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COMPOSITION PORTFOLIO

A thesis

Submitted in fulfilment

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at

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by

Phillippa Ulenberg

The University of Waikato

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Phillippa Ulenberg
MMus Portfolio 2011

Abstract:

The music written for this portfolio offers creative answers to some of the challenges facing contemporary New Zealand composition, including multiculturalism. This has involved in-depth research using a variety of methods.

Engagement was undertaken with linguists and musicians from Malaysia and Korea, who not only assisted with texts, but also spoke knowledgeably about their cultural traditions and past and present musical genres.

The inclusion of Chinese gu-zheng in several of the works was made possible with the assistance given by Chen Xi Yao, an excellent performer who comes from a long lineage of musicians.

Attending concerts given by performers of the instruments that have been used in the portfolio was essential to understanding the sounds and uses of the instruments. In addition, on-line sources include many examples of the sounds.

Attendance at workshops on Māori taonga pūoro also brought the additional honour, benefits and experience of making and playing the instruments, and the opportunities to meet and work with leading makers and performers of these musical treasures.

Sources of Western classical music that have been particularly influential during the writing of the portfolio are orchestral works by Igor Stravinsky, Samuel Barber and Param Vir, and the song cycles of Alban Berg and Benjamin Britten. Luciano Berio's virtuosic piece for solo bassoon was also instructive.

Experiences of composition, reflection and scholarly research underpin the portfolio and have informed the composition of each work.

Acknowledgements

I would like to acknowledge the direction and assistance given by Associate Professor Martin Lodge, the supervisor of this thesis. His encouragement, patience and support throughout every part of the process have been invaluable and appreciated.

I would also like to thank composer Param Vir, who was a guest of the University of Waikato Music Conservatorium on two month long visits, and who gave generously of his time and expertise in personal tutoring and in composition seminars.

All the staff of the Music Conservatorium have been encouraging and supportive, particularly Dr Rachael Griffiths-Hughes, Michael Williams and Associate Professor Ian Whalley.

Drawing on the expertise and knowledge of Chen Xi Yao, Jade Hyeseung and Junaidah Junn was essential to the compositions that reflect my keen interest in the music and traditions of their cultures. I would like to express my respect and gratitude to them.

Dr Richard Nunns and Brian Flintoff have encouraged my involvement with the traditional taonga pūoro of New Zealand. I am indebted to Nunns for his coaching and for his participation in performances. I also sincerely thank Nunns' student, Horomona Horo, who kindly assisted in the performance of *Moon Mountain*.

The Hamilton Civic Choir, St Paul's Collegiate Chapel Choir, and Lynn Jamieson's girls' choir gave spirited performances of the choral pieces and I am grateful for the encouragement this gave me.

Finally, I would like to thank my family and friends who have shown much patience, consideration and support.

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Moon Mountain

For Chinese gu-zheng, taonga pūoro,
percussion, piano, cello

P. Ulenberg

Moon Mountain

For Chinese gu-zheng and chamber group: kōauau (traditional flute), hue puruhau (gourd that is blown across neck and creates a bass sound), pahū pounamu (greenstone gong), pūkāea (large wooden trumpet), finger cymbals, cello and piano.

Notes:

In 2009, a chance meeting with gu-zheng performer, Chen Xi Yao, who was playing in Garden Place, Hamilton City, led to exciting opportunities to write for the instrument. The notes about the history of the instrument and traditional contemporary techniques have been summarised from extensive recorded interviews with Yao. The chamber piece is informed by the musician's expertise and knowledge.

The Chinese gu-zheng is an ancient instrument with a history of more than 2000 years. Originally made of bamboo with gut strings, today's instrument is constructed of wood and uses nylon-coated steel strings. The strings are tuned to a pentatonic scale, but notes not available in the scale may still be found and utilised.

It is possible to play in different keys and this is achieved by moving the bridges assigned to individual strings. A tuning spanner is also used to adjust pitch. D, A, C, G and F major are the five most commonly used keys.

In modern music, the left hand joins the right to assist in combining strings for chords.

Moon Mountain, for Chinese gu-zheng, cello, piano and taonga pūoro, brings together the sounds of three musical traditions, Western, Chinese and Māori. This composition features the gu-zheng and uses traditional and modern techniques for the instrument, including 'rolling', arpeggio figures, a variety of glissandi, percussive strikes and pitch bends with 'shakes'. While the instrument is tuned to a pentatonic scale, other notes can be played by pushing on the strings. This works well in slower sections of the music (the performer needs time to execute the technique with the left hand) and the resulting pitch bends are most expressive. *Moon Mountain* also uses extended techniques for cello, such as bowing behind the bridge and strumming, and for the piano, such as plucking, striking, strumming and rolling glissandi on the strings. The slower section is in free time to allow the gu-zheng performer the space

to achieve the subtle pitch and shaking affects. The Chinese name for the part of the gu-zheng where the strings are held in position on the body is ‘Moon Mountain’, the title of the piece.

The title evokes a vision of a solitary figure on a mountain peak at night time. Pahū pounamu tones, the hue puruhau, and cello harmonics represent the spiritual world, and that world emanates into a hushed and still nightscape.

The gu-zheng has a searching, ‘solitary’ theme. When the gu-zheng is joined by the cello, it is consoled by a growing awareness of the spiritual presence.

The other instruments join the solitary figure, surrounding the gu-zheng with their sympathetic movement. The ‘aleness’ theme is transformed into joyous motifs. The solitary figure is one with the natural and spiritual worlds.

For *Moon Mountain*, the gu-zheng is tuned to the pentatonic scale of D major. In the slow passages, other notes are sounded by using the technique of pushing the strings to change their pitch, which gives the traditional and characteristic sound of the instrument. Fast moving passages use the notes in the pentatonic scale but there is a notable exception in bars 103 –108, where pitch bends on every G of the E⁷ chord are asked for. The piece also explores the capacity of the gu-zheng to modulate, which is traditionally not done, but is successful in the keys closely related to D, namely B minor and the D Lydian mode (with the raised 4th).

Moon Mountain brings together three musical traditions, Chinese, Māori and Western. It uses both traditional and contemporary techniques for the instruments of each tradition. The intention was to draw on not just the instruments, but also the deep cultural traditions behind the instruments, and to bring them together in a way that respects the authenticity of each. The idea was to create an innovative musical platform where both the commonality and differences of the instruments and cultures could interact and combine. The use of guided improvisation (taonga pūoro) and rubato (gu-zheng) play important roles in achieving this.

The piece is in three sections:

1. Begins with gentle, swirling, dreamlike mist – glissandos over the range of the gu-zheng. Pahū pounamu bell tones gently sound with the soft, breathy hue

puruhau. The cello melody uses harmonics. The gu-zheng glissandi build to a crescendo and fade. The section is all performed in free time. The distance between the timbres of the instruments creates a rich timbral soundscape.

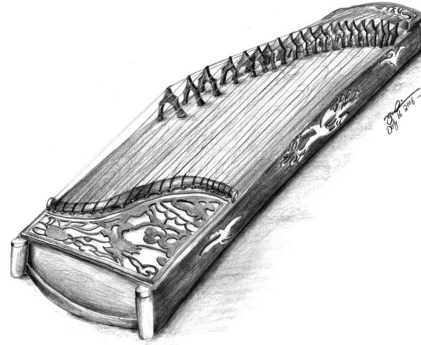
2. Section two introduces the desolate gu-zheng melody, which is based on a chosen scale. The section features pitch bends from half-tones to one-and-a-half, the range of the instrument. The kōauau weaves in and out of the tune while the cello accompanies the gu-zheng.
3. Bar 43 introduces a rhythmically driven section, where the forward momentum propels the piece to a joyous finale.

Moon Mountain was given a premiere performance on 7 May 2010 at the Okta Concert in the Gallagher Concert Chamber, University of Waikato, Hamilton. The gu-zheng soloist was Chen Xi Yao. Richard Nunns and Horomona Horo assisted, playing the taonga pūoro.

Two notes about the performance:

- (1) The faster section beginning bar 43 and onwards was played under speed.
- (2) The pūkāea came in too early and subtle effects in the last section were lost. The instrument was written to come in from bar 109.

Chinese gu-zheng and taonga pūoro used in *Moon Mountain*



Chinese gu-zheng [tjota.deviantart.com]



kōauau [taongapuoro.blogspot.com]



hue puruhau

[radionz.co.nz]



pūkāea [richardnunns.net.nz]



pahū pounamu

[richardnunns.net.nz]

Moon Mountain

P. Ulenberg

Dreamlike Hau, ad. lib. to bar 8

Koauau

Strike pahu pounamu, let ring Ad. lib. to bar 8

Percussion

Piano

Guzheng

p *pp* In free time

Violoncello

mf

5

Ko.

Perc.

Pno.

Guz.

Accel. *mf*

Vc.

Full Score

9

Ko.

Perc.

Pno.

Guz.

Vc.

In free time, slowly

mp

strum

mp

Rit.

14

Ko.

Perc.

Pno.

Guz.

Vc.

Rit.

mf

f

mf

R.

arco

Rit.

mp

mf

7

Full Score

19 In free time

Ko.

Perc.

Pno. *mp*

Guz. *f* *p* *mp*

Vc. *mp*

Random, slowly accel.

Rit. R.

V

R.

24

Ko.

Perc.

Pno. *mp*

Guz. *p* *f* *mp*

Vc. *mp*

(Ped.)

R.

8

Full Score

29

Ko.

Perc.

Pno.

Guz.

Vc.

34

Ko.

Perc.

Pno.

Guz.

Vc.

Full Score

40 ♩=100

Ko. 5/4

Perc. 5/4

Pno. 5/4

Guz. 5/4

Vc. ♩=100
5/4

Slow Accel. Rit.

43

Ko. 6/4

Perc. 6/4

Pno. 6/4

Guz. 6/4

Vc. 6/4

Lowest D on inside of piano,
pluck, let ring

15mb

f

pizz

V

Full Score

46

Ko.

Perc.

Pno.

Guz.

Vc.

Guitar plectrum on top section of tuned strings, describe figure eights

mf

p

f

(15)

tr.

48

Ko.

Perc.

Pno.

Guz.

Vc.

f

Full Score

50

Musical score for measures 50-51. The score is for five instruments: Koro (Ko.), Percussion (Perc.), Piano (Pno.), Guqin (Guz.), and Violin (Vc.). The key signature is two sharps (F# and C#). The time signature changes from 6/4 to 5/4 at measure 51. The Pno. part has a dynamic marking of *mf* and the instruction "Sit down" above the staff. The Guz. part has a dynamic marking of *mf* and includes a trill in measure 50. The Vc. part has a dynamic marking of *f* and the instruction "pizz" above the staff.

52

Musical score for measures 52-53. The score is for five instruments: Koro (Ko.), Percussion (Perc.), Piano (Pno.), Guqin (Guz.), and Violin (Vc.). The key signature is two sharps (F# and C#). The time signature is 6/4. The Pno. part has a dynamic marking of *mf*. The Guz. part has a dynamic marking of *mf* and includes a trill in measure 52. The Vc. part has a dynamic marking of *f*.

Full Score

54

Ko.

Perc. pahu pounamu

Pno.

Guz.

Vc. pizz

f

Detailed description: This system covers measures 54 and 55. The key signature is one sharp (F#) and the time signature is 6/4. Measure 54 is in 6/4 time, and measure 55 changes to 5/4. The instruments are: Koro (Ko.), Percussion (Perc.) with a pahu pounamu, Piano (Pno.), Guitar (Guz.), and Violoncello (Vc.). The Koro part is mostly rests. The Percussion part has a single note in measure 55. The Piano and Guitar parts have complex rhythmic patterns with slurs and accents. The Violoncello part has a pizzicato line with a forte dynamic marking.

56

Ko.

Perc.

Pno.

Guz.

Vc.

Detailed description: This system covers measures 56 and 57. The key signature is one sharp (F#) and the time signature is 6/4. Measure 56 is in 6/4 time, and measure 57 changes to 6/4. The instruments are: Koro (Ko.), Percussion (Perc.), Piano (Pno.), Guitar (Guz.), and Violoncello (Vc.). The Koro part is mostly rests. The Percussion part has a single note in measure 56. The Piano and Guitar parts have complex rhythmic patterns with slurs and accents. The Violoncello part has a pizzicato line.

Full Score

58

Ko.

Perc.

Pno.

Guz.

Vc.

Stand

L.H.

Ped. Slap strings inside piano at lower end, percussive

Rit.

Strike lower strings

61

Ko.

Perc.

Pno.

Guz.

Vc.

mp

f

mp

f

mp

f

Full Score

64

Musical score for measures 64-66. The score includes parts for Koto (Ko.), Percussion (Perc.), Piano (Pno.), Guitar (Guz.), and Violoncello (Vc.). The key signature is two sharps (F# and C#). The piano part features a bass line with accents and dynamic markings of *mp* and *f*. The guitar part has a treble staff with chords and a bass staff with 'x' marks. The cello part has a bass line with dynamic markings of *mp* and *f*.

67

Musical score for measures 67-70. The score includes parts for Koto (Ko.), Percussion (Perc.), Piano (Pno.), Guitar (Guz.), and Violoncello (Vc.). The key signature is two sharps (F# and C#). The piano part features a bass line with accents and dynamic markings of *mp* and *f*. The guitar part has a treble staff with chords and a bass staff with 'x' marks. The cello part has a bass line with dynamic markings of *mf* and *f*. A time signature change to 2/4 occurs at measure 69. A performance instruction reads: "With guitar pick, strum untuned strings at top of piano".

Full Score

72

Ko.

Perc.

Pno.

Guz.

Vc.

Strum highest untuned strings

79

Ko.

Perc.

Pno.

Guz.

Vc.

Sit down

pp

16

Full Score

85

Ko.

Perc.

Pno. *15^{ma}*

pp, delicately

Guz.

Vc. *Arco, play behind the bridge*

p

93

Ko.

Perc.

Pno. *(15)* *mp*

Guz. *mp*

Vc.

Full Score

98

Ko.

Perc.

Pno.

Guz.

Vc.

103

Ko.

Perc.

Pno.

Guz.

Vc.

Full Score

108

112

19

Faster

Full Score

117 $\text{♩} = 110$

Ko.

Perc.

Pno.

Guz.

Vc.

$\text{♩} = 110$

f

(Pukaea taper off after other instruments finish.)

121

Ko.

Perc.

Pno.

Guz.

Vc.

Plangent

For Chinese gu-zheng
and Symphony Orchestra

P. Ulenberg

Plangent

Notes:

Plangent: noisy, clangorous, resounding mournfully

This orchestral suite of three pieces was commissioned by Chen Xi Yao after the premiere of *Moon Mountain*. The gu-zheng performer has performed adaptations of Western music on gu-zheng with the Trust Waikato Orchestra and wanted pieces that would feature his instrument used in an idiosyncratic way with a Western orchestra. The specific compositional challenge was to write for the gu-zheng's pentatonic tuning and limited ability to modulate harmonically in a manner that would fit with orchestral writing that is not wholly pentatonic. The pieces, as envisaged, would not be West-East styled light tone poems, but would allow sinew and shadow to maintain an authentic balance of force.

The gu-zheng's range of sound includes highly idiosyncratic trills and tremolos, which are not expected to be entirely even or strictly held to the beat. Likewise, the pitch bends and notes that are only found by pushing on the strings are not expected to be rigidly in time.

Amplification of the gu-zheng is necessary when used in orchestral settings. Apart from the rolling glissandi, which sound out well, the gu-zheng has an intimate voice. The orchestral scoring in *Plangent* is restrained in the sections where the gu-zheng is featured as a solo instrument.

The first two sections use adaptations of traditional Chinese folk melodies that have been developed and composed out extensively. The third section uses melodic fragments that have been informed by traditional Chinese folk melodies.

The rhythmic and melodic figures and gestures recur throughout the three pieces in different forms. Melodies are in the Aeolian mode or are based on scales similar to this mode. The quartal harmonies that feature in all pieces have been informed by the pentatonic tuning of the gu-zheng. These features connect the three pieces. Timbre, colour and texture have been important considerations in the composing of the suite.

The inspiration for the piece comes from a story of a beautiful butterfly that has been captured and is trying to escape death at the hand of an etymologist. It eventually succeeds, although it is shaken, with battered wings. Its new found freedom is fragile, but it gains strength and new direction, and finds its way again on the current of life.

Part (i), 'The Butterfly Catcher's Spouse', uses two adapted Chinese folk tunes. The opening introduces the B Aeolian tonality with a rhythmic cyclic pattern on a low F[#] that has a dominant function. Rising figures in the woodwinds increase in frequency, while a low B pedal with a tonic function arrives. The gu-zheng is introduced with a whirling pattern of notes.

The first melody (A) is ushered in by the gu-zheng (bar 21). It has a yearning, pleading quality and is supported by delicate string chords. A more urgent orchestral version (a.1) follows, with counter-rhythmic patterns in the strings. The gu-zheng introduces a second melody (B) that has a brighter quality. It is accompanied by delicate off-beat pizzicato strings. Again, an orchestral version follows (b.1). A short bridge leads toward a full orchestral version. This becomes increasingly dissonant, insistent and imposing with harsh homophonic open 4th chords in the woodwinds, and layers of counter-rhythmic groups.

Melody a.1 returns as the energy subsides, and is replaced by the pleading melody (A). Both melodies (A and B) sound together while the tessitura of the orchestra lifts, lightens and floats.

Part (ii), 'Fragile Beginnings', uses one traditional folk-tune that is adapted and composed out. It is introduced with a steady, gentle, falling figure from the harp, which sounds out over rising, floating and ethereal strings. The falling harp figure returns several times throughout the piece. The modality is B Aeolian.

The gu-zheng enters with the melody (A) over the sparse, bright texture. Glockenspiel and solo woodwind instruments join in with complementary melodies. The tune returns, transposed to D Aeolian (a. 1), and is accompanied by the off-beat rhythm in the strings that was heard in the previous piece, but this time it is bowed and has a throbbing effect. A full orchestral version, transposed to A minor (a. 2),

follows, with multiple accompanying figures. The melody transforms in its nature within its new environment. Chords and texture build in tension to a climax.

The harp figure returns for the last time and the melody returns in its original simple form, back in the modality of B Aeolian.

Part (iii), 'I will buy you a red, red boat and ferry you away', requires scordatura tuning for the gu-zheng, with strings tuned to D, E, F natural, A and B^b. While presenting a challenge to the performer, the intuitively derived scale is suitable to work with because only two notes have been modified by a semi-tone, and the gu-zheng's A string remains untouched.

For this piece, a harmonic field based on quartal intervals and a chordal sequence was first developed. This underlying structure was then composed over, with three short melodies used in a mirror-image approach, A, B, C, A, C, B, A.

The introduction uses obvious quartal harmony, with rising figures, mirrored in the lower strings, which is accompanied by upper strings that shift with random glissandi between notes of the harmony. Woodwinds have birdcall fragments. Melody A in the gu-zheng (bar 6) is followed by bright, tumbling figures. A shift in the harmony ushers in melody (B), a more yearning melody, and includes accompanying figures that cycle around notes and move back and forth in semitones and mismatched rhythms.

Melody C (bar 28) is mysterious, a minor scale with a raised 6th and lowered 7th. This was foreshadowed four bars earlier by a harmonic shift. The previous accompanying figures continue. The melody is augmented in the woodwind figures, from minims to demi-semiquavers, and is used with increasing frequency that provides the impetus for the next unusual musical shift, at bar 32.

Melody A returns, in the bassoon, with calm, quartal accompaniment in glockenspiel, harp and strings playing gently rising and falling figures. This is interrupted by the brass and another modulating figure in the violas and cellos, which lead to an altered version of A, played by gu-zheng, oboe and bassoon (bar 39).

Melody C begins (bar 43) and is immediately followed by woodwind reiterating the tune in canon. A muted and haunting version of melody B begins (bar 48), with the melody played on gu-zheng and trumpet, the latter moving at half speed. Past figures continue to reappear and thicken the texture. Melody A returns at bars 62 and 67 to close the work with a busy collection of the most uplifting and bright figures used throughout.

Plangent

Suite for gu-zheng and symphony orchestra

- (i) 'The Butterfly Catcher's Spouse'
- (ii) 'Fragile Beginnings'
- (iii) 'I will buy you a red, red boat and ferry you away.' (Japan, anon.)

Orchestration:

Flute and piccolo

Oboe

Clarinet in B^b

Bassoon

Horn in F

Trumpet in B^b

Trombone

Tuba

Timpani

Snare drum

Glockenspiel

Celeste

Harp

Gu-zheng

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Woodwinds, brass and strings are doubled

Zig-zag symbol over gu-zheng indicates wide vibrato, push on the string

Parentheses around notes for gu-zheng indicate a pushed note – it is used for timbral effect and sounds like a portamento up to the note, or less usually, down.

V above a note for gu-zheng indicates a pushed note. It is not usually notated for gu-zheng as the performer knows which notes need to be found in this way. In this score it has been added to the first few phrases as a courtesy for the orchestral conductor or anyone looking at the score who may be unfamiliar with the instrument.

4

Cl. *mf cres.*

Cl.

Bsn. *mf cres.*

Bsn.

Hp.

Vc. *mf cres.*

Db. *mf cres.*

Detailed description: This is a page of a musical score for a woodwind and string ensemble. It features five staves. The top staff is for Clarinet (Cl.) in treble clef, with a key signature of two sharps (F# and C#) and a dynamic marking of *mf cres.* The second staff is also for Clarinet (Cl.) in treble clef, with a key signature of two sharps and a whole note chord of F# and C#. The third and fourth staves are for Bassoon (Bsn.) in bass clef, with a key signature of two sharps and a dynamic marking of *mf cres.*. The fifth staff is for Horn (Hp.) in bass clef, with a key signature of two sharps and a steady eighth-note pattern. The sixth and seventh staves are for Violoncello (Vc.) and Double Bass (Db.) in bass clef, both with a key signature of two sharps and a dynamic marking of *mf cres.*. A measure number '4' is written above the first staff.

5

Fl. *mf*

Ob. *mf*

Cl. *mf*

Cl.

Bsn. *mf cres.*

Bsn.

Hp. *f*

Vln. 2

Vln. 2

Vla.

Vc. *mp*

Db.

6 7

S. D. *p* *ff* *p*

Vln. 1 *f* *gliss.* *ff*

Vln. 1 *f* *ff* *gliss.*

Vln. 2 *f* *ff*

Vln. 2 *f* *gliss.* *ff*

Vla. *f* *ff*

Vla. *f* *ff* *gliss.*

Vc. *f* *ff*

Db. *f* *ff*

8 9 10 8"

Fl.

Hn. *mf* *f*

S. D. *f* *fff*

Guz. 8" *slowly in free tempo, repeat accel., randomise pitch* R.

Vln. 1 *>pp* *fff* 8"

Vln. 1 *>pp* *fff*

Vln. 2 *>pp* *fff*

Vln. 2 *>pp* *fff*

Vla. *>pp* *fff*

Vla. *>pp* *fff*

Vc. *>pp* *fff*

Db.

11 12

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Bsn. *mf* *f*

S. D. *f*

Harp. *mf* *f* *p* *f* *mf*

Vln. 1 *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *gliss.*

Vln. 2 *f*

Vla. *mf* *f*

Vla. *f*

Vc. *mp* *f*

Db. *f*

13 14

Fl. *ff* *pp*

Ob. *ff* *pp*

Cl. (double) *mf*

Bsn. *ff* *pp*

S. D. *p* *f*

Hp. *mf* *mf*

Vln. 1 *ff* *pp*

Vln. 1 *ff* *pp* *gliss.*

Vln. 2 *ff* *pp*

Vln. 2 *ff* *pp* *gliss.*

Vla. *ff* *pp*

Vla. *ff* *pp* *gliss.*

Vc. *ff* *pp*

Db. *ff* *pp*

35

15 16 8" 17

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Tbn. (With E attachment)

S. D. *fff* (tr)

Guz. *fff* slowly, in free tempo, repeat accel., 8" randomise pitch R. rolling gliss, repeat accel.

Vln. 1 *fff* 8"

Vln. 1 *fff*

Vln. 2 *fff*

Vln. 2 *fff*

Vla. *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

Fl. *pp*
 Ob. *ff* *pp*
 Cl. *ff* *p*
 Bsn. *ff* *pp*
 Hn. *ff* *pp*
 Tpt. *ff* *pp*
 Tbn. *ff* *gliss.* *mp*
 Tba. *ff* *pp*
 S. D. *mp* *gliss.* *p*
 Vln. 1 *ff* *pp*
 Vln. 1 *ff* *pp* *gliss.*
 Vln. 2 *ff* *pp*
 Vln. 2 *ff* *pp* *gliss.*
 Vla. *ff* *pp*
 Vla. *ff* *pp* *gliss.*
 Vc. *ff* *pp*
 Db. *ff* *pp*

20 21 22 23

Fl. *fff*

Ob. *fff*

Cl. *fff*

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

Tba. *fff*

S. D.

Guz. *mf*

Vln. 1 *fff* *ppp*

Vln. 1 *fff*

Vln. 2 *fff* *ppp*

Vln. 2 *fff*

Vla. *fff* *ppp*

Vla. *fff*

Vc. *fff* *ppp*

Db. *fff*

24 25 26

Fl. *mf*

Ob. *mf*

Cl. *p*

Bsn. *p*

Guz.

Vln. 1 *pp* 7 7

Vln. 1 *ppp*

Vln. 2 *pp* 5 5

Vln. 2 *ppp*

Vla. *pp* 7 7

Vla. *ppp*

Vc. *ppp*

Db. *pizz.*

Musical score for measures 27 and 28, featuring woodwinds, strings, and double bass. The score is in 6/4 time and D major. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 27 and 28 are marked with a 7-measure rest at the beginning of each staff. The woodwinds play a melodic line with slurs and accents. The strings play a rhythmic pattern of eighth notes, with some measures marked with a 7-measure rest. The double bass plays a simple bass line.

29 30 31

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *mp* *p*

Guz. *R.*

Vln. 1 *pizz.* *p*

Vln. 1 *pizz.* *p*

Vln. 2 *pizz.* *p*

Vln. 2 *pizz.* *p*

Vla. *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Db. *arco* *p*

Detailed description: This is a page of a musical score, page 41, covering measures 29, 30, and 31. The score is for a full orchestra and guitar. The key signature is two sharps (F# and C#) and the time signature is 6/4. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a melodic line in measures 29 and 30, then hold a sustained note in measure 31. The strings (Violins 1 and 2, Violas, Violoncello) play a rhythmic pattern of eighth notes in measures 29 and 30, then play a pizzicato accompaniment in measure 31. The double bass plays a sustained note in measure 31. The guitar (Guz.) plays a rhythmic pattern in measures 30 and 31. The page number 41 is centered at the bottom.

Musical score for measures 32-36. The score is written for a full orchestra and includes the following instruments:

- Fl. (Flute):** Measures 34-36, *mf*. Melodic line with slurs.
- Cl. (Clarinet):** Measures 34-36, *mf*. Melodic line with slurs.
- Tba. (Trombone):** Measures 32-36, *p*. Bass line with slurs.
- Guz. (Guitar):** Measures 32-36. Rhythmic accompaniment with slurs.
- Vln. 1 (Violin 1):** Measures 32-36. Rhythmic accompaniment.
- Vln. 1 (Violin 1):** Measures 32-36. Rhythmic accompaniment.
- Vln. 2 (Violin 2):** Measures 32-36. Rhythmic accompaniment.
- Vln. 2 (Violin 2):** Measures 32-36. Rhythmic accompaniment.
- Vla. (Viola):** Measures 32-36. Rhythmic accompaniment.
- Vla. (Viola):** Measures 32-36. Rhythmic accompaniment.
- Vc. (Violoncello):** Measures 32-36. Rhythmic accompaniment.
- Db. (Double Bass):** Measures 32-36. Rhythmic accompaniment.

37 38 39

Fl.

Cl.

Tpt.

Tbn.

Tba.

Timp.

Glock.

Hp.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Db.

mp

mp

p

pizz.

40 41 42

Ob.

Cl.

Tpt.

Tbn.

Glock.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

mp

mf

f

ff

pizz

mp

43 broadly 44 45 46

Fl. *f* *ff* *mf*

Ob. *mf*

Cl. *f* *ff*

Cl. *f*

Bsn. *mf* *f*

Tbn. *mf* *mp*

Glock. *mf*

Harp.

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

Vln. 1 *mf*

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

Vla. *mf* *arco* *mf*

Vla. *mf* *arco* *mf*

Vc. *mf* *arco* *mf*

Vc. *mf*

Db. *mf*

Flute and piccolo

47 48 49 50 51

Fl. *mp* *f*

Ob. *mp*

Cl. *p*

Bsn. *mf*

Tpt. *f*

Tbn. *f*

Timp. *tr* *f*

Guz. Free time *rolling gliss, repeat accel.*

Vln. 1 *p* *f* *pizz.*

Vln. 1 *p* *f* *pizz.*

Vln. 2 *p* *f* *pizz.*

Vln. 2 *p* *f* *pizz.*

Vla. *p* *f* *pizz.*

Vla. *p* *f* *pizz.*

Vc. *p* *f*

Vc. *p* *f* *pizz.*

Db. *f*

52 53 54 55 56 57 58 59

Fl.

Tpt.

Tbn.

Timp. *tr* *tr*

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 52 through 59. The key signature is one sharp (F#) and the time signature is 4/4. The Flute (Fl.) part features a melodic line with slurs and accents, starting on a whole note in measure 52 and moving through eighth and sixteenth notes. The Trumpet (Tpt.) part plays a similar melodic line with slurs. The Trombone (Tbn.) part provides harmonic support with chords and moving lines. The Timpani (Timp.) part has two trill (tr) markings in measures 53 and 57. The Violin (Vln.) and Viola (Vla.) parts play a rhythmic eighth-note pattern. The Violoncello (Vc.) and Double Bass (Db.) parts play a similar rhythmic pattern with a bass line. The score is arranged in a standard orchestral layout with parts for Flute, Trumpet, Trombone, Timpani, Violins (1 and 2), Violas, Violoncello, and Double Bass.

60 61 62 63 64 65

Fl.

Tpt.

Tbn.

Tba.

Timp.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score for measures 60 through 65. The score is written for a full orchestra. The key signature is one sharp (F#), and the time signature is 4/4. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part has a melodic line with some grace notes and slurs. The Trumpet (Tpt.) part has a similar melodic line with slurs. The Trombone (Tbn.) part has a rhythmic accompaniment of eighth notes. The Tuba (Tba.) part has a simple bass line. The Timpani (Timp.) part has a rhythmic pattern of eighth notes. The Violins (Vln. 1 and 2) and Violas (Vla.) parts have a rhythmic accompaniment of eighth notes. The Violoncello (Vc.) and Double Bass (Db.) parts have a rhythmic accompaniment of eighth notes. The measures are numbered 60 through 65 at the top of the page.

66 67

Fl. *mf* *mf* *mf* *mf*

Ob. *mf* *mf*

Cl. *mf* *mf*

Bsn. *mf* *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Guz. R. *ff* *gliss.* R. *gliss.*

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

68 69

Fl. *mf* *mf* *mp* *mp*

Ob. *mf* *mp* *mp*

Cl. *mf*

Bsn. *mf* *mp* *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Guz. R. *gliss.* R. *gliss.*

Vln. 1 *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 2 *mp*

Vla. *mp*

Vla. *mp*

Vc. *mp*

50

Detailed description: This is a page of a musical score for measures 68 and 69. The score is arranged in a system with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), all playing melodic lines with various dynamics. The brass section includes Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.), providing harmonic support. The string section consists of Violins 1 and 2 (Vln. 1, Vln. 2), Violas (Vla.), and Cellos (Vc.), playing a steady accompaniment. A Guitar (Guz.) part is also present, featuring glissando effects. The score is written in a key signature of two sharps (F# and C#) and a common time signature. The page number 50 is centered at the bottom.

70 71

Fl. *mf* *mf*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Guz. *R.* *gliss.* *R.* *gliss.*

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

51

72

Tba.

Glock. *mf* *tr*

Hp. *mf*

Guz. *p* *p*
(Random pickup, pitch shown approximation only)

Vln. 1 *arco* *mf*

Vc. *arco* *mf*

73

Glock. *tr*

Hp.

Guz.

Vln. 1

Vc. *f* *mf*

74

Glock.

Hp.

Guz.

Vln. 1

Vc.

Detailed description of the musical score for measures 74-75: The score is for five instruments: Glockenspiel (Glock.), Harp (Hp.), Guitar (Guz.), Violin 1 (Vln. 1), and Viola (Vc.). The key signature is two sharps (F# and C#). The time signature is 7/8. In measure 74, the Glockenspiel part has a tremolo (tr) over a sustained chord. The Harp part has a sustained chord. The Guitar part has a complex rhythmic pattern with many sixteenth notes. The Violin 1 part has a sustained chord. The Viola part has a simple rhythmic pattern with eighth notes. In measure 75, the Glockenspiel part has a tremolo (tr) over a sustained chord. The Harp part has a sustained chord. The Guitar part has a complex rhythmic pattern with many sixteenth notes. The Violin 1 part has a sustained chord. The Viola part has a simple rhythmic pattern with eighth notes.



75

Glock.

Hp.

Guz.

Vln. 1

Vc.

Detailed description of the musical score for measures 75-76: The score is for five instruments: Glockenspiel (Glock.), Harp (Hp.), Guitar (Guz.), Violin 1 (Vln. 1), and Viola (Vc.). The key signature is two sharps (F# and C#). The time signature is 7/8. In measure 75, the Glockenspiel part has a tremolo (tr) over a sustained chord. The Harp part has a sustained chord. The Guitar part has a complex rhythmic pattern with many sixteenth notes. The Violin 1 part has a sustained chord. The Viola part has a simple rhythmic pattern with eighth notes. In measure 76, the Glockenspiel part has a tremolo (tr) over a sustained chord. The Harp part has a sustained chord. The Guitar part has a complex rhythmic pattern with many sixteenth notes. The Violin 1 part has a sustained chord. The Viola part has a simple rhythmic pattern with eighth notes.

76

Glock. *tr*

Hp.

Guz.

Vln. 1

Vc.

Detailed description: This system covers measures 76 and 77. The Glockenspiel part features a trill in measure 76. The Harp part consists of chords in measures 76 and 77. The Guitar part has a rhythmic pattern of eighth notes in both measures. Violin 1 has a long note in measure 76. The Cello part has a rhythmic pattern of eighth notes in both measures.



77

Glock. *tr*

78

Glock. *tr*

Hp.

Guz.

Vln. 1

Vc.

Detailed description: This system covers measures 77 and 78. The Glockenspiel part has trills in both measures. The Harp part has chords in both measures. The Guitar part has a rhythmic pattern of eighth notes in measure 77 and rests in measure 78. Violin 1 has a long note in measure 77 and a trill in measure 78. The Cello part has a rhythmic pattern of eighth notes in both measures.

79 *rall.* 80 81 $\text{♩} = 80$

Fl.

Glock. *tr*

Hp. *ff*

Guz. *rolling gliss, repeat accel.*

Vln. 1 *rall.* $\text{♩} = 80$ *arco ppp*

Vln. 2 *ppp arco*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

82 83 84 85

Guz.

Vln. 1

Vln. 2

Vla.

Vc.

Db. *pizz.*

f

86

Fl. *mf*

Ob. *mf*

Cl. *p*

Bsn. *p*

Tpt. *pp*

Timp.

Vln. 1 *pp* 7

Vln. 1 arco *ppp*

Vln. 2 *pp* 5

Vln. 2 arco *ppp*

Vla. *pp* 7

Vla. arco *ppp*

Vc. *ppp*

Db.

Detailed description: This page of a musical score covers measures 86 and 87. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 5/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), and Timpani (Timp.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). In measure 86, the Flute and Oboe play a melodic line starting with a quarter rest followed by a quarter note, marked *mf*. The Clarinet plays a similar line marked *p*. The Bassoon plays a long note marked *p*. The Trumpet plays a single note marked *pp*. The Timpani has a rhythmic pattern. In measure 87, the Flute and Oboe continue their melodic line. The Clarinet plays a long note. The Bassoon plays a long note. The Trumpet plays a single note. The Timpani has a rhythmic pattern. The Violin 1 part features a melodic line with a 7-measure slur, marked *pp*. The Violin 2 part features a melodic line with a 5-measure slur, marked *pp*. The Viola part features a melodic line with a 7-measure slur, marked *pp*. The Violoncello and Double Bass parts play long notes, with the Violoncello marked *ppp*.

87

Fl.

Ob.

Cl.

Bsn.

Timp.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 87 to 90. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The percussion section includes Timpani (Timp.) and Double Bass (Db.). The score is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. Measures 87 and 89 feature complex rhythmic patterns with slurs and accents. Measure 88 is a whole rest for all instruments. Measure 90 features a long, sustained chord in the strings and woodwinds. The page number 57 is centered at the bottom.

88

Fl.

Ob.

Cl.

Bsn.

Timp.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 88 to 91. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Timpani (Timp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Double Bass (Db.). The Flute and Oboe parts feature melodic lines with eighth-note runs in measures 89 and 90. The Clarinet part has a simple melodic line. The Bassoon part has a long, sustained note in measure 88. The Timpani part has a rhythmic pattern of eighth notes in measures 88 and 91. The Violin 1 parts play a melodic line with eighth-note runs in measures 89 and 90, marked with a '7' (seven-fingered). The Violin 2 parts play a melodic line with eighth-note runs in measures 89 and 90, marked with a '5' (five-fingered). The Viola parts play a melodic line with eighth-note runs in measures 89 and 90, marked with a '7' (seven-fingered). The Violoncello (Vc.) part has a long, sustained note in measure 88. The Double Bass (Db.) part has a simple melodic line.

89 90

Fl.

Ob.

Cl.

Bsn.

Timp.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Db.

mp

gliss.

arco

Detailed description of the musical score: The score is for measures 89 and 90. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 6/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line starting with a quarter rest in measure 89, followed by eighth notes, and ending with a quarter note in measure 90. The Bassoon part is marked *mp*. The Timpani part has a rhythmic pattern of eighth notes. The string section includes Violins 1 and 2, Violas, and a Double Bass. Violins 1 and 2 play a melodic line with a glissando in measure 90. Violins 1 and 2 have fingerings of 7 and 5 respectively. Violas play a similar melodic line with a glissando. The Double Bass part is marked *arco* and plays a sustained chord.

91 $\text{♩} = 80$ 92

Fl.

Ob.

Cl.

Bsn.

Timp.

Hp. *mf*

Guz. *mf*

Vln. 1 $\text{♩} = 80$ arco. *pp*

Vln. 1 *ppp*

Vln. 2 *pp* 5 arco.

Vln. 2 *ppp* arco.

Vla. *pp* arco.

Vla. *ppp* arco.

Vc. *mp* arco. 9

Vc. *mp* *gliss.*

Db. *mp* *gliss.*

93 94

Hp. *mp*

Guz. *mp*

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc. *mp*

Vc. *gliss.*

Db. *gliss.*

7 7 7 7

5 5 5

9

9

95 96 97 98

Glock.

Hp.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Db.

pp

pp

solo

p

p

p

p

$\text{♩} = 75$
Poco rall.

99 100 101 102

Fl.

Ob.

Cl.

Bsn.

Timp.

Glock.

Guz.

Soli

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Db.

103 104 105 106

Fl.

Ob.

Cl.

Bsn.

Timp.

Glock.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Db.

pizz.

pp pizz.

pp pizz.

pp

pp

pp

Plangent (11)

P. Ulenberg

♩=60 ♩=70

Flute
Oboe
Clarinet in Bb
Bassoon
Horn in F
Trumpet in Bb
Trombone
Tuba
Timpani
Percussion
Snare Drum
Glockenspiel
Harp
Gu-zheng
Violin 1
Vln.1 divis.
Violin 2
Vln.2 divis.
Viola
Violoncello
Double Bass

mp
pp
pp
ppp
ppp
ppp
ppp
mp 6

6

Glock. *mf*

Hp.

Guz. *mp* R. *mf* *mf* *mf* *mf*

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc. *ppp* *ppp*

11

Ob. *solo:*
pp *mp*

Glock.

Hp.

Guz.

Vln. 1 *mp*

Vln. 2

Vla.

Vla.

Vc.

6

68

17

Fl. *p*

Ob. *mf* *pp*

Cl. *pp*

Bsn. *mp*

Hn. *pp*

Glock. *mp*

Hp. *mp*

Guz.

Vln. 1

Vla.

Vla.

Vc. *mp*

Vc. *pp*

Db. *mp*

69

24 p

Fl.

Ob.

Cl. *mf*

Bsn. *mf*

Hn. *mp*

Hp.

Guz. *p*

Vc.

Vc.

Db.

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Db.

p *mf* *p*

p *mf* *p*

p *mf* *p*

mf 6 6

p

36

Fl.

Ob.

Glock.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Db.

Detailed description: This page of a musical score covers measures 36 through 41. The score is for a full orchestra. The key signature is two sharps (F# and C#), and the time signature is 4/4. The instruments and their parts are: Flute (Fl.) and Oboe (Ob.) both have rests for the first five measures, then play a quarter-note G4, quarter-note A4, quarter-note B4, and quarter-note C5 in measure 6. Glockenspiel (Glock.) has rests for the first five measures, then plays the same quarter-note sequence in measure 6. Guitar (Guz.) plays a complex rhythmic pattern of eighth and sixteenth notes throughout all six measures. Violin 1 (Vln. 1) plays a rhythmic pattern of quarter notes and eighth notes. Violin 2 (Vln. 2) plays a melodic line with a long slur over measures 36-38, then rests in measures 39-41. Viola (Vla.) plays a rhythmic pattern of quarter notes and eighth notes. Cello (Vc.) and Double Bass (Db.) play a rhythmic pattern of quarter notes and eighth notes. The score is written in a standard orchestral layout with staves grouped by instrument type.

42

Fl.

Ob.

Bsn.

Glock.

Hp.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Db.

tr

mp

mf

mp

mf

mf

6

Detailed description: This page of a musical score covers measures 42 to 45. The key signature has two sharps (F# and C#). The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Glockenspiel (Glock.). The keyboard section includes Harp (Hp.) and Guz. The string section includes Violins 1 and 2 (Vln. 1, Vln. 2), Violas (Vla.), Cellos (Vc.), and Double Basses (Db.). Measure 42 starts with a trill in the Flute. The Oboe and Glockenspiel play sustained notes. The Bassoon enters in measure 45. The Harp and Guz. provide accompaniment. The strings play rhythmic patterns. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A rehearsal mark '6' is present at the end of measure 45.

47

Fl. *mf*

Ob. *mf*

Cl.

Bsn.

Guz. 6 6

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Db.

52

Fl.

Ob.

Cl.

Bsn.

Tba.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Db.

f

mf

mf

ff

56

Fl. *p* 5 5

Ob. *p*

Cl. *p* 7 7

Bsn. *f*

Tpt. *ff*

Tbn. *ff*

Tba. *f*

Vln. 1 *f*

Vln. 1 *f*

Vln. 2 *f*

Vln. 2 *f*

Vla. *f*

Vla. *f*

Vc. *f*

Vc. *f*

Db. *fff*

76

59

Fl. 5 5 5 5 5 5

Ob.

Cl. 7 7 7 < 7 7 7

Bsn.

Tpt.

Tbn.

Tba.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Db.

f

62

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Tpt.

Tbn.

Tba.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Db.

67

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Db.

fff

solo

mp

mp

mp

mp

mp

mp

mp

79 $\text{♩} = 70$
A tempo

Glock.

Hp.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vla.

ppp

7

Fl.

Cl.

Hn.

Tpt.

Tbn.

Glock.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Db.

p

p

p

mp

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

v

11

Ob. *mp*

Bsn. *mp*

Hn. *pp*

Tpt.

Tbn.

Glock.

Guz.

Vln. 1 *gliss.*

Vln. 1 *gliss.*

Vln. 2 *pp gliss.*

Vln. 2 *pp gliss.*

Vla. *pp gliss.*

Vla. *gliss.*

Vc.

Vc.

Db.

13

Fl. *mf*

Ob. *mp*

Cl. *mf*

Bsn. *mp*

Hn. *pp*

Tpt.

Guz.

Vln. 1 *pp*

Vln. 1 *pp* *gliss.*

Vln. 2 *pp* *gliss.*

Vln. 2 *pp* *gliss.*

Vla. *pp* *gliss.*

Vla. *pp*

Vc. *pp*

Vc. *pp*

Db. *pp*

15

Cl. *mf*

Bsn.

Hn. *mf*

Tbn.

Glock.

Hp. *mf*

Guz.

Vln. 1 *p* 5 5

Vln. 1 *p* 3 3

Vln. 2 *gliss.*

Vln. 2 *gliss.*

Vla. *gliss.*

Vla.

Vc.

Db.

18

Fl.

Bsn.

Hn.

Tbn.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Db.

Detailed description: This page of a musical score covers measures 18 and 19. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Bassoon (Bsn.) parts feature rapid sixteenth-note passages in measure 18, with the Flute continuing into measure 19. The Horns (Hn.) and Trombone (Tbn.) parts are mostly sustained notes with long slurs. The Guitar (Guz.) part has a rhythmic pattern of eighth notes. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have complex rhythmic patterns with slurs and fingerings (5, 7, 3, 5) indicated. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts are sustained notes with long slurs.

20

Ob.
Cl.
Bsn.
Guz.
Vln. 1
Vln. 1
Vla.
Vla.
Vc.
Vc.
Db.

f

tr

tr

tr

tr

Detailed description: This page of a musical score covers measures 20 and 21. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Guitar (Guz.). The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Oboe part in measure 20 features a sixteenth-note scale. The Clarinet and Bassoon parts in measure 21 have trills. The strings play sustained notes, with the Violin 1 parts marked with trills. The Viola part in measure 20 is marked with a forte (*f*) dynamic. The guitar part in measure 20 consists of a single chord.

22

Fl.

Ob.

Bsn.

Hp.

Vln. 1

Vln. 1

Vla.

Vla.

Vc.

Db.

tr

tr

tr

tr

23

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Guz.

Vln. 1

Vln. 1

Vla.

Vla.

Vc.

Vc.

Db.

tr

p

mp

pp

mp

7

7

5

3

5

3

5

5

3

5

3

5

25

Fl.

Ob.

Hn.

Tpt.

Tbn.

p

Vln. 1

Vln. 1

Vla.

Vla.

Vc.

Vc.

Db.

Detailed description: This page of a musical score covers measures 25 and 26. The woodwind section (Flute and Oboe) has rests in measure 25 and enters in measure 26 with a sixteenth-note scale. The Horns, Trumpets, and Trombones play sustained notes with long slurs. The Violin I parts feature intricate sixteenth-note patterns with triplets and quintuplets. The Violas, Cellos, and Double Basses play sustained notes with long slurs. A piano (*p*) dynamic marking is present in the Trombone part.

27

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vln. 1

Vla.

Vla.

Vc.

Vc.

Db.

28

Hn. *p*

Tpt. solo *mp*

Tbn.

Guz. V

Vln. 2 5 3 5 3 5 3 5 3

Vln. 2 3 5 3 5 3 5 3 5

Vla.

Vla.

Vc.

Vc.

Db.

30

Fl.

Cl.

Tpt.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vc.

Vc.

Db.

31

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Glock.

Hp.

Vln. I

Vln. I

Vla.

Vla.

Vc.

Vc.

Db.

tr

mf

33

solo

Bsn.

mf

Tpt.

Tbn.

Glock.

Hp.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

37 $\sharp b$ $\sharp e$

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Hp.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Db.

mp

1.

mp

mp

7

5

5

6

5

6

5

6

39

Fl.
Ob.
Cl.
Bsn.
Guz.
Vln. 2
Vln. 2
Vla.



41

Fl.
Ob.
Cl.
Bsn.
Guz.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.

43

Fl.

Ob.

Cl.

Bsn.

Tpt.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

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

5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3

46

Fl. *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

Bsn. *mp*

Tpt. *mp* solo, legato
mute

Tpt. *mf* legato
mute

Tbn. *pp* 3 3 3 3 *mp*

Tba. *pp* 3 3 3 3 *mp*

Hp.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc. 5 5

Vc. 3 3 3 3

49

The musical score for measures 49-51 is arranged in a system with the following parts and details:

- Tpt. (Trumpet):** Two staves. The top staff has a whole note in measure 49. The bottom staff has a quarter note in measure 49 and whole notes in measures 50 and 51.
- Tbn. (Tuba):** Bass clef. Features a continuous eighth-note pattern across all three measures, with a slur over the entire line.
- Tba. (Tuba):** Bass clef. Features a continuous eighth-note pattern across all three measures, with a slur over the entire line. Fingerings '5' and '3' are indicated below the notes.
- Guz. (Guitar):** Treble clef. Shows a single eighth note in measure 49 and a whole note chord in measures 50 and 51.
- Vln. 1 (Violin 1):** Treble clef. Whole notes in measures 50 and 51.
- Vln. 2 (Violin 2):** Treble clef. Whole notes in measures 50 and 51, with a slur over the notes.
- Vla. (Viola):** Alto clef. Whole notes in measures 50 and 51, with a slur over the notes.
- Vc. (Violoncello):** Bass clef. Whole notes in measures 50 and 51, with a slur over the notes.

52

Tpt.

Tpt.

Tbn.

Tba.

Hp.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 5 5 5 5 5 5

56

The musical score for measures 56 and 57 includes the following parts:

- Tpt. (Trumpet):** Two staves, both containing a whole rest in measure 56 and a whole rest in measure 57.
- Tbn. (Trombone):** One staff with a melodic line of eighth notes, beamed in groups of four, spanning both measures. A slur covers the entire line.
- Tba. (Tuba):** One staff with a melodic line of eighth notes, beamed in groups of four, spanning both measures. Slurs and accents are present over the notes.
- Glock. (Glockenspiel):** One staff with a rhythmic pattern of eighth notes in measure 56, followed by a whole rest in measure 57.
- Hp. (Harp):** One staff with a rhythmic pattern of eighth notes in measure 56, followed by a whole rest in measure 57. A dynamic marking of *f* is present.
- Guz. (Guzon):** One staff with a whole rest in both measures.
- Vln. 2 (Violin 2):** One staff with a whole note in measure 56 and a whole note in measure 57.
- Vla. (Viola):** Two staves, both with a whole note in measure 56 and a whole note in measure 57.
- Vc. (Violoncello):** One staff with a whole note in measure 56 and a whole note in measure 57.

58

Tpt.

Tbn.

Tba.

Glock.

Hp.

Cel.

Vln. 2

Vla.

Vla.

Vc.

Detailed description: This page of a musical score covers measures 58 and 59. The score is arranged in a system with nine staves. The top three staves are for brass instruments: Tpt. (Trumpet), Tbn. (Tenor Trombone), and Tba. (Tuba). The Tbn. and Tba. parts feature a rhythmic pattern of eighth notes with triplets and quintuplets, indicated by '3' and '5' below the notes. The Glock. (Glockenspiel) part has a melodic line with eighth notes and rests. The Hp. (Harp) part has a complex texture with sixteenth-note runs and chords. The Cel. (Cello) part has a melodic line with eighth notes and rests. The Vln. 2 (Violin 2) part has a long note with a fermata. The two Vla. (Viola) parts and the Vc. (Violoncello) part also have long notes with fermatas. The page number '58' is at the top left.

60

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Tpt.

Tbn. 3

Tba. 5

Hp.

Cel.

Vln. 2

Vln. 2

Vla. #

Vla.

Vc.

61

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Tba.

Hp.

Cel.

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Detailed description: This page of a musical score covers measures 61 to 64. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features melodic lines with slurs and accents. The brass section (Trumpet, Trombone, Tuba) plays sustained notes with triplets and quintuplets. The harp (Hp.) provides a harmonic accompaniment with chords and a single note. The cello (Cel.) plays a rhythmic pattern of eighth notes. The string section (Violins 2, Violas, Violoncello) has a simple accompaniment of quarter notes.

62

Fl.

Ob.

Cl.

Bsn.

1. mute

Hn.

Tpt.

Tpt.

Glock.

Hp.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

64

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Glock.

Hp.

Guz.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Detailed description: This page of a musical score, numbered 109, contains measures 64 and 65. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Tpt.). The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vla.). Percussion includes Glockenspiel (Glock.), Harp (Hp.), and Guz. The Flute and Oboe parts feature long, sustained notes with hairpins indicating dynamics. The Clarinet and Bassoon parts play rhythmic patterns of eighth notes, with triplets and quintuplets. The Horn and Trumpet parts also play rhythmic patterns, with quintuplets. The Harp part features a melodic line with a tritone interval. The Guz. part plays a continuous, fast-moving rhythmic pattern. The Violin and Viola parts are mostly silent, with some dynamic markings.

66

Fl.

Ob.

Hn.

Tpt.

Tbn.

Tba.

Hp.

Cel.

Vln. 1

Vc.

Vc.

without mute.

without mute

without mute

ord.

67

Fl.

Cl.

Bsn.

Hn.

Tpt. without mute

Tpt. without mute

Tbn.

Tba.

Guz.

Cel.

Vla.

Vla.

Vc.

Vc.

68

Ob.
Cl.
Bsn.
Hn.
Tpt.
Tpt.
Tbn.
Tba.
Guz.
Cel.
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
Vc.

Detailed description: This page of a musical score covers measures 68 to 71. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), all playing melodic lines with slurs. The brass section consists of Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tubas (Tba.), which are playing sustained notes with long slurs. The string section includes Violins 2 (Vln. 2), Violas (Vla.), and Violas (Vc.), also playing sustained notes with long slurs. The Percussion (Guz.) part has a single chord in measure 68. The Cello (Cel.) part plays a rhythmic pattern of eighth notes with slurs. The score is written in a key signature of one flat and a common time signature.

69

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Glock.

Guz.

Cel.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Detailed description: This page of a musical score covers measures 69, 70, and 71. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has complex melodic lines with many slurs and ties. The brass section (Horn, Trumpet, Trombone, Tuba) provides harmonic support with sustained notes and chords. The string section (Violins 1 & 2, Violas, Cellos) features a rhythmic pattern in the cellos and sustained notes in the violins and violas. The percussion section includes Glockenspiel and Gong. The score is written in a key with two flats and a 7/8 time signature.

Strictly No Admittance

For solo bassoon

P. Ulenberg

Strictly No Admittance

For solo bassoon

An exquisitely beautiful sunset of golden, orange, red, deep purple shadows, a warm geothermal lake in which to soak, ancient silence in an holy hour, an unsurpassed natural setting shared with a few good friends . . . the location is also strictly out-of-bounds and patrolled by security guards . . .

Trespassing in the officially closed area, with the privilege of local knowledge that made it possible, inspired the idea of transgressing the normal concert qualities and techniques expected of the bassoon for *Strictly No Admittance*.

The musical narrative moves through mist and hissing steam, mud bubbling and spitting, an otherworldly experience that transcends time, and inevitably, being caught out. However, it is the quality of the peace and beauty of the experience that remains etched in memory.

Strictly No Admittance was written for virtuoso bassoon player, Ben Hoadley, and I am indebted to him for his enthusiasm and critical response, and for his assistance with advanced bassoon techniques. Two sound effects are produced using the crook with the reed removed. Blowing through it with 's' articulation creates an effective sound for steam, while 'spitting' articulation creates a sound that closely resembles mud bubbles being released under intense pressure. A range of multiphonics is used in the piece: some are high and ethereal, while others are loud and raucous over a range of pitches. Subtle effects are achieved by alternating different fingerings for the same note, which produces shades of pitch, both light and dark.

The pitch content of *Strictly No Admittance*, particularly in the hymn-like section, comes from an intuitively derived scale, which is close to E minor, with modal touches. It utilises both C# and C natural, the major and minor 6ths.



Chromatic notes are added to the scale in other sections. The hymn-like section challenges the bassoonist to sing a bass line while playing the melody. An ossia part has been written in the score as a simpler alternative to the bass line.

The work is in ternary form. Unpitched air sounds and sparse, articulated semi-pitched repeated notes endeavour to create a sense of space and time. Subtle pitch changes on the long notes add to the pensive mood. This section moves into a timeless, modal hymn-like melody that has a sung bass line.

This ambience is interrupted by rapid chromatic scales, multiphonics, cyclic patterns of notes played accelerando and wide-leaping chromatic intervals in section two, which convey a sense of uncertainty and agitation. This mood was prefigured by the widely spaced ornaments in the first section.

The third section returns to the atmosphere created in the first. Movement slows down, the hymn returns, pitch becomes less certain and is finally lost to air sounds.

Luciano Berio's *Sequenza XII* was studied and the score for *Strictly No Admittance* reflects this in the use of two staves for bass and tenor clefs, where it seems useful for ease of reading; the leaping tremolos between two notes are not possible on all pairings of notes, and Berio's score was a guide to workable combinations. Adjustments were made to the original score of *Strictly No Admittance* since every bassoon is unique when it comes to what effects are possible.

Other resources used were the Philharmonia Orchestra (London) website which has a useful discussion and demonstration of techniques given by two performers, Meyrick Alexander and Nicholas Reader:

www.philharmonia.co.uk/thesoundexchange/the_orchestra/instruments/bassoon/construction/

Bruno Bartolozzi's classic book, *New Sounds for Woodwind*, was also consulted.

Strictly No Admittance

Liberamente

P. Ulenberg

As steam, slowly released

Reed removed,
blow slowly, with 's'
articulation, through crook.

4 *mp* Aggressive articulation -
geothermal mud spitting

5 *mf* *accel.* *mf* *mp* *p*

8 *mp* *p* *pp* With quick tonguing
on single note

Reed in $\text{♩} = 60$ *port.* *mf* *port.* *mf*

Use alternative fingering
to alternate between dark
and bright timbre

Aggressive
articulation

14 *port.* *f* *mp* *fff*

cres. et accel.

18 *mf* *f* *f* *port.* *port.*

A tempo

Wide vibrato, rit.

22 Fl. *mf* *ppp* Ord. $\text{♩} = 70$ *port.*

Lyrical:
Molto legato, flexible timing

Mysterious, other-worldly,
shimmering: as high, light and ethereal
as possible

27

Same note
Fl.

ord. 5" - 10"

(a)

p

(Hymn-like: molto rubato, performer may
pause on any sung note before continuing
with bassoon melody)

29

p

Voice

(Hold to 'voice end')

33

mp *mf*

Begin slowly, molto
accelerando, repeat for
6"

Begin slowly, molto
accelerando, 6"

38

pp

Voice ends

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

repeat note as
fast as possible

6"

42

mf *mf* *fff* *mf*

12 12

accel. rall.

4"

6"

f (raucous multiphonic)

repeat note as
fast as possible

6"

44

mp *fff* *mp*

12 120 12

accel. rall.

6"

f (raucous multiphonic, lower fundamental)

46 Fl. ord. Fl.

mp *f* *p*

50 *mf* *ord.* *accel.* *alternate between soft and hard staccato*

51 *ff* (raucous multiphonic) *A tempo* *p*

54 *mp* *alternate between soft and hard staccato*

59 Legato, slurred to bar 66 *mf* *cresc. poco à poco a misura 66*

62 *5*

64 *5* 121

65

ff (raucous multiphonic)

67 *accel.* *rall.*

repeat note as fast as possible

4"

mf 12 *fff* 12

68 ord. 7

69

Begin slowly, molto accelerando, repeat for 6"

p *mp* *p*

71

Begin slowly, molto accelerando, 6"

(high multiphonic, ethereal)

Mysterious 5" - 8"

p

mp *mf* *mp*

74

Use alternative fingering to alternate between dark and bright timbre

Aggressive articulation

Tight vibrato, slowing to wide vibrato

port. *port.* *port.* *port.*

mp *f* *mp*

81

mf 5

p *mf*

f 122 *f*

FL

87 Ord.

ppp mp

Voice mp

93 Remove reed long pause

p mp mf

Voice ends

Aggressive articulation

99 'S' articulation

mp p pp

Soft articulation

Bumi karya Tuhan yang indah

For unaccompanied girls' choir

P. Ulenberg

Bumi karya Tuhan yang indah – The Beautiful Land of God

For unaccompanied girls' choir

Notes and Methodology

Jainal Amambing is a painter/illustrator from Sabah, Malaysia. His poem, 'Bumi karya Tuhan yang indah', was published in a book of paintings for children which were chosen from examples of the world's leading illustrators in 2006. The text and illustration immediately captured my imagination, and began a lengthy process of my contacting the poet and researching Malaysian music.

Permission from Amambing to use his text was granted, through the intermediary of the Sabah Cultural Board.

Traditional and contemporary Malay music from multiple genres has informed the setting, notably in the use of the ornamentation and in the subtle use of a drone, which has been transformed into an upper pedal. The Malaysian composer, Tazul Tajuddin, visited the University of Waikato in July 2011 and gave valuable insights into the music of his country, which corroborated the outcomes of my research process.

Junaidah Junn, a graduate student who is from Sabah, gave valuable assistance with pronunciation and a word-for-word translation. This was most necessary in order to set the text with respect to its meaning, taking into account the important words and stressed syllables. Her translation was also invaluable for deciding where to make appropriate breaks in the phrases when required. As in any setting of language, it was vitally important to deeply engage with the text from as many angles as possible.

The opening consists of vibrating tones that hover around F. This leads into the B^b tonality that begins the first set of stanzas.

The Baroque notions about the characters of keys seems to work for this choral setting. Traditionally, the key of B^b (verse 1) was believed to be majestic and panoramic [Donald J. Grout and Claude V. Palisca, *A History of Western Music*, 6th ed., New York: W W Norton & Company, 2001., pp. 6 – 15.] It is also a strong settled key for ensemble singing. The second section is in the bright key of A major. The third set of stanzas, with all the voices combined, is in the rich, warm key of D^b major.

The first verse is a folk-like melody with an upper pedal in the two soprano parts that floats effortlessly like clouds or the layers of rainbows over towering, distant mountains.

The second verse has warm and vibrant harmonies, the two lines (butterflies) sharing the melody in thirds that break into various intervals. The floating pedal is here like a single beam of light piercing through foliage.

The third verse has all voices joining in with the melody, with rich homophonic agreement, in celebration of the coming festival.

The last set of stanzas has all parts hovering pedal-like on a G minor 7 chord, which omits the fifth (D) at first, and is widely spaced . It is evocative of a simple prayer, sung in the soft, intimate light of a small jungle clearing.

The opening melody and vibrating tones around F return to complete the piece, which has come full circle.

Bumi karya Tuhan yang indah was well-received at a premiere performance in September 2010, given by a combined group of Diocesan and Sacred Heart girls, conducted by Lynn Jamieson at Waikato Diocesan Girls' School.

Reflecting on the performance, the modulation at bar 38-39 seemed too pungent. I kept the non-traditional cadence but altered the soprano 2 line to avoid doubling with the alto line. The modulation at bars 58-59 also works better without doubling; I added a passing note to the more traditional harmony used

here, which works more smoothly. Soprano 2 notes at bar 77 were changed to improve voice leading, while the other parts remain still to avoid unstressed dissonance on a weak syllable (-'e').

The Sabah Cultural Board extended an invitation for a group of Hamilton girls to join with a group of Malaysian girls to attend the Sabah International Folklore Festival 2011, where the choral piece would be performed to open the festival. It was a great honour to be invited but, unfortunately, funding was not forthcoming.

Translation:

The following notes indicate some of the process involved in closely examining the text:

Di langit sana bertingkat pelangi (High in the sky, rainbows kiss)
Bayu putih dan kelabu bercumbuan mesra (The white and gray clouds.)
Mereka tidak malu mendakap gunung-gunung (They embrace the mountains
freely,)
Mereka mencium rimba, (And kiss the jungles.)
Mereka bersatu dan saling mengasihi (Rainbows join everything in nature to
everything else)
Ilusi irama alam. (Rainbows rhyme everything).

Di rimba sana (Down in the distant jungle)
Rerama berterbangan bebas (Butterflies flutter by one another,)
Mereka membelai dan mencium bunga-bunga (Passionately kissing the flowers)
Mereka saling merindui. (Butterflies and flowers deeply and always in love)
Mereka saling mengasihi, asmara berpanjangan
Bumi karya Tuhan yang indah. (In the land of God).

Word by Word:

Bumi – earth; karya – the work of God; Tuhan – God; yang indah – is beautiful
Di langit sana – high in the sky; sana bertingkat pelangi – the layers of the
rainbow; Bayu – the white clouds; kelabu – the grey clouds; bercumbuan mesra –
they embrace each other. Mereka – they; malu – they are not shy; mendakap –
they embrace; gunung-gunung – the mountains; mencium – they kiss; rimba –
the forest, jungle; bersatu – join together; dan – and; saling mengasihi – they love
each other; ilusi irama alam – in the world of nature; di rimba sana – down in the
jungle distant; rerema – butterflies; berterbangan – they fly; bebas – freely;
membelai – play; mencium – passionately kiss; bunga-bunga – flowers; saling
merindui – (they) miss each other; saling mengasihi – love each other (gasi –
love); asmara berpanjangan – always in love; di lembah (valley) sana (there)
– down in the valley; bercanda – play (with feelings, not as in play a ball game);
di antara lautan – between, among the waves; bendang – crops; keemasan –
golden; burung-burung – birds; berkicauaun – cry, whistle; riang ria – with
delight; tanda – as a sign; pesta – there will be a festival; menjelang tiba – coming
soon; berbudaya – dance in a very cultured way; berharmoni – with harmony;
berdamai – peacefully; saling mengasihi – love each other; ucap – you say;
syukur – you feel grateful; sepanjang – to God; zaman – as long as nature exists,
forever.

Stresses and parts of sentences

Di lánɡit sána / bertíngkat pelángi / [High in the sky / rainbows layer together]

Báyu pútiħ dan kelábu / bercúmbuan méstra [The white and gray clouds
/embrace each other]

Meréka tidáƚ málu / mendákap gúnung-gúnung [They are not shy / they
embrace the mountains]

Meréka méncium rímba, [They kiss the jungles]

Meréka bersátu / dan sáling méngasihi [They join together / and love each
other]

Ilúsi iráma alám [In the world of nature]

Di rímbe sána [Down in the distant jungle]

Reráma bérterbárgan bébas [Butterflies they fly freely]

Meréka membelái / dan méncium búnga-búnga [They play / and passionately
kiss the flowers]

Meréka sáling meríndui. [They miss each other] Meréka sáling méngasihi, /
asmára bérpánjangan [They love each other / always in love]

Búmi kárya Tuhán / yang índah. [The earth the work of God / is beautiful].

Di lémbah sána / meréka bércánda [Down in the valley there / they play]

Di ántara láutan / bendáng keemásan [Among the waves / of golden crops]

Burúng-burúng bérkicáuan / ríang ría [The birds whistle / with delight]

Tánda pésta / ménjelang tíba [As a sign there will be a festival / coming soon]

Meréka bérbudáya [They dance in a cultured way]

Meréka bérhármoni [(They) with harmony]

Meréka bérdámai [(They) with peace]

Meréka sáling méngasihi [They love each other]

Di búmi kárya Tuhán yang índah

Ucáp syúkurláh / sepánjang / záman [You say you feel grateful / to God /
forever]

Bumi karya Tuhan yang indah

The Beautiful Land of God

Jainal Amambing

P. Ulenberg

$\text{♩} = 80$
Light and bright
mp

SOPRANO 1
Bu-mi ka-ry-a Tu-han yang in-dah
The earth the work of God is beautiful

SOPRANO 2
mp
ka-ry - a

ALTO
mp
Bu - mi ka-ry - a

9 $\text{♩} = 100$

p *p*

Tu - han in - dah, in - dah. O -

Tu - han in - dah, in - dah. O -

Tu - han in - dah, in - dah. *mp* Di lan-git sa - na
There high in the sky

18

— ber-ting-kat pe-lang - i — Ba-yu pu - tih dan ke-la-bu ber-cum-bu-an mes - ra -
the layers of the rainbow The white clouds and the grey embrace each other

132

24

Me-re-ka ti-dak ma lu men-da-kap gu-nung gu-nung Me-re -ka men -ci-um rim
They are not shy they embrace the mountains They kiss the jungle

30

ba, me-re-ka ber - sa - tu dan sa-ling men -ga - si-hi dan sa-ling men -ga - si-hi
They join together and they love each other

36

I - lu-si i - ram-a a lam i - lu-si i - ram - a a Di rim-ba
In the world of nature Down in the (distant) jungle

41

san - a re-ra-ma ber-ter - bang-an be-bas Me-re-ka mem-be lai
san - a re ra-ma ber-ter - bang-an be-bas Me-re-ka mem-be lai
butterflies fly freely They play

46

— dan men-ci-um bun-ga bun - ga — Me - re - ka sa - ling me-rin-du - i — me - re - ka

— dan men-ci-um bun-ga bun - ga — Me - re - ka sa-ling - me-rin-du - i —
and kiss the flowers They miss each other

51

sa - ling men-ga-si - hi — as - ma-ra ber - pan - jan gan — as - ma-ra-ber - pan - jan gan —

sa-ling men-ga-si - hi — as - ma-ra ber - pan - jan gan — as - ma-ra-ber - pan - jan gan —
love each other always in love

56

— I - lu-si i - ra - ma a - lam — I - lu si i - ra - ma a - lam Di lem-bah

— I - lu-si i - ra - ma a - lam — I - lu-si i - ra - ma a - lam Di lem-bah
In the world of nature There (down) in the valley

62

sa - na Me-re-ka ber - can - da — Di an-ta-ra lau - tan — ben-dang kee-ma

sa - na Me-re-ka ber - can - da — Di an-ta-ra lau — tan ben-dang kee-ma

sa - na Me-re-ka ber - can - da — Di an-ta-ra lau - tan ben-dang kee-ma
they play There among the waves of crops golden

68

san Bu-rung bu-rung ber-ki cau an ri-ang ri-a tan-da pes-ta men-je-lang
 san Bu-rung-bu-rung ber-ki-cau an ri-ang ri-a tan-da pes-ta men-je-lang
 san Bu-rung-bu-rung ber-ki-cau an ri-ang ri-a tan-da pes-ta men-je-lang
 Birds whistle/cry out with delight as a sign

74

ti - ba men-je-lang ti - ba, i - lu-si i - ra-ma a lam i - lu-si i -
 ti ba men-je-lang ti - ba, i - lu-si i - ra-ma a lam i - lu-si i -
 ti - ba men-je-lang ti ba, i - lu-si i - ra-ma a lam i - lu-si i -
 There will be a festival coming soon, in the world of nature

80

mp *p* $\text{♩} = 90$

ra - ma a - lam. Me-re-ka ber-bu-da-ya me-re-ka ber-har-mon-i me-re-ka
 ra - ma a - lam. Me-re-ka ber-bu-da-ya me-re-ka ber-har-mon-i me-re-ka
 ra - ma a - lam. Me-re-ka ber-bu-da-ya me-re-ka ber-har-mon-i me-re-ka
 They dance (in a very cultured way) with harmony

87

pp

ber-da-mai me-re-ka sa - ling men-ga-si - hi U-cap syu-kur-lah se-pan jang
 ber-da-mai me-re-ka sa - ling men-ga-si - hi U-cap kur-lah se-pan jang
 ber-da-mai me-re-ka sa - ling men-ga-si - hi syu-kur-lah se-pan jang
 peacefully they love each other You feel grateful to God

96 $\text{♩} = 80$
mp

za - man Bu - mi ka - ry - a Tu - han yang in - dah
 The earth the work of God is beautiful

za - man

mp
 Bu - mi

za - man
 forever.

104

ka - ry - a Tu - han in - dah in - - dah.

mp

ka - ry - a Tu - han in - dah in - - dah.

p

Psalm 148

For choir and organ

P. Ulenberg

Psalm 148

For SATB and organ

Notes:

Psalm 148 was commissioned by Francis Cowan of St Paul's Collegiate College, Hamilton. An uplifting and joyous psalm seemed most appropriate for the age group of the choristers, who would be singing it in church services and concerts.

The choral setting was revised with extended vocal lines for soprano and alto sections for a performance with the Hamilton Civic Choir in June 2011.

The piece combines stylistic elements drawn from several traditions. It pays homage to the traditional English Anglican choral composers, such as John Rutter, while its strong flavour derives from upbeat and celebratory evangelical congregation songs. The Maori phrase that begins and ends the setting, is set to monophonic plainchant.

A performance in the Auckland Town Hall is planned, and in light of this, the organ accompaniment was conceived with the two taonga pūoro stops in mind. In other situations, flute and oboe/bassoon stops would also be effective.

In sections where the tenors double the altos, those who are comfortable in the alto range should sing there as it is an exciting tessitura for them; others will be more comfortable following the basses. An example of where this could happen is through bars 11-17.

The setting has a tonal centre of G major. The beginning phrase, in the subdominant minor (C minor), provides strong contrast to highlight its reflective nature. It is juxtaposed with the predominantly up-beat and rhythmic setting of the verses.

The verses make use of choral homophonic and polyphonic settings, while the organ punctuates the offbeat rhythm, especially with the pedal. The organ's riff-like progression provides cohesion to the setting's rhythmic drive, while the brilliant, sparkling flute gestures add to the celebratory effect.

At the end of each verse is a repeated section, 'Praise Him', which consists of open fifths that follow rising and altered versions of major, minor and whole-tone scales. The open fifths in the voices are reminiscent of church bells.

The transposed sections and modulations are frequently short, unexpected and unusual, which adds to the excitement, movement and pace of the piece.

The organ cadenza is appropriately placed before the final 'Praise Him' section. It is entirely optional, and would depend on the availability of a confident organist who was not also the choral director.

The final 'Praise Him' section extends the end-of-verse phrase. It repeats most of the text and becomes progressively more layered. The rhythmic crochet triplet pattern from the melody is also integrated. There is a gradual build up in pitch, through a series of rising scales in open fifths in the voices, which are underpinned with organ triads.

Psalm 148 closes with a reminder of the original chant, and a harmonically rich, retrograde version of the opening line, 'Praise the Lord'.

Psalm 148 was given a premiere performance with the combined choirs of St Paul's Collegiate and the Hamilton Civic conducted by Dr Rachael Griffiths-Hughes on 25 June 2011. It has been performed since at the Big Sing in 2011 and for church services.

Psalm 148

P. Ulenberg

$\text{♩} = 96$

SOPRANO *mf*
Praise the Lord!

ALTO *mf*
Praise the Lord!

TENOR *mf*
Wha - ka - moe - mi - ti - i - a a I - ho - wa
(Praise the Lord) *mp*

BASS *mf*
Wha - ka - moe - mi - ti - i - a a I - ho - wa *mp*

Organ $\text{♩} = 96$
(SW) *p*

(Taonga Puoro trumpet stop, precede singing for 4 ")
ppp

Pedals

6 $\text{♩} = 120$

S.

A.

T.

B.

Org. $\text{♩} = 120$ *mp*
(Taonga Puoro koauau stop, or flute)
5 5 5
(GR)

Ped.

141

10

S. 

A. *mp*
 Praise the Lord_ from the high-est hea - ven O praise God in the heigh-ts a-bove

T. *mp*
 Praise the Lord_ from the high-est hea - ven O praise God in the heigh-ts a-bove

B. *mp*
 Praise the Lord_ from the high-est hea - ven O praise God in the heigh-ts a-bove

Org. *GR*
SW

Ped.



14

S. 

A. *mf*
 Praise the Lord_ all ye an - gels Praise the Lord_ all ye heav nly host.

T. *mf*
 Praise the Lord_ all ye an - gels Praise the Lord_ all ye heav nly host.

B. *mf*
 Praise the Lord_ all ye an - gels Praise the Lord_ all ye heav nly host.

Org. *mf*

Ped.

142



18 *mf*

S. *mf* Praise Him ye sun moon and bright shin-ing stars Shout forth His glo-ry in ra-di- ance_

A. *mf* Praise Him ye sun moon and bright shin-ing stars Shout forth His glo-ry in ra-di- ance_

T. *mp* Ah

B. *mp* Ah

Org. GR GR

Ped.

22

S. Prai - - - se Praise Him Praise Him

A. *mf* Prai - - - se Praise Him Praise Him

T. *mf* Prai - - - se Praise Him Praise Him

B. *mf* Prai - - - se Praise Him Praise Him

Org. 3 3 6

Ped.

26 *mf*

S. *mf* Praise the Lord_ all ye hea - vens,

A. *mf* Praise the Lord_ all ye hea - vens

T. *mf* Praise the Lord_ all ye hea - vens

B. Praise the Lord_ all ye hea - vens

Org. GR SW

Ped.

30

S. Praise Him ye wa-ters a - bove - the earth; Praise the Lord_ shine forth His glo - ry

A. Praise Him ye wa-ters a - bove the earth; Praise the Lord_ shine forth His glo - ry

T. Praise Him ye wa-ters a - bove the earth; Praise the Lord_ shine forth His glo - ry

B. Praise Him ye wa-ters a - bove the earth; Praise the Lord_ shine forth His glo - ry

Org.

Ped.

34 *mp*

S. Let them all praise the name of the Lord. Ah

A. Let them all praise the name of the Lord. Ah

T. Let them all praise the name of the Lord. *mf* He com mand - ed and they were cre - a - ted_

B. Let them all praise the name of the Lord. *mf* He com mand - ed and they were cre - a - ted_

Org.

Ped.

38 *mf*

S. Prai - -

A. Prai - -

T. fixed in their pla - ces by His de - cree_ Prai - -

B. fixed in their pla - ces by His de - cree_ Prai - -

Org. GR 3

Ped.

41

S. - - se Praise Him Praise Him

A. - - se Praise Him Praise Him

T. - - se Praise Him

B. - - se Praise Him

Org.

Ped.

45

S. *mp* Praise Him *mf* Praise Him praise Him Mar-vel be-hold all the

A. *mf* Praise Him Praise the Lord_ from the high-est hea - ven Mar-vel be - hold all the

T. *mf* Praise Him Praise the Lord_ from the high-est hea - ven Mar-vel be - hold all the

B. *mf* Praise Him Praise the Lord_ from the high-est hea - ven Ah

Org.

Ped.

GR

SW

146

49

S. *mp* ear-th be-low. Ah *mf* snow and ice at

A. *mp* ear-th be-low. Ah *mf* snow and ice at

T. *mp* ear-th be-low. Fie-ry flames stor-my wind o bey-ing Ah *mp*

B. *mf* Fie-ry flames stor-my wind o bey-ing Ah *mp*

Org.

Ped.

53

S. *mp* Hi - s de - cree Ah

A. *mp* Hi - s de - cree Ah

T. *mf* O - cean depth sea mon - sters, wild beasts and cat - tle

B. *mf* O - cean depth sea mon - sters, wild beasts and cat - tle

Org.

Ped.

56 *mf* 3 3 3

S. Moun-tains hills rep-tiles and birds on the wing Prai - - - se Praise Him

A. *mf* 3 3 3 Moun-tains hills rep-tiles and birds on the wing *mf* Prai - - - se Praise Him

T. *mp* Ah *mf* Prai - - - se Praise Him

B. *mp* Ah *mf* Prai - - - se Praise Him

Org. GR GR 3 3 6

Ped.

60

S. Praise Him

A. Praise Him

T. Praise Him

B. Praise Him

Org. Praise Him 3 3 3

Ped.

64 *mf*

S. *mp*
All kings on earth and all rul - ers of na - tions All peo-ples ra - ces__

A. *mp*
All kings on earth and all rul - ers of na - tions All peo-ples ra - ces__

T. *mp*
All kings on earth and all rul - ers of na - tions All peo-ples ra - ces__

B. *mf*
All kings on earth and all rul - ers of na - tions All peo-ples ra - ces__

Org. GR SW

Ped.

67

S. praise ye the Lord. Young men and el- ders_ wo-men and child - ren to-

A. pra - ise ye Lord. Young men and el- ders_ wo-men and child - ren to-

T. praise ye the Lord. Young men and el-ders wo-men and child-ren to-

B. pra - ise ye Lord. Young men and el- ders_ wo-men and child-ren to-

Org.

Ped.

149

70

S. ge - ther join in crea - a - tions hymn. His Name a-lone is sub - lime and ex alt-ed

A. ge-ther join in cre - a - tions hymn. His Name a-lone is sub - lime and ex-alt-ed

T. ge- ther_ join in cre - a_ tions hymn Ah

B. ge- ther_ join in cre - a_ tions hymn Ah

Org.

Ped.

74

S. His ma-jes-ty trans-cends earth and heav'n Prai-se Praise Prai - se Praise Praise Him

A. His ma-jes-ty trans-cends earth and heav'n Praise Prai - se Prai - se Praise Him

T. Prai-se Praise Prai - se Praise Praise Him

B. Praise Prai - se Prai - se Praise Him

Org. GR

Ped.

150

78

S. 
Praise Him

A. 
Praise Him

T. 
Praise Him

B. 
Praise Him

Org. 

Ped. 

CADENZA

82 *p*

S. *p*
 Praise Him Praise Him Praise Him Praise Him

A. *p*
 Praise Him Praise Him Praise Him ye sun moon and bright shin-ing stars

T. *p*
 Praise Him Praise Him Praise Him Praise Him

B. *mp*
 Praise Him ye hea-vens and all that's a - bove Praise Him Praise Him

Org. GR SW
 Ped.

152

86 *mp*

S. *mp*
Praise Him Praise Praise Him

A. *mp*
Praise Him Praise Him Praise Him

T. *mf*
Wa-ters a-bove praise Him ye earth be-low Praise Him

B. *mp*
Praise Him Praise Praise Praise Him

Org.

Ped.

90 *mf* *f*

S. *mf* *f*
Praise Him Praise Him Sea mon-sters wild beasts and cat-tle o-bey

A. *mf*
Fie-ry flames stor-my wind snow and ice praise Praise Him Praise Him

T. *mf* *f*
Praise Him Praise Him Sea mon-sters wild beasts and cat-tle o-bey

B. *mf*
Fie-ry flames stor-my wind snow and ice praise Praise Him Praise Him

Org.

Ped.

94

S. *Mount-ains hills rep-tiles and birds on the wing Praise Him!*

A. *Praise Him Praise Praise Praise Him*

T. *Mount-ains hills rep-tiles and birds on the wing Praise Him!*

B. *Praise Him Praise Praise Praise Him*

Org.

Ped.

98 *mp*

S. *Praise Him Praise Him Praise Him Praise Him*

A. *Praise Him Praise Him Praise Him All peo le young men and el-ders and wo-men and child-ren*

T. *Praise Him Praise Him Praise Him Praise Him Praise Him*

B. *All kings on earth and all rul-ers of na-tions Praise Him Praise Him*

Org.

Ped.

102 *f*

S. *f* All peo - ples join ³ in cre - a - tions hymn Praise Him! Praise Him

A. *f* Praise Him Praise Him Praise Him Praise Praise Him! Praise Him

T. *f* All peo - ples join ³ in cre - a - tions hymn Praise Him! Praise Him

B. *f* Praise Him Praise Him Praise Him Praise Praise Him! Praise Him

Org. *f*

Ped.

105 *f* = 96

S. Praise Him Praise Him Praise Him

A. Praise Him Praise Him Praise Him

T. Praise Him Praise Him Praise Him

B. Praise Him Praise Him Praise Him

Org. = 96

Ped.

155

(Taonga Puoro trumpet)

109 *ppp* *Rit. f* Praise the Lord!

S. *ppp* *Rit. f* Praise the Lord!

A. *ppp* *Rit. f* Praise the Lord!

T. *mf* *Rit.* Praise the Lord!

Wha-ka moe - mi-ti - i - a a I - ho-wa Praise the Lord!

B. *mf* *Rit.* Praise the Lord!

Wha-ka moe - mi-ti - i - a a I - ho-wa

Org. *Rit. mf* (SW)

Ped. *p*

Absent in My Mind

For soprano and piano

Poems by Bae, Sang-Ho

from

A prayer for a petal of blossom

for F. J.

P. Ulenberg

Absent in My Mind

For soprano and piano

A Song Cycle on selected poems of Bae, Sang-Ho

Texts for the following song cycle are from the poetry of Bae, Sang-Ho, a Korean poet. His book, *Prayer for a Petal of Blossom*, is available in English translation (Munyesidaesa, 2009).

A Korean colleague, Jade Hyeseung, gave a word-for-word translation of the texts, which assisted in clarifying the poet's intention in each. While this was a long process, it then became possible to work with the texts and make them suitable for setting. An example of the original translation as published is included for the third song in the cycle, 'A Chant for Life', which may be compared with the text that has been re-worked for musical setting.

The songs are all through-composed and have presented the compositional challenges of using whole-tone and octatonic modalities, and an Eastern scale that is close to a transposition of the Phrygian mode.

(i) 'A Trigonal Prism'

Unknown the place from whence the voice came,
Unseen the one who cried out.

On that day when misty morning opened and a sea route appeared,
A trigonal prism, like a lonesome island, floated on the water
And a small, loitering ferryboat carried a pair of crabs for another moving.

There was nothing to convey and nothing remained on the desolate sand beach.

Night is falling down
Noiselessly like a legend.

And in the morning when the longbills used to till seabed,
They were always returning to the starting point,
Over and over again.

The following notes provide a highly subjective reading of this poem, which Hyeseung indicated as being permissible – even expected – in Korean culture.

Notes:

'Misty morning opened and a sea route appeared': the transition of the dead into the spirit realm.

'Trigonal prism': trigonal means triangular but the word has connections to the four elements of the zodiac - earth, water, fire and air. In Buddhist belief, these are the elements that the physical body releases from its systems during the process of dying. The prism creates rainbow colours – a dead body may occasionally dissolve all its physicality into a rainbow presence. Not uncommonly, this has been observed hovering over a house where a dead person is resting.

'Ferryboat': transport to the spirit world.

'Pair of crabs': in the Korean text, these add to the peaceful and unhurried movement of the scene; 'another moving' implies to a new home.

'Nothing to convey': everything has been dissolved into rainbow essence.

'Night is falling down': closing over the scene, concealing it.

'Noiselessly like a legend': all legends contain some truth, but this is not usually clear or loudly proclaimed. The legend holds the truth, silent and concealed, as in a myth.

Longbills: dig deeply; seabed: water symbolising the unconscious mind, seabed the rock bottom; 'returning to the starting point, over and over': until the truth is uncovered.

'Trigonal Prism' uses the wholetone scales, also known as Messiaen's Mode 1 of Limited Transposition, and the accompaniment is bi-tonal. The accompaniment uses three short contrasting figures. The first is an ostinato, a circulatio figure (an aspect of Classical rhetoric), which depicts endless cycles of rebirth. This figure is related to the cyclic triplet figure that begins in bar 8. The second is an upward rising figure that moves (as in bar 7). The third is a contrasting falling figure, as at bar 21. I have used enharmonic equivalents for the many double flats and sharps that arise from the harmony, for the performers' ease of reading.

(ii) 'Yearning'

Yesterday I became absent in my mind
To behold the vacant sky in whispers nobody knew.
When my heart is aching with yearning
The passion in your eyes is silent but tangible.

The hillside spills roses in flower
An extravagant rainbow of blooms.
Vivid in memory, as a red flame flaring,
As a hometown is near while far, far away.

With our separation as a distant place of exile,
Yearning surges around me under the faded sky.
My heart weeps tears that soak the night
For closeness, which is but a dream or mirage.

Notes:

This song uses the octatonic minor and major scales, also known as Messiaen's Mode 2 of Limited Transposition. Both major and minor were chosen to give expression the changing emotions of the text. Chords are derived from the melodic line: the most important notes are stacked, although passing notes are also frequently used.

A transparent, sparse texture underscores the first stanzas that describe the heart's bewilderment in grief. This is punctuated by an insistent cyclic figure that hovers around middle C. The awkward intervals in the vocal line convey the aching, vacant, illusory images that are expressed in the text. The second stanzas' opulent memories are given emphasis with a rich and flowing accompaniment texture.

The passionate grief expressed in the last stanzas is accentuated with tremolo bass and the increasing occurrence of the insistent cyclic figure. The high point of the

song is given a flowing unaccompanied vocal line, which contains the largest interval leap and the song's only melisma on the word 'weeps'. The final line brings the song full-circle to the opening mood – the cycle of grief repeats as part of a process.

(iii) 'A Chant for Life'

(a)

Whether sounds of breaking waves surged from silvery wings
Or quiet forest (sic.) come along,
The wild birds twitter are all chants for a life to bloom under sunlights
Each as called a parallel of latitude,
And to rise against wind each as called a longitude line respectively.

Where there's a life, there would trees grow up,
And therefore, where there a life flows
Sweet melodies also overflow.

Towards green heart oozed by grassy color
Among all the world full of sweet perfume,
It flows leisurely along the water current
Yet enlivened with life for heaven and sea uncorrupted.

(b. Revised)

Sounds of silver waves of sea
Surging and breaking,
Mountain birds singing,
Peaceful forest.
Warp of sunlight
And weft of shining wind
Sing interwoven together.

Where there is life, the tree of love grows
And life spills over, bright melodies overflow.

Exquisite fragrance fills the earth's heart
Turning green and blue,
Immersed in water and
Flowing in the current of life,
Still deeply alive
For the sky, earth and sea
Ever enlivened, pristine.
I behold and treasure with aching heart,
Missing it already for its transience.
It is not everlasting.

Notes:

This poem was televised on MBC Television in Busan, as part of an environmental protection campaign in June 1991.

This song utilises an Eastern scale, which is similar to the Phrygian mode, on B minor, and altered with a major 3rd instead of minor. It is continuously flowing and this maintains its character and movement throughout. The high tessitura accompaniment figures shimmer like light dancing on waves and trilling bird songs. There are lower waves of rolling chords. An oriental flavour is introduced at the words 'exquisite fragrance', as depicted in the consecutive fifths. The soaring, upward tending vocal line combined with the high tessitura accompaniment figures create a vibrant and bright song.

(iv) 'Figs'

On the outskirts of a village
My solitary silence and a fig-tree stood
Green but worn and tortured by the wind.
Full of swing are the hypocrisies of Pharisaism
Without faith and love.

Unbearable shame, until the dawn breaks,
A hopelessly damaged conscience.
Futile expectation, empty hope is mere hateful faith.
This unfair world always darkens.

And at this moment when the rainy season hasn't yet set in,
What a lone, poor fig-tree stand green and overgrown
With many branches!

Who would condemn this blighted existence.
A cursed life ends in tragedy
To give the smallest fruit – the grain of mustard seed.

But this fig-tree fruits well
And the figs should ripen.

Notes:

The original poem is written in disconnected sentences.

The poet is in a difficult situation for which he blames himself. He has political responsibilities for which he lacks courage. He identifies with the fig-tree outside the village, worn and tortured by the environment and out of its season. While the poet is not brave, he keeps his hope alive, as he sees the fig-tree, which must overcome its harsh environment, constraints and limitations. The fig-tree sets fruit and the fruit should ripen.

This song, 'Figs', provides a sharp contrast in its dark mood to the previous song, 'Chant for Life'. It uses Messiaen's Mode of Limited Transposition 2 (octatonic), and modulates from 2:1 to 2:3 at bar 71, to foreshadow the final stanzas that express hope.

Tension builds continuously throughout the song in the accompaniment's dissonant triplet figures, which are rhythmically juxtaposed with the vocal line's predominantly steady pulse. The upward-rising figure with repeated notes is similar to other cyclic figures used in the song cycle, but is more urgent against the dense accompanying texture.

The vocal line rises at the final high point, as the poet recognises the continuity of natural processes that take place regardless of his personal circumstances, and in which he finds hope.

Absent In My Mind

(i) 'A Trigonal Prism'

♩ = 100

p

5

A tempo
p

Un - known the place from whence the voice

slowly

mp *p*

mp *p*

9

mp

came Un - seen the one who

mp

mp

13

cried out. On that day when

The musical score for measures 13-16 features a vocal line in 4/4 time with lyrics "cried out. On that day when". The piano accompaniment consists of chords in the right hand and triplets in the left hand. The key signature has one flat (B-flat).

17

mis - ty morn - ing op - ened and a

The musical score for measures 17-19 continues the vocal line with lyrics "mis - ty morn - ing op - ened and a". The piano accompaniment features a more active right hand with eighth notes and a steady bass line in the left hand.

20

sea - route ap - peared

mf

The musical score for measures 20-21 shows the vocal line with lyrics "sea - route ap - peared". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in both the vocal and piano parts.

22

A trig-on-al pri - sm like a lone-some

p

8va

The musical score for measures 22-25 features the vocal line with lyrics "A trig-on-al pri - sm like a lone-some". The piano accompaniment includes a dynamic marking of *p* (piano) and an *8va* (octave up) marking for the right hand.

25

is- land_ Float ed_ on the

(8) 8^{va}

29

wa- ter. And a small loi - ter - ing

(8) *mp*

32

fer - ry boat_ car-ried a pair - of crabs

8^{va}

35

for an - o - ther mov - ing.

mf *p*

8^{va}

mf *p*

39

p

There was no - thing to con - vey And

p

pp

43

no - thing that re - mained on the des-o-late sand beach.

pp

pp

48

mf *mp*

Night is fall-ing down Noise - less

mf *mp*

53

p *mp*

ly as a le- gend_ And in the

p *p*

cres. poco a poco a misura 63

58

morn - ing when the long - bills used to till sea - bed they were

mp

cres. poco a poco a misura 63

61

al - ways re - turn - - - ing to the start - ing - point

8va

63

o - ver and o - ver a - gain.

rit. f *mf*

rit. f *A tempo mp* *p*

(ii) 'Yearning'

1 $\text{♩} = 100$ *mp*

Yes - ter - day

f *mf* *mp* *8va*

8 *3*

I be - came ab - sent in my mind

(8)

3

14

to be - hold the va - cant sky in

(8)

3

20 *mf* *3* *mp*

whis - pers no - bo - dy knew.

mf *3* *3* *3* *3* *mp* *8va*

173

25 *mf*

When my heart is ach-ing with yearn-ing the

mf

30 *rit. p*

pas-sion in your eyes is si-lent but tan-gi-ble

rit. Delicately

mp

36 *mp* *mf*

with warmth and space

The hill-side spills ro - ses in flow'r -

mp *mf*

41 *f* *mf* *A tempo*

an ex - tra - va - gant rain-bow of blooms Vi-vid in

f *mf*

47

mem - ory as a red flame flar - ing as a home-town is

53

near _____ while far, far a - way. _____

59

With

62

our sep - ar - a - - -

64

tion as a

66

dis - tant place of ex - - -

68

ile

70

yearn - - - ing

mf

176 *mf*

72

Musical score for measures 72-73. The vocal line (treble clef) contains the lyrics "sur - ges a -". The piano accompaniment (grand staff) features a steady eighth-note bass line and a right-hand part with triplet eighth notes.

74

Musical score for measures 74-75. The vocal line (treble clef) contains the lyrics "round me". The piano accompaniment (grand staff) continues with the eighth-note bass line and triplet eighth notes in the right hand.

76

Musical score for measures 76-77. The vocal line (treble clef) contains the lyrics "un - der the fad". The piano accompaniment (grand staff) continues with the eighth-note bass line and triplet eighth notes in the right hand.

78

Musical score for measures 78-79. The vocal line (treble clef) contains the lyrics "ed - - sky". The piano accompaniment (grand staff) continues with the eighth-note bass line and triplet eighth notes in the right hand. A dynamic marking of *f* (forte) is present at the start of measure 79. The page number 77 is printed at the bottom of the piano part.

80

mf

84

rit. *Slower*
mf

rit. My heart weeps tears that soak the night.

mp

92

a tempo
mp

For close-ness which is _____ but a dream or mir-

mp

99

age. _____

tr *tr*
mp *mp* *pp*

15^{ma}

mp

(iii) 'A Chant for Life'

1 ♩=90

8va

7 ♩=110 *mf* *mp*

8) *tr*

14 *mf*

sea _____ Surg - ing and

8va *tr* *mf*

17 *mp*

break - - - ing. *mp*

20

mf

Mount - ain birds sing - ing

mf

p

23

Peace - ful for - est

mp

mf

p

26

Warp of

mp

mf

mp

29

sun - light the

mf

mf

p

32

weft of shin - ing wind

mp

mf *p* *mf*

8^{va}

36

Sing in - ter - wo - ven to - ge -

mp *mf*

39

ther Where there is life

mp *mf*

43

the tree of love

f

45

grows and life spills o - ver bri - ght

47

mel - o - dies o - ver - flow.

mp

mf 3 3 3 3

50

(OR cadenza of accompanist's choice) *piu lento*

mf 3 3 3

mf 3

52

Ex - quis - ite fra

mp

p *mp*

8^{va}

57

—grance fills the earth's heart turn - ing blue and

63

green *a tempo* Im - mersed in the *mf*

67

wa - ter and flow - ing on the cur - rent of *f*

70

life *mp* Still deeply a - live. *8va*

74

for the sky earth and sea E - ver en -

78

liv - ened pris - tine

81

84

I be - hold and trea - sure with ach - ing heart

89

miss-ing it al - read - y for its tran - - si -

92

ence. *rit. - - mp* It is not e-ver-

rit. - -

mp

(light portamento to next note)

98

last - - sting *p*

8va

mp *p*

101

(8)

tr *tr* *pp*

(iv) Figs

1 $\text{♩} = 110$ *mp*
On the

5
out skirts of a vil- lage My

9 *mf*
sol - i - ta - ry sil - - lence and a fig

13 *p*
tree stood...

pp
mp
mf
f
mf
mf

8^{va}
8^{vb}

16 *mf* *f*

Green but worn and tor-tured by the wind.

20 *ff*

Full of swing are the hyp - o - cris - ies

23 *f*

of Phar - i - sa - i - sm

26 *mp* *mp*

with - out faith and love. Un -

(8).1

31 *p* *mp*

bear-a - ble shame un - til the dawn breaks a

35 *mf* *ff* *f*

hope-less ly dam - aged con - science Fu-

40

tile ex-pect - ta - tion emp-ty hope is mere

44 *mf*

hate ful faith.

molto rit.

A tempo

47

mp

Musical notation for the first system, vocal line. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and quarter notes, with a triplet of eighth notes. A dynamic marking of *mp* is present. The lyrics "This un-fair world" are written below the notes.

This un-fair world al-ways dar - kens.

Piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The left hand plays a steady eighth-note accompaniment with triplets. The right hand plays chords and single notes. Dynamic markings include *mp*, *p*, *subitof*, *f*, and *mp*. A tempo marking of $\text{♩} = 110$ is shown.

52

mp

mf

Musical notation for the second system, vocal line. It features a treble clef, a key signature of one flat, and a 2/4 time signature. The melody includes a triplet of eighth notes. Dynamic markings of *mp* and *mf* are present. The lyrics "And at this mo - ment when the rain - y sea - son has-n't yet" are written below.

And at this mo - ment when the rain - y sea - son has-n't yet

Piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The left hand plays a steady eighth-note accompaniment with triplets. The right hand plays chords and single notes. Dynamic markings include *mp*, *p*, and *mf*.

57

mp

mp

Musical notation for the third system, vocal line. It features a treble clef, a key signature of one flat, and a 2/4 time signature. The melody includes a triplet of eighth notes. Dynamic markings of *mp* are present. The lyrics "set in what a lone, poor fig tree" are written below.

set in what a lone, poor fig tree

Piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The left hand plays a steady eighth-note accompaniment with triplets. The right hand plays chords and single notes. Dynamic markings include *mp*, *p*, and *mf*.

64

mf

Musical notation for the fourth system, vocal line. It features a treble clef, a key signature of one flat, and a 2/4 time signature. The melody includes a triplet of eighth notes. Dynamic markings of *mf* are present. The lyrics "stands green and o - ver - grown with ma - ny" are written below.

stands green and o - ver - grown with ma - ny

Piano accompaniment for the fourth system. It features a grand staff with treble and bass clefs. The left hand plays a steady eighth-note accompaniment with triplets. The right hand plays chords and single notes. Dynamic markings include *mf*, *p*, and *mf*.

69 *mp*

bran - ches. Who would con - demn this

74 *mf*

blight - ed ex - is - tence A cur - sed life - -

79 *f* *mf*

-ends in tra - ge - dy to give the small-est

190

84 *p*

fruit a grain of mus-tard seed.

89 *pp* *mp* *f*

Legato But this fig tree fruits well

94 *mf*

and the figs should

97 *mp* *p*

ri - pen