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# **Composition portfolio**

A thesis

submitted in fulfillment

of the requirements for degree

of

**Master of Music in Composition**

at

**The University of Waikato**

by

**Bo Yue ( Maggie )**

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**The University of Waikato**

**2011**

## **Bo Yue (Maggie)**

### **MMus Composition Portfolio 2011**

#### **Abstract**

This portfolio of original compositions includes two acoustic works and four electro-acoustic works. *Surrounded in the dark* is a trio for clarinet, violin and violoncello in two movements. It explores a variety of emotional experiences in a world full of darkness. *You zi yin* is a multi-media electro-acoustic piece that combines acoustic and electro-acoustic techniques to portray the relationship between a mother and her son. The electro-acoustic work *Small change* explores relationships people have with hard currency and the emotions it evokes. *Samsara* is an orchestral work in three movements that explores the idea of a never-ending cycle of birth, death and rebirth. *After dusk* is a dramatic electro-acoustic work that is composed of samples from a woodblock and a violin. The work was inspired by the poem 'Fire and Ice' by Robert Frost. The sound track to *A tick* is the last work in this portfolio, it is based on a movie of traditional Chinese shadow puppetry that describes a story about two frogs, a crane and a turtle.

## Acknowledgements

It has been very challenging to complete this composition portfolio this year. The process of creating new music requires great deal of knowledge and creativity, with many long days and nights spent waiting for inspiration to come. Today though, I have accomplished what I set out to achieve, yet this couldn't have been possible without many people helping and supporting me along the way.

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My parents; Ya zhou Yue and Chen hua Feng, and good friend Hannah Gilmour. Your love and unending support has enabled me to stay in New Zealand and have a great experience studying here. Thank you so much for bearing with me though a very long year.

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## CD track listing

**1. *Surrounded in the dark* for clarinet, violin and violoncello**

I - Ying Te - clarinet, Julia Newland - violin, Sarah Lee - violoncello

I - MIDI recording

II - MIDI recording

**2. *You zi yin* electroacoustic**

**3. *Small change* electroacoustic**

**4. *Samsara* for orchestra**

I- III MIDI recording

**5. *After dusk* electroacoustic**

## DVD track listing

**1. *A trick* soundtrack for Chinese shadow puppetry**

## Introduction

Music is a language, art and a reflection of the deepest spirit and emotion of humanity. This is fascinating, because when you are listening to a piece of music you become deeply involved in your own journey. This composition portfolio explores my creative talents, drawing on ideas from a personal level; yet it has provided many abstracts and challenges along the way. The portfolio explores several varieties of music styles, ideas and inspirations in six compositions.

*Surrounded in the dark* for clarinet, violin and violoncello is based around a secret or mysterious image of a world in darkness. As the title portrays, it was written as an expression of the invisible light space perceived during the night.

*You zi yin* is an electroacoustic work written inspired by the poem 'You zi yin', score for pipa and male voice. The work aims to convey the mother's heartfelt love for her son and pay tribute to this selfless love. The famous Chinese poem 'You zi yin' is combines the pipa and male voice in an electroacoustic environment and, explores electroacoustic techniques to describe the emotions of the relationship between mother and son.

*Small change* is an electroacoustic work created from several sound samples of coins. Sonically it explores the relationships people have with hard currency in the contemporary world.

*Samsara* is a large orchestral work in three movements. The title 'Samsara' refers to the never-ending cycle of birth, death and rebirth. The inspiration for the work came from the word samsara, exploring each of the cycles in the three movements.

*After dusk* is an emotionally dramatic electroacoustic work, created from samples from a violin and Chinese woodblock (mu yu), and was inspired by the poem 'Fire and Ice' by Robert Frost.

The final work in the portfolio *A trick* is a soundtrack composed for a Chinese shadow puppetry video. This has a 2000 year history in China and is often shown live and performed on traditional Chinese instruments. The sound track has been composed using electro-acoustic technology, this being a more contemporary way of setting music to Chinese shadow puppetry.

# **Surrounded in the dark**

*for*  
*Clarinet, violin and violoncello*

# Surrounded in the dark

*for  
Clarinet, violin and violoncello*

When the sun has set, the world seems to sleep deeply again. Light has become invisible and the ability to distinguish details is lost. A world of darkness surrounds us.

This work is written for Clarinet, Violin and Violoncello. The pitches for the first movement have been derived from traditional Chinese court music - Ya yue and Yan yue. Ya yue is C, D, E, F#, G, A, B and Yan yue is C, D, E, F, G, F, G, A, B<sup>b</sup>, when combined these become the synthetic scale used in this work:



The main theme of the work begins in the clarinet and represents the setting sun. The counter melody is introduced in the violin and the violoncello, painting an atmosphere of a dark landscape. After this introduction the strings enter with a quirky rhythmic motif that has been used to imitate small creatures that are surrounded in the dark.

For the development section, the themes become more characteristic in nature and are transposed in pitch. Gradually they become more intensive as they grow towards the main climax at bar 95. The ending sees the return of the main theme that fades to a peaceful and serene conclusion.

For the second movement a chromatic scale is used to explore the unexpected and mysterious nature of the dark landscape. In this movement extended techniques have been used such as slap tongue, flutter tongue and sub tones

in the clarinet. This short rhythmic triplet motif below has been used to develop the rhythmic changes and modulate the melodic theme. The main theme returns and moves towards a quirky ending.



Duration: 10'15"

# Surrounded in the dark I

Moderato ♩=75

Bo Yue

Clarinet in B $\flat$

Violin

Violoncello

Measures 1-6 of the score. The Clarinet in B $\flat$  part starts with a *pp* dynamic, moving to *mp* and *p*, then a triplet of eighth notes with *mp*, and finally a half note with *p*. The Violin part has a triplet of eighth notes with *pp*, moving to *mp* and *p*. The Violoncello part has a triplet of eighth notes with *pp*, moving to *p* and *mp*.

Cl.

Vln.

Vc.

Measures 7-12 of the score. The Clarinet part has dynamics *mp*, *p*, *mp*, and *pp*. The Violin part has dynamics *mp*, *p*, *mp*, and *p*, with a *gliss.* and *tr.* in measure 11. The Violoncello part has dynamics *p*, *mp*, *p*, and *mp*, with a *pizz.* in measure 12.

Cl.

Vln.

Vc.

Measures 13-16 of the score. The Clarinet part has dynamics *mp*, *p*, *mp > p*, *sim.*, and *p*. The Violin part has dynamics *p*, *mf*, *mp*, and *arco*, with *gliss.* markings. The Violoncello part has dynamics *mp > p*, *sim.*, and *mp*, with *gliss.* markings. The page number 4 is at the bottom right.

18

Cl. *mf* *p*

Vln. *pizz.* *arco* *pizz.* *mp* *p* *mp* *gliss.* *gliss.* *gliss.*

Vc. *pizz.* *arco* *mp*

22

Cl. *mp* *p*

Vln. *arco* *pizz.* *mp* *p* *mp* *Col legno battuto ord. pizz.*

Vc. *pizz.* *mp* *p*

25

Cl. *mp* *p* *gliss.*

Vln. *arco* *mp* *p* *gliss.* *gliss.* *gliss.*

Vc. *p* *arco* *3*

28

Cl.

Vln.

Vc.

*mp*

*pp*

*p*

*mp*

*p*

*mp*

*p*

32

Cl.

Vln.

Vc.

*mp*

*ppp*

*mp*

*mp*

35

Cl.

Vln.

Vc.

*pp*

*p*

*ppp*

*p*

pizz.

gliss.

39

Cl. *mp*

Vln. *mp*

Vc. *gliss.* *p*

42

Cl. *mp* *pp*

Vln. *gliss.* *pp*

Vc. *gliss.*

45

Cl. *p* *mf* *p*

Vln. *mp* *pizz.* *p* *mf* *arco* *mp* *p*

Vc. *arco* *p* *mf* *p*

7

49

Cl. *mp* *> p* *mp*

Vln. *gliss.* *mp* *pp* *mp*

Vc. *mf* *mp* *pizz.* *arco* *mp*

54

Cl.

Vln.

Vc.

59

Cl. *mf* *mp*

Vln. *mf* *mp*

Vc. *mf* *mp*

62

Cl. *p mp p mp*

Vln. *p mp p*

Vc. *p mp*

67

Cl. *p*

Vln. *pp p mp pp*

Vc. *p mf*

*pizz. arco*

71

Cl. *mp p*

Vln. *p mp p*

Vc. *pizz. arco p pizz. mp*

74

Cl. *p* *mp* *p*

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

Vc. *mp* *sim.*

77

Cl. *mp*

Vln. *mf*

Vc. *mf*

79

Cl. *mf* *p* *mp*

Vln. *p* *mp*

Vc. *mp* arco

82

Cl. *p* *mp* *p* *mp*

Vln. *mp* *p* *mf* *p* *mp*

Vc. *p* *mf* *mp* pizz.

85

Cl. *p* *mp*

Vln. *mf* *mp*

Vc. *3* *3* *3* *3* *3* *3*

88

Cl. *p*

Vln. *p* *mp* *mf*

Vc. arco *mf* pizz.

91

Cl. *mf* *p* *mp* *p* *mp*

Vln. *p* *mf*

Vc. *mp*

94

Cl. *mf* *p* *mp*

Vln. *p* *mp*

Vc. arco *p* *mp*

98

Cl. *mp* *p*

Vln. *mf* *p*

Vc. *mf* *mp* *p* *sim.*

102 *morendo* *poco rit.*

Cl. *mp* *p*

Vln. *mp*

Vc. *mp* *p*

# Surrounded in the dark II

Adagio espressivo ♩ = 50

Bo Yue

Clarinet in Bb

Violin

Violoncello

pizz.

*mp* > *p* < *mp* *mp* > *p* < *mp* *p* < *mp*

7

Cl.

Vln.

Vc.

arco

poco accel. - - - - - a tempo

*p* *p* *mp* > *p*

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

flzg ord.

12

Cl.

Vln.

Vc.

slap tongue ord. sub-tone ord.

*p* *mp* > *p* *mp* > *p* *mp* > *p*

*p* *mp* *mf*

*p* *mp* *mf*

16

Cl. *p* *mp* *p*

Vln. *mp* *p* *mp* *pizz.*

Vc. *p* *mp* *p* *mp* *arco* *pizz.*

20

Cl. *p* *mp* *p* *mp* *p* *mp*

Vln. *p* *mp* *pp*

Vc. *p* *mp*

*flzg.* *ord.* *poco accel.*

24

*A tempo* ♩ = 50

Cl. *pp* *p*

Vln. *p* *pizz.* *arco*

Vc. *p* *pizz.*

27

Cl. *mp* *mp*

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

Vc. *p* *mp* *pizz.* *arco* *mp*

30

Cl. *mp* *mf* *p* **Tempo  $\text{♩} = 55$**

Vln. *mp* *mp* *p*

Vc. *mp* *arco* *mp* *p*

33

Cl. *mf* *p*

Vln. *mp* *mp* *pizz.* *mp* *mf*

Vc. *p* *mp* *sfz* *pizz.* *gliss.* *gliss.*

37

Cl. *mp* *p*

Vln. arco *gliss.* *p* *mp*

Vc. arco *mp* *p* *mp* *p*

42 **Tempo** ♩=60

Cl. *mp* **slap tongue**

Vln. *p* *mp* *gliss.* *mf* *p*

Vc. *mp > p* *mp* *mp* **slow, heavy bowing, causing distortion**

45 **ord.** **slap tongue**

Cl. *mp* *mf* *p*

Vln. *mp* *mf* *p*

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

48 flzg ord.

Cl. *p* *mp*

Vln. *mp* *tr*

Vc. *mp* *pizz.*

50

Cl. *mp* *mf*

Vln. *p* *mp* *mf* *gliss.*

Vc. *mf* *arco*

53

Cl. *p*

Vln. *p*

Vc. *p*

56

Cl. *mp*

Vln. *mp*

Vc. *mp*

58

Cl. *p* *mp* **slap tongue**

Vln. *p* *mp*

Vc. *p* *mp* *gliss.*

60 ord.

Cl. *mp* *p* *mp*

Vln. *p* *mp* *mf* *gliss.*

Vc. **slow, heavy bowing, causing distortion** *mf*

63

Cl.

Vln.

Vc.

*mp* *mf*

*mf* *p* *mf*

9

3

65

Cl.

Vln.

Vc.

*f* *ff*

*ff*

7

9

3

6

8<sup>va</sup>

67

Cl.

Vln.

Vc.

*p*

pizz. *mp* *p*

pizz. *p* *mp* *p*

# **You zi yin**

*Electroacoustic work*

## You zi yin (A travelers' song) 7'17"

*Electroacoustic work*

慈母手中线，游子身上衣。  
临别密密缝，意恐迟迟归。  
谁言寸草心，报得三春晖。

Translation:

The thread in the hands of a fond-hearted mother  
Makes clothes for the body of her wayward boy;  
Carefully she sews and thoroughly she mends,  
Dreading the delays that will keep him late from home.  
But how much love has the inch-long grass  
For three spring months of the light of the sun?

Poem by Meng Jiao( Tang dynasty)<sup>1</sup>

*You zi yin* is the title of the poem that depicts a son's appreciation, love and respect for his mother.

When composing *You zi ying*, the intention was to convey music that would stir the emotions of the listener. In my work the main motive is played on the pipa and explores the relationship between the mother and son. The pipa emphasizes the mother's heartfelt love for her son and pays tribute to the mother's selfless love.

The pipa was recorded separately from the poem in a sound proof studio at The University of Waiakto. At both sessions the performers were able to hear a recording of the other whilst recording their parts. The composition was put together and developed using Ableton Live, and finally mastered on Pro tools HD.

The work can be broken down into roughly four different sections: A, B, C, D/A.

The A section introduces the poem which is very fragmented, has multiple

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<sup>1</sup> <http://baike.baidu.com/view/47162.htm> ( viewed September 1<sup>st</sup>, 2010)

pitch shifts and panning gestures. At 1'13" the pipa melody is emphasized through creating stillness and silence, this evokes the sense of the caring nature between the mother and son. At 1'52" the warbling gesture in the pipa and the male's deep breathing become the transition into the next section.

The B section begins at 1'57" with the original pipa melody. This grows by adding harmonic gestures, reverb and delay to create a small climax in this section. The male's voice suddenly enters here with panning, delay and reverb to create the effects needed. This section ends at 4'12" when the pipa melody falls down and fades away.

The contrasting section starts at 4'12". In this section there is an emphasis on harmonic development and timbral colors. Using spectral effects, harmonic filters and different reverbs, it creates the atmosphere of worry and anxiousness. Gradually this section gets more complex and tense, later fading until nothing as it moves into the next section.

The D/A' section begins at about 5'17" and builds to the main climax at 6'25". Here harmonic filters, pitch shifts, delay and sped-up samples are used to create tension, mostly in the pipa melody. This adds to the dramatic sense and shape of the piece. After the climax it becomes much more peaceful, slowly relaxes and fades away.

The piece finishes with the male's voice that has been developed and extended using reverb. This combines with the upper harmonics of the last remaining notes of the pipa melody to bring the piece to a close.

Please note: the score for the pipa is an outline only.

Pipa by Constance Hsu (PhD Student). Male voice by Di Renjie

## Instrumentation

𠄎 --半轮 (four fingers rolling)

◆ --吟, 揉 (rubbing the string)

𠄎 --轮 (five fingers rolling)

𠄎 --扫 (strum the four string together from right to left)

𠄎 --弹 & / --挑 (first finger picking the note from right to left & thumb picking the note from left to right)

↗ --撞 (pull or push the string to make the pitch gradually higher)

↘ --挑 (picking the note)

// --双挑 (use thumb double picking closer to strings to make sound together)

\\ --双弹 (use first finger picking closer to strings to make sound together)

— — --无限反复 (repeat continuesly)

𠄎 -- 拂 (strum the four strings together from left to right)

## Performance instruction:

Rhythm values are a guide only, this piece should be played very freely.

# You zi yin

Bo Yue

Freely c.♩=50

PI PA

*p* *mp* *p*

8 c.♩=55-60

*p* *mp*

15

poco accel.

*p* *mp* *mf*

20

*ff* *p* *mp*

26

*mf* *mute*

29

poco accel.

c.♩=50

*p*

39 *mp* *mf* *mp* rit.

47 *p* *gliss.* 2" *c.♩=50*

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

62 *mp*

69 *C.♩=90* *mf*

75 Freely rit.  $c. = 50$

*f* *ff* *f* *ff*

84

*f* *mp* *f*

91 poco rit.

*pp*

# **Small change**

*Electroacoustic work*

## **Small change 8'30"**

*Electroacoustic work*

It seems that in the contemporary world people are obsessed with money, and we cannot live without it. Small change has a much greater value than is initially perceived. While people tend to think of it as having very little value, not caring too much outwardly, this is often to save face or pretend how wealthy one is. *Small Change* takes this idea and explores it sonically. It is developed from a few sound samples of coins, and explores the relationships people have with hard currency, and the emotions it evokes.

There are four motives: Entering the dream, exploring the dream, the nightmare and waking up from the dream. Each of these are associated with the respective sections in the work. Some of the coin samples were chosen from a selection at [www.freesound.org](http://www.freesound.org), others were sampled using a TASCAM DR-07 solid-state recorder. The whole work is based around these coin samples and realized using Albeton Live, Metasynth and Pro tools HD.

I have composed this piece with four main sections, giving it a form A, B, C/A', D/A'.

The opening section starts with four simple sound drops; these represent the entry into the dream world. A coin is then thrown into a metal bowl that evokes the dream of the money world - this is the main motive for this piece. The spinning coins theme that is used gradually gets more and more fragmented, with the pitches shifting and evoking the wishes of the dreamer.

The B section starts around 2'50" where coins drop onto one another, forming a hill of coins. At 3'11", the spinning coin sample gradually changes chromatically and rhythmically to become more frantic. There are a higher

frequency spreads with panning used extensively to help create the ethereal sounds of the dream land. This fades out to the main motive-a coin dropped in a metal bowl.

The C/A' section at 4'50" fades in with a long gesture that helps to create a relaxing atmosphere. Rhythmical and melodic accompaniment is used here with panning to create a transition to the next motive. At 5'33" the main motive returns, becoming fragmented and layers of harmony are added to create the main climax. A fast rhythmical gesture similar to that of a moving train is used to imitate the emotion of losing small change whilst moving. This helps to build up the sense of anxiety and fear leading to the climatic point.

The final section is brought about at 7'22" with a few slowly spinning coins, the coins seem to float around and gradually come to a stop. The sound gradually becomes distant and with harmonic images drifting in and out. The piece is ends with a return of the main motive.

# **Samsara**

*for*

*Orchestra*

# Samsara

*for  
orchestra*

This orchestral piece explores ideas of a never-ending cycle of birth, death and rebirth. In Sanskrit this is described as samsara. Composed in three movements with each having its own theme, the first relates to birth, the second to death and the third to rebirth.

## **1<sup>st</sup> Movement:**

The first movement opens with *ppp* in the timpani and suspended cymbals, followed with the violoncello and double bass. They introduce the quasi passacaglia form as a bass motive. The main theme enters at bar 8 in the bass-clarinet and is shared between several instruments, rising in pitch and driving forward to create tension. Short triplet motives are interwoven through the main theme to create rhythmic color and intensity.



The main theme gradually becomes more fragmented, developing and modulating to build up to the main climax at bar 32. This fades out into the next section with short contrasting phrases. A solo oboe introduces the second motive at bar 38 over a variation of the original passacaglia in the strings. From bar 46 to the end the scale-like passages change in texture producing more tension towards the end.

## **2<sup>nd</sup> Movement:**

The harmonic changes in the second movement are based around the pitch class sets as used in the third movement. It has been transposed up perfect 5<sup>th</sup> :



The work opens with a strong melody in the viola and cellos, with unusual phrase lengths and wide dynamic changes. Here the strings are giving the impression of darkness and loneliness, as this movement is portraying of death. At bar 20 the cello introduces the main theme before being passed into the violas and horns. This time the theme is transposed up a third. Like the first movement the main theme becomes more fragmented, developing and modulating to create tension at the small climactic point at bar 76. There are several rhythmic motives used in this movement such as:



Repeating notes and tremolos on certain notes have been used to increase rhythmic and harmonic tension leading to the main climax at bar 98. For the final section (coda) the returning motive from the A section is used as a canon in the pizzicato strings. A contrasting melody builds up tension before the motive returns again, this time doubled in the second violins and modulated. The contrasting melody begins again and gradually builds up in volume and tension to the end of the movement.

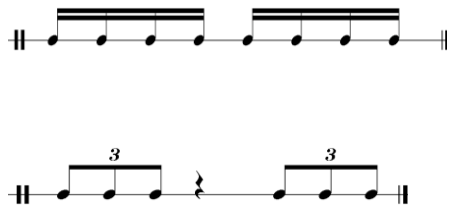
### **3<sup>rd</sup> Movement:**

The third movement represents the suspense and excitement of rebirth. The main theme is based on a single pitch class set:



A matrix was constructed around this set and the entire work is generated from these materials. The texture of this movement is loosely based around the sonata form.

There are several rhythmic motives used in this movement such as:



These repeating note motives have been used to build up tension leading to a small climax at bar 37. This fades out to rehearsal mark C. Here the material for this section is made from a retrograde inversion of the matrix. This can be seen as the first stages of entering into the world as it builds up to the climax of the movement at bar 103. A variation of the contrasting theme continues from the climax and gradually moves into a new section before building to dramatic ending with the final return of the first motive.

Score in C

Duration: 16'45"

## **Instrumentation:**

2 flutes

2 Oboes

2 Clarinets in B flat

1 Bass clarinet in B flat

2 Bassoons

2 Horns in F

2 Trumpets in C

2 Tenor Trombones

Timpani

Percussion:

Triangle, crash cymbals, suspended cymbals,  
snare drum, Tam-tam, Xylophone

Strings

Score in C

Duration: 16'45"

# Samsara I

Bo Yue

Quasi passacaglia

$\text{♩} = 60$

Flute 1.2

Oboe 1.2

Clarinet in B $\flat$  1.2

Bass Clarinet in B $\flat$

Bassoon 1.2

Horn in F 1.2

Trumpet in C 1.2

Tenor Trombone 1.2

Timpani

Cymbals

Snare Drum

Tam-tam

Xylophone

Violin 1

Violin 2

Viola

Violoncello

Contrabass

soft mallets

*ppp* < *p* > *pp*

Quasi passacaglia

$\text{♩} = 60$

sus. soft mallets

*ppp* < *p* > *pp*

pizz.

*pp*

gliss.

gliss.

*pp*

6 A 1.

B. Cl. *pp* *p* *pp* *p*

S. D. A *ppp*

T.-t. *ppp*

Xyl. *p* motor on - fast hard mallets

Vc. *cresc.*

Cb. *cresc.*

11

Fl. *pp* 1. 3 3 3

Ob. *pp* 1. 3

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

B. Cl. *pp* *p* *pp* 3

S. D. 3

T.-t.

Xyl. *mp* motor on - slow rubber mallets

Vc. *cresc.* *gliss.*

Cb. *cresc.* *gliss.*

14

Fl. *sfz* 1.2 >

Ob. *pp* 3 *sfz* 1.2 > 1. *pp*

Cl. *p* 1.2 > *sfz*

B. Cl. 1.2 > *sfz*

Bsn. 1.2 > *sfz*

Hn. 1. 3 3 3 3 *pp* 1.2 3 *pp* a2. 3 *mp* > *p*

C Tpt. 1.2 3 *pp* > *sfz* a2. 3 *pp* < *mp* > *p*

Tbn. 1.2 3 *pp* > *sfz* a2. 3 *pp* < *mp* > *p*

Timp. medium mallets *pp* < >

Cym. *sfz* *ppp* < >

S. D. *sfz*

T.-t. *p*

Vln. 1 arco div. *pp* unis. *mp*

Vln. 2 div. *pp* *mp* unis.

Vla. div. *pp* unis. div. *pp*

Vc. gliss. ^

Cb. gliss. ^

**B**

17

Fl. *p* *mp* *p* *a2.* *b* *1.* *a2.*

Ob. *p* *p* *p* *a2.*

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

B. Cl. *pp* *mp* *3* *3* *3* *3* *a2.* *b*

Bsn. *pp* *p* *mp* *a2.3* *3* *3* *3* *3*

Hn. *pp* *p* *mp* *a2.3* *3* *3* *3* *3*

**B**

Cym. *p*

S. D. *p* *3*

T.-t. *p*

Xyl. *mp* *mf* *motor on - fast hard mallets*

Vln. 1 *pp* *mp* *p* *div.* *unis.*

Vln. 2 *pp* *mp* *p* *div.* *unis.*

Vla. *mp* *p* *unis.*

Vc. *gliss.*

Cb. *gliss.*

20

Fl. *mp* *p* *mp* *p*

Ob. *p* *mp* *p* a2

Cl. *p* *mp* *p*

B. Cl. *p* *mp* *p*

Bsn. *mp* *p* 1.2

Hn. *p* *mp* 1.2

C Tpt. *pp* *p*

Tbn. *pp* *p*

Timp. *p* *mp* *p*

Cym. *mp*

S. D. *p* *mp* motor on medium mallets

Xyl. *mp* *mf*

Vln. 1 *mp* *mf*

Vln. 2 *p* *mp* *mf*

Vla. *p* *mp* *mf* arco

Vc. *p* *mp* *mf* arco

Cb. *p* *mp* *mf* arco

23 a2

C

Fl. *mp* *p* 6

Ob. *mp* 6 *mp*

Cl. *mp* 6 *p* 6 *mp*

B. Cl. *mp* 6

Bsn. *mp* *p* 6 *mp*

Hn. *mp* *p*

Timp. *mp* tr

Cym. C

S. D. 3

T.-t. *p* *mp* *pp*

Vln. 1 *p* div. tr

Vln. 2 *p* gliss.

Vla. *p* gliss. gliss.

Vc. *p*

Cb. arco *p*

25

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Cym.

S. D.

T.-t.

Xyl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*p*

*gliss.*

*motor on - fast hard mallets*

3

tr

6

a2.

1.2

3

6

6

6

6

27

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. *mp*

Cym. *mp*

S. D. *mp*

Xyl.

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf* *p*

Vla. *pizz.* *cresc.*

Vc. *pizz.* *div.* *cresc.*

Cb. *pizz.* *div.* *cresc.*

29

**D**

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Cym.

S. D.

T.-t.

Xyl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*mf*

*tr*

1.2

6

7

**E**

Tempo ♩=80

1.

32

Fl. *sfz*

Ob. *sfz*

Cl. *a2*  
*p* — *mp* > *pp*

B. Cl. *p* — *mp* > *pp*

Bsn. *sfz*

Hn. *sfz*

C Tpt. *sfz*

Tbn. *sfz*

**E**

Tempo ♩=80

S. D. *pp*

T.-t. *mp*

Vln. 1 *pizz.*  
*p*

Vln. 2 *pizz.*  
*p*

Vla. *arco* *pizz.*  
*p*

Vc. *arco* *pizz.*  
*mp* *p*

Cb. *arco* *pizz.*  
*mp* *p*

36

Fl. *mp* *p* *mp*

Ob. 1. *p* *mp*

Cl. *mp* *p* *mp* *pp* *mp* *p*

B. Cl. *pp* *p*

Hn. a2 *p*

S. D. *mp*

Vln. 1 *cresc.* *mp*

Vln. 2 *cresc.* *mp*

Vla. *cresc.* *mp*

Vc. *cresc.* *mp*

Cb. *cresc.* *mp*

Detailed description of the musical score: The score is for measures 36-39. The Flute (Fl.) part starts with a 7-measure rest, then plays a melodic line with dynamics *mp* and *p*, and a first ending with *mp*. The Oboe (Ob.) part has a 7-measure rest, then a first ending with *p* and *mp*. The Clarinet (Cl.) part has a 7-measure rest, then a melodic line with dynamics *mp*, *p*, *mp*, *pp*, *mp*, and *p*, including a 6-measure rest and a 3-measure rest. The Bass Clarinet (B. Cl.) part has a 7-measure rest, then a melodic line with dynamics *pp* and *p*. The Horn (Hn.) part has a 7-measure rest, then a melodic line with dynamics *a2* and *p*. The Snare Drum (S. D.) part has a 7-measure rest, then a rhythmic pattern with *mp*. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a rhythmic pattern with *cresc.* and *mp*. The Viola (Vla.) part plays a rhythmic pattern with *cresc.* and *mp*. The Violoncello (Vc.) and Contrabass (Cb.) parts play a rhythmic pattern with *cresc.* and *mp*.

40

**F**

Fl. *p*

Ob. *p*

Cl. *mp* *p*

B. Cl. *mp* *p*

Bsn. *p* *mp* *p*

Hn. *p* *mp* *p*

Tbn. *p* *mp* *p*

**F**

Vln. 1 *p* *cresc.*

Vln. 2 *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

Cb. *p* *cresc.*

Detailed description: This page of a musical score, numbered 40, features a dynamic marking of **F** (Forzando) at the top. It contains ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds (Fl., Ob., Cl., B. Cl., Bsn., Hn., Tbn.) play melodic lines with dynamic markings of *p* (piano) and *mp* (mezzo-piano). The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) play a rhythmic accompaniment of eighth notes, starting at *p* and gradually increasing in volume, indicated by *cresc.* (crescendo) markings.

43 a2. **G**  
Fl. *mp* *pp*  
Ob. *mp* *pp* 1. 6 3  
Cl. *p*  
B. Cl. a2. *p*  
Bsn. a2. *p*  
S. D. **G** *p* *mp*  
Vln. 1 *mp* *p*  
Vln. 2 *mp* *p*  
Vla. *mp* *p*  
Vc. *mp* *p*  
Cb. *mp* *p*

46

Fl. *p*

Ob. *pp* *p*

Cl. *pp* *p*

B. Cl. *mp*

Bsn. *mp*

Hn. *pp* *p*

C. Tpt. *pp*

Tbn. *pp*

Cym. *p*

S. D.

T.-t. *pp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

48

Fl. *mp* *mf*

Ob. a2. *mp* *mf*

Cl. *mp* *mf*

B. Cl. a2. *mp* *mf*

Bsn. a2. *mp* *mf*

Hn. *mp*

C Tpt. *p* *mp*

Tbn. *mp*

Cym. *p* *mp*

S. D. *mp* *mf*

T.-t. *p*

Vln. 1 arco *mf* pizz.

Vln. 2 arco *mf* pizz.

Vla. arco *mf* pizz.

Vc. *mf* div.

Cb. *mf*

50

Fl. *sfz* 3

Ob. *sfz* 3

Cl. *sfz* 3

B. Cl. *sfz* 3

Bsn. *sfz* 3

Hn. *sfz* 3 1.2 *mp* 3

C Tpt. *sfz* 3

Tbn. *sfz* 3

Timp. *mp* *sfz*

Cym. *mf* *f*

S. D. *mf* *f* *mp*

Vln. 1 *arco* *mf* 3 3 3 3

Vln. 2 *arco* *mf* 3 3 3 3

Vla. *arco* *mf* 3 3 3 3

Vc. *unis. arco* *mf* 3 3 3 3

Cb. *unis. arco* *mf* 3 3 3 3

**H**

52

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

B. Cl. *mf* *p* *mp*

Bsn. *mf* *p* *mp*

Hn. *p* a2

C Tpt. *p*

Tbn. *p*

Timp. *p* tr

**H**

Cym. *p* sus. soft mallets

Vln. 1 *mp* pizz. arco

Vln. 2 *mp* pizz.

Vla. *mp* pizz.

Vc. *mp* pizz. *gliss.*

Cb. *mp* pizz. *gliss.*

54

Fl. *mp* *f*

Ob. *mp*

Cl. *mp* *f*

B. Cl. *mf*

Hn. *mp* *mf*

C Tpt. *mf*

Tbn. *mf*

Timp. *mp* *mf*

S. D. *mp* *mf*

T.-t.

Vln. 1 *mf* *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp* *arco*

Vc. *mp* *arco*

Cb. *mp* *arco*

57

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *f* *ff*

C Tpt. *f* *ff*

Tbn. *f* *ff*

Timp. *f* *ff*

Cym. *f*

S. D. *f*

T.-t. *fff*

Xyl. *ff* *fff*  
 motor on - fast  
 hard mallets

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

# Samsara II

Bo Yue

Andante  $\text{♩} = 80$

Flute 1.2  
Oboe 1.2  
Clarinet in B $\flat$  1.2  
Bass Clarinet in B $\flat$   
Bassoon 1.2  
Horn in F1.2  
Trumpet in C  
Tenor Trombone 1.2

Andante  $\text{♩} = 80$

Cymbals  
Snare Drum  
Tam-tam  
Xylophone

Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass

10

S. D.  $p < mp > p$

Vla.  $ff$   $ff$   $sfz$   $f$   $ppp$

Vc.  $ff$   $ff$   $sfz$   $f$   $ppp$

Cb.  $f$   $ff$   $ff$   $sfz$   $f$   $ppp$



20 **A**

Vln. 2  $sfz$   $p$  *div. pizz. unis.*

Vla.  $p$   $mp$   $pp$

Vc.  $p$   $mp$   $sfz$   $mp$   $pp$  *div. pizz. unis. arco*

Cb.  $mp$   $p$   $mp$   $pp$

30

B. Cl. *p*

Hn. *pp*

Vln. 1 *div. pizz. unis. sfz mp*

Vln. 2 *div. pizz. unis. sfz p* *arco p* *ppp*

Vla. *div. unis. pizz. sfz mp* *gliss. sfz*

Vc. *pizz. sfz mp* *gliss. sfz* *arco ppp* *pizz. p*

Cb. *pizz. sfz mp* *gliss. sfz* *arco ppp* *pizz. p*

39 B

Fl. *p* *sfz* *p*

Ob. *1.2*

Cl. *p* *1. 3* *2.* *3* *a2* *a2* *sfz* *mp*

B. Cl. *mp* *p*

Bsn. *1.2* *p*

Hn. *p* *pp*

C Tpt. *1.2*

Timp. *p*

S. D. *tr* *pp* B

T.-t. *p*

Xyl. *motor on - fast medium mallets* *mp* *arco*

Vln. 1 *arco* *p* *pizz. div.* *ppp* *arco* *p*

Vln. 2 *p* *mp* *sfz* *arco* *p*

Vla. *arco* *p* *mp* *sfz* *pizz.* *mf*

Vc. *div.* *sfz*

Cb. *sfz* *mf*

46

Fl. *mp* *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *p* *mp* *mp*

Bsn. *mp* *p* *mp*

Hn. *mp*

C Tpt. *a2* *mp*

Tbn. *mp*

Timp. *mp* *tr*

Cym. *mp*

S. D. *mp*

T.-t. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *arco* *p* *mp*

Vc. *arco* *p* *mp*

Cb. *arco* *p* *mp*

Detailed description: This page of a musical score covers measures 46 to 49. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), and Cor Anglais (C Tpt.). The brass section includes Trombone (Tbn.). Percussion includes Timpani (Timp.), Cymbal (Cym.), Snare Drum (S. D.), and Tom-tom (T.-t.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from piano (*p*) to mezzo-piano (*mp*). The score features various articulations such as slurs, accents, and triplets. The Flute and Bassoon parts have slurs and accents. The Bass Clarinet and Bassoon parts have triplets. The Horn part has a triplet. The Cor Anglais part has an accent. The Trombone part has a slur. The Timpani part has a trill. The Cymbal and Snare Drum parts have accents. The Tom-tom part has a slur. The Violin 1 and Violin 2 parts have slurs. The Viola and Violoncello parts have slurs and accents. The Contrabass part has a slur and accent.

51

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn. *pp*

C Tpt. *mp* *p*

Tbn. *mp* *p*

Timp. (tr) *tr*

Cym.

Vln. 1 *mp* *p*

Vln. 2 *mp* *p* *mp*

Vla. *mp* *p* unis. *mp*

Vc. *mp* *p* unis. *mp*

Cb. *mp* *p*

C

Tempo ♩=80

57

Fl. *mp*

B. Cl. *mp*

S. D. *p*

Xyl. *mp*

Vln. 1 *mp* Ricochet unis. *mp* Ricochet *mp* Ricochet

Vln. 2 *p* Ricochet *mp* pizz. *sfz* Ricochet arco *p* pizz. *mf*

Vla. *p* pizz. *sfz* Ricochet arco *mp* pizz. *mf*

Vc. *p* div. unis. pizz. *mp* arco *p*

Cb. *mp* *p* pizz. *mp* arco *p*

61

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mf*

Hn. *p*

C Tpt. *p*

Vln. 1 *mp* *mf* *Ricochet*

Vln. 2 *Ricochet arco* *mf* *Ricochet* *Ricochet*

Vla. *Ricochet arco* *Ricochet* *Ricochet* *mp*

Vc. *mp*

Cb. *mp*

64

Ob. *mf* 3

Cl. *mp*

B. Cl. *mp*

Bsn. *mp* *gliss.*

Hn. *p* *mp* 3

Timp. *p* *mp*

Cym. *p*

S. D. *p*

Vln. 1 *mp* *gliss.*

Vln. 2 *mp*

Vla. *mp*

Vc. *mf*

Cb. *mf* *pizz.*

Detailed description: This page of a musical score covers measures 64 to 67. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Percussion includes Timpani (Timp.), Cymbal (Cym.), and Snare Drum (S. D.). The score features various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). It includes articulation like slurs, accents, and a glissando (*gliss.*) in the Bassoon and Violin 1 parts. A triplet of eighth notes is marked with a '3' in the Oboe and Horn parts. The Contrabass part includes a pizzicato (*pizz.*) instruction. The page number '64' is at the top left, and '63' is at the bottom right.

68

Fl. *mp*

Ob. *mp*

Cl. *p* *mp*

B. Cl. *p* *mp*

Bsn. *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Timp. *mp*

Cym. *mp*

T.-t. *p*

Vln. 1 *mp*

Vln. 2

Vla. *mp*

Vc. *mp*

Cb. *mp* arco

Detailed description: This page of a musical score covers measures 68, 69, and 70. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.), with dynamics ranging from *p* to *mp*. The brass section consists of Horns (Hn.), Trumpets (C Tpt.), and Trombones (Tbn.), all playing at *mp*. The percussion section includes Timpani (Timp.), Cymbals (Cym.), and Tom-toms (T.-t.), with dynamics of *mp* and *p*. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), with dynamics of *mp* and *p*. The score features various musical notations such as slurs, accents, and dynamic markings.

71

Fl. *p* *mf*

Ob. *mp*<sup>3</sup> *mf*

Cl. *mp* *mf*

B. Cl. *mf*

Bsn. *p* *mp*<sup>3</sup>

Hn. *mf*

C Tpt. *p*

Tbn. *mf*

Timp. *mp* *tr*

Cym. suspend cymbal medim *tr*

S. D.

T.-t. *p* *mp*

Vln. 1 *mp* *mf* *8va arco*

Vln. 2 *mp* *pizz.* *sfz* *mf* *8va arco*

Vla. *mf* *8va arco*

Vc. *pizz.* *sfz* *mf* *8va arco*

Cb. *mf*

76 **D**

Ob. *p* *mp* 5

Cl. *mp* *p* *mp* 6

B. Cl. *mp* *p*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Timp. (tr) *f*

**D**

Cym. *f*

S. D. (tr)

T.-t. *f*

Vln. 1 *f* *p* div.

Vln. 2 *f* *p*

Vla. *f* *p* arco *p*

Vc. *f* *p*

Cb.

81

Fl. *p* *mp* *p* *mp* *p*

Ob. *p* *mp* *p* *mp* *p* *mf*

Cl. *p* *mp* *p* *mf* *p*

B. Cl. *p* *mf*

Bsn. *p* *mp* *p* *mf*

Hn. *p* *mp* *p*

C Tpt. *p* *mp* *p* *mf*

Tbn. *p* *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *p* *mp*

Cb. *p* *mp*

arco

Fl. *mp* *p* 7

Ob. *p* *mp*

Cl. *mp* *mp* *p* 7 7

B. Cl. *p* *mp* *p* 7

Bsn. *p*

Hn. *mp* 6

C Tpt. *mp* 6

Tbn. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* unis.

Vc. *p*

Cb. *p*

**E**

87

Fl. *flz* *mp* *ord* *mf*

Ob. *mp* *f* *mp*

Cl. *f* *mp*

B. Cl. *mf* *f* *mf*

Bsn. *mf* *p* *mf*

Hn. *p* *mp*

C Tpt. *p* *mp*

Tbn. *mf* *p* *mf*

Timp. *mp*

**E**

T.-t. *mp*

Xyl. *f*

Vln. 1 *mp*

Vln. 2 *mf* *f* *pizz.*

Vla. *mf* *f* *pizz.*

Vc. *mf* *f* *unis.* *pizz.*

Cb. *mf* *f* *pizz.*

89

Fl. *flz* *ord*  
*mf* 5

Ob. *mf* 7 *mf* 7 *p* *sim.* 5

Cl. *mf* 7 *mf* 7 *p* *sim.* 5

B. Cl.

Bsn. *mp* 3 3

Hn. 5 3 *mp* 3

C Tpt. 5

Tbn.

Xyl.

Vln. 1

Vln. 2 *arco* *mp*

Vla. *arco* *mp*

Vc. *div. arco* *mp* *unis.* *p*

Cb. *arco* *mp* *p*

91

Fl. *mp* *mf* 7

Ob. 7

Cl. 7

B. Cl. 3 *p*

Bsn. *mp* 3

Hn. 3 *p*

C Tpt. *mp* 3

Tbn. *p* *mp*

Timp. *p* *mp* *tr*

Cym. *p* soft mallets

S. D. *mp*

Vln. 1 *mp* 7

Vln. 2 *mp* 7

Vla. *mp* 7

Vc. *mp*

Cb. *mp*

93

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. *p*

C Tpt. *p* *mp*

Tbn. *p* *mp* *p*

Timp. *mf* *tr*

S. D.

T.-t. *p*

Vln. 1 *mf*

Vln. 2 *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *f* *mp*

Cb. *f* *mp*

95

Fl. *mp* 3

Ob. 3 *mf* 6

Cl. 3 *mf* 6

B. Cl. *mf* 6

Bsn. 3 3

Hn. 3 3

C Tpt. 3 3

Tbn.

Vln. 1 tr

Vln. 2 tr

Vla. tr

Vc. tr

Cb.

Detailed description: This page of a musical score covers measures 95 and 96. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), and Cor Anglais (C Tpt.). The brass section includes Trombone (Tbn.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). In measure 95, the Flute plays a triplet of eighth notes marked *mp*. The Oboe, Clarinet, and Bass Clarinet play triplets of eighth notes. The Bassoon plays a triplet of eighth notes. The Horns play triplets of eighth notes. The Cor Anglais plays a triplet of eighth notes. The Trombone plays a half note. In measure 96, the Oboe, Clarinet, and Bass Clarinet play sextuplets of eighth notes marked *mf*. The Bass Clarinet also plays a sextuplet of eighth notes. The Bassoon plays two triplets of eighth notes. The Horns play triplets of eighth notes. The Cor Anglais plays triplets of eighth notes. The Trombone plays a half note. The strings play a half note with a tremolo effect.

**F**

Fl. *mp* *f* flzg *p*

Ob. *mp* *f* *p* flzg *p*

Cl. *mp* *f* flzg *p*

B. Cl. 1. *f* *p*

Bsn. *mp* *f*

Hn. *mp* *mf*

C Tpt. *mp* *mf*

Tbn. *mf* *p*

Timp. hard mallets soft mallets *ff* *pp*

Cym. *sfz*

S. D. *mp* *sfz* *p*

T.-t. *mf*

Xyl. hard fast mallets *mp*

Vln. 1 *ff* *p* arco *gliss.*

Vln. 2 *ff* *p* pizz. arco *gliss.*

Vla. *ff* *p* pizz.

Vc. (tr) *ff* *pp* pizz. *p*

Cb. *ff* *pp* pizz. *p*

105

Fl. *mf* *p*

Ob. *pp*

Cl. *mf* *p*

Vln. 1 pizz.

Vln. 2 pizz.

Vla.

Vc.

Cb. *mp*

111

C Tpt.

S. D.

Xyl. hard fast mallets *mp*

Vln. 1 arco *p* *mp*

Vln. 2 arco *p* *mp* *p*

Vla. arco *p* *mp* *p*

Vc. arco *mp* *p*

Cb. arco *p* *mp*

117

ord.

G

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

S. D.

T.-t.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*mp*

*mf*

3

a2.

hard mallets

pizz.

*p*

*mp*

*mf*

Fl. *mp* *pp*

Ob. *p* *mp*

Cl. *p* *mp* *pp*

B. Cl. *p* *mp*

Vln. 1 *pizz.* *mp*

Vln. 2 *div. pizz.* *p* *unis. arco* *mp*

Vla. *pizz.* *p* *arco* *mp*

Vc. *pizz.* *mp* *sfz*

Cb. *pizz.* *p* *arco* *mp* *sfz* *p* *mp*

Ob. *p* 3

Cl. *p* 3 *mp*

B. Cl. *p*

Bsn. 3

Hn. *pp* *p*

C Tpt. *p* 3 *mp* 3

Tbn. *pp* *p*

Timp. *pp*

S. D. *pp* *p* *pp*

Vln. 1 arco *pp* *cresc.*

Vln. 2 *pp* *cresc.*

Vla. *pp* *cresc.*

Vc. arco *pp* *cresc.*

Cb. *p* *mp*

Fl. *mf*

Ob. *mp* *mf*

Cl. *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Timp. *mp*  
soft mallets

Cym. *p*

S. D. *mp* *mf*

T.-t. *p* *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

138

Fl. *f* *fff*

Ob. *f* *fff*

Cl. *f* *fff*

B. Cl. *fff*

Bsn. *f* *fff*

Hn. *mf* *fff*

C Tpt. *f* *fff*

Tbn. *f* *fff*

Timp. *ff*

Cym. *f* *ff*

S. D. *f* *ff*

T.-t. *mf* *ff*

Xyl. *mf* *ff*

Vln. 1 *mf* *fff*

Vln. 2 *mf* *fff*

Vla. *mf* *fff*

Vc. *mf* *fff*

Cb. *mf* *fff*

# Samsara III

Molto espressivo ♩=75

Bo Yue

Flute 1.2

Oboe 1.2

Clarinet in B $\flat$  1.2

Bass Clarinet in B $\flat$

Bassoon 1.2

Horn in F 1.2

Trumpet in C 1.2

Tenor Trombone 1.2

Timpani

Cymbals

Tam-tam

Triangle

Xylophone

Violin 1

Violin 2

Viola

Violoncello

Contrabass

*pp*

*p*

*pp*

*p*

*pizz.*

*p*

*p*

*pizz.*

*p*

*pizz.*

*p*

1. #

*pp*

*p*

1.2 3

3

3

3

3

3

3

3

3

7

B. Cl. *p* *tr* *#*

Bsn. *p* *3* *a2* *3* *3* *3* *3*

Timp.

Cym. *sus. soft mallets* *ppp*

Tri. *p*

Vln. 1 *pizz. 3* *p* *3* *3* *arco* *3*

Vln. 2 *3* *3* *3* *3* *arco* *3*

Vla. *3* *p* *3* *3* *3* *3*

Vc. *3*

Cb. *3*

12

Ob. *p* a2 3

B. Cl. *mp* *p*

Bsn. *mp* *p* 3

Hn. *p* a2 3 *mp*

C Tpt. *p* a2 3

Tbn. *p*

Timp. *p* 3

Cym. *pp*

T.-t. *p*

Tri. *p* *mp*

Xyl. *p* *mp* motor on - slow rubber mallets

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *p* arco div. pizz.

Vc. *mp* *p* arco

Cb. *mp* *p*

A

16

Fl. *mp*

Ob. *sfz* *p* *mp* *p* *mp*

Cl. *sfz* *p* *mp*

B. Cl. *sfz* *p* *mp*

Bsn. *sfz* *p* *mp* *a2* *mp*

Hn. *1.2* *1.2* *p* *pp* *a2* *a3*

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

Tbn. *sfz*

Timp. *p* *mp*

T-t. *p*

Tri. *mp*

Vln. 1 arco *mp* *div.* *pp*

Vln. 2 arco *mp* *div.* *pp* unis. *pp*

Vla. unis. arco *mp* *pp*

Vc. *mp* arco *pp*

Cb. *mp* *pp*

1.2

a2

a3

21

Fl. *p* *mp* *p* *mp*

Ob. *p* *mp* *p*

Cl. *p* *mp* *p* *mp*

Bsn. *p* *mp*

Hn. *pp* *p*

Tim. *p*

T.-t. *p*

Vln. 1 unis. *mp* *p* *poco a poco cresc.*

Vln. 2 *mp* *p* *poco a poco cresc.*

Vla. *mp* *p* *poco a poco cresc.*

Vc. *mp* *p* *poco a poco cresc.*

Cb. *mp* *p* *poco a poco cresc.*

26 B

Fl. *mp* *mf* *p*

Ob. *mp* 1.2 *p*

Cl. *mp* 3 a2 3 *p* *mp*

B. Cl. *mp* 3 *mf* *p* *mp*

Bsn. 3 *mp*

Hn. a2 3 *p* *mp*

C Tpt. *p* 3 *mp*

Tbn. *p* 3 *mp*

Timp. *mp*

Vln. 1 *mp* 3 3 3 *mf*

Vln. 2 *mp* 3 3 3 *mf* div.

Vla. *mp* 3 3 3 *mf*

Vc. *mp* 3 3 3 *mf*

Cb. *mp* 3 3 *mf*

B

32

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*mf*<sup>3</sup>

*mp*

*mp*

*mf*<sup>3</sup>

*mp*

*mf*<sup>3</sup>

*mp*

*mf*

*p*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*pizz.*

*pizz.*

*f*

C

Tempo ♩=130

39

Ob. *p*

B. Cl. *p* *pp*

Bsn. *p* *pp* *p* *mp*

C Tpt. *p* *pp*

Tbn. *p*

Timp. *p* *pp*

C

Tempo ♩=130

T-t. *mp*

Tri. *mp*

Xyl. *mf* *p*

Vln. 1 *mf* *mp* *pp*

Vln. 2 *mf* *pp* *p*

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

Vc. *mf* *sfz* *p*

Cb. *mf* *sfz* *p*

Musical score for measures 48-55, featuring Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Timpani (Timp.), Triangle (Tri.), Xylophone (Xyl.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Flute (Fl.): Measures 48-55 are mostly rests. Measure 55 has a half note G4 with a fermata and dynamic *p*.

Oboe (Ob.): Measures 48-55 are mostly rests. Measure 55 has a half note G4 with a fermata and dynamic *p*.

Clarinet (Cl.): Measures 48-55 are mostly rests. Measure 50 has a half note G2 with a fermata and dynamic *p*. Measure 51 has a half note A2 with a fermata and dynamic *mp*. Measure 55 has a half note G2 with a fermata and dynamic *p*.

Bass Clarinet (B. Cl.): Measure 48 has a half note G2 with a fermata and dynamic *p*. Measure 49 has a half note A2 with a fermata and dynamic *mf*. Measure 55 has a half note G2 with a fermata and dynamic *p*.

Timpani (Timp.): Measures 48-55 are mostly rests. Measure 55 has a tremolo roll with dynamic *pp*.

Triangle (Tri.): Measure 48 has a quarter note G4 with dynamic *p*. Measures 49-55 are rests.

Xylophone (Xyl.): Measures 48-55 are mostly rests. Measure 50 has a half note G2 with a fermata and dynamic *mp*. Measure 51 has a half note A2 with a fermata and dynamic *mp*. Measure 52 has a half note B2 with a fermata and dynamic *mp*. Measure 53 has a half note C3 with a fermata and dynamic *mp*. Measure 54 has a half note D3 with a fermata and dynamic *mp*. Measure 55 has a half note E3 with a fermata and dynamic *mp*.

Violin I (Vln. I): Measure 48 has a half note G2 with a fermata and dynamic *p*. Measure 49 has a half note A2 with a fermata and dynamic *mp*. Measure 50 has a half note B2 with a fermata and dynamic *mp*. Measure 51 has a half note C3 with a fermata and dynamic *mp*. Measure 52 has a half note D3 with a fermata and dynamic *mp*. Measure 53 has a half note E3 with a fermata and dynamic *mp*. Measure 54 has a half note F3 with a fermata and dynamic *mp*. Measure 55 has a half note G3 with a fermata and dynamic *mp*.

Viola (Vla.): Measure 48 has a half note G2 with a fermata and dynamic *p*. Measure 49 has a half note A2 with a fermata and dynamic *mp*. Measure 50 has a half note B2 with a fermata and dynamic *mp*. Measure 51 has a half note C3 with a fermata and dynamic *mp*. Measure 52 has a half note D3 with a fermata and dynamic *mp*. Measure 53 has a half note E3 with a fermata and dynamic *mp*. Measure 54 has a half note F3 with a fermata and dynamic *mp*. Measure 55 has a half note G3 with a fermata and dynamic *mp*.

Violoncello (Vc.): Measure 48 has a half note G2 with a fermata and dynamic *p*. Measure 49 has a half note A2 with a fermata and dynamic *mp*. Measure 50 has a half note B2 with a fermata and dynamic *mp*. Measure 51 has a half note C3 with a fermata and dynamic *mp*. Measure 52 has a half note D3 with a fermata and dynamic *mp*. Measure 53 has a half note E3 with a fermata and dynamic *mp*. Measure 54 has a half note F3 with a fermata and dynamic *mp*. Measure 55 has a half note G3 with a fermata and dynamic *mp*.

Contrabass (Cb.): Measure 48 has a half note G2 with a fermata and dynamic *p*. Measure 49 has a half note A2 with a fermata and dynamic *mp*. Measure 50 has a half note B2 with a fermata and dynamic *mp*. Measure 51 has a half note C3 with a fermata and dynamic *mp*. Measure 52 has a half note D3 with a fermata and dynamic *mp*. Measure 53 has a half note E3 with a fermata and dynamic *mp*. Measure 54 has a half note F3 with a fermata and dynamic *mp*. Measure 55 has a half note G3 with a fermata and dynamic *mp*.

Fl. *mp* *p* *mp*

Ob. *mp* *p* *mp* a2

Cl. *mp*

B. Cl. *mp* *p* *mp* a2

Bsn. *p* *mp* a2

Cym. *pp*

T.-t. *pp* *p*

Tri. *p*

Xyl. *p* motor on - slow rubber mallets

Vln. 1 *p* *mp* arco

Vln. 2 *p* arco

Vla. *p* arco

Vc. *p* *mp* *p*

Cb. *p* *mp* *p*

69

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p* *mp*

B. Cl. *p* *mp* *p* *mp*

Bsn. *p* *mp* *p* *p*

C Tpt. *p*

Tri. *mp*

Xyl. *mp*  
motor on medium mallets

Vln. 1 *p* arco

Vln. 2 *p* *p*

Vla. *p* *mp* *p* *pizz.* *mp*

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

Cb. *mp* *p* *mp* *p* *mp* *mp*

Detailed description: This page of a musical score covers measures 69 to 74. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.), a brass section with a Trumpet (C Tpt.), and a percussion section including Triangle (Tri.) and Xylophone (Xyl.). The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various dynamics such as *p* (piano), *mp* (mezzo-piano), and *pizz.* (pizzicato). Performance instructions like 'arco' and 'motor on medium mallets' are also present. The music is written in a key with one flat and a 4/4 time signature.

77

**D**

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

Cl. *mp* *mf*

B. Cl. *mf* *p*

Bsn. *mp* *p*

Hn. *p* *mp* *mp*

C Tpt. *mp* *p*

Timp. *mp* *sfz*

**D**

Cym.

T.-t. *mp*

Tri. *mf*

Xyl. *p* *mf*

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf* *pizz.* *mp*

Vc. *p* *mf* *pizz.* *mp*

Cb. *p* *mf* *pizz.* *mp*

86

Fl. *p* *mp* *p* *mp*

Ob. *mp* *p*

Cl. *p* *mp* *p* *mp*

B. Cl.

Bsn. *p* *mp*

Hn.

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

Tbn. *p* *mp* *mp*

Timp. *mp*

Cym.

Xyl.

Vln. 1 *mp*

Vln. 2 *mp* *p*

Vla. *mp* *mp*

Vc. *mp* *mp*

Cb. *mp* *mp*

arco

arco

arco

93

Fl. *mf*

Ob. *mp* *mf* *mf*

Cl. *p* *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mp*

C Tpt. *mp* *mf* *mf*

Tbn. *mf* *mf*

Timp. *tr* *mp* *mp*

Cym. *mp*

T-t. *mp*

Vln. 1 *mp* *p* *mp* *p* *mp*

Vln. 2 *mp* *p* *mp*

Vla. *mf*

Vc. *mf*

Cb. *mf*

**E**

Tempo ♩=185

100

Fl. *f*

Ob. *f*

Cl. *f* *p* *mp*

B. Cl. *f* *p*

Bsn. *f* *p* *mp*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Timp. *mp* *f*

Vln. 1 *mp* *pp*

Vln. 2 *mp* *pp*

Vla. *pp*

Vc. *mp* *pp*

Cb. *f* *p*

**E**

Tempo ♩=185

112

Cl. *p* *mp* 3

B. Cl. *p* 3

Bsn. *p* 3

C Tpt. a2. *p* 3

Tbn. *p*

Vln. 1 *p* *p*

Vln. 2 *p* *p*

Vla. *p* *p*

Vc. *p* *p*

Cb. *p*

122

Fl. *mp* *p*

Ob. *mp*

Cl. *mp* *p*

B. Cl. *mp* *mp* *p*

Bsn. *mp* *sfz* *p*

Hn. *sfz* *p*

C Tpt. *sfz* *p*

Tbn. *p*

Timp. *p* *p* *mp*

Cym. *p* *sfz*

Tri. *mp*

Vln. 1

Vln. 2

Vla. *pizz.* *arco* *sfz*

Vc. *pizz.* *arco* *sfz*

Cb. *arco* *sfz*

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

B. Cl. *p* *pp*

Bsn. *p* *pp*

Hn.

C Tpt.

Timp. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* *mp* *arco* *mp* *p*

Vc. *p* *mp* *arco* *mp* *p*

Cb. *mp* *mp* *p*

**F**

140 Tempo ♩=110

Ob. *p* *pp*

Cl.

B. Cl.

Bsn. *p* *mp* *p*

Timp. *p*

**F**

Tempo ♩=110

Cym.

T.-t.

Tri.

Vln. 1 *p* *mp* pizz.

Vln. 2 *p* *mp* pizz.

Vla. *p* *mp* pizz.

Vc. pizz. *mp* arco *p* *mp* arco *p*

Cb. pizz. *mp* arco *p* *mp* arco *p*

This musical score page contains measures 149 through 153. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 149-150 feature a melodic line starting on a half note G4, moving to a quarter note F4, then a triplet of eighth notes (E4, D4, C4), and ending on a half note B3. Dynamics range from *p* to *mp*.
- Oboe (Ob.):** Measures 150-151 feature a melodic line starting on a half note G4, moving to a quarter note F4, then a half note E4. Dynamics range from *p* to *mp*.
- Clarinet (Cl.):** Measures 152-153 feature a melodic line starting on a half note G4, moving to a quarter note F4, then a triplet of eighth notes (E4, D4, C4), and ending on a half note B3. Dynamics range from *p* to *mp*.
- Bass Clarinet (B. Cl.):** Measures 150-151 feature a melodic line starting on a half note G4, moving to a quarter note F4, then a half note E4. Dynamics range from *p* to *mp*.
- Bassoon (Bsn.):** Measures 150-151 feature a melodic line starting on a half note G4, moving to a quarter note F4, then a half note E4. Dynamics range from *p* to *mp*.
- Timpani (Timp.):** Measures 150-151 feature a rhythmic pattern of eighth notes G4, F4, E4, D4. Dynamics range from *p* to *mp*.
- Cymbal (Cym.):** Measures 150-151 feature a rhythmic pattern of eighth notes G4, F4, E4, D4. Dynamics range from *p* to *mp*.
- Tam-tam (T.-t.):** Measures 150-151 feature a rhythmic pattern of eighth notes G4, F4, E4, D4. Dynamics range from *p* to *mp*.
- Triangle (Tri.):** Measures 150-151 feature a rhythmic pattern of eighth notes G4, F4, E4, D4. Dynamics range from *mp* to *p*.
- Xylophone (Xyl.):** Measures 150-151 feature a rhythmic pattern of eighth notes G4, F4, E4, D4. Dynamics range from *p* to *mp*.
- Violin 1 (Vln. 1):** Measures 152-153 feature a melodic line starting on a half note G4, moving to a quarter note F4, then a half note E4. Dynamics range from *p* to *mp*. The instruction *arco* is present above the staff.
- Violin 2 (Vln. 2):** Measures 152-153 feature a melodic line starting on a half note G4, moving to a quarter note F4, then a half note E4. Dynamics range from *p* to *mp*. The instruction *arco* is present above the staff.
- Viola (Vla.):** Measures 152-153 feature a melodic line starting on a half note G4, moving to a quarter note F4, then a half note E4. Dynamics range from *p* to *mp*. The instruction *arco* is present above the staff.
- Violoncello (Vc.):** Measures 152-153 feature a melodic line starting on a half note G4, moving to a quarter note F4, then a half note E4. Dynamics range from *p* to *mp*. The instruction *div.* is present above the staff.
- Contrabass (Cb.):** Measures 152-153 feature a melodic line starting on a half note G4, moving to a quarter note F4, then a half note E4. Dynamics range from *p* to *mp*.

Fl. *mp* *mf* *ppp*

Ob. *mp* *mf*

Cl. *mp* *mf* *ppp*

B. Cl. *mf*

Bsn. *mp* *mf* *ppp*

C Tpt. *p*

Tbn. *p*

Xyl. motor on - slow rubber mallets *p*

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p* pizz. *mp*

Vc. *mp* *p* *mp* unis. pizz. *gliss.*

Cb. *mp* *p* *mp* pizz. *gliss.*

G

165

Bsn.

Staff with rests and a triplet of eighth notes at the end, marked *p*.

Timp.

Staff with rests and a triplet of eighth notes with a trill, marked *p*.

G

Vln. 1

Staff with rests and a triplet of eighth notes, marked *mp*.

Vln. 2

Staff with triplet eighth notes, marked *p* and *mp*.

Vla.

Staff with *arco* and triplet eighth notes, marked *p* and *mp*.

Vc.

Staff with *gliss.* and sustained notes, marked *p* and *mp*.

Cb.

Staff with *gliss.* and sustained notes, marked *p* and *mp*.

171

Fl. *p* 3 3 *mp* 3

Ob. *p* 3 3 3 *mp* 3

Cl. *p* 3 3 3 *mp* 3

B. Cl. *p* 3 3 *mp* 3 3 3 3

Bsn. 3 3 3 3 3 *mp* 3 3

Hn. 3 3 *p*

C Tpt. *p* 3 3

Tbn. *p* 3

Timp. *mp*

Cym. *mp*

T-t. *mp*

Vln. 1 3 3 3 *mf*

Vln. 2 3 3 3 *mf*

Vla. 3 3 3 3 3 *mf*

Vc. *mf*

Cb. *mf*

This musical score page contains measures 175 through 178. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 175-176 feature a triplet of eighth notes. Measures 177-178 feature a melodic line with dynamics *mf* and *f*.
- Oboe (Ob.):** Similar to the flute, with a triplet in measures 175-176 and a melodic line in 177-178.
- Clarinet (Cl.):** Similar to the flute, with a triplet in measures 175-176 and a melodic line in 177-178.
- Bass Clarinet (B. Cl.):** Provides harmonic support with a melodic line in measures 177-178.
- Bassoon (Bsn.):** Provides harmonic support with a melodic line in measures 177-178.
- Horn (Hn.):** Features a triplet in measures 175-176 and a melodic line in 177-178.
- Trumpet (C Tpt.):** Features a triplet in measures 175-176 and a melodic line in 177-178.
- Trombone (Tbn.):** Features a triplet in measures 175-176 and a melodic line in 177-178.
- Timpani (Timp.):** Plays a rhythmic pattern in measures 175-176 (*mp*) and 177-178 (*mf*).
- Cymbal (Cym.):** Plays a single note in measure 175 (*mf*).
- Xylophone (Xyl.):** Plays a rhythmic pattern in measures 177-178 (*mf*).
- Violin 1 (Vln. 1):** Plays a melodic line in measures 177-178 (*f*).
- Violin 2 (Vln. 2):** Plays a melodic line in measures 177-178 (*f*).
- Viola (Vla.):** Plays a melodic line in measures 177-178 (*f*).
- Violoncello (Vc.):** Labeled *arco*, plays a melodic line in measures 177-178 (*f*).
- Double Bass (Cb.):** Labeled *arco*, plays a melodic line in measures 177-178 (*f*).

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Cym.

T.-t.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*fff*<sup>3</sup>

*fff*<sup>3</sup>

*fff*

*fff*

*fff*

*ff*<sup>3</sup>

*ff*<sup>3</sup>

*ff*<sup>3</sup>

*ff*

*ff*

*f* *ff*

sus. hard mallets

*mf* *ff*

*f*

pizz. *ff*<sup>3</sup> arco *fff*<sup>3</sup>

pizz. *ff*<sup>3</sup> arco *fff*<sup>3</sup>

pizz. *ff*<sup>3</sup> arco *fff*<sup>3</sup>

pizz. *ff*<sup>3</sup> arco *fff*<sup>3</sup>

*ff* *fff*<sup>3</sup>

*fff*<sup>3</sup>

# **After dusk**

*Electroacoustic work*

## **After dusk 5'40"**

*Electroacoustic work*

This work was inspired by the following poem by Robert, Frost<sup>1</sup>:

### *Fire and Ice*

Some say the world will end in fire  
Some say in ice  
From what I've tasted of desire  
I hold with those who favor fire  
But if it had to perish twice  
I think I know enough of hate  
To say that for destruction; ice  
Is also great  
And would suffice.

After dusk takes themes from Frost's poem, such as fire and ice, as metaphors for hatred, desire and explores them sonically. There are three motifs that represent desire, hatred and anger, each associated with respective sections in the work.

The composition uses samples of a violin and woodblock (mu yu). Both were recorded in studios at The University of Waikato. The entire work is based around these samples and realized using Albeton Live, with the final mastering on Pro tools HD. The work is made up of four main sections: A, B, C, D.

The first section begins with a harmonic rubbing sound on the woodblock, introducing the image of fire. Here, there are rapid spiral-like gestures from

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<sup>1</sup> Frost, Robert Selected Poems. Penguin Books. Middlesex 1973. p.127.

the violin, giving the impression of a cold and harsh environment. These create a vivid image of the piece and how it relates to the poem, using reverse samples, and adding spectral filters and reverb. From this point, the drama is intensified with an increase in tempo before fading out and leaving long upper harmonic sounds that gradually fade to nothing.

The next section begins at around 2'05" which is introduced by the melodic bubbling sound conveys the image of water. The following intense and rapid gestures represent the emotion of desire, and the image of fire. The atmosphere of a bleak and snow-white ice world is created using a sampled woodblock. This creates a sense of loneliness and isolation.

Section C enters around 3'25" with a fast violin melody which has been transformed, fragmented and reversed to represent fire. A water motif is used that develops into a sweeping gesture that arrives at three strong low frequency beats on the woodblock, concluding the section.

The last section is the most chromatically complex of the four. Beginning at 4'02" a short rhythmic melody builds up and becomes more chaotic and frantic. Here the spectrum of fast moving, high sounds becomes much more cluttered and uneven in nature. Tension gradually increases and becomes more intense as it reaches the climax around 5'00". From the climax, the music slowly drifts and becomes less colorful. A light drone emerges to end the work.

# **A trick**

*Soundtrack  
for  
Chinese shadow puppetry*

## **A trick 9'30"**

### *Soundtrack for Chinese shadow puppetry*

For this work I have composed the sound track for a Chinese shadow puppetry video, an ancient form of storytelling and entertainment that have a history that goes back about 2000 years.

This shadow puppetry is performed by the Tang shan shadow show troupes, it uses opaque and often articulated figures in front of an illuminated backdrop to create the illusion of moving images. The music for shadow puppetry is often performed live on traditional Chinese instruments, but rarely do you find electro-acoustic accompaniment. A more contemporary way of setting music to the shadow play is then explored in my work.

The story of the film can be broken down into roughly five different sections: A, B, C, D, E. Therefore, the film score is based on these five parts that are made up of five motives: crane plays with frogs, turtle suddenly attacks the baby frog, crane is relaxing in the pond, first fight between crane and turtle and crane catches the turtle.

For this work some of the crane, water and soft wind samples were collected from [www.freesound.org](http://www.freesound.org) website. Others where my samples using a pipa, Erhu (Chinese violin) and an Indian flute. These where all recorded in a sound proof studio at The University of Waikato. The work was developed using Albeton live, Metasynth and a Korg synthesizer. The piece was mastered on Pro tools HD.

The A section starts with wind blowing through the trees; this is conveyed using the Indian flute. Here a faint melody explores the atmosphere of a nice summer's day at the pond. The main melody starts at 0'39" to begin the story. Glissandi in the pipa, changed by multiple pitch shifts and reverb are used to

imitate the group of fish swimming in the pond. The frog voice is created using the sampled pipa that has been developed and sped up. Here the main melody has returned to introduce the lovely movement of the mother frog playing with her baby frog.

The turtle enters at 2'21" by using a fragmented pitch shifted glissandi on the Chinese violin to imitate the turtle's swimming. When the turtle catches the baby frog the melody is developed intensely and becomes faster until the crane comes to hit the turtle. A short, harsh pipa gesture is used to imitate the crane's thoughts about tricking the turtle to catch it. The last three notes from the pipa melody are using to make a peaceful ending of this section.

The contrasting C section focuses mostly on the crane, beginning around 3'45" when it starts to clean itself. Here a vivid pipa melody has been used to illustrate the activity of the crane, some effects are used like; panning, delay, pitched shifts and harmonic filters.

The D section begins at 5'24" when the turtle swims towards the crane again. To illustrate the tricky nature of the crane and the clumsiness of the turtle, a fragmented transposed motif is used along with, a fast melody to add suspense. This gradually builds up to the climax around 6'38", here a lot of emphasis is placed on rhythmic changes, harmonic development and timbre.

The final section starts at 7'21", the short, harsh pipa gesture has been used extensively again which is now imitating the deceptive thoughts of the crane. By adding harmonic filter, delay, reverse and sped, the melody is following the action and become much more intense and active. These develop to the end, giving a decisive ending to the video when the crane catches the turtle and saves the baby frog.

The video is in the public domain. Copyright clear. It was made in 1995

## References

### **BOOK**

*Frost, Robert Selected Poems. Penguin Books. Middlesex 1973.*

### **Websites**

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