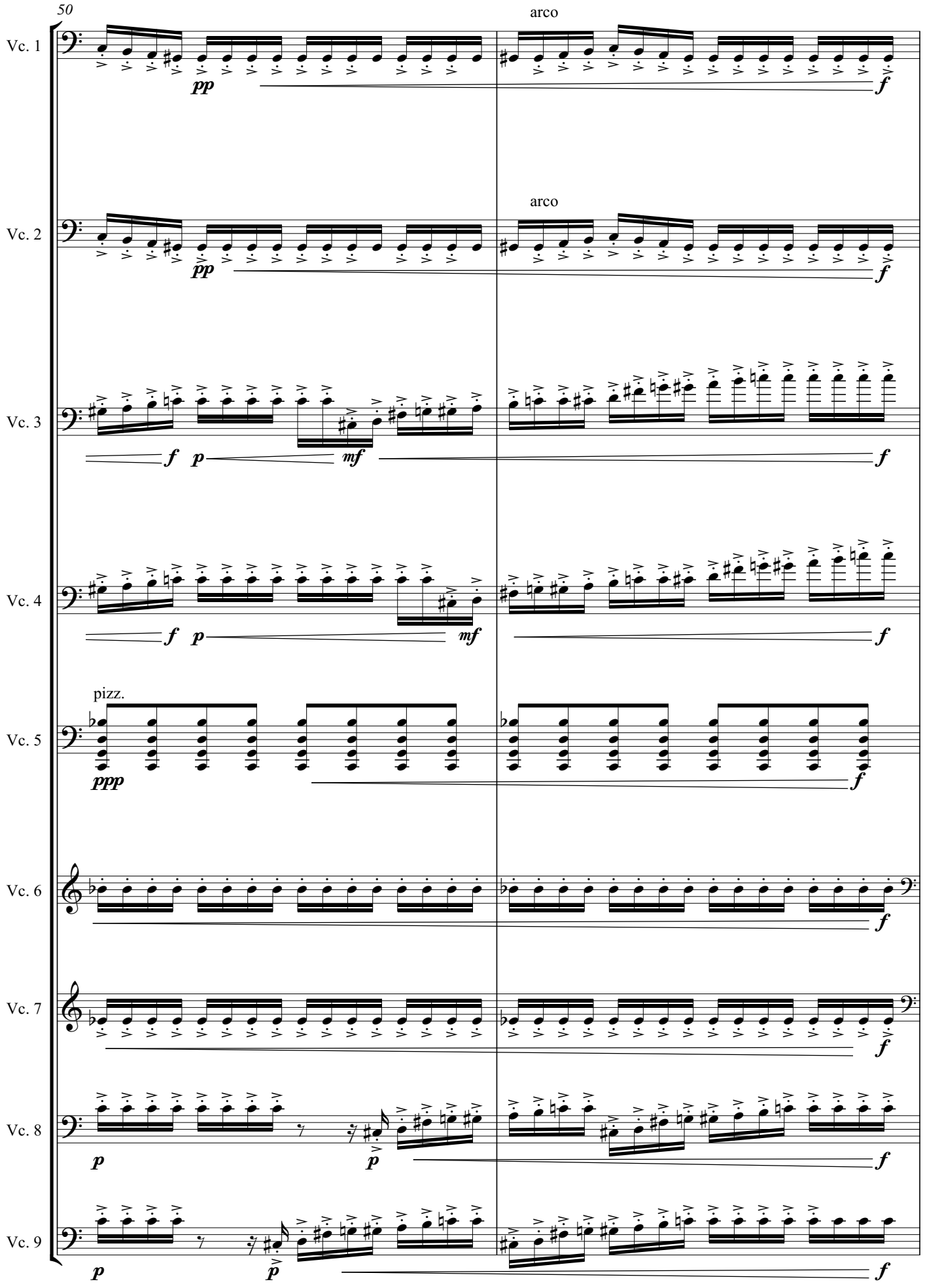
Vc. 9
arco
arco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Vc. 3
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mf
f
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mf
f
pizz.
Vc. 5
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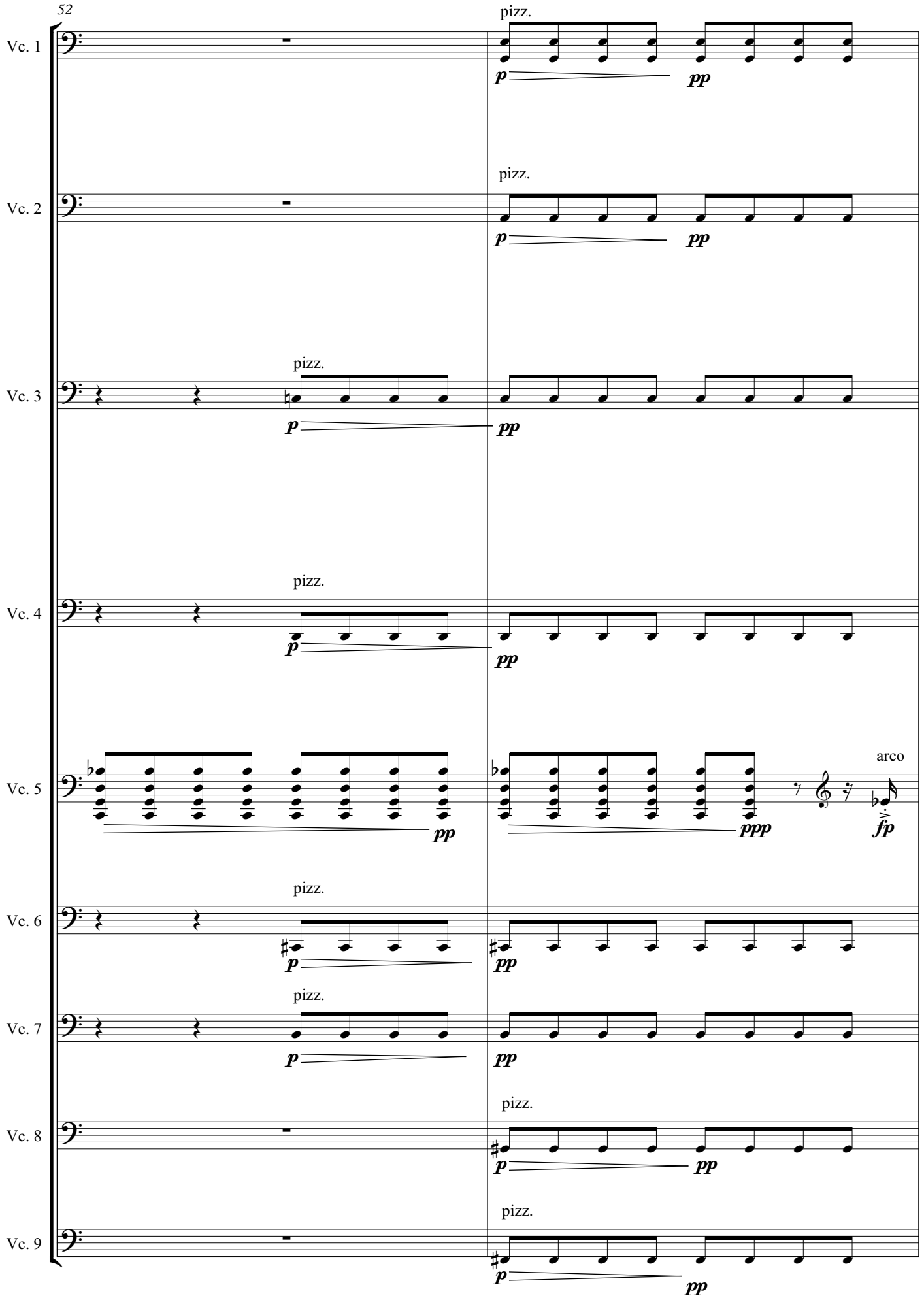
Vc. 8
p
p
f
Vc. 9
p
p
f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pizz.
p
pp
Vc. 5
pp
ppp
arco
fp
Vc. 6
pizz.
p
pp
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p
pp
Vc. 8
pizz.
p
pp
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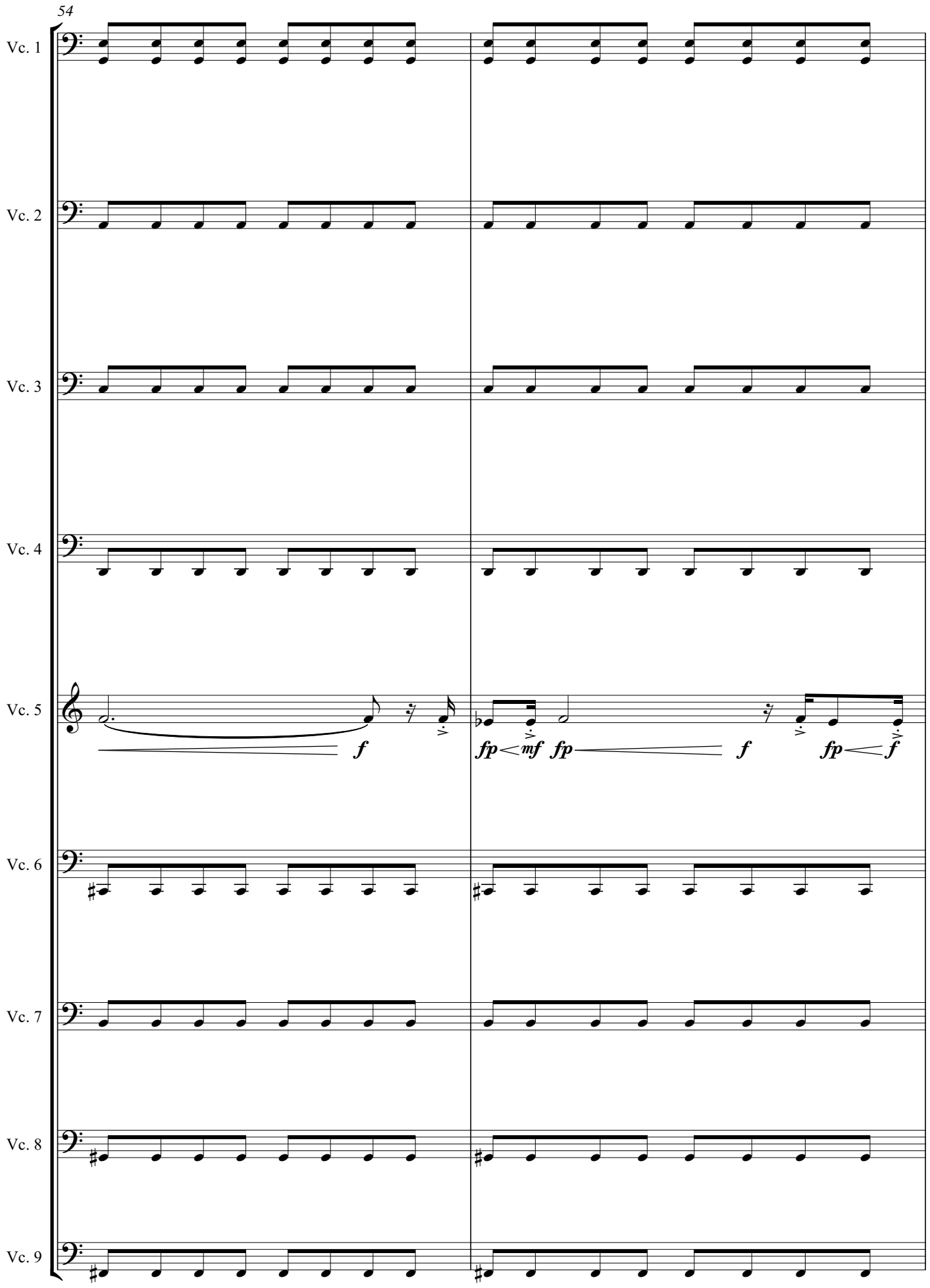
pizz.
p
pp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Vc. 9
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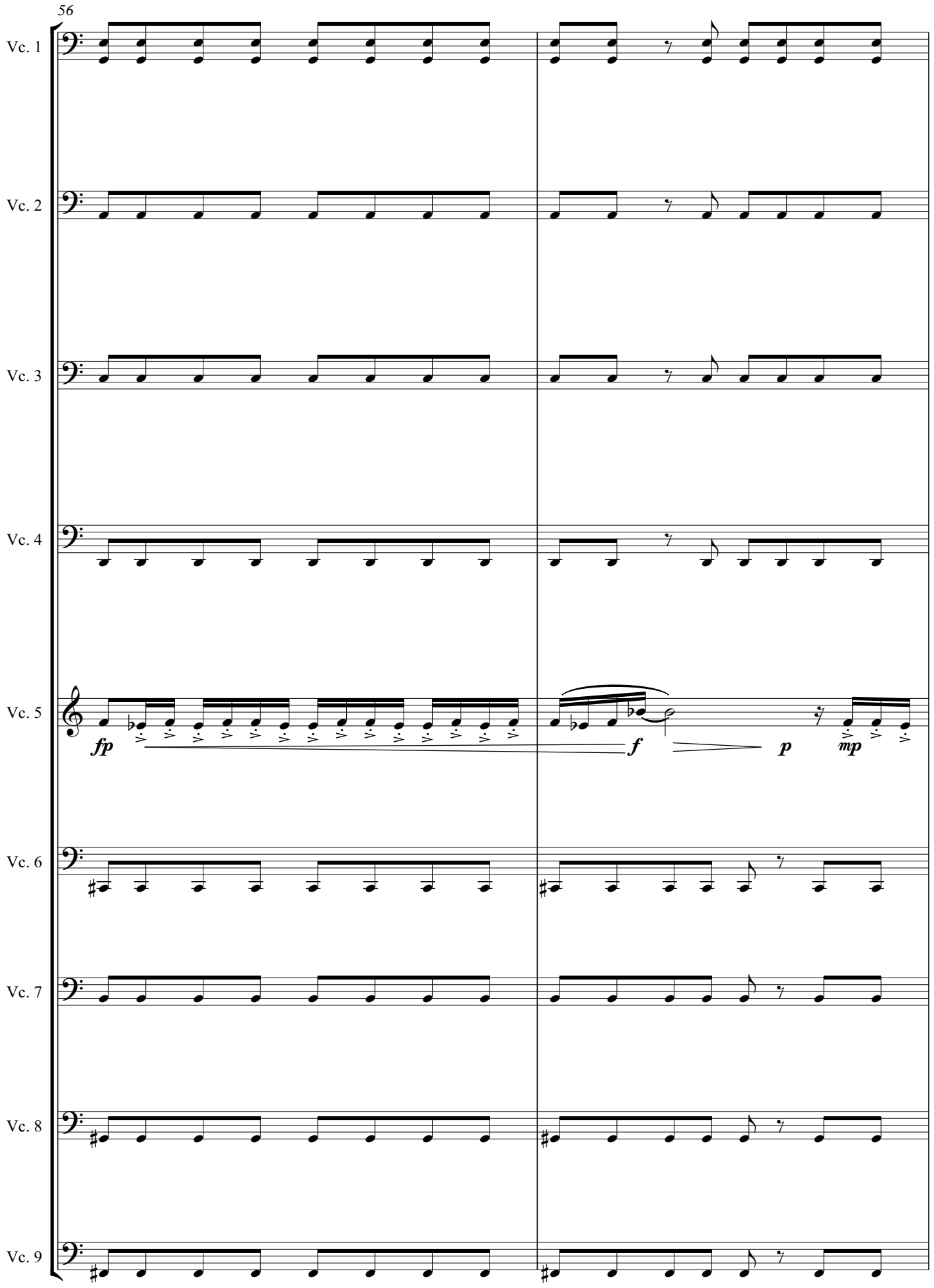
mf
fp
f
fp
f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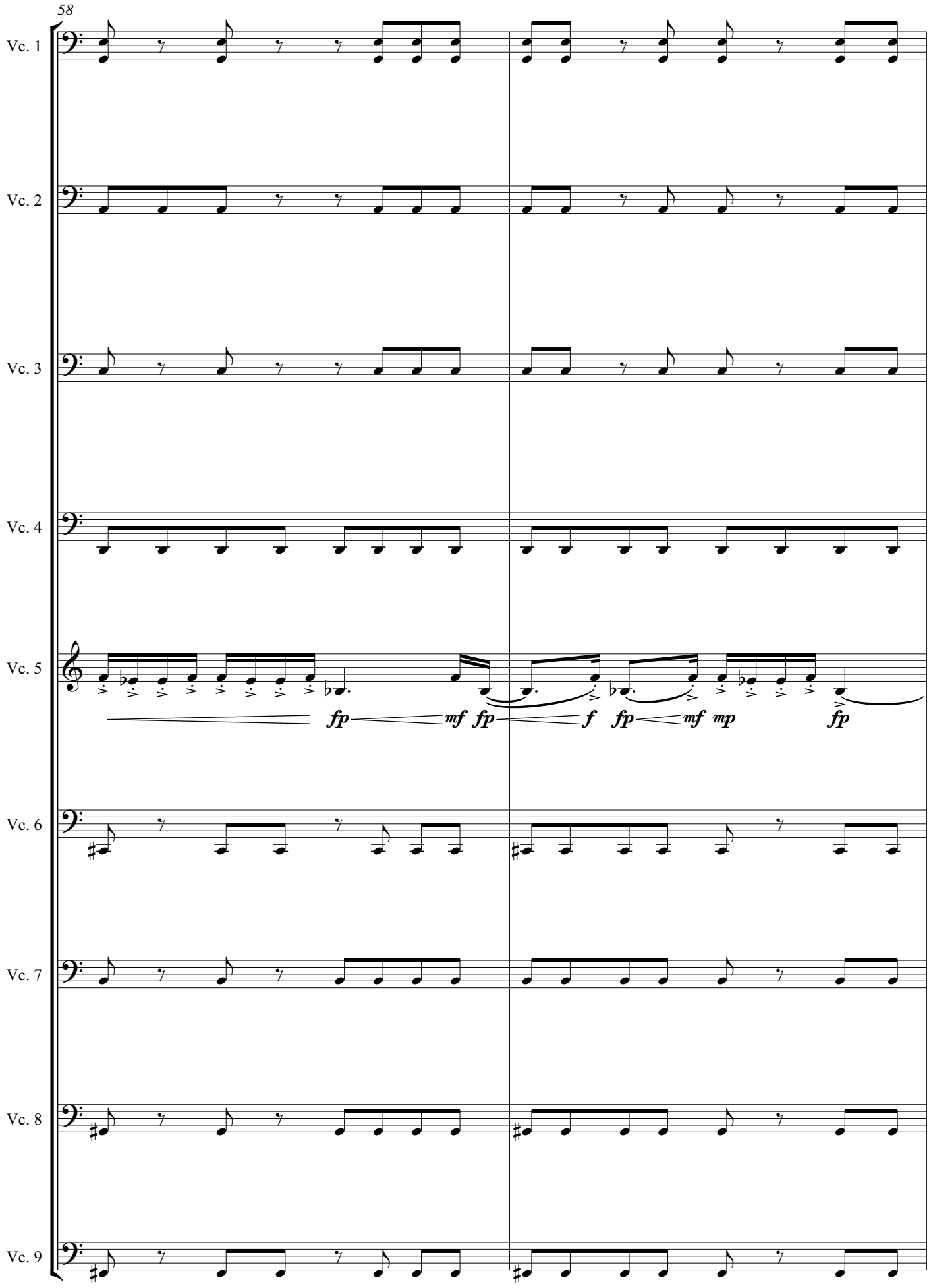
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Vc. 9
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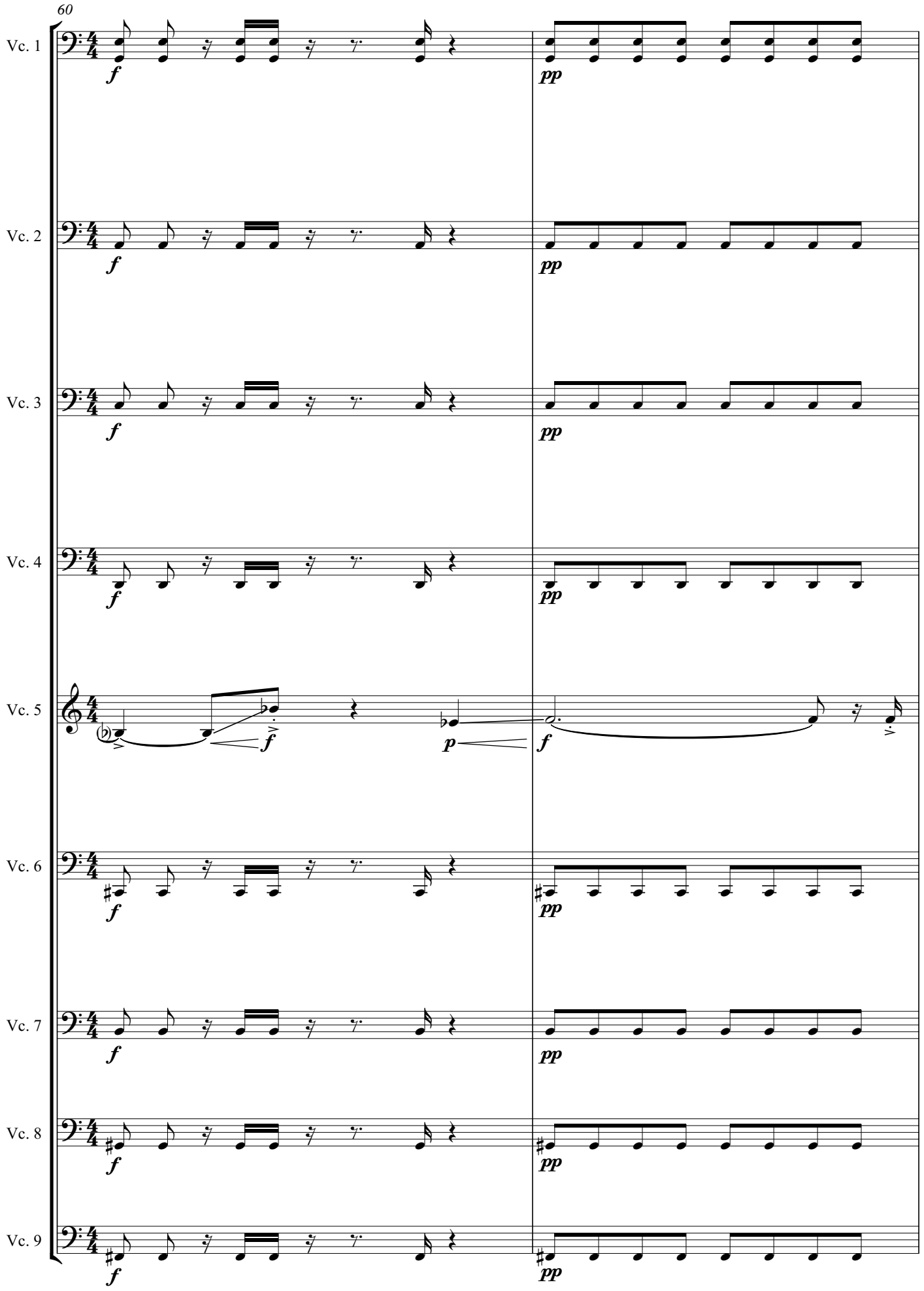
f fp
mf mp
fp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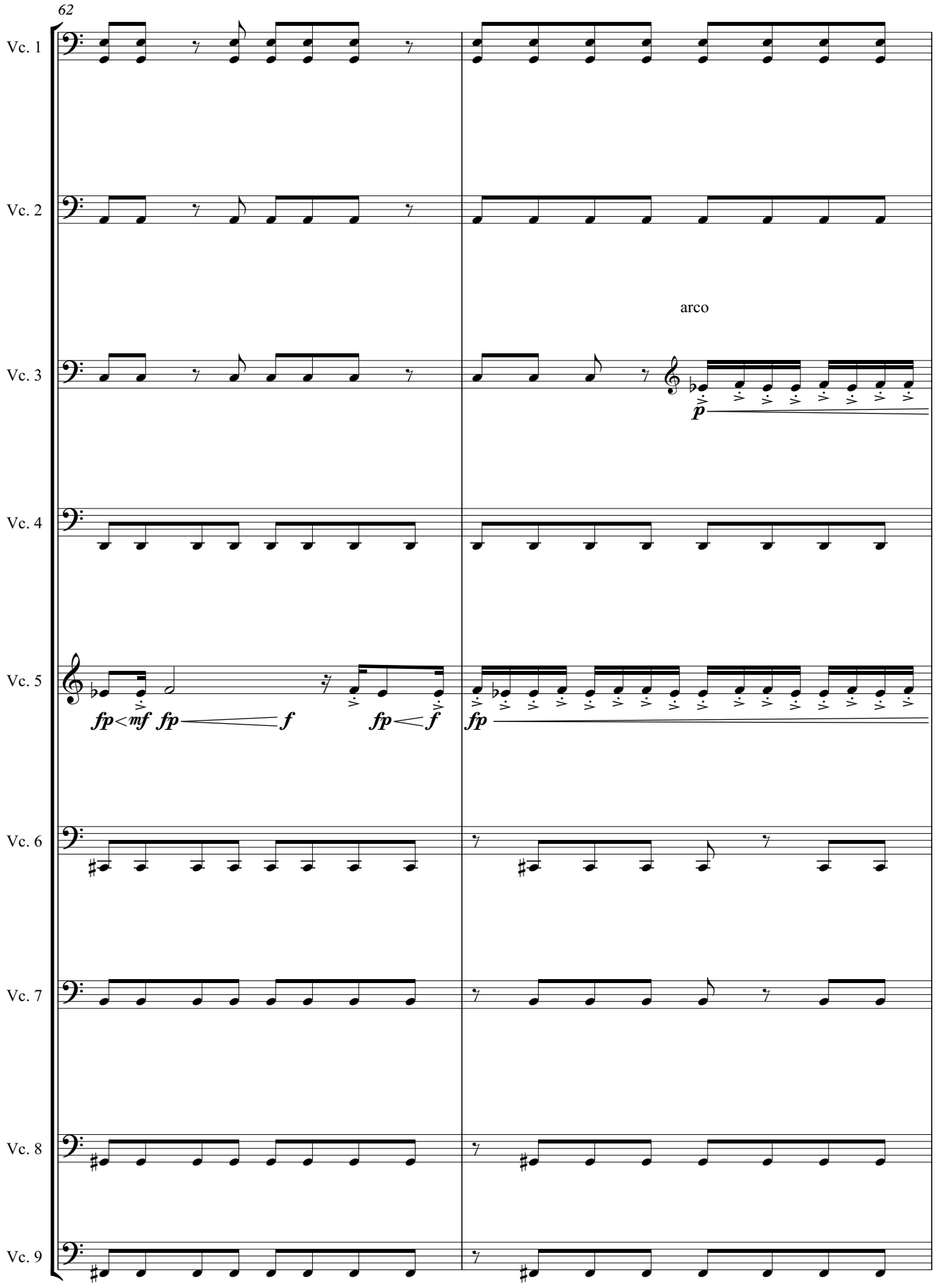
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
f
pp
p


62
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Vc. 2
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Vc. 3
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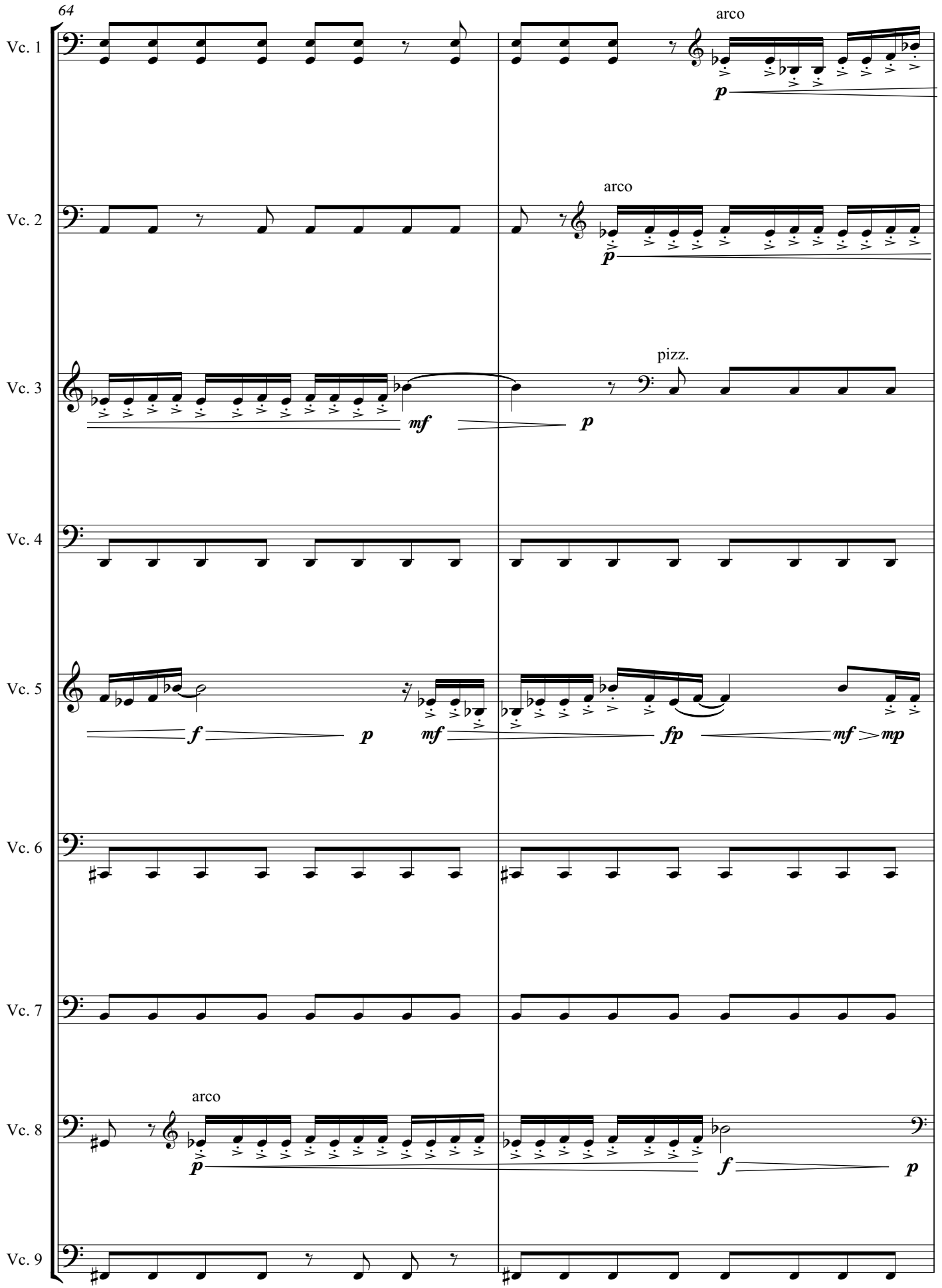
Vc. 4
Vc. 5
fp mf fp f fp f
fp
Vc. 6
Vc. 7
Vc. 8
Vc. 9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Vc. 2
arco
p
Vc. 3
pizz.
mf
p
Vc. 4
Vc. 5
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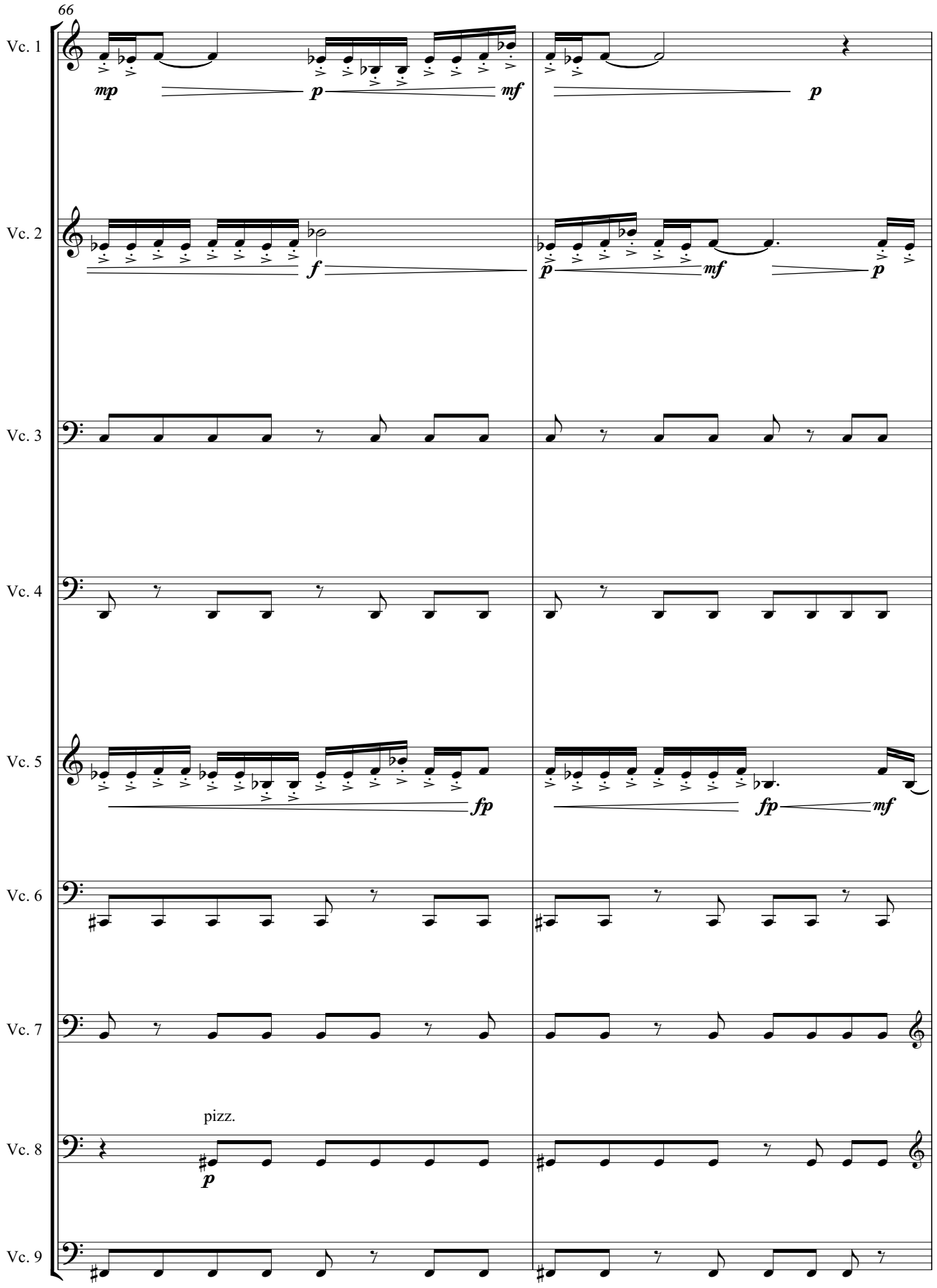
p
mf
fp
mf
mp
Vc. 6
Vc. 7
Vc. 8
arco
p
f
p
Vc. 9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p
mf
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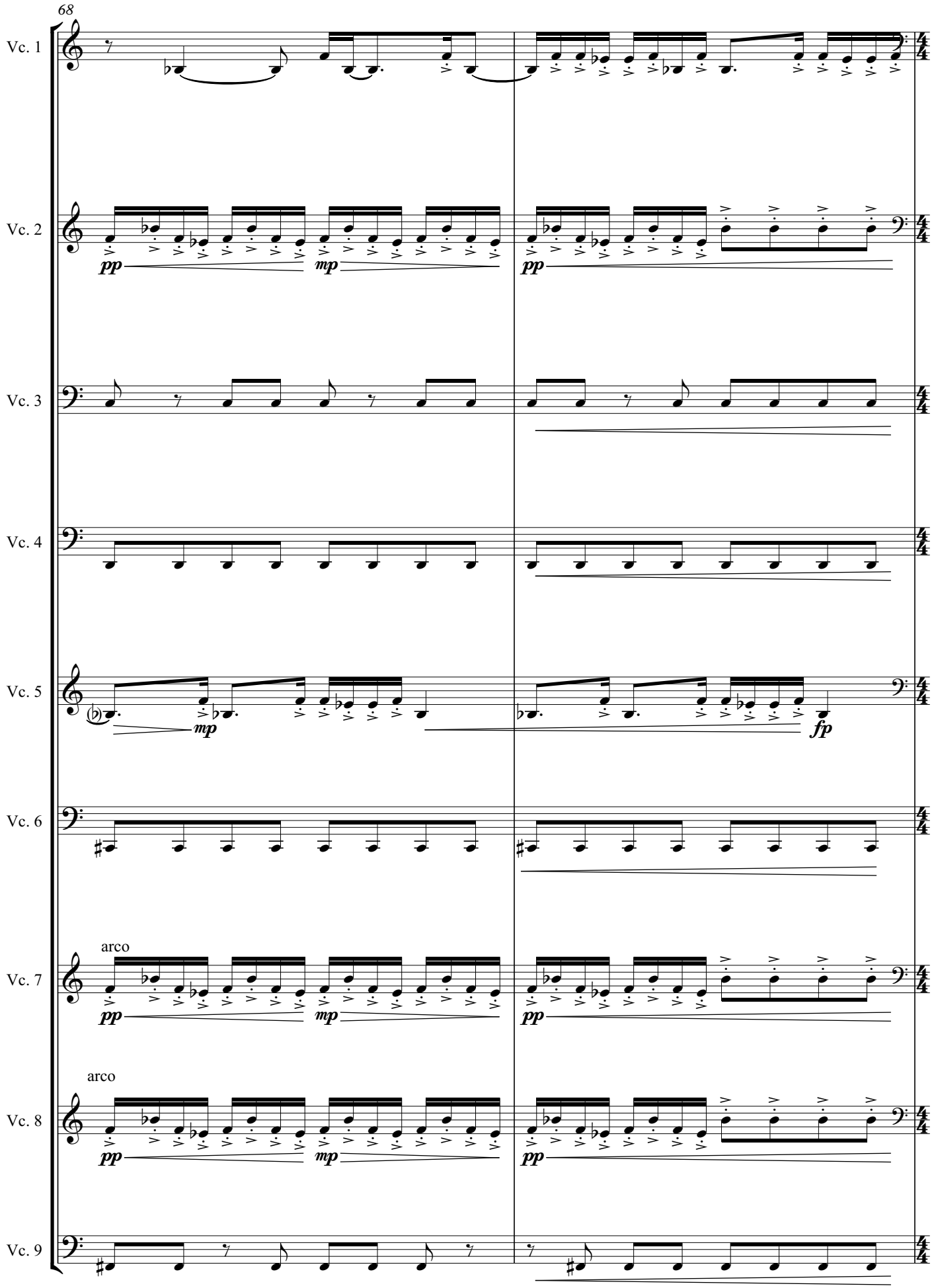
fp
mf
Vc. 6
Vc. 7
pizz.
Vc. 8
p
Vc. 9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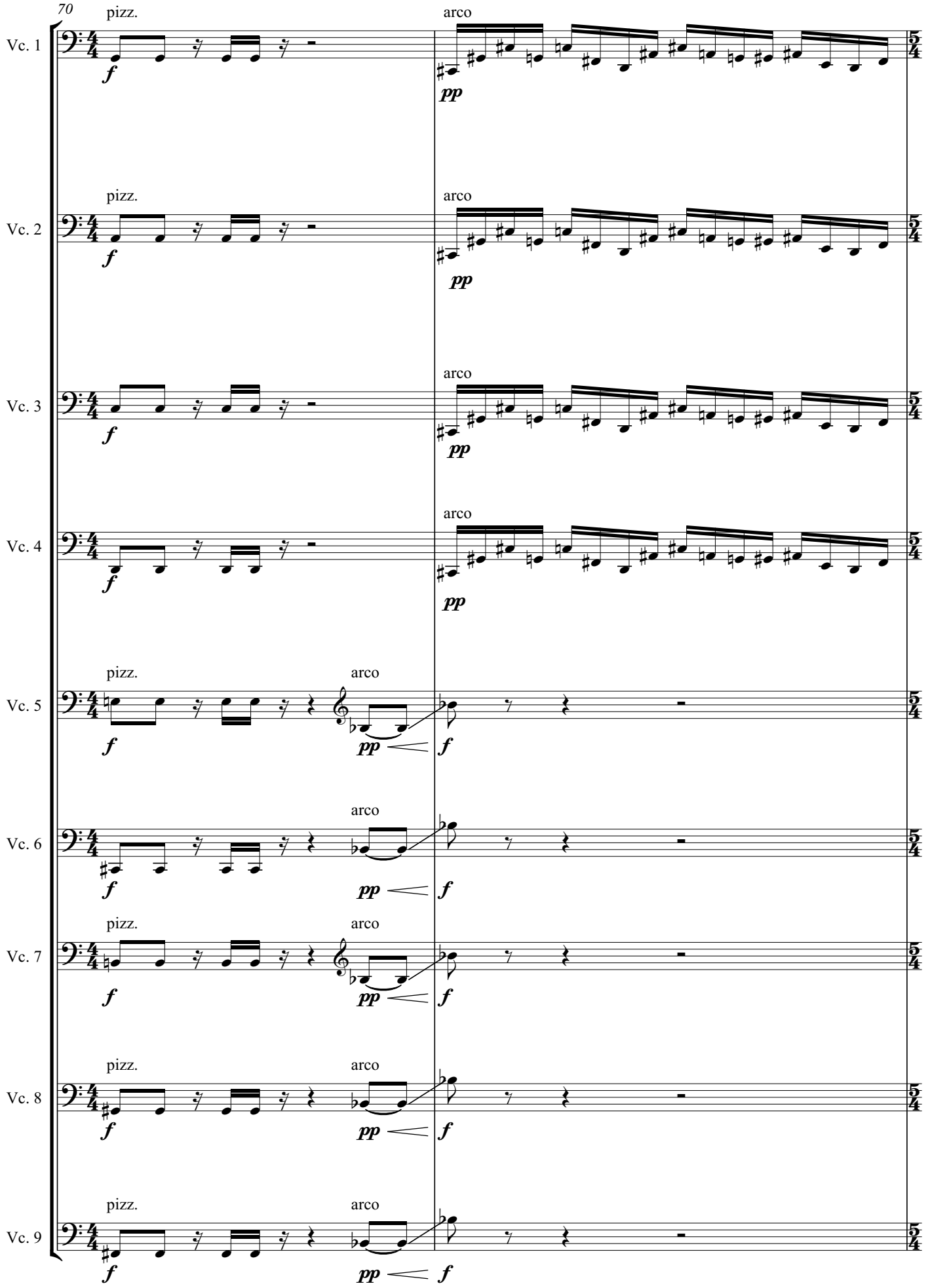
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
arco
arco
pp
mp
pp
pp
mp
fp
pp
mp
pp
pp
mp
pp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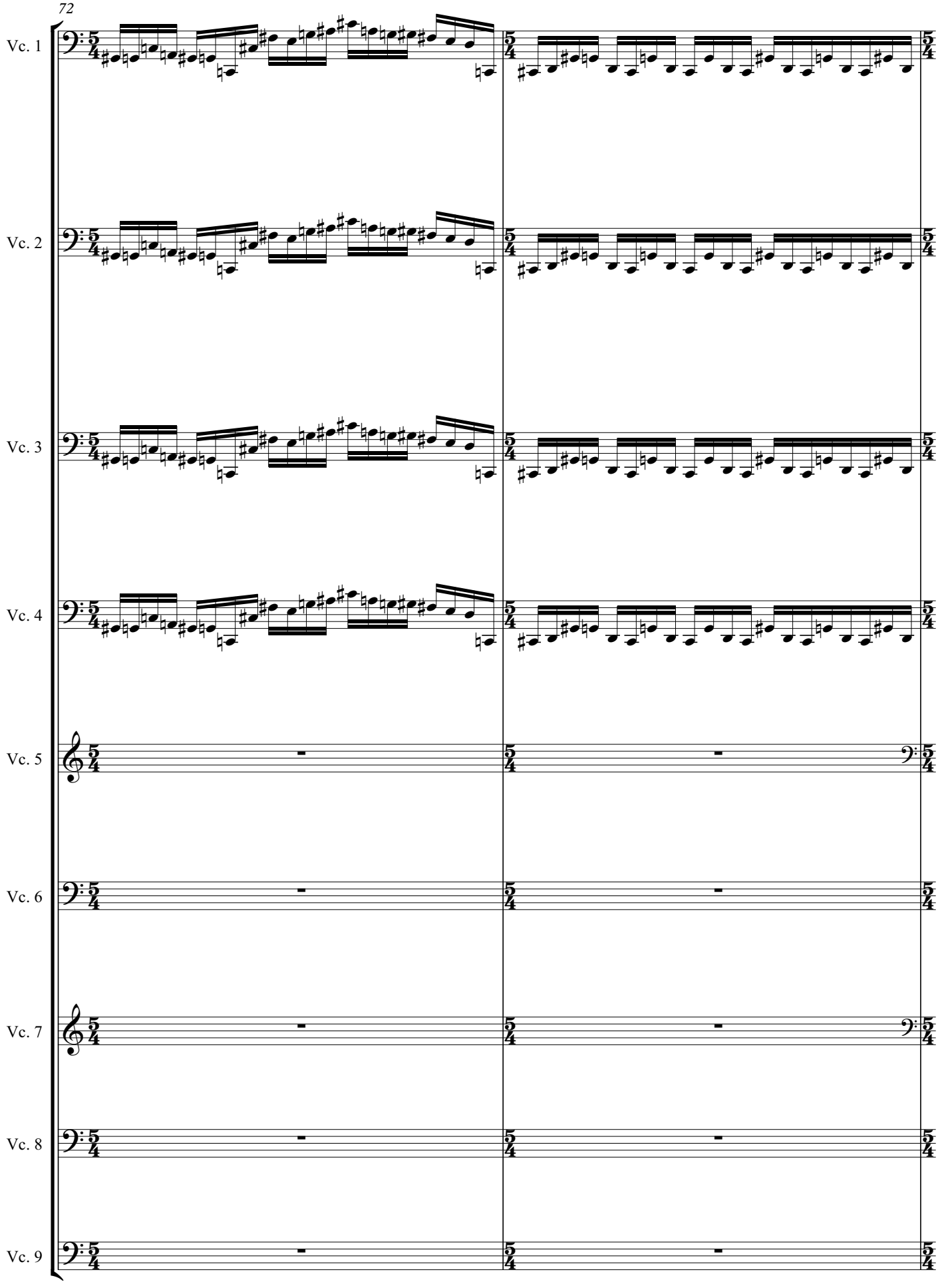
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
pizz.
arco
f
pp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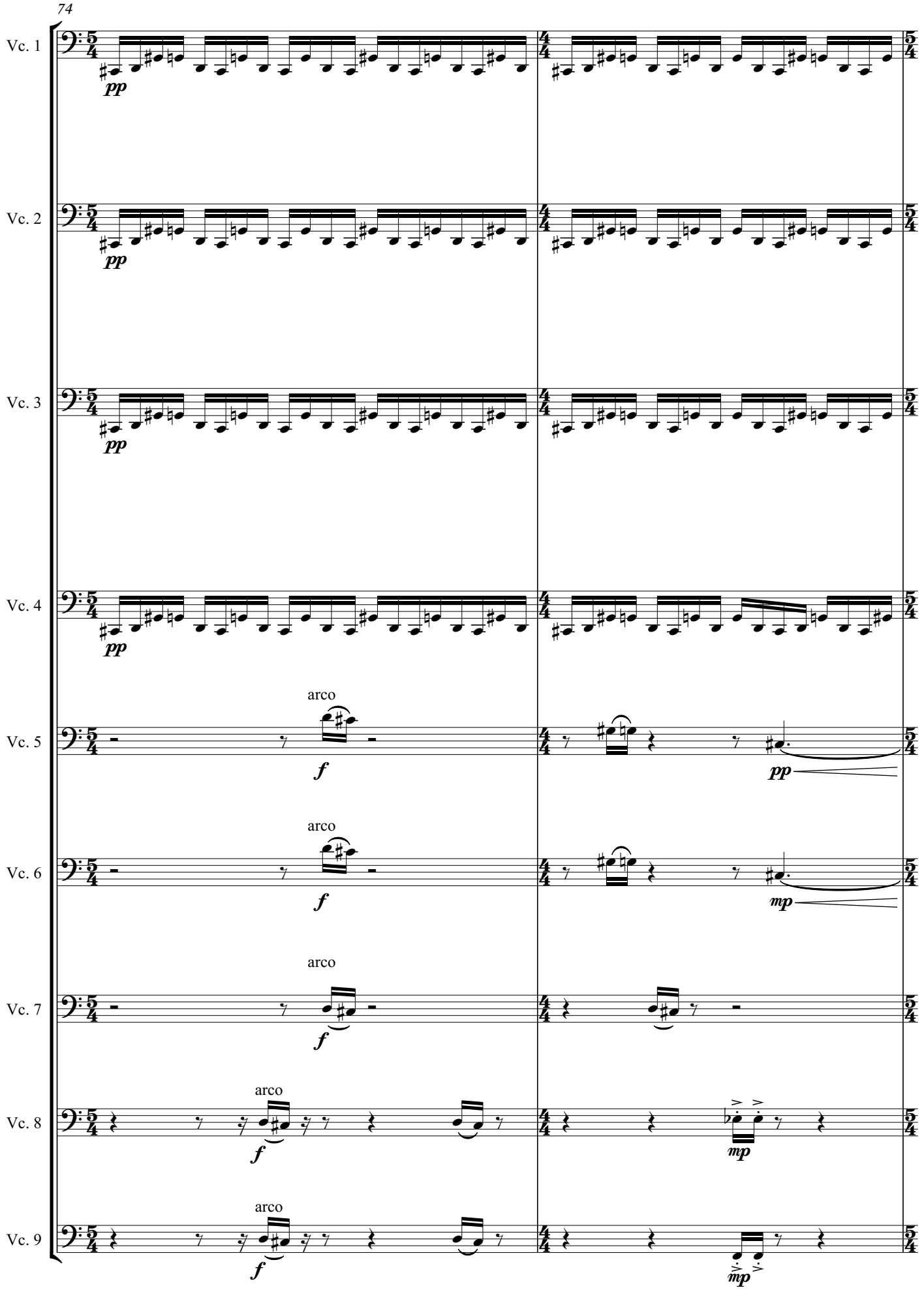
Vc. 6
Vc. 7
Vc. 8
Vc. 9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Vc. 5
Vc. 6
Vc. 7
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Vc. 9
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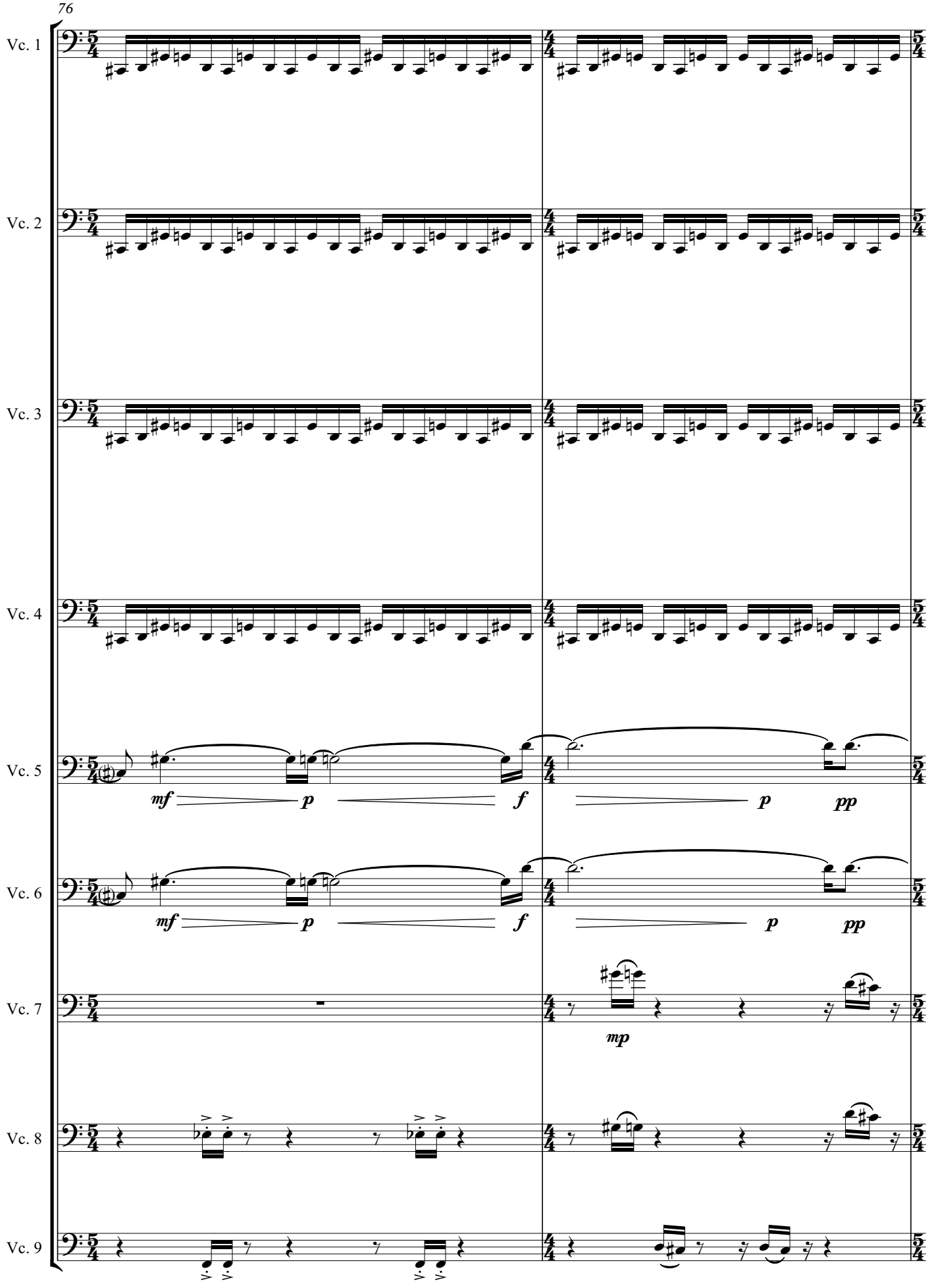
arco
f
pp
mp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Vc. 2
Vc. 3
Vc. 4
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Vc. 9
mf
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f
p
pp
mf
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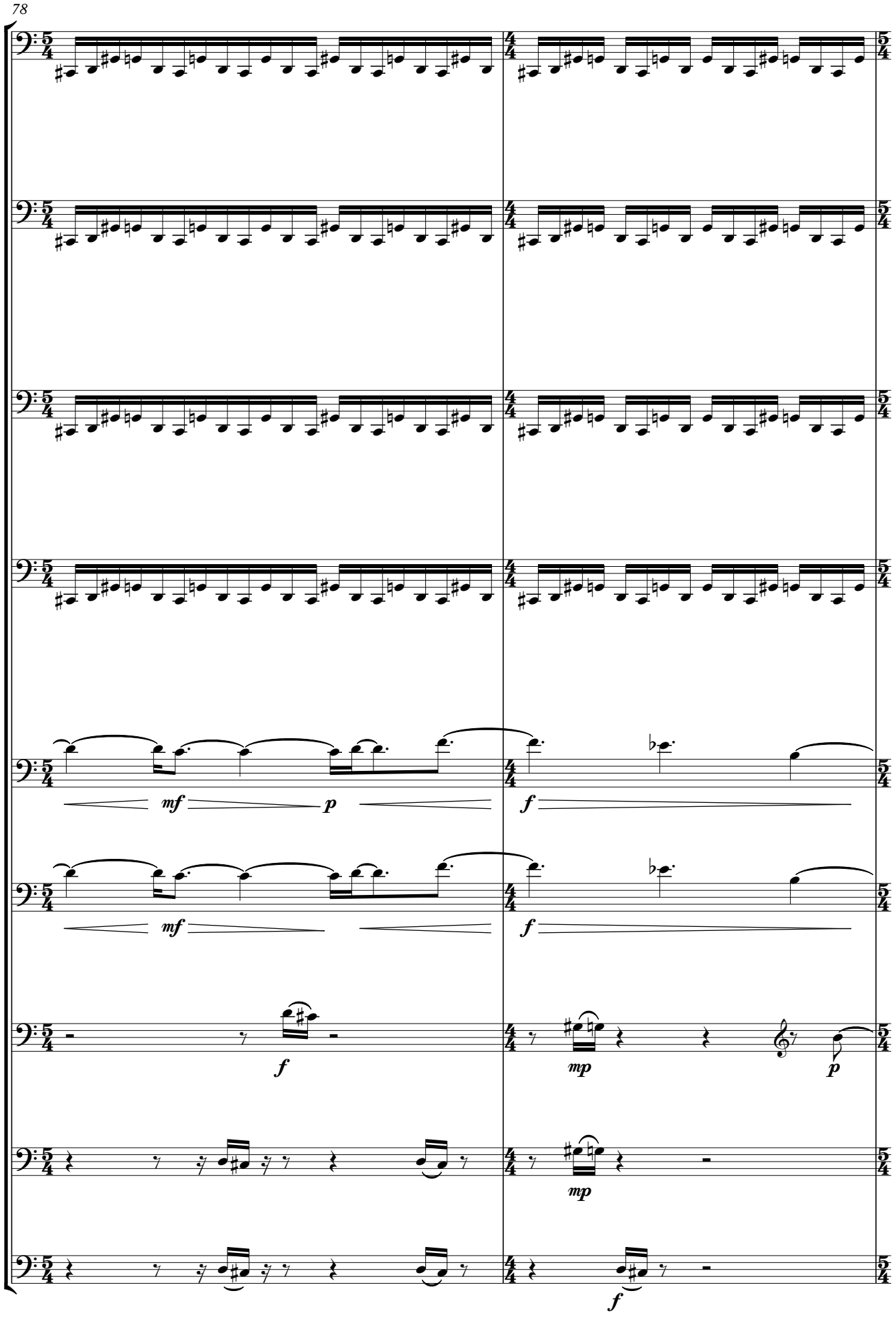
pp
mp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Vc. 2
Vc. 3
Vc. 4
Vc. 5
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Vc. 7
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Vc. 9
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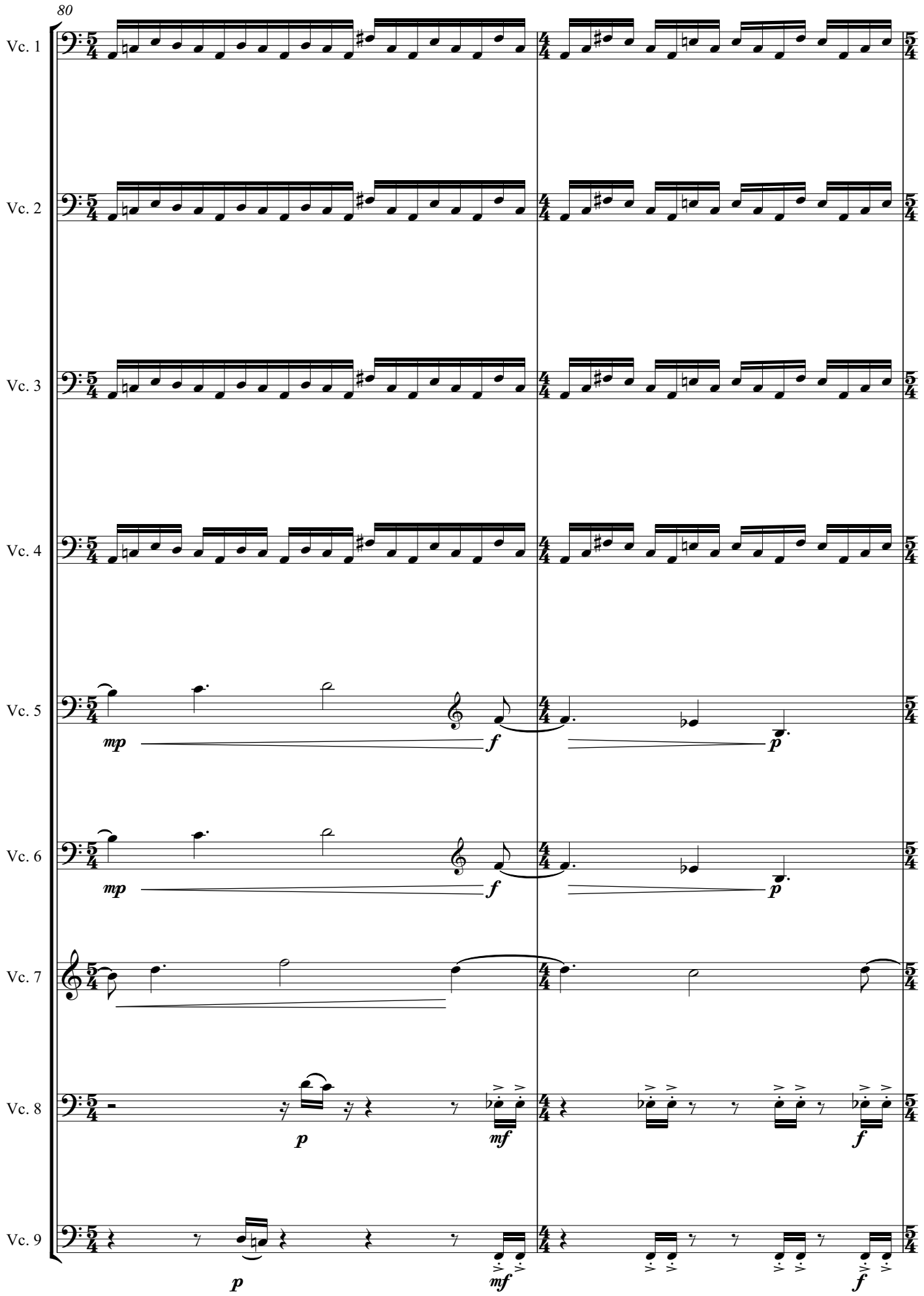
f
mf
f
f
mp
p
mp
f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Vc. 4
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Vc. 7
Vc. 8
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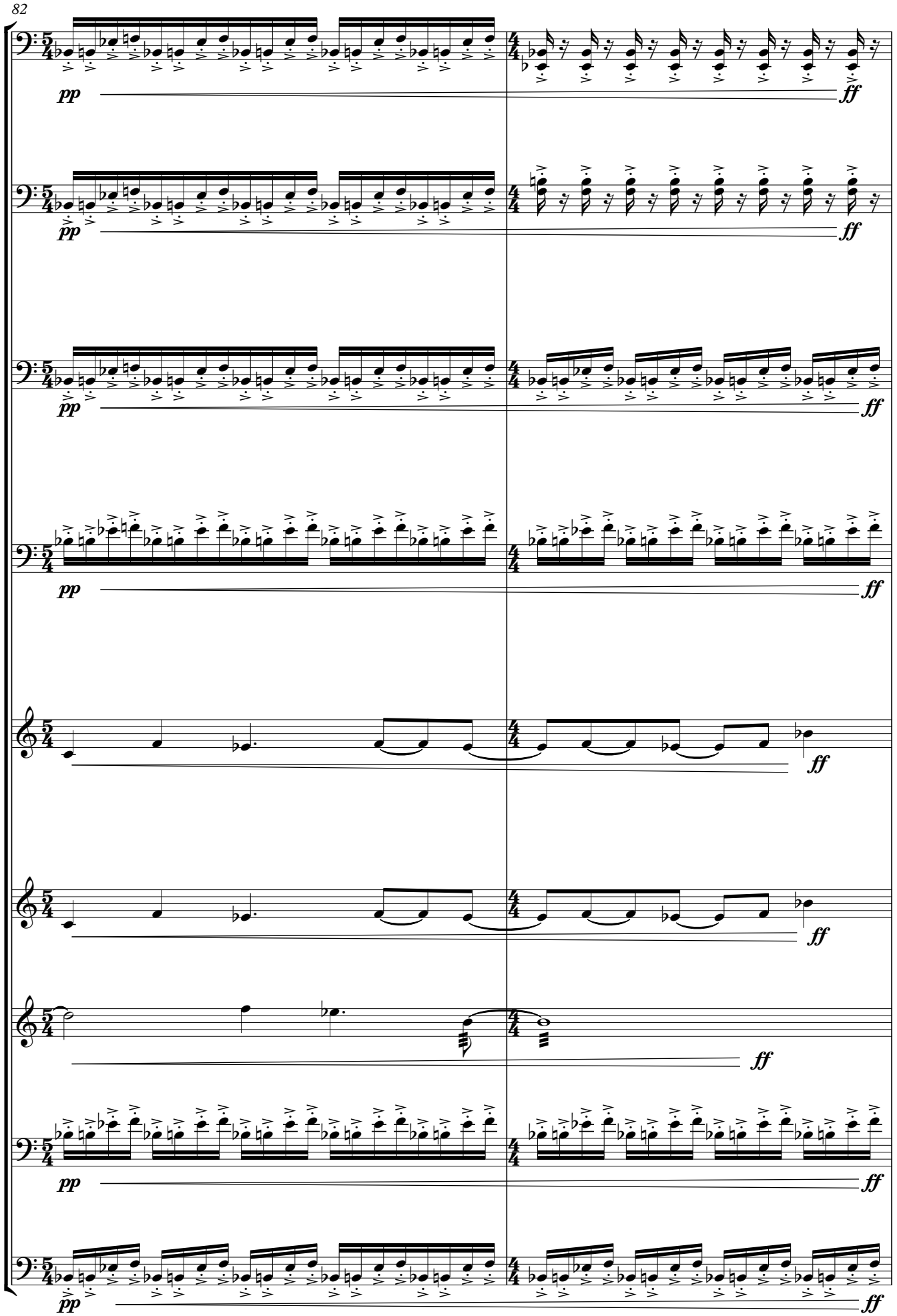
f
p
mf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Vc. 3
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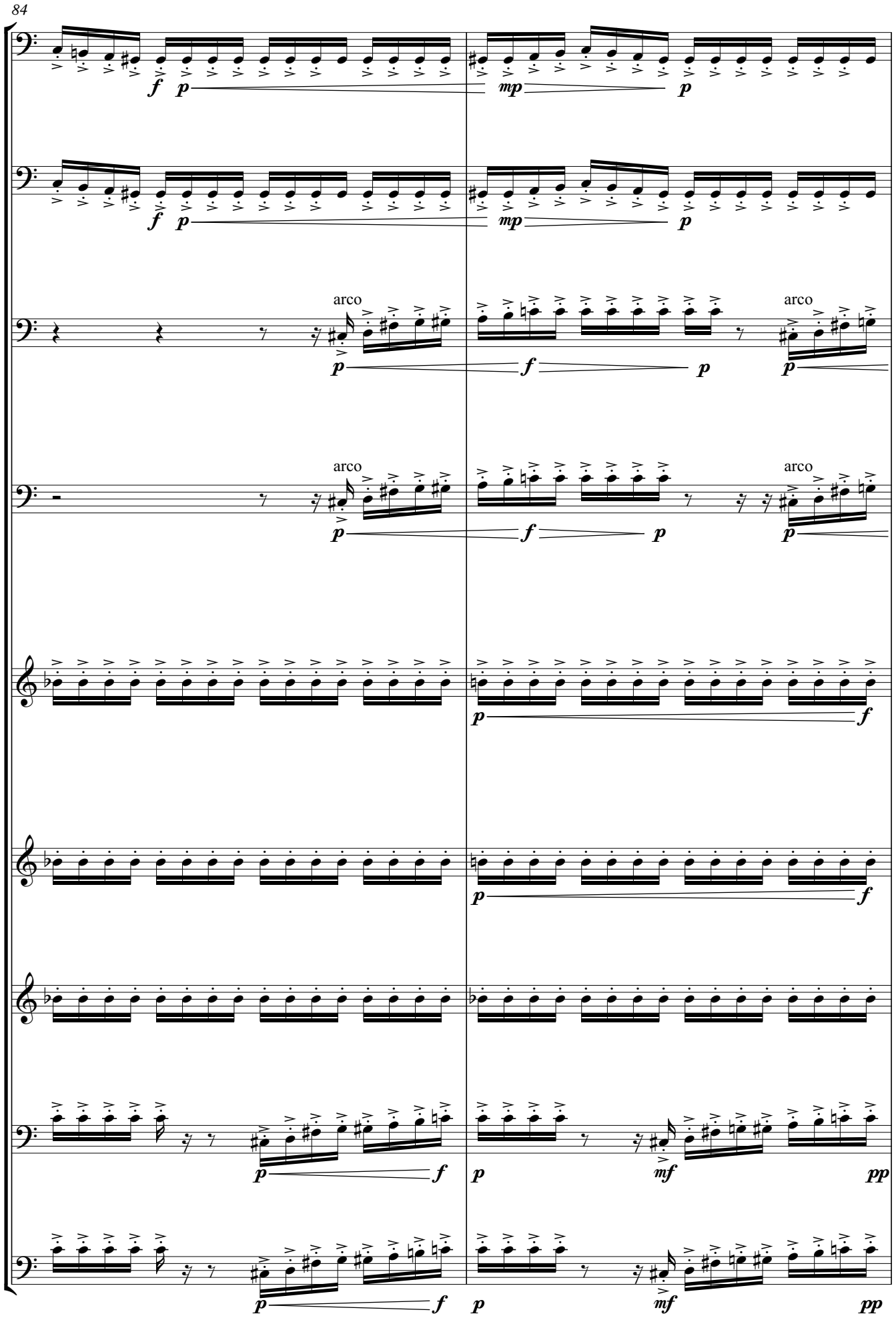
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
pp
ff


84
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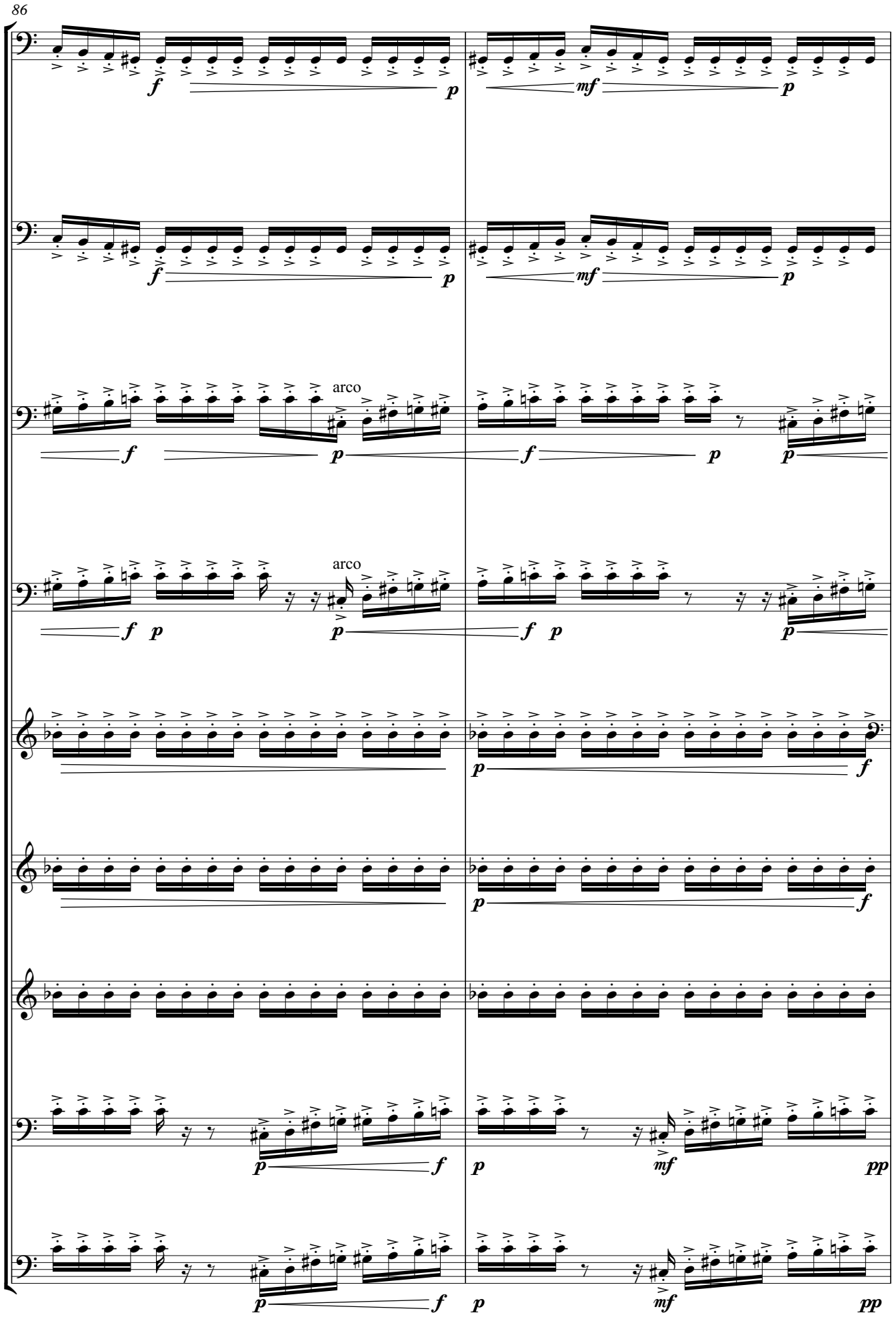
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
arco
arco
arco
arco


86
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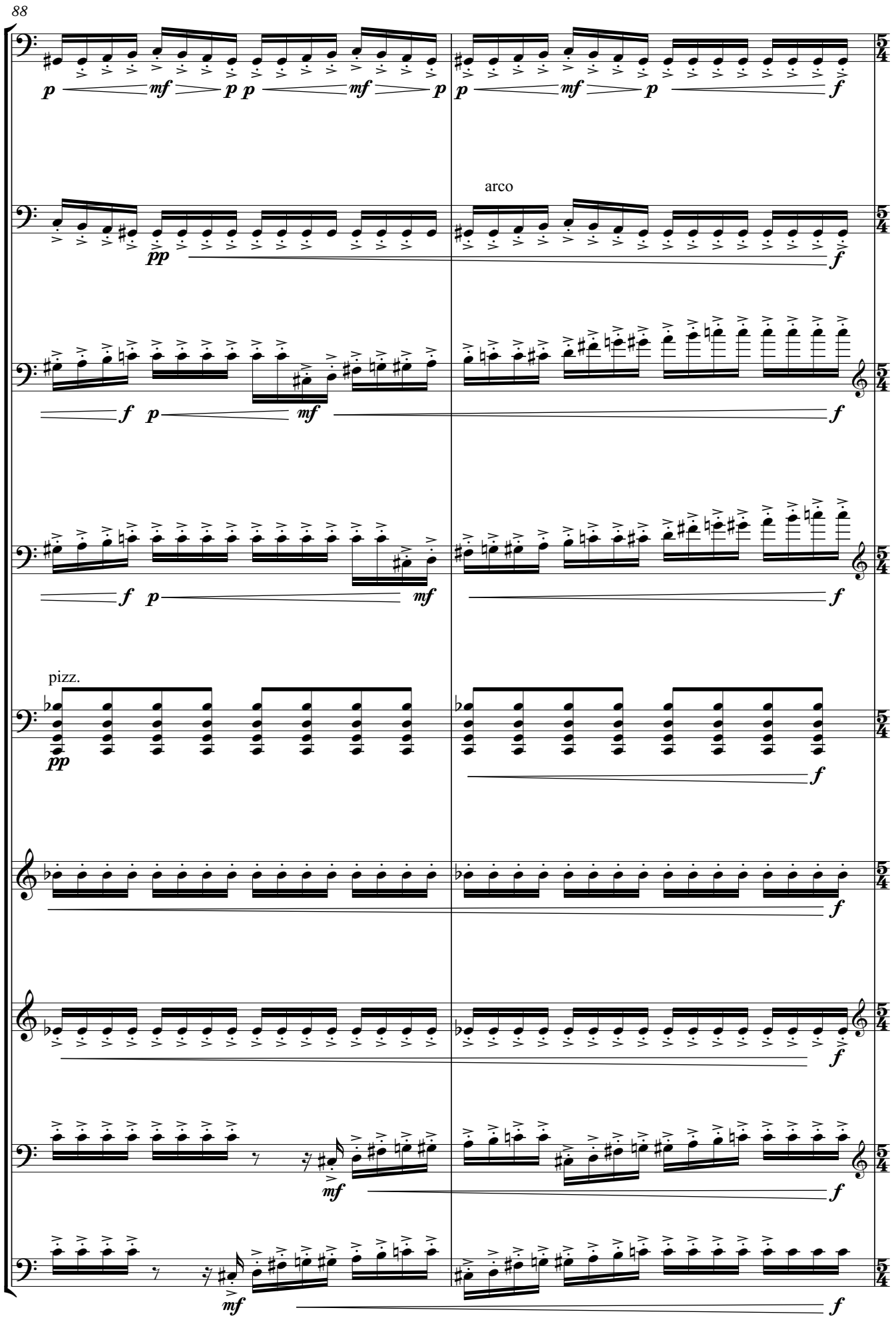
Vc. 7
Vc. 8
Vc. 9
arco
arco


88
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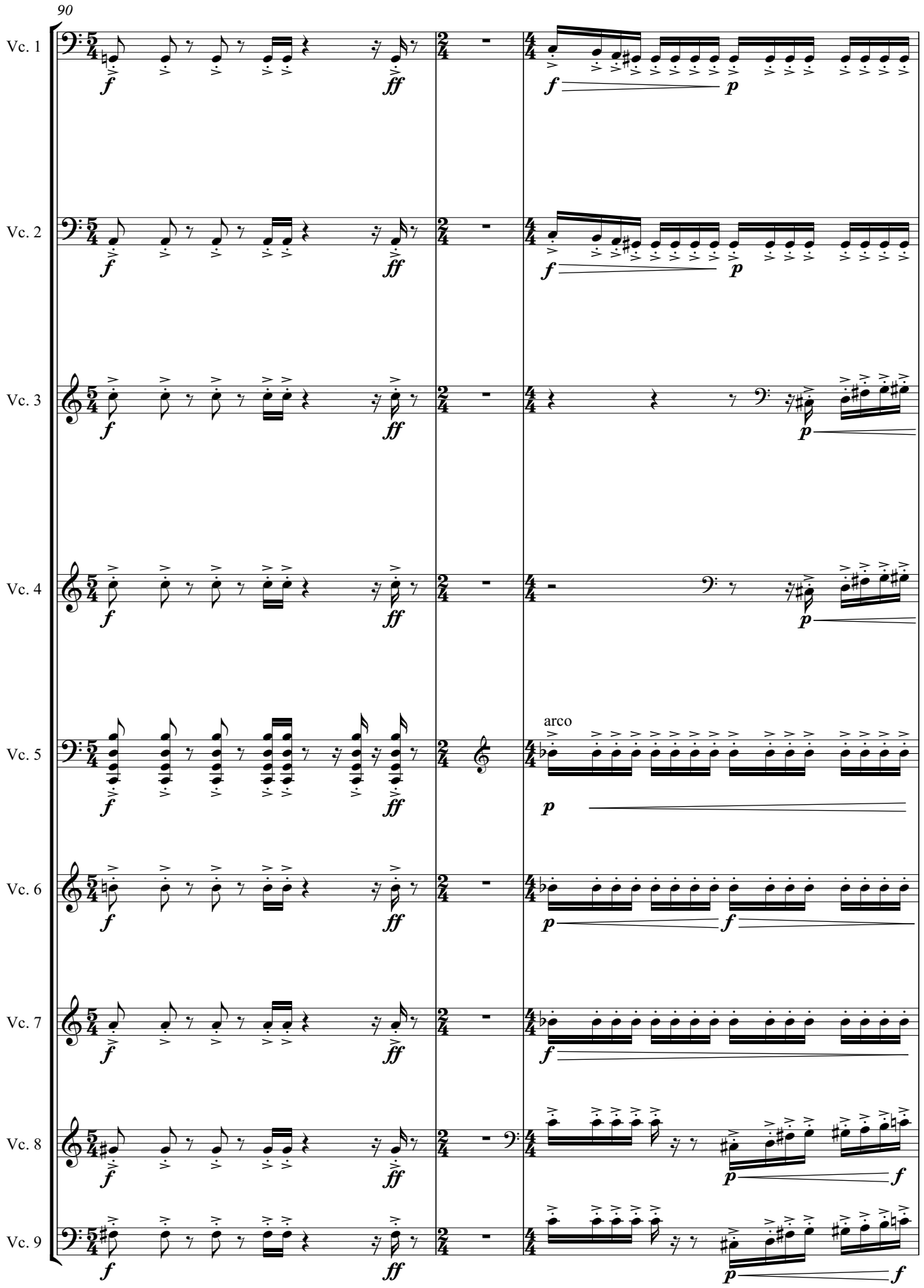
Vc. 6
Vc. 7
Vc. 8
Vc. 9
arco
pizz.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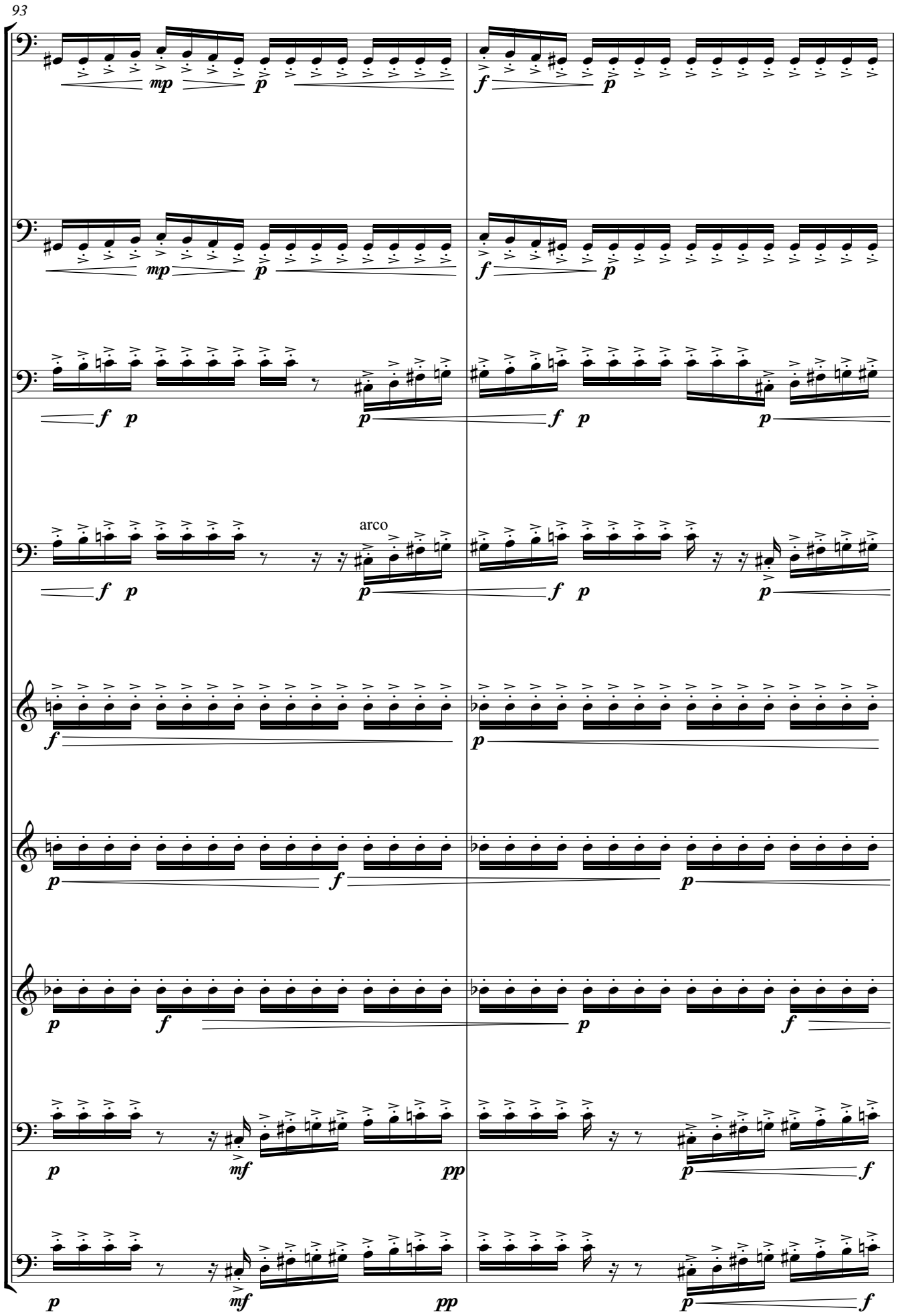
Vc. 9
arco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Vc. 6
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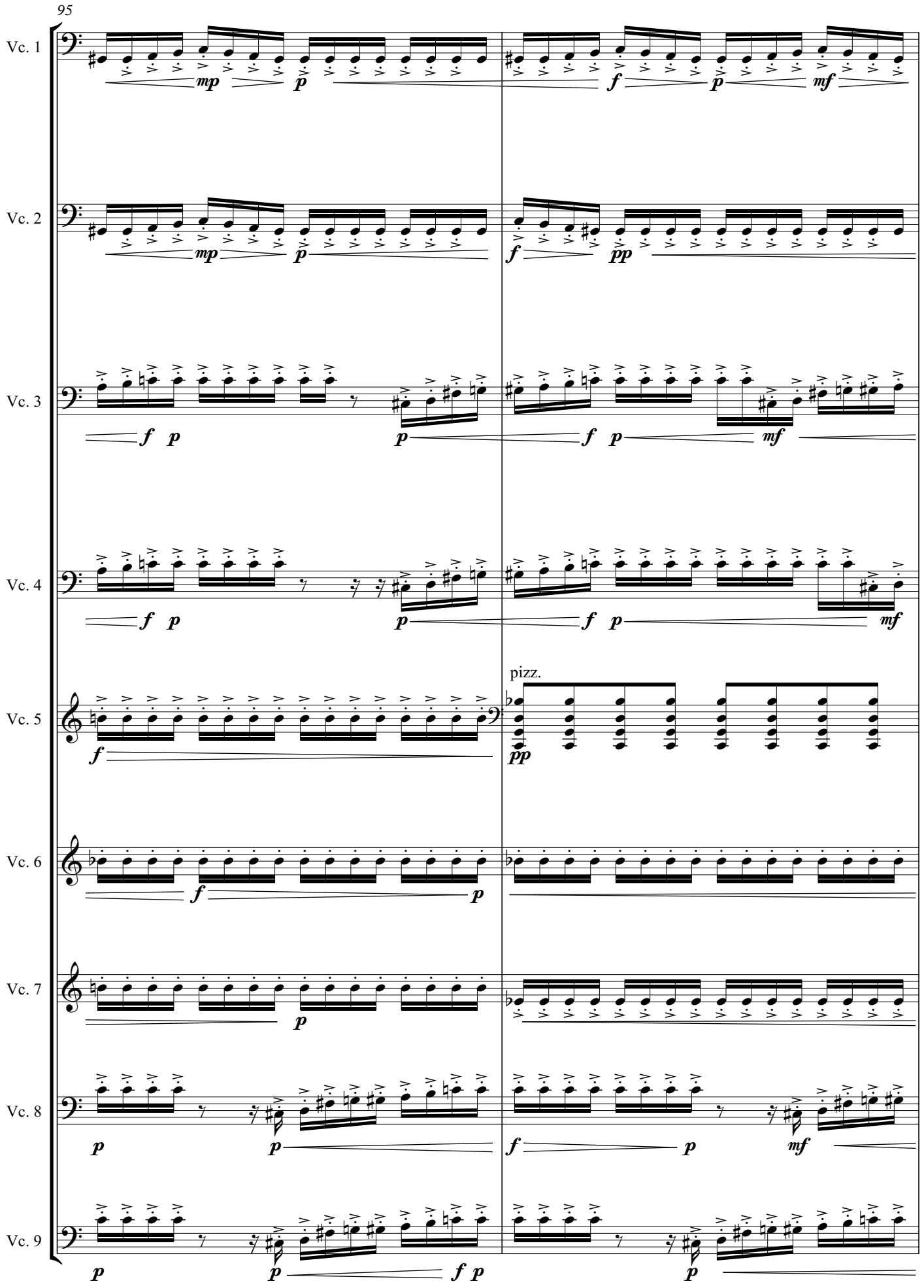
Vc. 8
Vc. 9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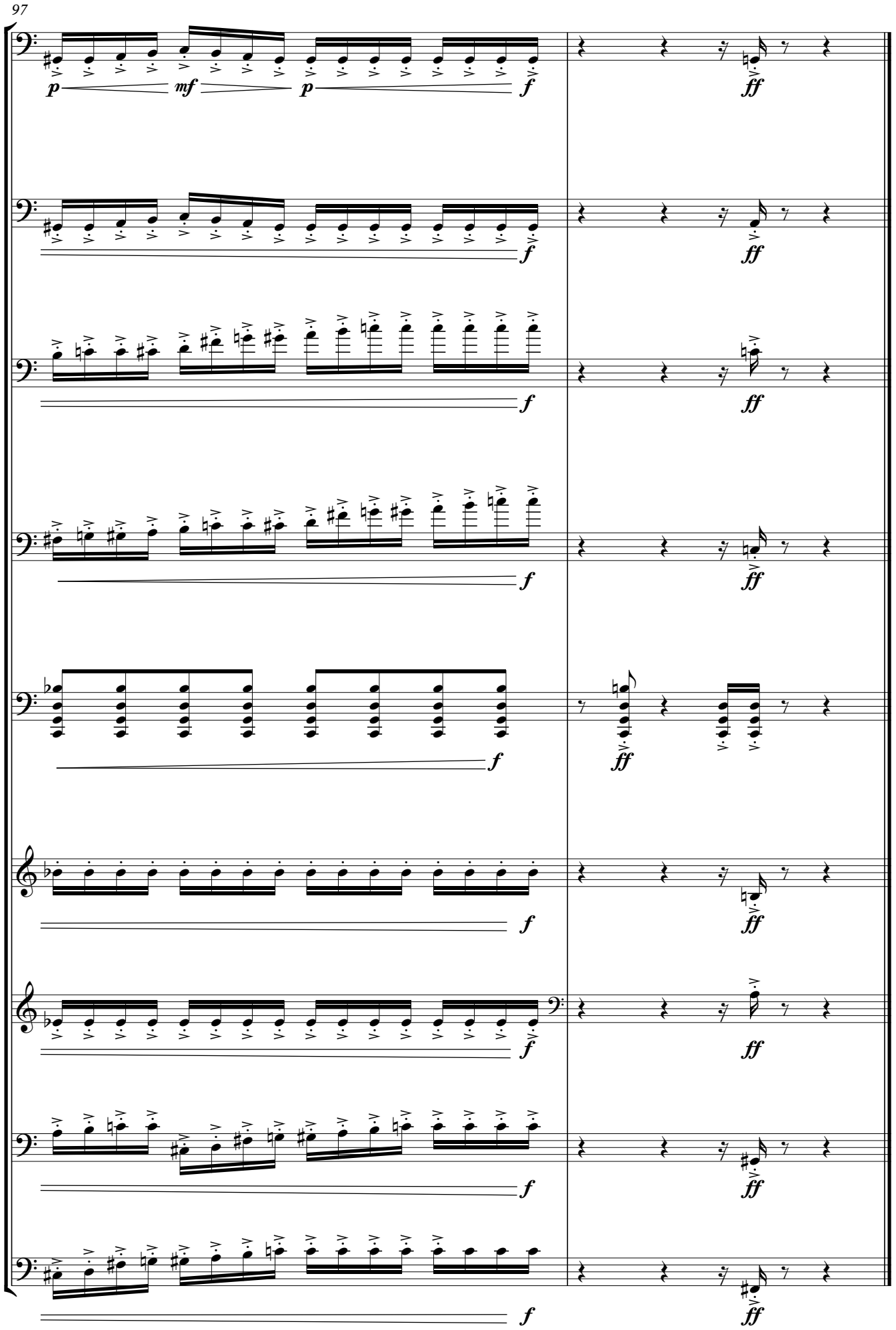
Vc. 7
Vc. 8
Vc. 9
pizz.


97
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
Vc. 6
Vc. 7
Vc. 8
Vc. 9
p
mf
p
f
ff

Bamboo Grove

for piano trio and found objects

Since the 1980s, Tan Dun and a number of other composers contemporary with him have become known as important pioneers of current music in China. One of the notable things they have done is explore how to deal with the relationship between traditional and contemporary composition, and how to deconstruct and reconstruct both in the new China.

These pioneers of new music have had a significant influence on composers in many countries, not just China, with their innovative creative concepts. These composers of the late twentieth century are strikingly bold and free in expressing their musical ideas. They seem to embody a spirit of innovation with a unique take on Chinese traditional cultural background combined with international perspectives. They have been brave in breaking down barriers between the traditional and the contemporary, the elegance of classical music and the immediacy of popular, between eastern and western, and they have integrated diverse cultural sources. This has made their music stand out in the musical world.

Inspired by this group of composers such as Tan Dun, I have employed a few similar methods to construct and develop this piano trio through using a diverse range of sounds, some improvisation, and keeping in mind the performance elements of visual theatricality.

To enrich the predictable sound palette of the traditional piano trio, sounds from the world of nature are called for. Each performer produces diverse tones by rubbing and hitting different surfaces of two pieces of stone at different angles. The stones themselves have an extremely ancient and primitive character. Rubbing and hitting the stones not only introduces a percussion part, but also is intended to create sense of the natural environment, which is the main idea behind *Bamboo Grove*.

Tree branches are used to further enhance this sense of a natural environment becoming part of the concert piece. The sound of the leaves rustling by being shaken by the players is meant to act as an extension of their music making. Similarly, the sound of water stirred by hands, dripping and splashing brings the outdoors inside and into the music.

In terms of performance practice on the piano, violin and cello, a key idea is to ‘transplant’ some of the techniques of performing on traditional bowed string Chinese *huqin* instruments. One powerful technique, for example, is called *rou*. For this, the left hand varies between simply pressing down on the string, through sliding up or down to the next note, to vibrato by swaying the relaxed hand. There can be as many as 15 different forms of vibrato.

Plucking the strings with fingernails, hitting the strings with the palm of the hand, sweeping across the strings in different directions, and tapping the body of the instruments are also called for. Precise pitch is not so important when the performers are hitting the strings, as these techniques focus above all on extracting the colour of the sonority. They emphasise variation and contrast through the velocity and the tones created by the flexibility of attack on the instruments. Through these techniques, my aim was to find new sounds for the piano trio ensemble: playing conventional instruments in unconventional ways, but ones derived from another musical tradition, in this case the Chinese one.

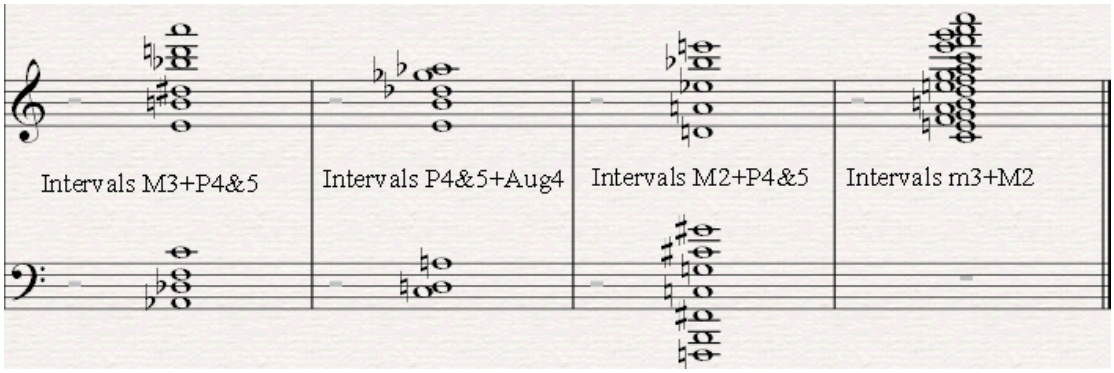
In thinking about the music materials themselves, I tried to go beyond the limited sound worlds of existing piano trios, and added natural sounds, to some extent introducing a “noise” element. My intention in doing this was to make the music more closely conencted to daily life. I believe it enhanced the expressive power of the music too.

Generating an interaction between ‘natural instruments’ and ‘traditional instruments’ (piano, violin, cello) was an essential factor in the composition of the first movement. I attempted to find common points between them in tones, and used those as a bridge in the work to accomplish a steady transition. For example a sound similar to hitting and rubbing the stones can be gained by hitting the string instruments, muffling the strings and pizzicato. Two or more kinds of sound element were integrated by giving musical gestures common to both. For example, dropping the stones into the water can make a sound very rapidly rising pitch, and a simialr effect can be gained by glissandoing up rapidly and briefly on the cello.

Combining and transitioning between these different sounds not only was a thread running through the work, but also formed an audible link between the ancient sounds of nature and musical instrument s of the piano trio.

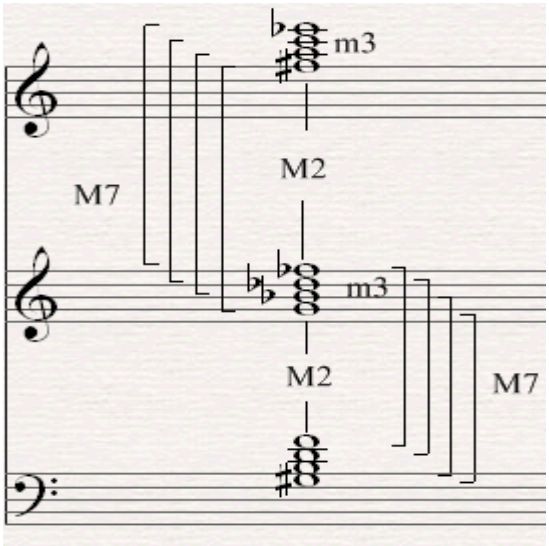
This piano trio has been inspired in part by Witold Lutoslawski’s sound language and harmony. There are many different ways of constructing twelve note chords in the 21st century., but the pitch material of this work has been influenced by Lutoslawski’s twelve note pitch organization, especially, the chord aggregate. In *Bamboo Grove*, the main pitch collections can be classified according to the number and types of intervals they contain.

The principal harmonic aggregates used are:



I started developing the first movement with elementary chords containing only one or two kinds of interval between neighbouring notes. Then I tried to build up by introducing more types of interval. Lutoslawski has said that: "the fewer different intervals between neighbour notes the chord contains, the more characteristic the result is' (quoted by Charles Bodman Rae in his book *The Music of Lutoskawski*). I have followed his advice and restricted the types of intervals I use harmonically.

Complex twelve note chords are those containing three or more different types of interval. Here is an example of the complex twelve-note chords which containing three different types of interval.



There is an enormous range of possibilities for constructing such chords. But I selected the interval material based on sonorities which I felt possessed some oriental colour.

Live performance and recording note

I was fortunate that the first movement of *Bamboo Grove* was given a reading at the Nelson Composers Workshop in 2014. However, due to the limited time available for rehearsal, some of the parts in this live performance were missed out and some elements were not played accurately. All the same, I am grateful for having been able to hear a live performance. The present recording is from the Nelson Workshop reading. The second movement was produced and mixed by composer using the East West Symphony Orchestra sound sample library.

Xu Tang

Bamboo Grove

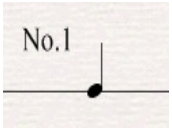
for piano trio and found objects

Performance Notes

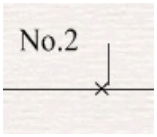
The performers use the stones, tree branch, water and whispering as extra sounds in this piece. If possible, the water sounds should be amplified.

Sound effects of water, tree branch, stones and other extended techniques are notated in a separate stave for each instrument.

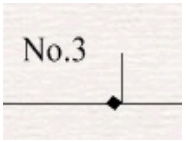
How to play the stones



Holding one stone in each hand, hit the flatter parts of them together



Prepare by pressing stones silently against one another (unless following technique no.1 In this case, do not separate stones after hitting them together), then one is slid rapidly across the face of the other in a single gesture, to create a rasping noise (imagine striking a match).



Holding one stone in each hand, hit the flatter part of one with the apex of the other.

Note about the piano part: if it is not possible to play inside the piano then the ossia alternative should be played.

Pizzicato notes in the violin and cello should be sustained for the the whole audible period of decay.

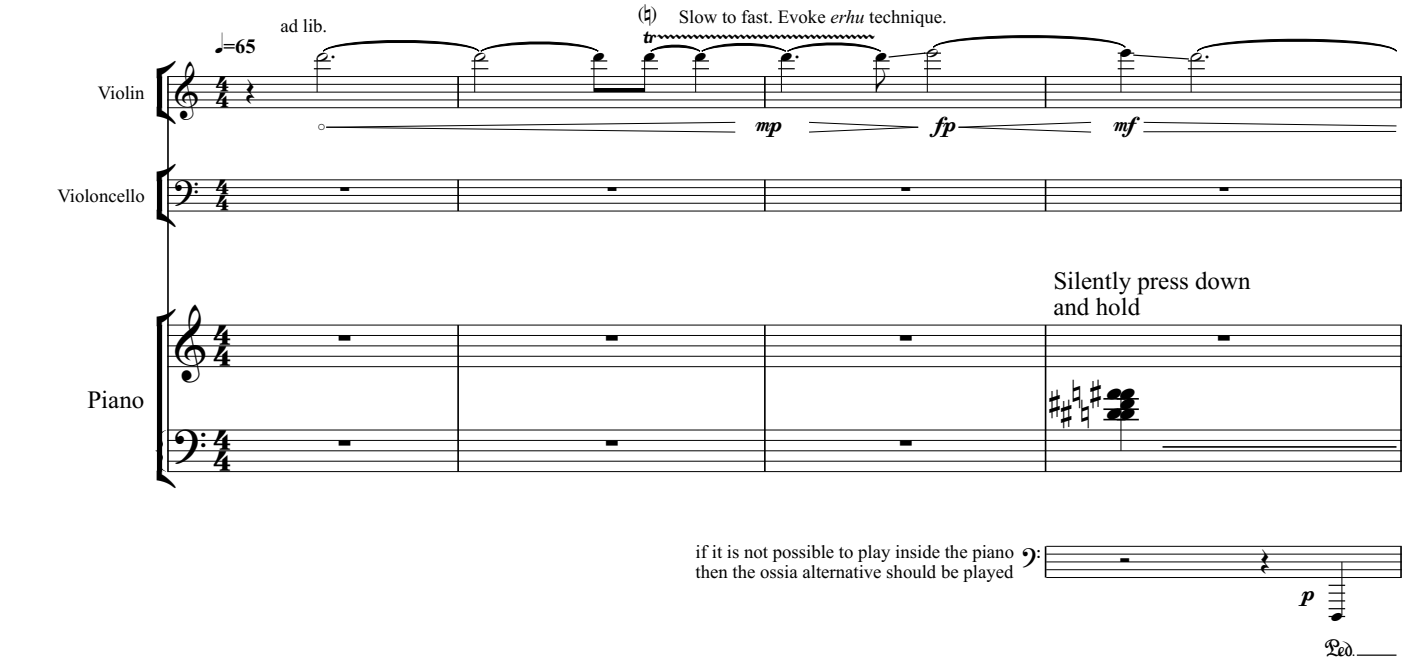
Conductor

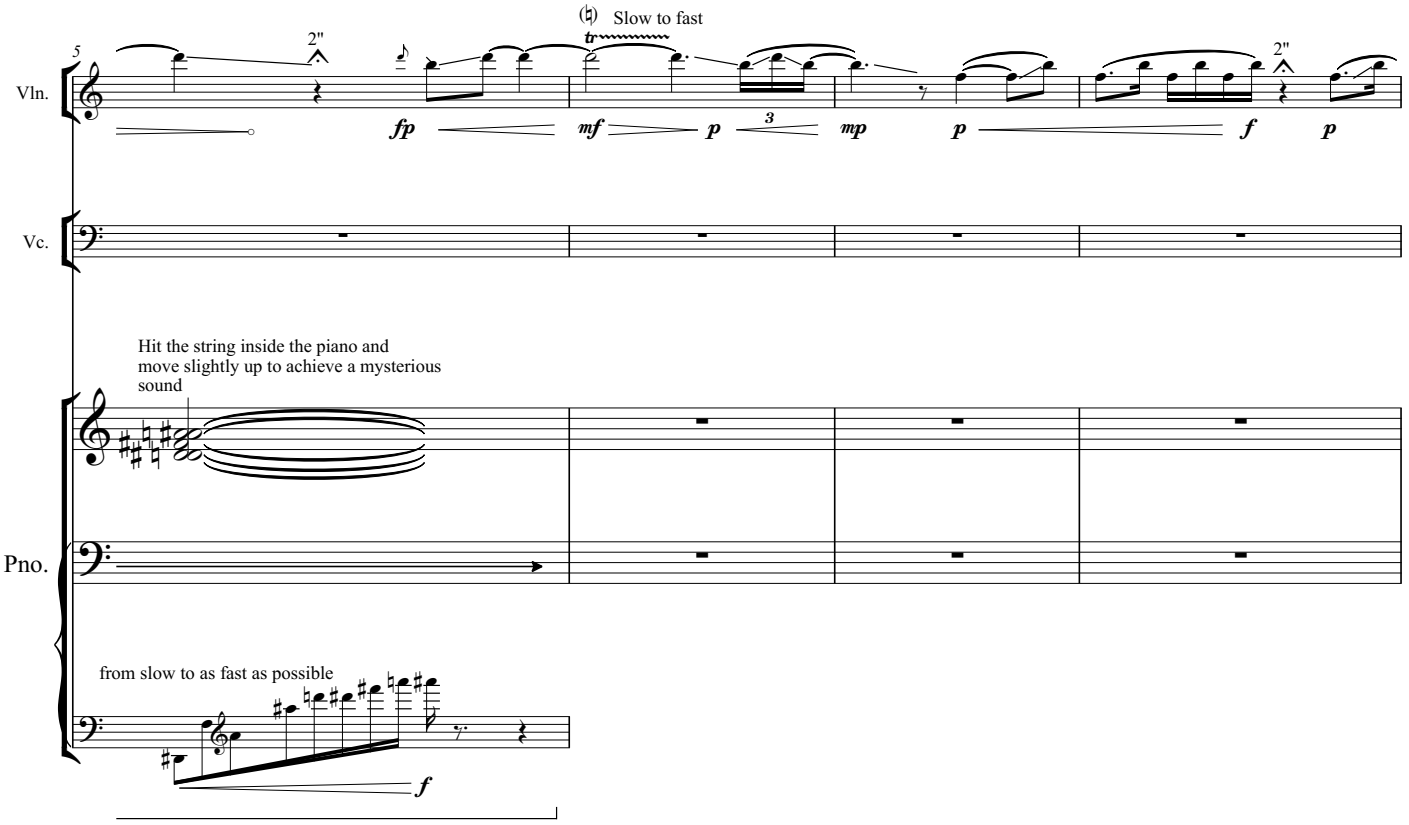
It is the composer's intention that the conductor should play the water perform the whispering in movement I. At these points the conductor becomes a member of the piano trio group at the front of the stage.

Duration: movement I approximately 9', movement II approximately 6'.

Bamboo Groves
I

Xu Tang





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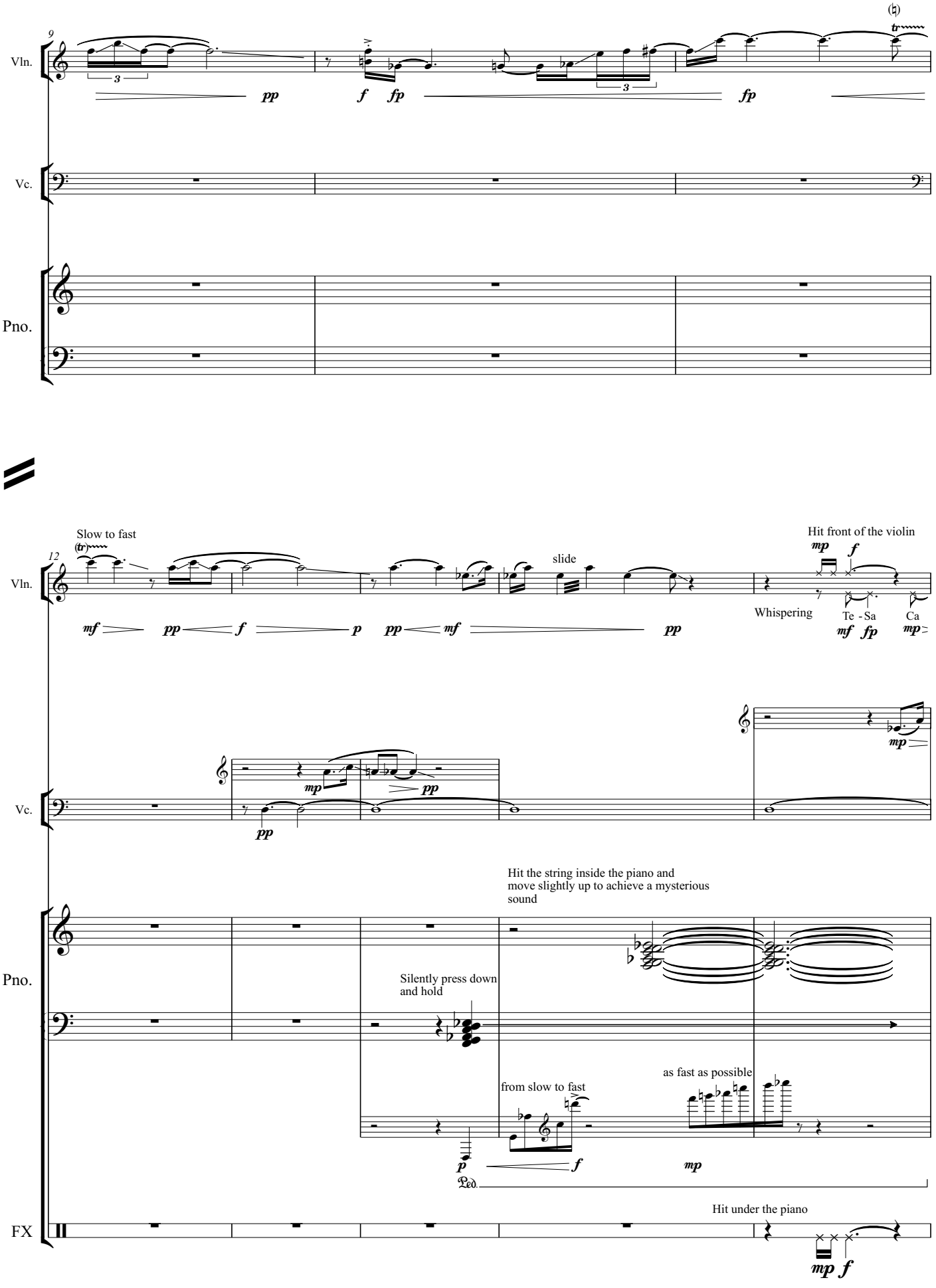
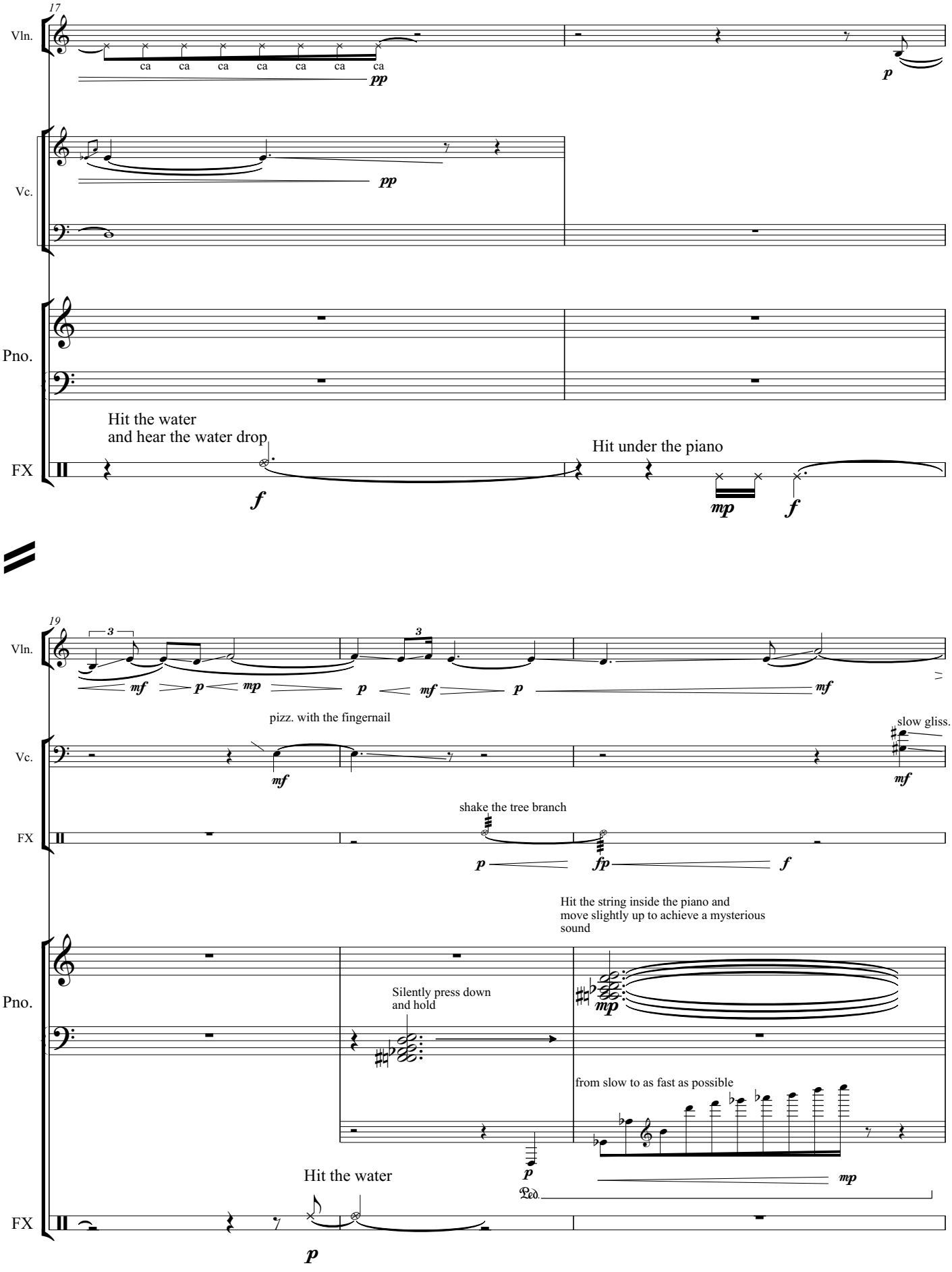
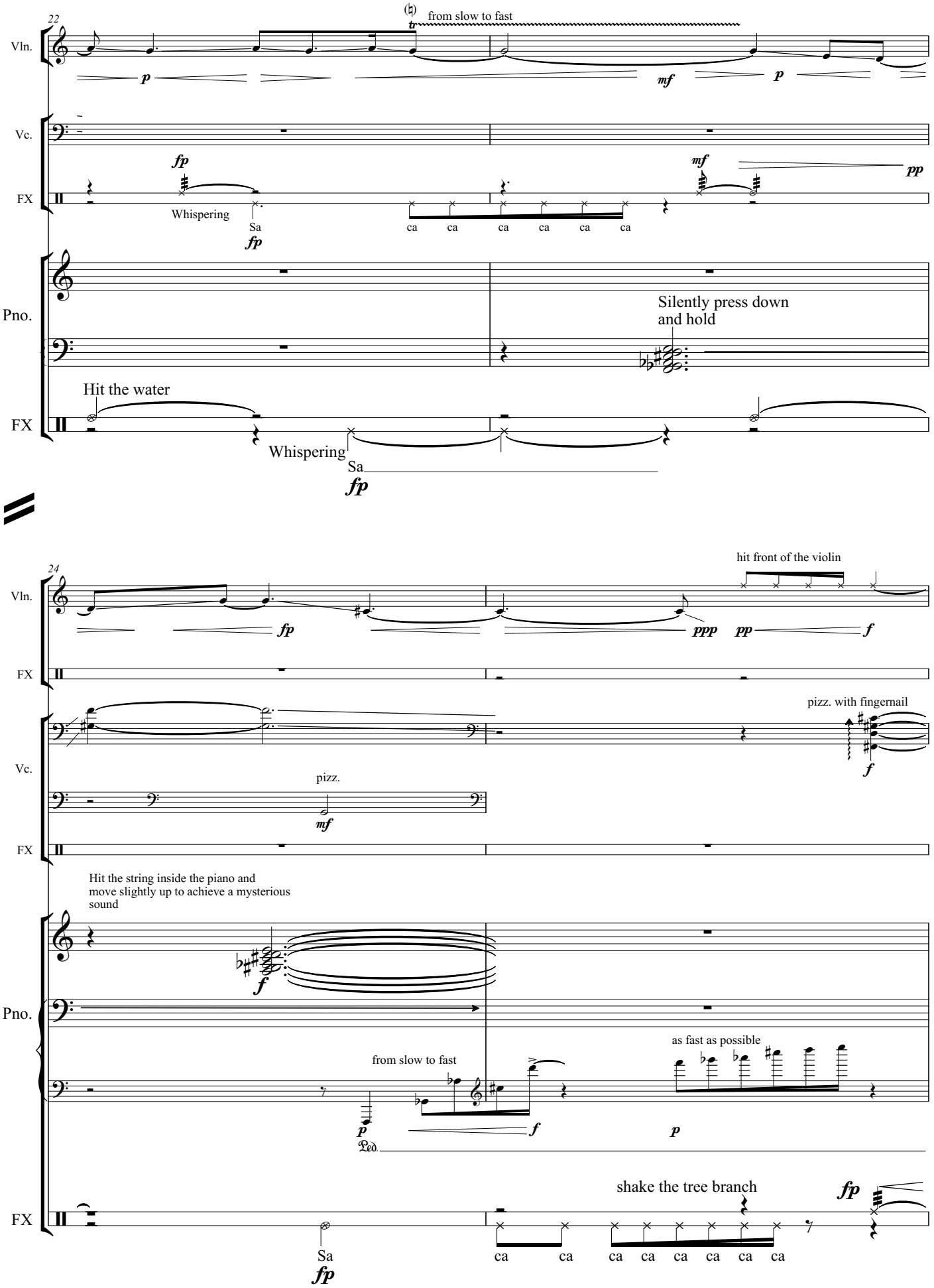
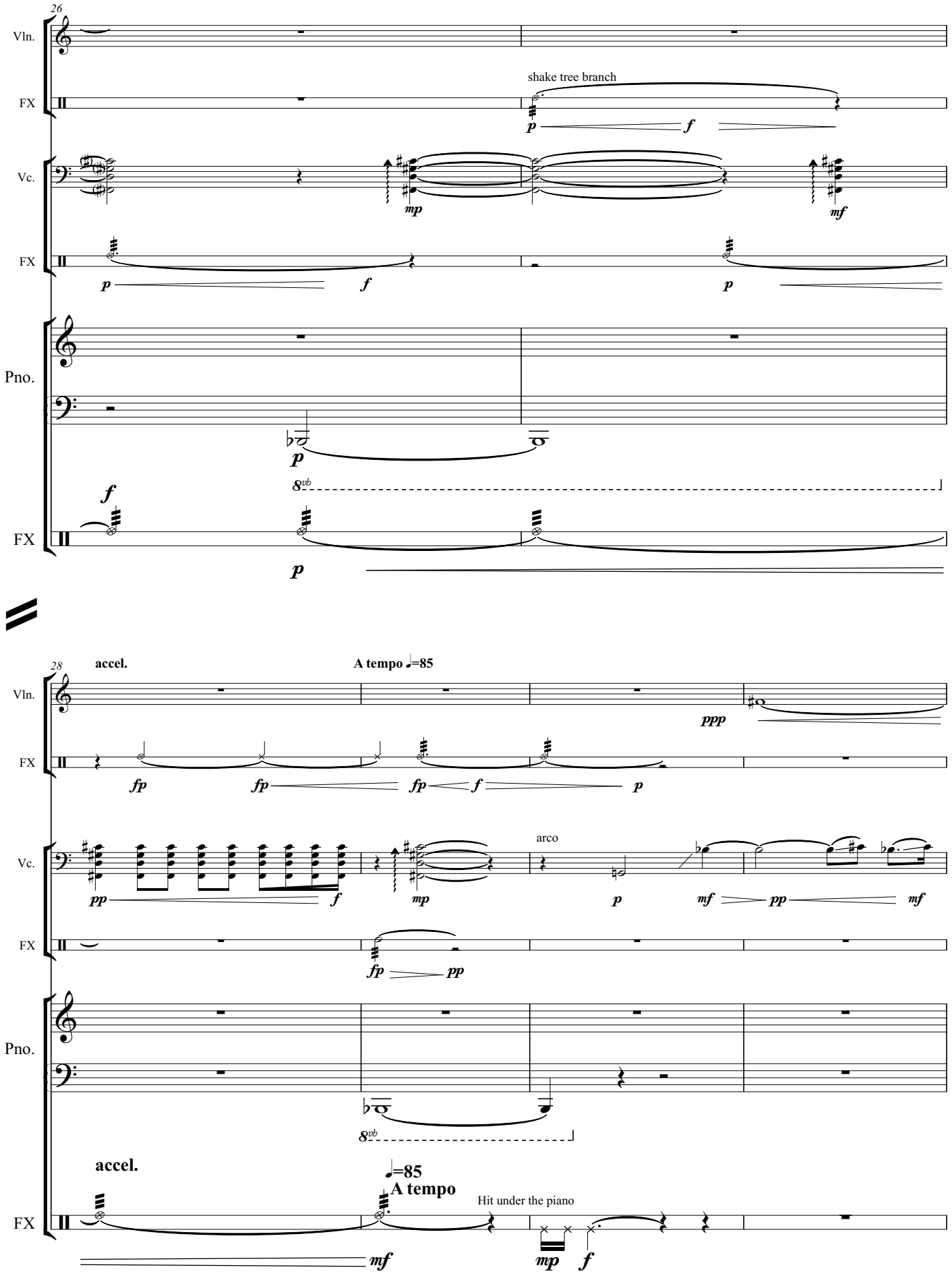
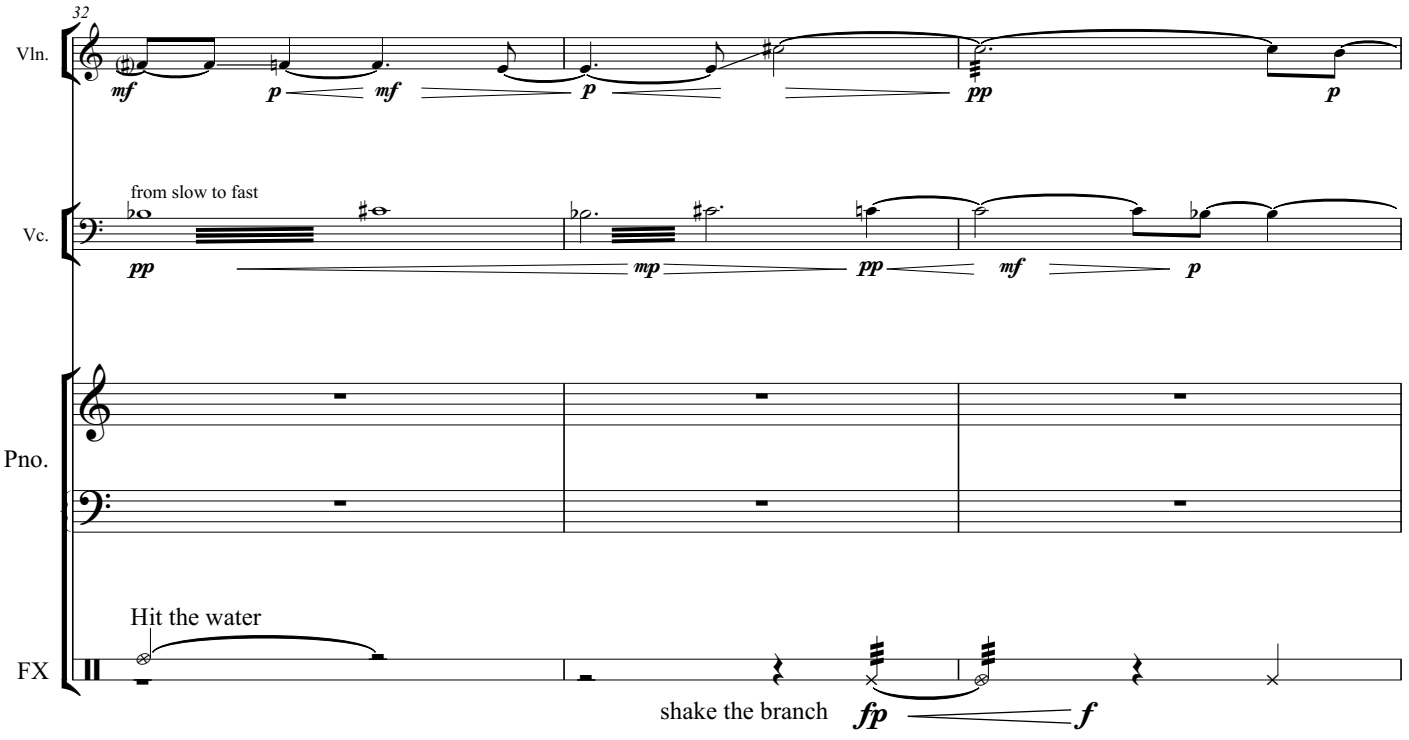
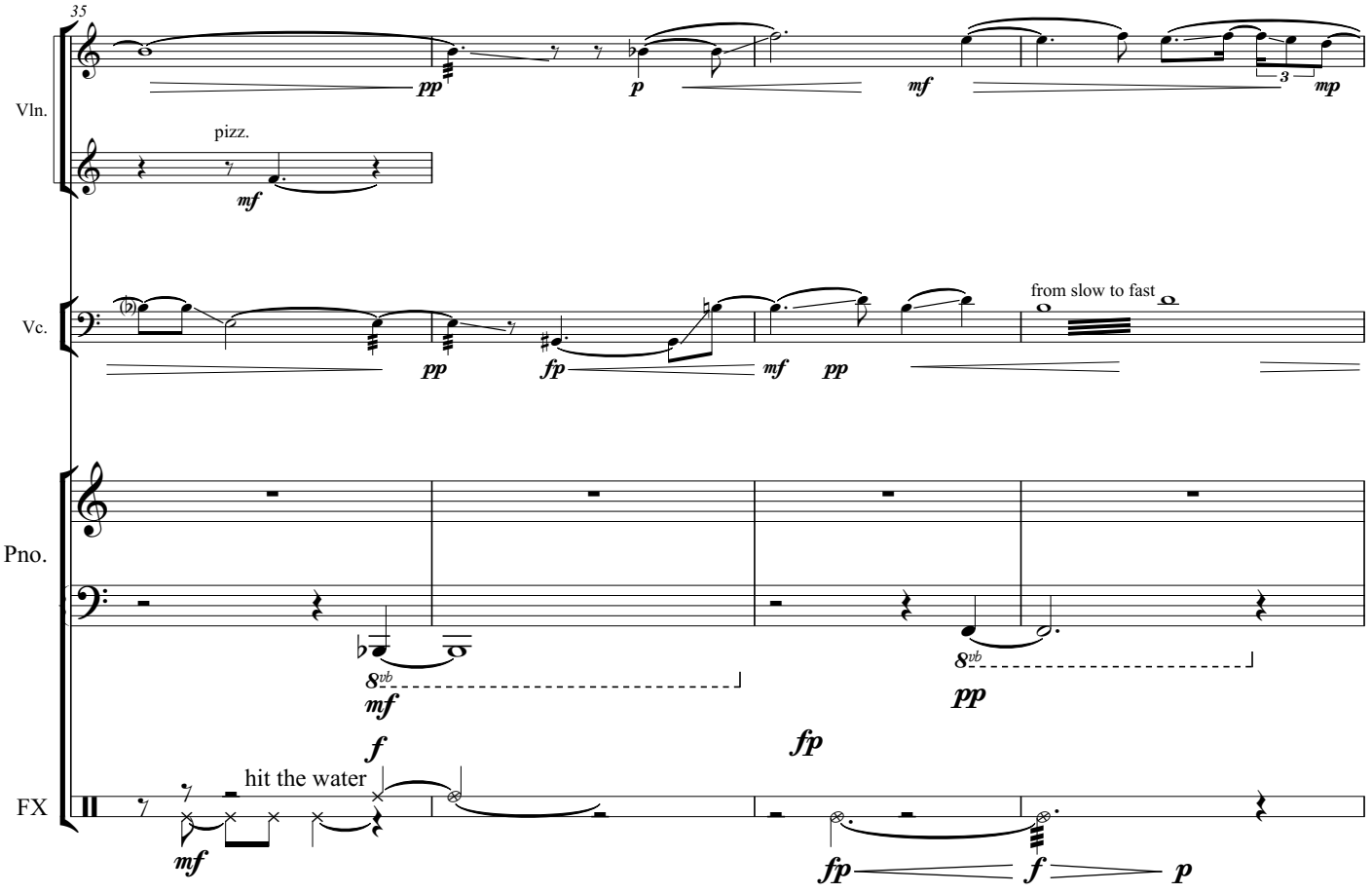

9
Vln.
Vc.
Pno.
pp
f
fp
fp
tr
12
Slow to fast
(tr)
slide
Hit front of the violin
mp
f
Whispering
Te - Sa
Ca
mf
fp
mp
mf
pp
p
pp
mf
pp
mp
pp
mp
pp
Hit the string inside the piano and
move slightly up to achieve a mysterious
sound
Silently press down
and hold
from slow to fast
as fast as possible
p
f
mp
Ped.
FX
Hit under the piano
mp
f

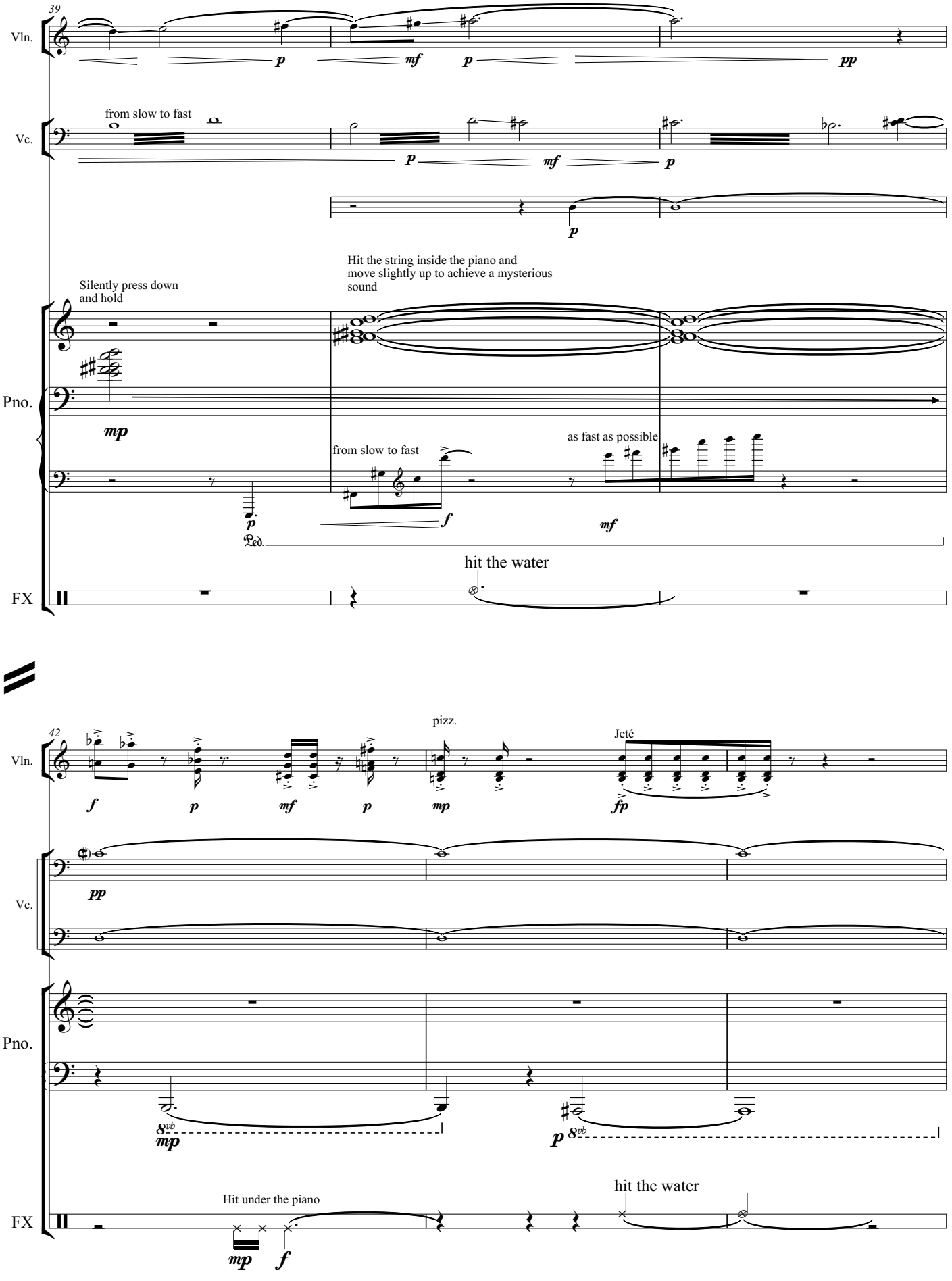

17
Vln.
ca ca ca ca ca ca ca
pp
p
Vc.
pp
Pno.
Hit the water
and hear the water drop
Hit under the piano
FX
f
mp
f
19
Vln.
3
3
mf p mp p mf p mf
pizz. with the fingernail
slow gliss.
Vc.
mf
mf
shake the tree branch
FX
p
fp
f
Hit the string inside the piano and
move slightly up to achieve a mysterious
sound
Pno.
Silently press down
and hold
mp
from slow to as fast as possible
p
mp
Ped.
Hit the water
FX
p

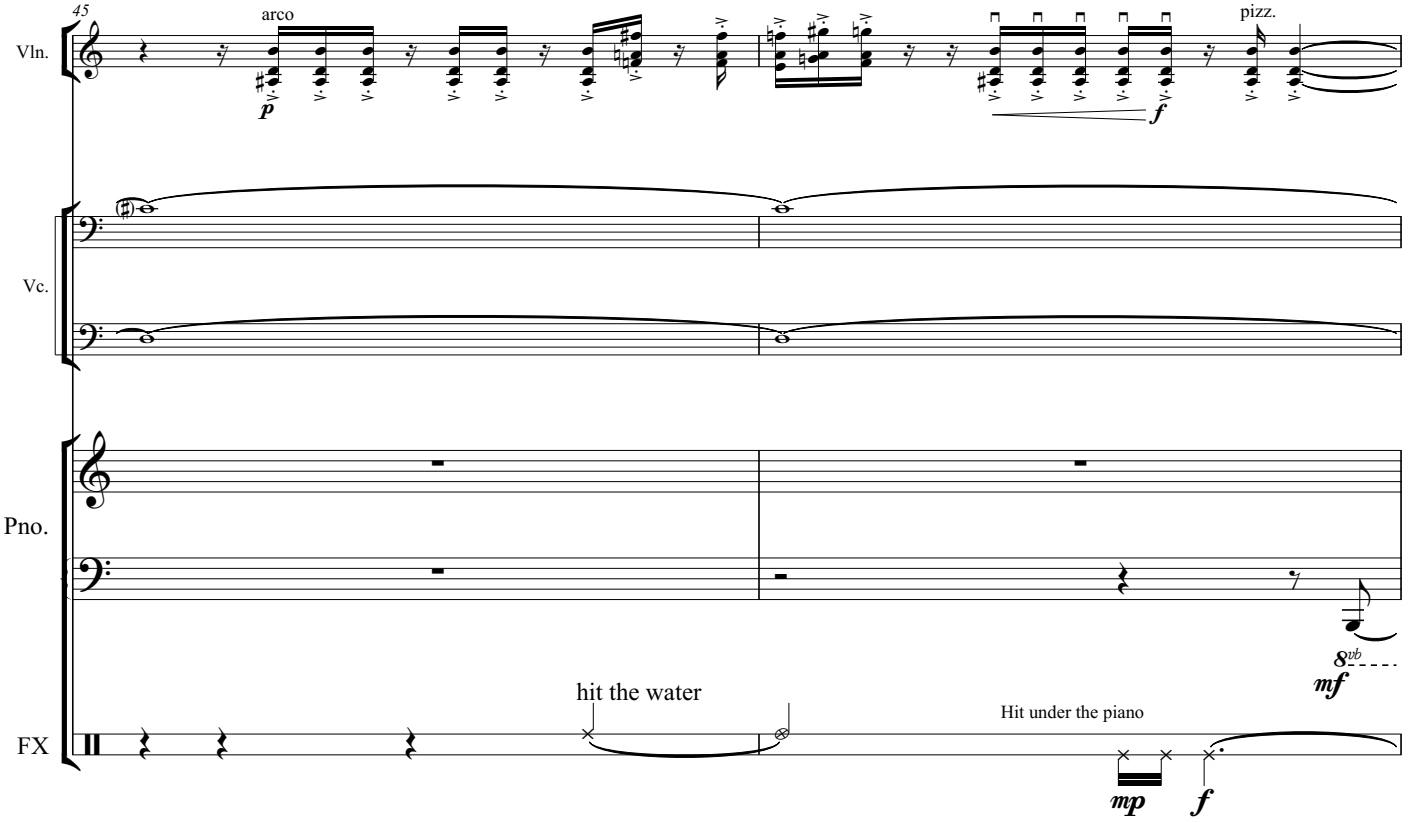

22
Vln.
from slow to fast
p
mf
p
Vc.
FX
fp
Whispering
Sa
fp
mf
pp
ca ca ca ca ca ca
Pno.
Silently press down
and hold
Hit the water
FX
Whispering
Sa
fp
24
Vln.
hit front of the violin
fp
ppp
pp
f
FX
pizz. with fingernail
Vc.
f
pizz.
mf
FX
Hit the string inside the piano and
move slightly up to achieve a mysterious
sound
f
Pno.
as fast as possible
from slow to fast
p
f
p
Ped.
shake the tree branch
fp
FX
Sa
fp
ca ca ca ca ca ca ca ca

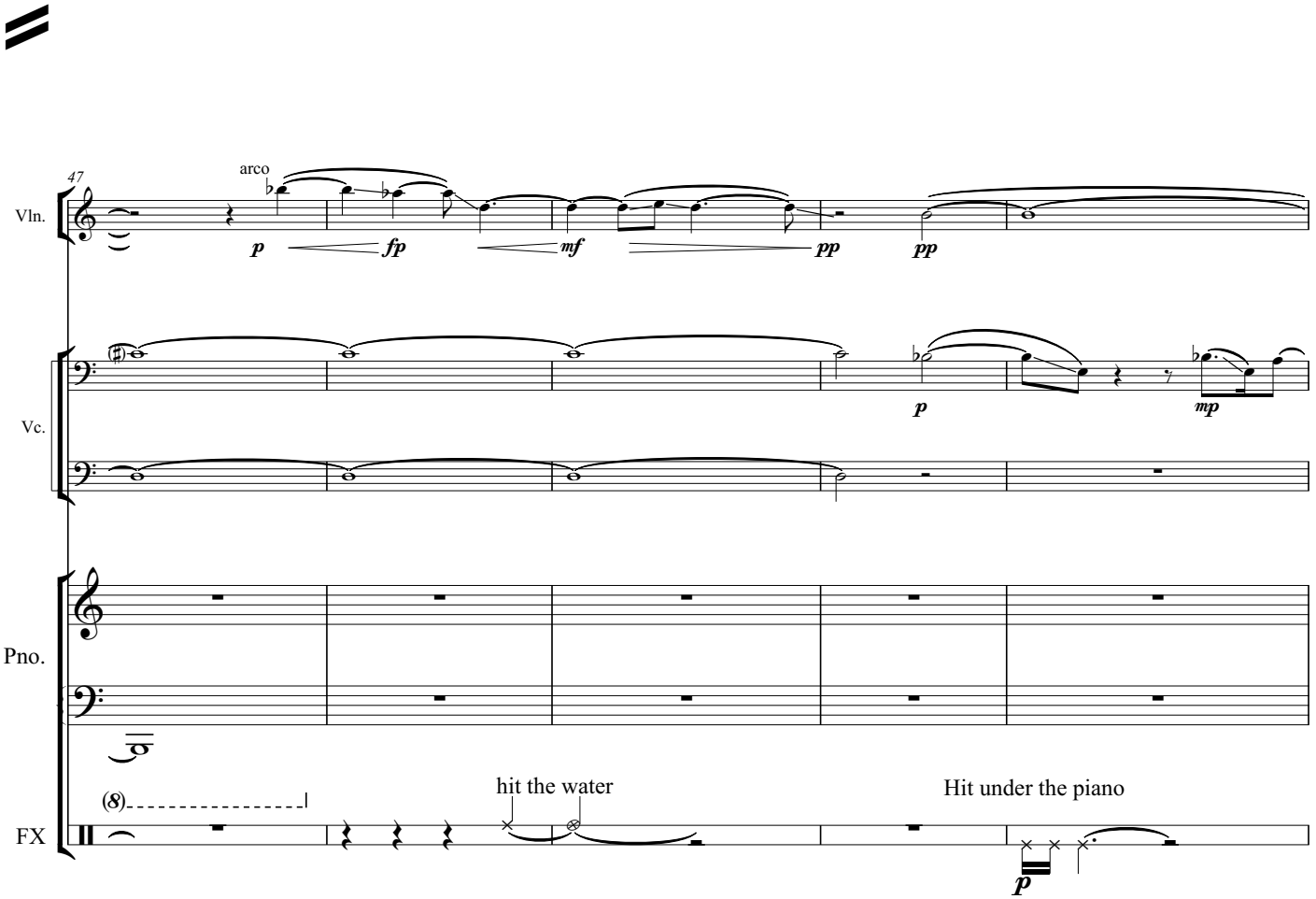

26
Vln.
FX
shake tree branch
Vc.
Pno.
8vb
28
accel.
A tempo ♩=85
arco
Hit under the piano

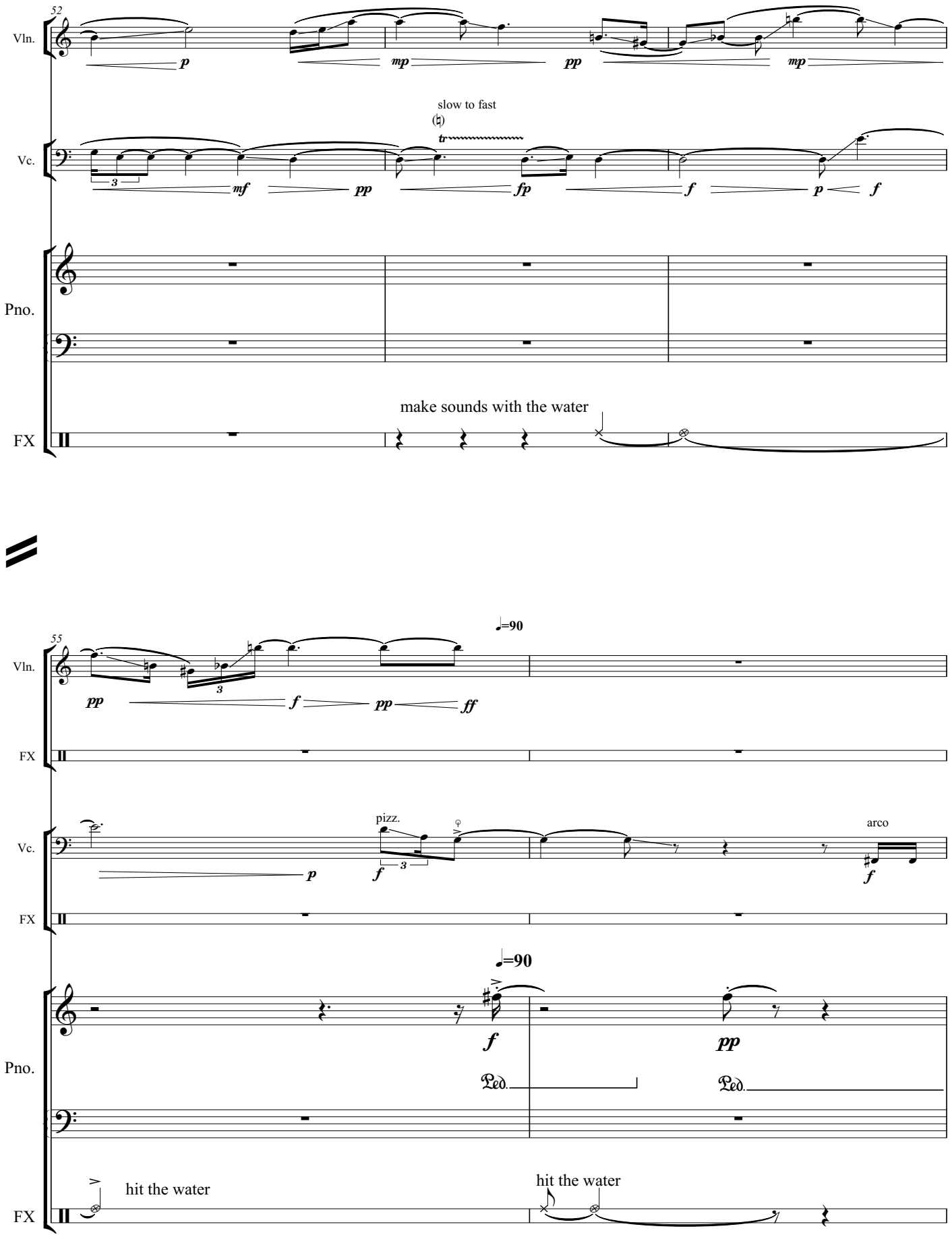

32
Vln.
mf
p
mf
p
pp
p
from slow to fast
Vc.
pp
mp
pp
mf
p
Pno.
Hit the water
FX
shake the branch
fp
f


35
Vln.
pp
p
mf
3
mp
pizz.
mf
Vc.
pp
fp
mf
pp
from slow to fast
Pno.
8vb
mf
f
fp
8vb
pp
FX
hit the water
mf
fp
f
p

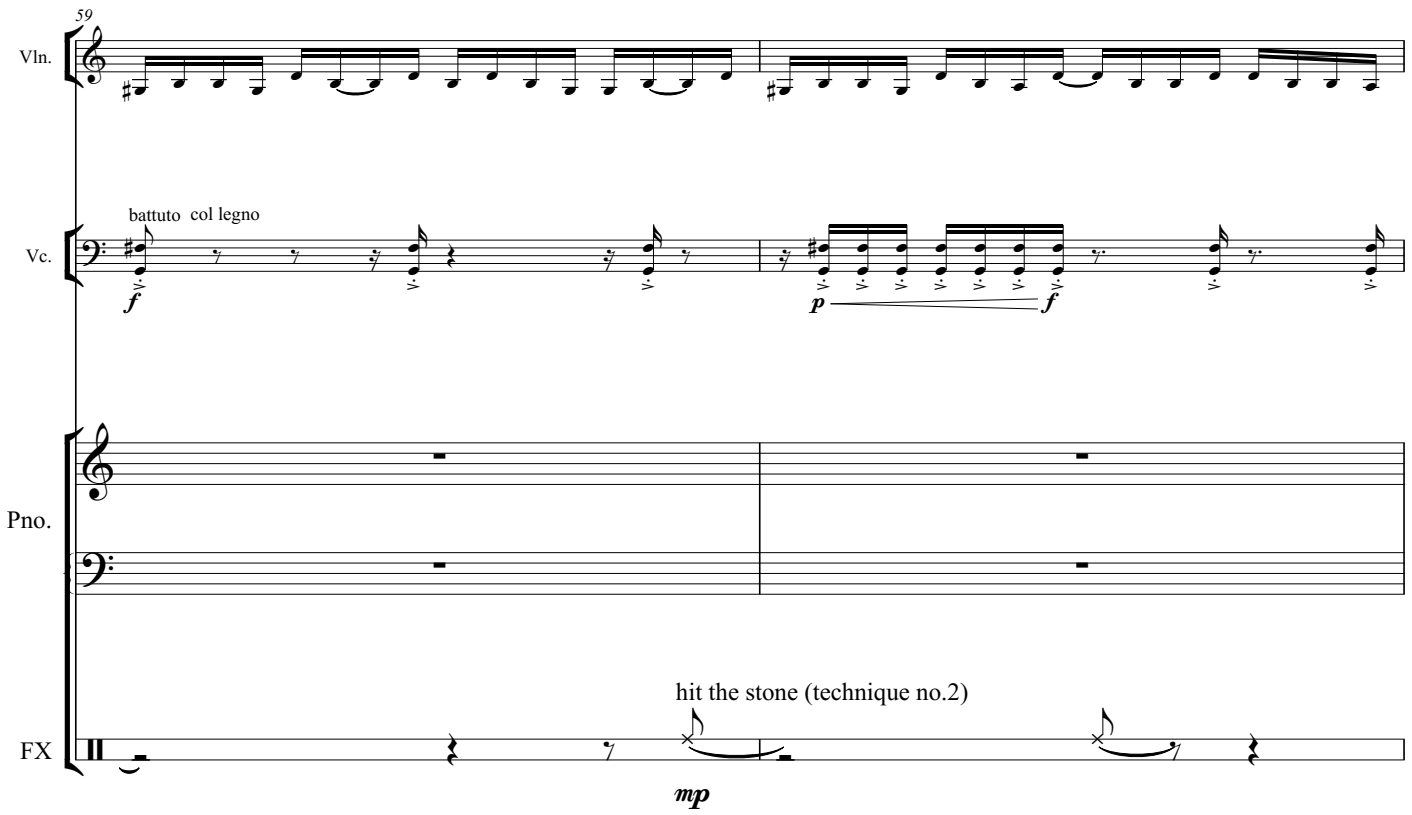

39
Vln.
Vc.
Pno.
FX
from slow to fast
Silently press down and hold
Hit the string inside the piano and move slightly up to achieve a mysterious sound
from slow to fast
as fast as possible
hit the water
42
pizz.
Jeté
Hit under the piano
hit the water

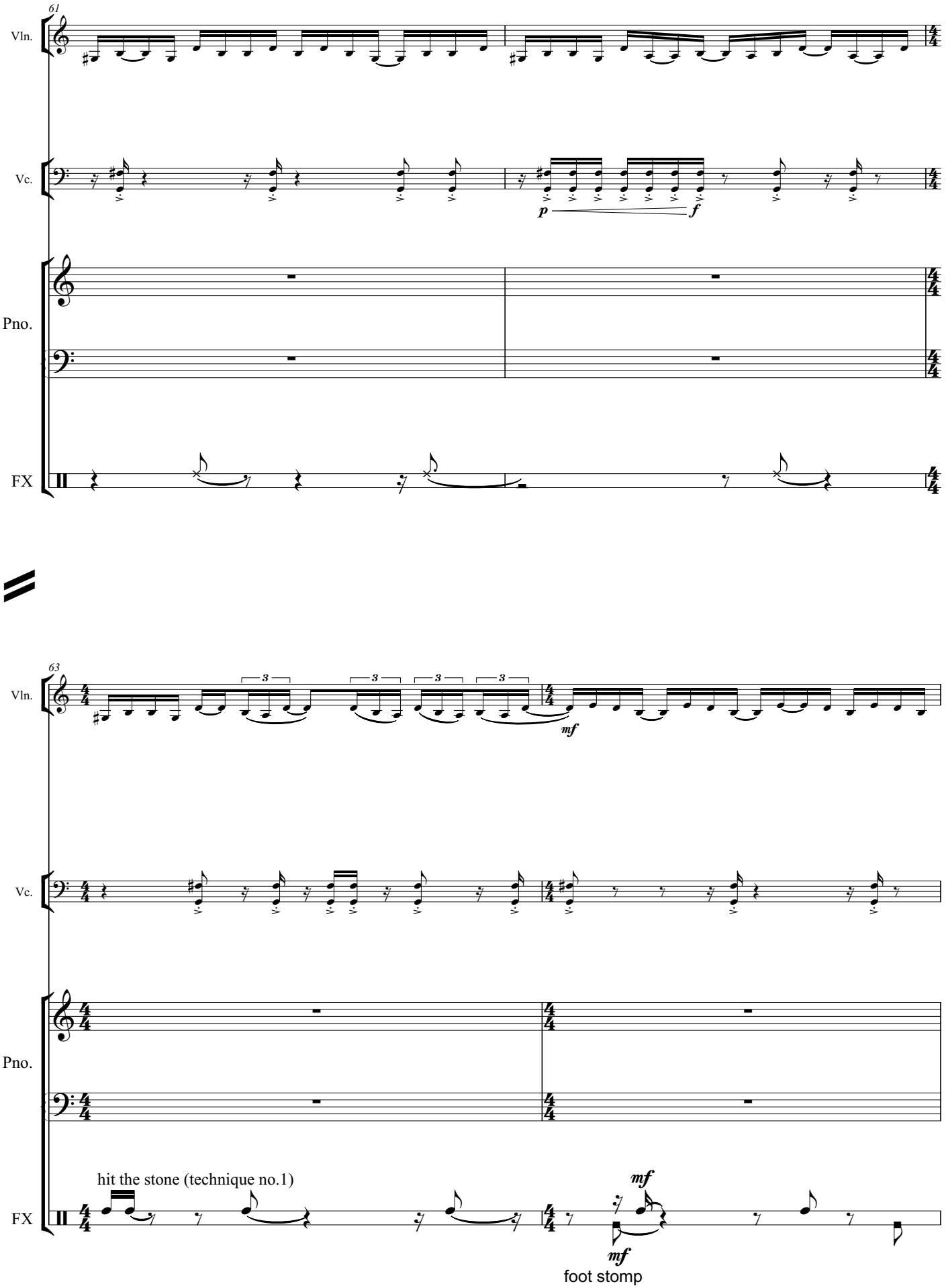

45
Vln.
arco
p
pizz.
f
Vc.
Pno.
8vb
mf
FX
hit the water
Hit under the piano
mp
f

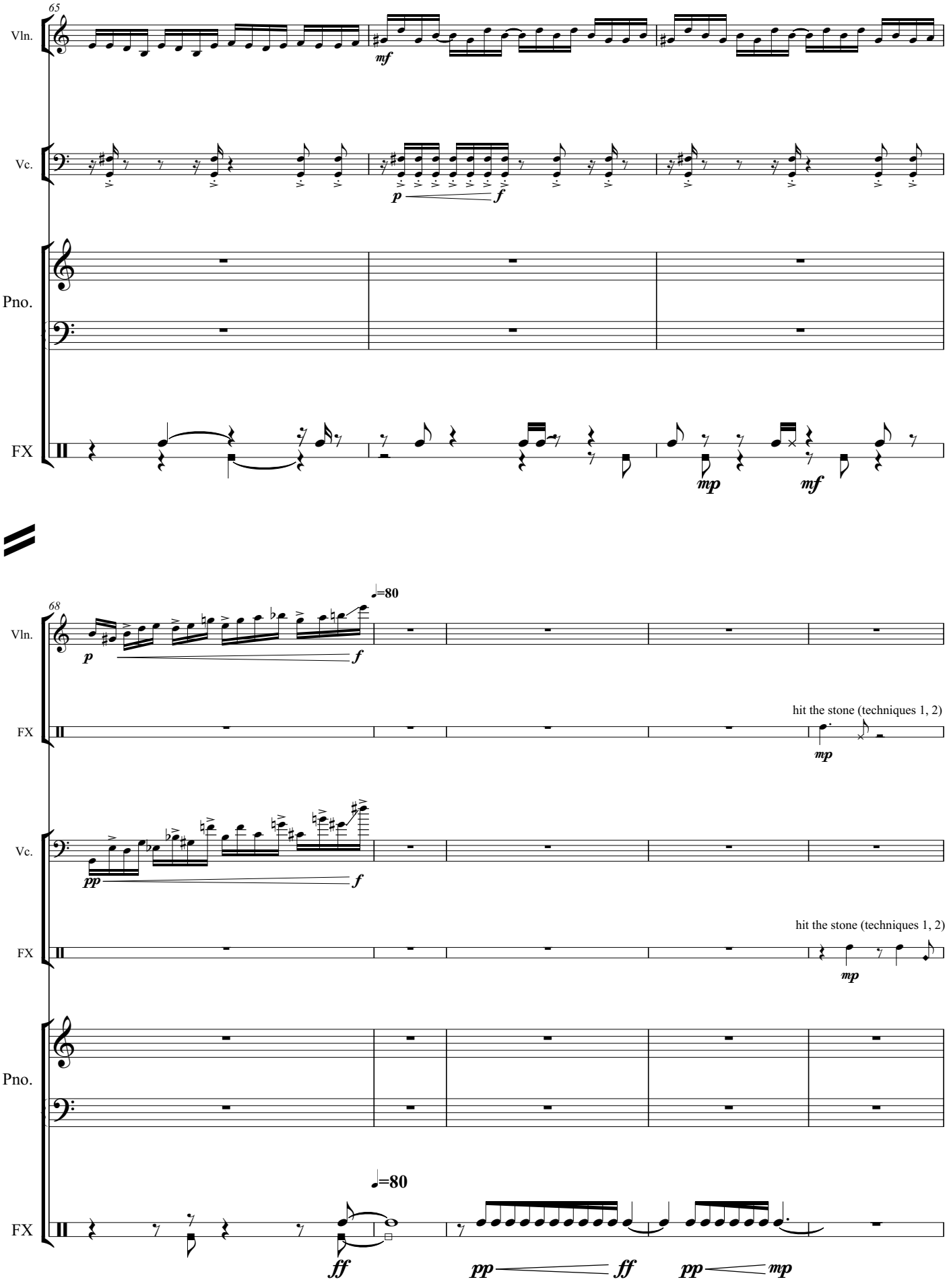

47
Vln.
arco
p
fp
mf
pp
pp
Vc.
p
mp
Pno.
(8)
FX
hit the water
Hit under the piano
p

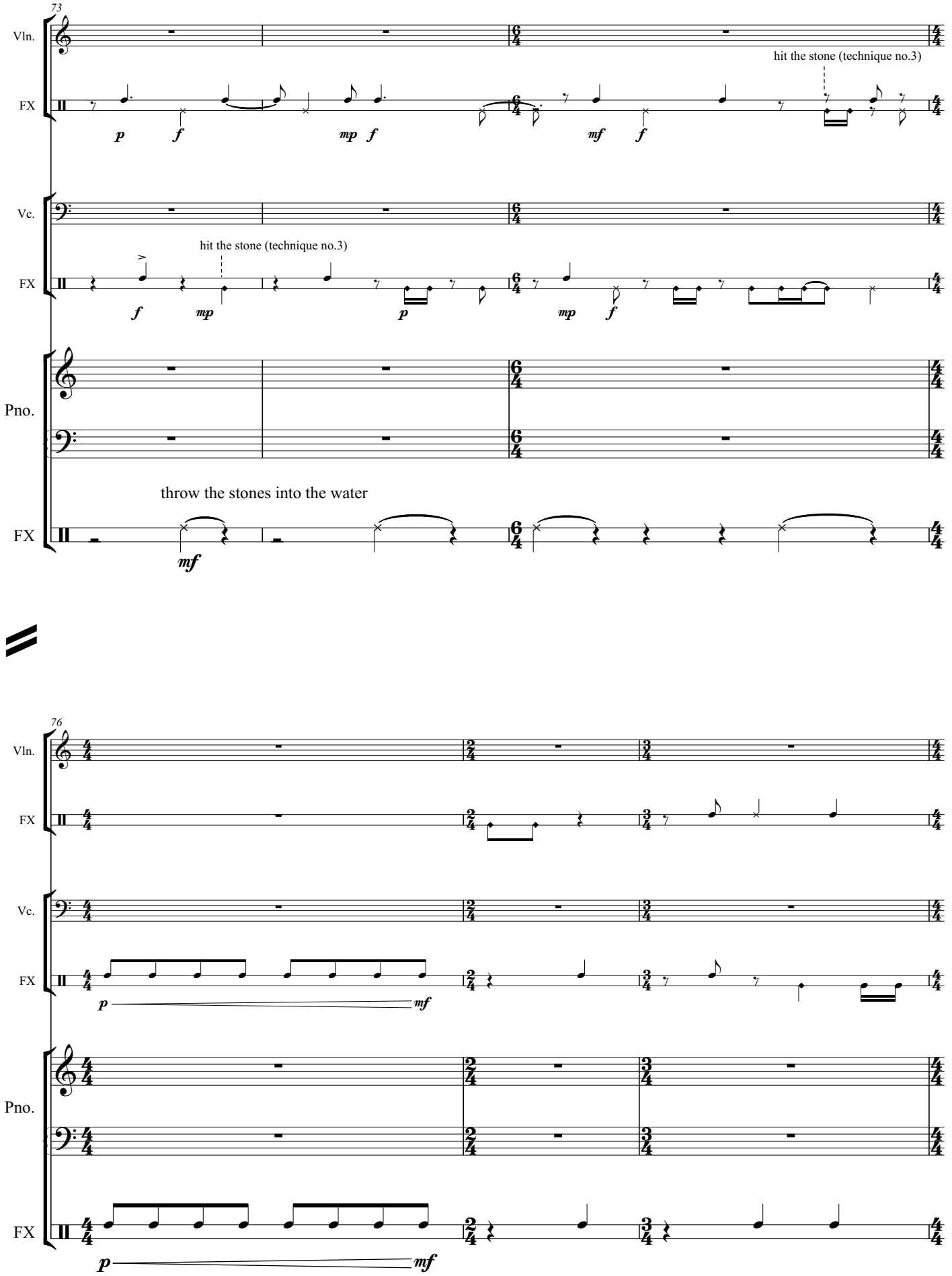

52
Vln.
p
mp
pp
mp
slow to fast
Vc.
mf
pp
fp
f
p
f
Pno.
make sounds with the water
FX
55
♩=90
Vln.
pp
f
pp
ff
FX
pizz.
arco
Vc.
p
f
f
FX
♩=90
Pno.
f
pp
Ped.
Ped.
hit the water
hit the water
FX

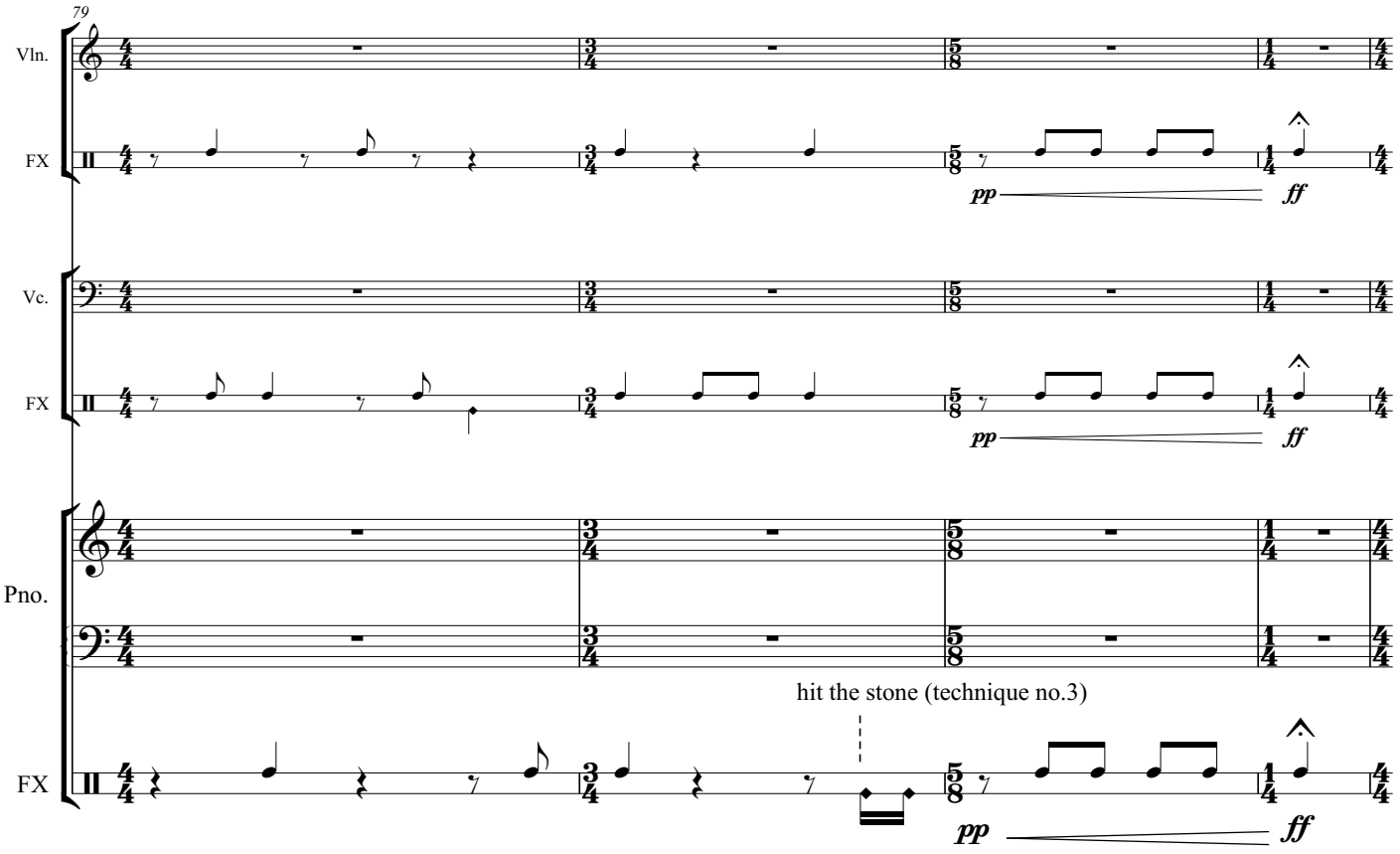
57
Vln.
less staccato
ppp
p
Vc.
5
Pno.
f
mp
FX
Hit under the piano
mp

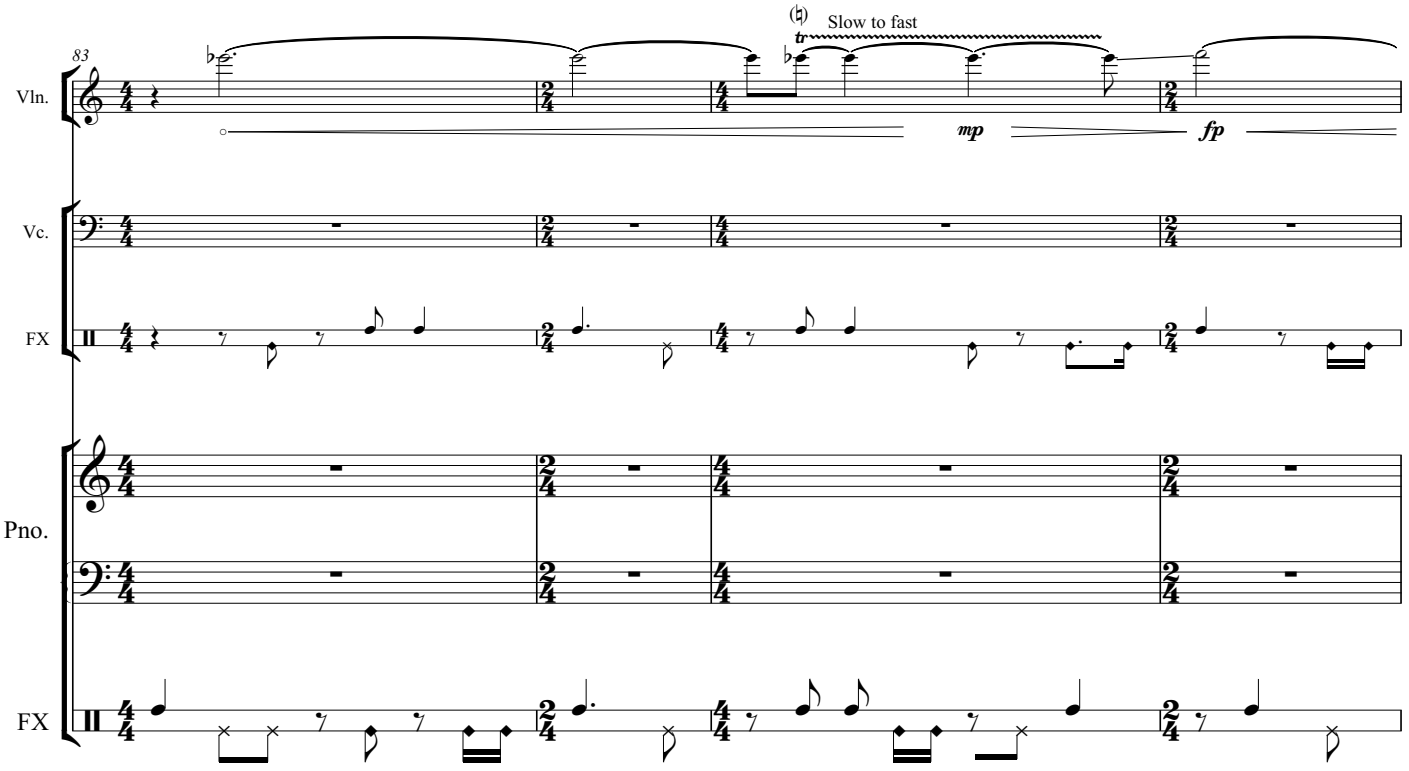

59
Vln.
Vc.
battuto col legno
f
p
f
Pno.
FX
hit the stone (technique no.2)
mp

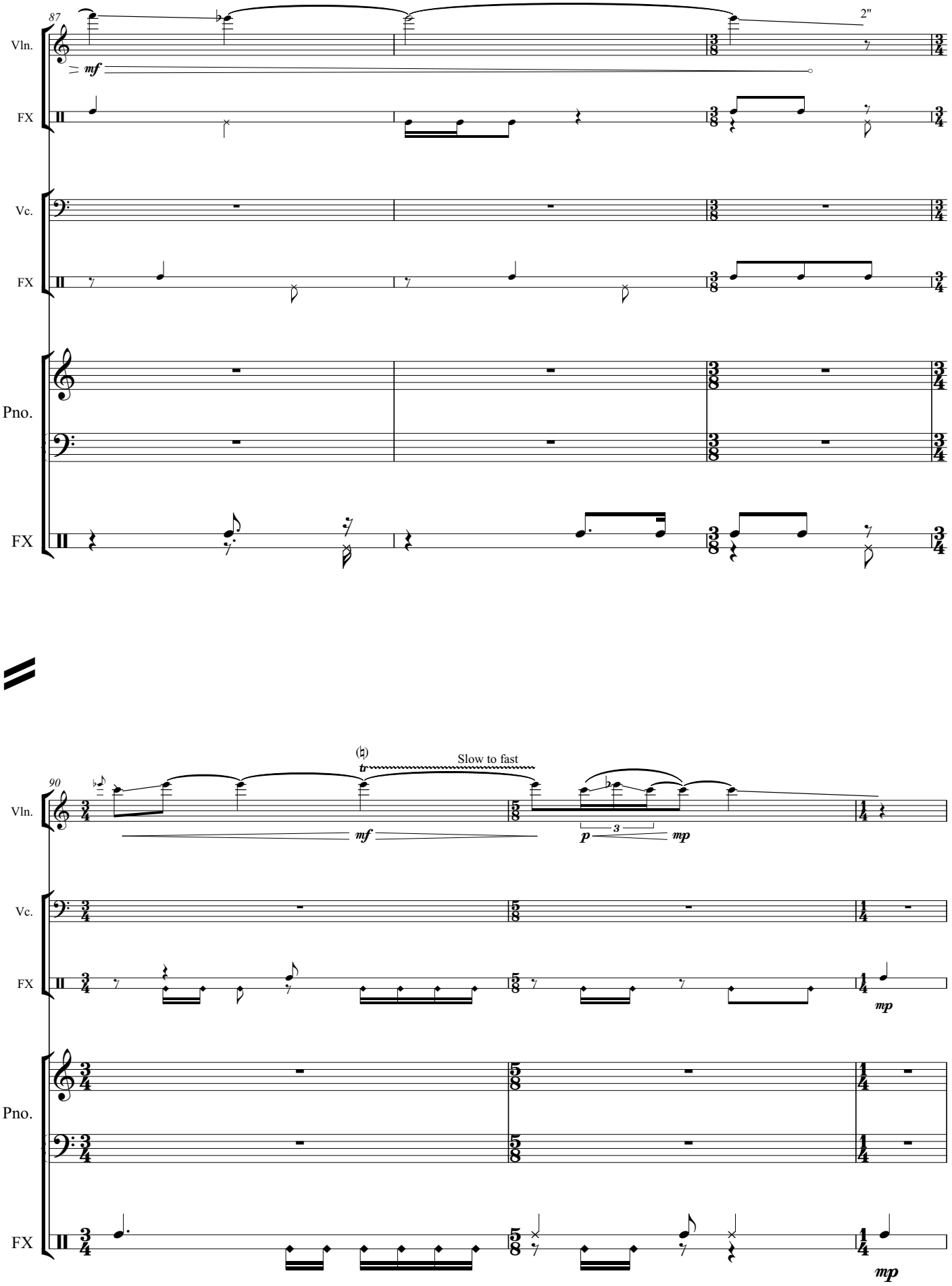

61
Vln.
Vc.
p
f
Pno.
FX
63
Vln.
3
3
3
3
mf
Vc.
Pno.
hit the stone (technique no.1)
FX
mf
mf
foot stomp

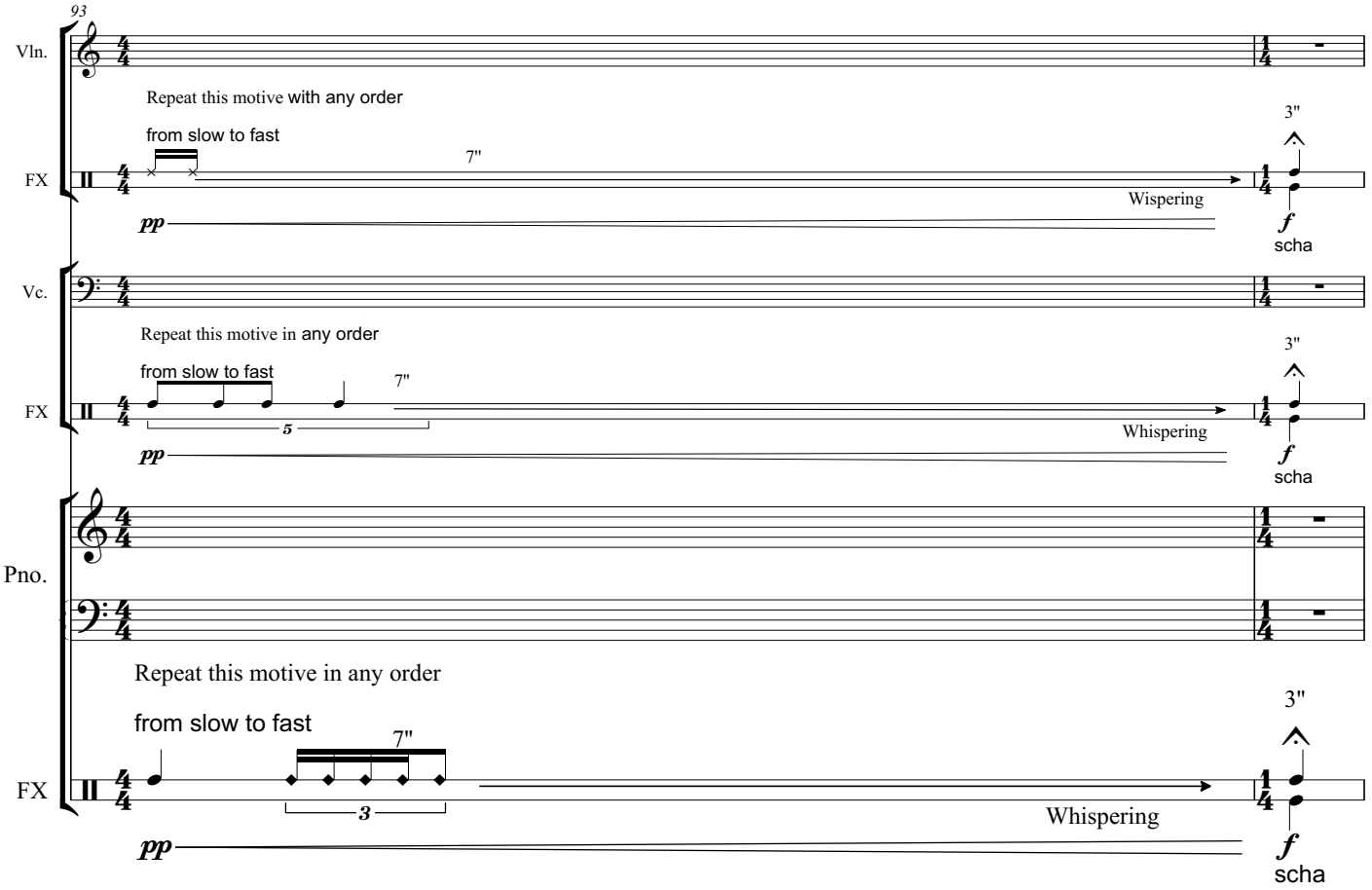

65
Vln.
mf
Vc.
p
f
Pno.
FX
mp
mf
68
♩=80
Vln.
p
f
FX
hit the stone (techniques 1, 2)
mp
Vc.
pp
f
FX
hit the stone (techniques 1, 2)
mp
Pno.
FX
♩=80
ff
pp
ff
pp
mp

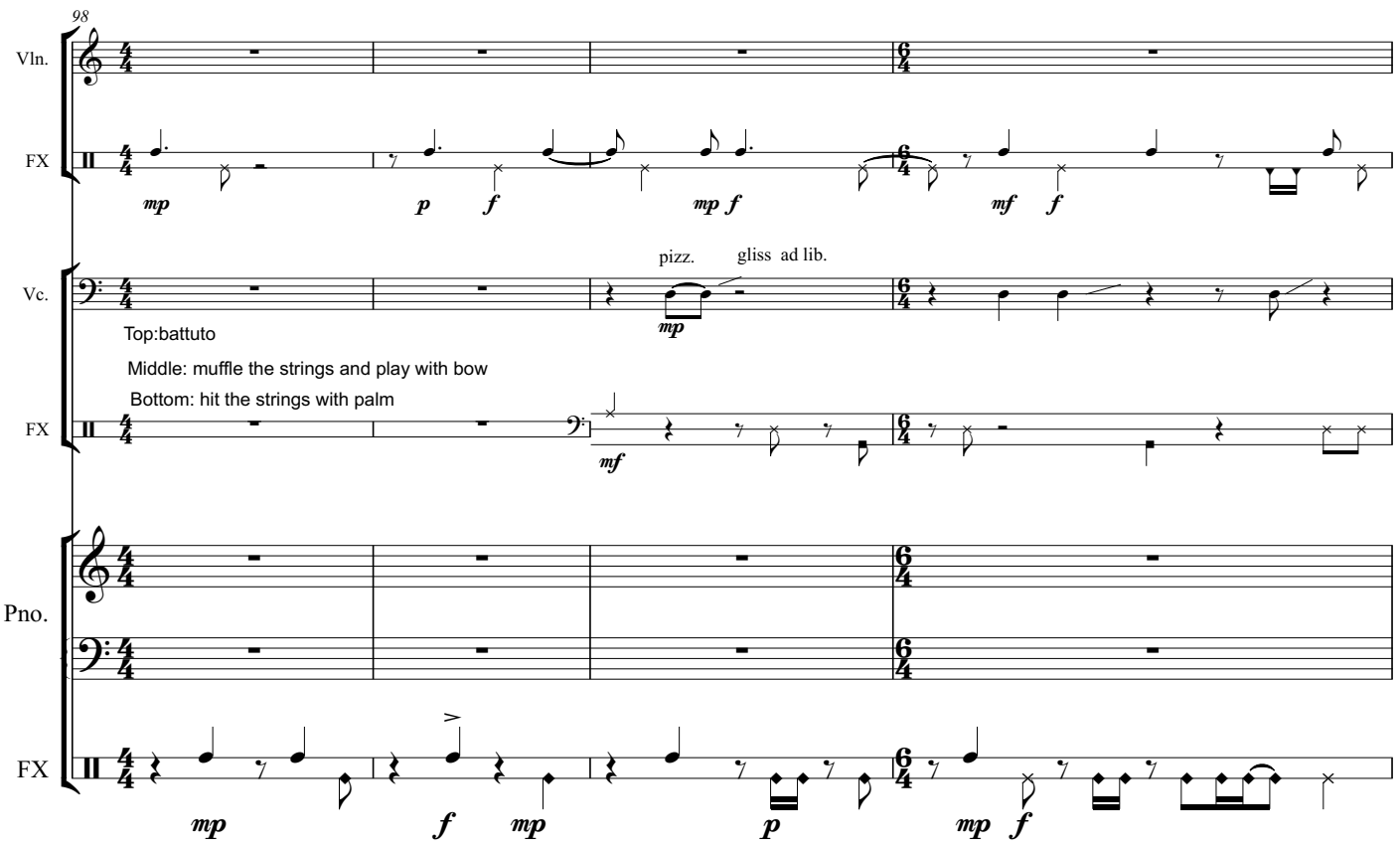

73
Vln.
FX
hit the stone (technique no.3)
p
f
mp
f
mf
f
Vc.
FX
hit the stone (technique no.3)
f
mp
p
mp
f
Pno.
throw the stones into the water
FX
mf
76
Vln.
FX
Vc.
FX
p
mf
Pno.
FX
p
mf

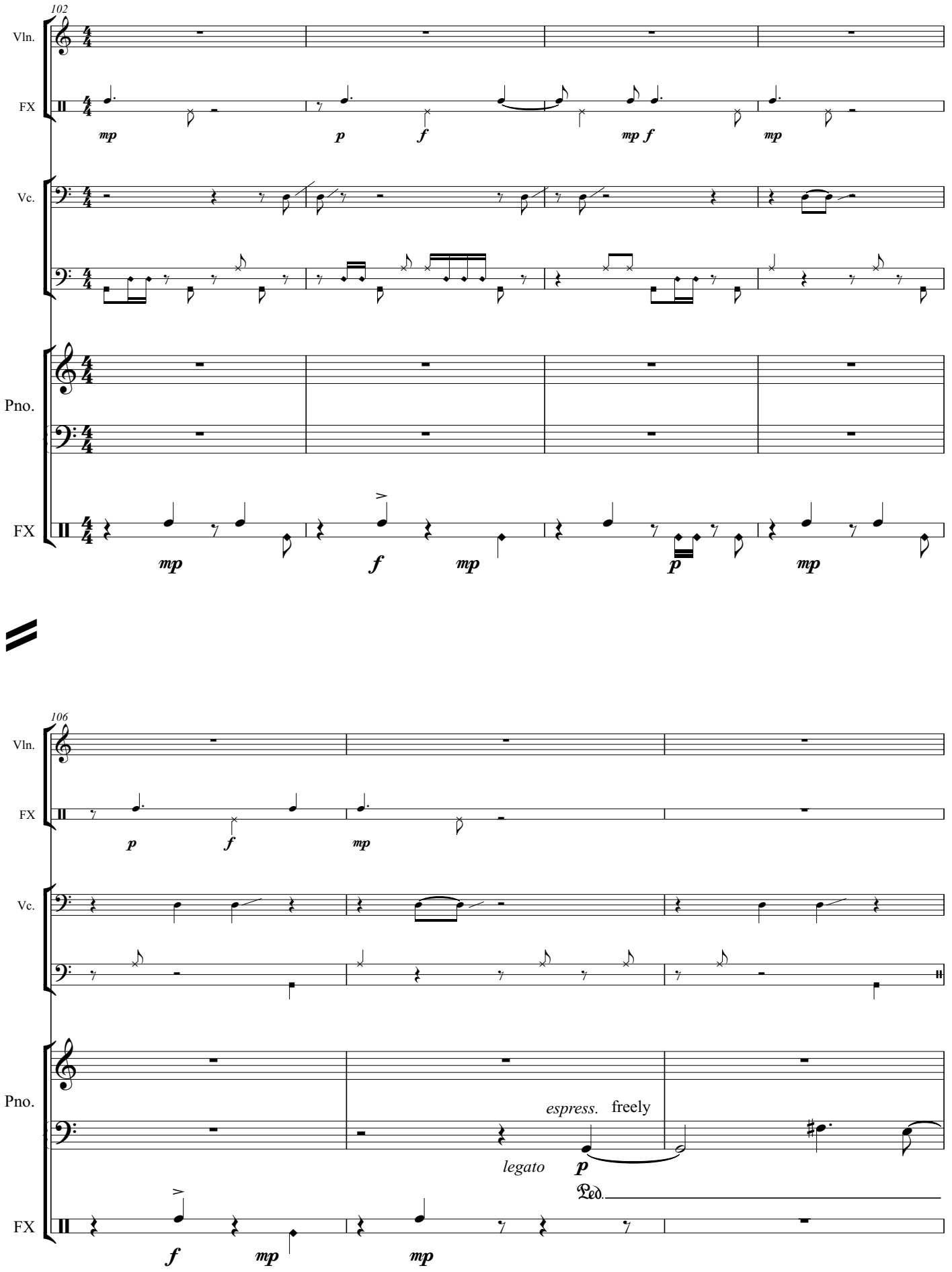

79
Vln.
FX
pp
ff
Vc.
FX
pp
ff
Pno.
hit the stone (technique no.3)
FX
pp
ff

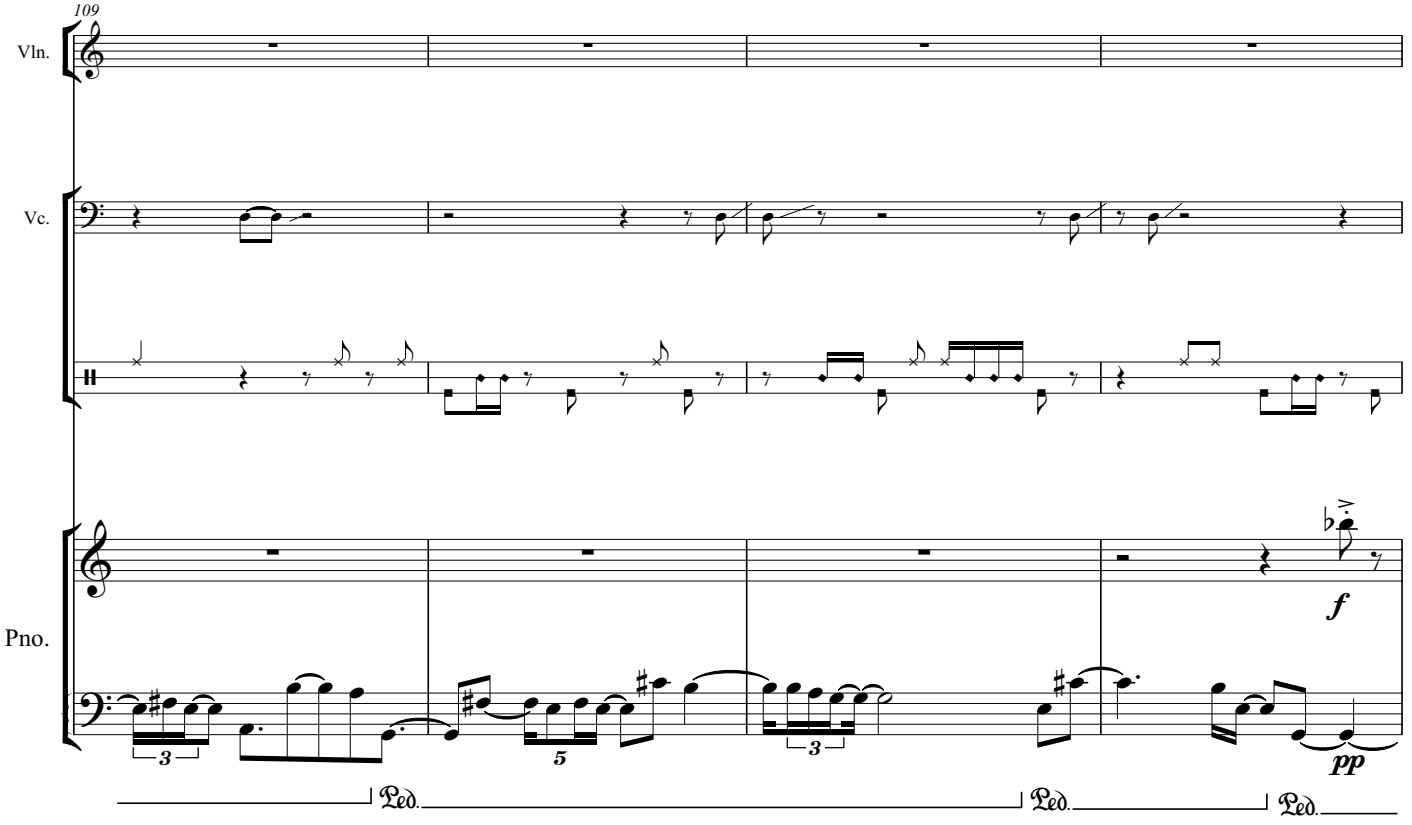

83
Slow to fast
tr
Vln.
mp
fp
Vc.
FX
Pno.
FX


87
2"
Vln.
mf
FX
Vc.
FX
Pno.
FX
90
Slow to fast
tr
Vln.
mf
p
3
mp
Vc.
FX
mp
Pno.
FX
mp

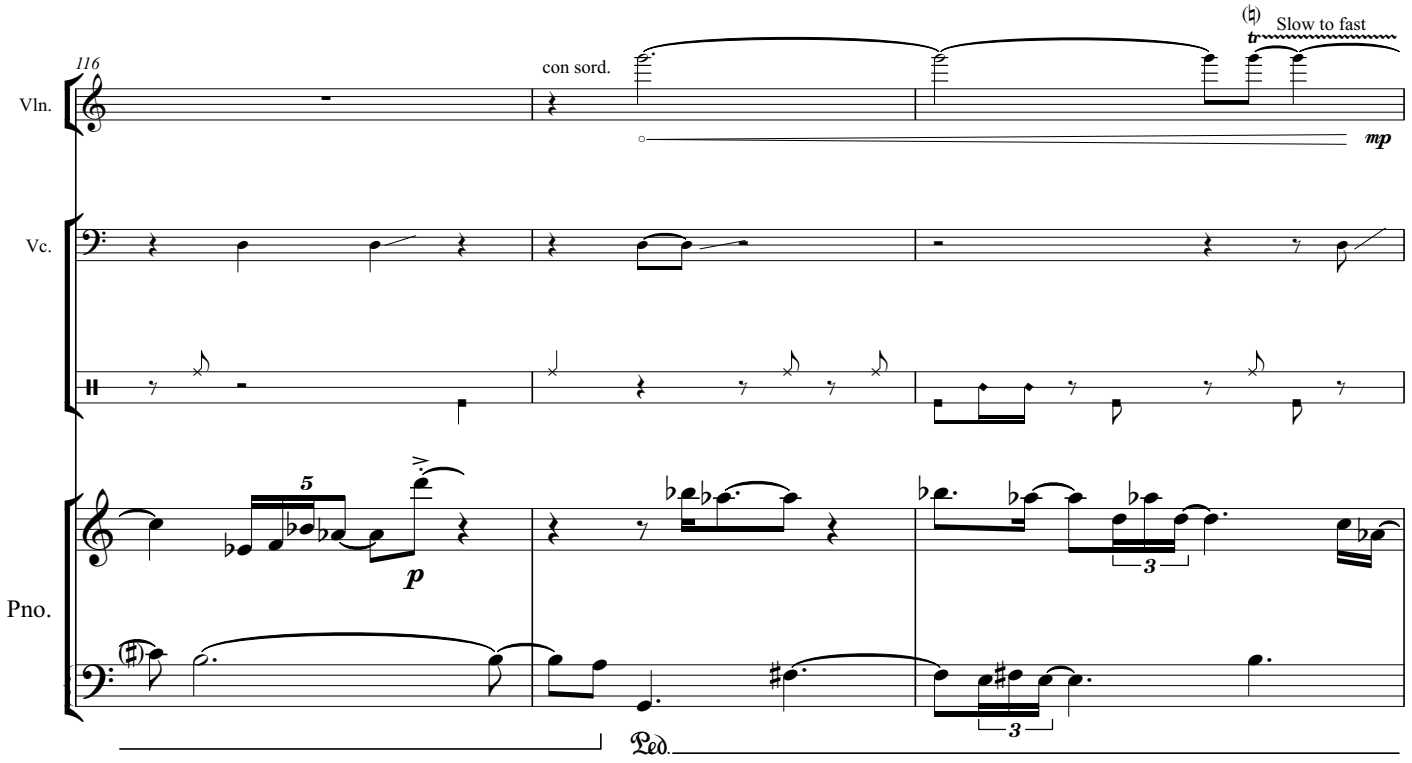

93
Vln.
Repeat this motive with any order
from slow to fast
7"
3"
FX
Wispering
pp
f
scha
Vc.
Repeat this motive in any order
from slow to fast
7"
3"
5
Whispering
pp
f
scha
Pno.
Repeat this motive in any order
from slow to fast
7"
3"
FX
3
Whispering
pp
f
scha

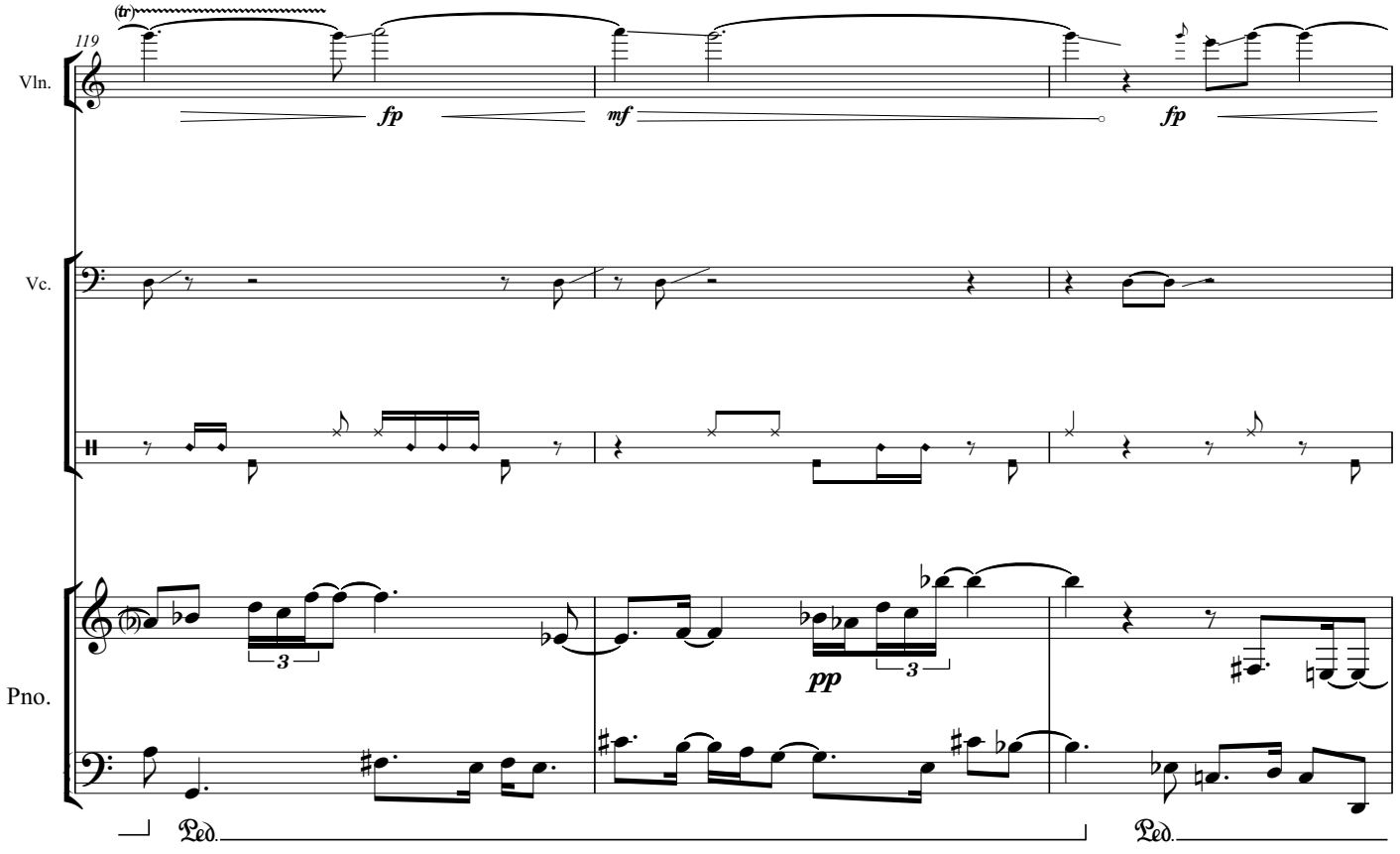

98
Vln.
FX
mp
p
f
mp f
mf
f
pizz.
gliss ad lib.
Vc.
mp
Top:battuto
Middle: muffle the strings and play with bow
Bottom: hit the strings with palm
FX
mf
Pno.
FX
mp
f
mp
p
mp
f

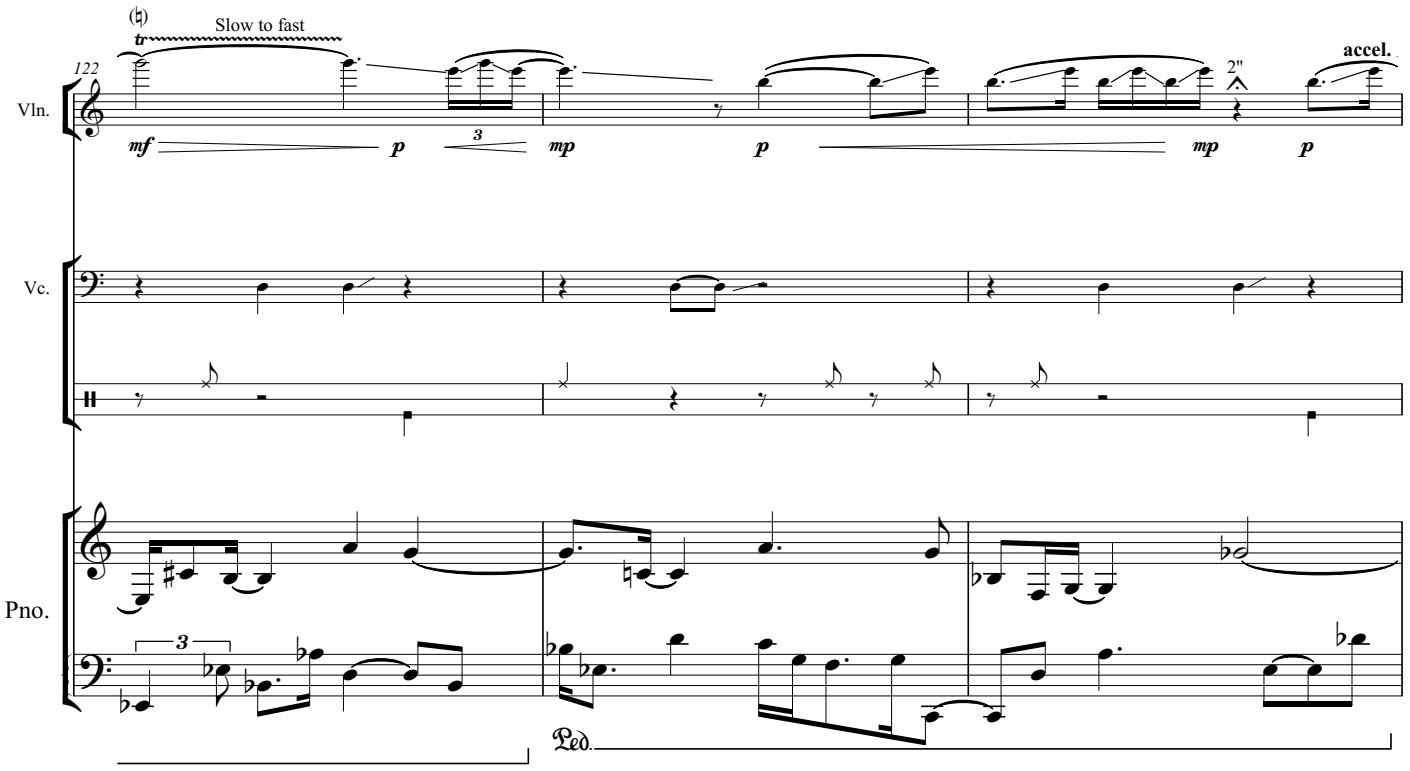

102
Vln.
FX
mp
p
f
mp f
mp
Vc.
Pno.
FX
mp
f
mp
p
mp
106
Vln.
FX
p
f
mp
Vc.
Pno.
espress.
freely
legato
p
Ped.
FX
f
mp
mp

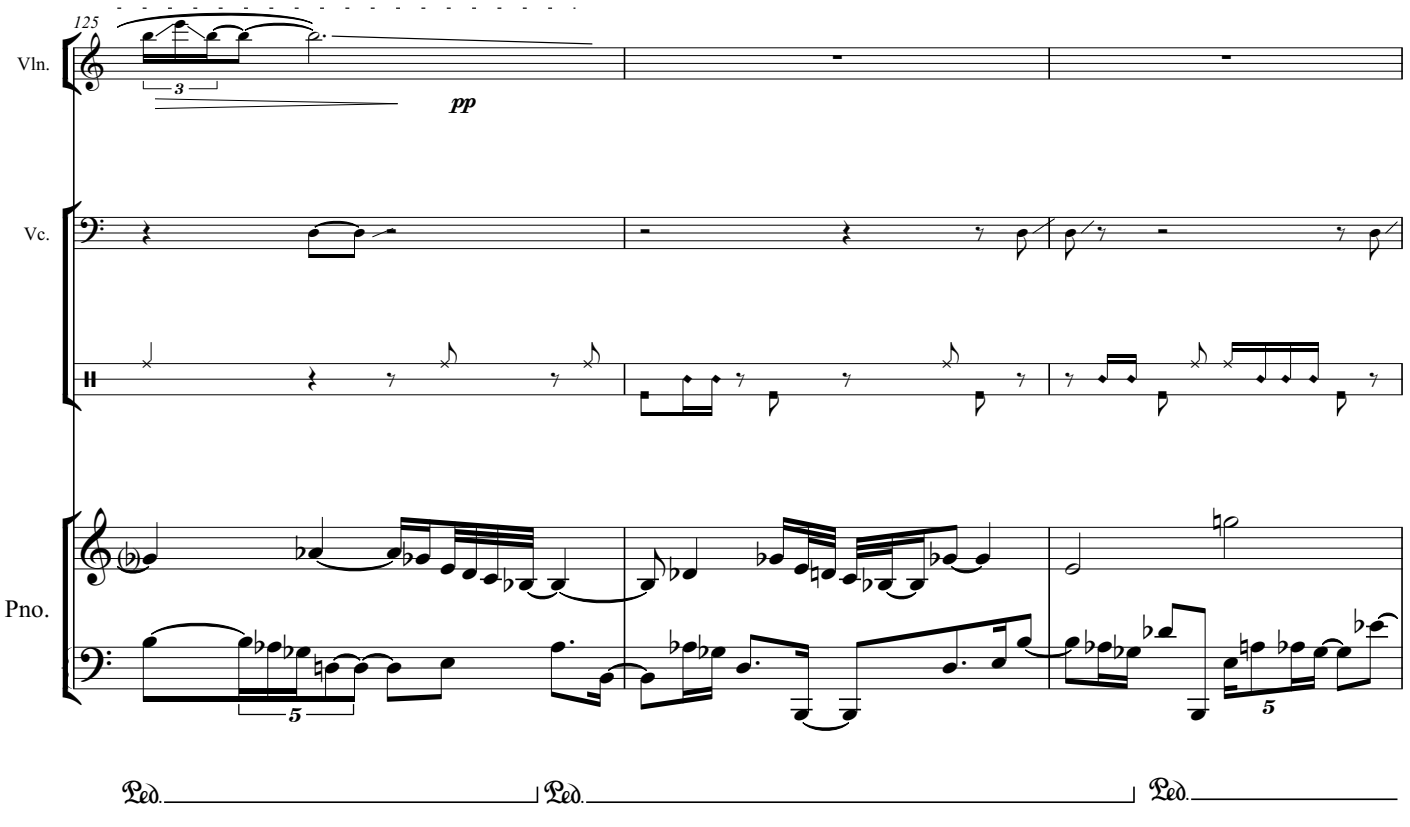

109
Vln.
Vc.
Pno.
f
pp
Ped.
Ped.
Ped.

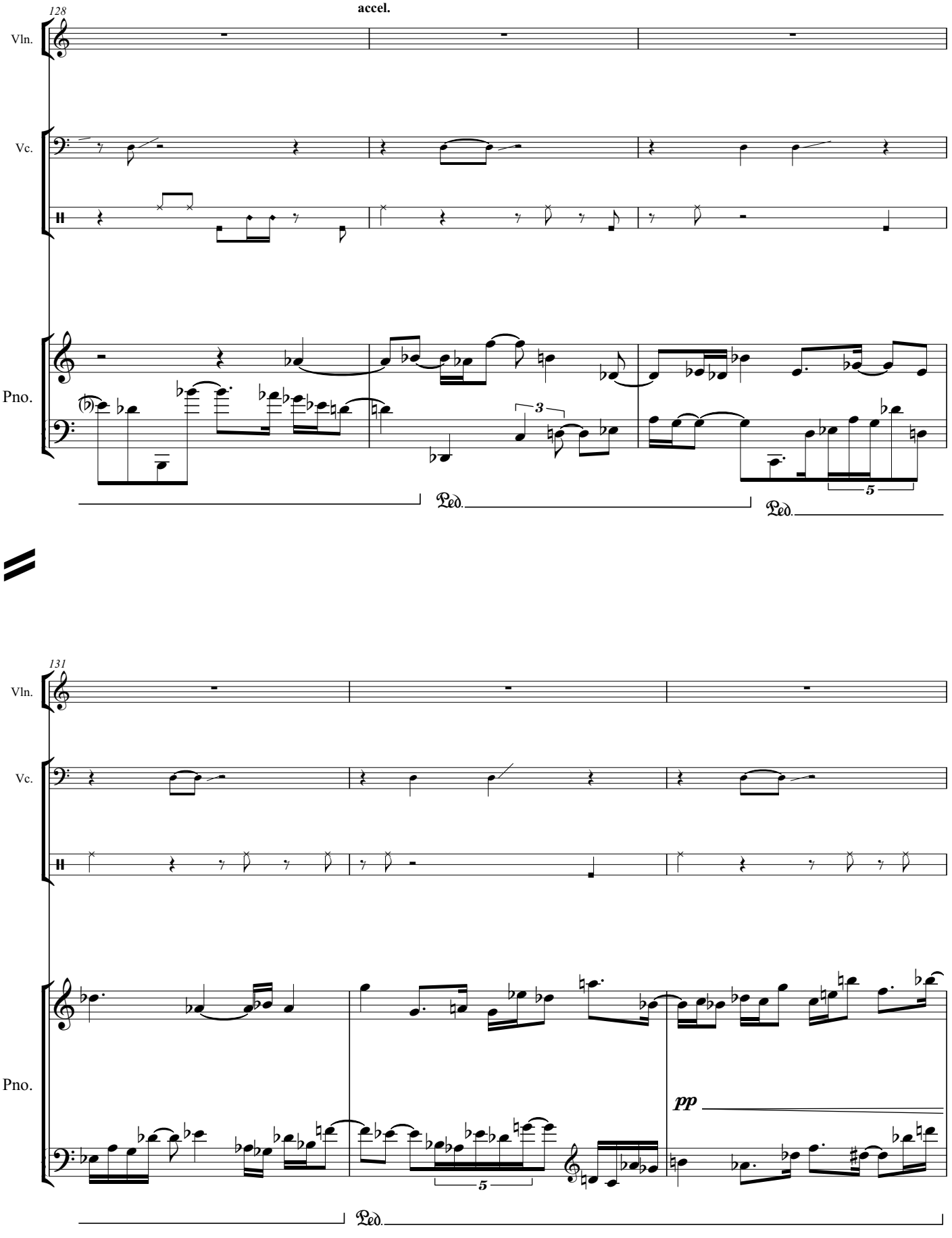
113
Vln.
Vc.
Pno.
mp
Ped.
Ped.

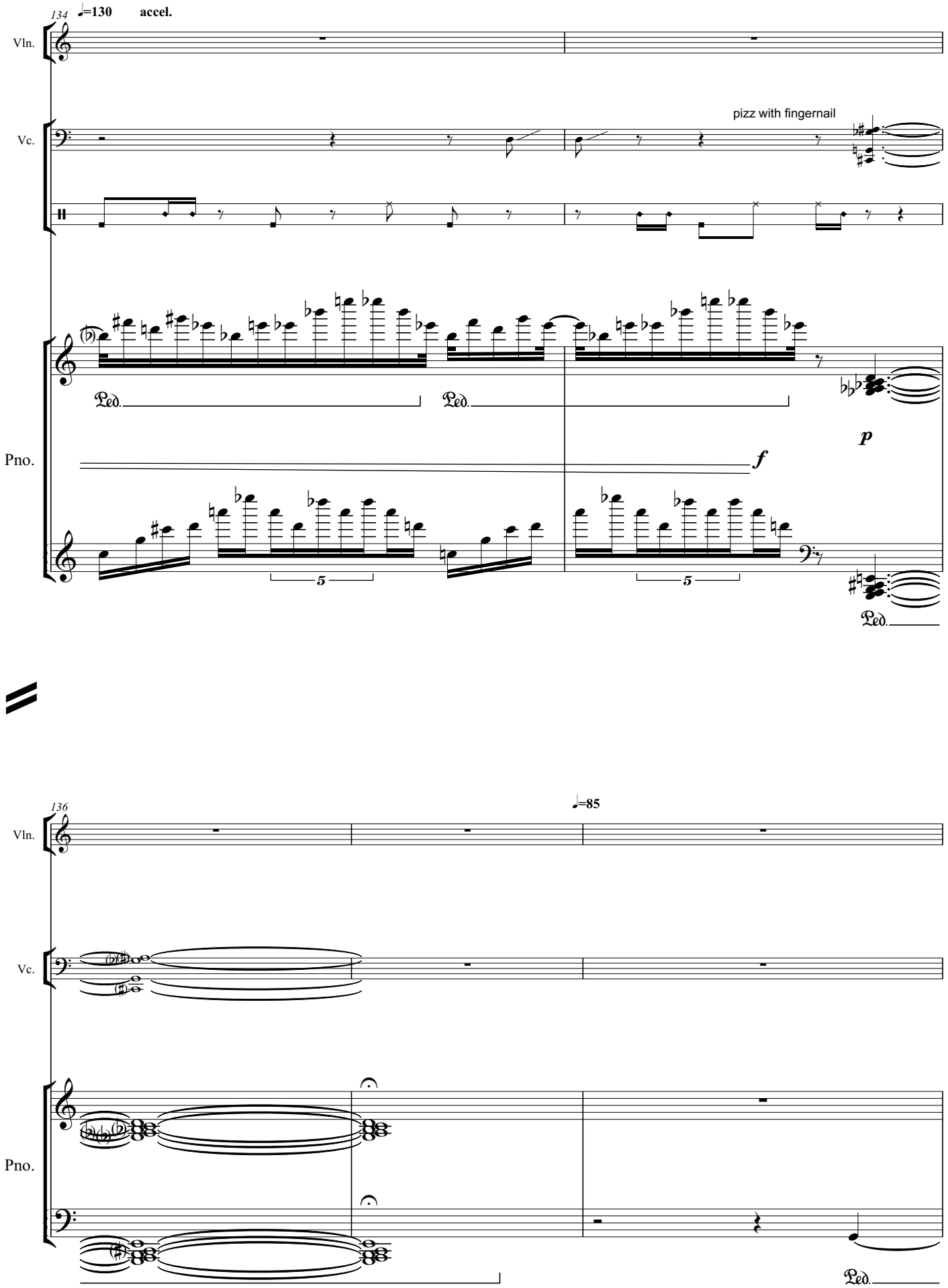

116
Vln.
con sord.
Slow to fast
mp
Vc.
5
p
Pno.
3
3
Ped.

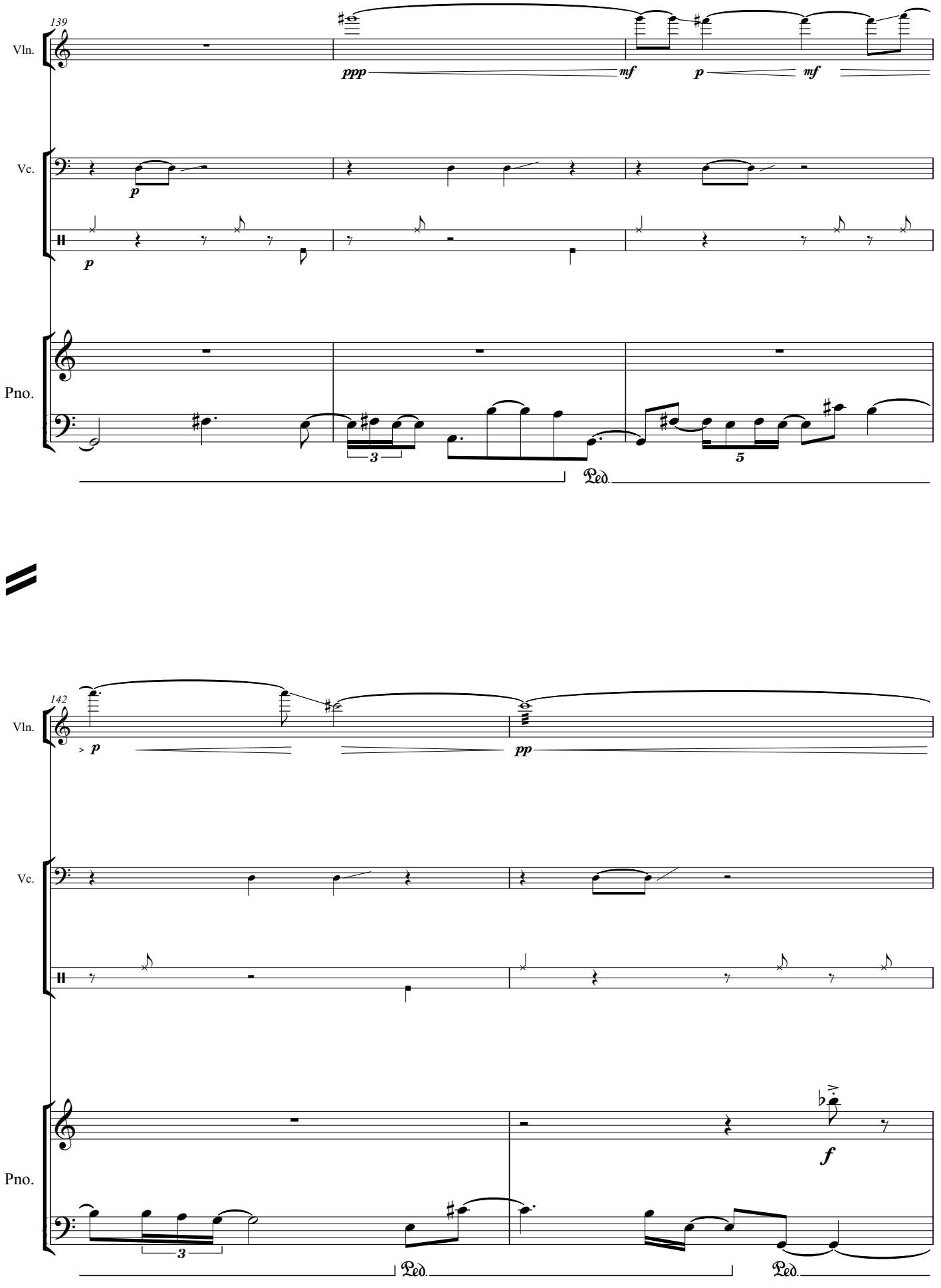

119
Vln.
(tr)
fp
mf
fp
Vc.
Pno.
3
pp
3
Ped.
Ped.

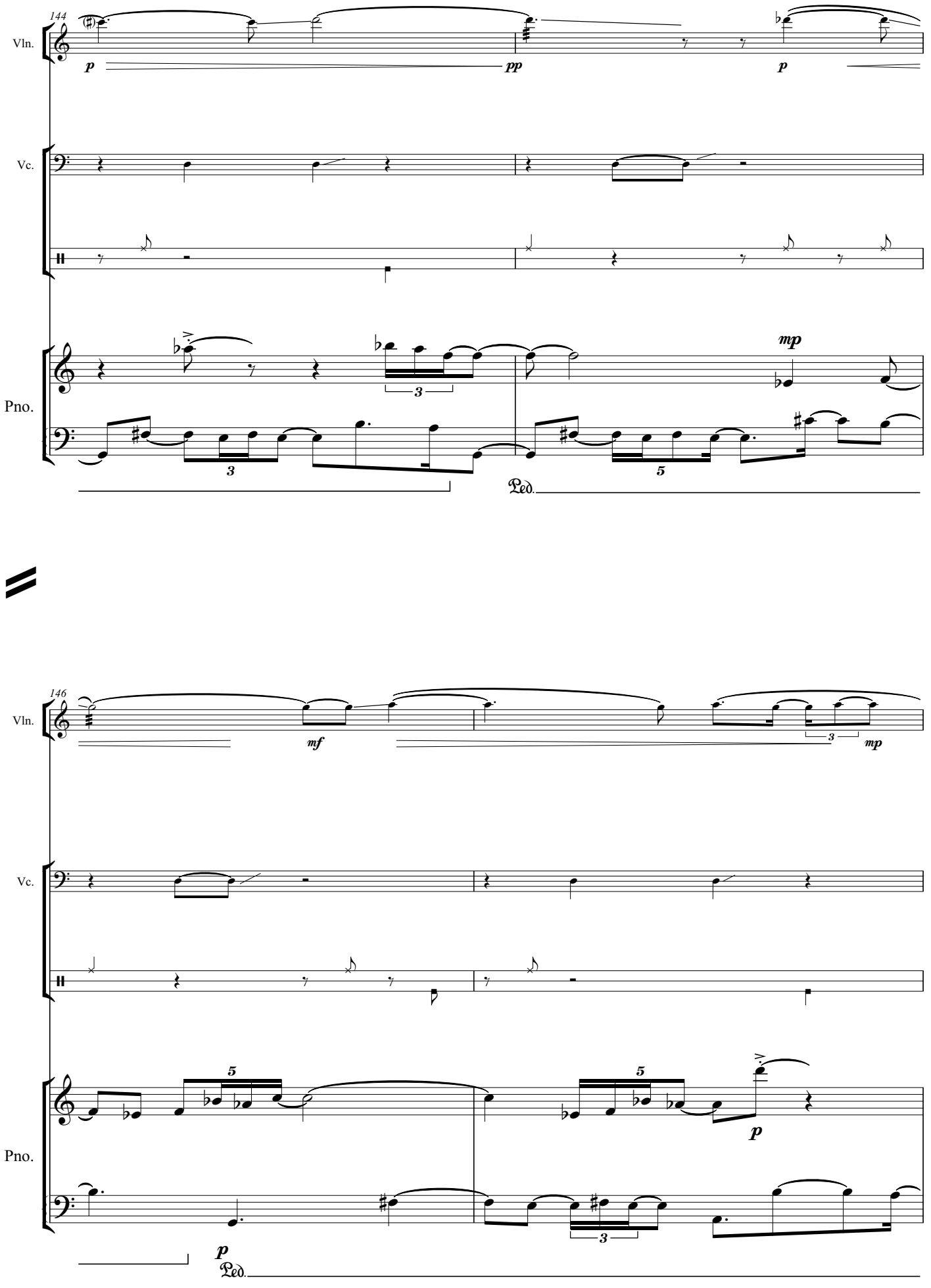

Slow to fast
122
Vln.
Vc.
Pno.
mf
p
mp
p
mp
p
2"
accel.
Ped.

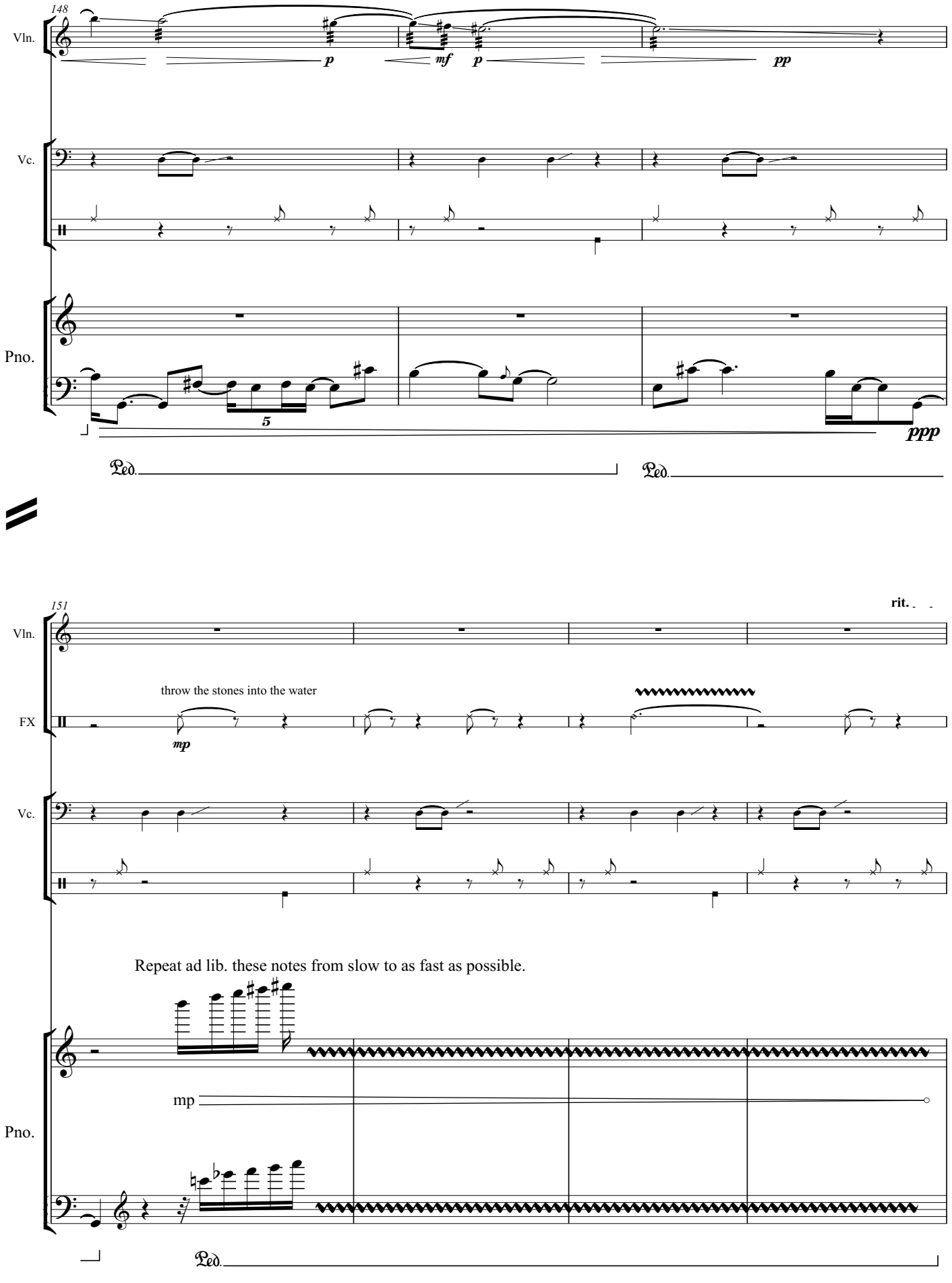

125
Vln.
Vc.
Pno.
pp
Ped.
Ped.
Ped.

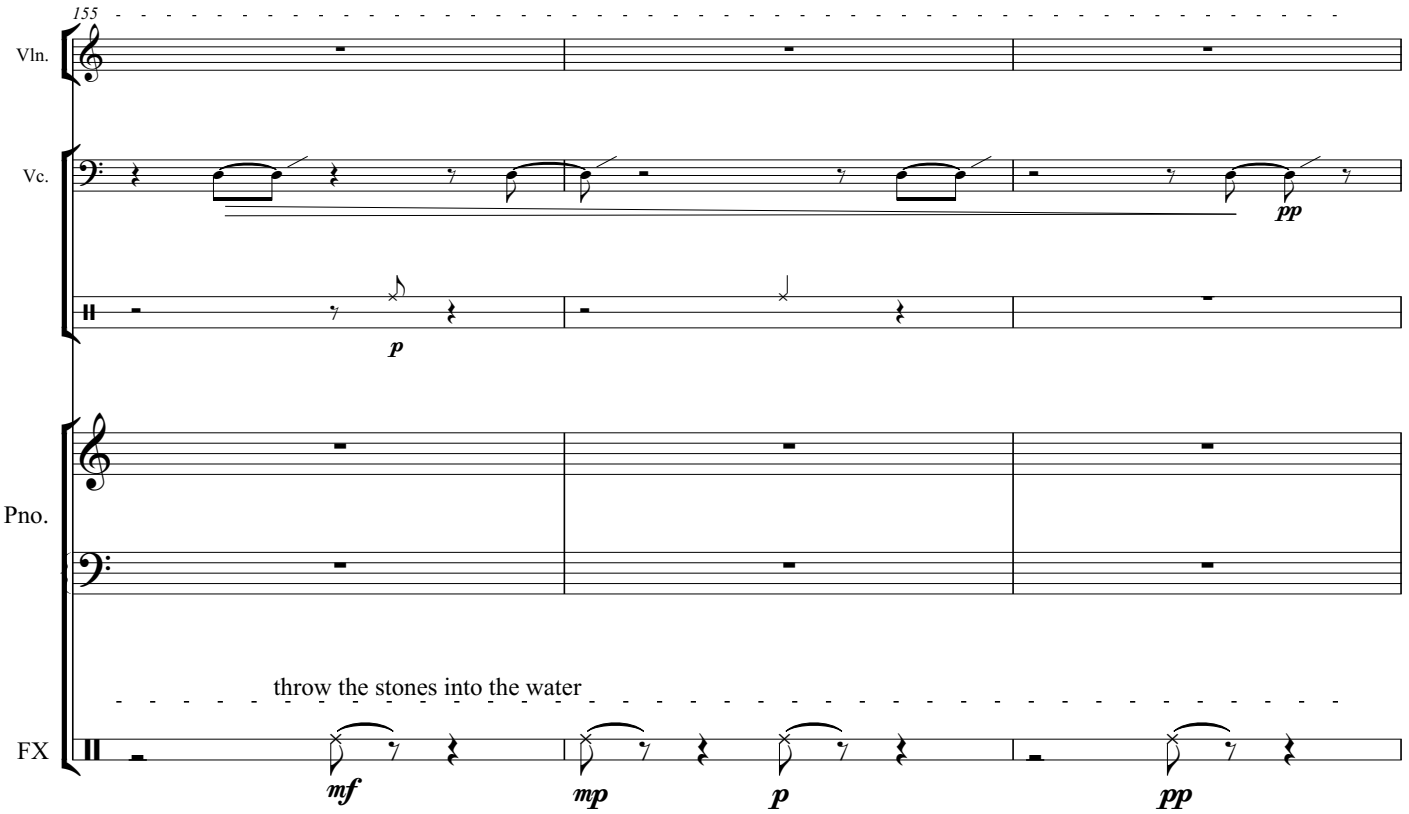

128
accel.
Vln.
Vc.
Pno.
3
5
Ped.
Ped.
131
Vln.
Vc.
Pno.
pp
5
Ped.

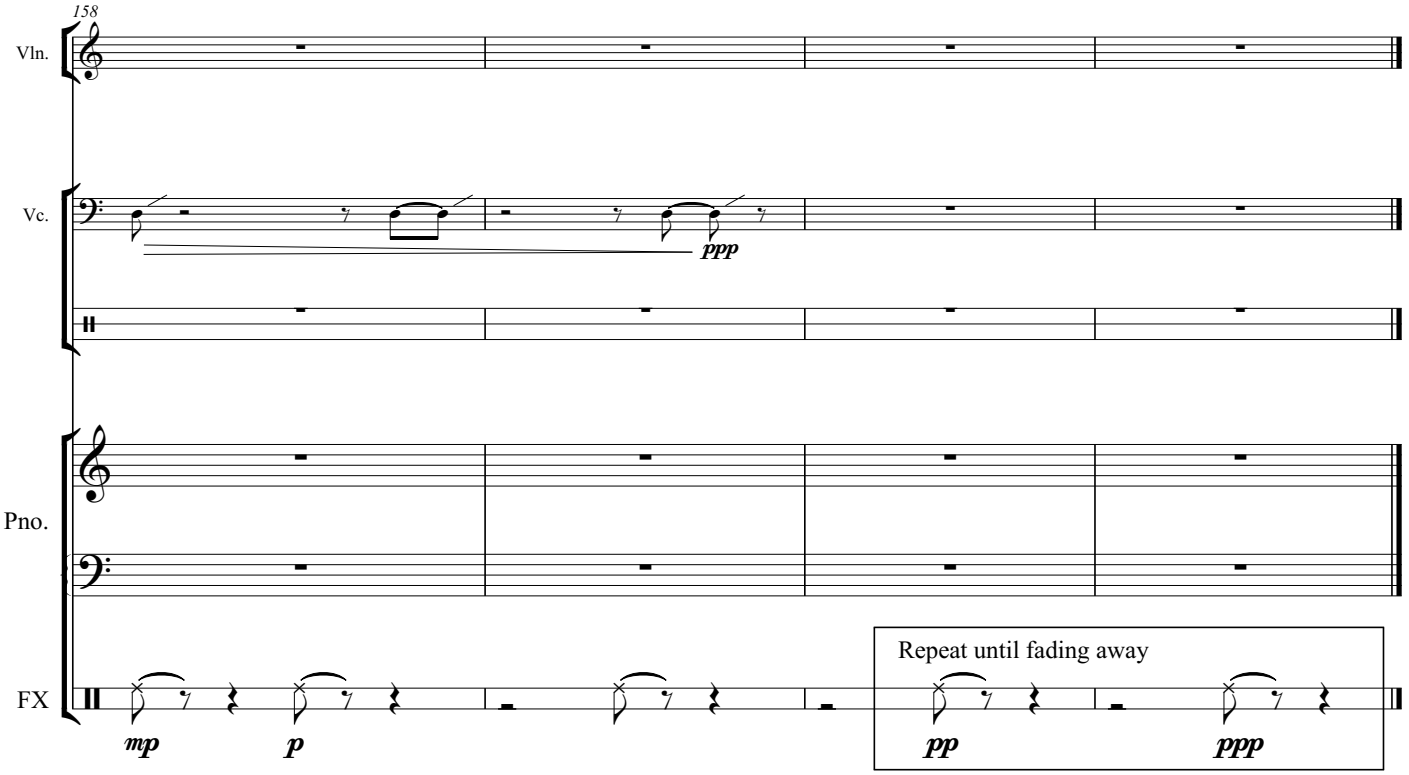

134
♩=130
accel.
Vln.
Vc.
pizz with fingernail
Pno.
Ped.
Ped.
p
f
5
5
Ped.
136
♩=85
Vln.
Vc.
Pno.
Ped.


139
Vln.
ppp
mf
p
mf
Vc.
p
p
Pno.
3
5
Ped.
142
Vln.
p
pp
Vc.
Pno.
f
3
Ped.
Ped.

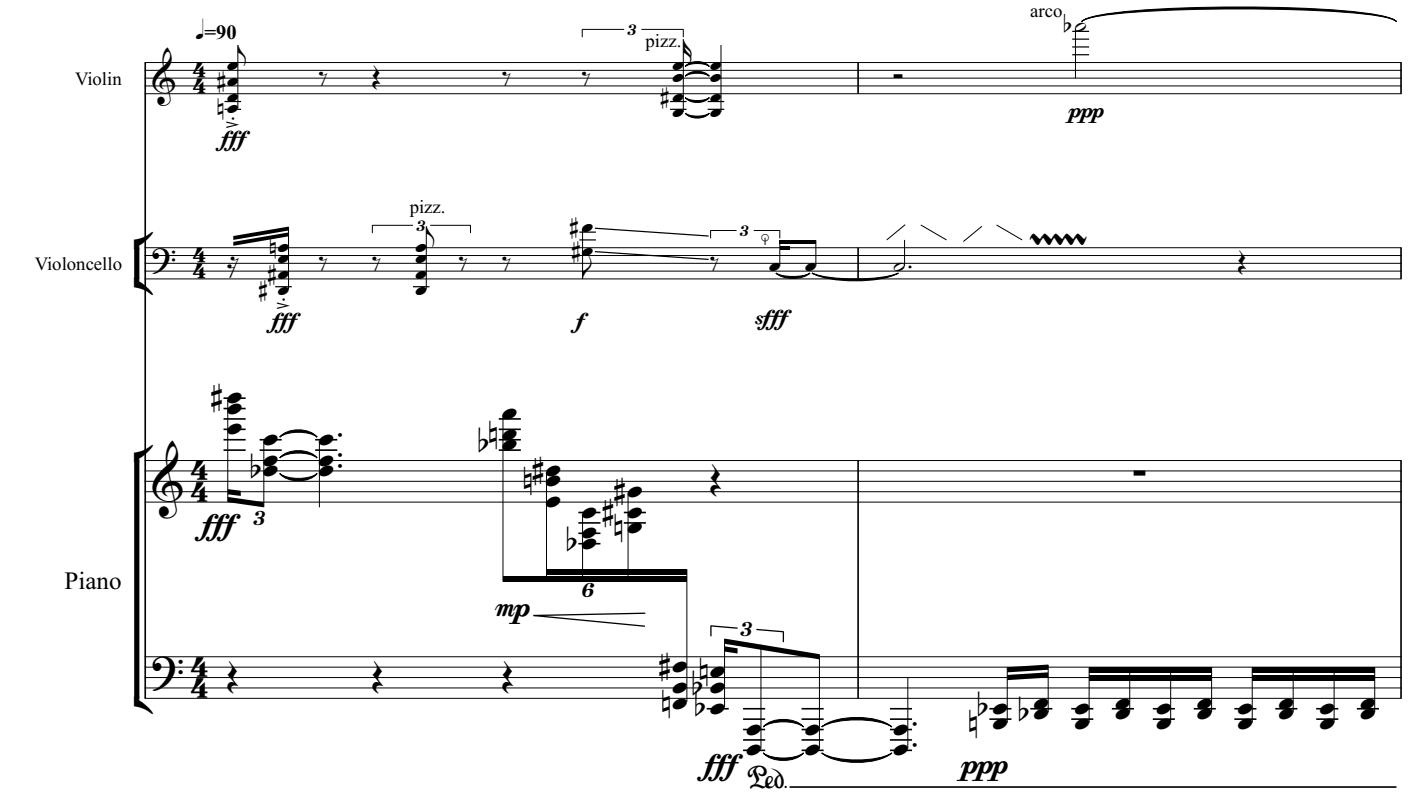

144
Vln.
Vc.
Pno.
p
pp
p
mp
3
3
5
Ped.
146
Vln.
Vc.
Pno.
mf
3
mp
5
5
p
3
p
Ped.

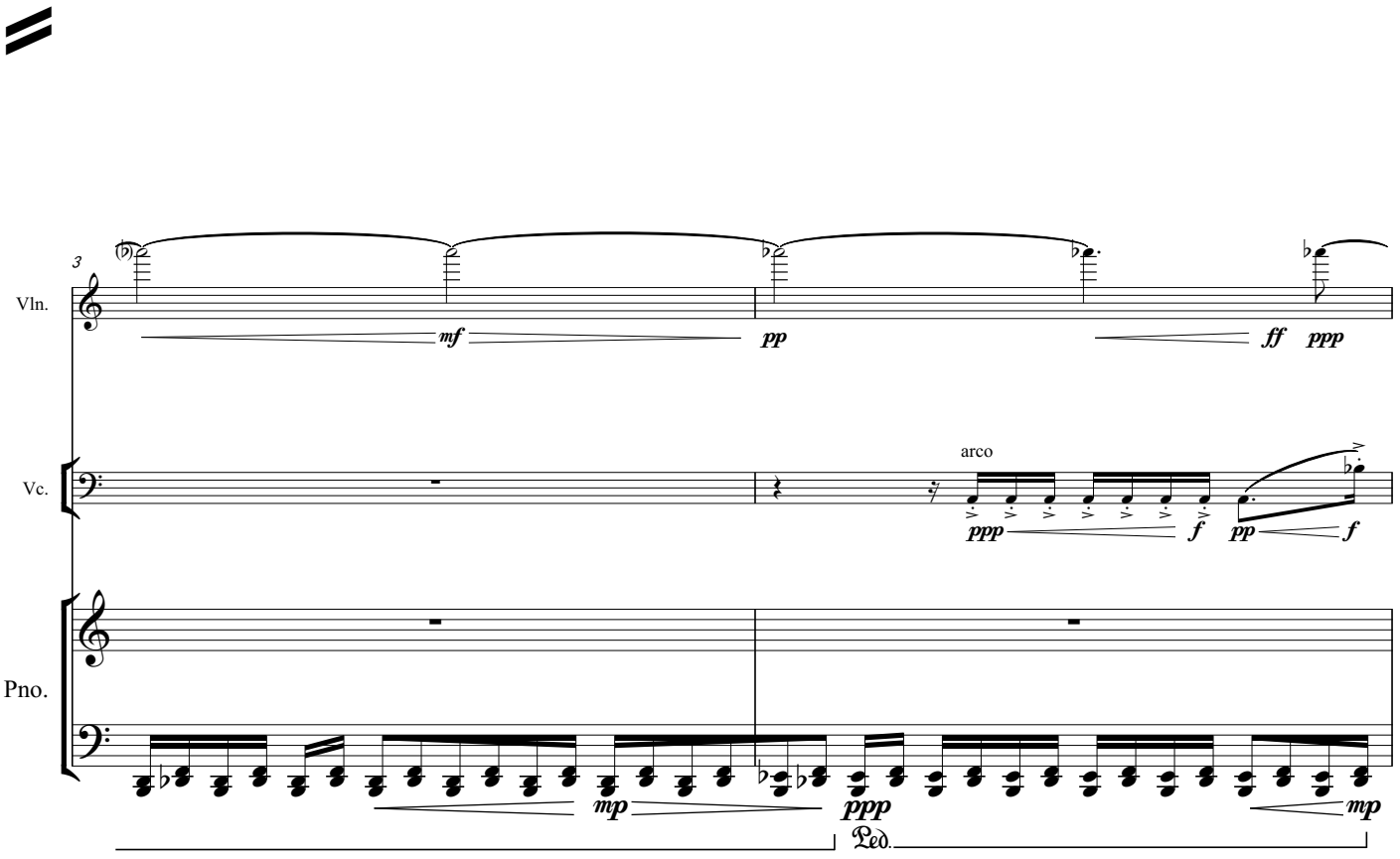

148
Vln.
Vc.
Pno.
p
mf
p
pp
5
ppp
Ped.
Ped.
151
rit.
Vln.
FX
throw the stones into the water
mp
Vc.
Repeat ad lib. these notes from slow to as fast as possible.
Pno.
mp
Ped.

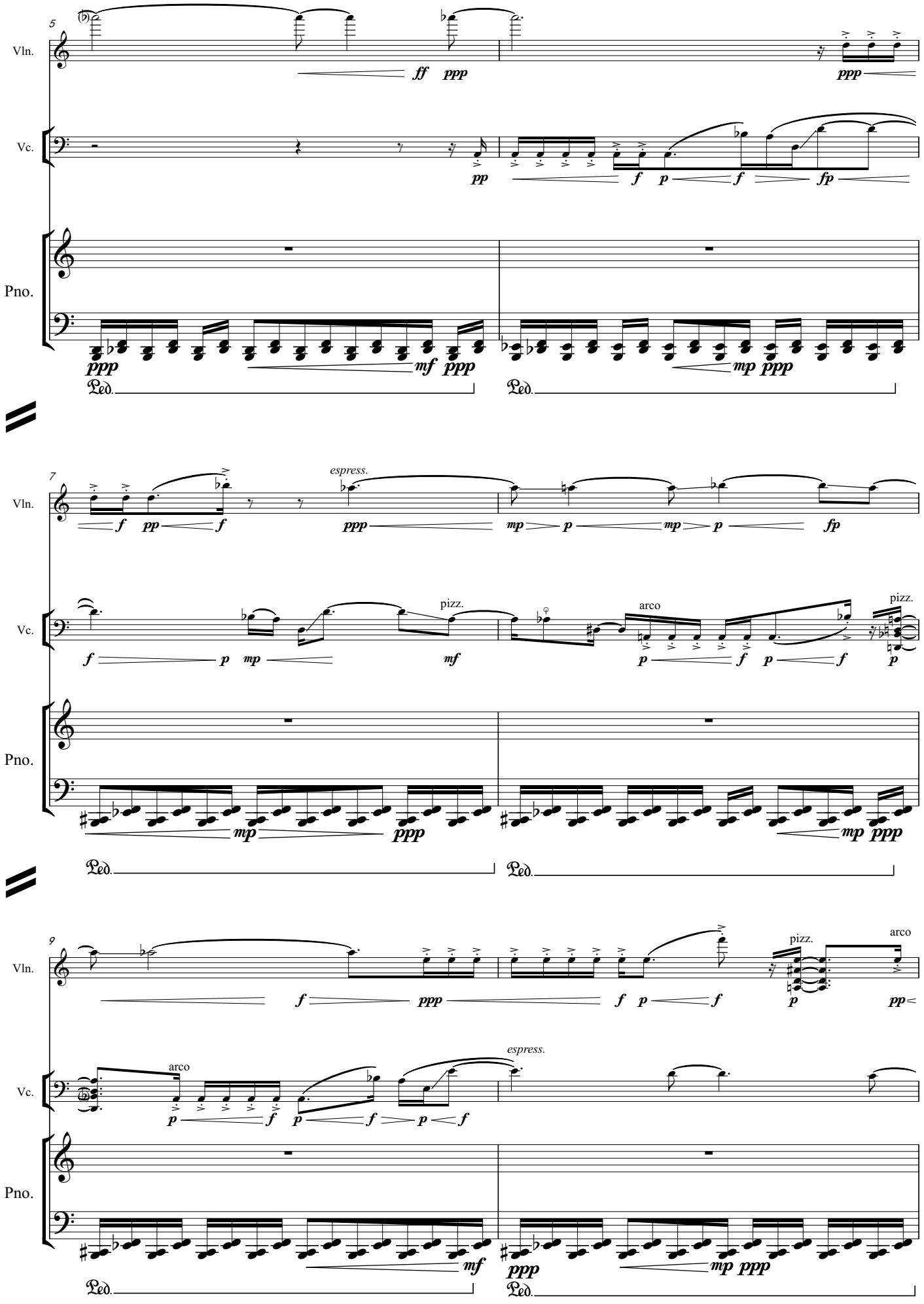

155
Vln.
Vc.
pp
p
Pno.
throw the stones into the water
FX
mf
mp
p
pp

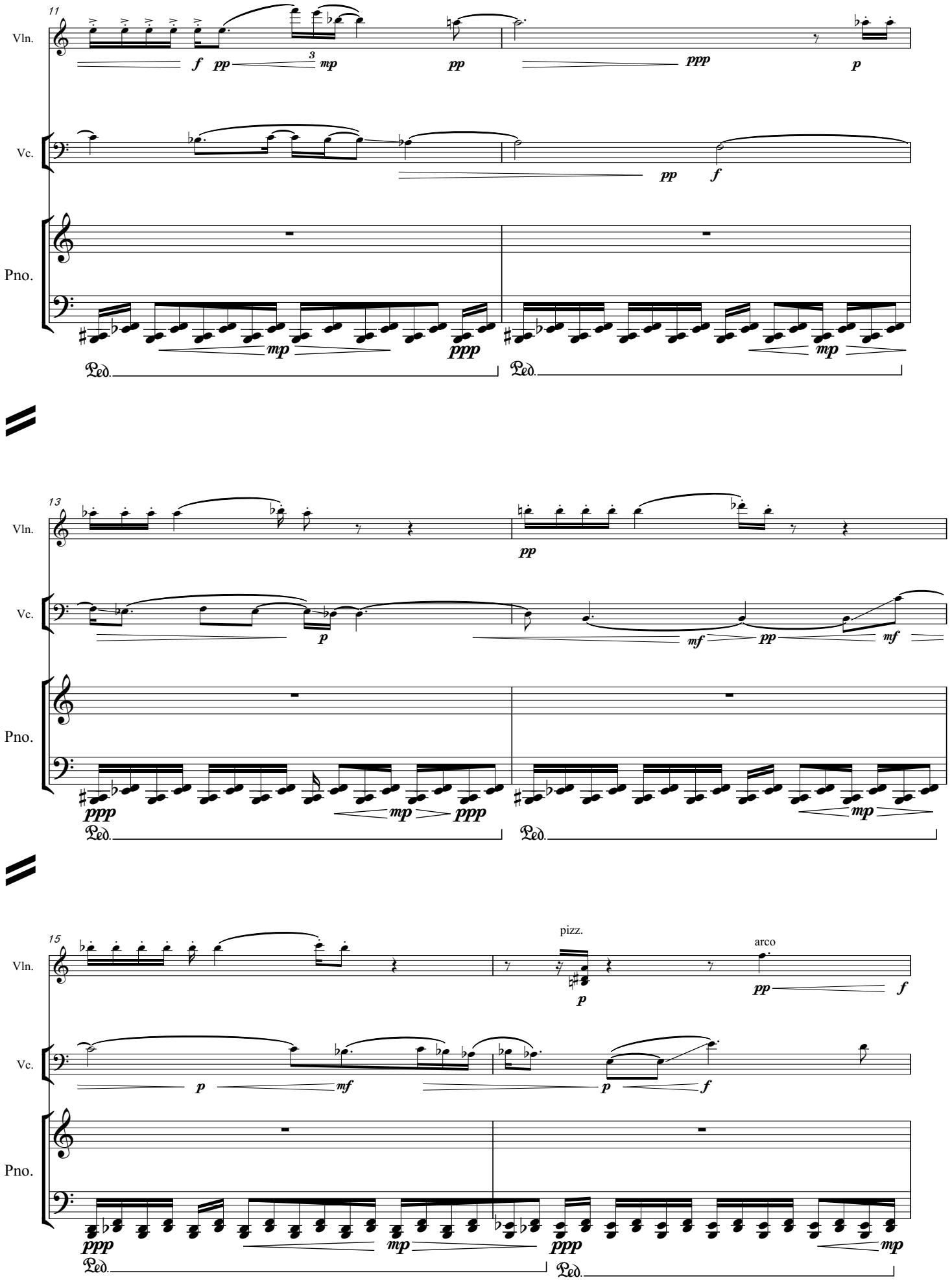

158
Vln.
Vc.
ppp
Pno.
FX
mp
p
Repeat until fading away
pp
ppp

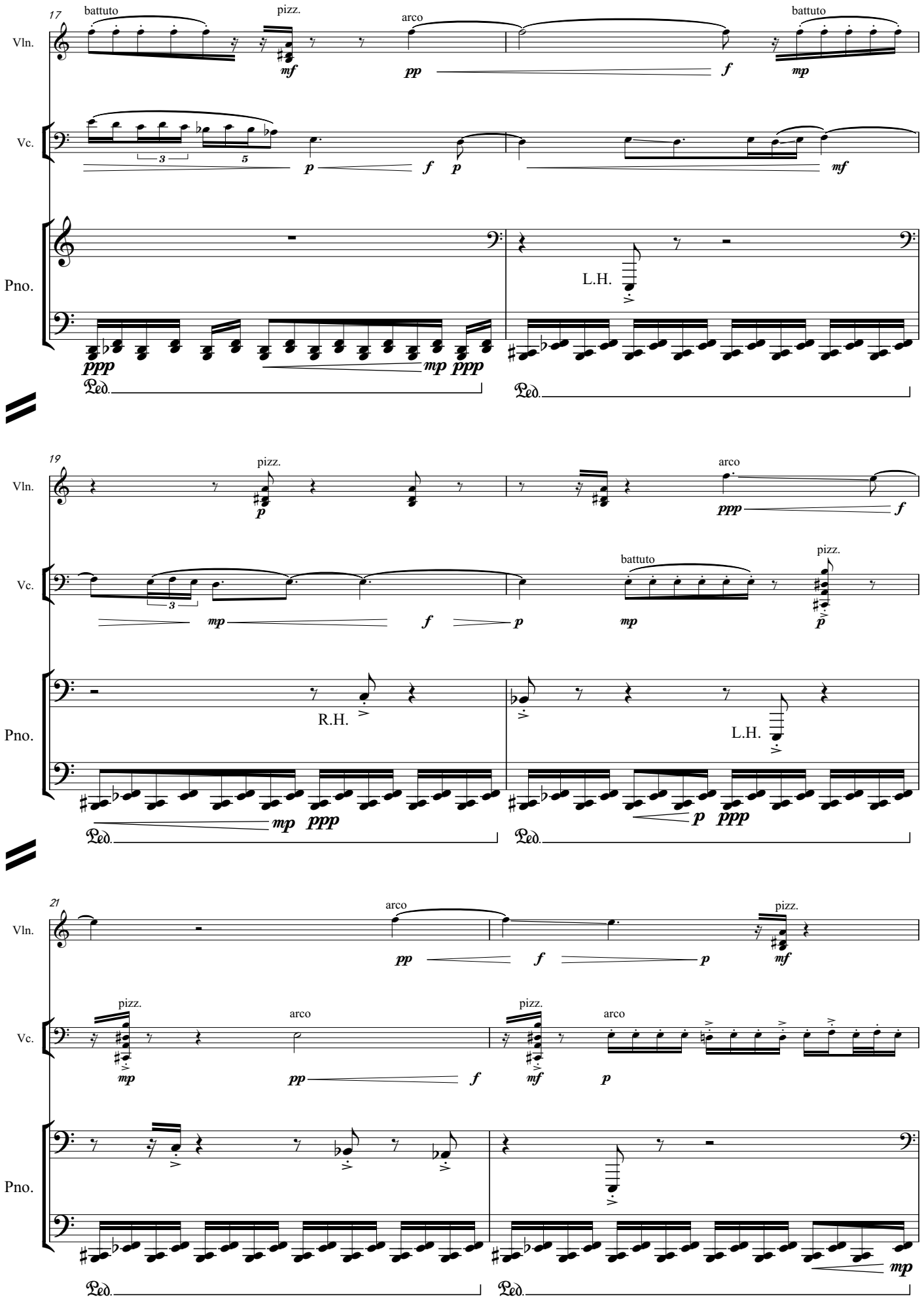
II

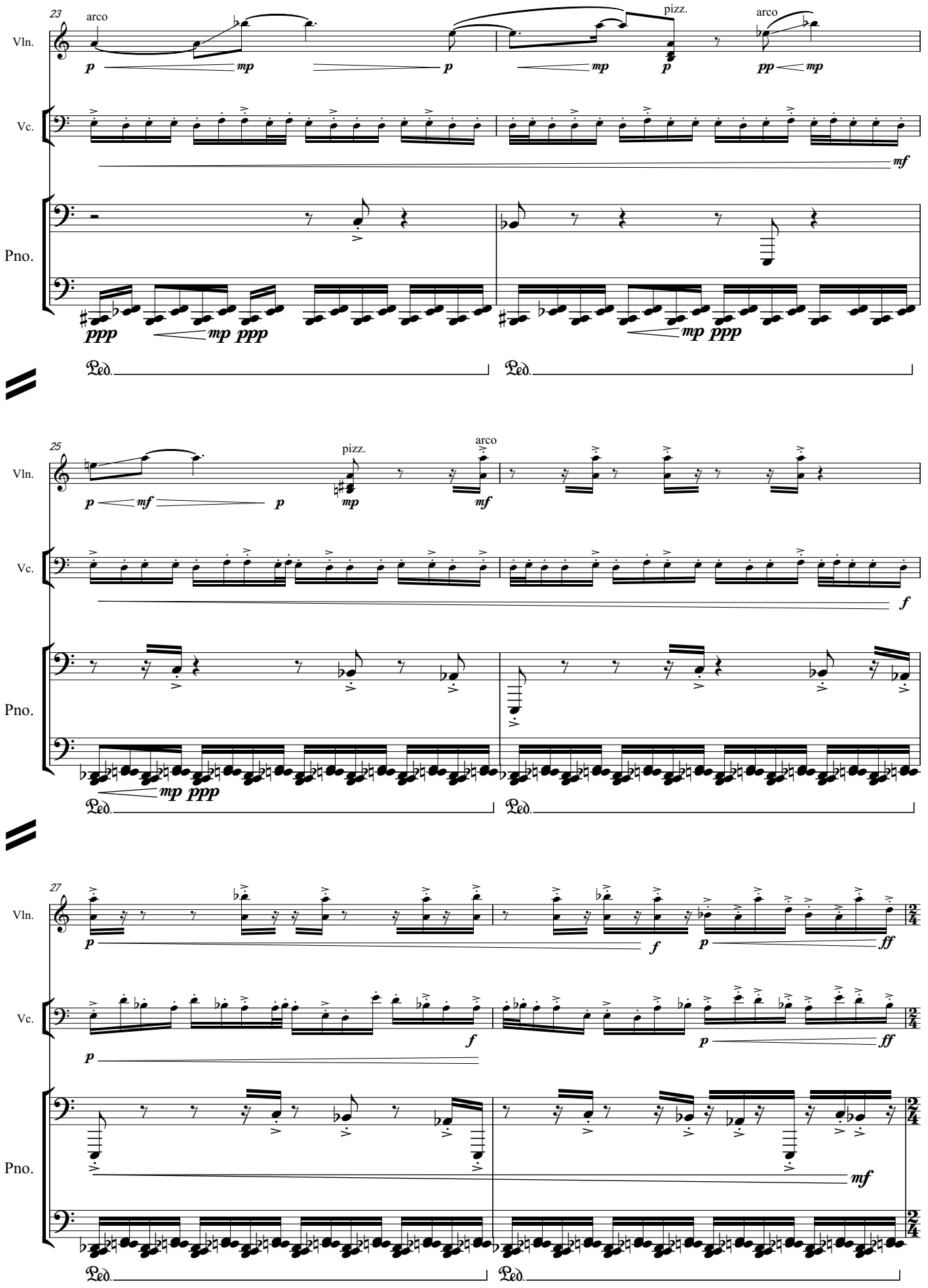

♩=90
Violin
Violoncello
Piano
pizz.
arco
fff
f
sfff
ppp
mp
Ped.

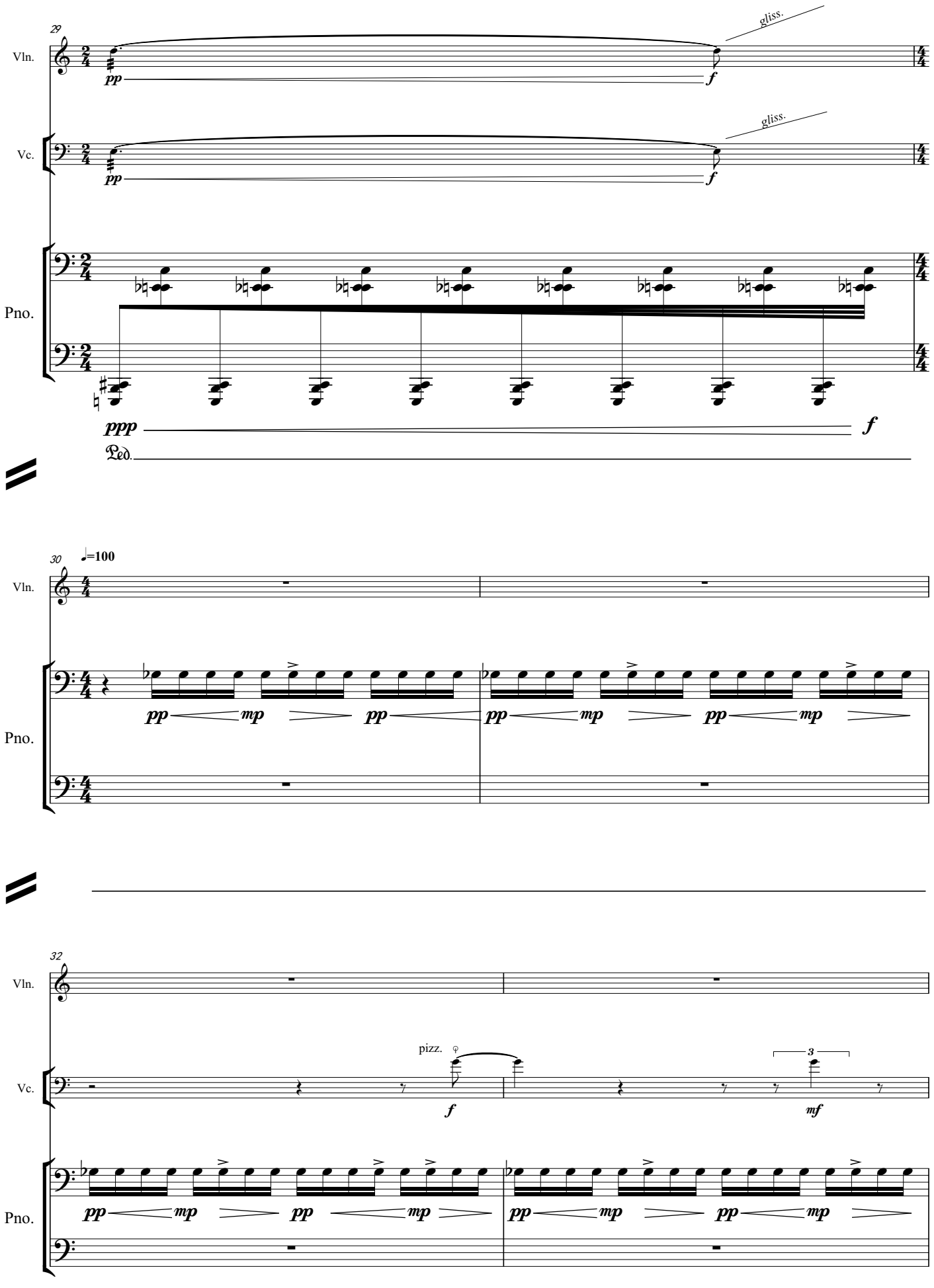

Vln.
Vc.
Pno.
arco
mf
pp
ff
ppp
mp
Ped.

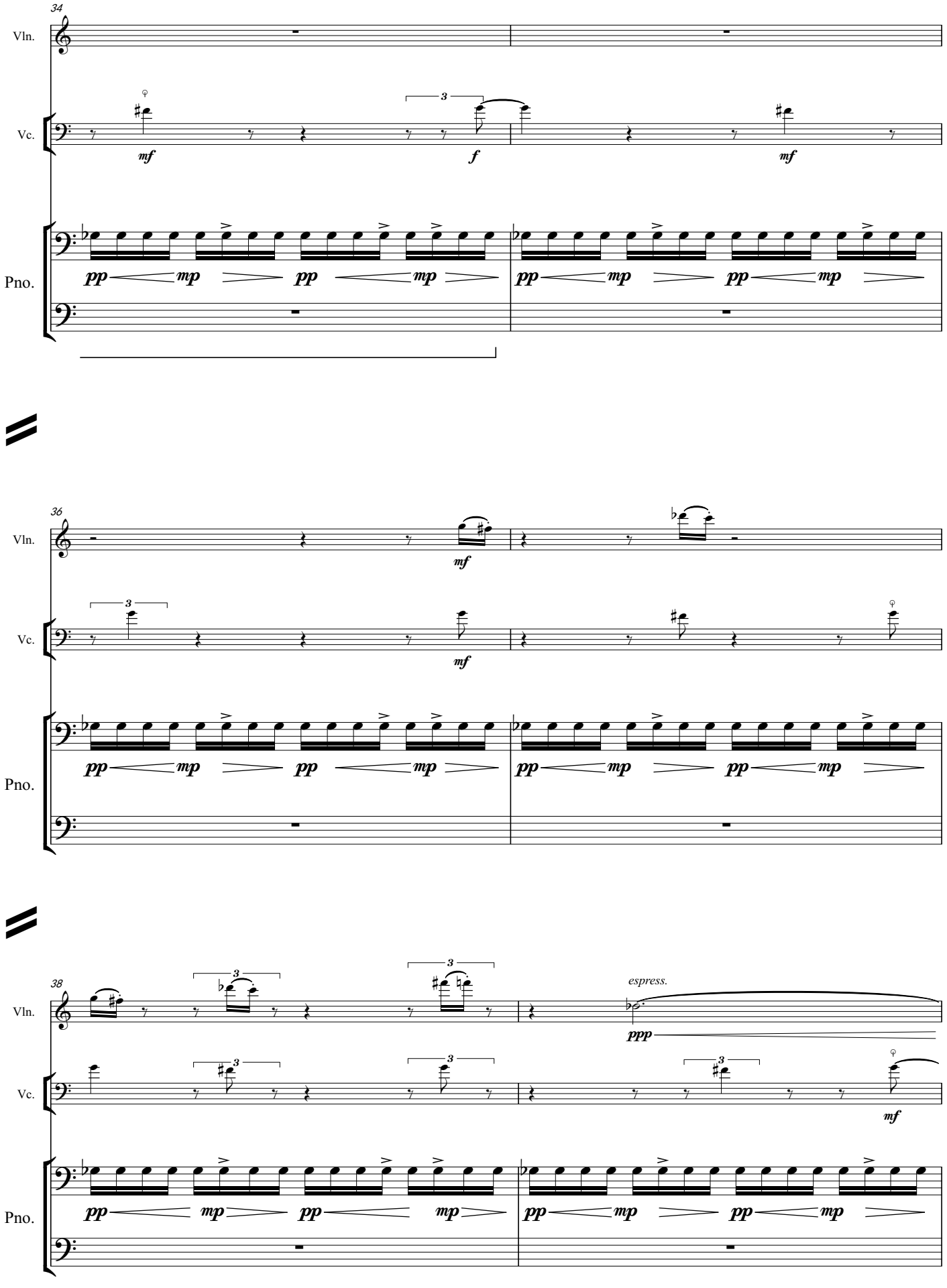

5
Vln.
Vc.
Pno.
ff ppp
ppp
pp
f p f fp
ppp mf ppp
mp ppp
Ped.
7
espress.
f pp f
ppp
mp p mp p fp
pizz.
arco
pizz.
f p mp
mf
p f p f p
mp ppp
9
arco
pizz.
arco
espress.
f ppp f p f
p pp
p f p f p f
mf
ppp
mp ppp

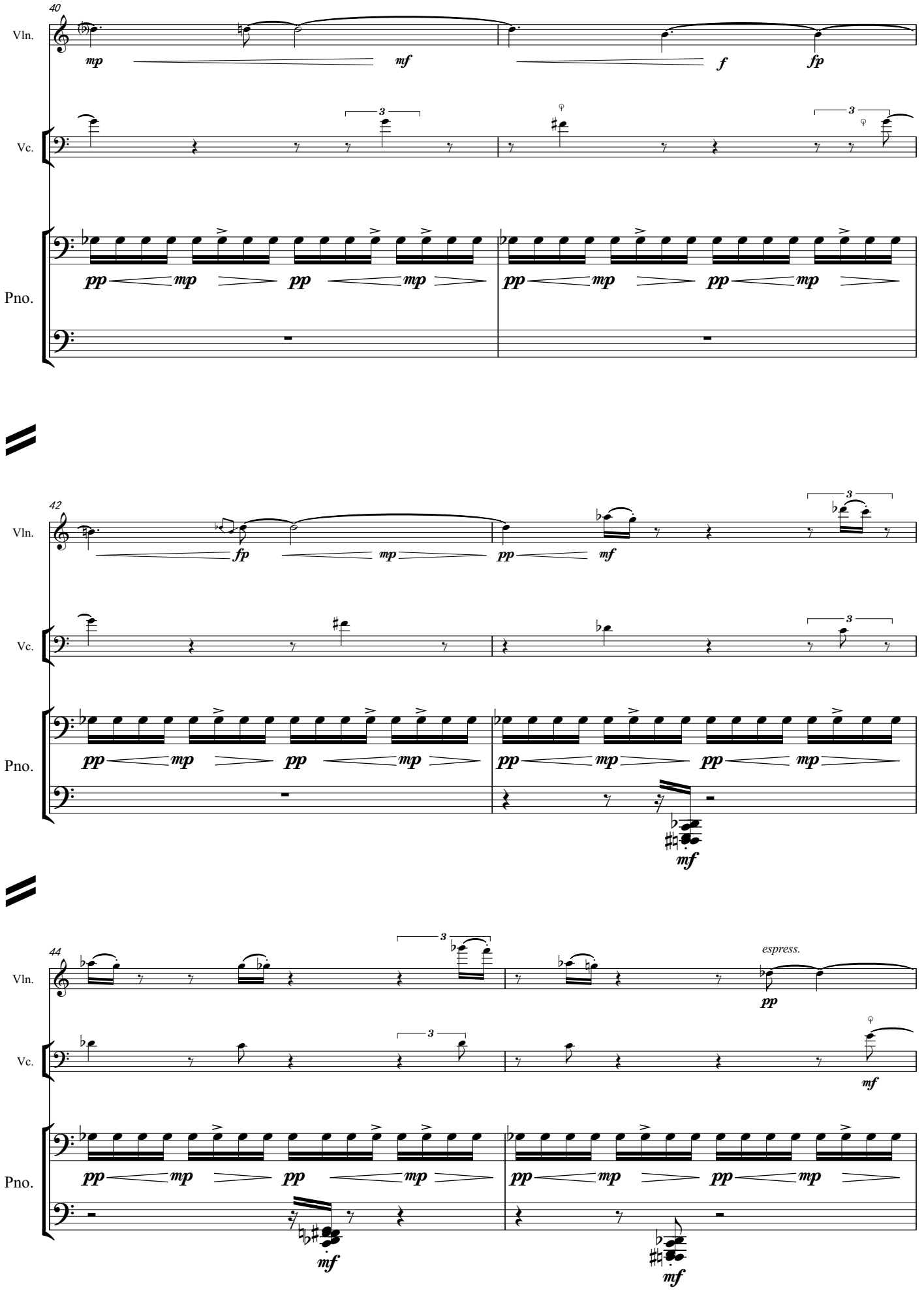

11
Vln.
Vc.
Pno.
13
15
pizz.
arco

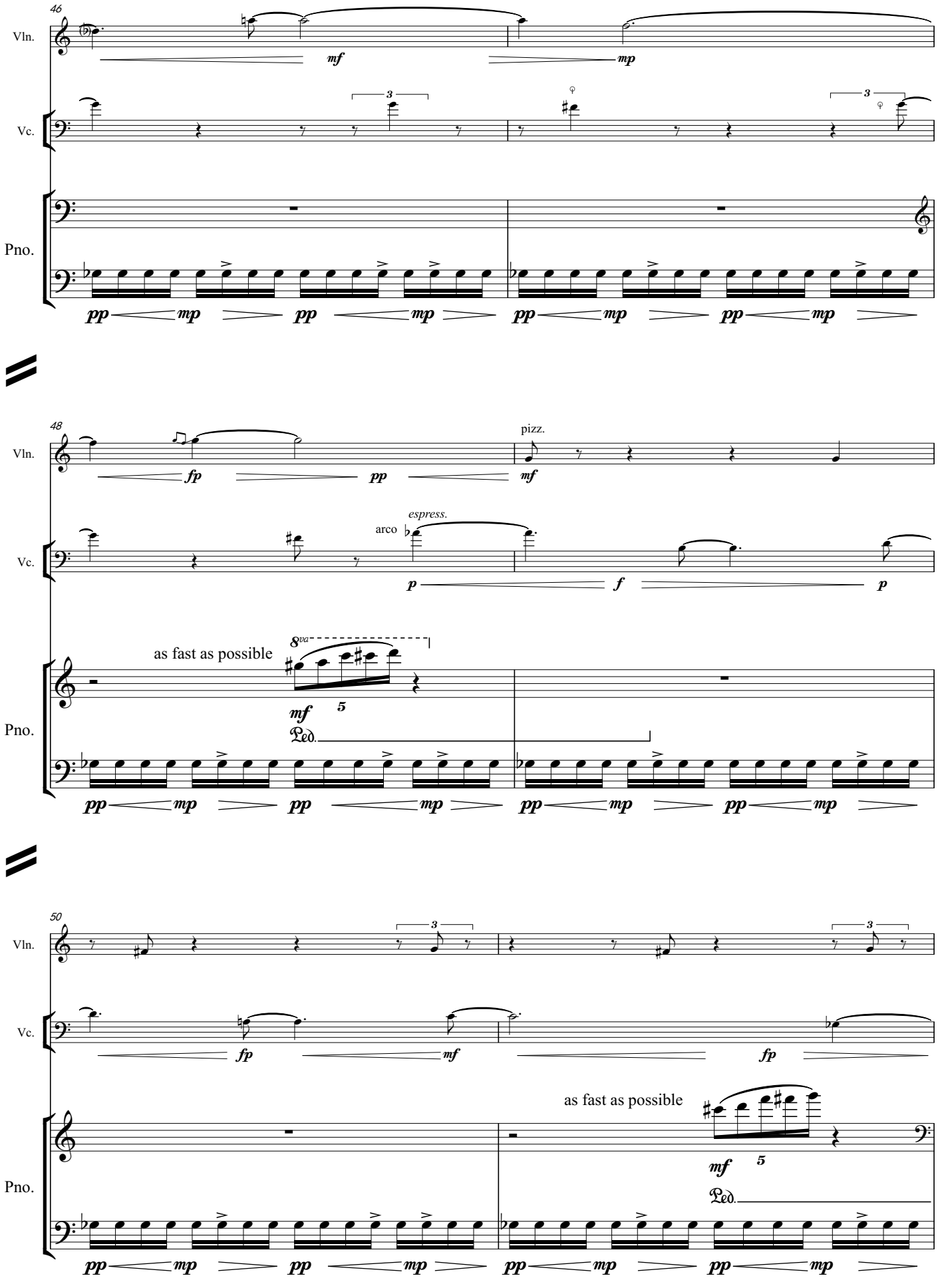

17
Vln.
battuto
pizz.
arco
battuto
mf
pp
f
mp
Vc.
3
5
p
f
p
mf
Pno.
L.H.
ppp
mp
ppp
Ped.
Ped.
19
Vln.
pizz.
p
arco
ppp
f
Vc.
3
mp
f
p
battuto
mp
pizz.
p
Pno.
R.H.
L.H.
mp
ppp
p
ppp
Ped.
Ped.
21
Vln.
arco
pp
f
p
pizz.
mf
Vc.
pizz.
mp
arco
pp
f
pizz.
mf
arco
p
Pno.
mp
Ped.
Ped.

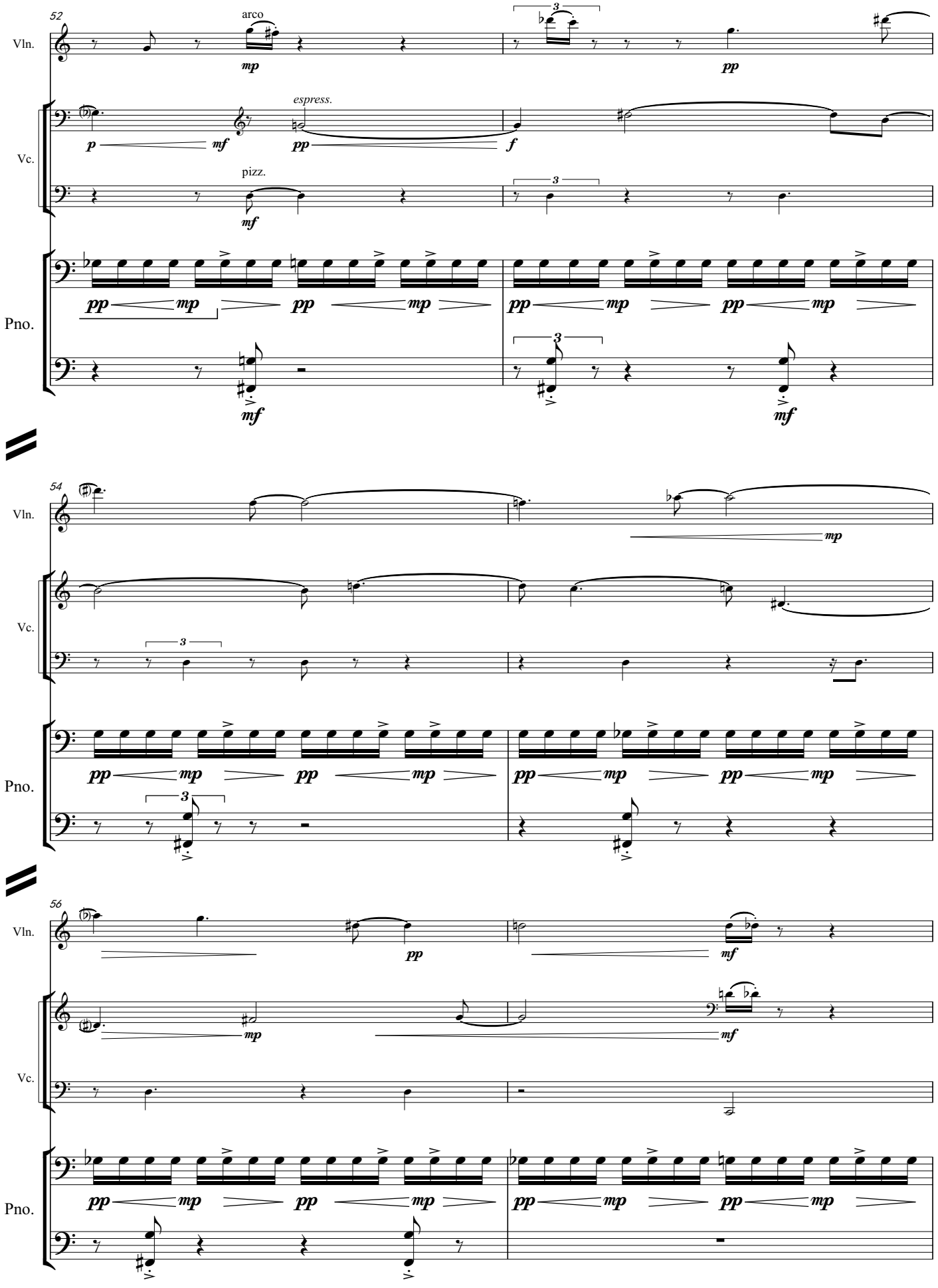

23
arco
pizz.
arco
Vln.
Vc.
Pno.
p
mp
p
mp
p
pp
mp
mf
ppp
mp
ppp
mp
ppp
Ped.
Ped.
25
pizz.
arco
Vln.
Vc.
Pno.
p
mf
p
mp
mf
f
mp
ppp
Ped.
Ped.
27
Vln.
Vc.
Pno.
p
f
p
ff
p
f
p
ff
mf
Ped.
Ped.

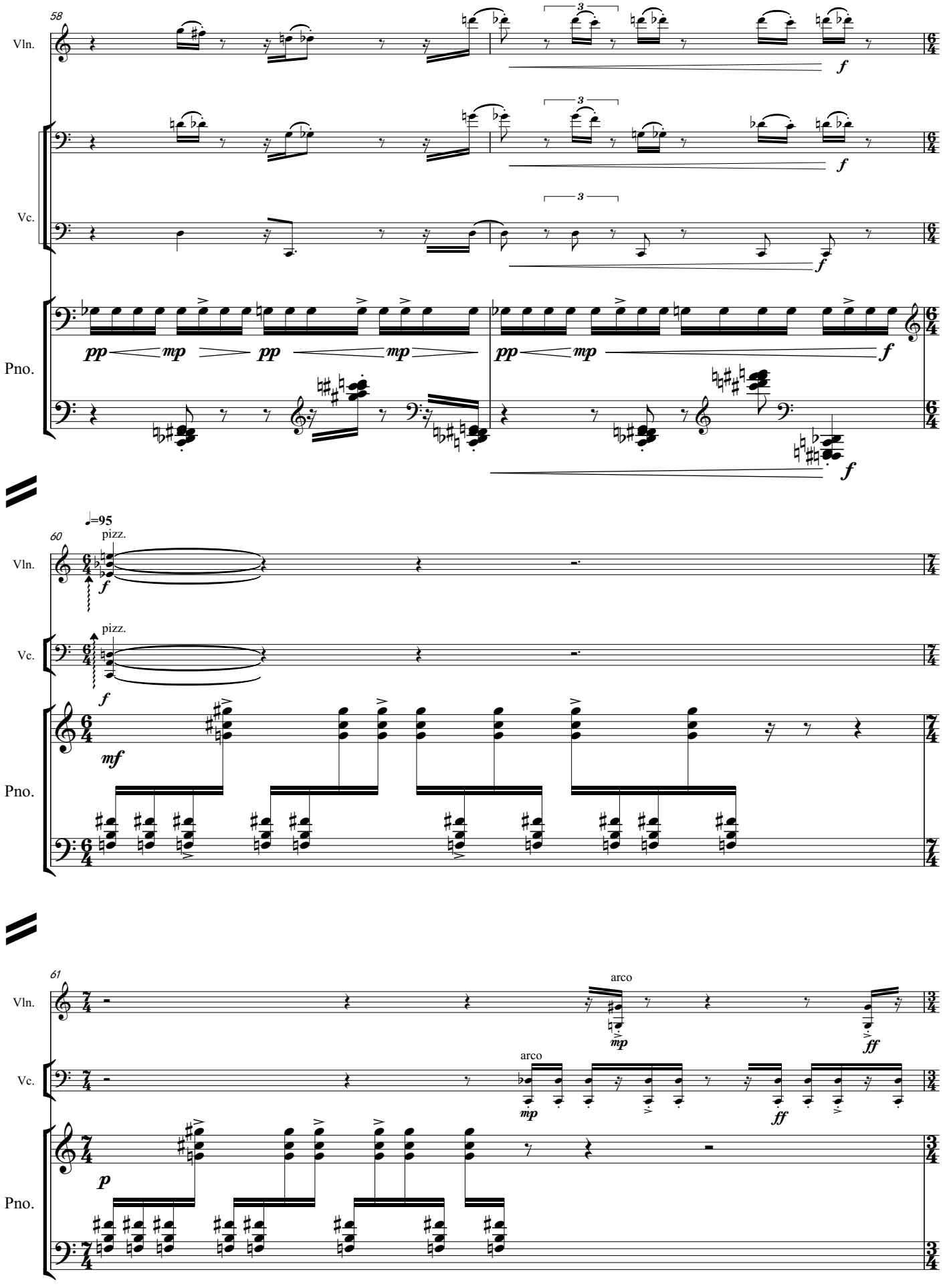

29
Vln.
gliss.
pp
f
Vc.
gliss.
pp
f
Pno.
ppp
f
Ped.
30
♩=100
Vln.
Pno.
pp
mp
pp
pp
mp
pp
mp
32
Vln.
Vc.
pizz.
f
3
mf
Pno.
pp
mp
pp
mp
pp
mp
pp
mp

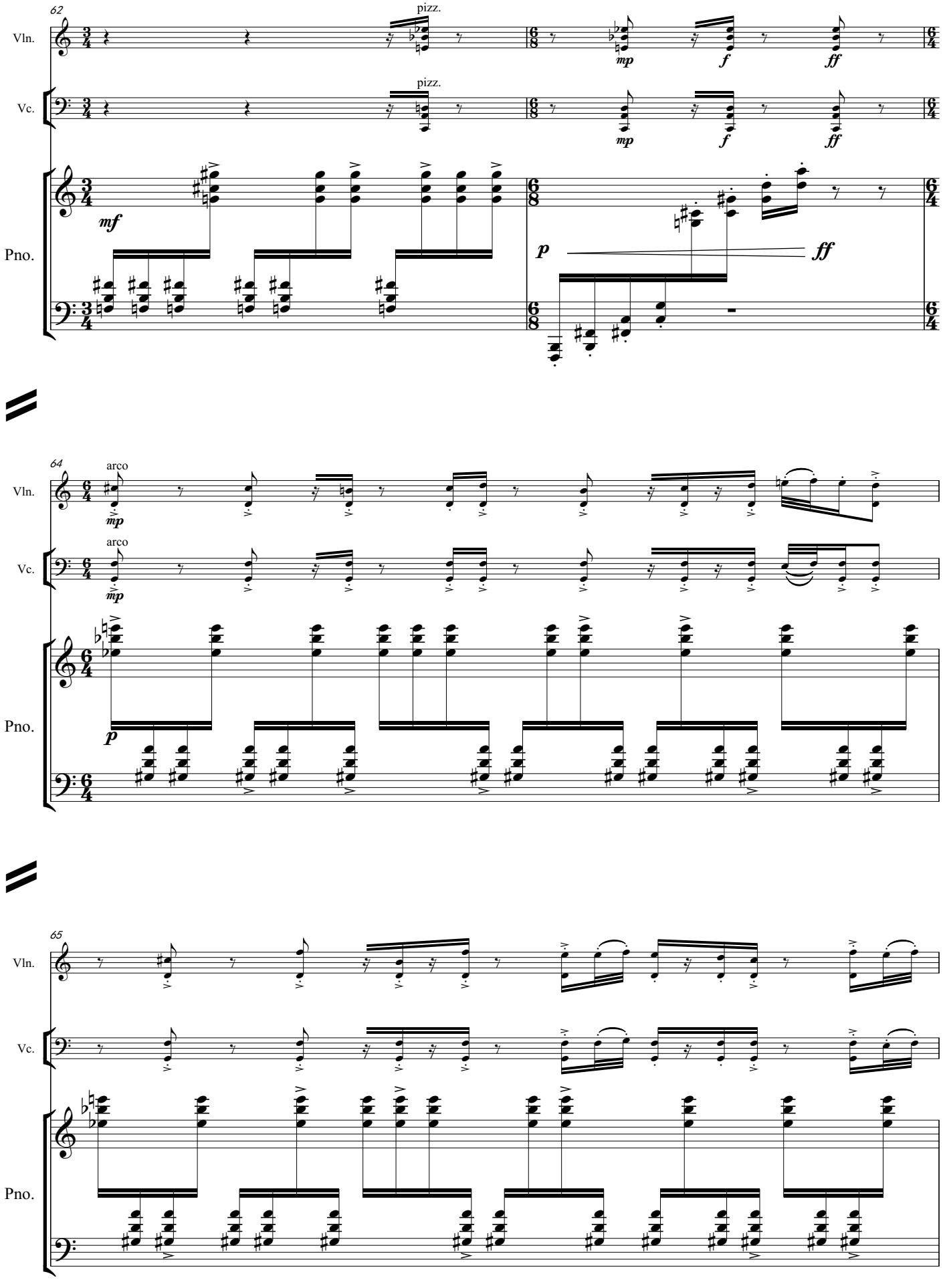

34
Vln.
Vc.
Pno.
mf
f
mf
pp
mp
36
espress.
ppp

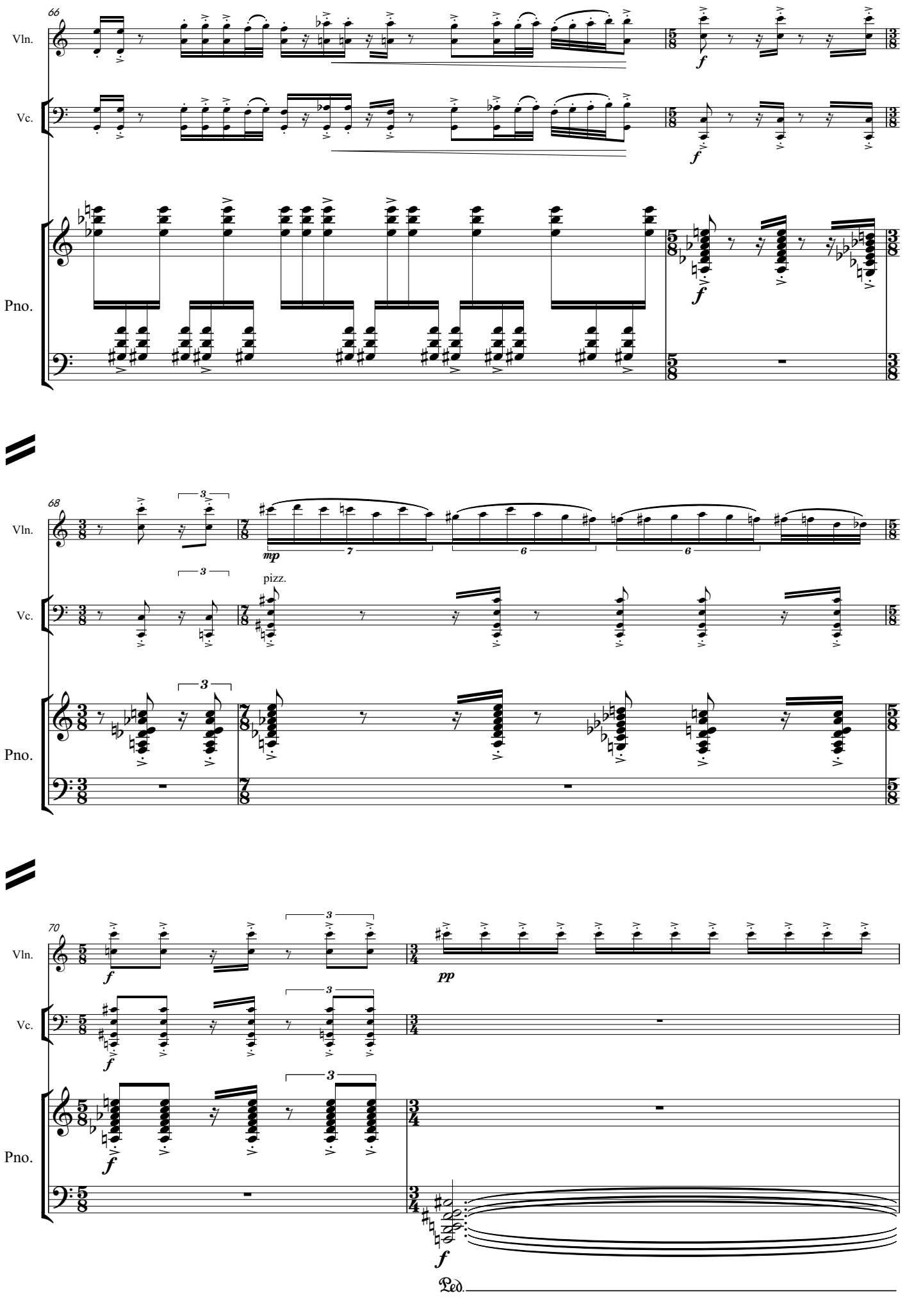

40
Vln.
Vc.
Pno.
mp
mf
f
fp
pp
42
espress.

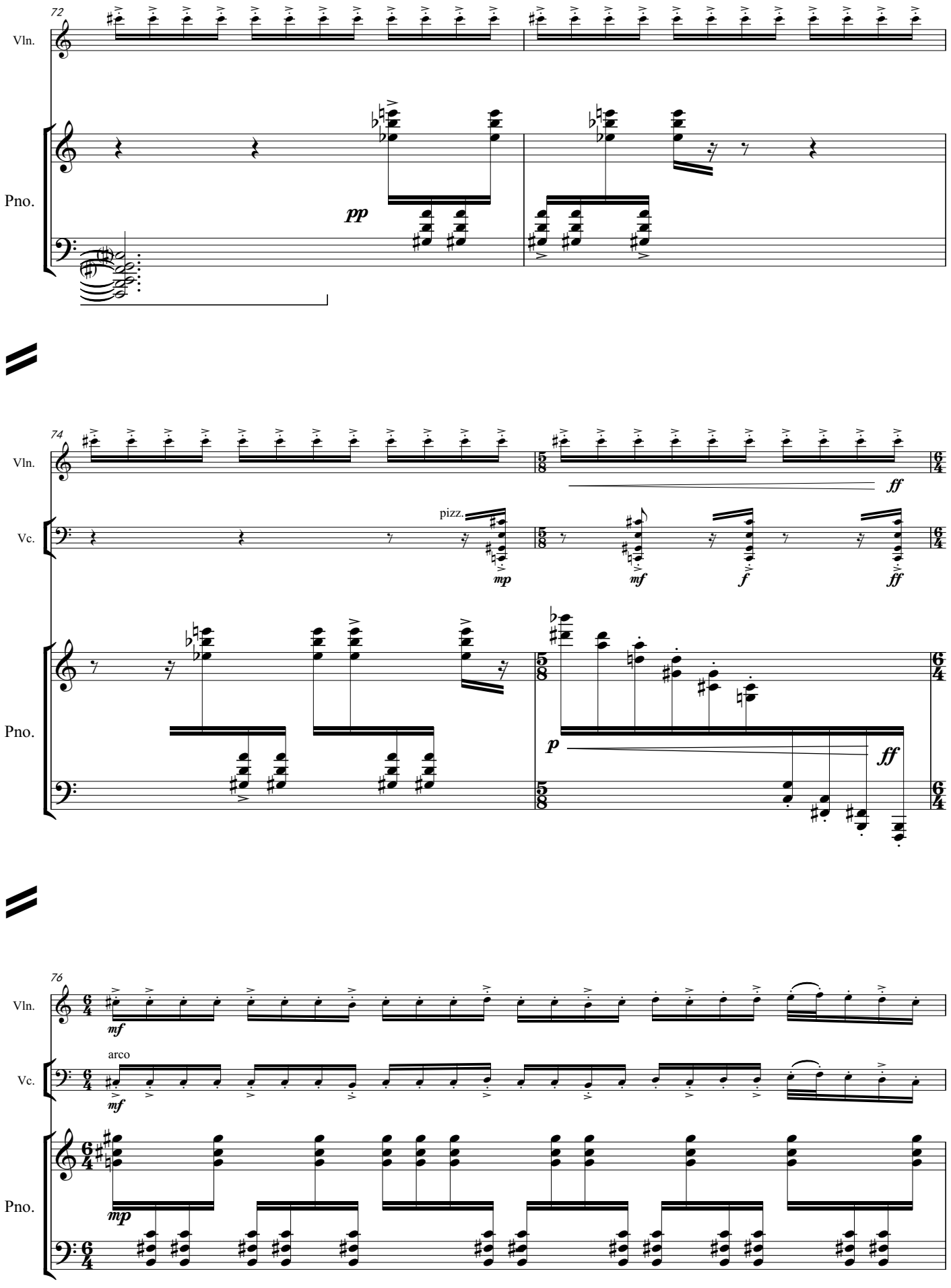

46
Vln.
mf
mp
Vc.
3
3
Pno.
pp
mp
48
Vln.
fp
pp
pizz.
mf
Vc.
espress.
arco
p
f
p
as fast as possible
8va
mf
5
Pno.
Ped.
50
Vln.
3
3
Vc.
fp
mf
fp
as fast as possible
mf
5
Pno.
Ped.

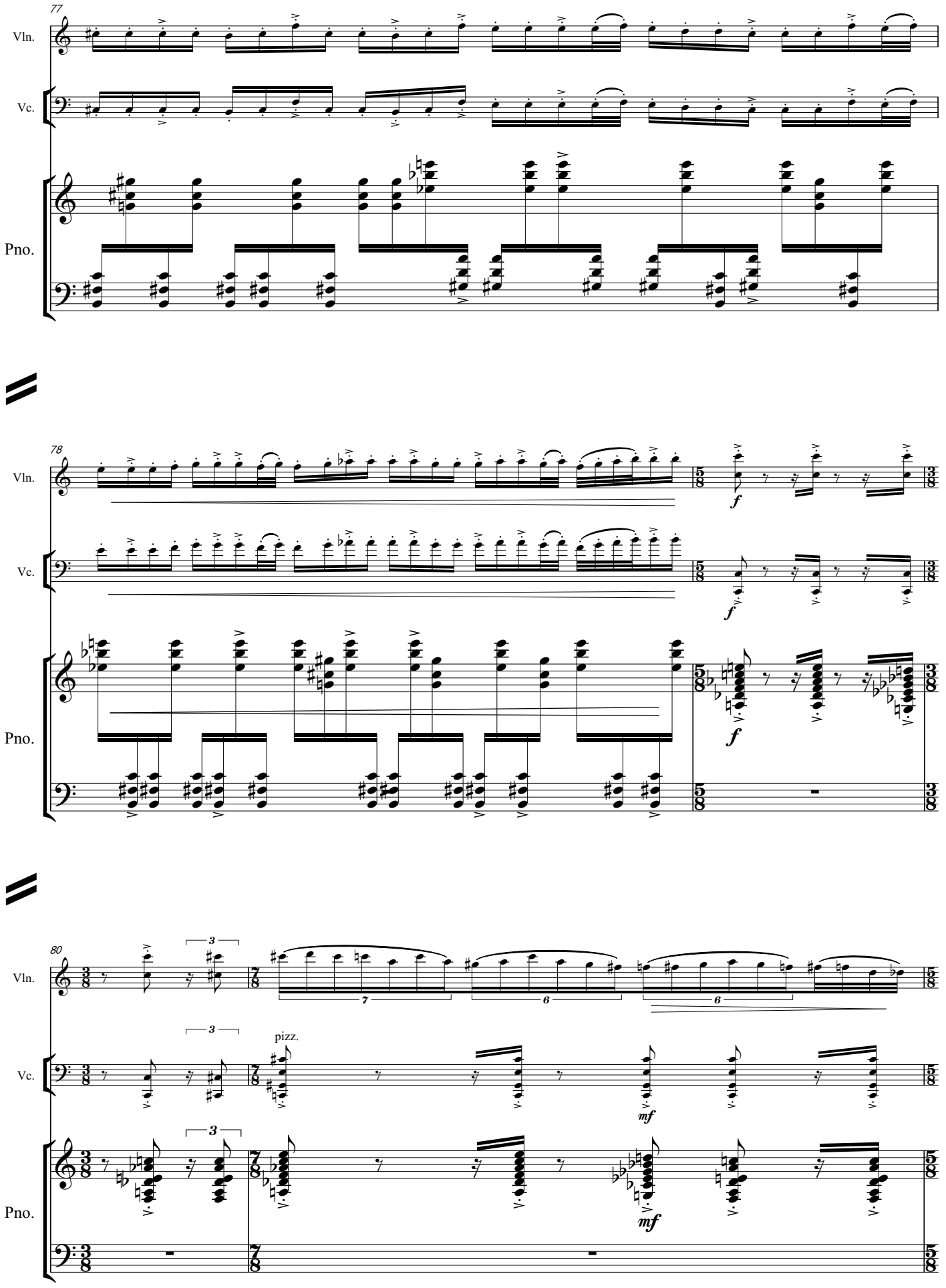

52
Vln.
arco
mp
pp
Vc.
espress.
p
mf
pp
f
pizz.
mf
Pno.
pp
mp
mf
54
Vln.
mp
Vc.
Pno.
56
Vln.
pp
mf
Vc.
mp
mf
Pno.


58
Vln.
Vc.
Pno.
pp
mp
f
60
♩=95
pizz.
mf
61
arco
p
ff

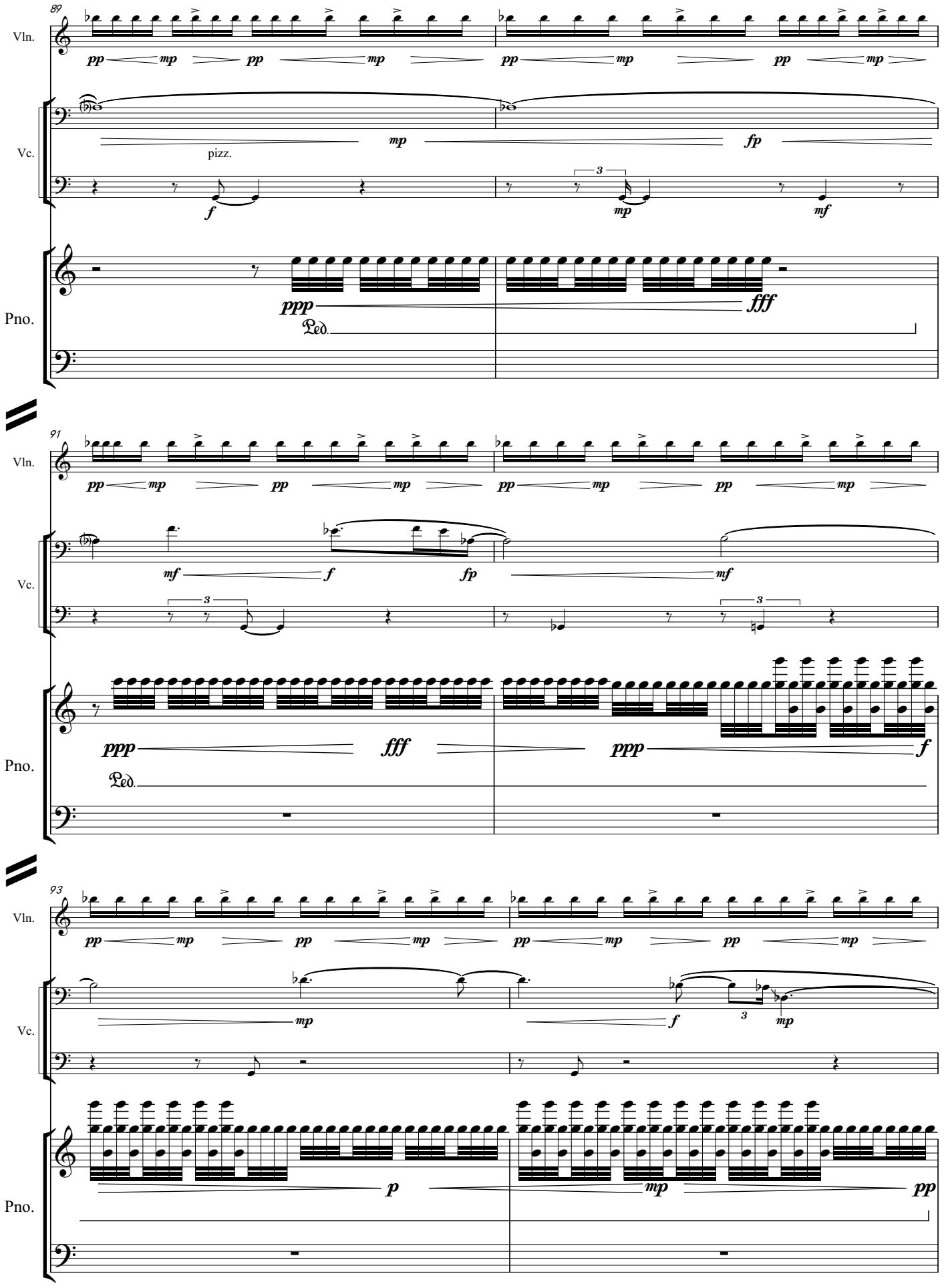

62
Vln.
Vc.
Pno.
pizz.
pizz.
mp
f
ff
mf
p
64
arco
arco
65

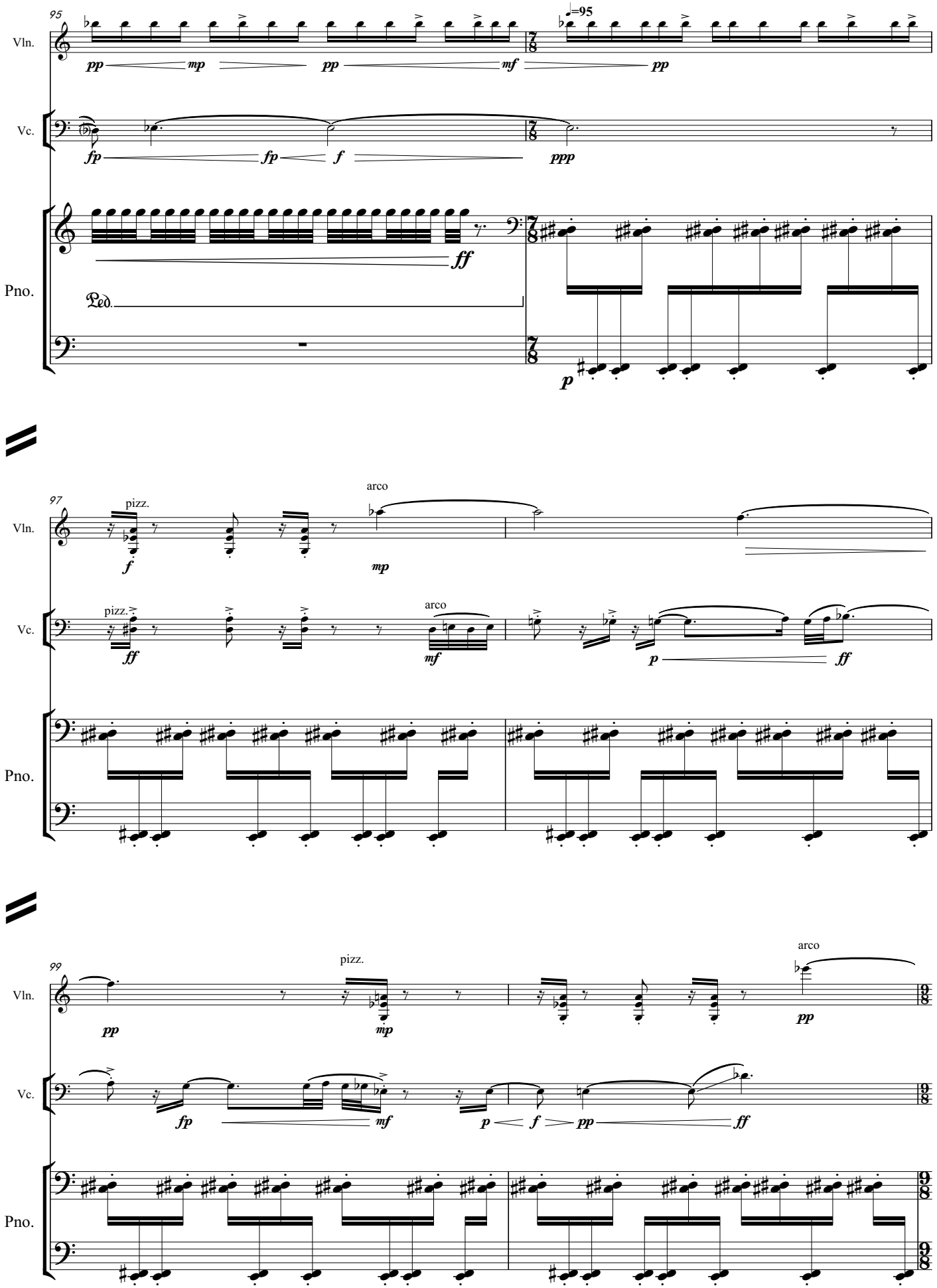

66
Vln.
Vc.
Pno.
68
mp
pizz.
70
pp
Ped.

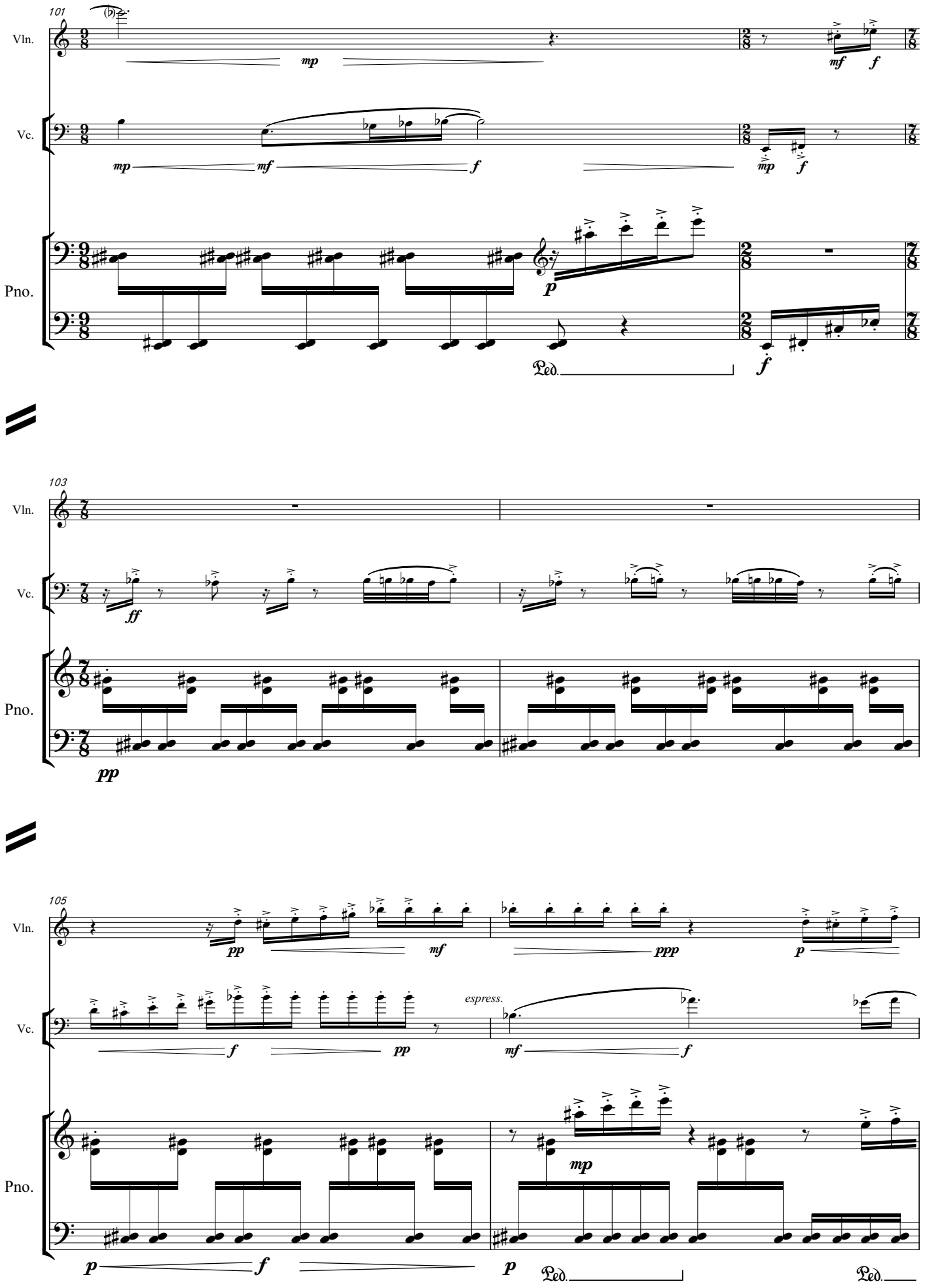

72
Vln.
Pno.
pp
74
Vln.
Vc.
pizz.
mp
mf
f
ff
Pno.
p
ff
76
Vln.
mf
arco
Vc.
mf
Pno.
mp

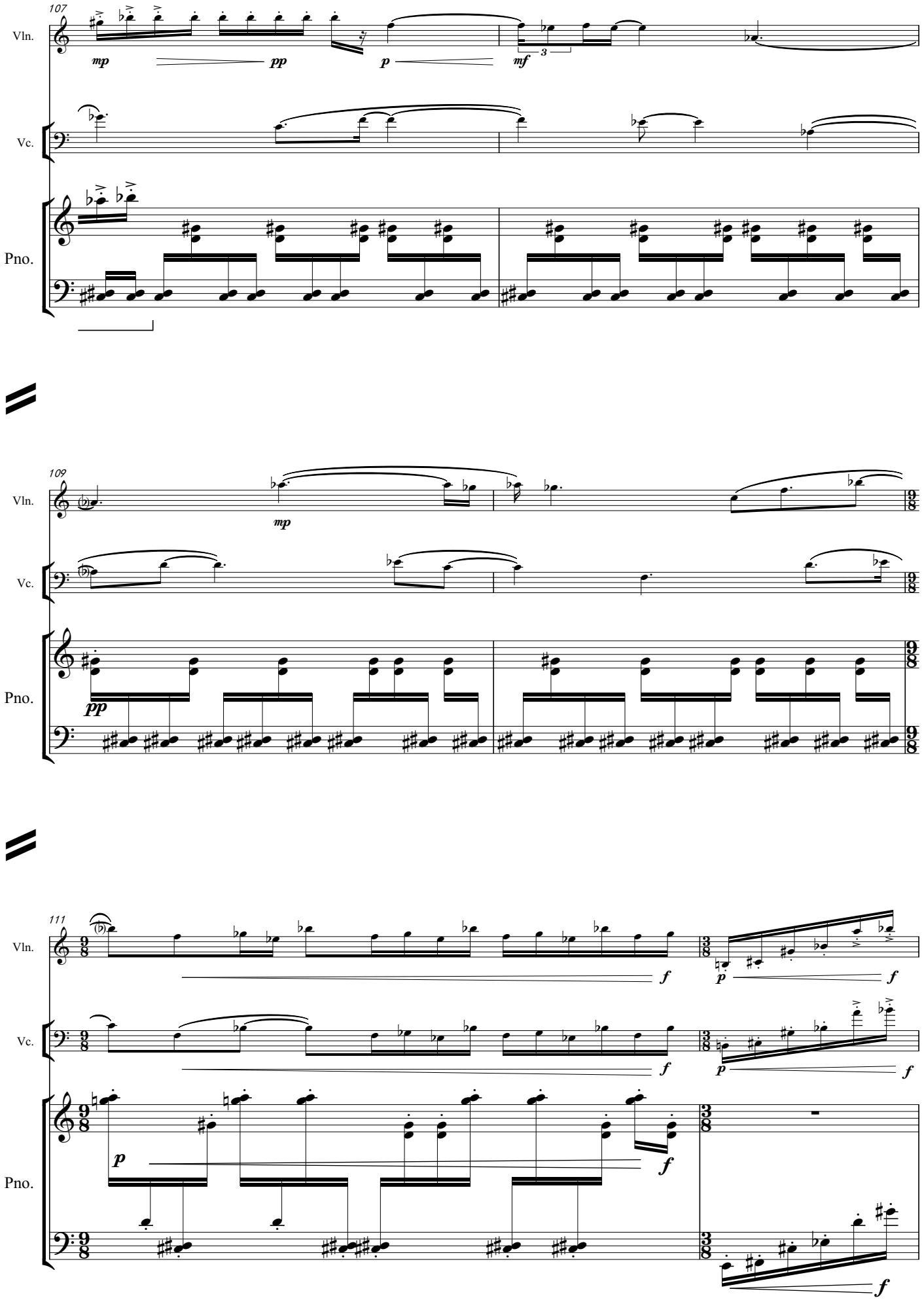

77
Vln.
Vc.
Pno.
78
Vln.
Vc.
Pno.
f
80
Vln.
Vc.
Pno.
pizz.
mf

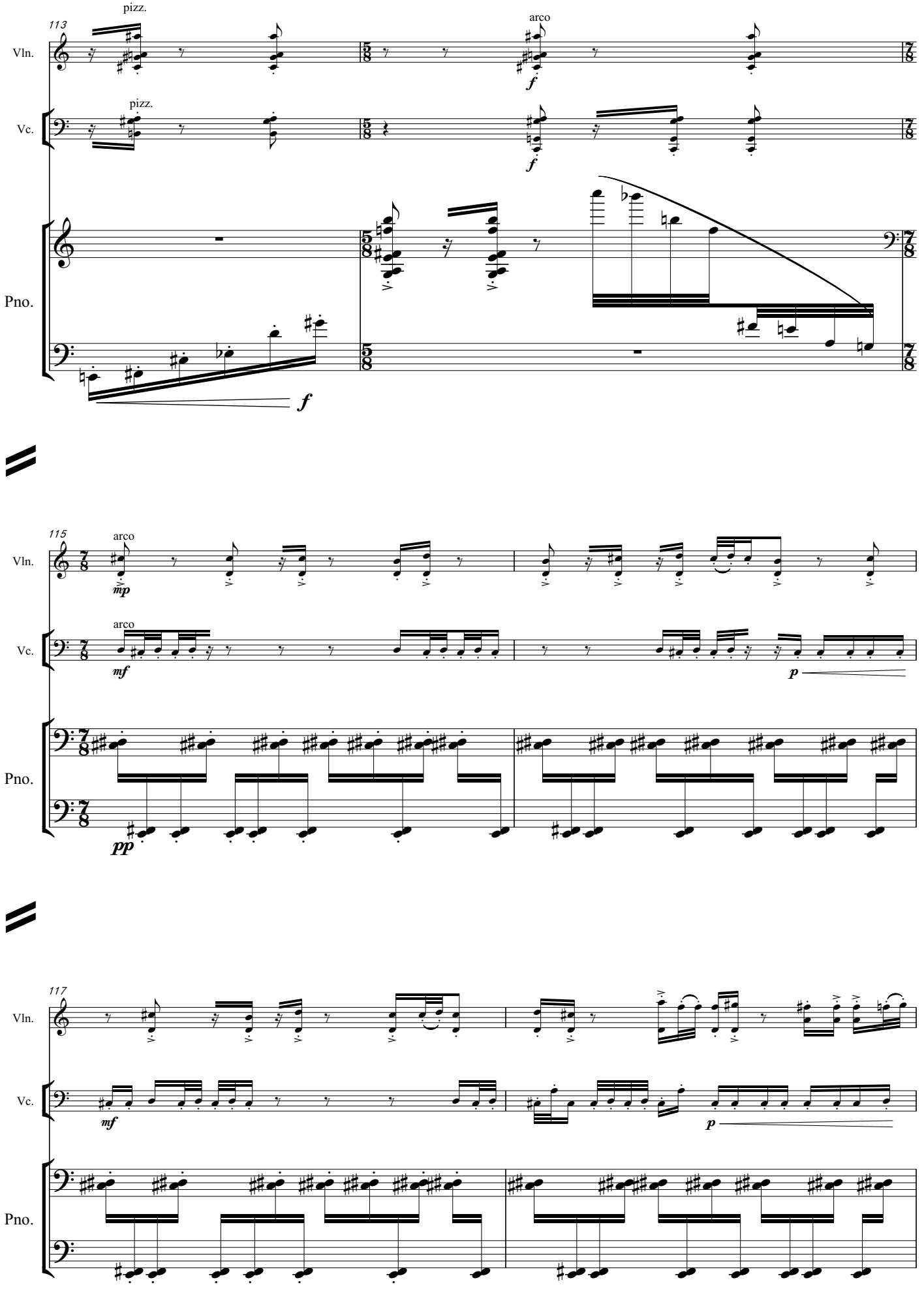
82
Vln.
Vc.
Pno.
mp
3
6
♩=100
ppp
mp
Ped.
84
pp
mp
arco
espress.
mf
87
ff
fp
p
f

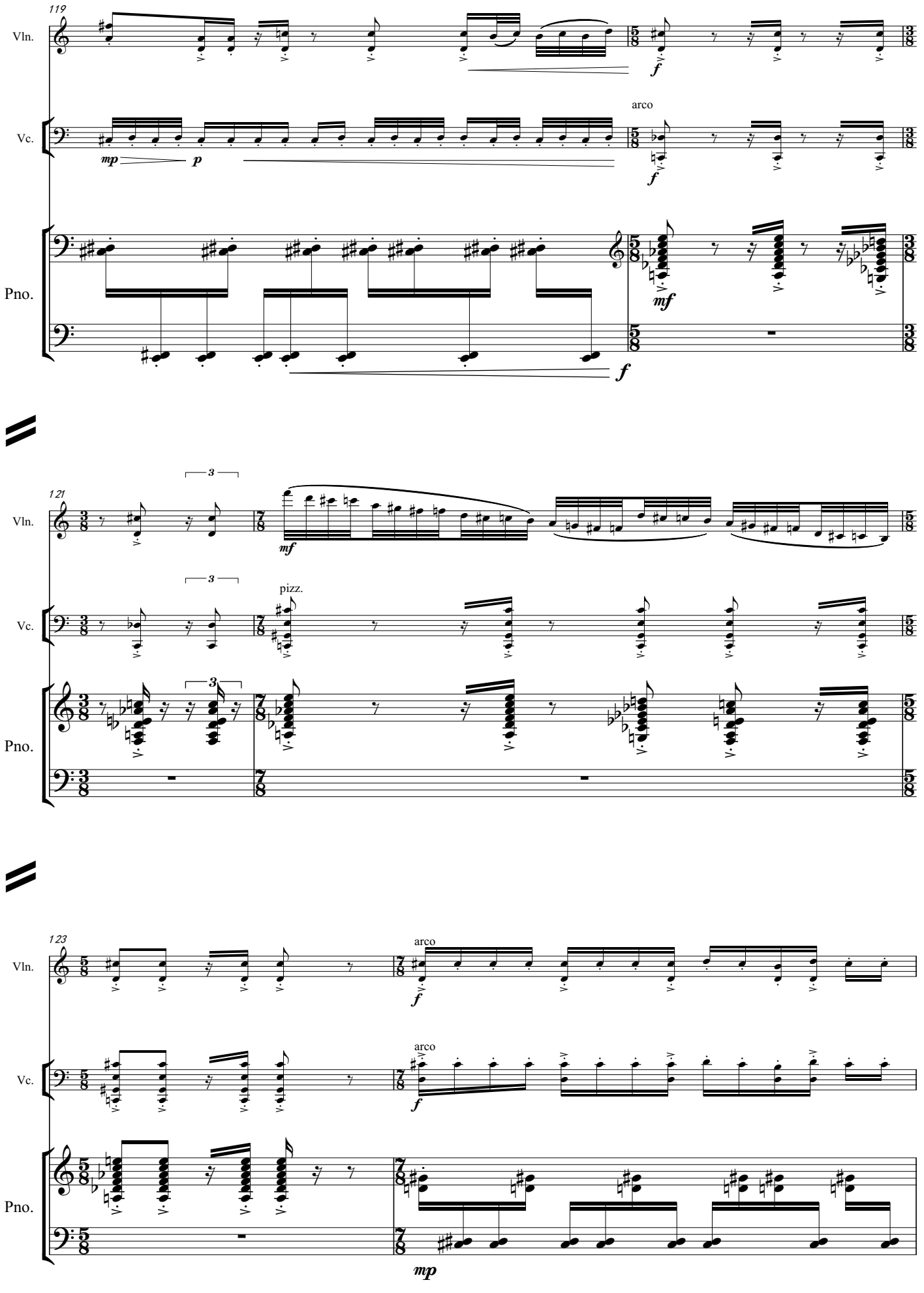

89
Vln.
pp mp pp mp pp mp pp mp
Vc.
pizz.
mp fp
f mp mf
Pno.
ppp fff
Ped.
91
Vln.
pp mp pp mp pp mp pp mp
Vc.
mf f fp mf
Pno.
ppp fff ppp f
Ped.
93
Vln.
pp mp pp mp pp mp pp mp
Vc.
mp f mp
Pno.
p mp pp

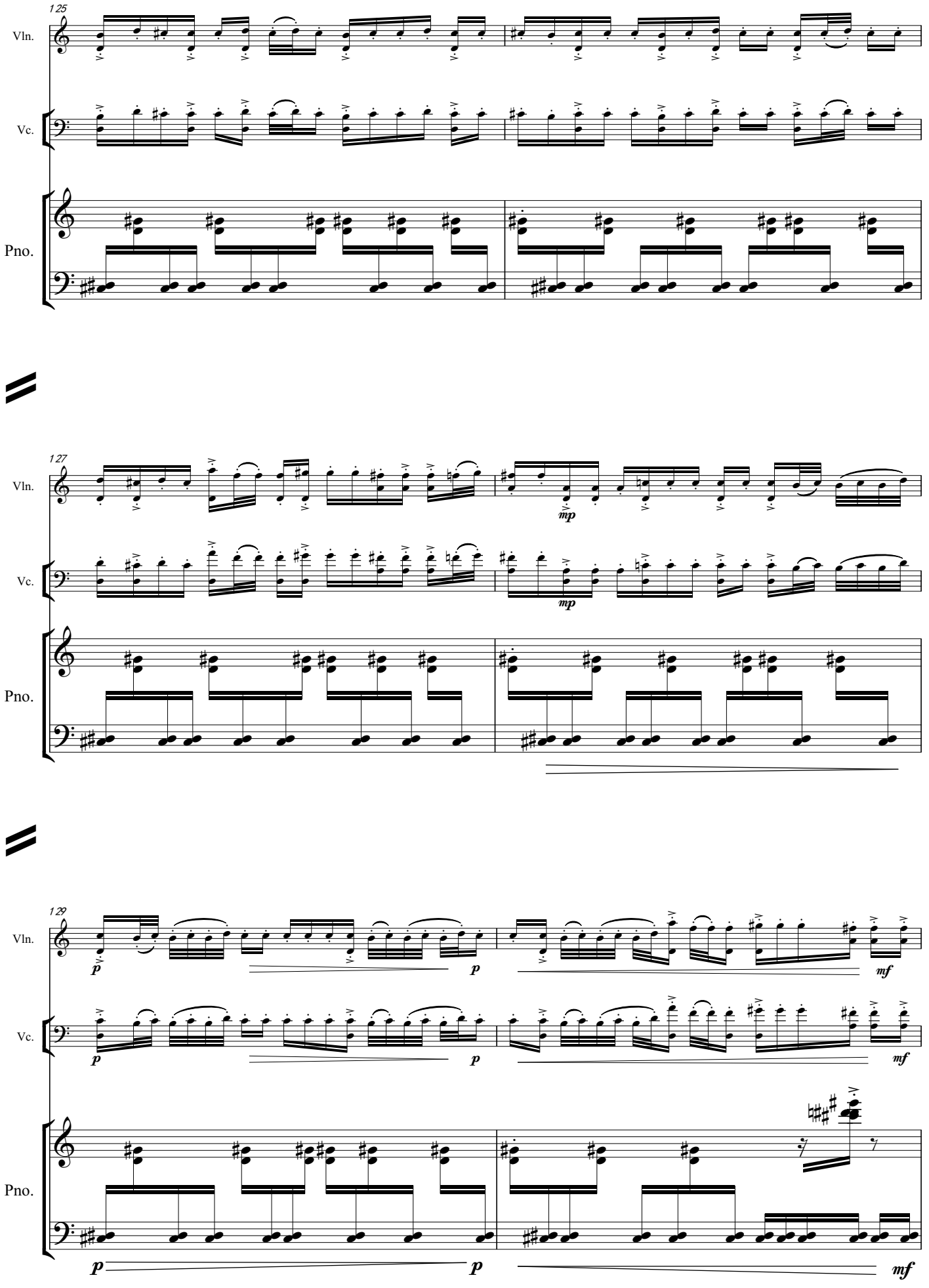

95
♩=95
Vln.
Vc.
Pno.
Ped.
97
pizz.
arco
99
pizz.
arco

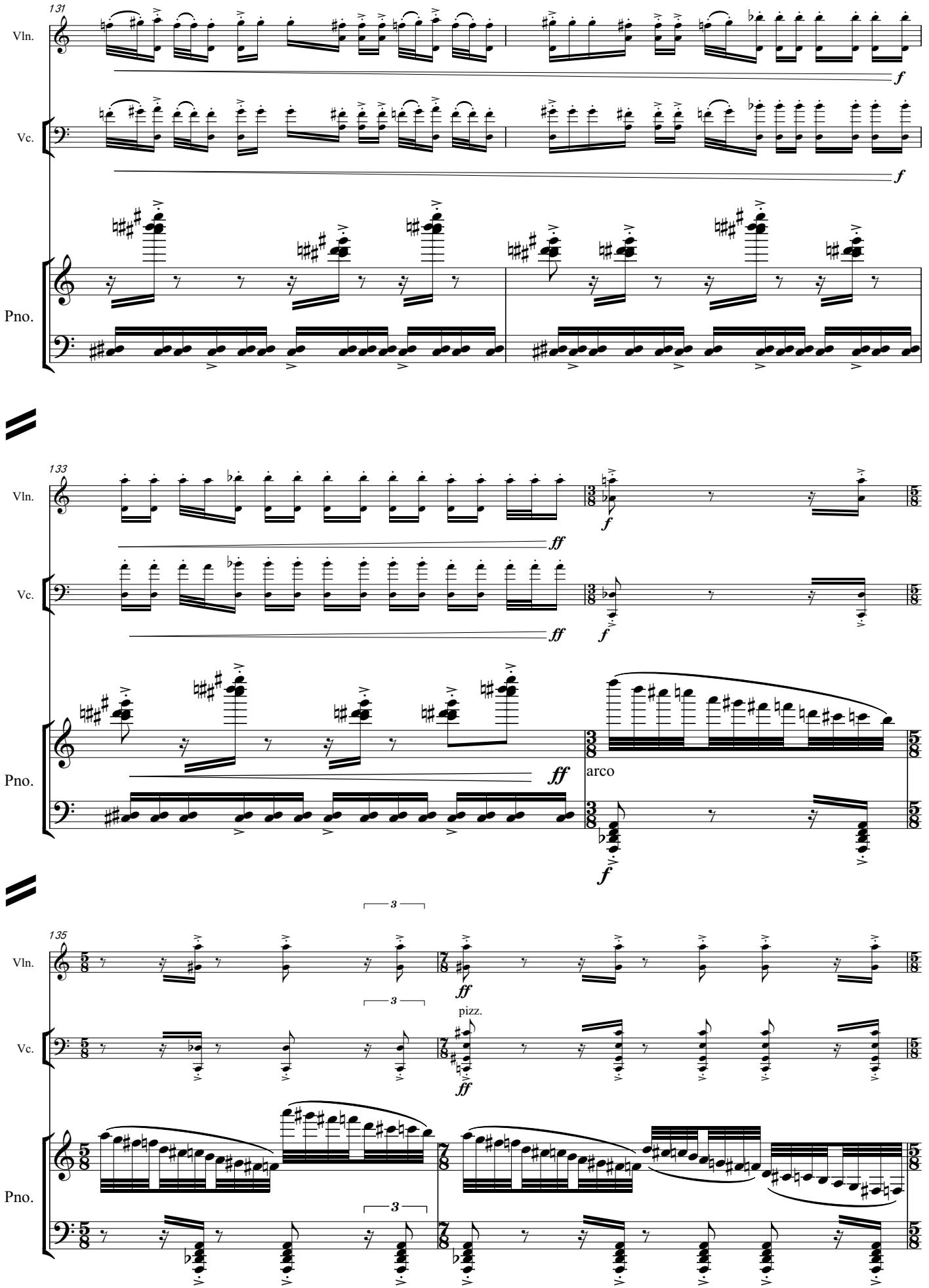

101
Vln.
Vc.
Pno.
mp
mf
f
mp
f
p
f
Ped.
103
Vln.
Vc.
Pno.
ff
pp
105
Vln.
Vc.
Pno.
pp
mf
ppp
p
espress.
f
pp
mf
f
mp
p
f
p
Ped.
Ped.

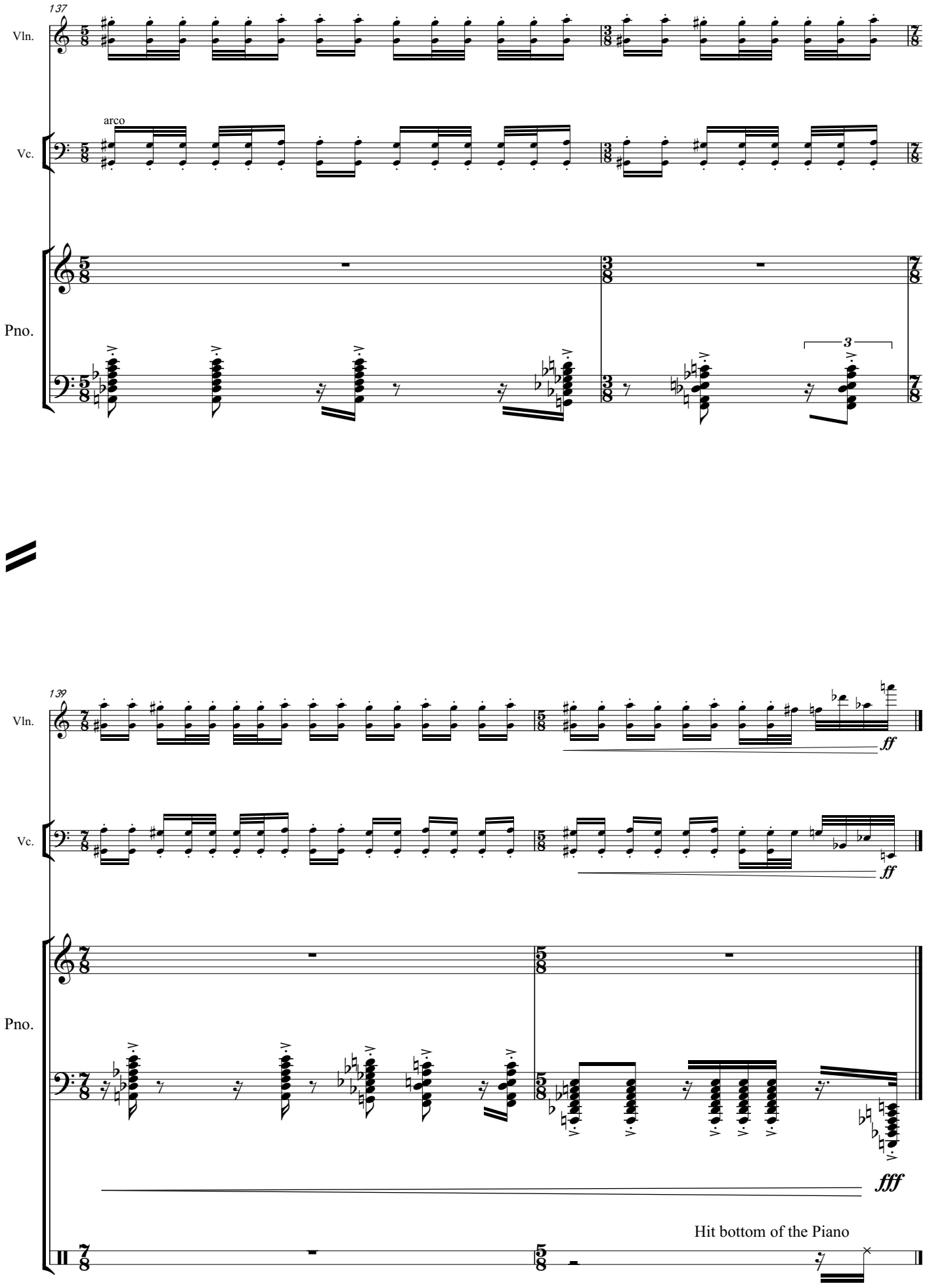

107
Vln.
Vc.
Pno.
mp
pp
p
mf
3
109
mp
pp
111
f
p


113
pizz.
arco
Vln.
Vc.
Pno.
f
115
mp
mf
p
pp
117


119
Vln.
Vc.
Pno.
arco
121
pizz.
123
arco


125
Vln.
Vc.
Pno.
127
Vln.
Vc.
Pno.
mp
mp
129
Vln.
Vc.
Pno.
p
p
mf
p
p
mf
p
p
mf


131
Vln.
Vc.
Pno.
f
133
ff
arco
135
pizz.
3


137
Vln.
Vc.
arco
Pno.
3
139
Vln.
Vc.
Pno.
ff
ff
fff
Hit bottom of the Piano

Shadow

for orchestra

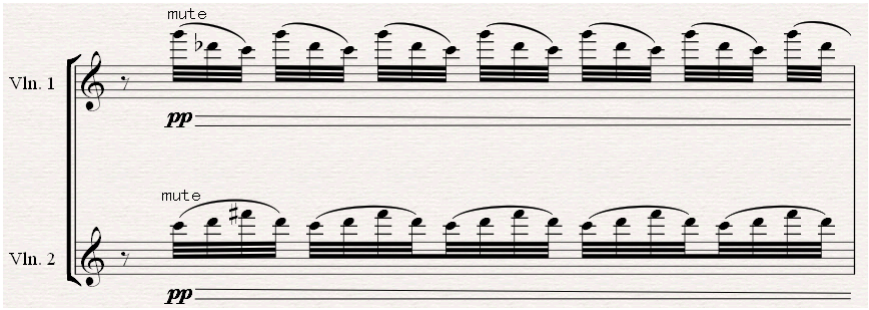
Composed in November 2014, this piece was informed and inspired by the music of a number of 20th century composers. One could say it was written ‘in the shadow’ of these great composers. Approaches to sonority and form were influenced by the works of Witold Lutoslawski, Bela Bartok and John Adams. Reading the unpublished PhD thesis *A Study Of Toru Takemitsu’s Harmonic Techniques* by Wang Zho (Shanghai Conservatory of Music, 2008) stimulated new thoughts during the planning of the harmonic language for this piece.

Takemitsu inherited the numerous creative compositional techniques of the 20th century, especially being influenced by the musical perceptions and compositional techniques of Claude Debussy, Olivier Messiaen and John Cage. Added to that, Takemitsu seemed to blend the aesthetic consciousness of his oriental origins into his music. These two aspects are exactly the central themes I wanted to address in *Journey*. In my own way I have tried to explore and discover commonalities of musical language between the conventional and contemporary, between Eastern and Western, in order to discover the musical personality of the composer himself.

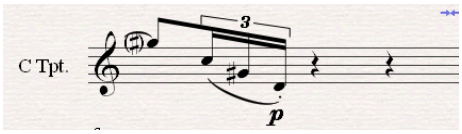
In terms of pitch organisation, the main compositional technique applied was the use of a unifying short series of notes throughout. The combination of three notes is the smallest viable unit for a musical pitch series. The three note series [0,1,6] was used as the permeating thematic material of this work. As it happens, this three notes series is also characteristic of some of the Takemitsu's work, for example in his *Winter* for orchestra. The series contains the intervals of a minor second and perfect fourth. Other composers who have used similar three notes series motivically in their works include György Ligeti, Pierre Boulez and Anton Webern. That suggested to me that it should be possible to use the motive to compose in any

style.

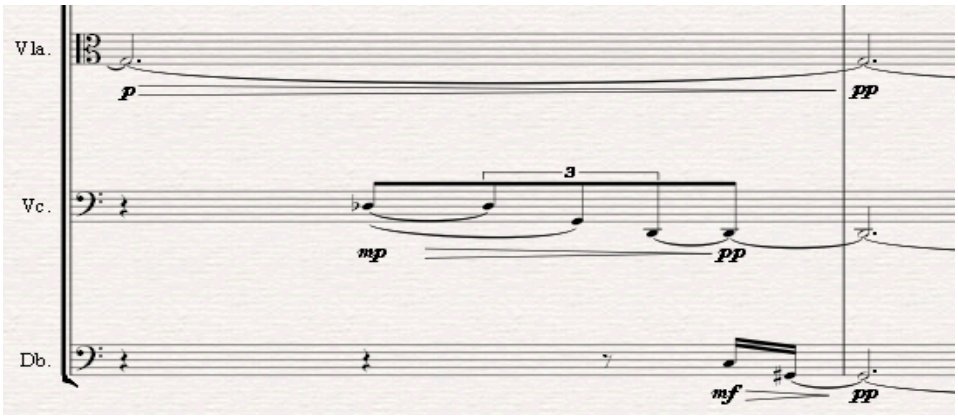
To provide extensions of sonority, three permutations of the motive were developed. These were intended to generate increasing internal tension. In order they are: [0,2,6], [0,1,6], [0,1,7], [0,2,8]. These three note series are the main musical material in this work.



Shadow bar 8



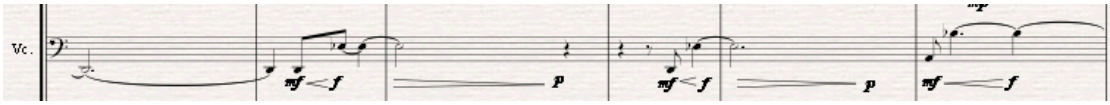
Shadow bar 10



Shadow bars 33-34

To provide additional colour, a four note series was also used. The four note series consists of two pairs of perfect fifth intervals, where the relationship between them is a major or minor second. For example C–G/C#–#G. This type of series adds

some oriental colour to sonority.

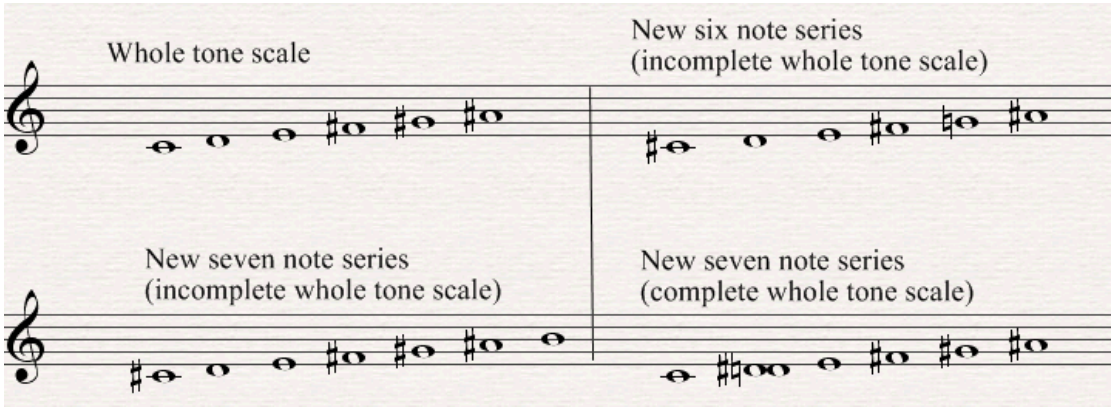


Shadow bars 42-47

In approaching the construction of harmony, I treated the vertical element fairly freely, adding extraneous notes to chords intuitively to create ‘mutant’ chords. Triads become mutants when one or more notes of the triad are split into two. So the mutant additions to three notes of triad will normally be added minor seconds. This produces a characteristic type of chord in the work. These triads with added mutant notes can produce quite dissonant harmonies. I noticed that similar kinds of sounds had previously been used by some famous composers in the early twentieth century, such as Debussy, Ravel, Bartok, but in different contexts.

So in summary: Horizontally, the note series was at the core of melodic development in this piece. Vertically, the same note series set up the semi-triadic structure of the harmonic language.

Added to these core structural elements, a six note group of pitches also is introduced from time to time. The six note pattern is familiar as the whole tone scale. These six notes are equivalent major second relationship. In this work the composer applied incomplete whole tone scale, omitting one or two notes from the six notes of the scale and adding in their place two mutants instead, which in order to increase the density of harmony and lessen the clichéd whole tone scale sonority.



This method was also applied to other scales and note series in this work. for example to the pentatonic scale, and to the so-called ‘oriental scale’.

As the composition progressed, I became increasingly interested in these extraneous notes. I remembered having read once that Messiaen was supposed to have said something along the lines of mutant notes having invasive and supplemental functions. That idea turned out to be coincident with what I found I wanted pursue in this work. Overall the aim was to use mutant notes to combine and blend with the more conventional sounds and so reveal some new musical sonorities.

Recording note

The first movement and the second movement were produced and mixed by composer using East West Symphonic Orchestra sound samples.

Xu Tang

Shadow

for orchestra

Instrumentation

Piccolo

2 Flutes (Flute 2 doubling Piccolo)

2 Oboes (Oboe 2 doubling Cor Anglais)

2 Clarinets in B♭ (Clarinet 2 doubling Bass Clarinet in B♭)

2 Bassoons

4 Horns in F

2 Trumpets in C

Tenor Trombone

2 Bass Trombones

Tuba

Timpani (4 drums)

Percussion 1 Tam-tam,Snare drum, Triangle, Xylophone

Percussion 2 Bass Drum, Crotales

Strings

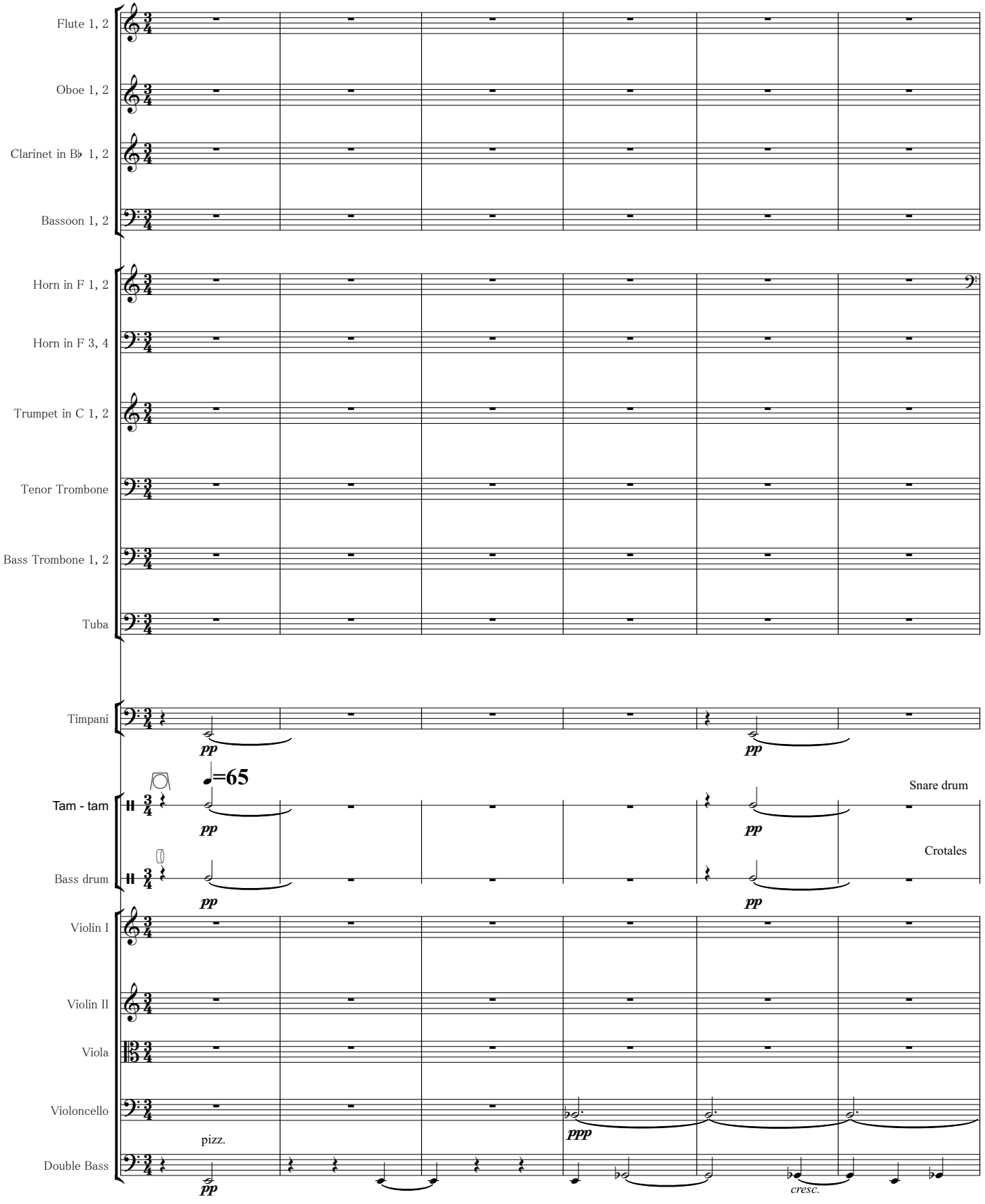
Transposed score

Duration: Movement I approximately 12' , movement II approximately 7'

Shadow
Movement I

Xu Tang

Lento ♩=65



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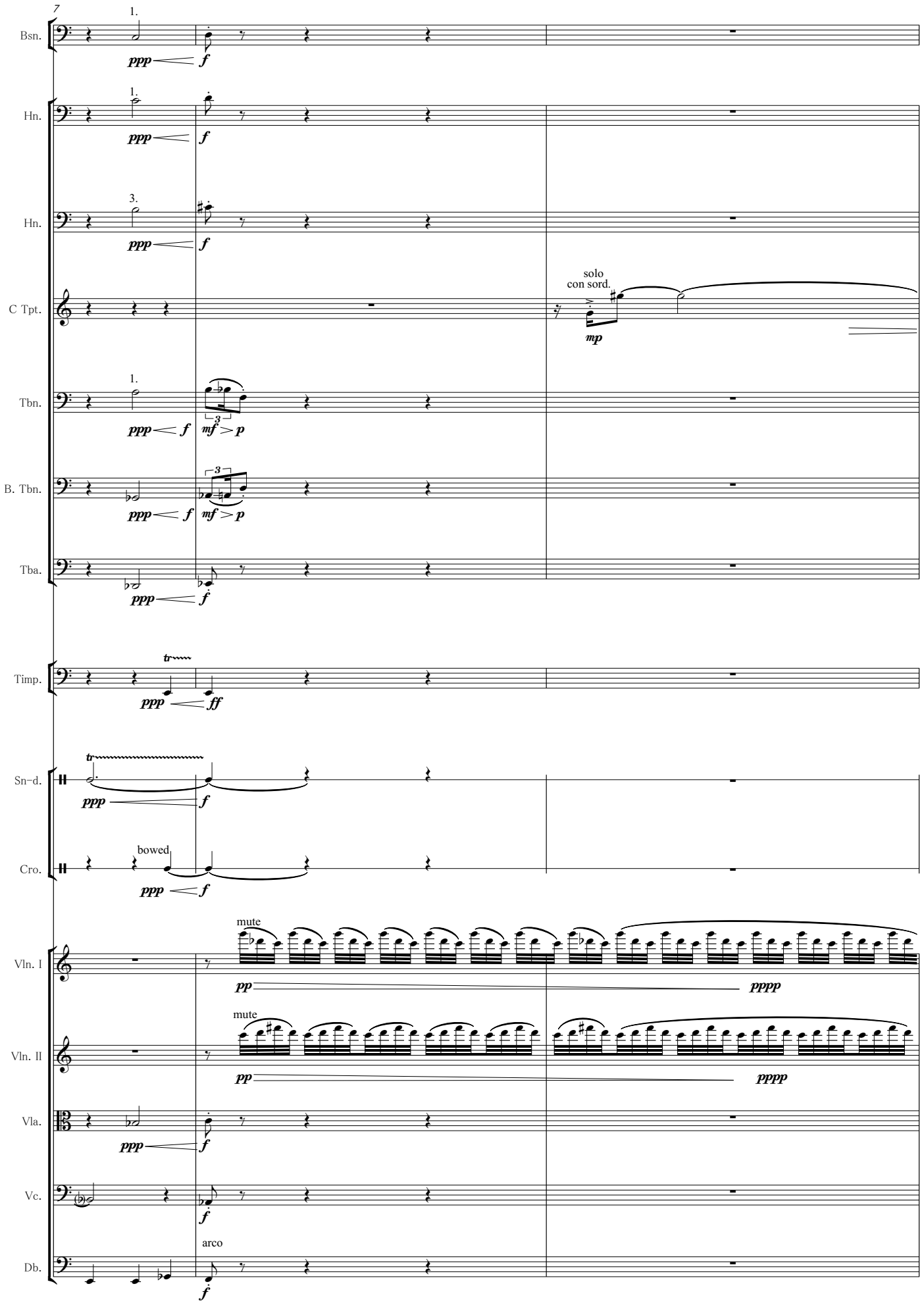
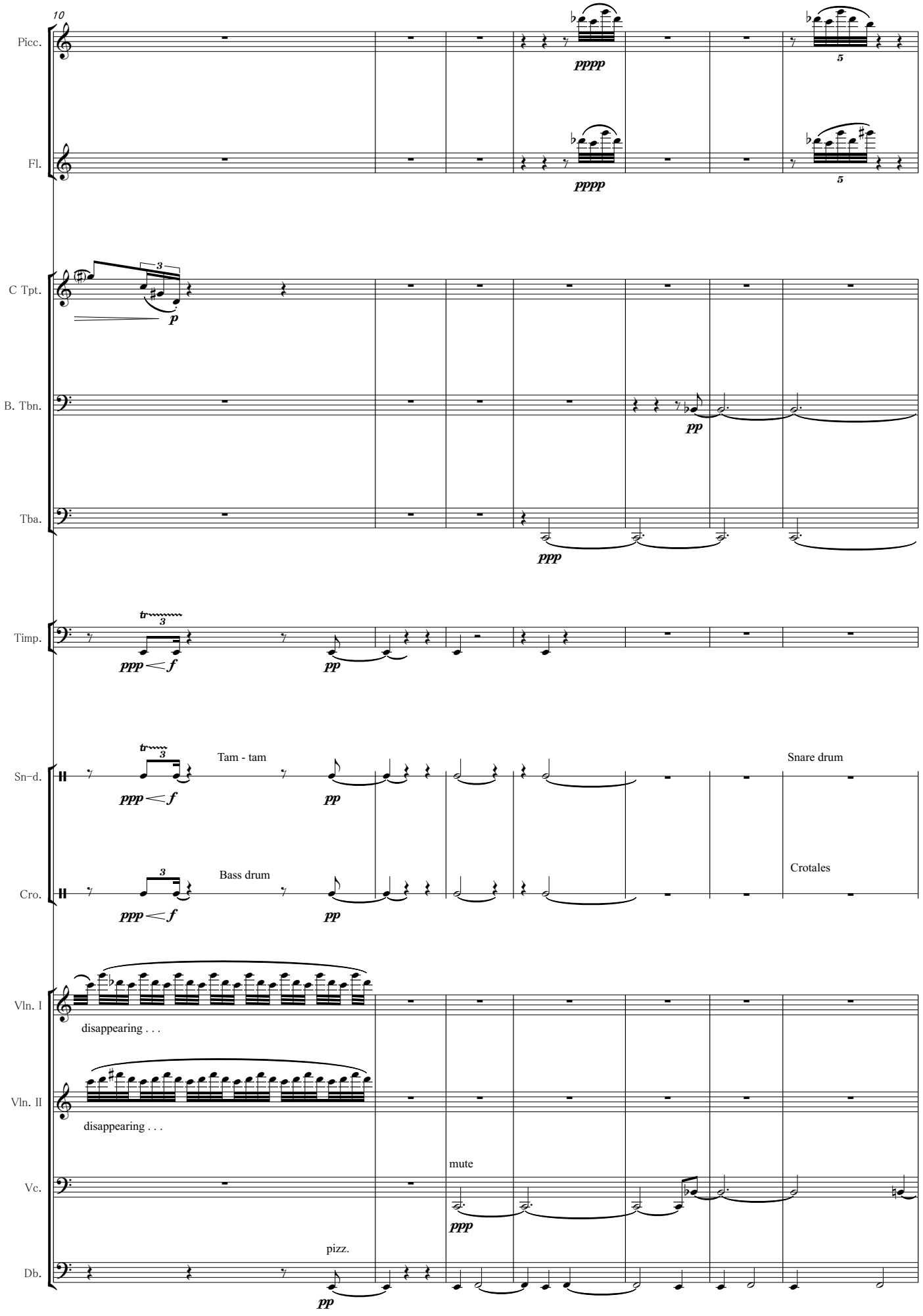
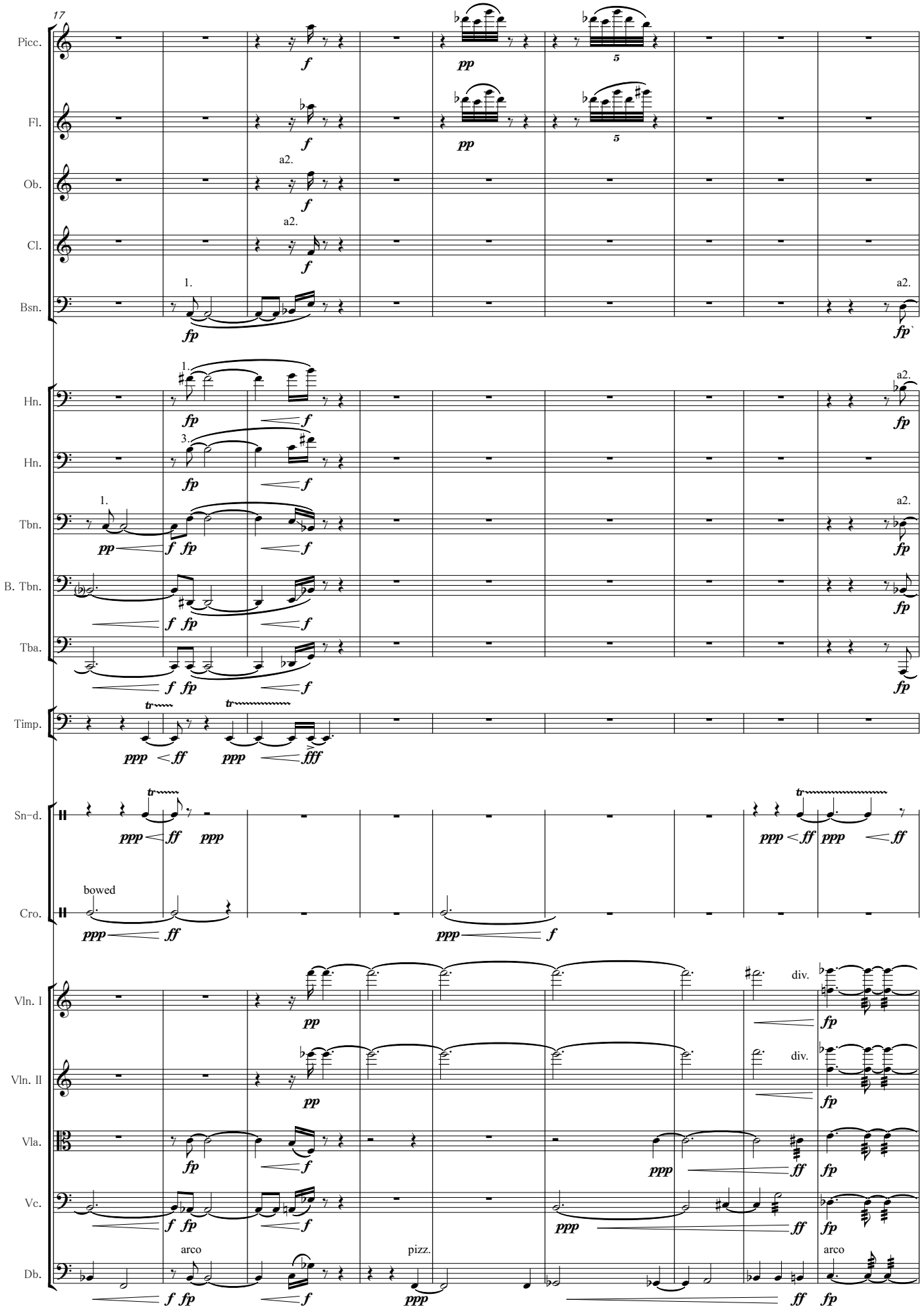
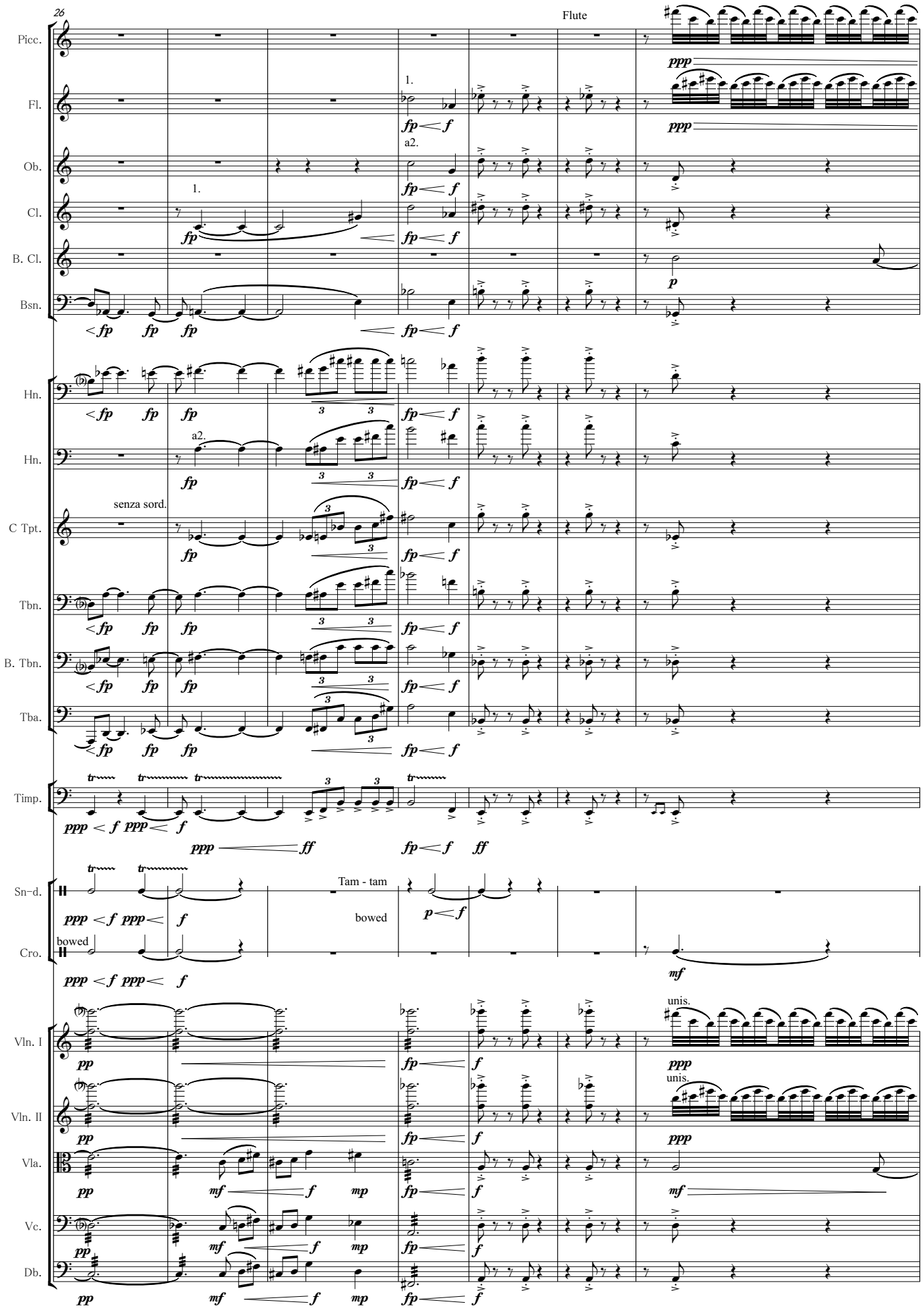
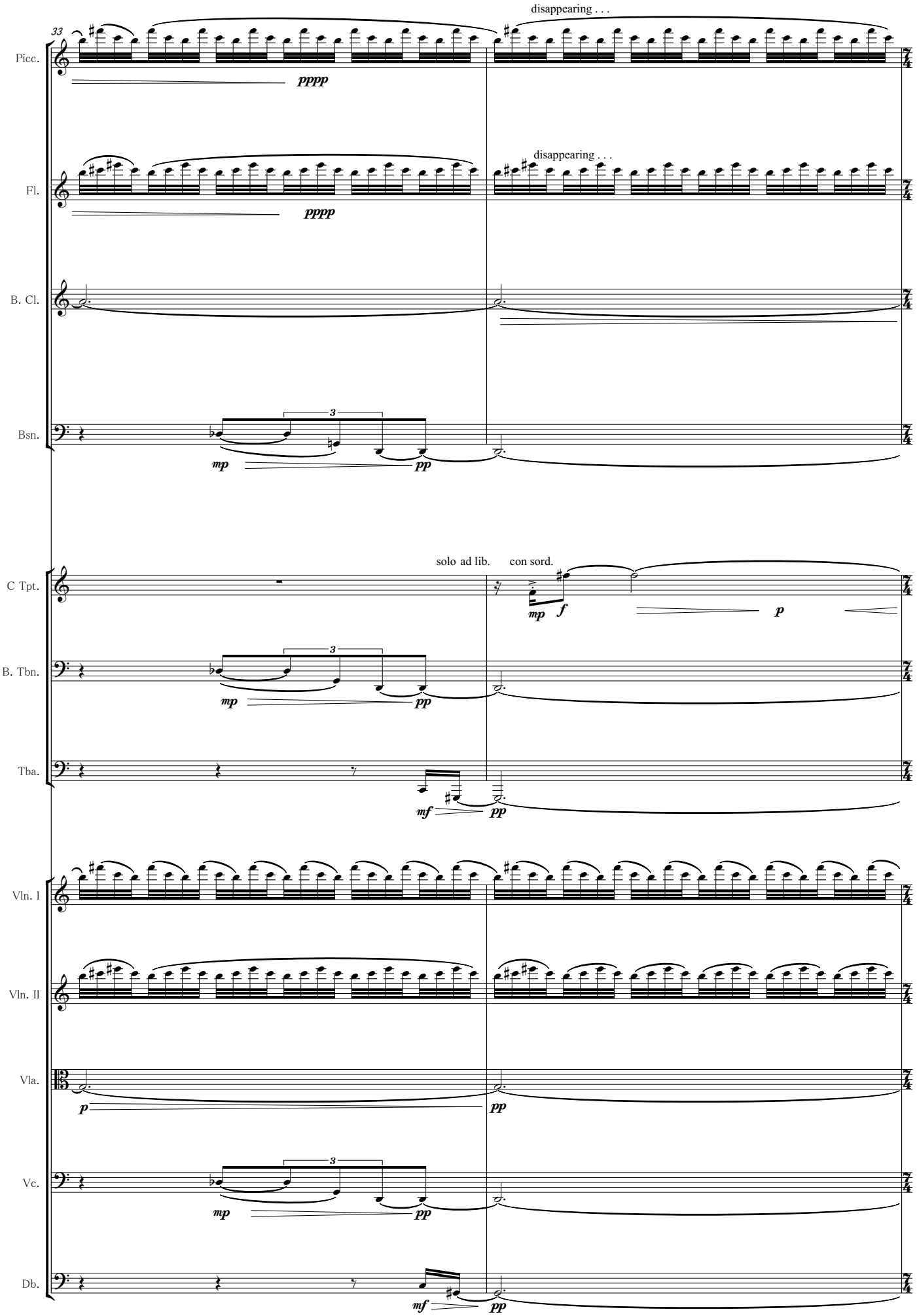
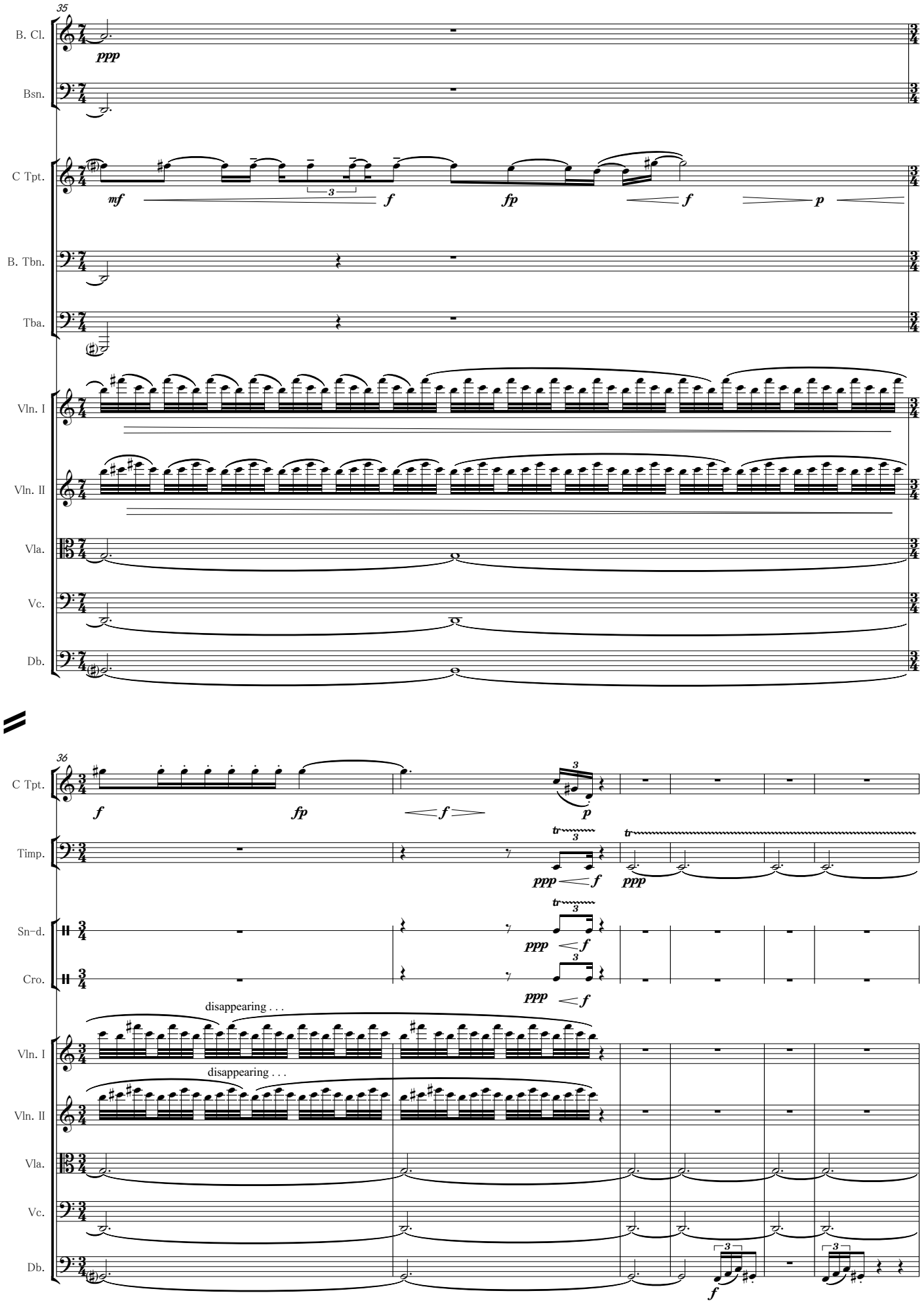

7
Bsn.
1.
ppp
f
Hn.
1.
ppp
f
Hn.
3.
ppp
f
C Tpt.
solo
con sord.
mp
Tbn.
1.
ppp
f
3
mf
p
B. Tbn.
3
ppp
f
mf
p
Tba.
ppp
f
Timp.
tr
ppp
ff
Sn-d.
tr
ppp
f
Cro.
bowed
ppp
f
Vln. I
mute
pp
pppp
Vln. II
mute
pp
pppp
Vla.
ppp
f
Vc.
f
Db.
arco
f

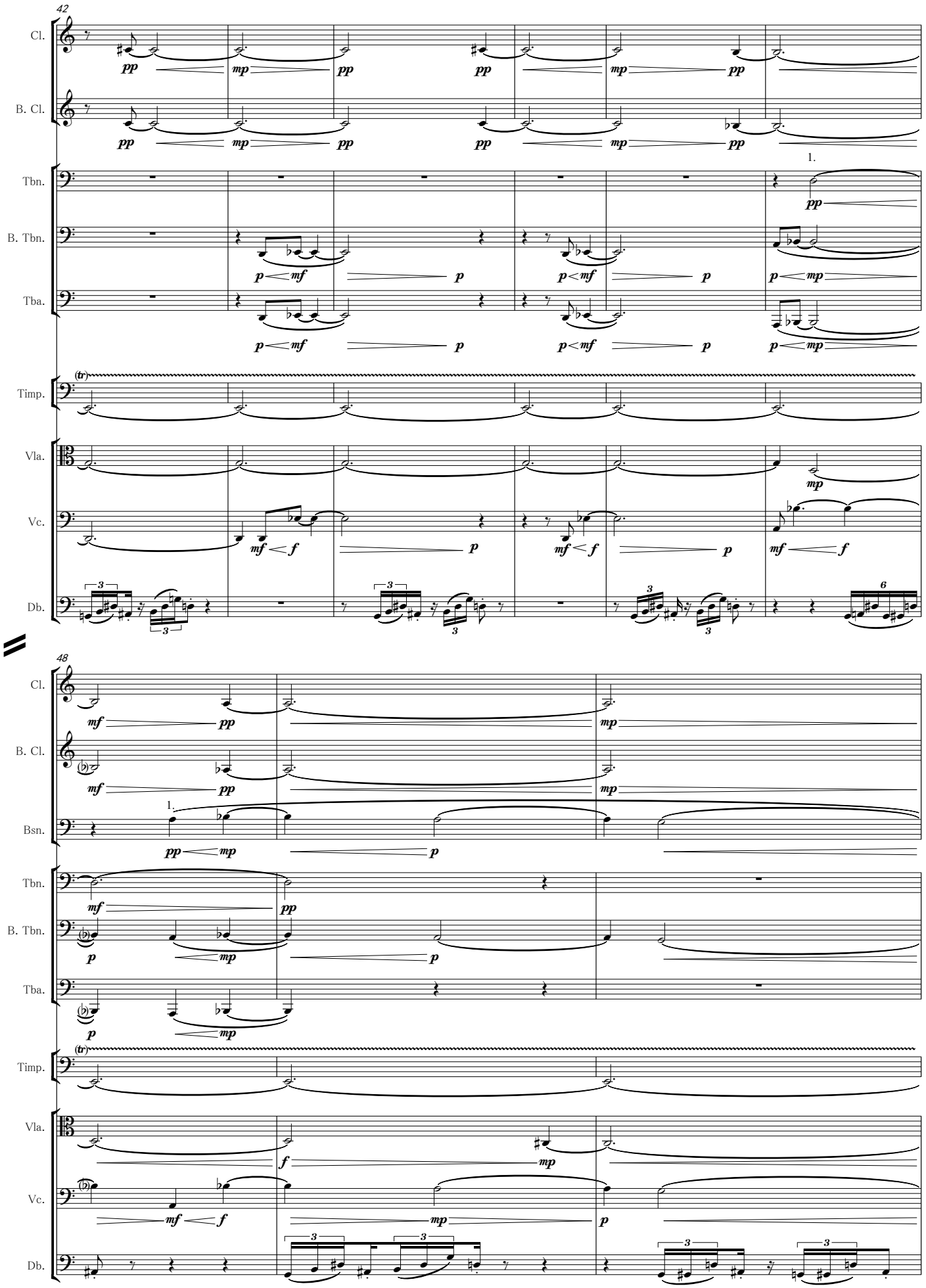

10
Picc.
Fl.
C Tpt.
B. Tbn.
Tba.
Timp.
Sn-d.
Cro.
Vln. I
Vln. II
Vc.
Db.
pppp
p
pp
ppp
f
Tam - tam
Bass drum
Snare drum
Crotales
disappearing . . .
mute
pizz.

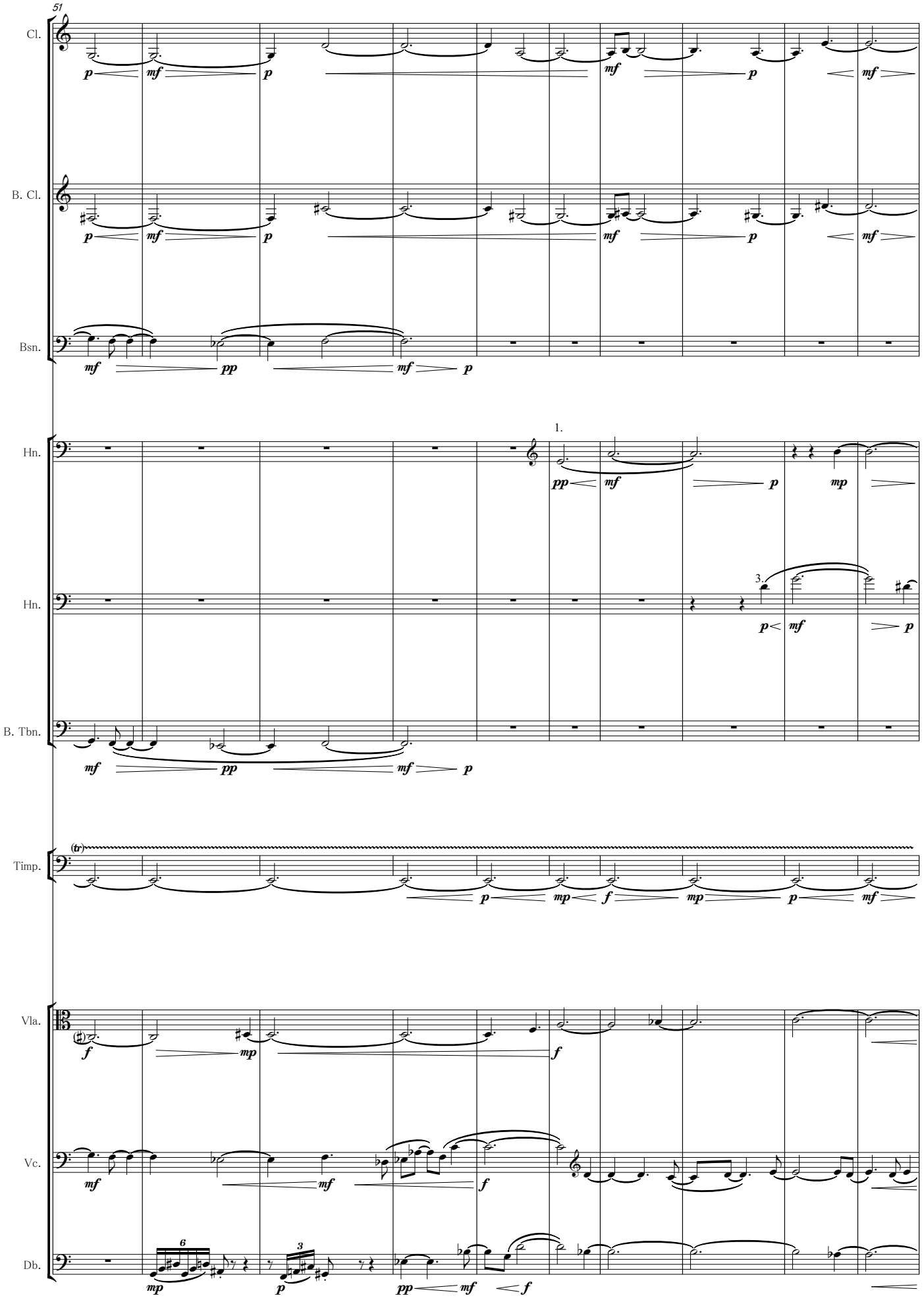

17
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tbn.
B. Tbn.
Tba.
Timp.
Sn-d.
Cro.
Vln. I
Vln. II
Vla.
Vc.
Db.
a2.
1.
3.
bowed
arco
pizz.
div.

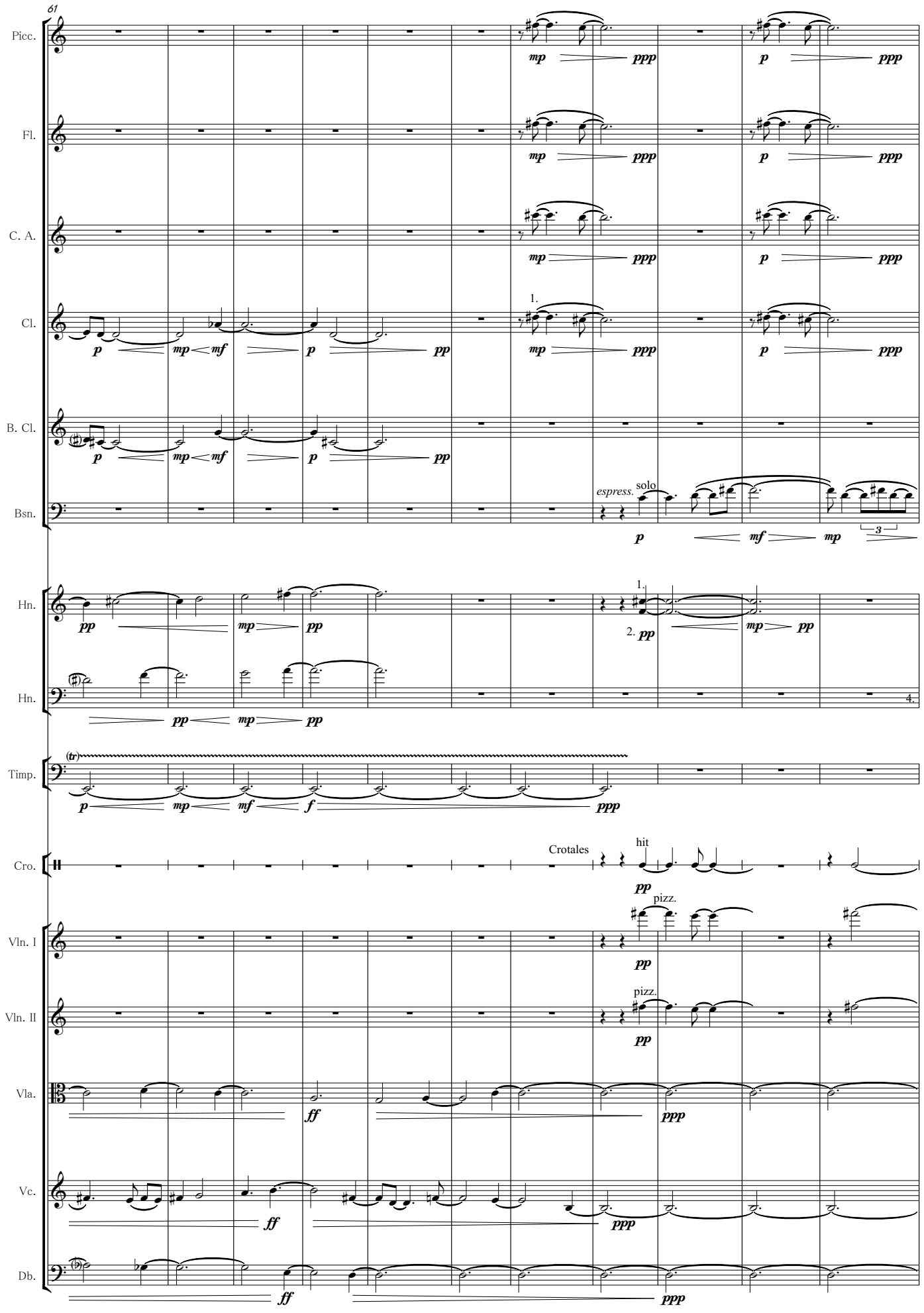

26
Flute
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Sn-d.
Cro.
Vln. I
Vln. II
Vla.
Vc.
Db.
1.
a2.
senza sord.
Tam - tam
bowed
unis.

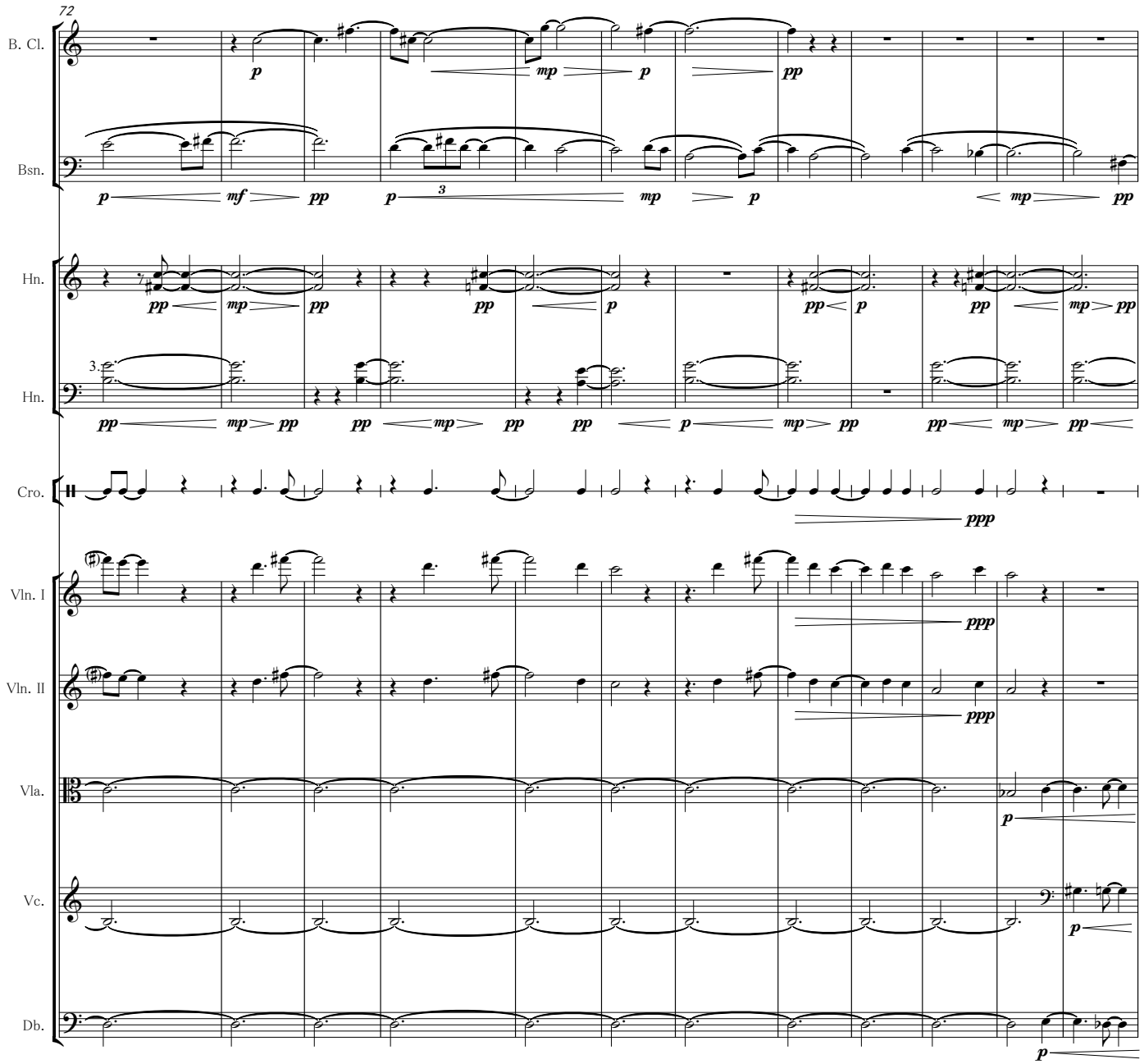

33
disappearing . . .
Picc.
pppp
disappearing . . .
Fl.
pppp
B. Cl.
Bsn.
3
mp
pp
solo ad lib.
con sord.
C Tpt.
mp
f
p
B. Tbn.
3
mp
pp
Tba.
mf
pp
Vln. I
Vln. II
Vla.
p
pp
Vc.
3
mp
pp
Db.
mf
pp

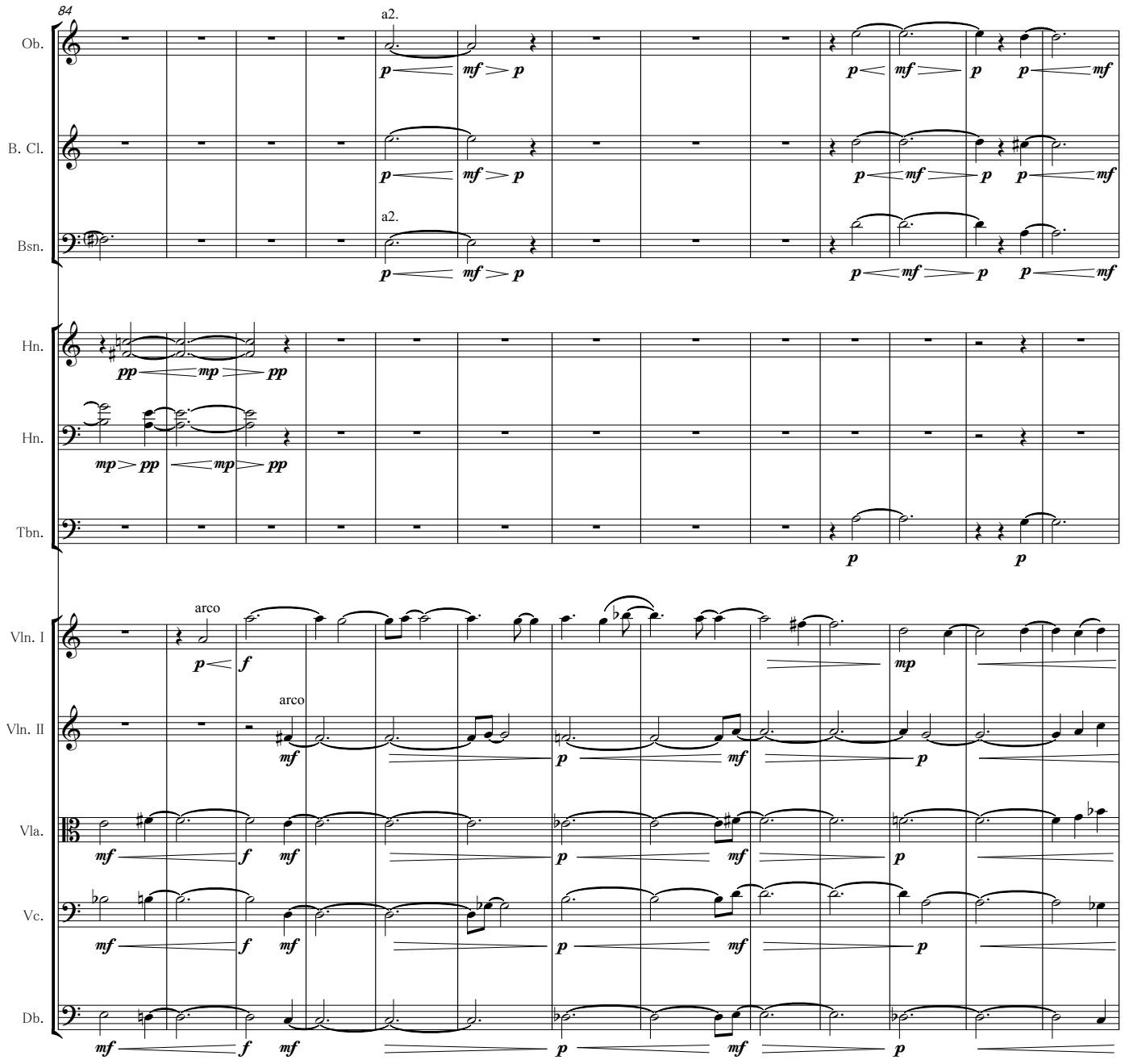

35
B. Cl.
Bsn.
C Tpt.
B. Tbn.
Tba.
Vln. I
Vln. II
Vla.
Vc.
Db.
ppp
mf
f
fp
f
p
36
C Tpt.
Timp.
Sn-d.
Cro.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
fp
f
p
ppp
f
ppp
ppp
f
ppp
f
disappearing . . .
disappearing . . .
f

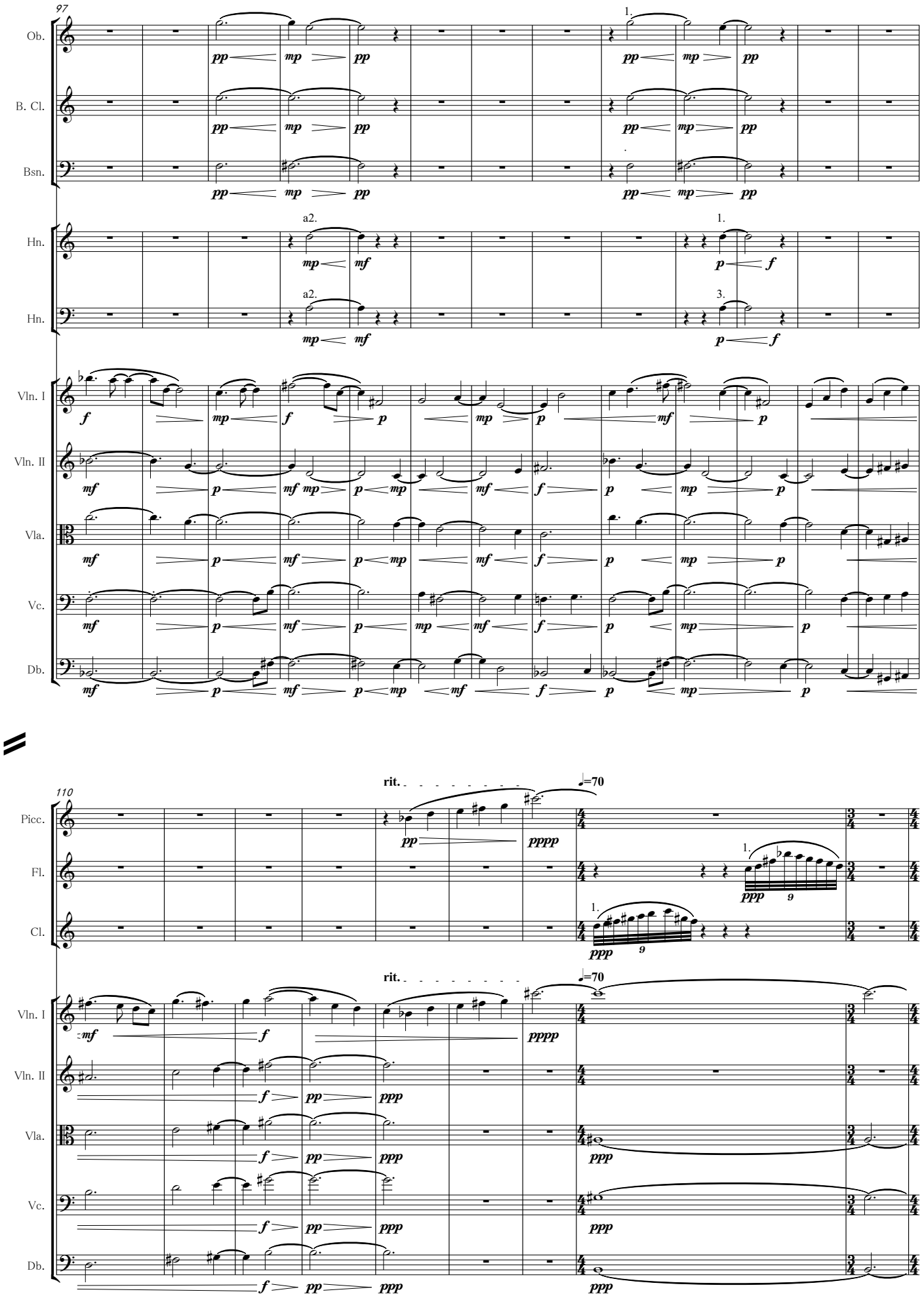

42
Cl.
B. Cl.
Tbn.
B. Tbn.
Tba.
Timp.
Vla.
Vc.
Db.
1.
48
Bsn.

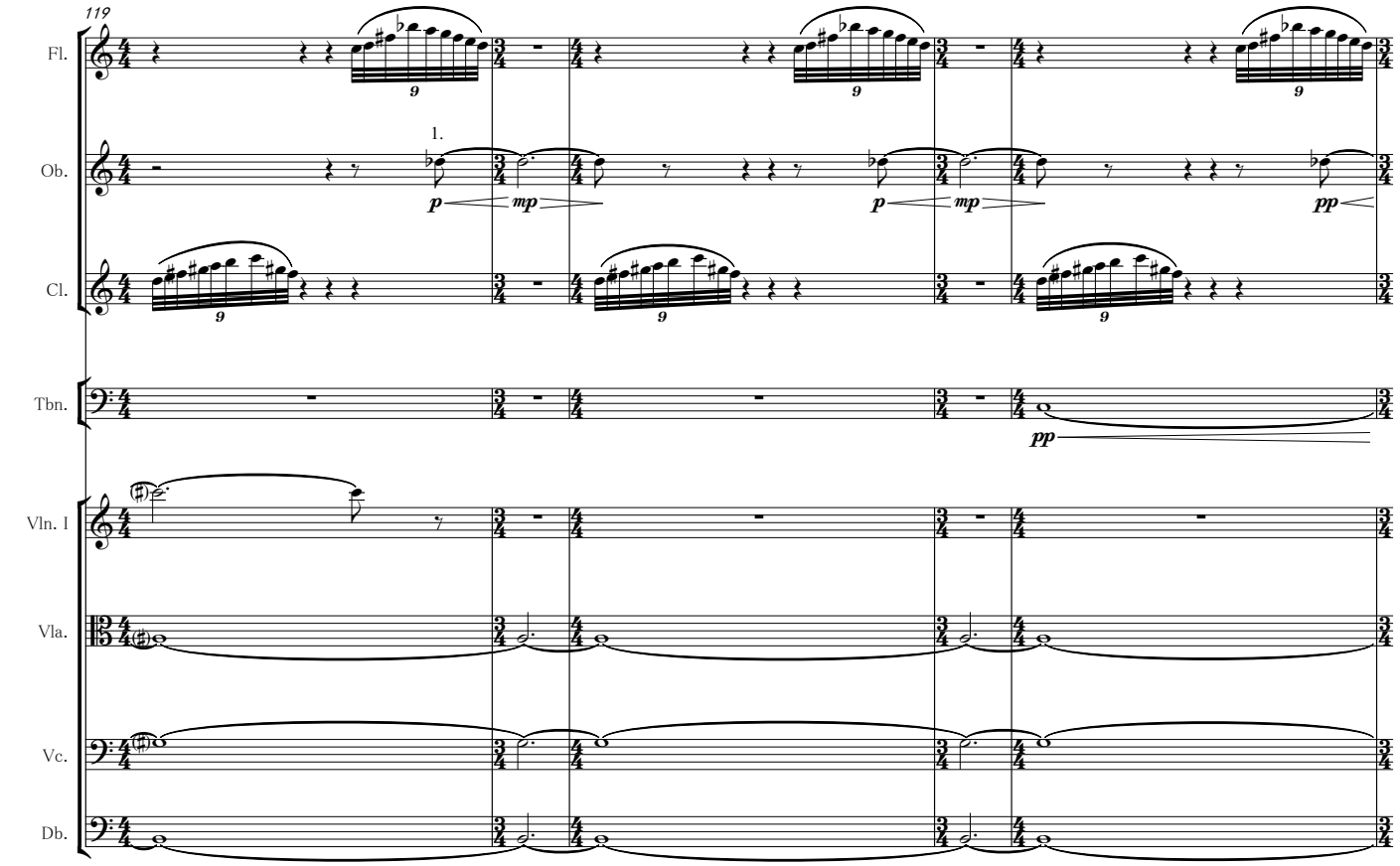

51
Cl.
B. Cl.
Bsn.
Hn.
1.
3.
Hn.
B. Tbn.
Timp.
Vla.
Vc.
Db.

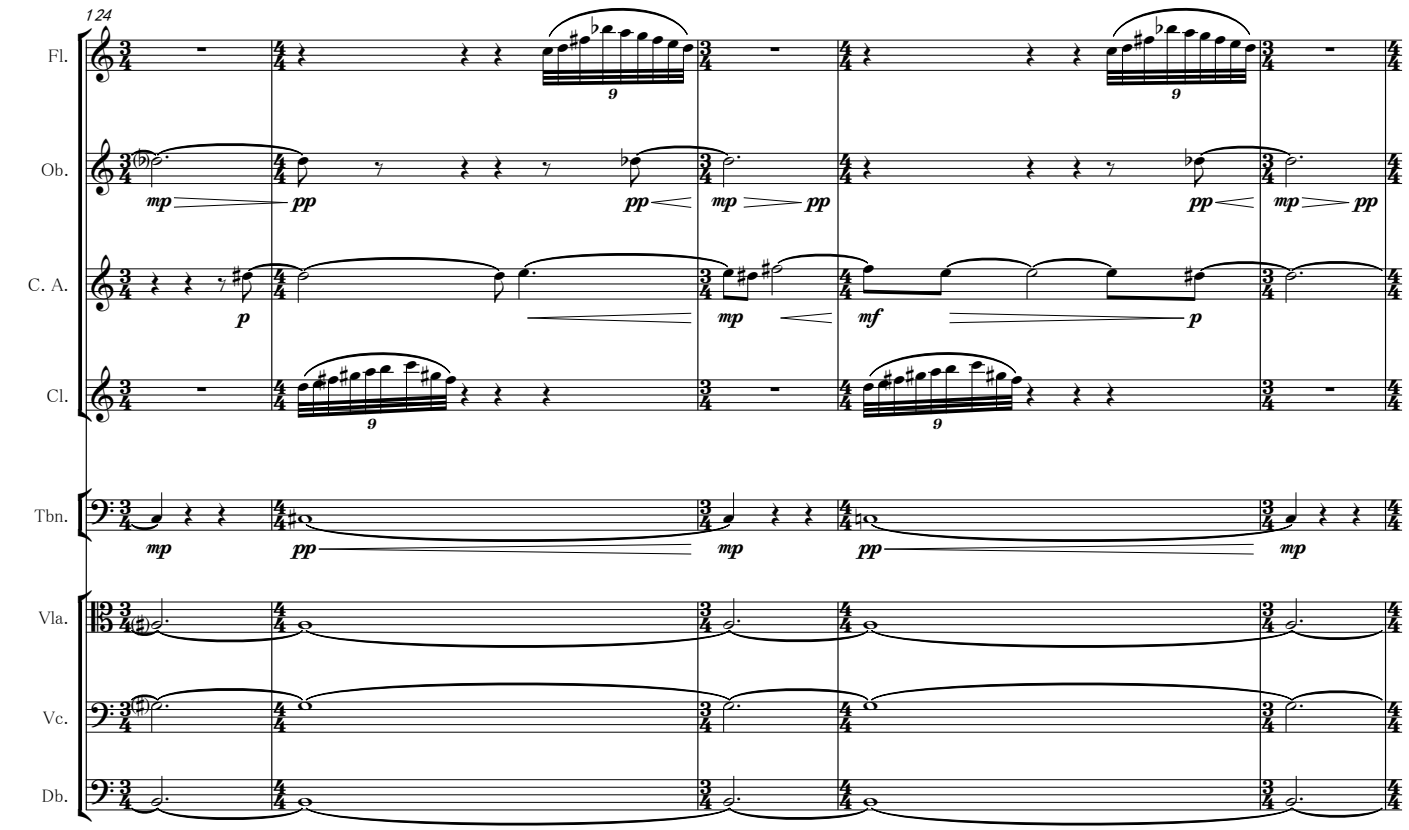

61
Picc.
Fl.
C. A.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Timp.
Cro.
Vln. I
Vln. II
Vla.
Vc.
Db.
1.
solo
espress.
2.
4.
Crotales
hit
pizz.

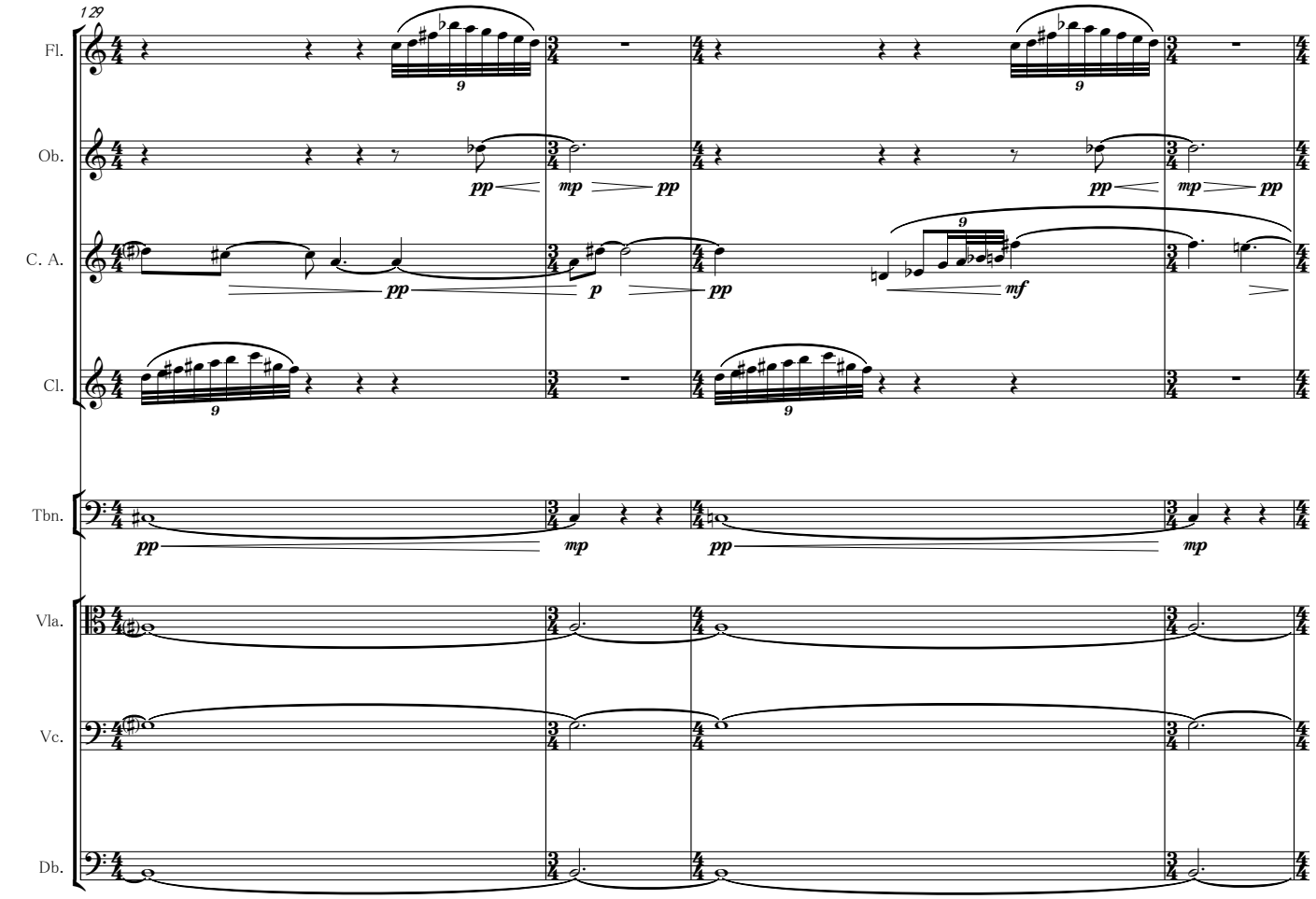

72
B. Cl.
Bsn.
Hn.
Hn.
Cro.
Vln. I
Vln. II
Vla.
Vc.
Db.

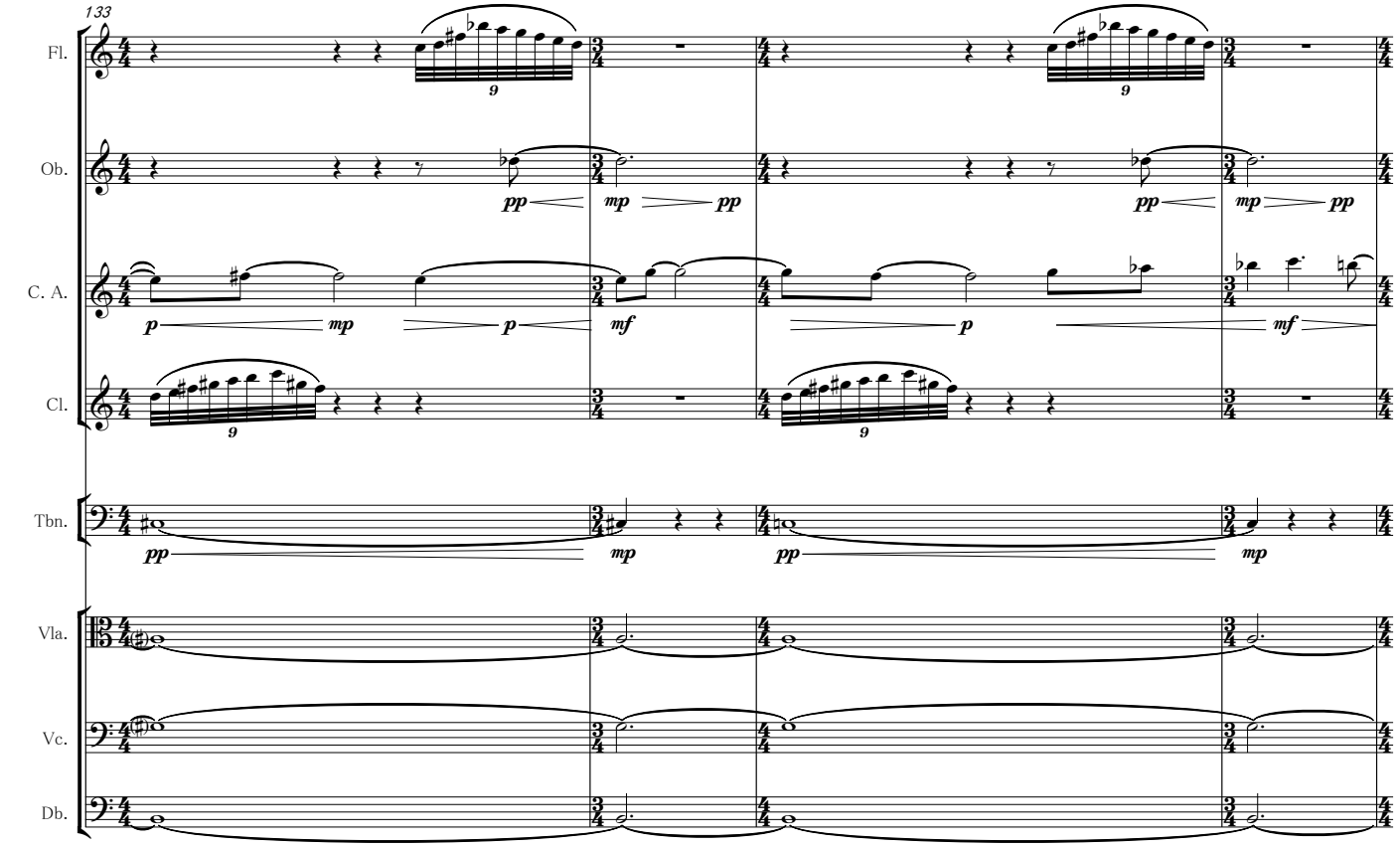

84
Ob.
B. Cl.
Bsn.
Hn.
Hn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.
a2.
arco

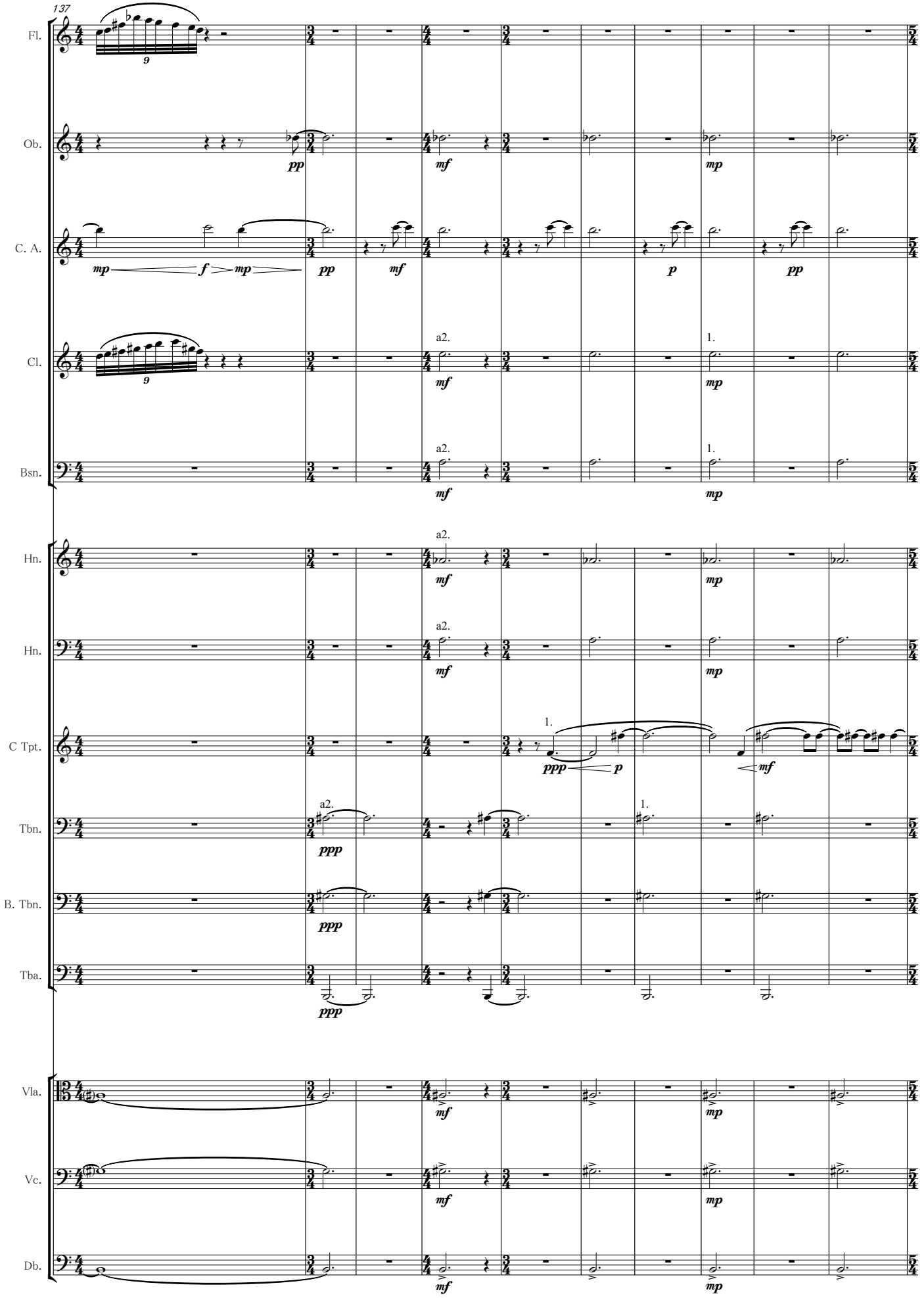

97
Ob.
B. Cl.
Bsn.
Hn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Db.
a2.
1.
3.
110
Picc.
Fl.
Cl.
rit.
♩=70
pp
mp
mf
p
f
ppp
pppp

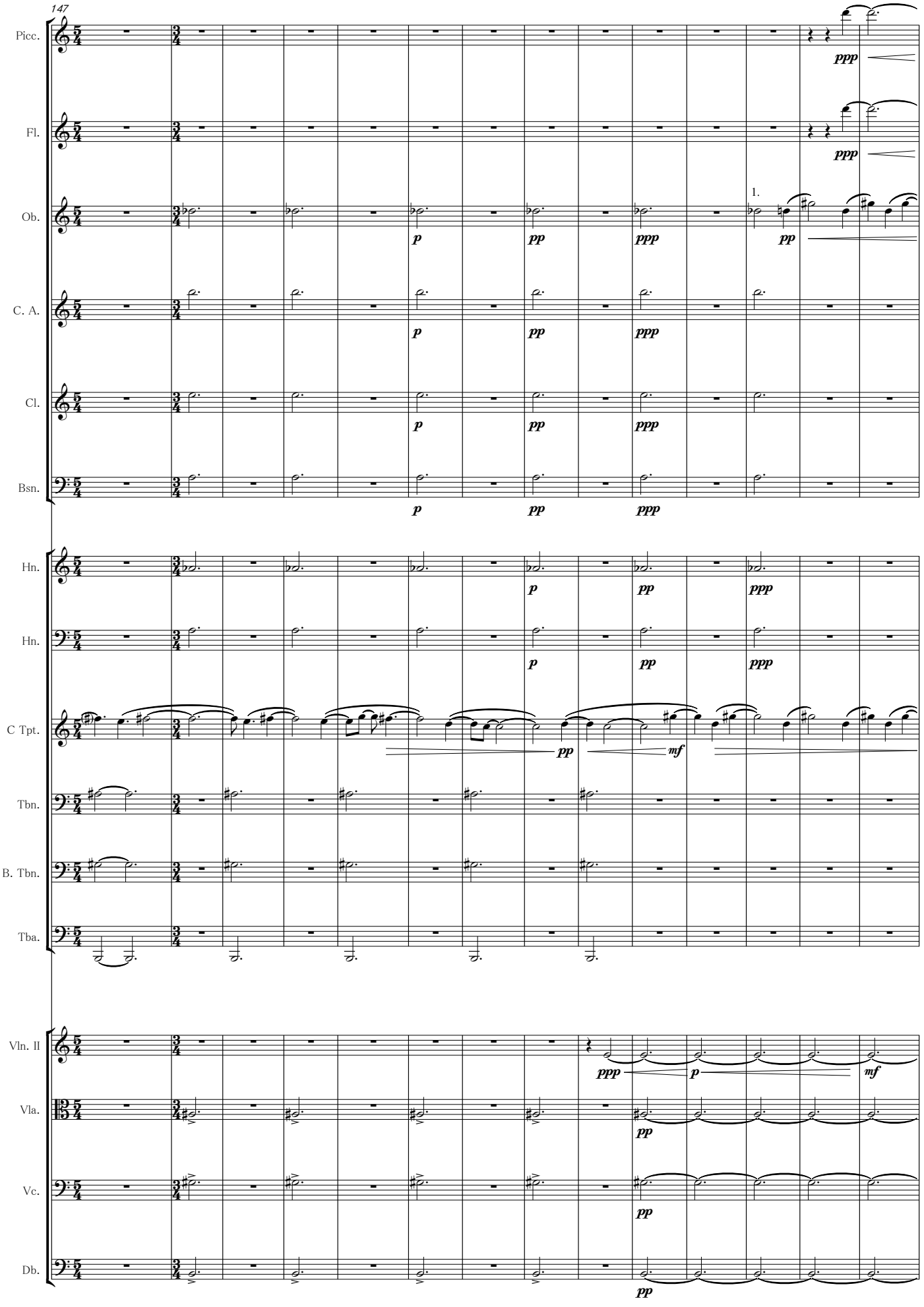

119
Fl.
Ob.
1.
Cl.
Tbn.
Vln. I
Vla.
Vc.
Db.
p
mp
pp

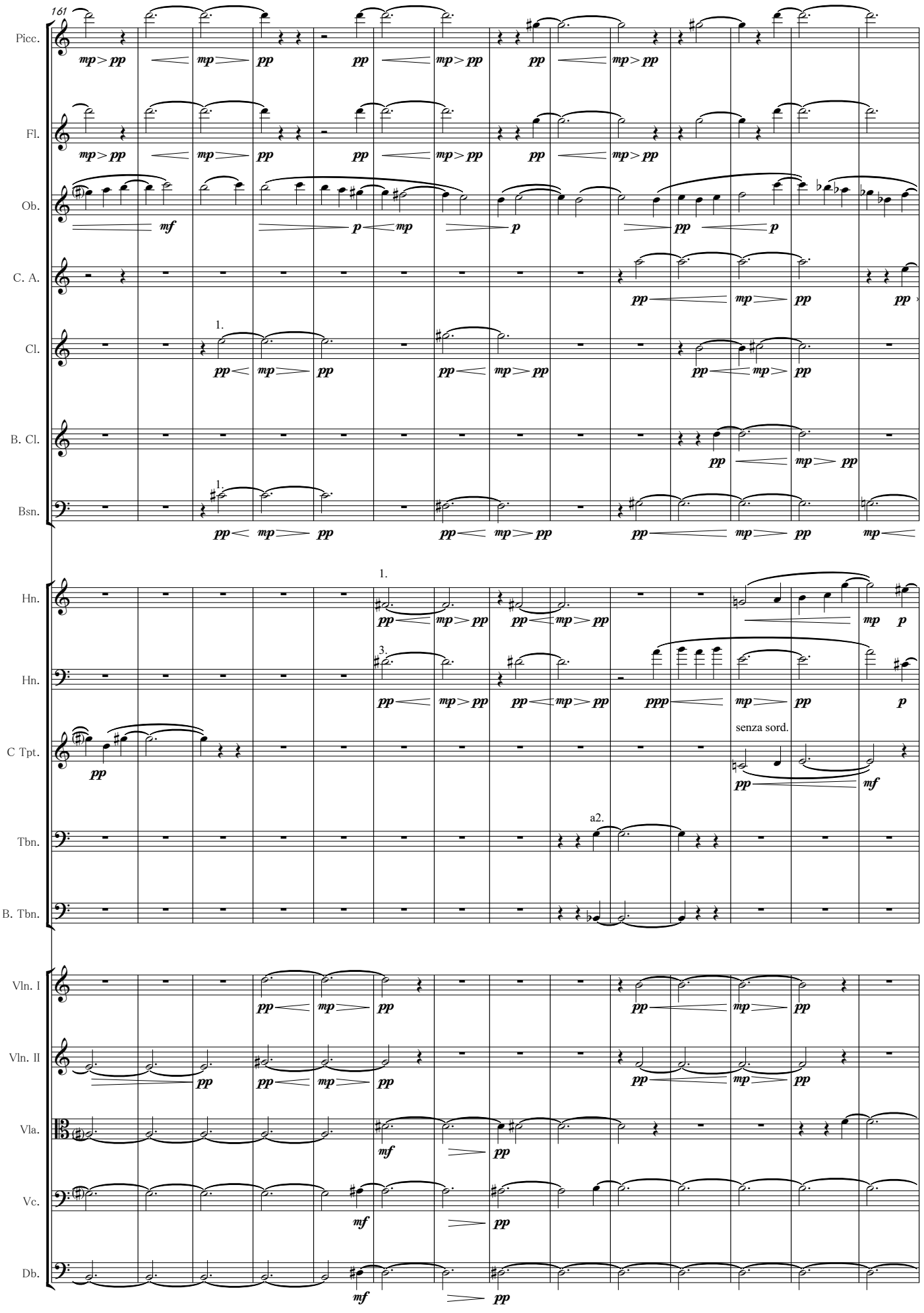

124
Fl.
Ob.
C. A.
Cl.
Tbn.
Vla.
Vc.
Db.
mp
pp
p
mf

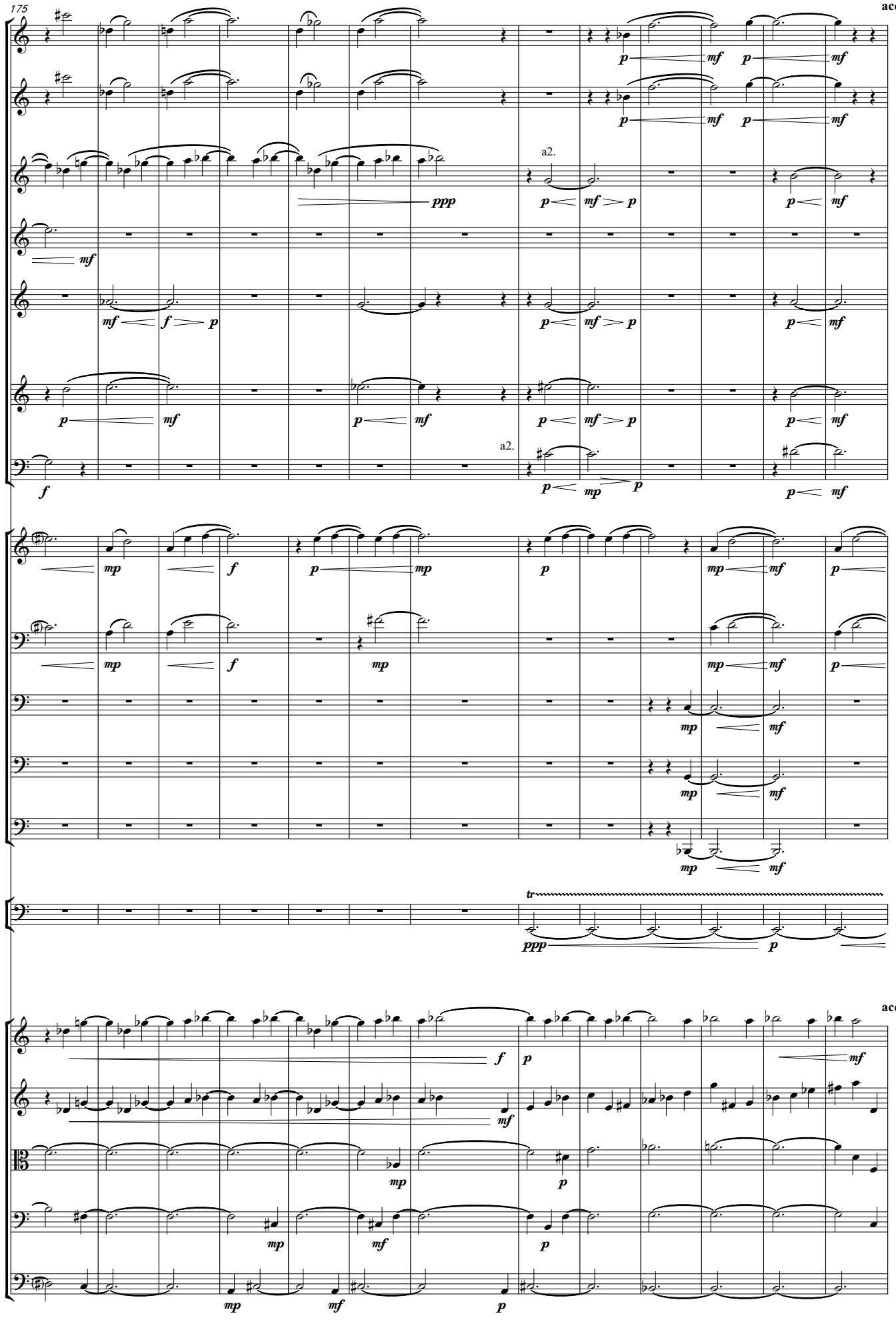

129
Fl.
Ob.
C. A.
Cl.
Tbn.
Vla.
Vc.
Db.

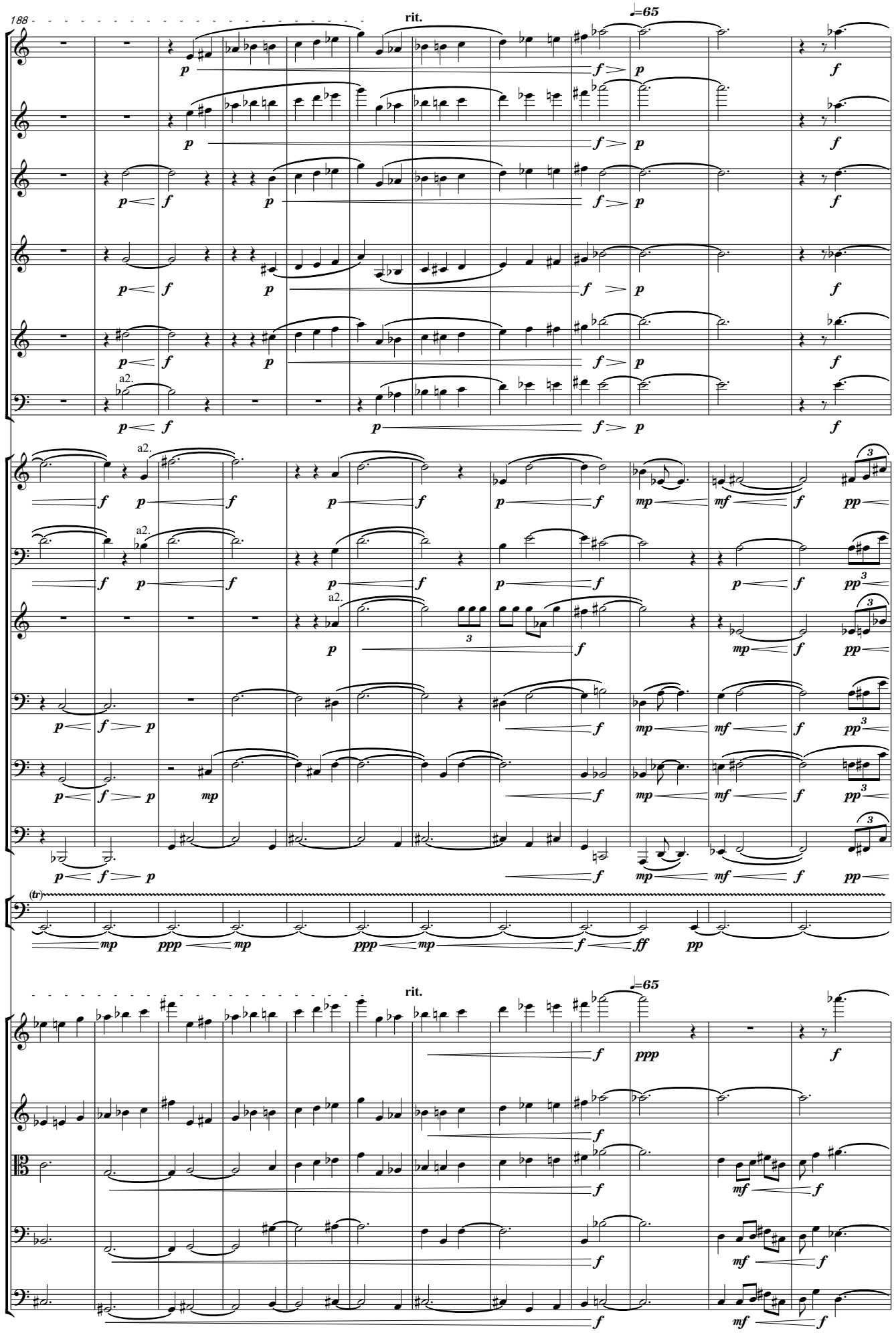

133
Fl.
Ob.
C. A.
Cl.
Tbn.
Vla.
Vc.
Db.

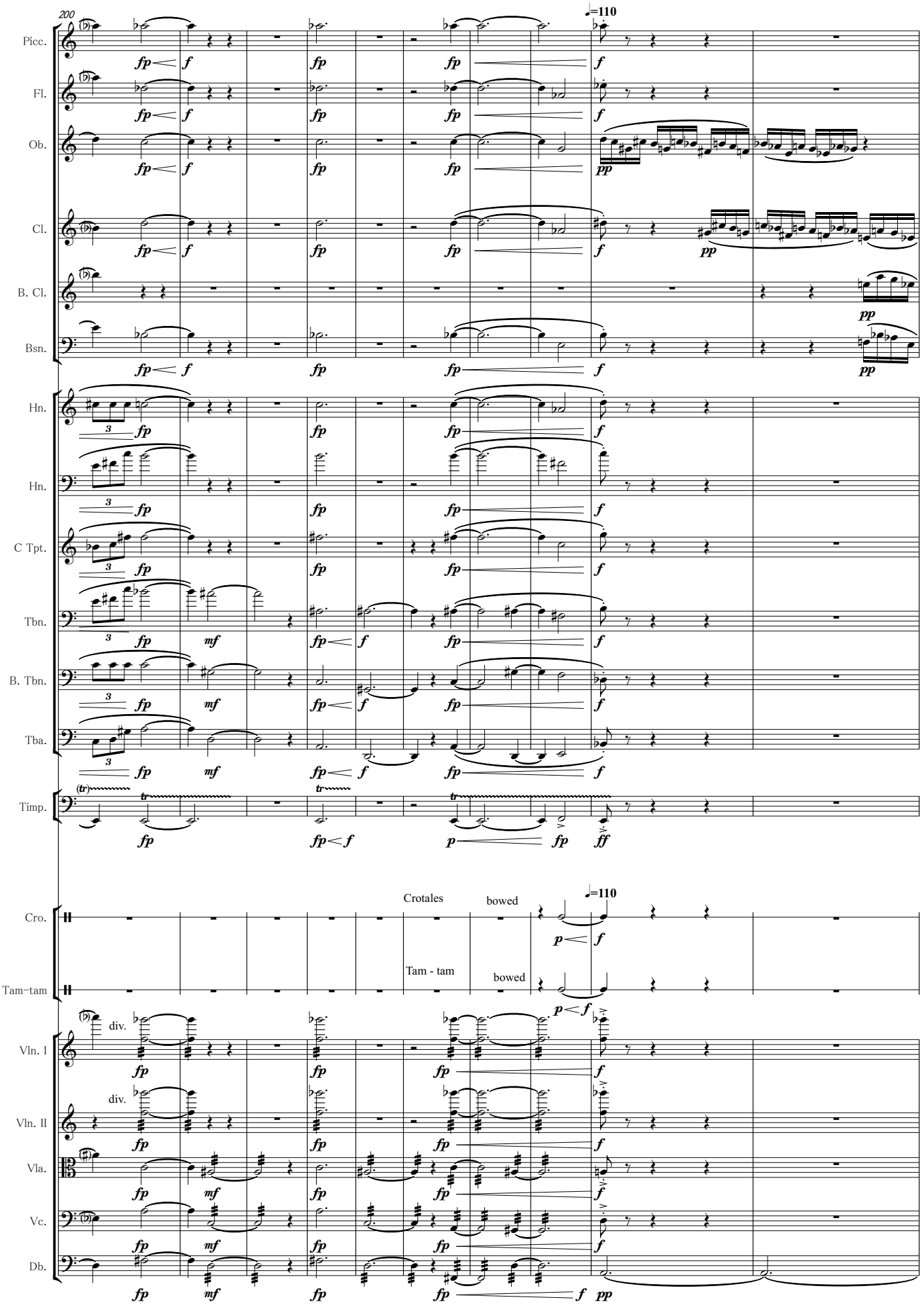

137
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Vla.
Vc.
Db.
a2.
1.
pp
mf
mp
f
p
ppp

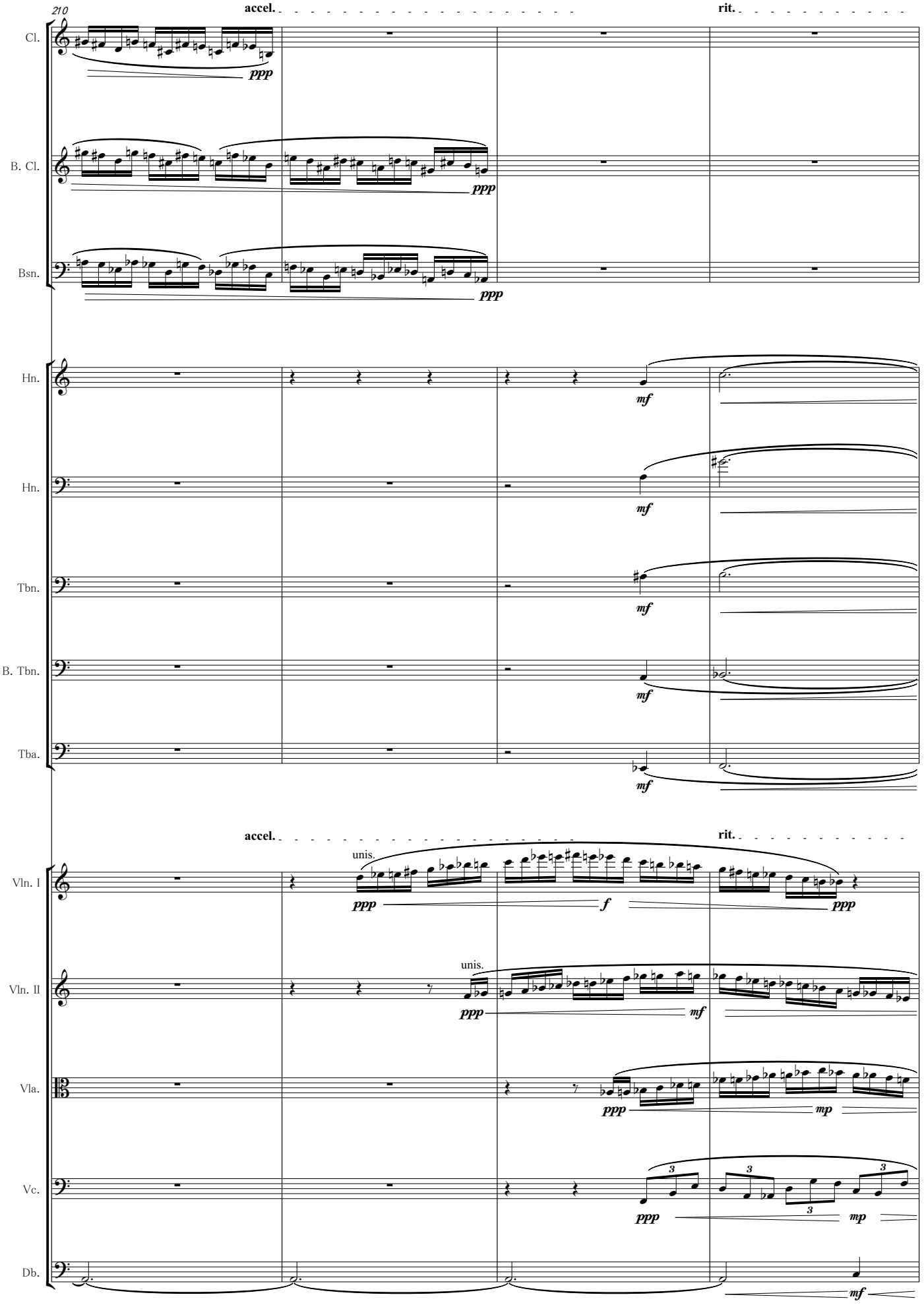

147
Picc.
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Vln. II
Vla.
Vc.
Db.
1.
ppp
p
pp
mf

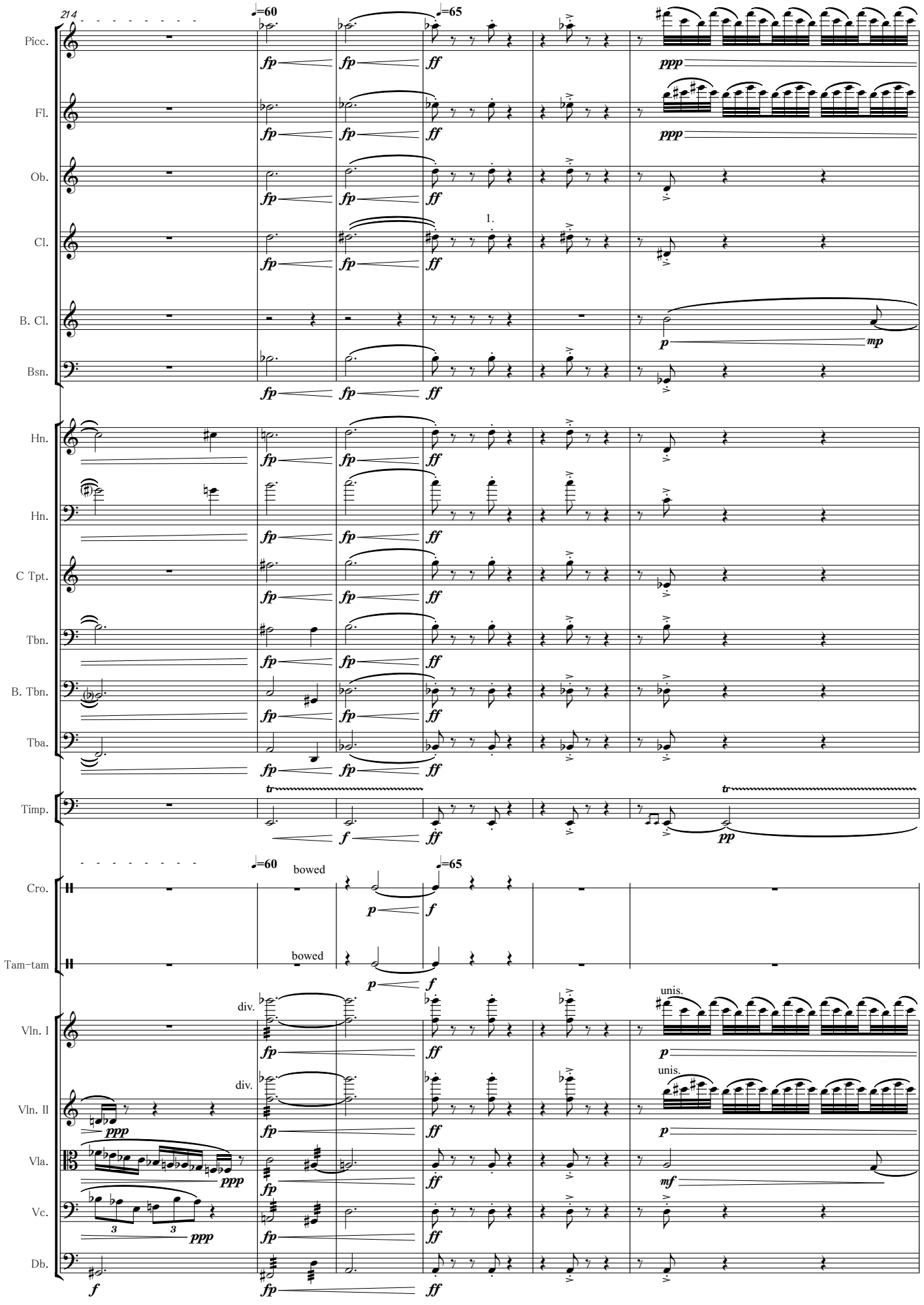

161
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.
senza sord.
a2.

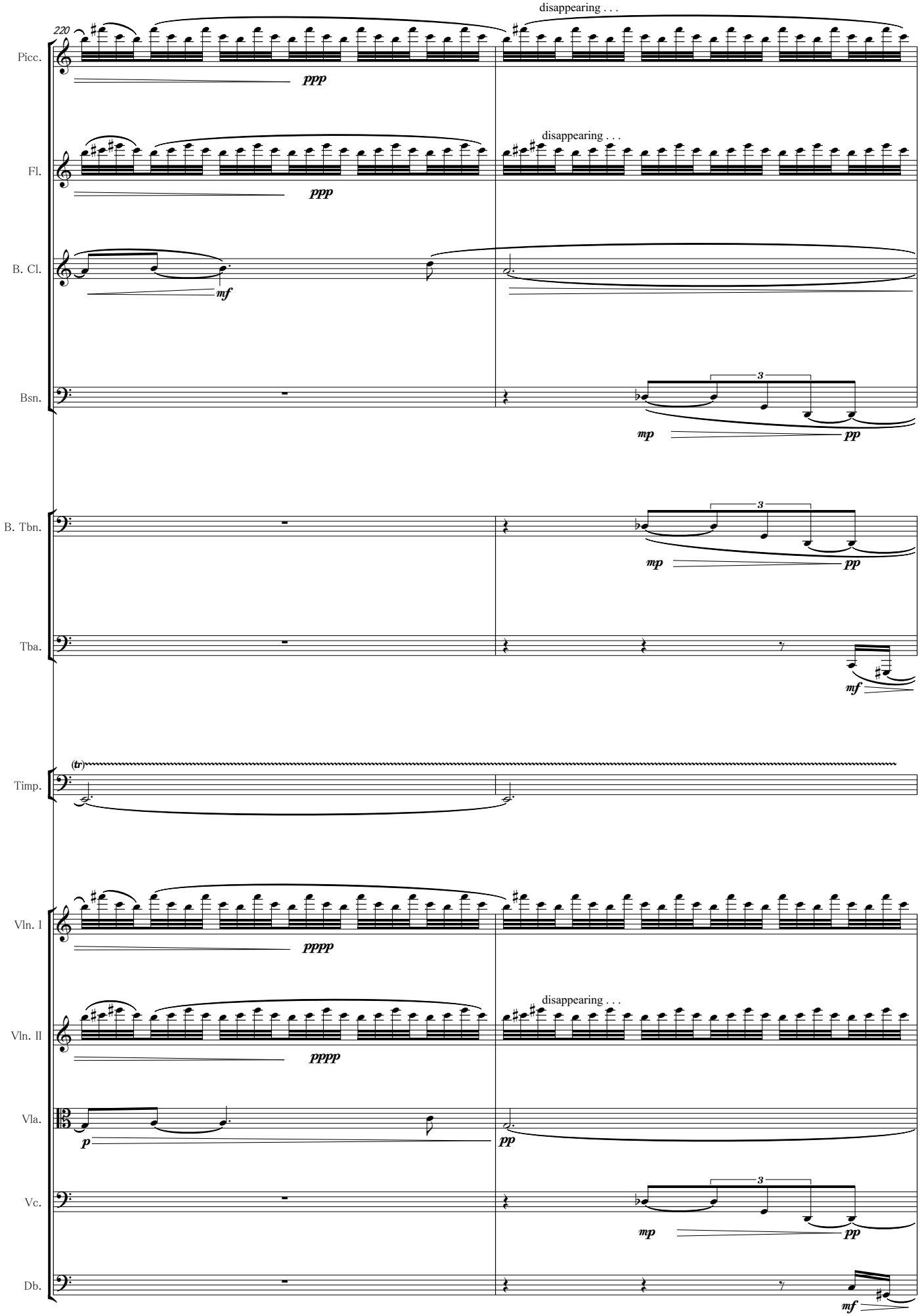

175
accel.
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
a2.
Hn.
Hn.
Tbn.
B. Tbn.
Tba.
Timp.
tr
accel.
Vln. I
Vln. II
Vla.
Vc.
Db.

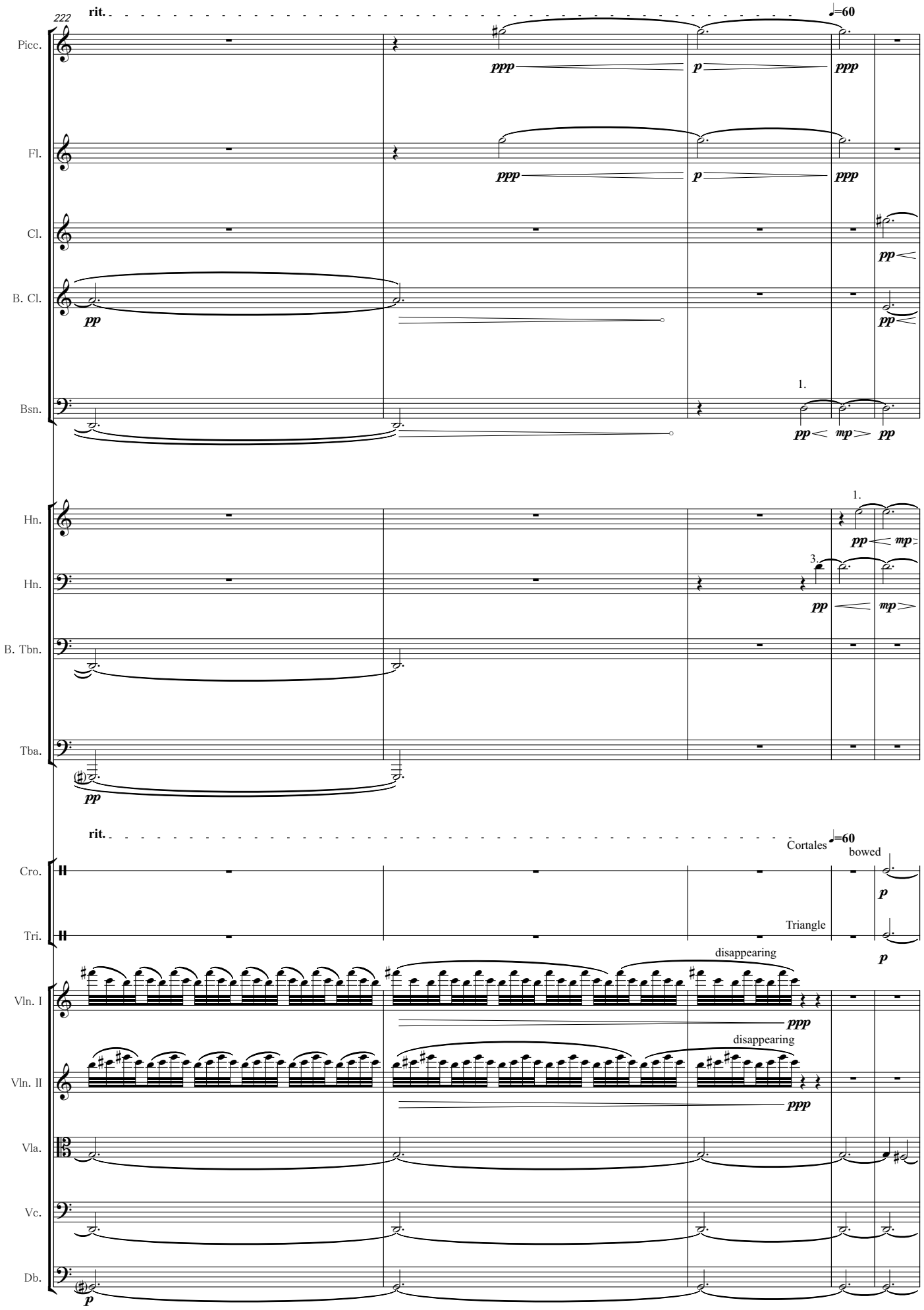

188
rit.
♩=65
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
a2.
Hn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
(tr)
rit.
♩=65
Vln. I
Vln. II
Vla.
Vc.
Db.

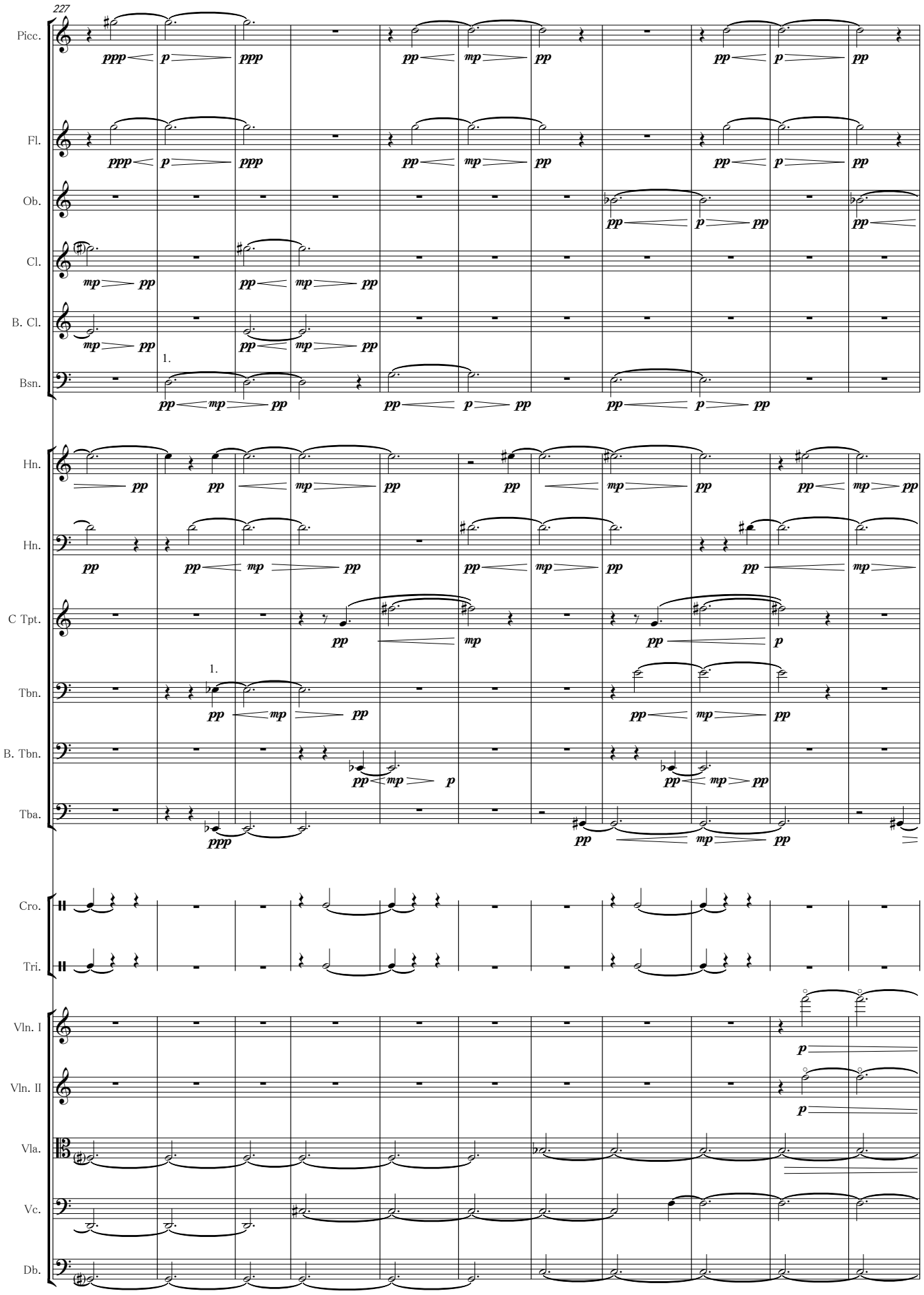

200
♩=110
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Crotales
bowed
♩=110
Cro.
Tam - tam
bowed
Tam-tam
div.
Vln. I
div.
Vln. II
Vla.
Vc.
Db.

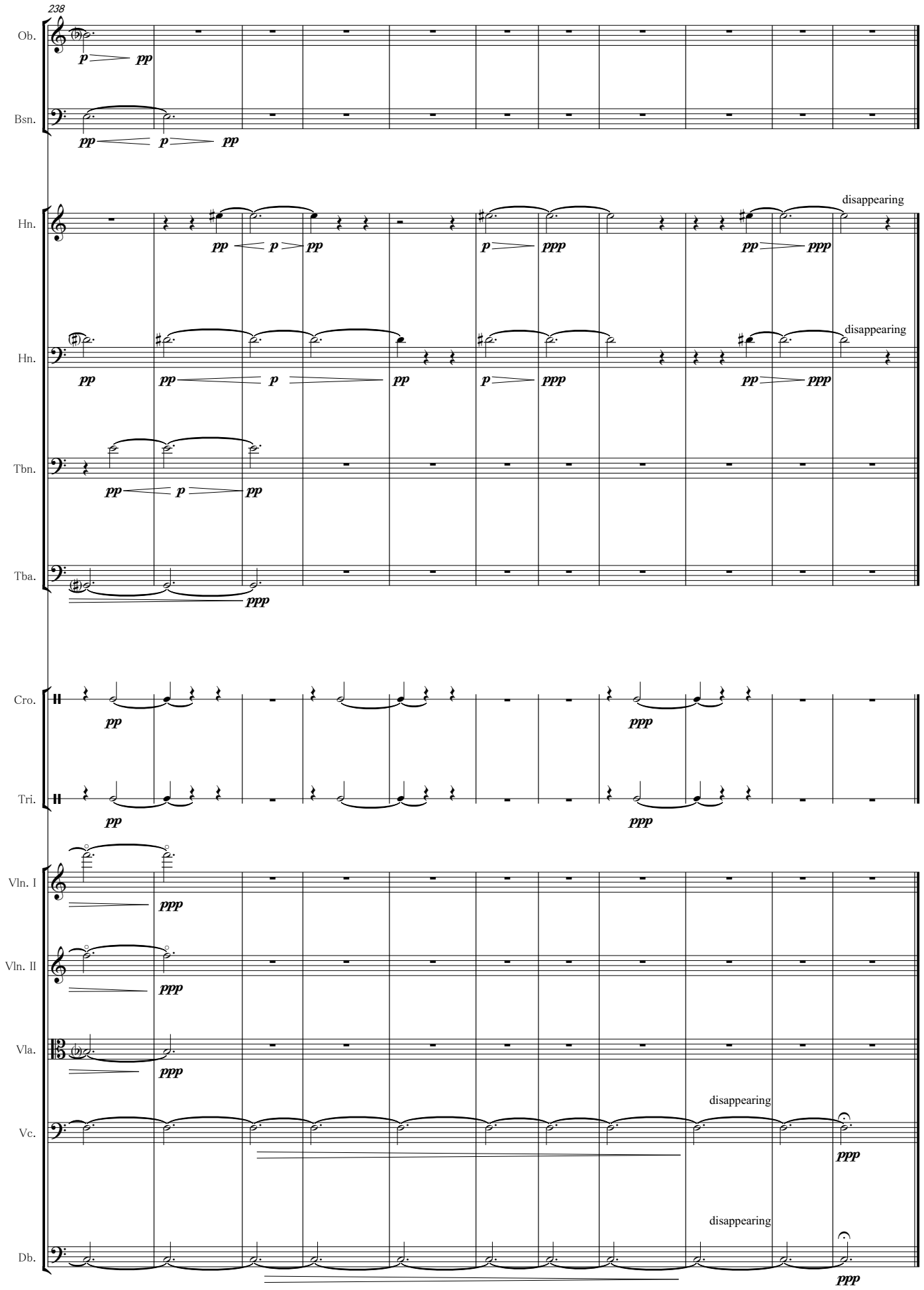

210
accel.
rit.
Cl.
ppp
B. Cl.
ppp
Bsn.
ppp
Hn.
mf
Hn.
mf
Tbn.
mf
B. Tbn.
mf
Tba.
mf
accel.
rit.
Vln. I
unis.
ppp
f
ppp
Vln. II
unis.
ppp
mf
Vla.
ppp
mp
Vc.
3
3
3
3
ppp
mp
Db.
mf


214
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Cro.
Tam-tam
Vln. I
Vln. II
Vla.
Vc.
Db.
♩=60
♩=65
1.
bowed
div.
unis.
fp
ff
ppp
p
mp
f
pp
mf
tr


220
disappearing . . .
Picc.
ppp
disappearing . . .
Fl.
ppp
B. Cl.
mf
Bsn.
3
mp
pp
B. Tbn.
3
mp
pp
Tba.
mf
(tr)
Timp.
Vln. I
pppp
disappearing . . .
Vln. II
pppp
Vla.
p
pp
Vc.
3
mp
pp
Db.
mf


222
rit.
♩=60
Picc.
Fl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
B. Tbn.
Tba.
rit.
♩=60
Cortales
bowed
Cro.
Tri.
Triangle
disappearing
Vln. I
Vln. II
Vla.
Vc.
Db.

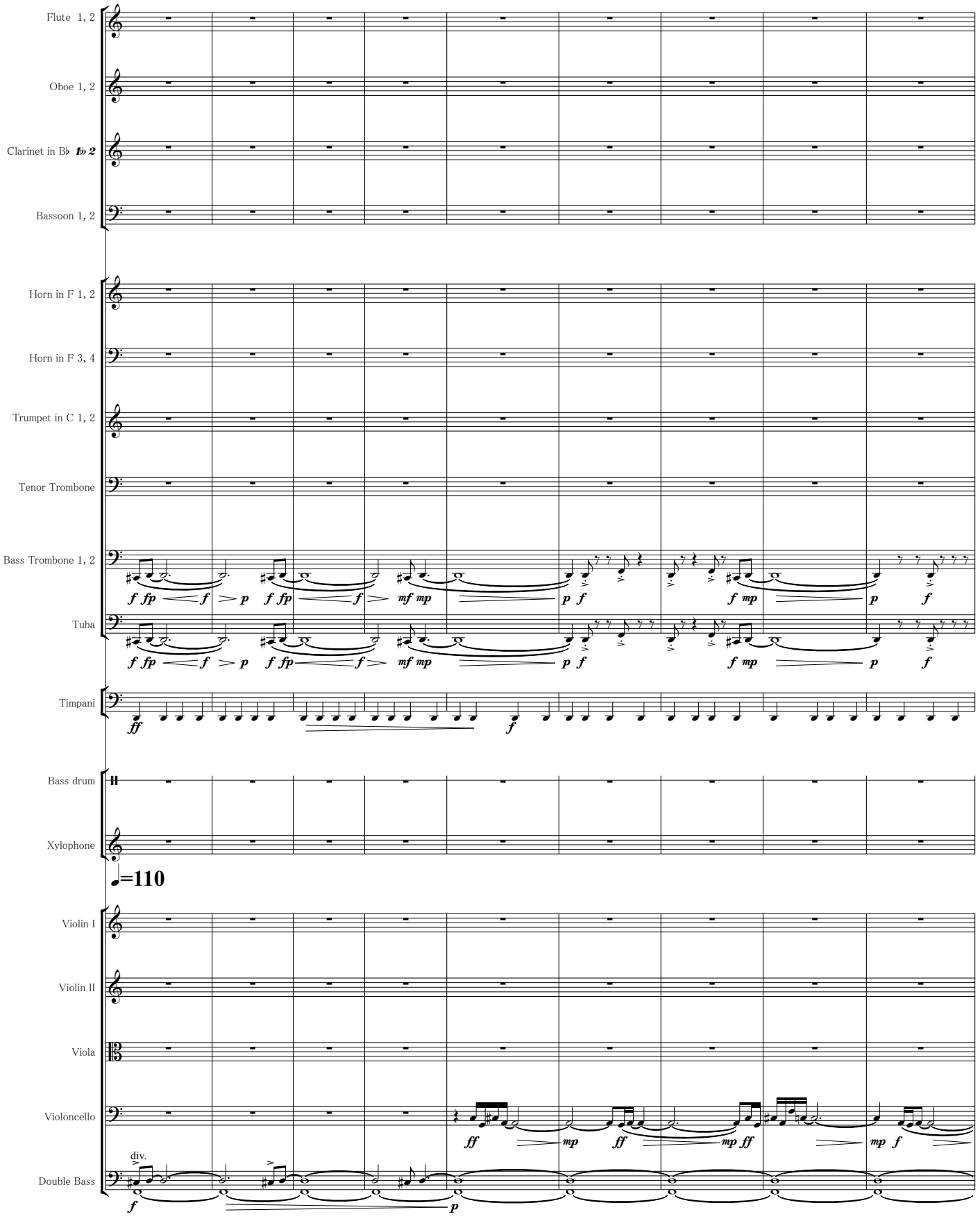

227
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
1.
Hn.
Hn.
C Tpt.
Tbn.
1.
B. Tbn.
Tba.
Cro.
Tri.
Vln. I
Vln. II
Vla.
Vc.
Db.

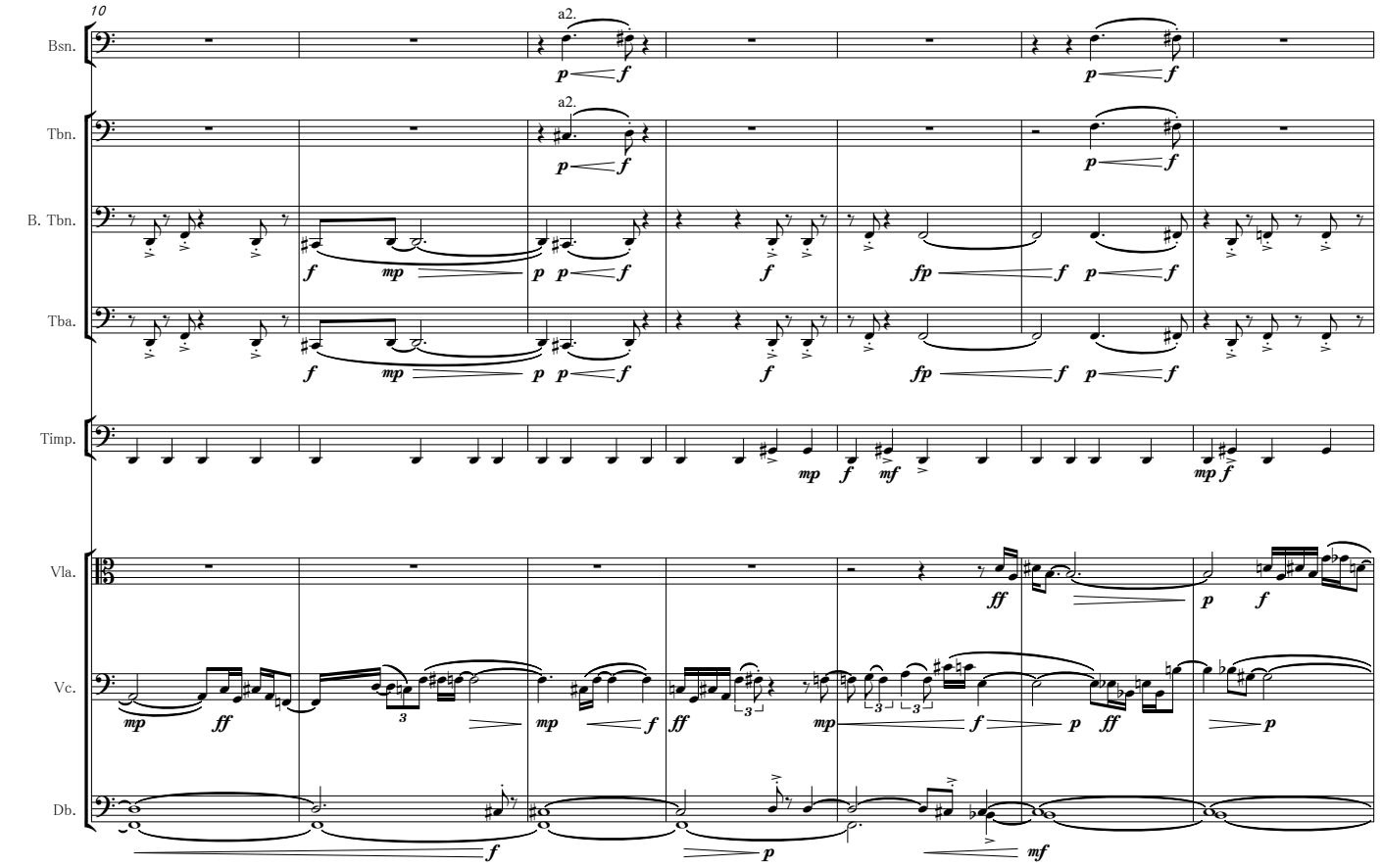

238
Ob.
Bsn.
Hn.
Hn.
Tbn.
Tba.
Cro.
Tri.
Vln. I
Vln. II
Vla.
Vc.
Db.
disappearing
disappearing
disappearing
disappearing

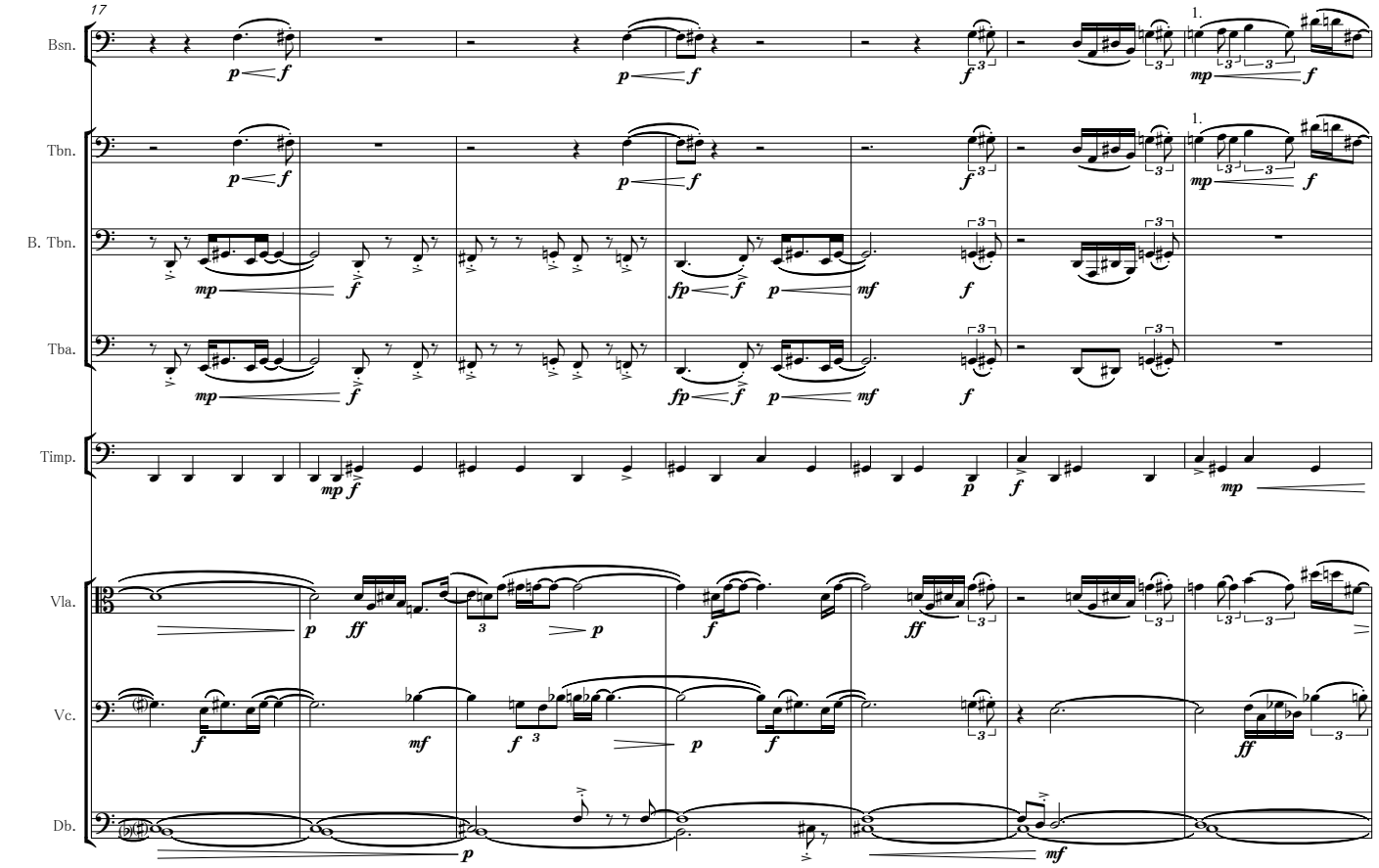
Movement II

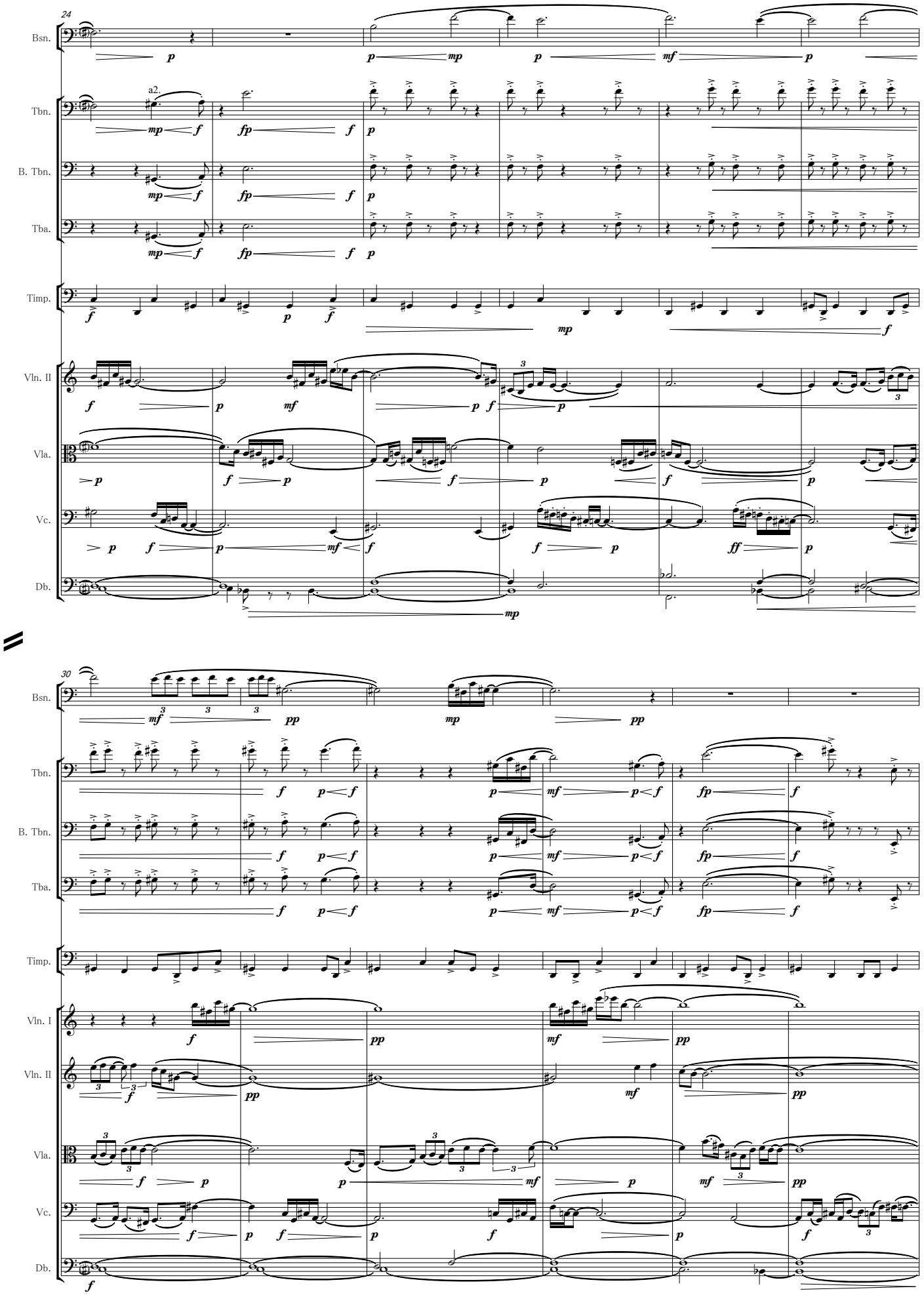
Allegro moderato

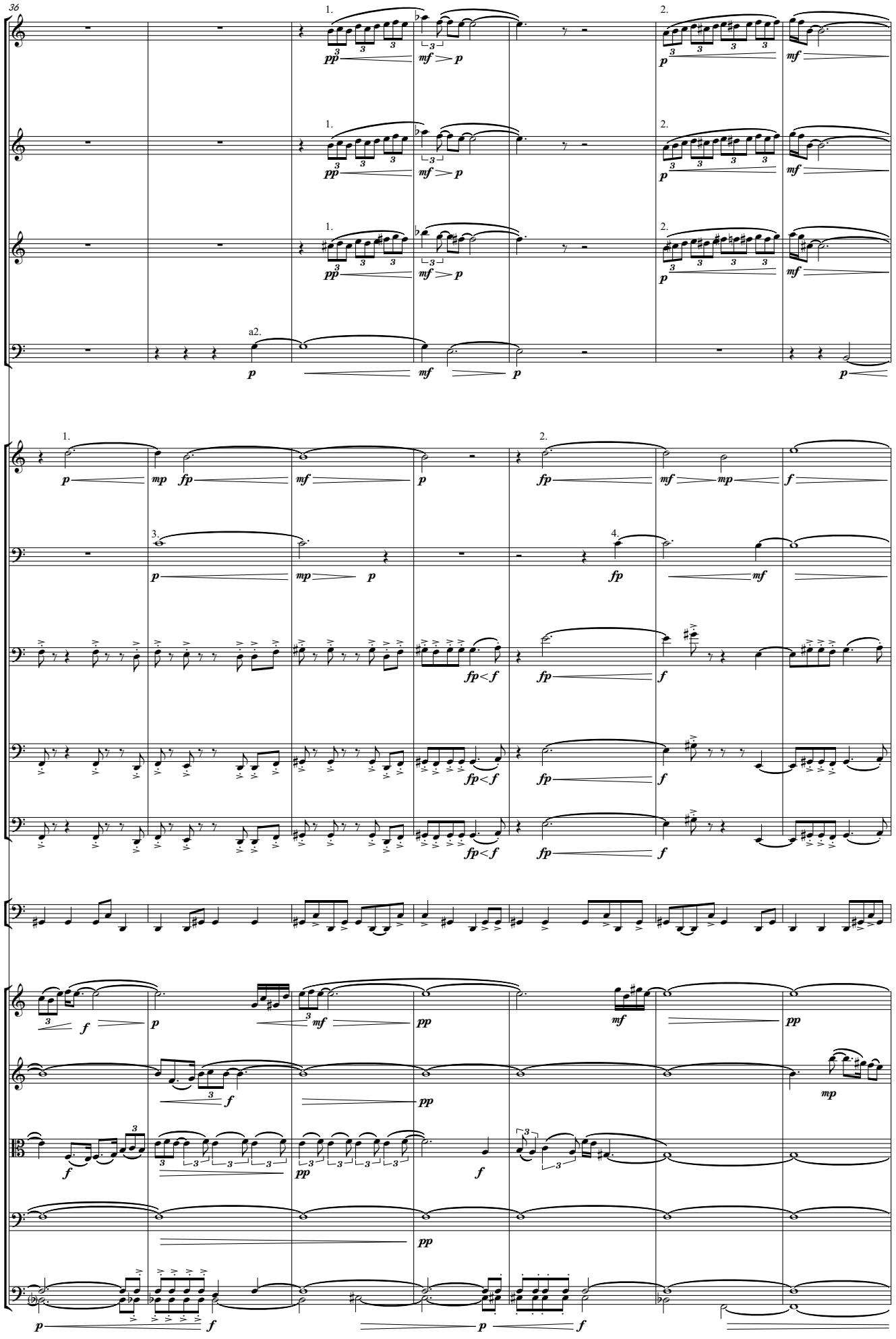
♩=110




10
Bsn.
Tbn.
B. Tbn.
Tba.
Timp.
Vla.
Vc.
Db.
a2.


17
Bsn.
Tbn.
B. Tbn.
Tba.
Timp.
Vla.
Vc.
Db.
1.


24
Bsn.
Tbn.
a2.
B. Tbn.
Tba.
Timp.
Vln. II
Vla.
Vc.
Db.
30
Bsn.
Tbn.
B. Tbn.
Tba.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.


36
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tbn.
B. Tbn.
Tba.
Timp.
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Vln. II
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Db.
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3.
4.
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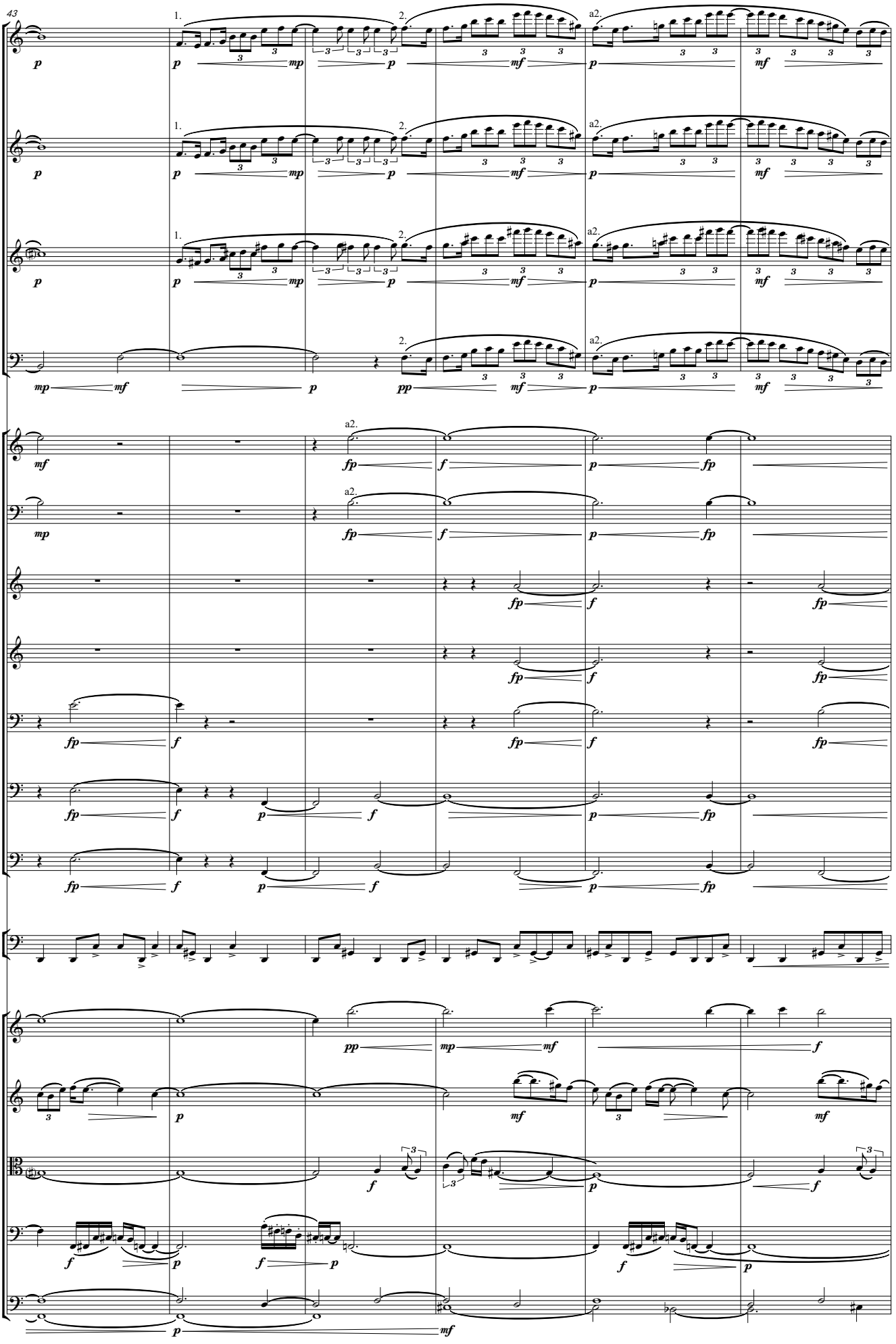
43
Fl.
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Cl.
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Hn.
C Tpt.
C Tpt.
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Vla.
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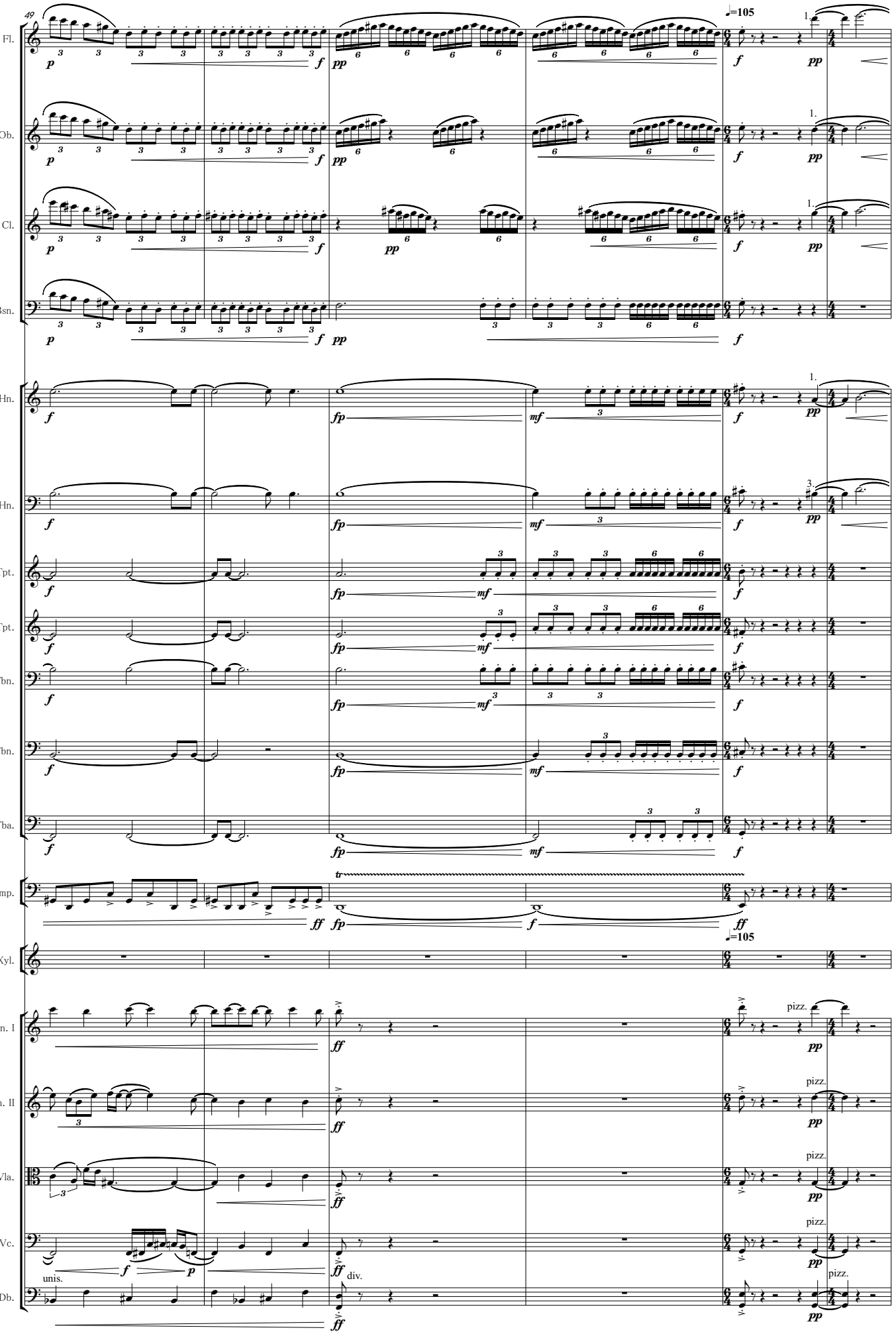
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Vla.
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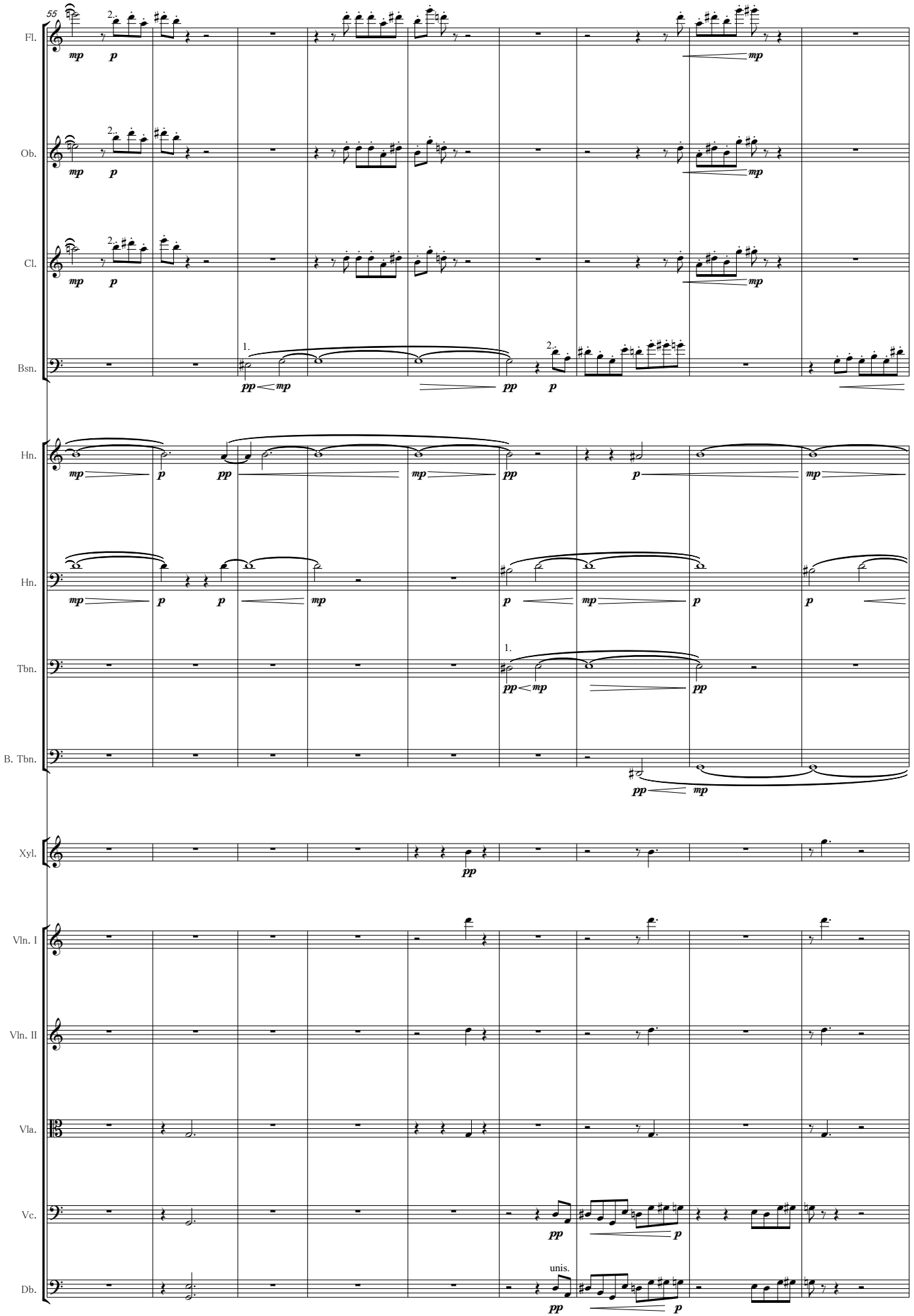
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Vln. II
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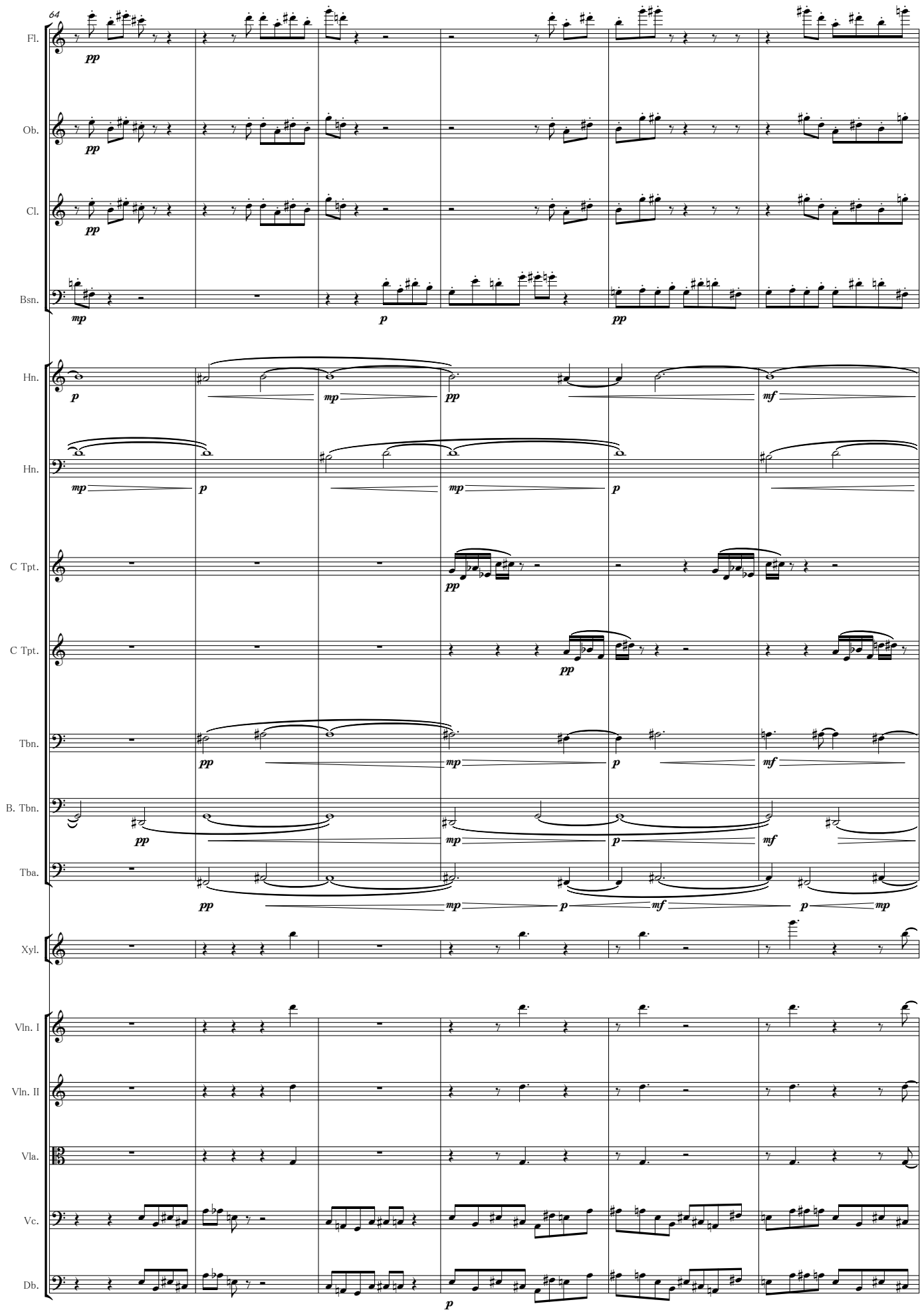
Vc.
Db.
unis.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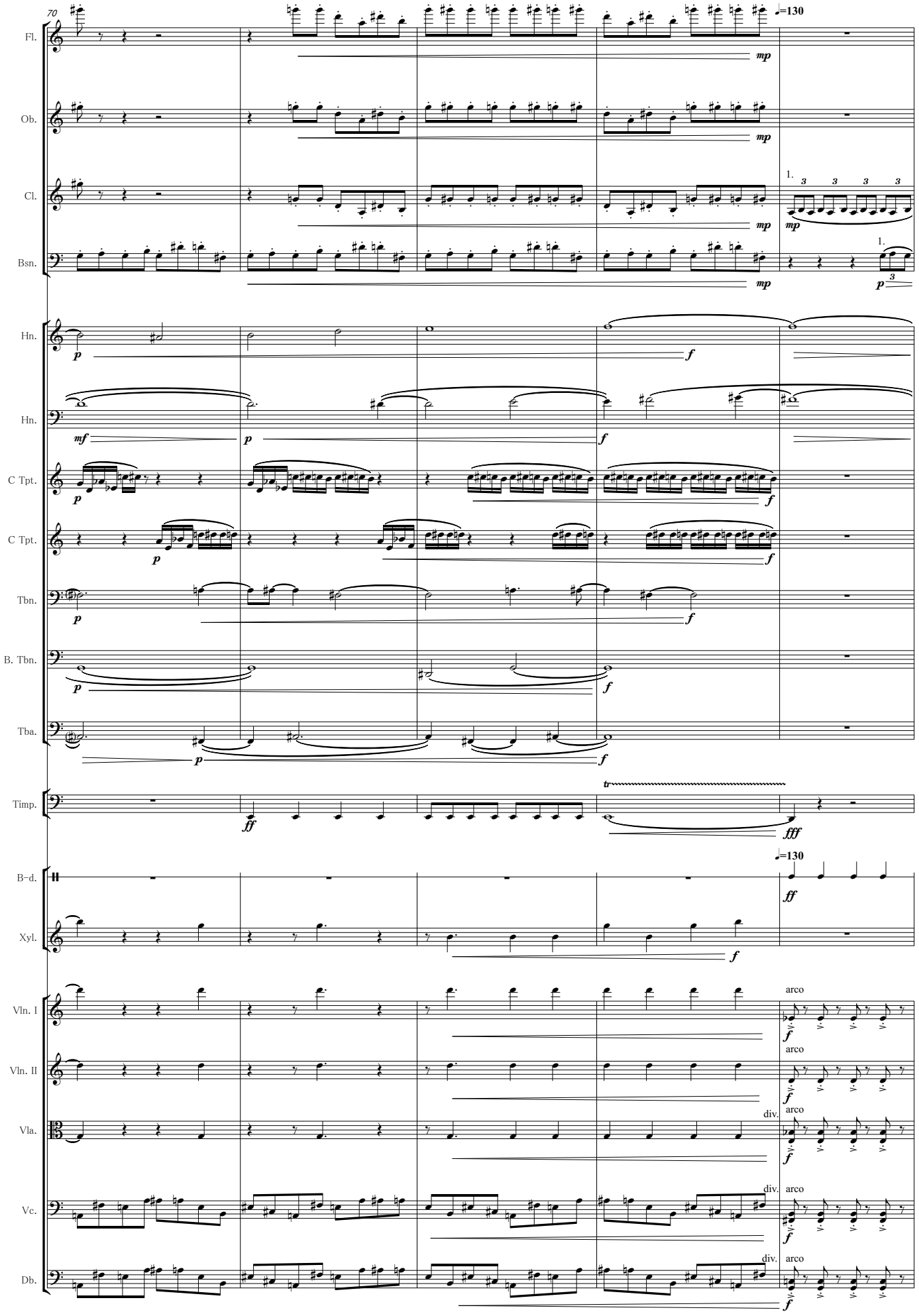
Vln. I
Vln. II
Vla.
Vc.
Db.


70
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Ob.
Cl.
Bsn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
B-d.
Xyl.
Vln. I
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♩=130
mp
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p
f
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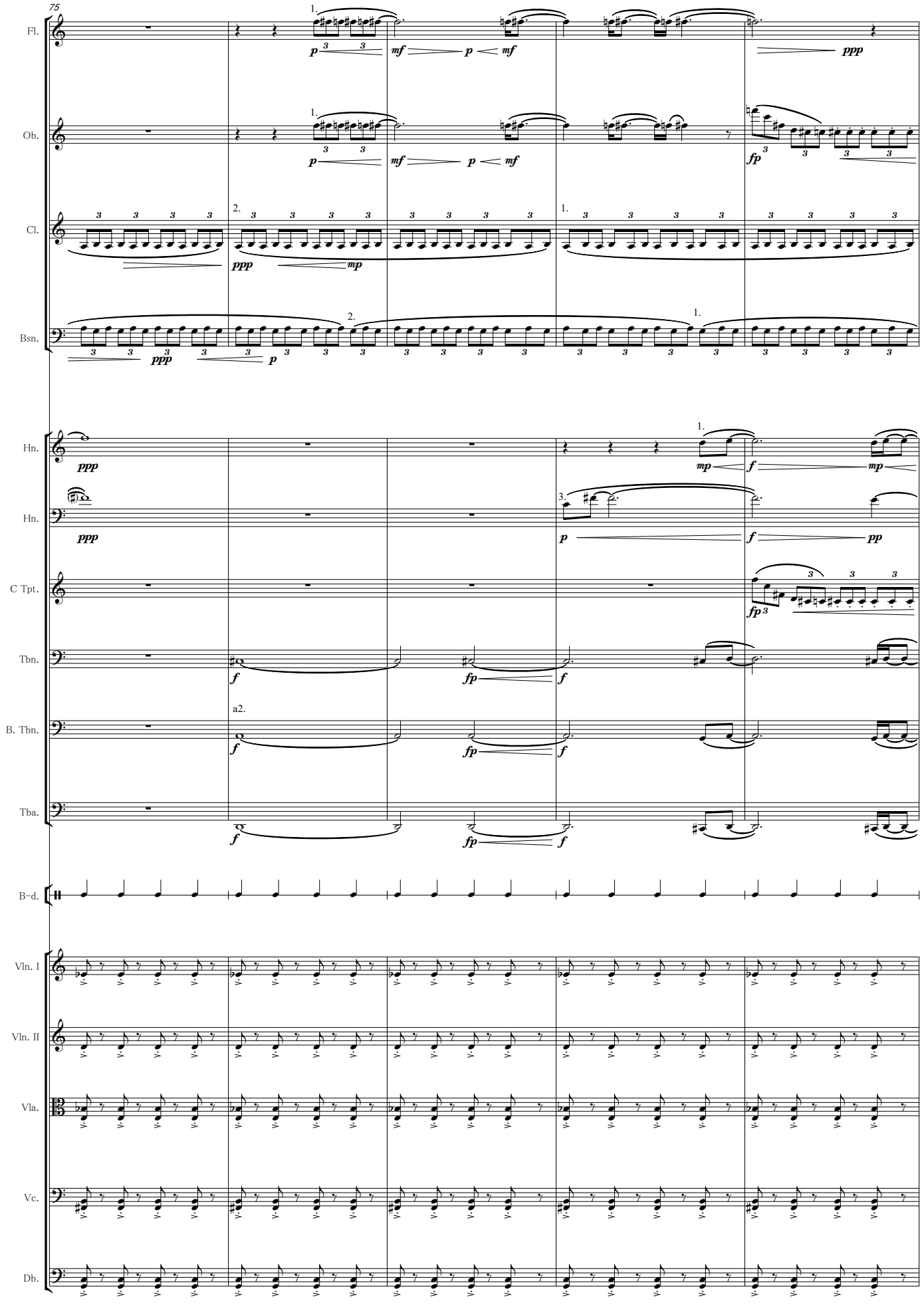
fff
tr
1.
3
arco
div.


75
Fl.
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Vln. I
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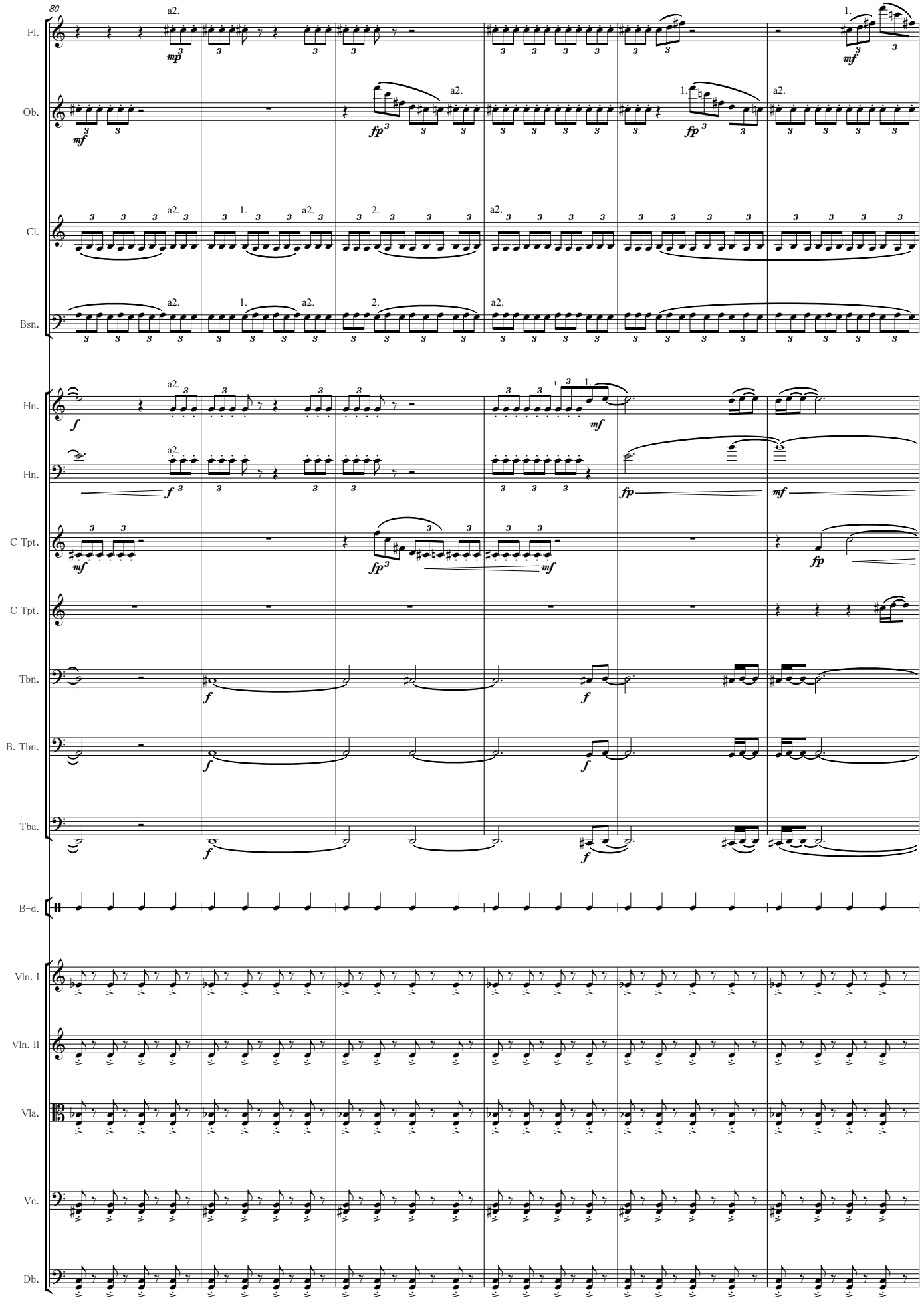
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C Tpt.
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B. Tbn.
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Db.
a2.
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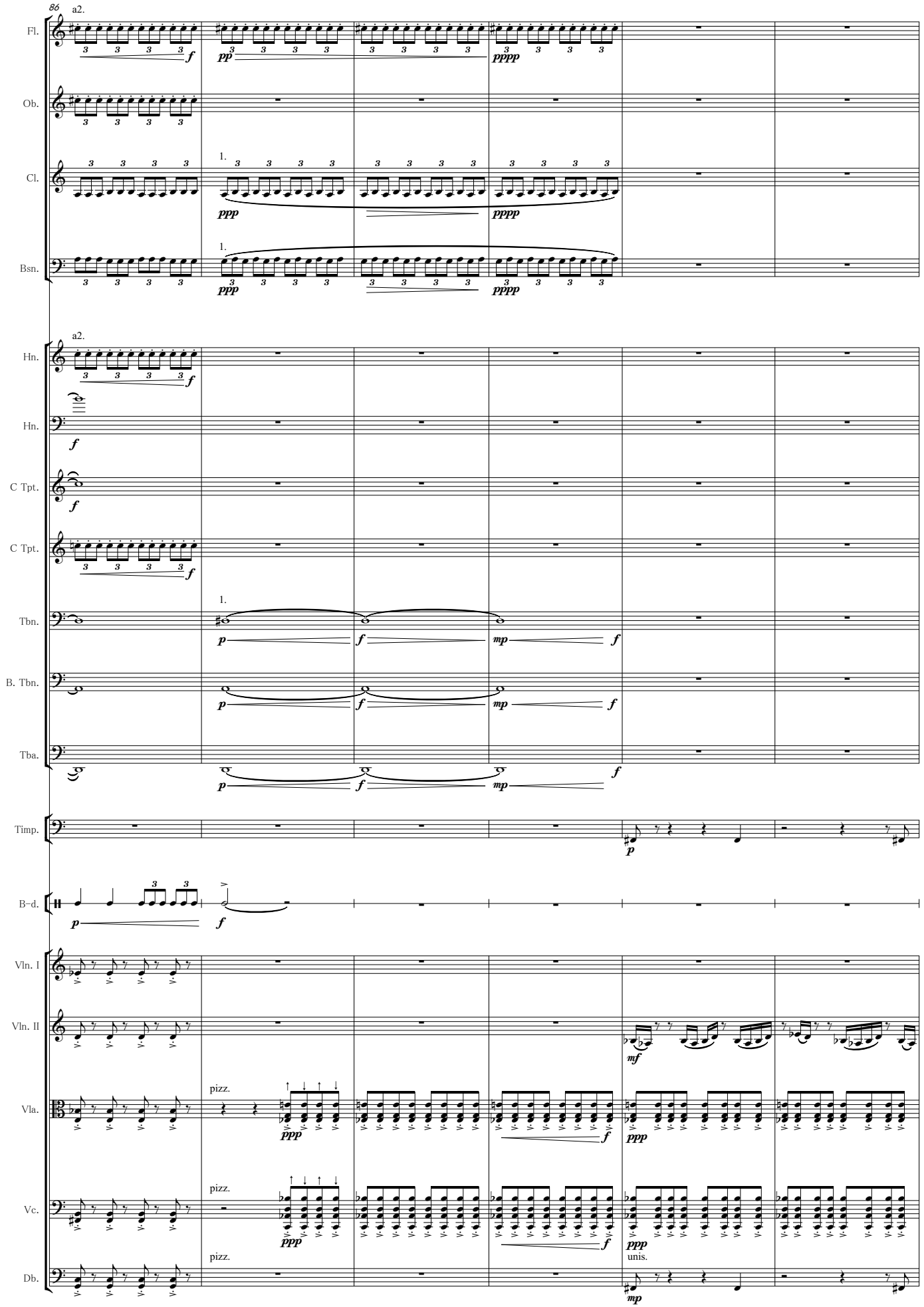
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Tbn.
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Vln. I
Vln. II
Vla.
Vc.
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pizz.
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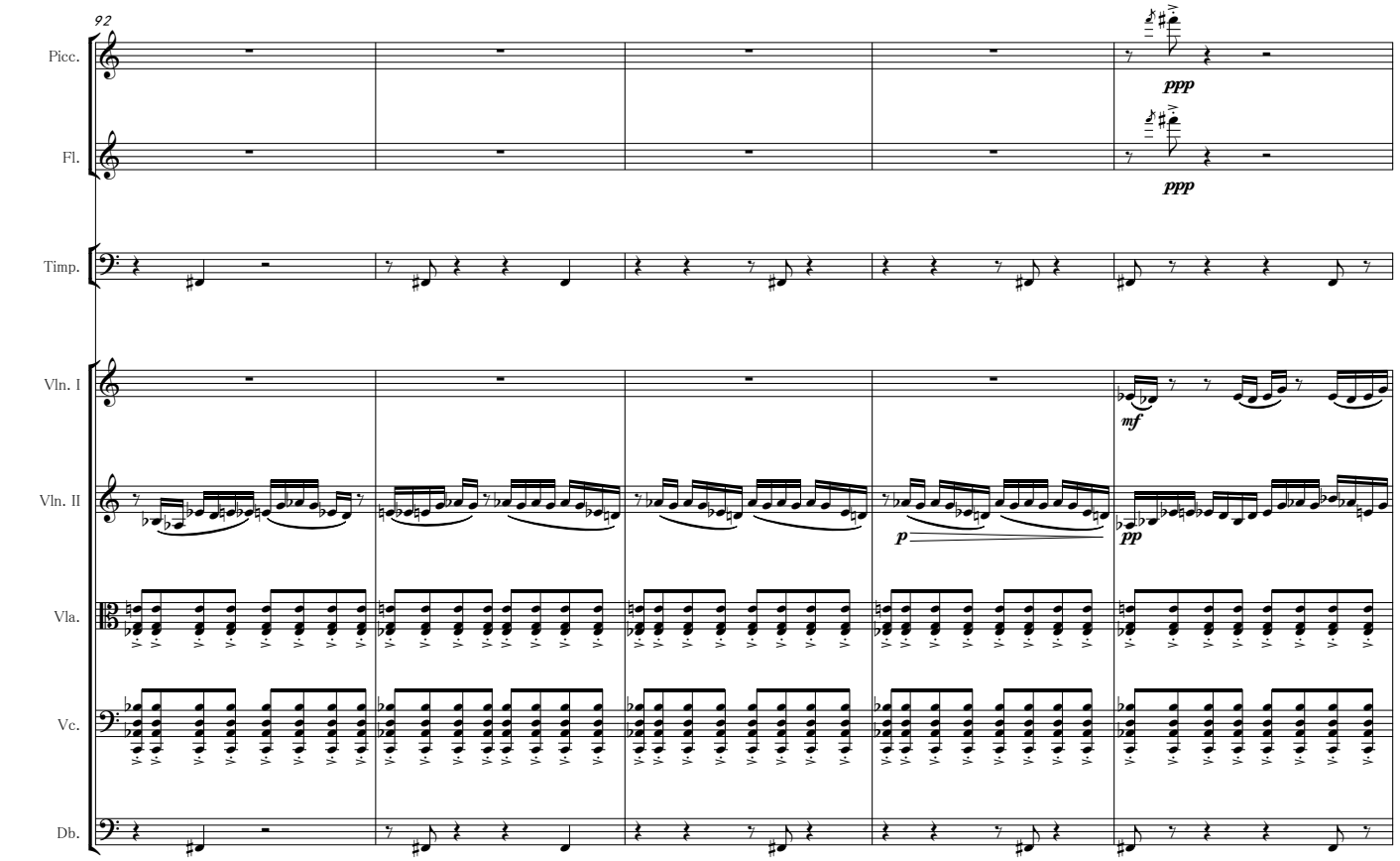
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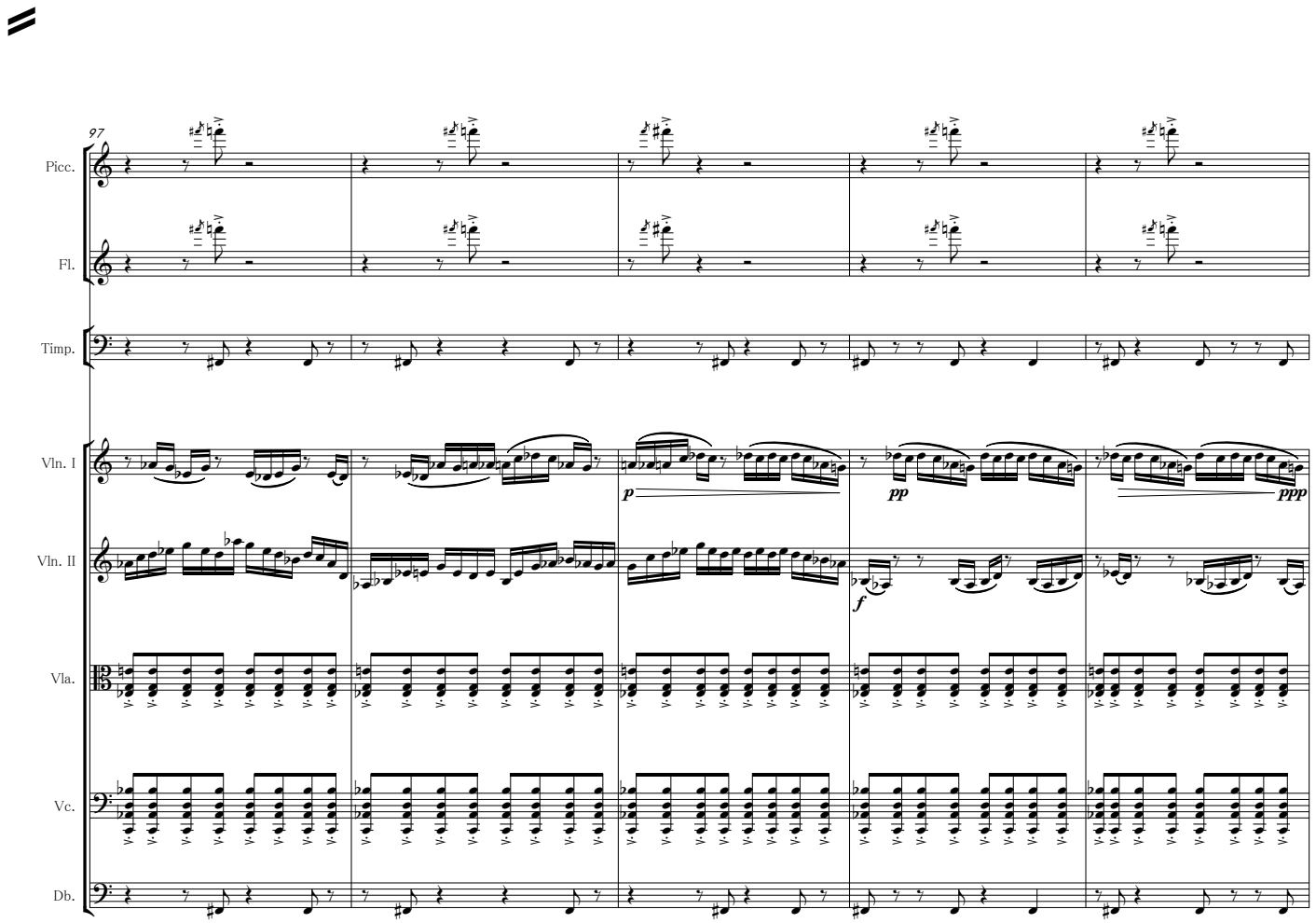
Vla.
Vc.
Db.
ppp
ppp
mf
p
pp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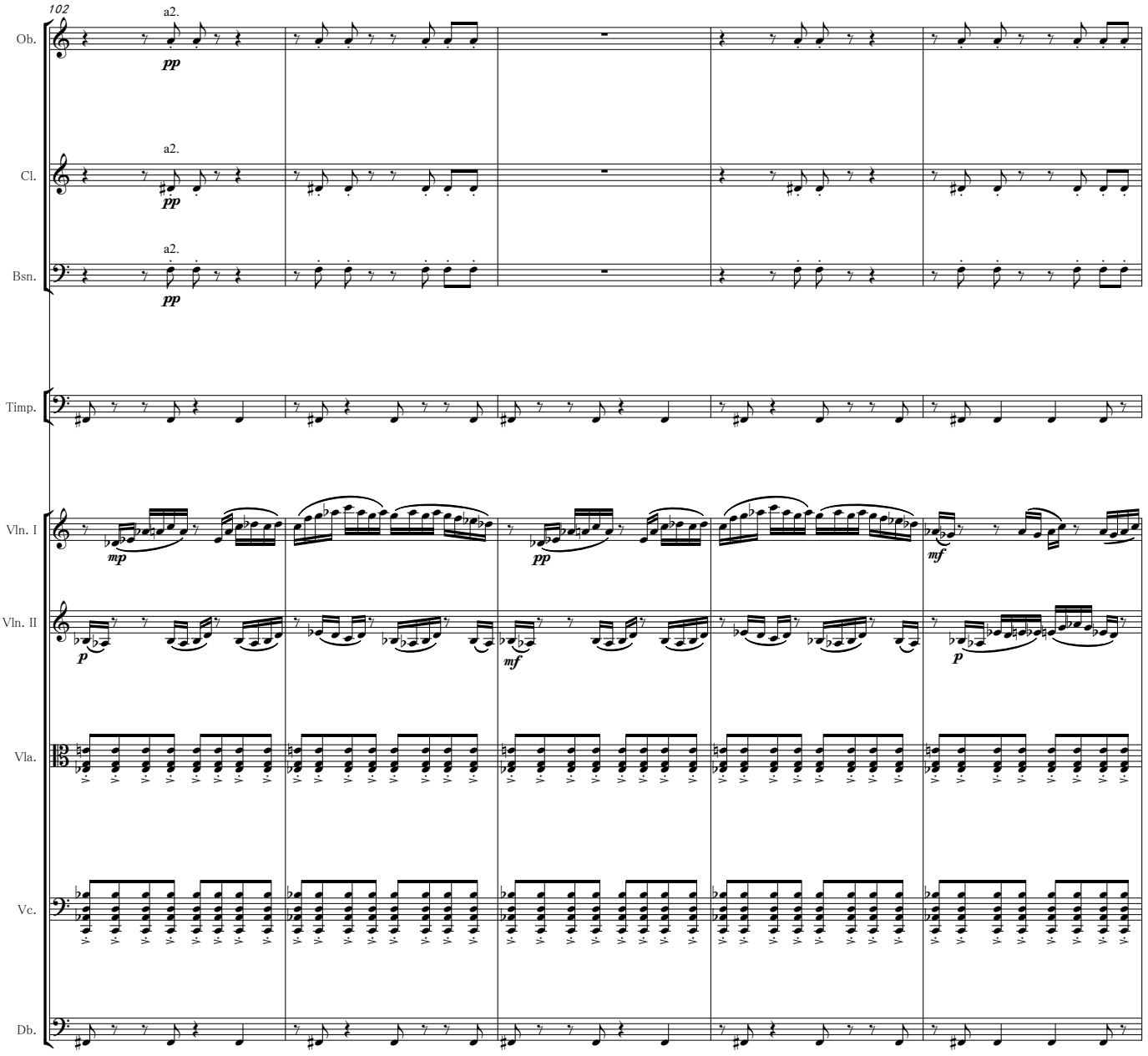
Fl.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.
p
pp
ppp
f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Ob.
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pp
Cl.
a2.
pp
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Timp.
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pp
mf
Vln. II
p
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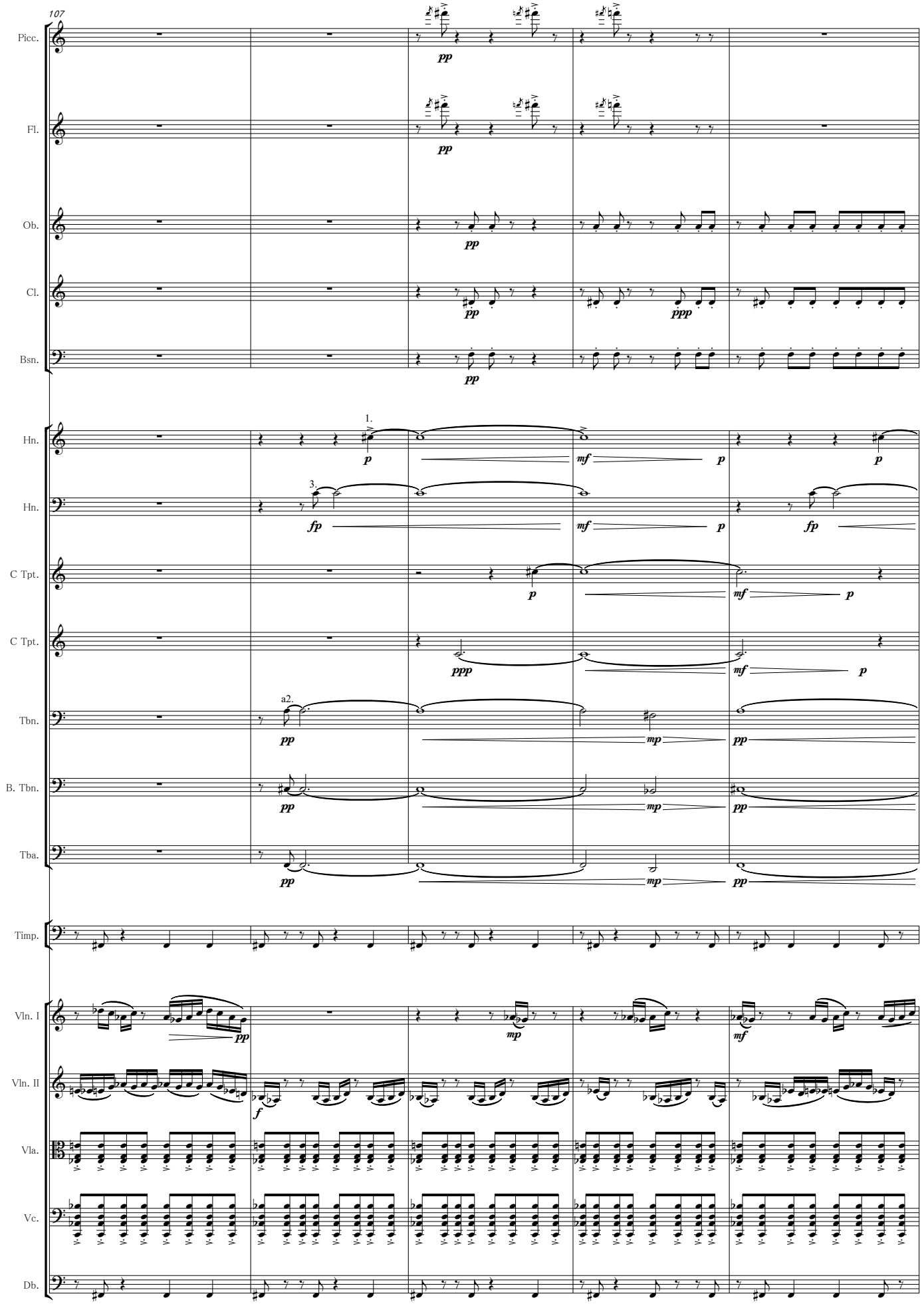
Vla.
Vc.
Db.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Ob.
Cl.
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Hn.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Vln. I
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1.
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pp
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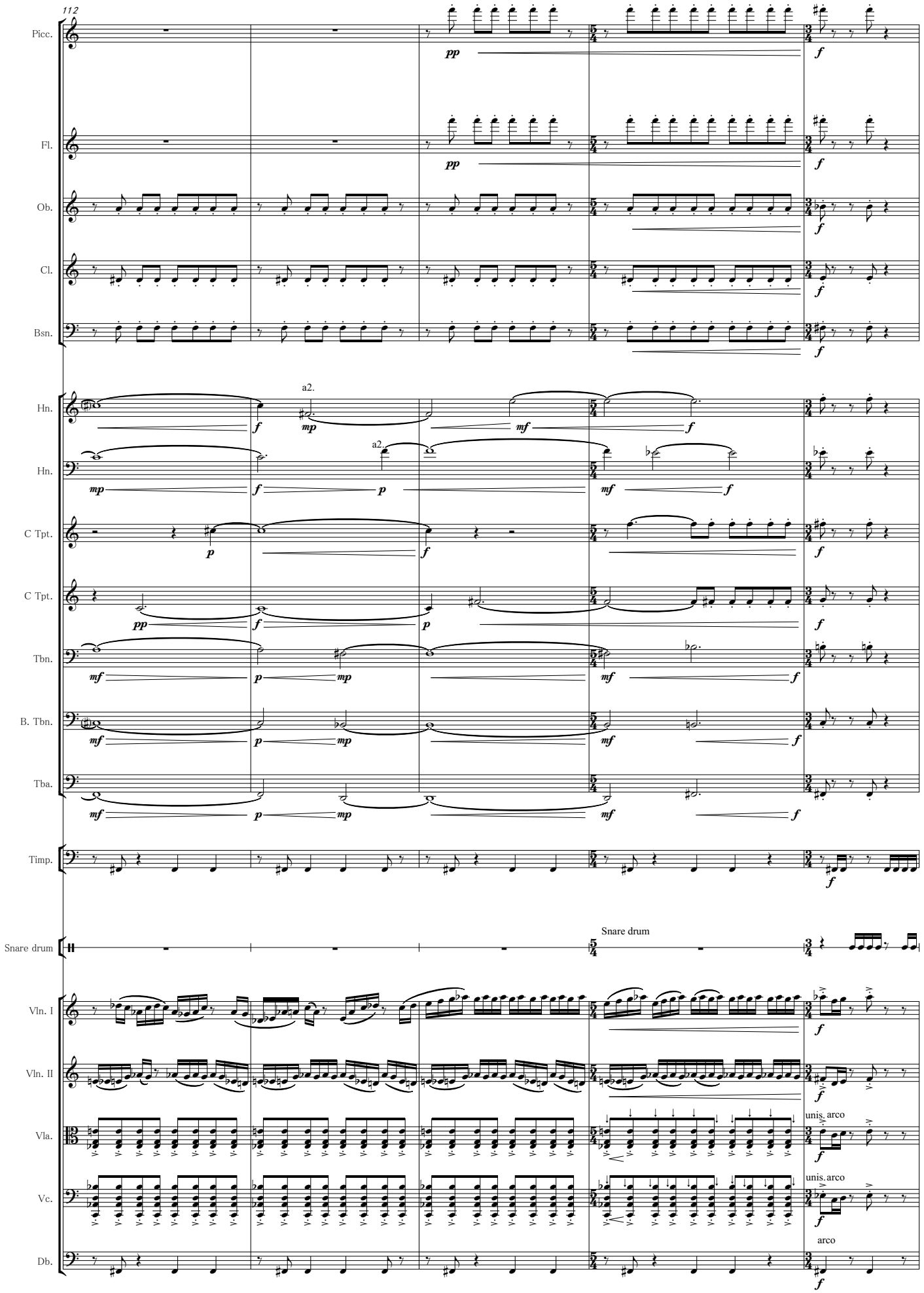
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Ob.
Cl.
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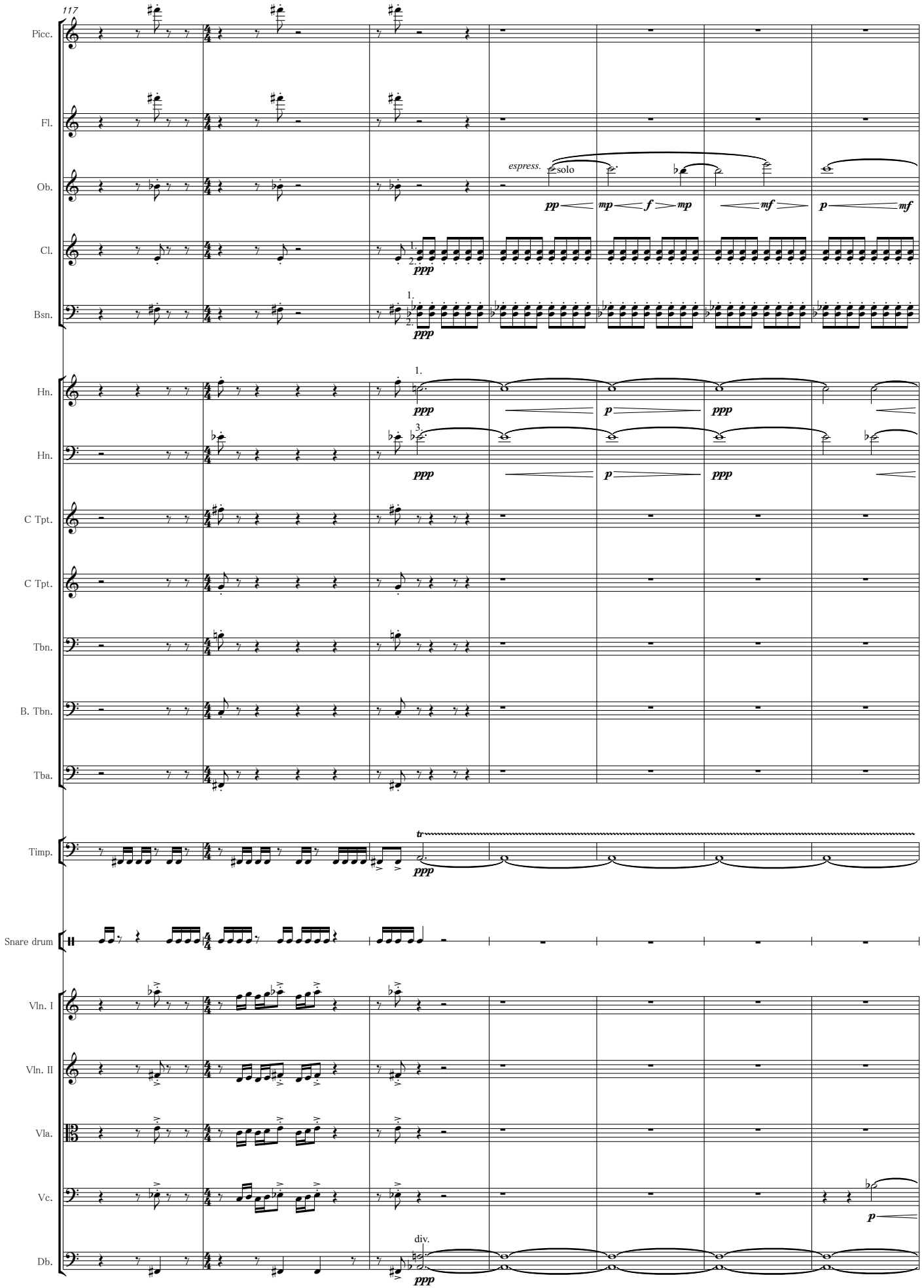
Hn.
a2.
Hn.
a2.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Snare drum
Snare drum
Vln. I
Vln. II
Vla.
unis. arco
Vc.
unis. arco
Db.
arco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Picc.
Fl.
Ob.
espress.
solo
pp
mp
f
mp
mf
p
mf
Cl.
ppp
Bsn.
ppp
Hn.
ppp
p
ppp
Hn.
ppp
p
ppp
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
tr
ppp
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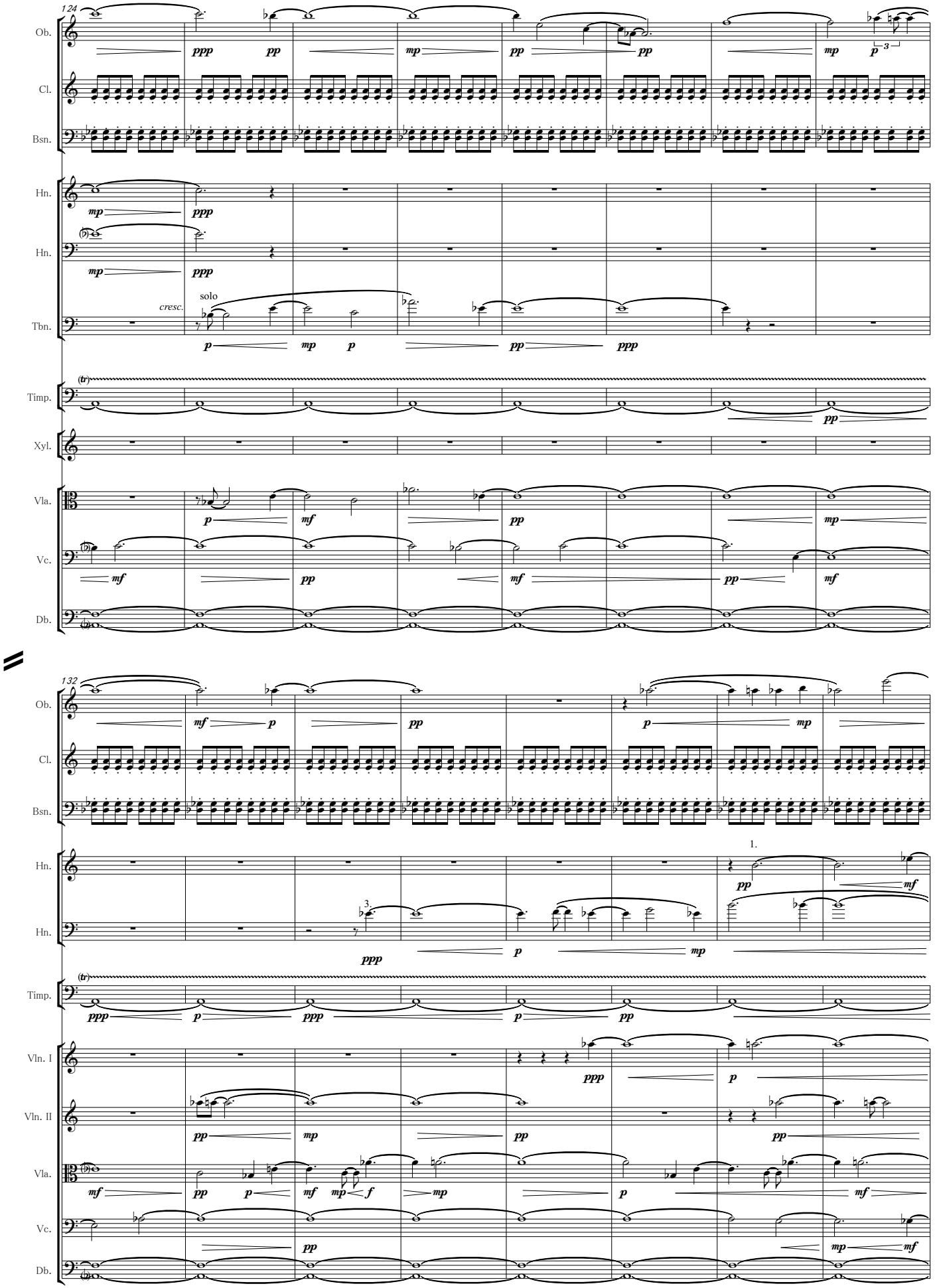
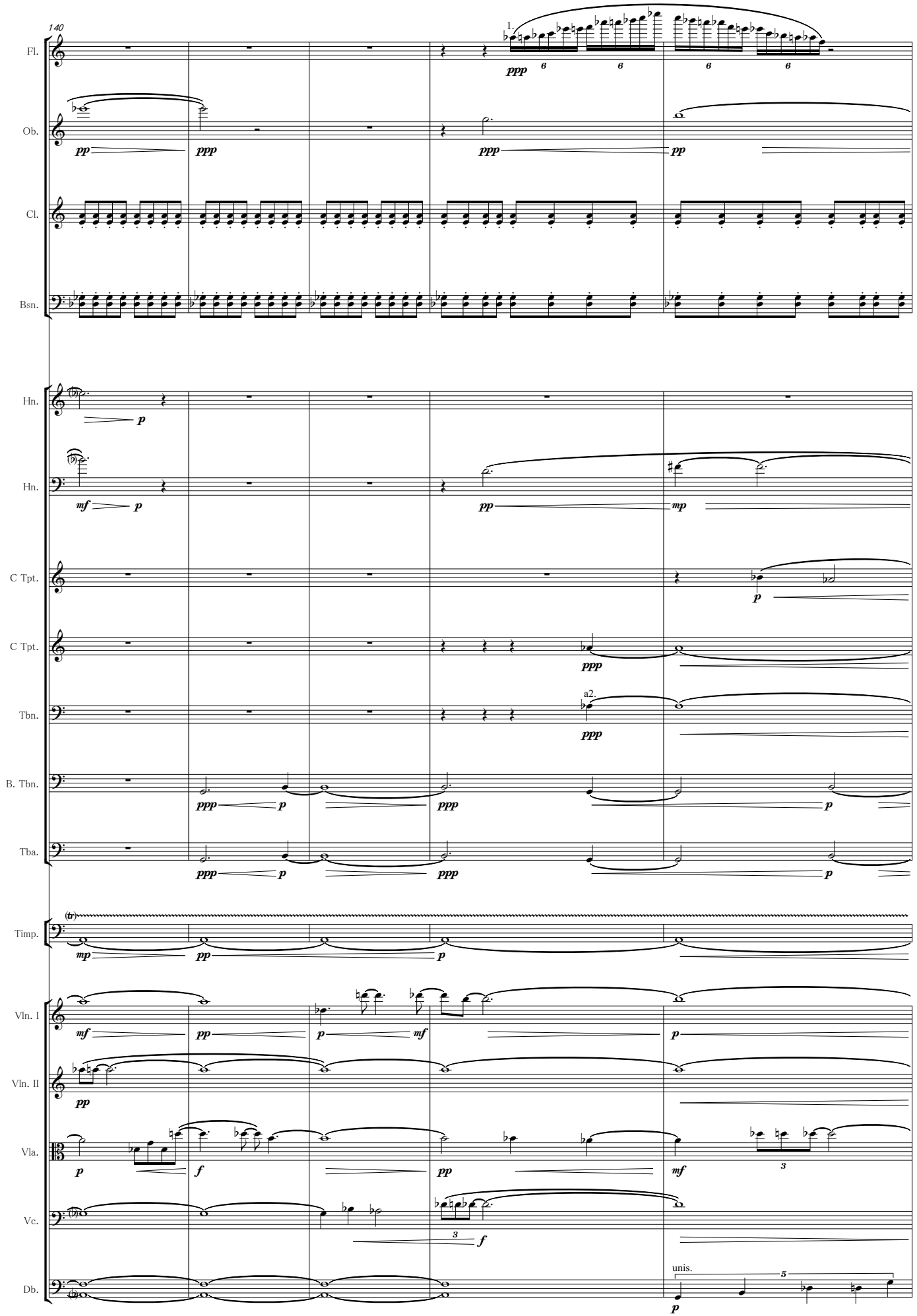
Vln. I
Vln. II
Vla.
Vc.
p
Db.
div.
ppp


124
Ob.
Cl.
Bsn.
Hn.
Hn.
Tbn.
solo
cresc.
Timp.
Xyl.
Vla.
Vc.
Db.
132
1.
Vln. I
Vln. II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C Tpt.
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Timp.
Vln. I
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1.
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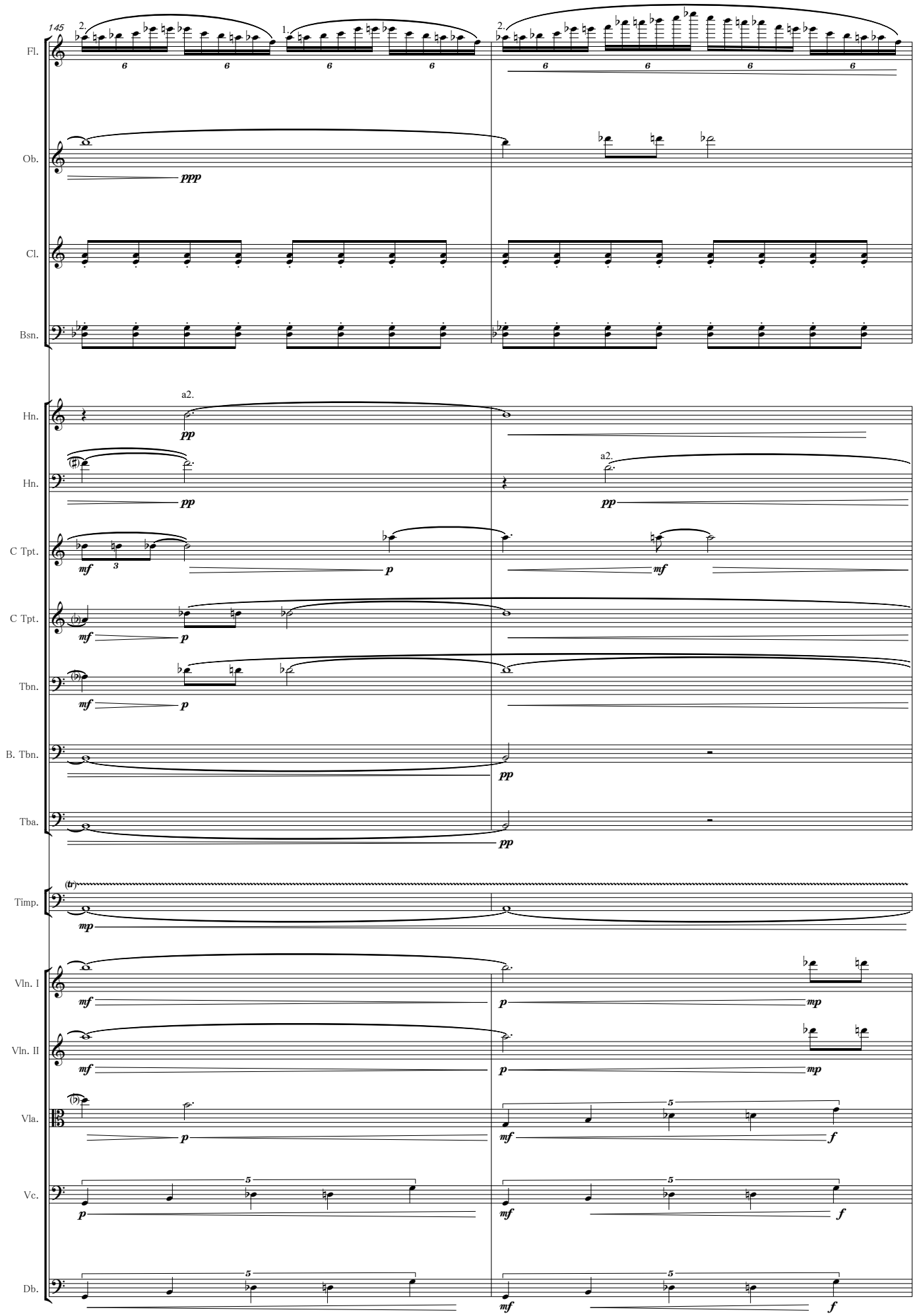
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Fl.
Ob.
Cl.
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C Tpt.
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Tbn.
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Timp.
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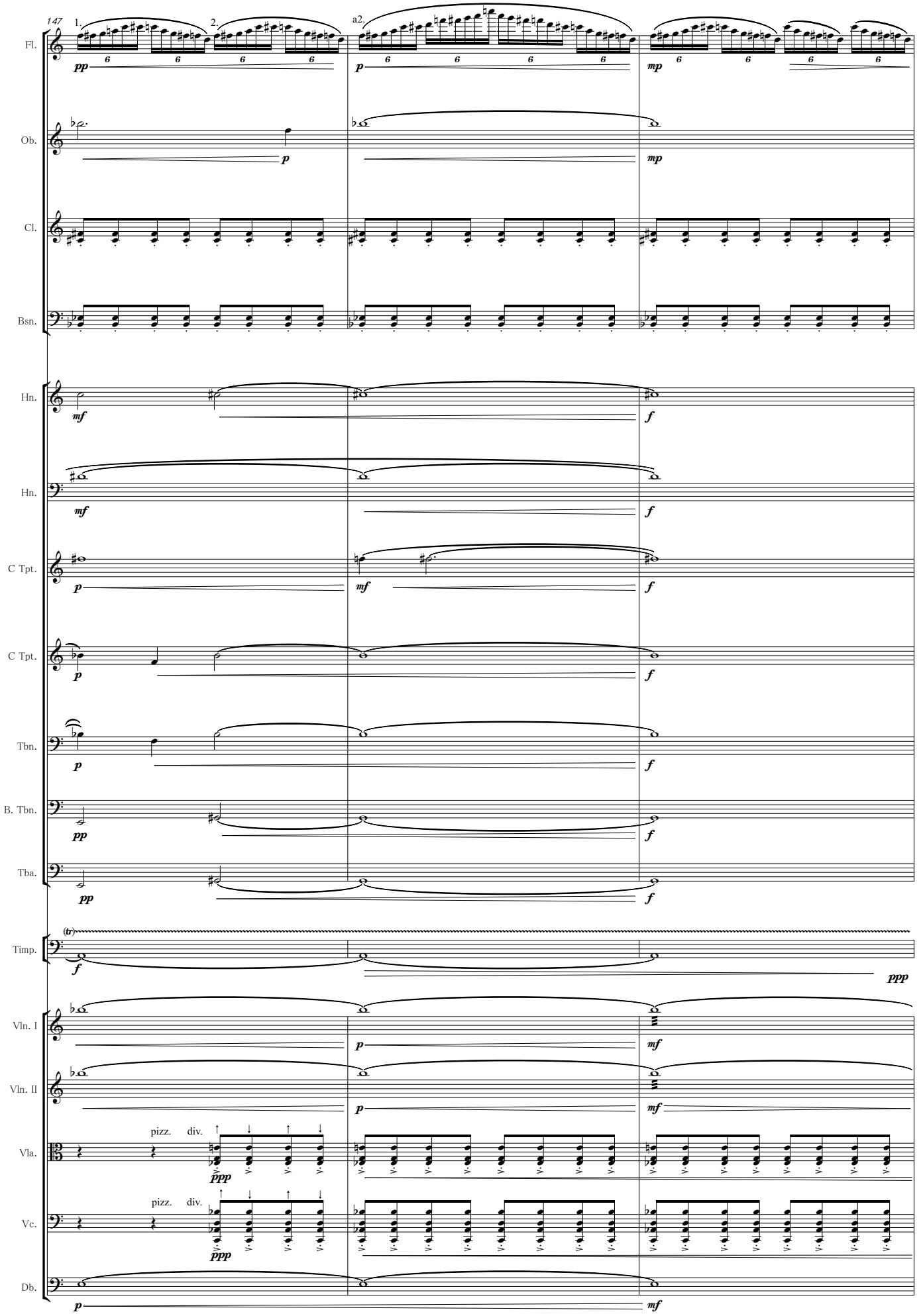
147
1.
2.
a2.
Fl.
Ob.
Cl.
Bsn.
Hn.
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C Tpt.
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Tbn.
B. Tbn.
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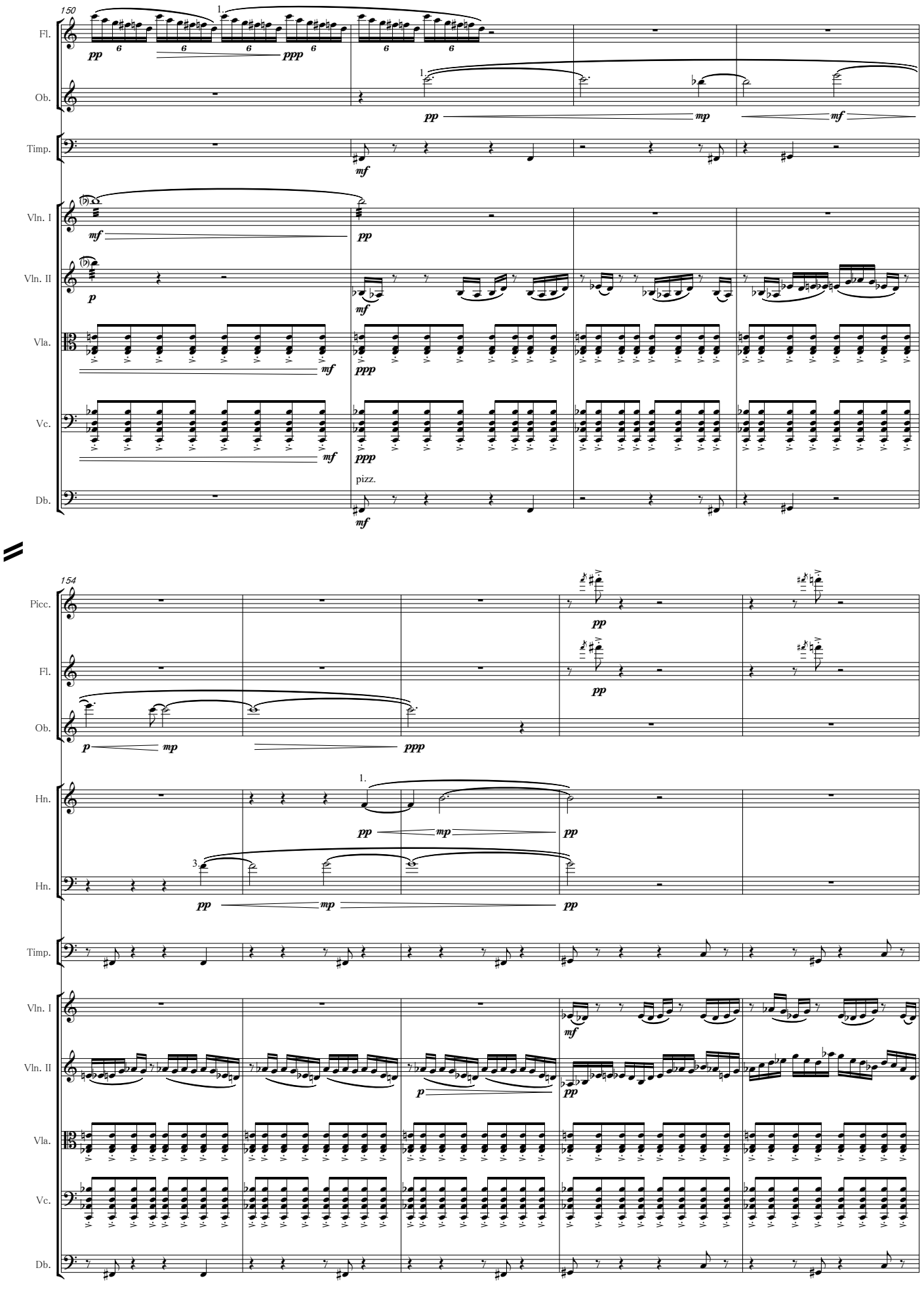
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
div.
pizz.
div.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Fl.
Ob.
Timp.
Vln. I
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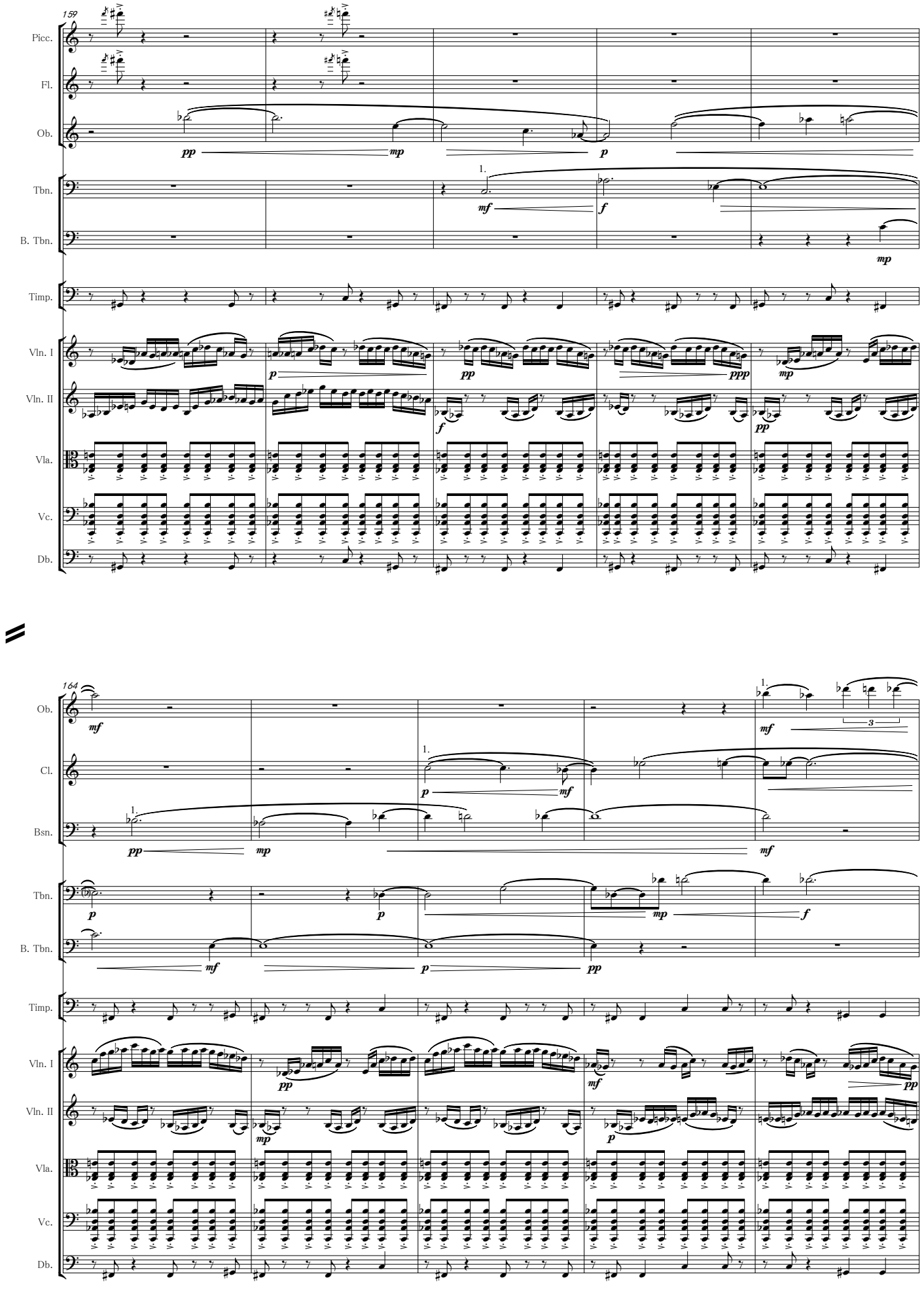
Vla.
Vc.
Db.
pizz.
154
Picc.
Hn.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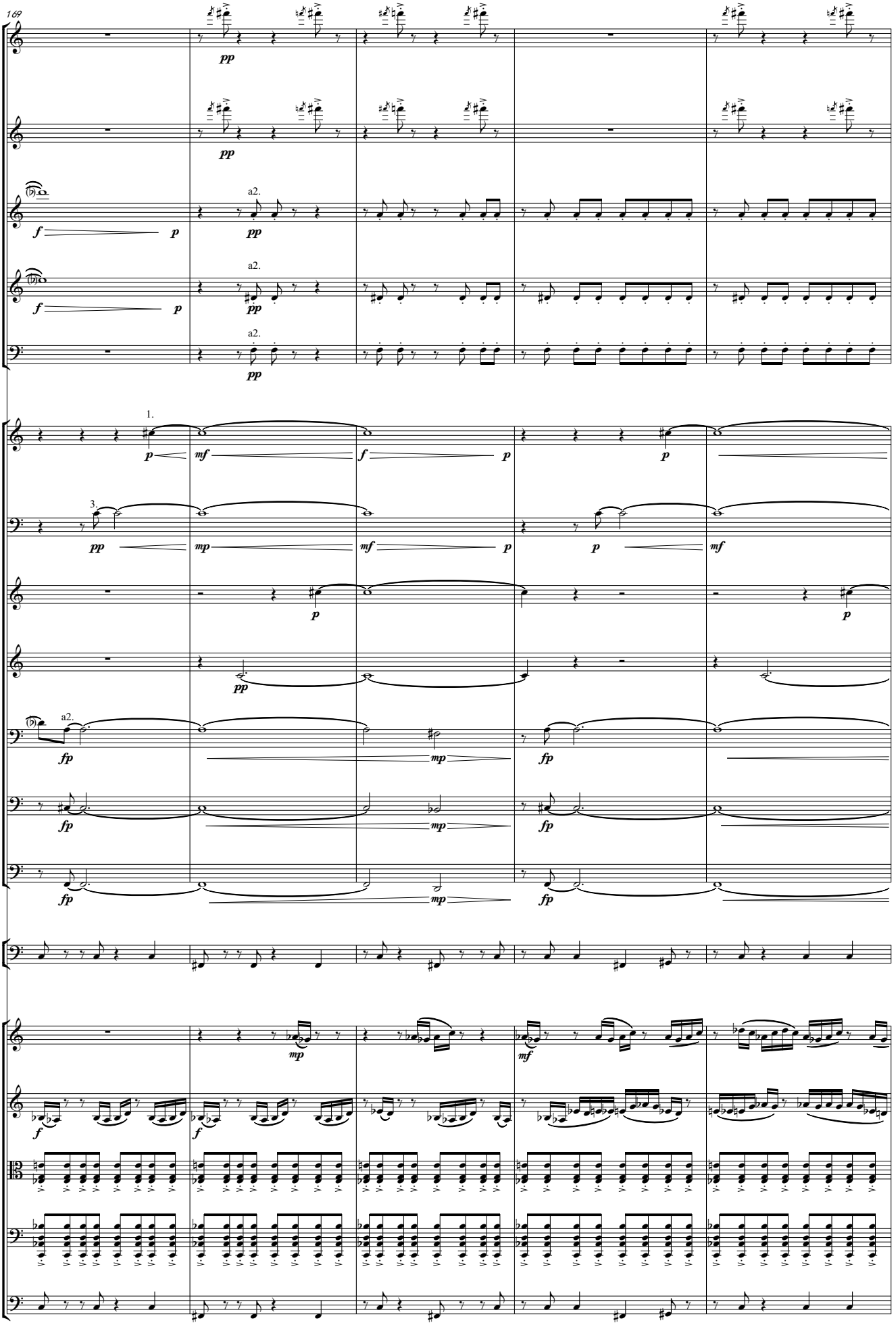
Vc.
Db.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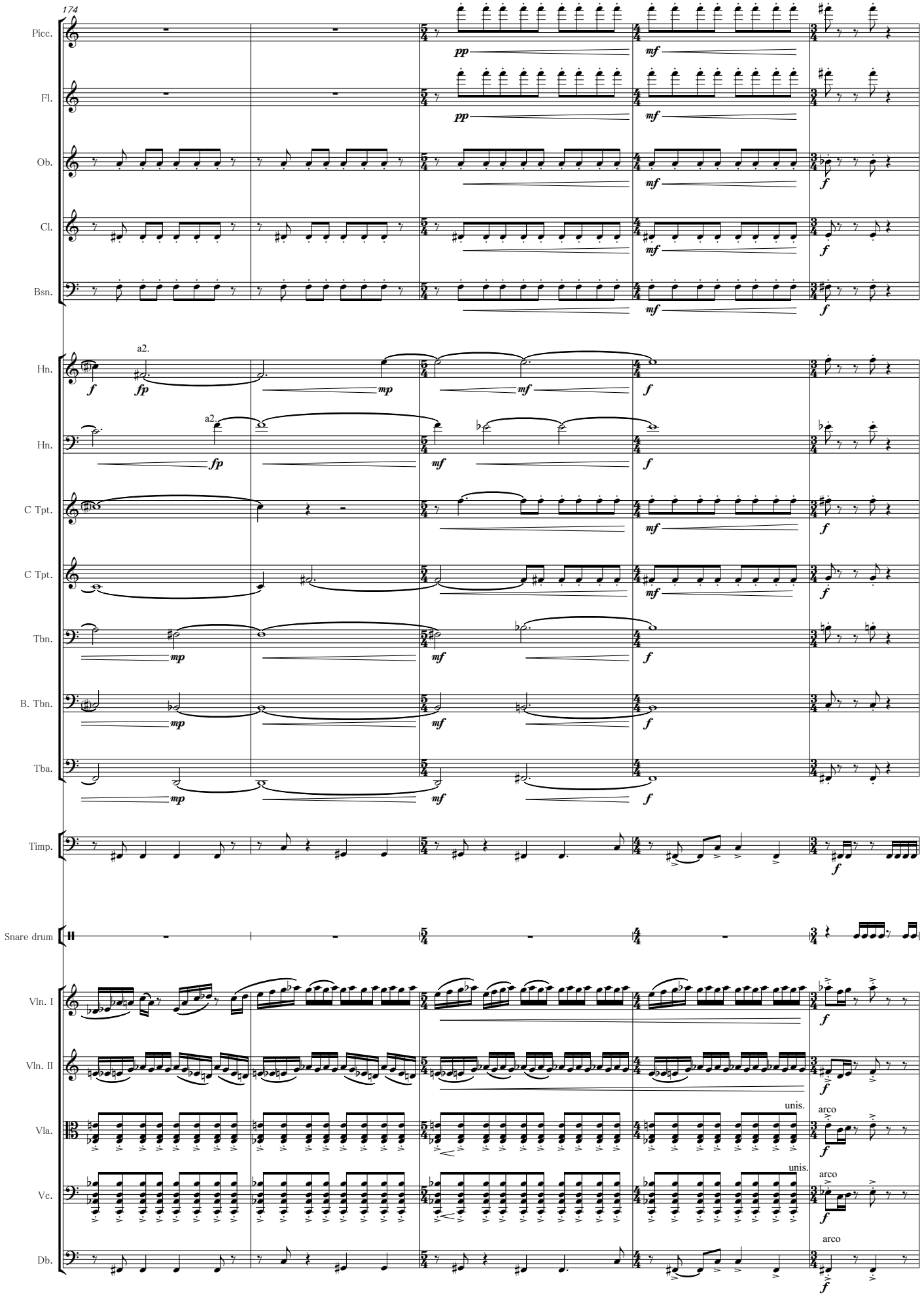
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a2.
Hn.
a2.
C Tpt.
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Tbn.
B. Tbn.
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Db.
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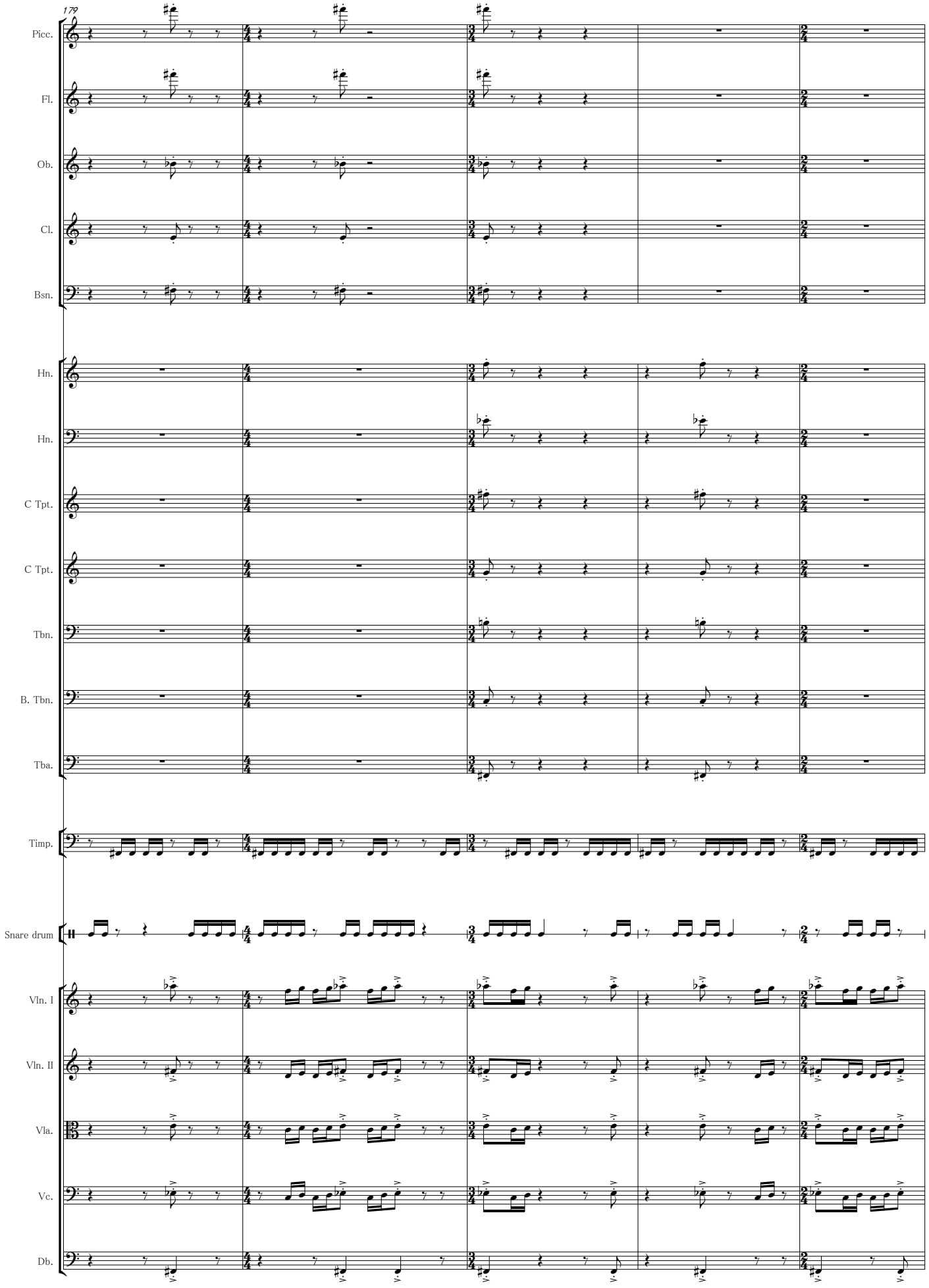
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Snare drum
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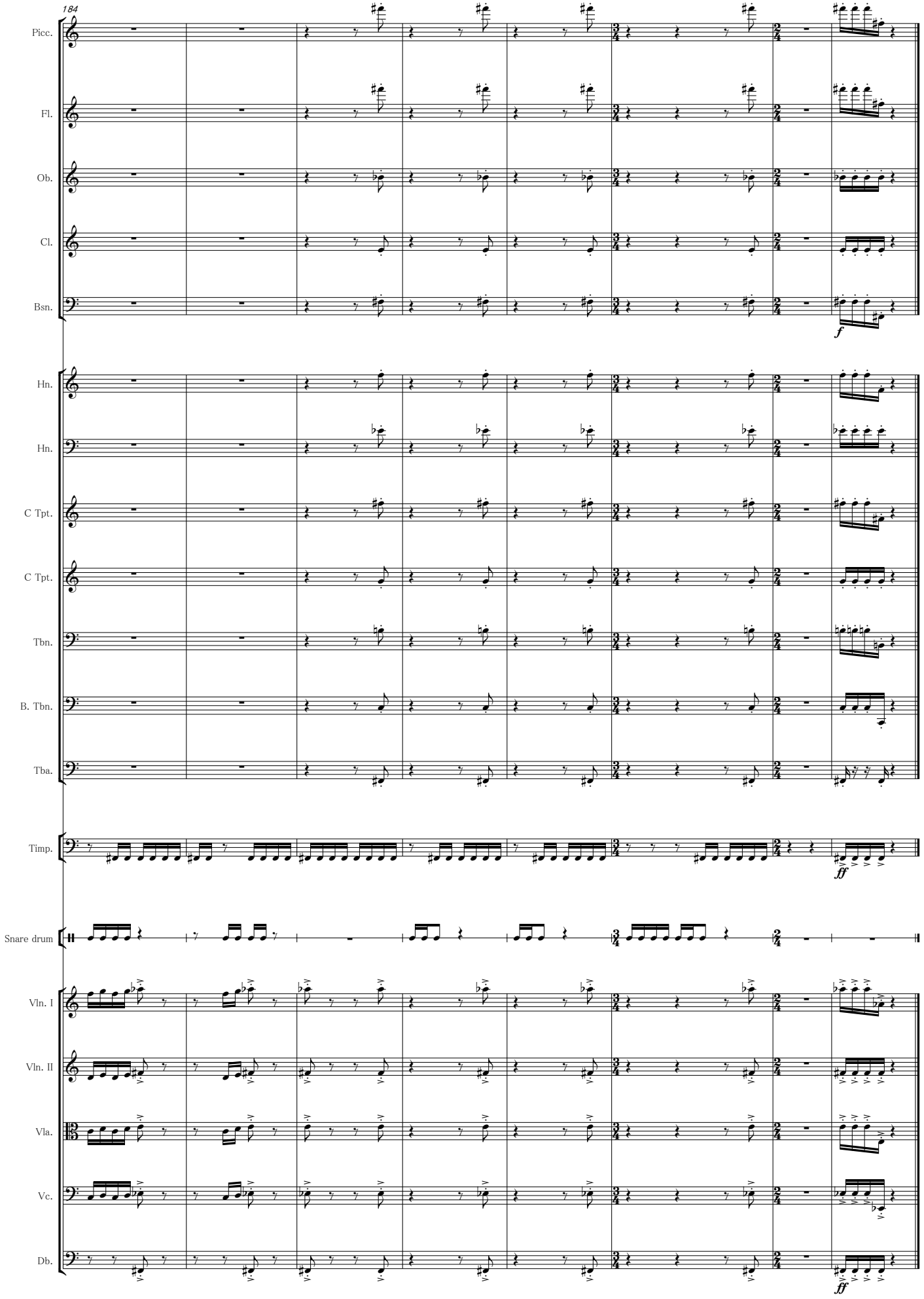
184
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f
Hn.
Hn.
C Tpt.
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Tba.
Timp.
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Snare drum
Vln. I
Vln. II
Vla.
Vc.
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Lament of Mistress Xiang Lin

for soprano and prepared piano (2 players)

This monodrama was written in September 2014 for solo soprano and prepared piano. The story of the piece draws on a character created by a leading figure of modern Chinese literature, Lu Xun. This was the pen name of Zhou Shuren (September 25, 1881 - October 19, 1936). He is widely considered to be China's greatest modern writer.

In treating the story of Xiang Lin, I adapted her character from Lu Xun's novel *Blessing*. In the novel, Xiang Lin is a woman whose son was eaten by a wolf and she is sold into domestic slavery. Eventually she is expelled from the house of slavery and dies alone in the snow. In my melodrama I expanded this tragic story by turning her into a crazy woman as a result of losing her son.

In the *Lament of Mistress Xiang Lin*, the soprano is required not only to sing in two difference languages (English, Mandarin) but also to produce a convincing theatrical performance through acting. Prepared piano was chosen as the accompanying instrument because, as many contemporary musicians have found, the interior of the piano can be a very rich source of unusual sounds. My piece requires extensive piano preparation and works best on a large concert grand, but can also be performed to good effect on a smaller grand piano. In discussion with the performers who gave the premiere, I also designed clothing, lighting and acting directions. The wide range of musical possibilities available on the prepared piano, and from the soprano, is utilised to evoke the emotions of insanity and sorrow.

Piano preparations include inserting some classic items such as coins (to detune strings to produce a bell like sound), electrical wiring insulation (to create a wood-block like sound when inserted between strings), a bouncing ball, nylon fishing line and various mallets. The ideas for the piano preparation for this piece were informed by preparations used by John Cage, and in particular by Annea Lockwood's composition *Ear-Walking Woman* (1996). When I started exploring sounds with these objects in a piano, I found that even a slight change of the method of producing the sound can create tremendous variations in sonic detail.

Rather than creating a conventional piece, I tried to set up the piece as an free exploration. The different sound sources were designed to be used in particular sections, thus creating special character and colour in each section. The pianists need to listen closely to the sound materials in each section and be aware of the tiny variants. The two pianists will be exploring how the sound changes with different hand

pressures, and with timing the contact area between their hands and the piano.

This work has three structural sections. The first is performed only on the piano. When the first time climax is reached, the second section opens with the soprano/actress appearing. In the second and third sections, the pianists need to listen very carefully when the actress is performing. They need to follow her emotional leadership and select the most appropriate timing to produce the sounds prescribed. More than that, they need also to try to match the emotional detail which she expresses.

The duration of the performance is flexible, and depends largely on the performers. Dynamics have been notated in score but the accompaniment should followed the emotional leadership of the character unless specified otherwise.

The score for this piece is a combination of traditional and graphic notation.

The various graphic symbols in the music are explained in the performance instructions at the front of the score.

For the soprano, *bel canto* style singing is required but also extended vocal techniques, including S*prechstimme*. In this piece, other voice production techniques include speaking, shouting, groaning and sobbing, as well as other less traditional singing technqiues.

A note on preparing the premier performance

As well as refining and adapting the musical content, the composer also gave a lot of thought to costume design, visual effects, lighting, stage direction and properties. The performers contributed suggestions for changes and improvements during the rehearsal period in collaboration with the composer. I found this a very congenial way to work.

Since the character of Xiang Lin was based on a Chinese story from the early 20th century, the soprano's costume was chosen to suit that period. The tragic core of the story concerns a woman who lost her child, so the soprano was asked to perform with

untidy hair, which can contribute to the character expressing her extreme sorrow, even to the point of craziness. In order to increase the tragic and volatile emotional atmosphere, and also help them blend into the storyline, both the pianists were requested to blank wear white masks. Throughout the whole performance, the soprano character was asked to carry a candle for dramatic effect. To heighten this, the overall lighting was dark.

The composer discussed lighting options and possibilities in detail with the technician, focusing on how changes in the character's mood could be supported with lighting subtle changes. On the stage, some props like a chair, a bear doll and a few pages of paper were placed strategically. The soprano was able to use these props to heighten her performance. As composer I also directed the stage action, and was pleased that the soprano also contributed further suggestions about that. I felt it was important to direct the stage action myself to be sure the drama was strongly projected on stage. For example, at the end of the work, the soprano half lies on the floor while singing a sorrowful tune. Then she throws the papers to the sky and gradually turns her body to fully lie down on the floor. This series of motions aims to help the soprano to reveal the inner world of the character.

I conceived of this piece from the beginning as a monodrama, not just as a piece of music. The aim was to combine music with lighting, costume and acting.

Live performance and recording note

This piece has been performed several times at the University of Waikato by soprano Anna Mahon with the prepared piano played by Charlotte Ketel and the composer.

In the 2014 University of Waikato Lilburn Student Composition Awards, adjudicated by Associate Professor John Elmsly, the work won first prize. A live recording was organized by supervisor Dr Martin Lodge, the video being recorded and edited by film maker Dan Inglis. Lighting and audio were operated by Dion Rutherford. This live recording was selected as the performance to be included in this portfolio.

Below are selected photographs by Abby Thomson, also from this performance.

YAMAHA

Xu Tang

Lament of Mistress Xiang Lin

monodrama for

prepared piano and solo soprano

INSTRUCTIONS FOR PIANO PREPARATION:

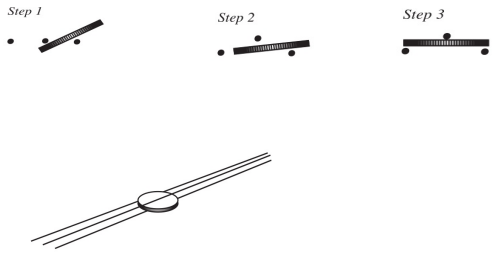
The piano preparations for this piece are based on the preparations used for the composition *Ear-Walking Woman* (1996) *by* Annea Lockwood.

Electronic amplification can make these more effective.

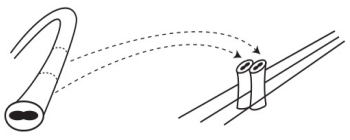
For this piece, the following objects are required:

- 3-5 dimes
- 6 two-inch lengths of plastic wire insulation sheating large enough for inserting between two strings
- large superball mallet
- 3 small size superballs
- wooden ball mallet
- Ping Pang balls
- Hard rubber mallet
- Steel ruler
- Nylon fishing line

1.Insert a dime under the middle string of these notes.Experiment with the positioning of the dimes to get the richest and most bell-like tone. Make sure the dime doesn't touch the strings adjacent notes.



2. Remove the inner wire and cut four two-inch lengths of the plastic insulation sheating and insert as in the following diagram for these notes,positioning the tubing to produce the pitch alterations given;they should not touch one another, nor touch the piano soundboard and should produce a clear,resonant and wood-like timbre.



Duration approximately 13'

Thanks to Annea Lockwood, on whose work these preparations are based.

PEFORMANCE INSTRUCTIONS:

Notes:

This piece requires extensive piano preparation and works on a large concert grand, but can also be performed to good effect with a smaller grand piano.

The score of this piece is a combination of traditional and graphical notation.

The various graphical symbols in the score should be interpreted as follows:

Strike the strut with mallet indicated

Hold the small size superballs very close to the strings. Drop it so that it bounces (a battute effect).

Slowly move the bounce ball mallet along the strut twoards you, producing a changing pitch like whale song. Experiment with pressure. The resonance builds so the more you do it, the richer are the resulting sounds.

Roll across bass strings with mallet indicated in one smooth motion

Drop the steel ruler on the strings range indicated.

Slide on a strings with mallet indicated to bring out the richest mix of pitches. Experiment with pressure and position

Strike the piano with both hands alternately

Move the Nylon fishing line from inside of the piano to create strings sounds

Implement list/indications:

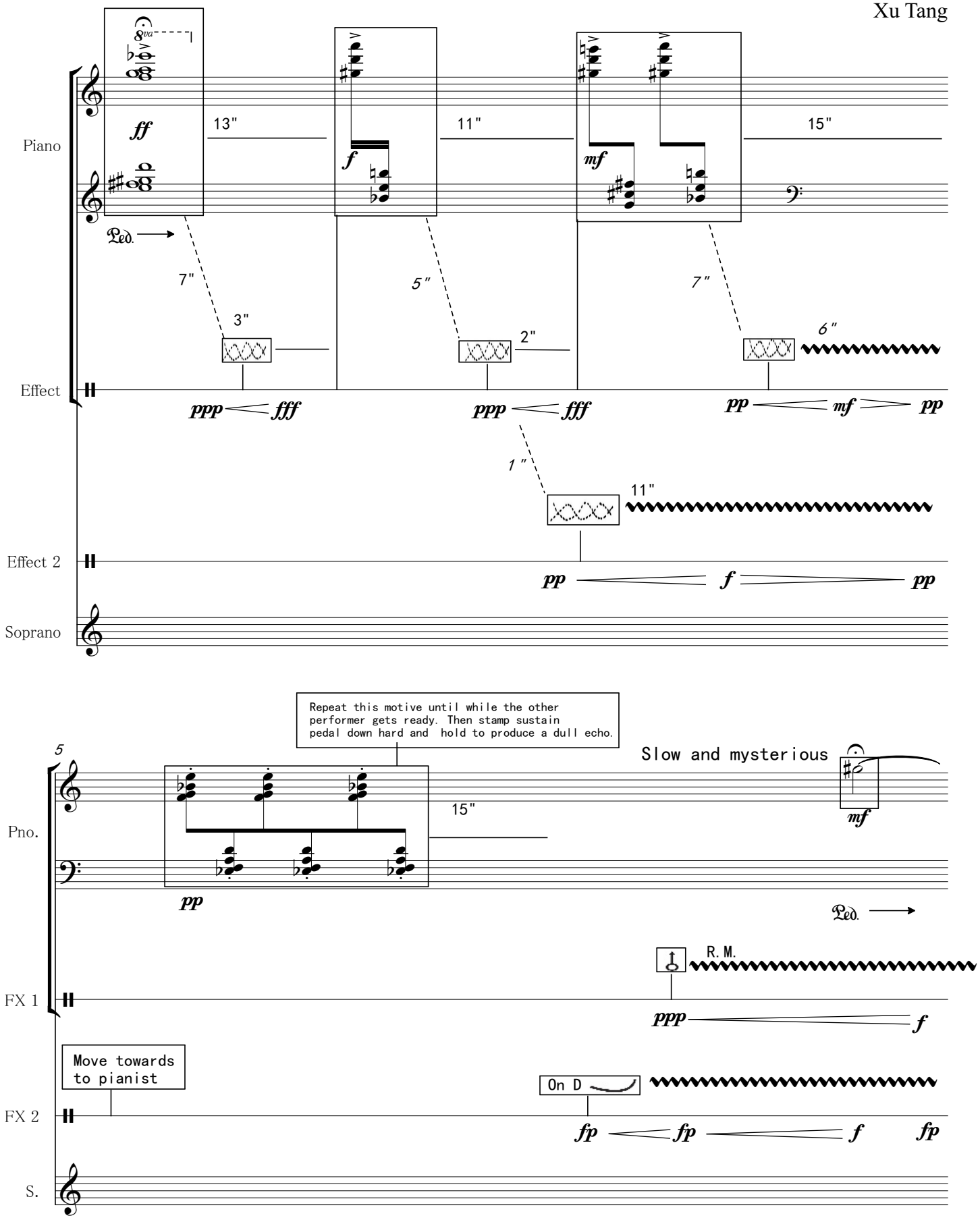
S.B. = Bounce Ball mallet

R.M.= Hard rubber mallet

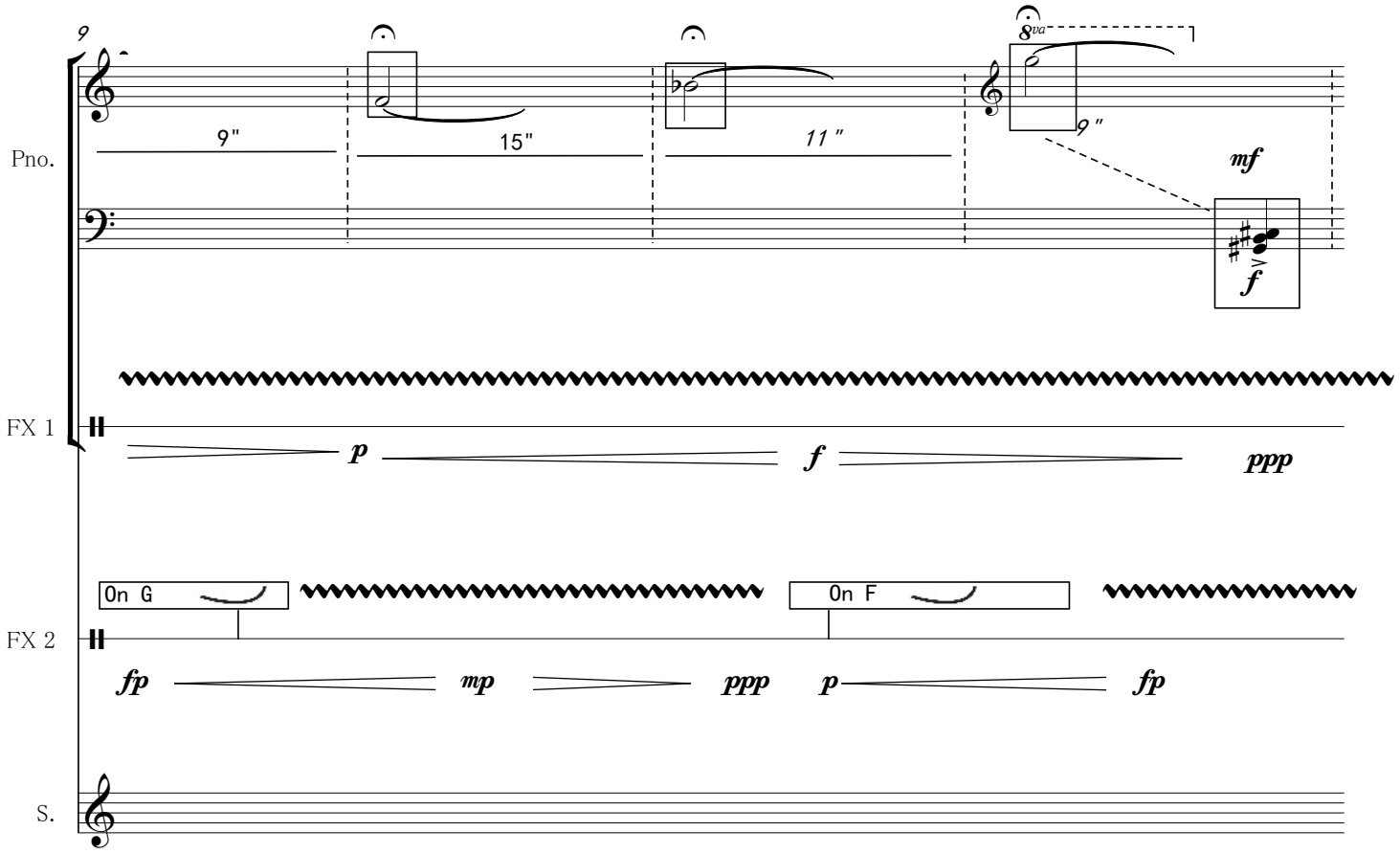
S.M. = Small mallet

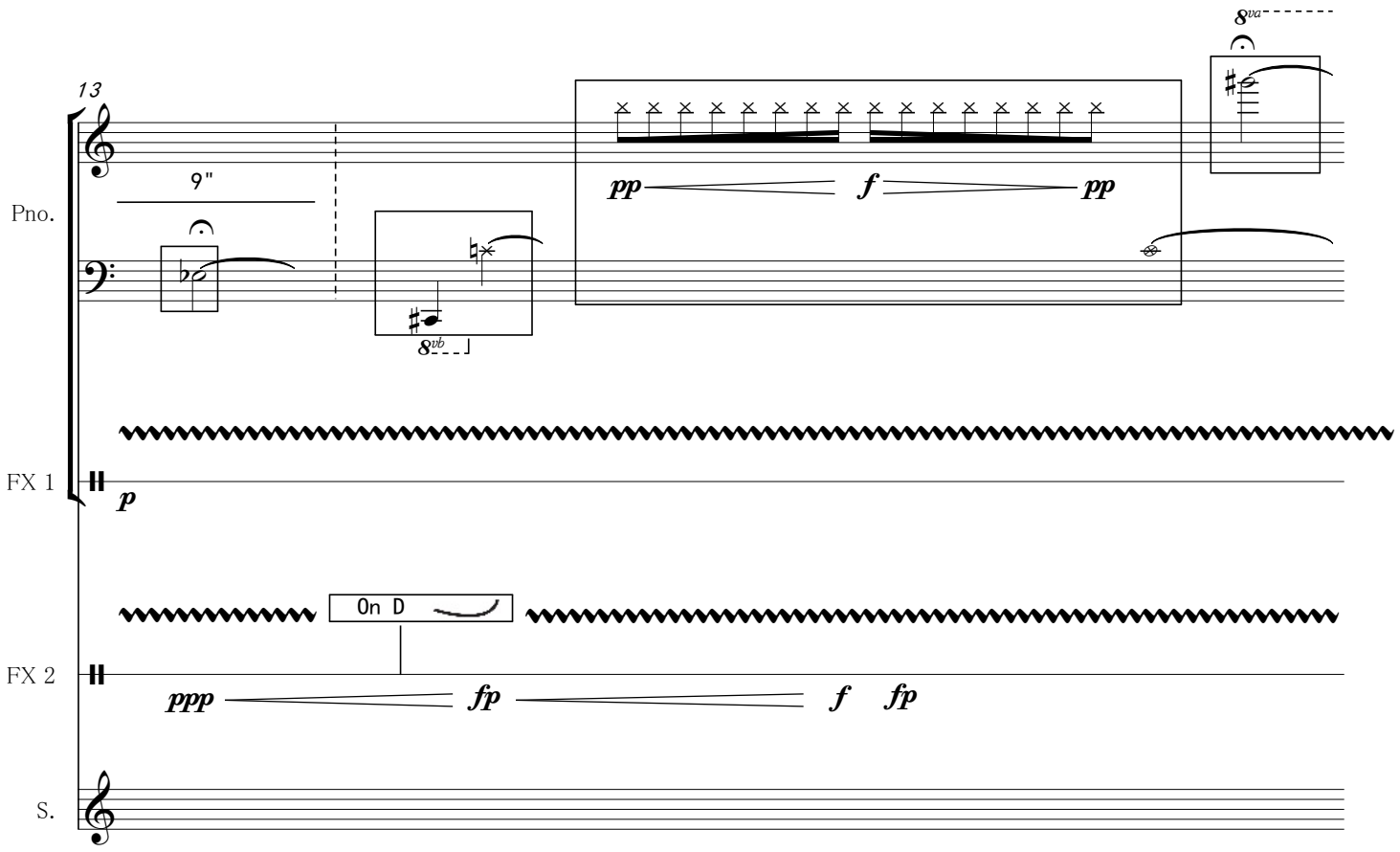
Lament of Mistress Xiang Lin

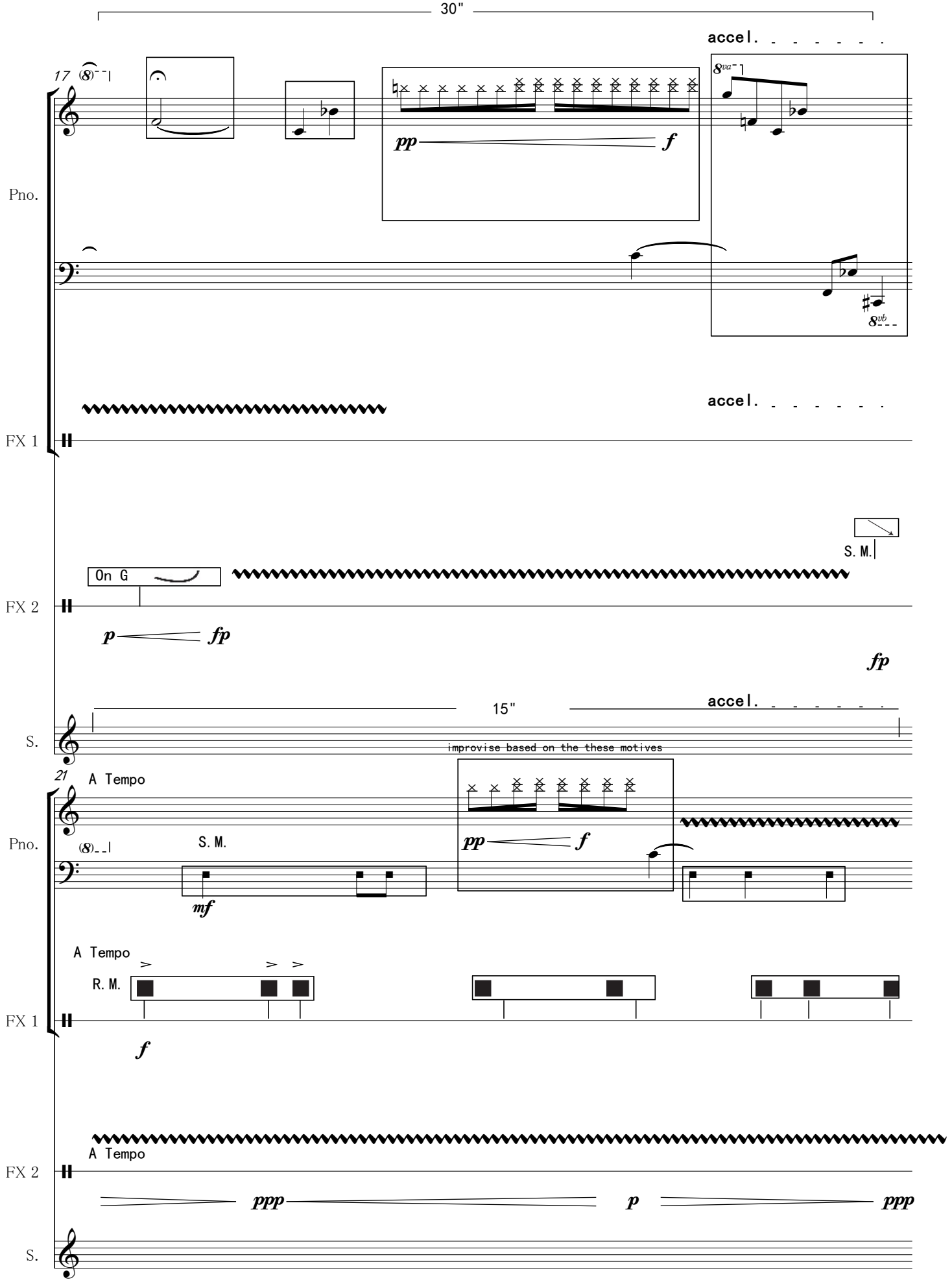
Xu Tang

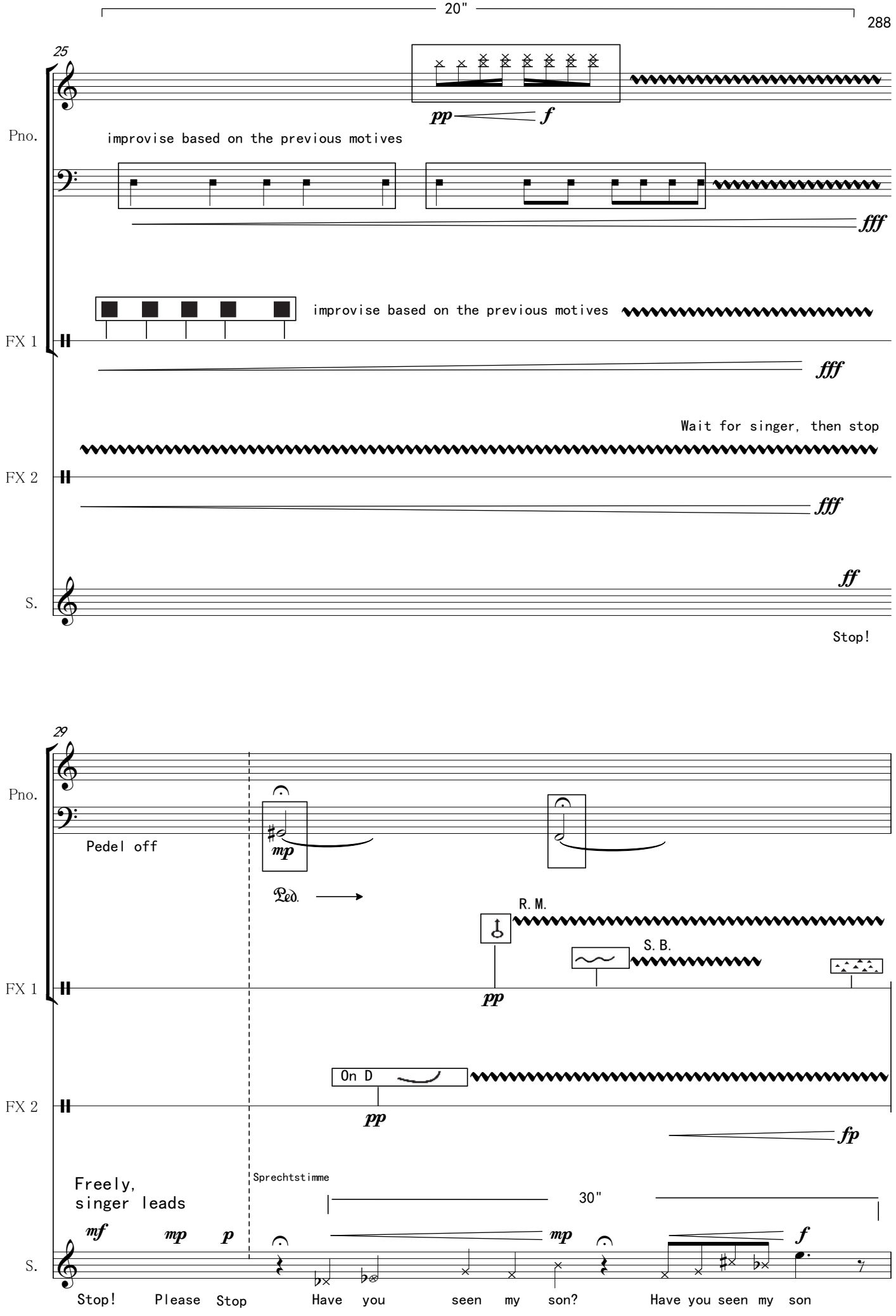


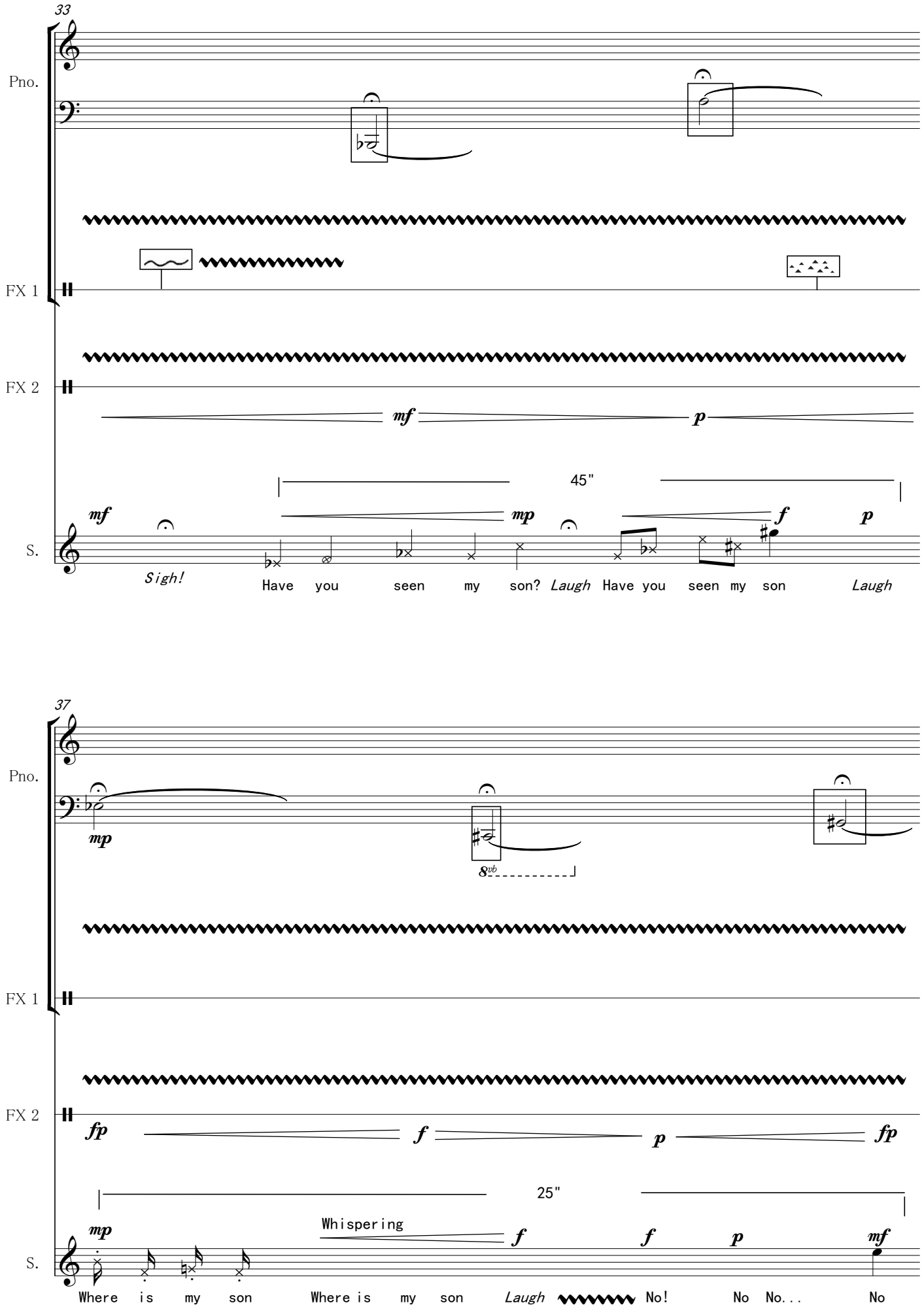
´ 2014 by Xu Tang

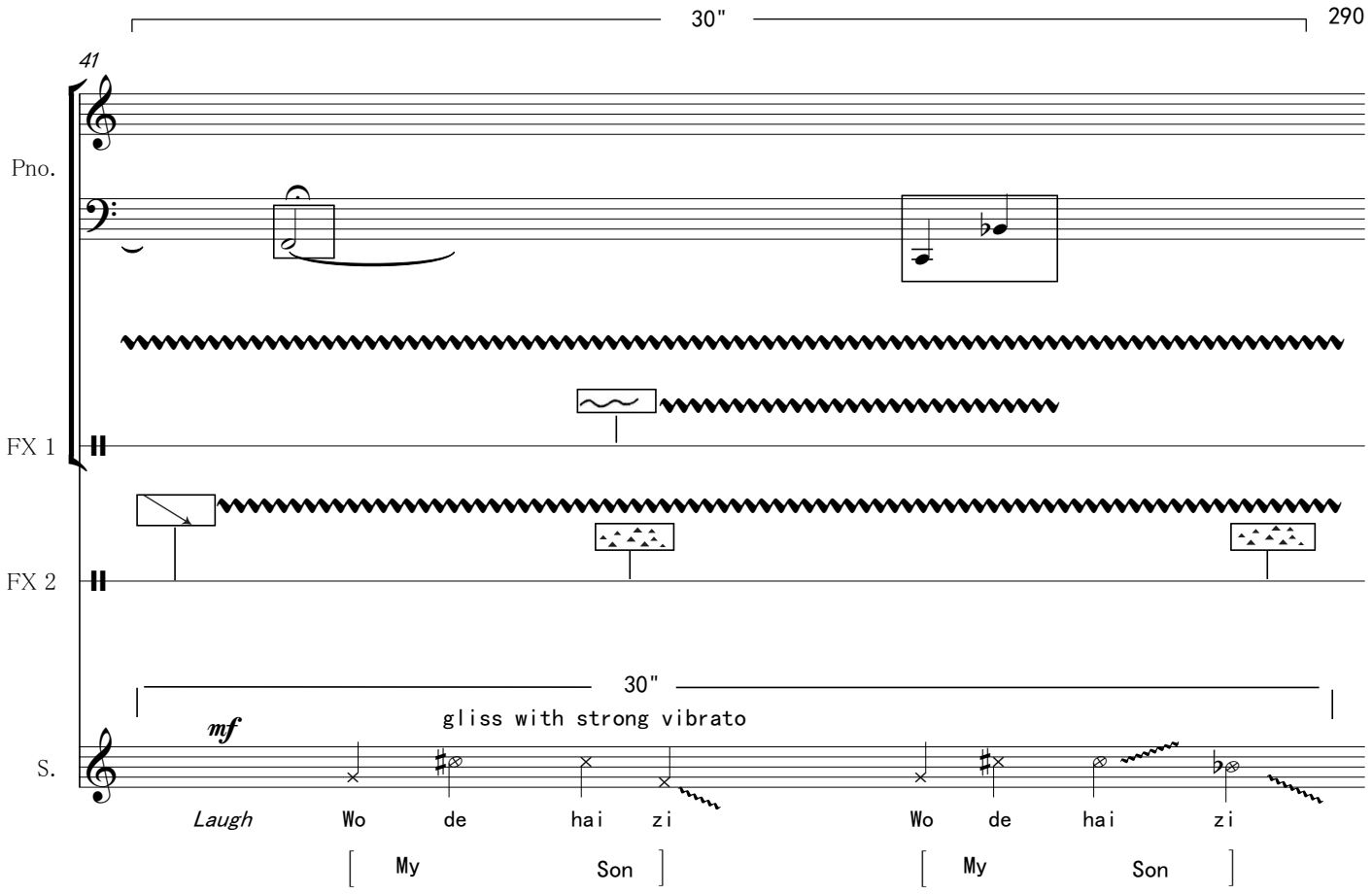

9
Pno.
9"
15"
11"
8va
9"
mf
f
FX 1
p
f
ppp
On G
On F
FX 2
fp
mp
ppp
p
fp
S.

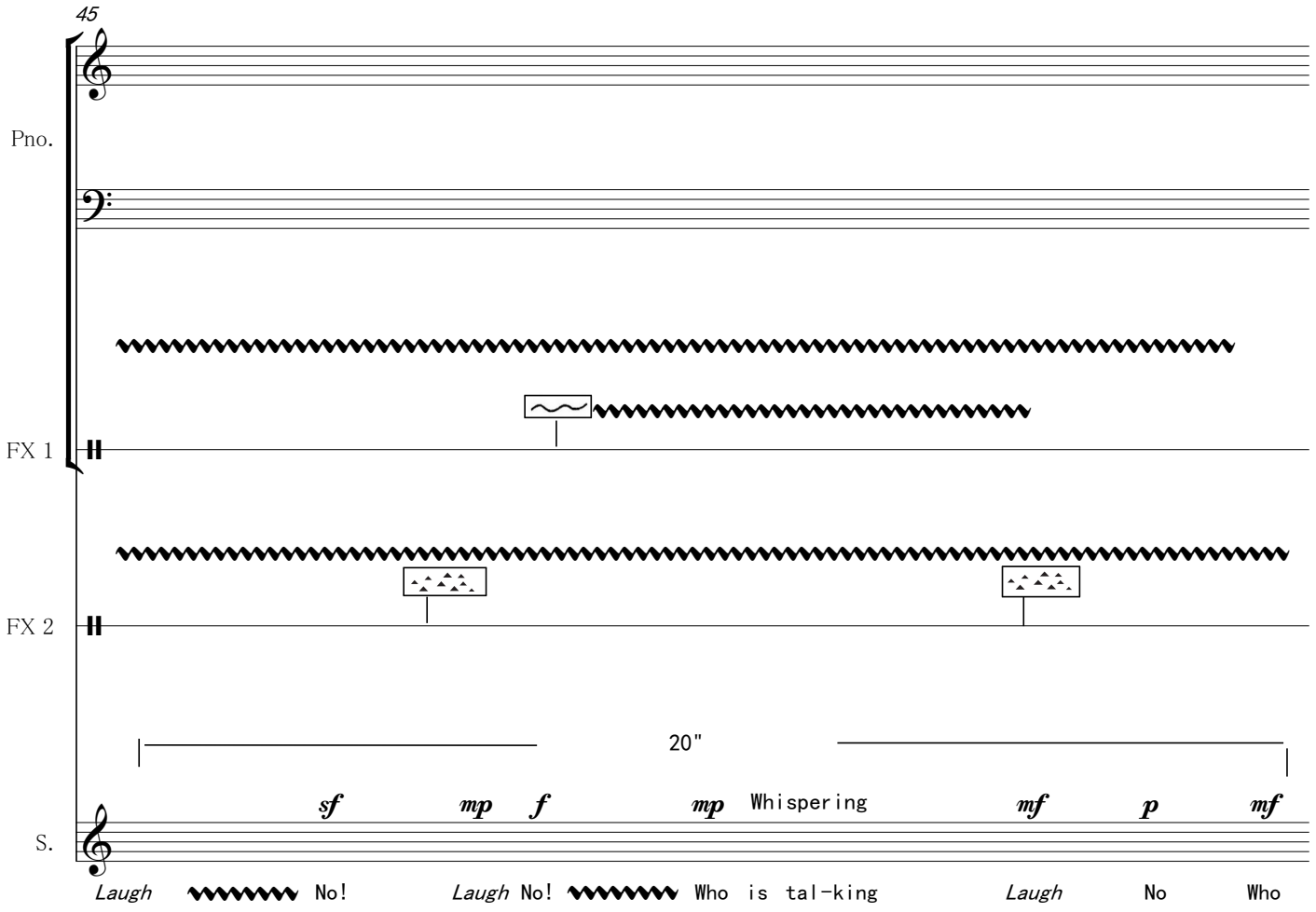

13
8va
Pno.
9"
8vb
pp
f
pp
FX 1
p
On D
FX 2
ppp
fp
f
fp
S.

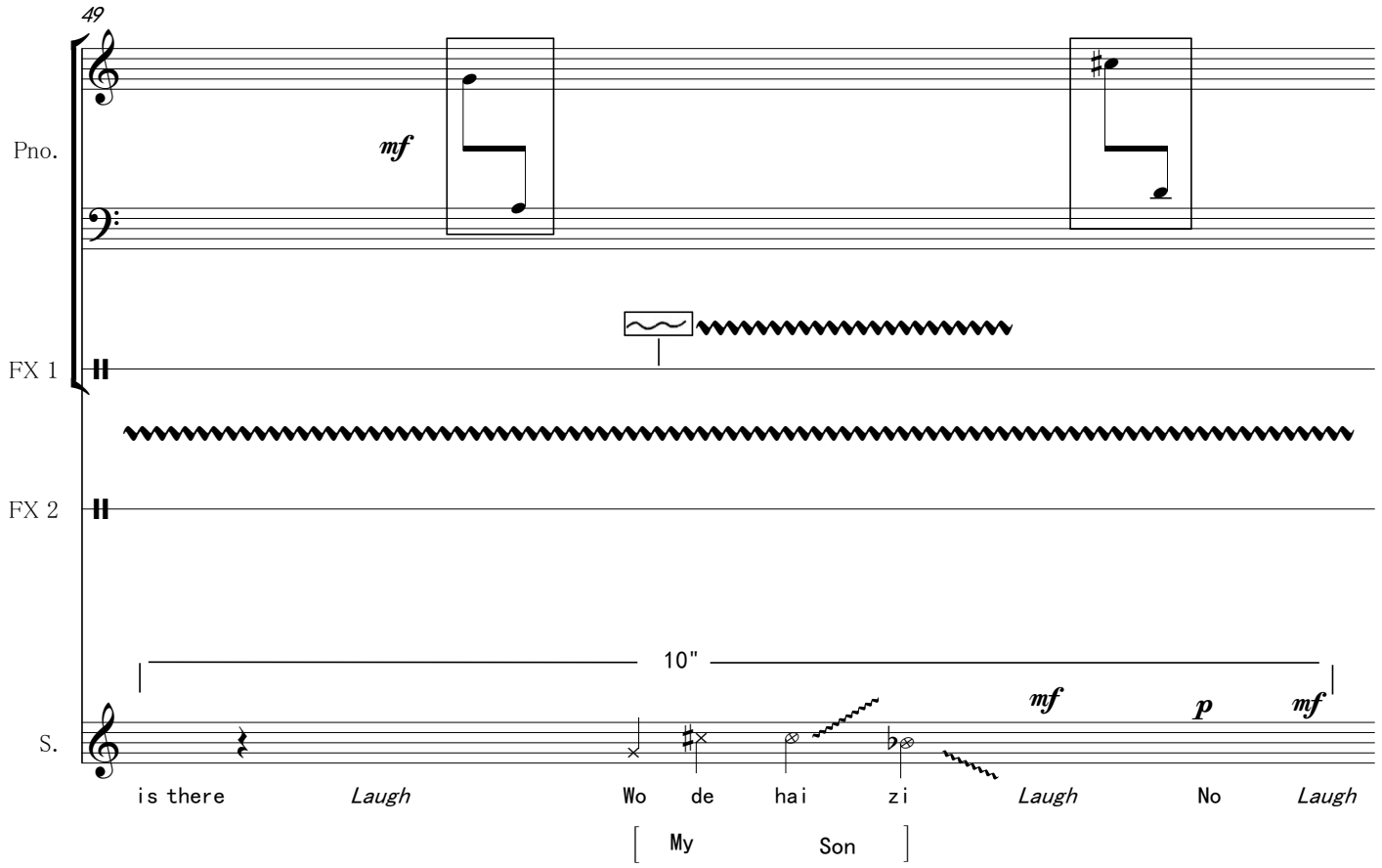

30"
accel.
17
8va
pp
f
8vb
Pno.
accel.
FX 1
S. M.
On G
FX 2
p
fp
fp
15"
accel.
S.
improvise based on the these motives
21
A Tempo
Pno.
S. M.
mf
pp
f
A Tempo
R. M.
FX 1
f
A Tempo
FX 2
ppp
p
ppp
S.

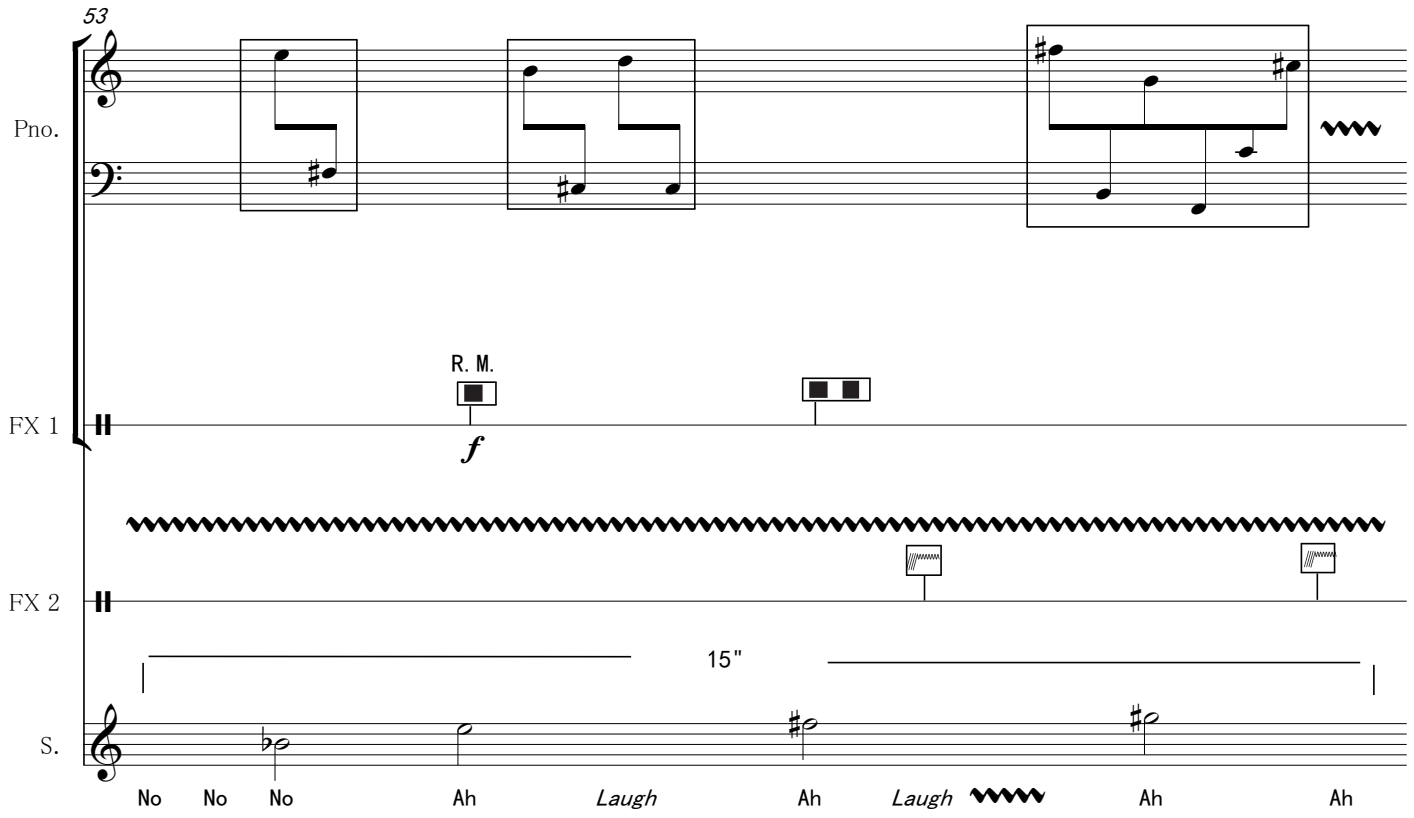

20"
25
Pno.
pp
f
improvise based on the previous motives
fff
FX 1
improvise based on the previous motives
fff
Wait for singer, then stop
FX 2
fff
ff
S.
Stop!
29
Pno.
Pedel off
mp
Ped.
R. M.
S. B.
FX 1
pp
On D
FX 2
pp
fp
Freely,
singer leads
Sprechtstimme
30"
mf
mp
p
mp
f
S.
Stop! Please Stop Have you seen my son? Have you seen my son

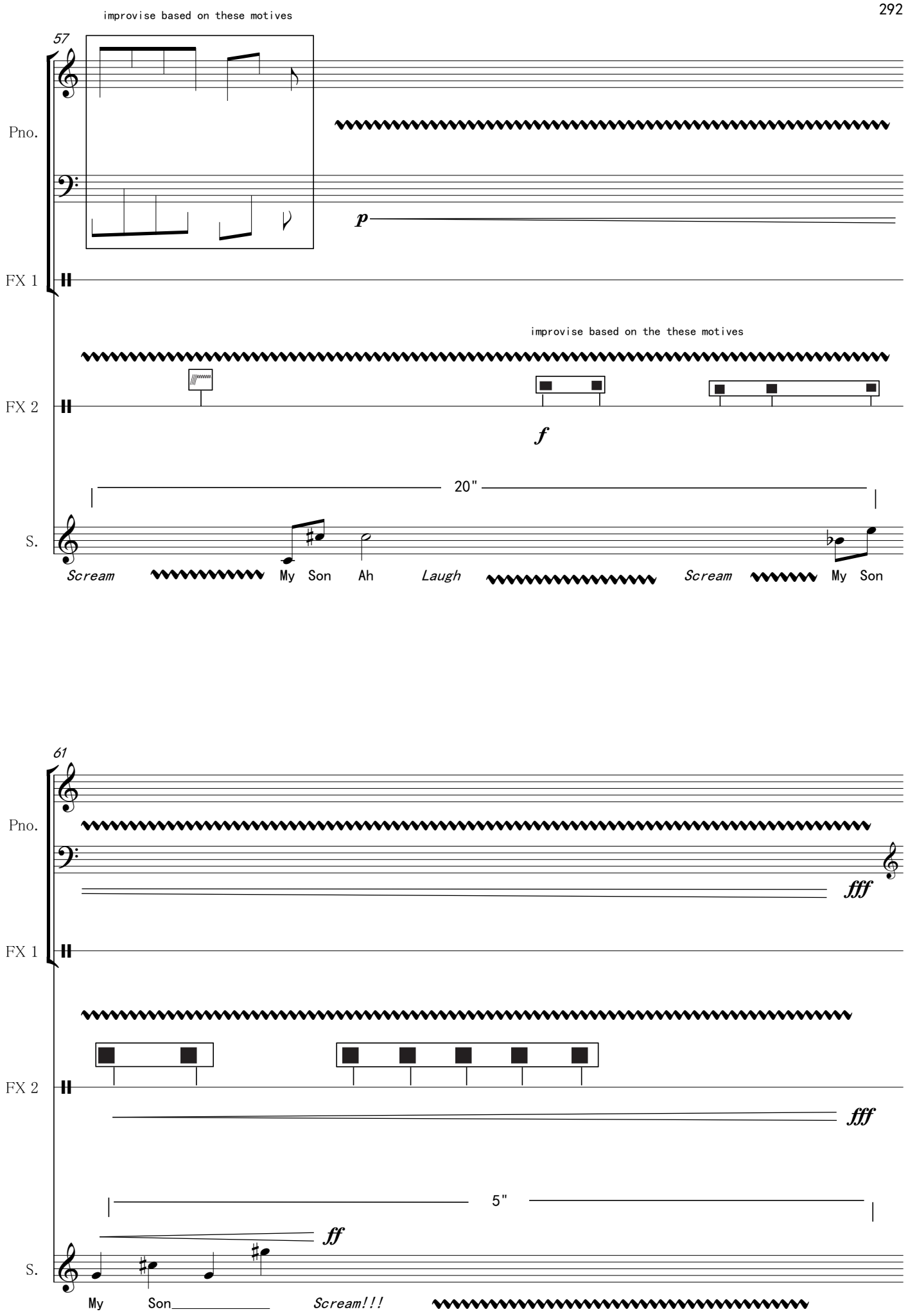

33
Pno.
FX 1
FX 2
mf
p
45"
mf
mp
f
p
S.
Sigh!
Have you seen my son? Laugh Have you seen my son Laugh
37
Pno.
mp
8vb
FX 1
FX 2
fp
f
p
fp
25"
mp
Whispering
f
f
p
mf
S.
Where is my son Where is my son Laugh No! No No... No

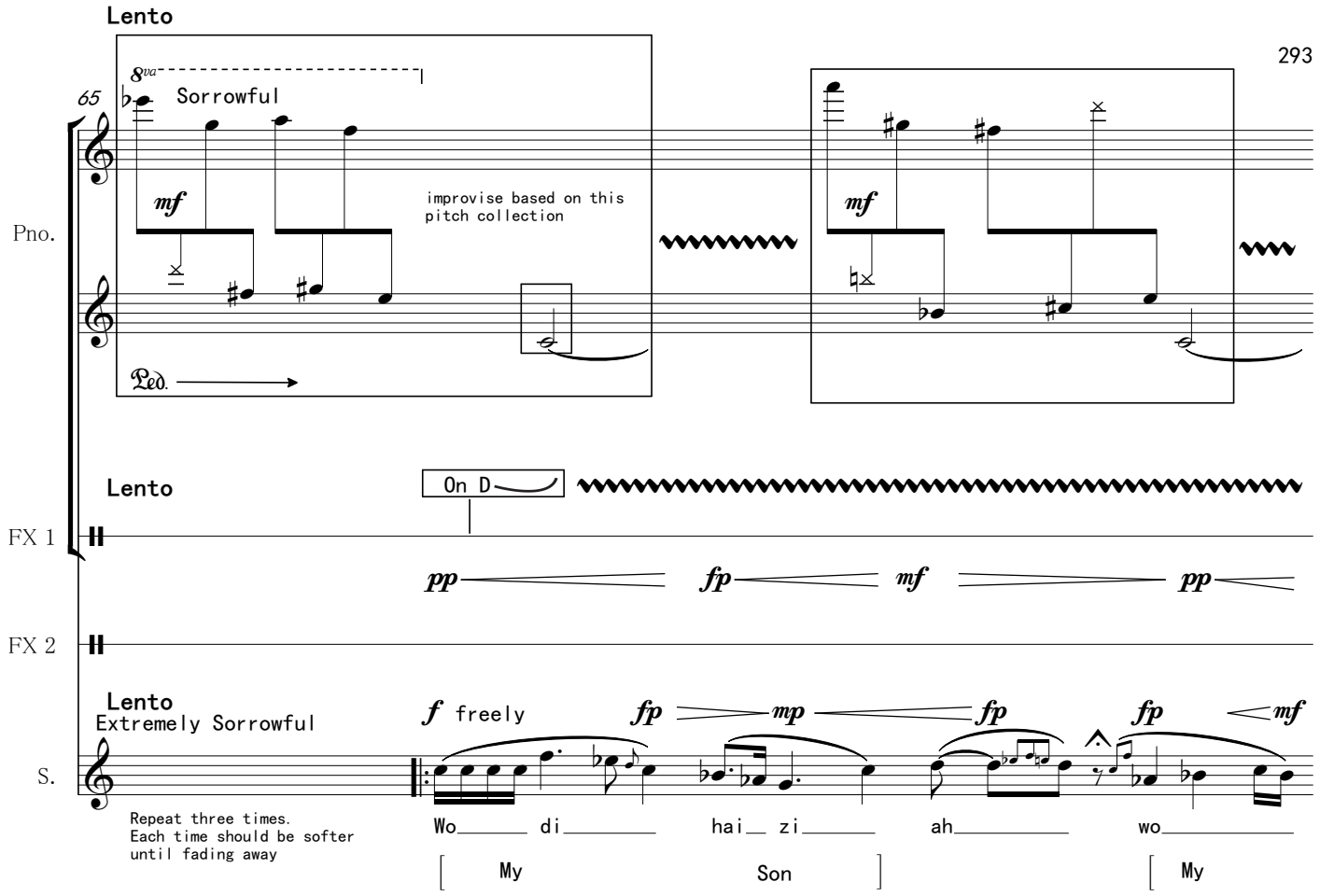

30"
41
Pno.
FX 1
FX 2
30"
mf
gliss with strong vibrato
S.
Laugh Wo de hai zi Wo de hai zi
[My Son] [My Son]

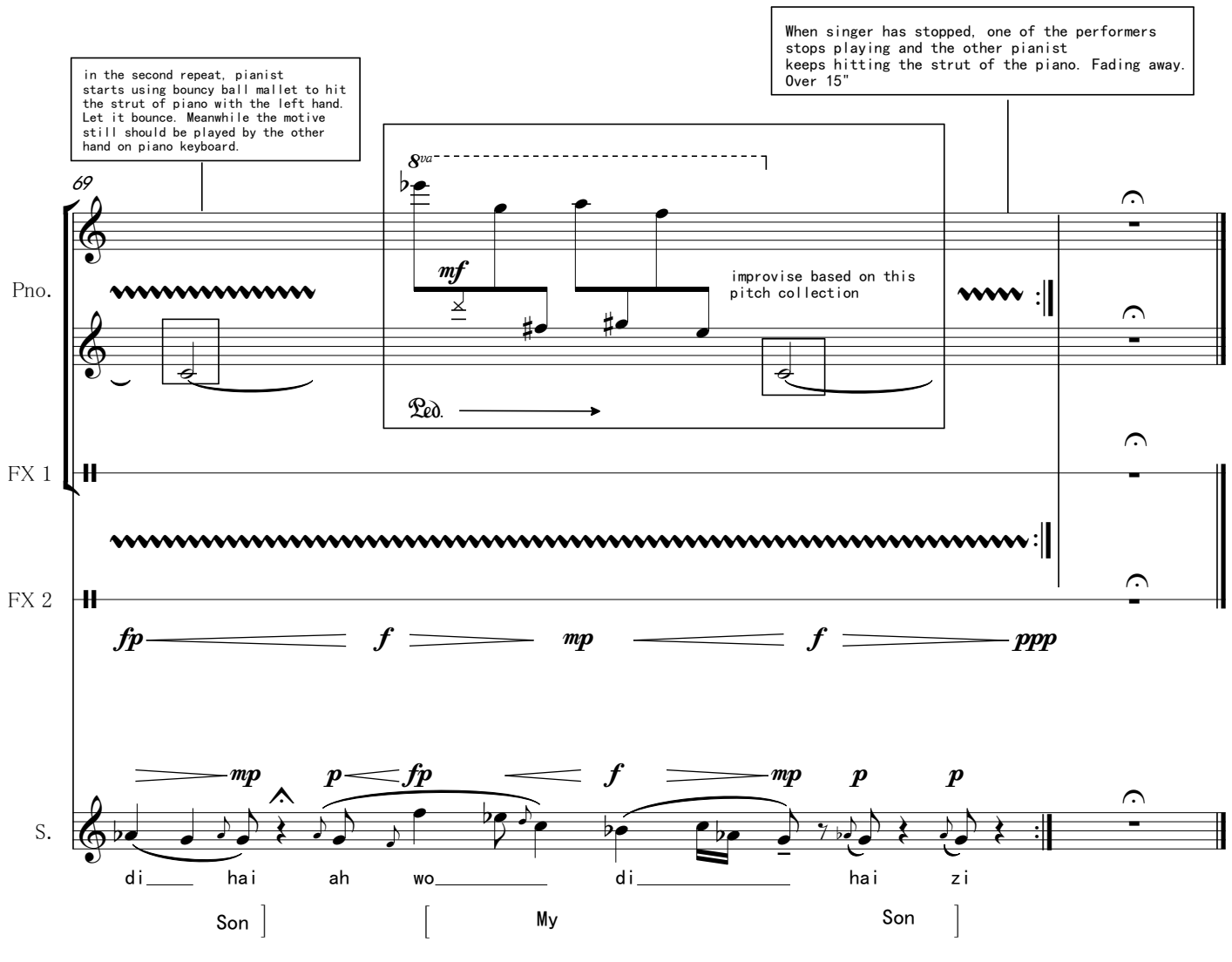

45
Pno.
FX 1
FX 2
20"
sf mp f mp Whispering mf p mf
S.
Laugh No! Laugh No! Who is tal-king Laugh No Who


49
Pno.
mf
FX 1
FX 2
10"
S.
mf
p
mf
is there
Laugh
Wo de hai zi
Laugh
No
Laugh
My Son


53
Pno.
R. M.
f
FX 1
FX 2
15"
S.
No No No
Ah
Laugh
Ah
Laugh
Ah
Ah


improvise based on these motives
57
Pno.
p
FX 1
improvise based on the these motives
FX 2
f
20"
S.
Scream
My Son
Ah
Laugh
Scream
My Son
61
Pno.
fff
FX 1
FX 2
fff
5"
ff
S.
My Son
Scream!!!


Lento
65
8va
Sorrowful
mf
improvise based on this pitch collection
Ped.
mf
Pno.
Lento
On D
FX 1
pp
fp
mf
pp
FX 2
Lento
Extremely Sorrowful
f freely
fp
mp
fp
fp
mf
S.
Repeat three times.
Each time should be softer
until fading away
Wo di hai zi ah wo
My
Son
My


in the second repeat, pianist starts using bouncy ball mallet to hit the strut of piano with the left hand. Let it bounce. Meanwhile the motive still should be played by the other hand on piano keyboard.
When singer has stopped, one of the performers stops playing and the other pianist keeps hitting the strut of the piano. Fading away. Over 15"
69
8va
mf
improvise based on this pitch collection
Ped.
Pno.
FX 1
FX 2
fp
f
mp
f
ppp
mp
p
fp
f
mp
p
p
S.
di hai ah wo di hai zi
Son
My
Son