

Zhou Tie

**Interaction with Traditional Chinese music in a
Portfolio of Original Compositions**

Cardiff University School of Music

2023

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京韵

The Impression of Peking Opera

For Soprano Saxophone and Piano

周铁

Zhou Tie

2019

Instrumentation :

Soprano Saxophone

Piano

Transposed Score

京韵

The Impression of Peking Opera

为高音萨克斯与钢琴而

For Soprano Saxophone and Piano

周铁

Tie Zhou

2018-2019

Allegro (M.M. ♩ = c. 160)

Soprano Sax

Piano

S. Sax.

Pno.

S. Sax.

Pno.

Musical score for Soprano Saxophone and Piano, measures 1-3. The Soprano Saxophone part begins with a melodic line in 4/4 time, marked *mf*, which crescendos to *f* and then *sfp*. The Piano accompaniment features chords in the right hand and single notes in the left hand, marked *f*. Dynamics include *mf*, *f*, *sfp*, and *sf*.

Musical score for Soprano Saxophone and Piano, measures 4-6. The Soprano Saxophone part continues with a melodic line, marked *sfp*, *sf*, and *sfp*. The Piano accompaniment features chords in the right hand and single notes in the left hand. Dynamics include *sfp*, *sf*, and *sfp*.

Musical score for Soprano Saxophone and Piano, measures 7-9. The Soprano Saxophone part continues with a melodic line, marked *sf*. The Piano accompaniment features chords in the right hand and a rhythmic pattern in the left hand, marked *mp*. Dynamics include *sf* and *mp*.

4

10

S. Sx.

Pno.

13

S. Sx.

Pno.

f

mp

16

S. Sx.

Pno.

f

f

S. Sx. 19 *f*

Pno. 19 *f*

A

S. Sx. 21 *mp* *f* *8va*

Pno. 22 *mp* *f*

S. Sx. 26 *mp*

Pno. 26 *mp*

6

S. Sx.

30

f

Pno.

30

34

S. Sx.

Pno.

34

38

S. Sx.

Pno.

38

ff

The image shows a musical score for Saxophone (S. Sx.) and Piano (Pno.) in 2/4 time, measures 6 through 38. The key signature is two sharps (F# and C#). The score is divided into three systems. The first system (measures 6-30) features a saxophone melody starting at measure 30 with a forte (*f*) dynamic. The piano accompaniment consists of chords and rhythmic patterns. The second system (measures 34-44) continues the saxophone melody and piano accompaniment. The third system (measures 38-44) shows the saxophone part becoming silent, while the piano part features a dense, rhythmic texture with a fortissimo (*ff*) dynamic.

41

S. Sx.

Pno.

44

S. Sx.

Pno.

f

sfz sfz sfz

8va

47

S. Sx.

Pno.

sfz sfz

(8va)

f

8

S. Sx.

Musical staff for Saxophone (S. Sx.) in treble clef, key signature of two sharps (F# and C#). The staff contains three measures of whole rests.

Pno.

Musical staff for Piano (Pno.) in grand staff. The right hand (treble clef) has a melodic line starting at measure 50 with a slur and a *mf* dynamic. The left hand (bass clef) has a rhythmic accompaniment with slurs and accents.

S. Sx.

Musical staff for Saxophone (S. Sx.) in treble clef, key signature of two sharps. Measure 53 is marked with a 4/4 time signature. The staff contains notes with slurs and accents.

Pno.

Musical staff for Piano (Pno.) in grand staff. The right hand (treble clef) has a melodic line starting at measure 53 with a slur and a *mf* dynamic. The left hand (bass clef) has a rhythmic accompaniment with slurs and accents. A dashed line labeled *8va* indicates an octave shift for the right hand.

S. Sx.

Musical staff for Saxophone (S. Sx.) in treble clef, key signature of two sharps. Measure 56 is marked with a 4/4 time signature. The staff contains notes with slurs and accents.

Pno.

Musical staff for Piano (Pno.) in grand staff. The right hand (treble clef) has a melodic line starting at measure 56 with a slur and a *f* dynamic. The left hand (bass clef) has a rhythmic accompaniment with slurs and accents. A dashed line labeled *(8va)* indicates an octave shift for the right hand. Dynamics include *f*, *mf*, and *sf*.

59 S. Sx. *f* 9

Pno. (8va) *sf sf sf sf*

62 S. Sx. *f*

Pno. *f ff*

65 S. Sx.

Pno. *mp*

C

10
68

S. Sx.

mf *f* *fp*

Pno.

sf *sf*

71

S. Sx.

f *subito p*

Pno.

sf sf sf mp f sf

74

S. Sx.

mp

Pno.

sf

S. Sax. *f* *ff*

Pno. *f* *ff*

S. Sax.

Pno. *f*

S. Sax.

Pno.

Recitativo ♩ = 56

D

S. Sx. *non vib.* *molto vib.*

sfp *f* *p* *mf*

S. Sx. *poco accel.* *slap tongue*

mp *ff*

S. Sx.

sfp *mf* *fz* *fz*

S. Sx. *poco molto vib.*

sfp *mf*

vibrato according to the given rhythms without re-articulating and retaking of breath in between notes (without bending tone)

accel. - - - - -

S. Sx.

f

S. Sx. 94

ff *f*

S. Sx. 96

A tempo

mp *mf*

S. Sx. 99

poco molto vib.

f *fff*

S. Sx. 101

molto rit. alla Peking Opera 亮相 (liangxiang)*

sf sf sf sf sfz

S. Sx. 104

Pno. 104

Allegro (M.M. ♩ = c. 160)

mp

107

S. Sx.

Pno.

107

109

f

110

S. Sx.

Pno.

110

f

mp

112

113

S. Sx.

Pno.

113

f

115

F

S. Sax. *f*

Pno. *f*

S. Sax. *mf* *f*

Pno. *mf*

S. Sax. *mf* *f*

Pno. *f*

16
125

S. Sx.

Pno.

129

S. Sx.

mf

mp

8va

Pno.

mp

132

S. Sx.

mf

(8va)

Pno.

135

S. Sx.

Pno.

mf *f*

(8^{va})

ff

G

138

S. Sx.

Pno.

141

S. Sx.

Pno.

mf *f*

mp *sf*

18

144

S. Sx.

fp *f* *subito p*

Pno.

144

sf sf sf mp sf

147

S. Sx.

Pno.

147

sf sf

149

S. Sx.

mp

Pno.

149

H

S. Sx. *mf*

Pno.

S. Sx. *ff*

Pno. *ff* *mf*

S. Sx. *f* *ff* *f*

Pno. *fff* *mf* *fff*

20

S. Sx. *ff* *f* *ff*

Pno. *mf* *fff* *mf*

S. Sx. *f* *ff*

Pno. *fff*

Adagio ♩ = 56 *accel.* Allegro (M.M. ♩ = c. 160)

S. Sx. *mp* *ff*

Pno. *f* *sfz*

轮回
Samsara

For One Player Doubling Alto and Soprano Saxophone
with Pre-recorded Track

周铁
Zhou Tie

2020

To cherish the memory of people who died in Wen Chuan 2008

为缅怀在2008年汶川地震中逝去的人们

Duration: Ca. 8'30''

Transposed Score

轮回

Samsara

Transposed Score

缅怀在2008年汶川地震中逝去的人们
 To cherish the memory of people who died in Wen Chuan 2008
 For One Player Doubling Alto and Soprano Saxophone with Pre-recorded Track

周铁
 Tie Zhou
 2020

"Darkly" ♩ = 60

Alto Saxophone

Strings harmonics

Chinese Cymbals Scrapes

Synthesizer

Tape

Alto. Sax.

air → half air → tone *molto vib.*

p *mf* *f* *mp*

Strings

Chinese Opera Gong 小锣

Chinese opera gong

Gu qin *molto vib.*

Bird sound

off

Alto. Sax.

12

fp *mf* *ff* *mf* *p* *mf*

f *mp*

Female voice *ff* *pp*

官人
 guan ren

Gu Qin

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Alto. Sax. 18 *slap-tongue* *ord. 5* *smorz.* *ord.*
sfz *fff* *fp* *ff*
 Chinese Cymbals Scrapes
 Tap. *f* *p*
 Rainy sound
mf

Alto. Sax. 24 **A** $\text{♩} = 80$ (circular breathing)
 air → half air
mp
 Violin solo with syns
 Strings tremolo *pp* *fff* *mp*
 Tap. *f* *p* *f*
 Gu Qin
mf *f* *ppp*

Alto. Sax. 31 *f* *p* *fff* *pp*
 tone → half air.
 Tap. Woodblock *mf* *mf* *f* *mf*
 Female voice (without word) *mp*

Alto. Sax. 35 *mf* *fp* *f* *p* *ff* *mp* *f* *ff* *p* *mf* *f* *mf*
 tone
 Tap. *mf* *p* *mf*

Alto. Sax. *molto vib*
 40 *glb* *ff* *mp* *mf* *f* *mp* #6

Tape. *f* *mf* *f*
 Cow bells in the mountains
 Male voice
 过 山 林
 cross the forest

Alto. Sax. *fff* *ff* *mp* *mf* *pp* *ff* *mp*

Tape. *f* *p* *f*
 Chinese Cymbals Scrapes Woodblock
 off

Alto. Sax. *f* *mf* *mp* *mf* *p*

Chinese Opera Gong 小锣
f *mp* *f* *mp*

Tape. *mp* *mf* *mp* *mf*
 Wind sound+warning sound (防空警报幅度, 第四拍下降) 4
 Rainy sound *mp*
 第3拍起 3 第4拍下降 4

Alto. Sax. *mf* *f* *pp* *mf* *f* *fp* *ff* *fff*

过 山 林 呀 呀
 Cross The Forest Yi Ya

Tape. *f* *mp*
 第3拍起 3 4
 off 消失在第四拍子 4

Alto. Sax. 62

ffp *mp* *ff* *mp* *f* *ff* *mp* *f* *mp*

Chinese Cymbals Scrapes Woodblock

Tape.

Wind sound

pp

Alto. Sax. 68

mf *ff* *fp*

Tape.

Stone sound

Wind sound

mp

Alto. Sax. 71

mf *mp* *ff* *f* *mp* *mf* *f* *mp*

Chinese Cymbals Scrapes Woodblock

f *mp*

with Violin solo

Alto. Sax. 75

ff *mf* *mp*

Chimes Woodblock

mf *mf*

Alto. Sax. 79 *fff* *f* *mf* *f*

mf *p* *p* with dark sound *mf* *f* Chinese Cymbals Scrapes *mf* *p*

Bird sound *p* Chimes *mf*

Alto. Sax. 85

Gu qin *f* *mf* *mf* *mf* *mf* *mf*

Pipa *mf* *mf*

Woodblock *mf*

Alto. Sax. 92 air → half air → tone

pp *f* *f* *mf* *mp* *f*

Chinese Cymbals Scrapes *mf* *p* Bang zi *mf*

Alto. Sax. 97 *mp* *f* *ff* *mp* *mp* *f* *mf* *f*

Bang zi

Alto. Sax. 101 *mp* *mp* *ff* *p* *mp*

4 *b7* 6 *#2*

Alto. Sax. 105

Bang zi

Bang zi

Rainy sound

Female voice (without word)

mf

mp

Alto. Sax. 110

mf

ff

p

ff

fp

Alto. Sax. 114

Chimes

Bang zi

f

mf

mp

f

fp

mp

mf

Strings

地震 earthquake

Alto. Sax. 119

(normal speech rhythm but slightly dramatic) 自由一点

苍天! 天! 啊!
Oh My God

mp

ff

fff

Chimes

Strings 停小提琴solo off

123 To Sop. Sax.

Alto. Sax.

earthquake off
地震停

men crying off
男人哭泣

mf

128 Soprano Saxophone

Alto. Sax.

小提琴 solo

mf
female crying off
女生哭泣停

哭泣停第一拍 off

Overtone singing 呼麦

133 Sop. Sax.

ff *ffp* *fff* *f*

Female voice 近似在第二拍

Chinese Cymbals Scrapes Bang zi Bang zi Chinese Cymbals Scrapes

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

137 Sop. Sax.

p *ff* *mp* *mf*

Bang zi Bang zi Bang zi Chimes

mf *mf* *mf* *mf*

Sop. Sax. 141 *f* *gl.* *ff* *mf* *f* *ff*

Bang zi *mf* Bang zi *mf* Chimes *mf*

Sop. Sax. 144 *mp* *mf* *f*

Tibetan bowl sound *mf* *f*

- Rainy sound with wind sound *mp*

Sop. Sax. 148 *mp* *fff* *p* *mf* *f*

Children crying

Sop. Sax. 151 *ff* *ffp* *f* *mf*

molto.vib.

155

Sop. Sax.

Tapc.

Children crying off
孩子哭泣 停

Bang zi

overtone sing off
呼麦 停

mf

160

Sop. Sax.

Tapc.

wind ound off
风声 停

向南远去的风帆

Sail to the South

为六民族室内乐而作
For Chinese Chamber Ensemble

周铁
Zhou Tie

2018

向南远去的风帆

一叶扁舟，犹如一面追逐自由与梦想的旗帜在南海上漂泊，寻觅栖息的港湾。下南洋，寻找这场不平凡的旅途最终的彼岸。

Sail to the South

Our ancestors came across the ocean, sailing south to find new life, new meaning.

时长: 6'58''

乐器编制:

笛子 (C调曲笛 D调曲笛 G调梆笛)

笙 (36簧)

琵琶

大阮 (需要一个硬卡片)

二胡

打击乐 1人: 小拨 (一对), Tam-Tam, 吊辮, 鞭, 木盒,

大鼓, 排鼓 (五个一组头低到高排列) 不确定音高, 铙锣, 木鱼 (五个一组由低到高排列),

木琴

打击乐器位置由打击乐演奏员自由摆放

Duration: 6'58''

Instrumentation :

Chinese Bamboo flute (Qudi in C and D Bangdi in G)

Sheng (36 reeds)

Pipa

Daruan (with hard card or credit card)

Erhu

Percussion 1: Xiaobo (Couple), Tam Tam, Suspended Cymbals, Whip, Woodblock

Da Guo, Paigu (Five as one group from large to small) without real pitch, Mangluo,

Tempo block(Five as one group from large to small), Xylophone.

Percussion layout up to Percussionist

Seating Plan:

打击乐
Percussion

笙
Sheng

琵琶
Pipa

大阮
Daruan

笛子
Dizi

二胡
Erhu

向南远去的风帆

Sail to the South

民乐六重奏

For Chinese Chamber Ensemble

周铁

Tie Zhou

2018

Score in C

Adagio ♩ = 42 悠然的

The score is for a Chinese Chamber Ensemble and consists of six parts:

- 笛子 Dizi:** Treble clef, 2/4 time signature. It remains silent throughout the piece.
- 笙 Sheng:** Treble clef, 2/4 time signature. It plays a melodic line starting in 5/4 time, moving to 3/4, and ending in 2/4. Dynamics include *fpp* and *mf*.
- 琵琶 Pipa:** Treble and Bass clefs, 2/4 time signature. It starts with a *fff* dynamic and a *gl.* (glissando) marking. It features a section of *mp* dynamics labeled "绞弦 tangle strings" in the final measure.
- 大阮 Daruan:** Bass clef, 2/4 time signature. It plays a sustained harmonic accompaniment with a *fpp* dynamic.
- 打击乐 Percussion:** Common time signature. It includes a *sffz* dynamic for a whip (鞭) and a *mp* dynamic for a woodblock (木盒). The woodblock part includes a triplet and a *f* dynamic.
- 二胡 Erhu:** Treble clef, 2/4 time signature. It plays a melodic line with dynamics ranging from *f* to *fff*, *mf* to *ff*, *fp*, and *mf*. It includes a triplet and a *b* (bend) marking.

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Air sound 气声
7 实音 tone

竹笛 Dizi

笙 Sheng

琵琶 Pipa

大阮 Daruan

打击乐 Perc.

二胡 Erhu

14

ff 7 *mf* *p* *f* *mp* *ff* *ff* *mp* *f* *mf*

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

ff 7

mf *p*

ff *f* *pp*

f *fmp* *ff* *f*

Xiaobo scrapes 两片小披摩擦发声

accel. **A** ♩ = 52

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

28 **B** ♩ = 76

换G调梆笛 Bangdi in G

accel.

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

ff *fmp* *gl.* *mp* *pp* *f* *p* *mp* *f* *mf* *pp* *f* *f* *mp*

glisando on the notated pitches using a plastic card (e.g.credit card)
对应音位用信用卡卡片在弦上来回擦出噪声

Temple block 木鱼

C ♩ = 138-142

33

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

Paigu 排鼓

mf *mp* *ff* *f* *p* *ff* *mf* *ff* *f* *mp* *f* *fff*

rit.

37

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

fff

mp < *mf*

fff

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

fff

mp

fff *ff* *f* ³ *f* > < *f* *ff*

mp < *mf* *f* < *fff*

45 $\text{♩} = 72$

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc. Xiaogu 小鼓 大锣 Tam Tam

二胡Erhu

D ♩ = 160

50

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

mp *mf* *f*

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

mp *f*

mp *f*

Dagu 大鼓

rimshot 双击鼓边

mp *f* *ff*

mp *mf* *mp* *f*

58

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

mp \leftarrow *mf*

mf \leftarrow *f*

mf \leftarrow *f*

vibraslap

f

拍琴筒

mp \leftarrow *mf* *f*

66

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐perc.

二胡Erhu

绞弦

小拔 闷击

Dagu 大鼓

mp *mf* *ff* *p* *f* *tr* *mf* *p* *mp* *ff* *ff* *mp* *f* *ff* *mp* *f* *ff* *f* *mf*

74

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

呼舌

碎吐

绞弦

Xylophone

Xiaogu 小鼓

E

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

fff *p* *mf* *fff* *pp* *mf* *mp* *mf*

pp *mf* *pp* *mf* *mf* *mf*

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

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

82

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

The musical score consists of six staves. The Dizi staff is mostly silent. The Sheng staff features a melodic line with dynamic markings *f*, *mp*, and *mf*, and a technique label '呼舌' (Hushe) above the notes. The Pipa staff has a melodic line with dynamics *mp*, *f*, *mf*, *ff*, and *mf*. The Daruan staff has a melodic line with dynamics *p*, *f*, *mf*, and *f*. The Percussion staff has a steady eighth-note pattern. The Erhu staff has a melodic line with dynamics *mf* and *f*.

88

竹笛Dizi

mp

笙Sheng

f

ff

琵琶Pipa

f

ff

大阮Daruan

f

ff

打击乐Perc.

Dagu 大鼓 双击

鼓边

f

ff

二胡Erhu

f

ff

91

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

f

fff

fff

fff

fff

fff

Improvise similar materials (both harmonic and contour) reordering number blocks 1,2,3 around 1'20" from F to G

F 以按照方块中相似的材料(和声和轮廓)即兴演奏按照大约一分二十秒左右,从排演号F到G

竹笛 Dizi

笙 Sheng

琵琶 Pipa

大阮 Daruan

打击乐 Perc.

二胡 Erhu

即兴演奏 由慢渐快

即兴演奏 由慢渐快

即兴演奏 由慢渐快

看二胡指示

看琵琶指示

看笙指示

呼舌

Improvisation (begin slow gradually get faster)

Improvisation (begin slow gradually get faster)

Improvisation (begin slow gradually get faster)

1 2 3

1 2 3

1 2 3

ff mp f mp

gl. b> gl.

gl.

7 7 7

5 3

5 3

5 3

3

Improvisation (begin slow gradually get faster)

竹笛Dizi

99

看大阮指示
即兴演奏
由慢渐快

Musical notation for Dizi improvisation, measures 1 and 2. Measure 1 starts with a dynamic of *ff* and includes a trill. Measure 2 starts with a dynamic of *mp*, includes a 7-measure rest, and ends with a dynamic of *mf*.

笙Sheng

笙

琵琶Pipa

琵琶

Improvisation (begin slow gradually get faster)

大阮Daruan

Musical notation for Daruan improvisation, measures 1 and 2. Measure 1 starts with a dynamic of *ff* and ends with *mp*. Measure 2 starts with a dynamic of *mp* and ends with *ff*. Both measures include a 5-measure rest.

打击乐Perc.

Paigu 排鼓

看笛子指示
即兴演奏
由慢渐快

Improvisation (begin slow gradually get faster)

Musical notation for Percussion improvisation, measures 1, 2, and 3. Measure 1 starts with a dynamic of *mp* and ends with *f*. Measure 2 starts with a dynamic of *mf*. Measure 3 starts with a dynamic of *ff*.

二胡Erhu

二胡

Improvise following the contour lines,
changing the pitch and rhythm rapidly

19
follow the signal from the percussionist
and enter figure H together

G Moderato ♩ = 80 沿着线的方向即兴演奏

看打击乐的指示一起结束

103

竹笛 Dizi

笙 Sheng

琵琶 Pipa

大阮 Daruan

打击乐 Perc.

二胡 Erhu

The musical score consists of six staves, each with a contour line for improvisation. The instruments are: 竹笛 Dizi (Dizi), 笙 Sheng (Sheng), 琵琶 Pipa (Pipa), 大阮 Daruan (Daruan), 打击乐 Perc. (Percussion), and 二胡 Erhu (Erhu). The score is in G major, Moderato tempo (♩ = 80), and 5/4 time. It starts at measure 103 and ends at measure 107. A 'G' chord box is present above the Daruan staff. The score includes various musical notations such as treble and bass clefs, a common time signature, and a key signature of one sharp (F#).

H ♩ = 98

108

竹笛Dizi

换D调曲笛 Qudi in D

笙Sheng

Flutter tongue 花舌

琵琶Pipa

大阮Daruan

打击乐Perc.

Tam Tam 用三角头槌
Tam Tam with triangle beater
rapido

二胡Erhu

fff

fff

fff

fff

fff

fff

fff

114 rit. $\text{♩} = 66$ I molto.vib.

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

mf

p

f

Yin
吟音
mp

glisando with hard card follow the real pitch
对应音位用硬卡片在弦上来回擦出噪声

Xiaobo scrapes
两片小拨摩擦发声

f

pp

f

mp

58

122

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

mf

f

ff

ff

gl.

gl.

gl.

gl.

gl.

gl.

gl.

gl.

mf

f

mp

p

accel. . .

127

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

mp *f* *ff fp* *mf*

sfz *sfz*

sfz *sfz* *p*

Dagu 大鼓

woodblock 木鱼

mp *f*

accel. . .

J

3

132

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

ff *fp* *mp* *f*

Paigu 排鼓

mp

mp

136 **K** $\text{♩} = 110$

竹笛 Dizi

笙 Sheng

琵琶 Pipa

大阮 Daruan

打击乐 Perc. **Dagu** 大鼓

二胡 Erhu

The musical score consists of six staves. The Dizi staff (top) begins with a trill (tr) and dynamic markings *sfp*, *f*, *sfp*, and *mp*. The Sheng staff includes the instruction '呼舌' (Hushu) and dynamic markings *mfp*, *f*, *mfp*, and *f*. The Pipa staff shows dynamics *mp* and *mf*. The Daruan staff features a series of sustained notes with dynamics *f*, *mp*, *f*, *mp*, and *mf*. The Percussion staff (Dagu) has dynamics *f*, *ff*, and *mf*. The Erhu staff (bottom) plays a continuous eighth-note pattern with a dynamic marking of *f*.

139 **Subito** ♩ = 56

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

ff

ff

ff

mp

ff

ff

ff

ff

ff

142

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

mf

mp

fp

mf

f

mp

Mangluo 铙锣

3 *mp*

144

竹笛Dizi

笙Sheng

琵琶Pipa

大阮Daruan

打击乐Perc.

二胡Erhu

fp *mf* *f* *mf*

mf *f*

f *mp*

3

5

147

竹笛Dizi

ff *mf*

笙Sheng

fp *f*

琵琶Pipa

p

大阮Daruan

mf *mp* *p*

打击乐Perc.

ff *f*

二胡Erhu

Snow River

江雪

混声合唱

For SSAATTBB Choir

周铁

Zhou Tie

2020

江雪

柳宗元(773-819A.D.)

千山鸟飞绝，万径人踪灭。
孤舟蓑笠翁，独钓寒江雪。

Snow River

Mountains by the thousand but the last bird flown,
And myriad footpaths with no human traces shown.
Solitary boat and an old man cape and cap,
Alone fishing in the cold river snow.

Zongyuan Liu.(773-819A.D.)

(Translated by Zheng Yu, Zhi ji Ren)

江雪

通过诗词表达对古代诗人孤独心境的想象

Snow River

The poetry express the lonely mind of a fisherman

Performance note:

气声 按照1 2 3 指示的动机发展任意组合 不分先后顺序 即兴演唱 模拟风声

Box 1: *1 p* (5 notes), *mp* (5 notes)
 Box 2: *p < f > pp* (2 notes), *gl* (2 notes)
 Box 3: *mf p mp pp mf p f* (7 notes)

嘤 嘤 嘤 嘤 嘤 嘤
 嘤
 嘤 嘤 嘤 嘤 嘤 嘤

Improvise using sotto voce: put the motives in Boxes 1, 2, and 3 together in random order and develop further, imitating wind sound effect

模拟古琴音色
f \rightrightarrows *pp*

咚Dong—

Imitating the effect of the guqin

Duration: 6 mins

江雪 Snow River

混声合唱

For SSAATTBB Choir

周铁
Tie Zhou
2020

Adagio ♩=56 孤独 悠远的

Soprano 1 *p* 呦yoo *mf* 呦yoo

Soprano 2 *p* 呦yoo *mf* 呦yoo *mp* 呦yoo

Alto 1 *pp* 呦yoo

Alto 2

Tenor 1 *p* 呦yoo *f* 呦 *pp*

Tenor 2 *p* 呦yoo *mf* 呦yoo

Bass 1 *f* 咚dong *pp* 模拟古琴音色
f 咚dong *pp* 模拟古琴音色

Bass 2 *f* 咚dong

气声 按照1 2 3 指示的动机发展任意组合

1 *mp* *mf*
 嘘 嘘 嘘 嘘 嘘

2 *p* *f* *pp*
 嘘

3 *mf* *p* *mp* *pp* *mf* *p* *f*
 嘘 嘘 嘘 嘘 嘘 嘘 嘘

Improvise using sotto voce: put the motives in Boxes 1, 2 and 3 together in random order and develop further, imitating wind sound effect

气声 按照1 2 3 指示的动机发展任意组合 不分先后顺序 即兴演唱 模拟风声

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6 *p* *f** *ff* *gl.*
 呦yoo—

ff *f* *pp* *ff* *gl.*
 呦yoo—

mf *pp* *ff* *gl.*
 呦yoo—

不分先后顺序 即兴演唱 模拟风声
 improvise using sotto voce; put the motives in Boxes 1,2 and 3 together
 in random order and develop further, imitating wind sound effect

2 *p* *f* *pp* *mf* *p* *mp* *pp* *mf* *p* *f*
 嘘xu 嘘 嘘 嘘 嘘 嘘 嘘

ff *gl.* *ff*
 咿yi 呀ya

ff

air sound, follow the motif in the box, improvisation, sounds like 'wind'

mp *mf* *p* *f* *pp*
 嘘xu 嘘 嘘 嘘 嘘 嘘xu

mf *pp*

pp *mf* *p*
 呦yoo—

* approximate glissando to crossed note-head

气声 按照1 2 指示的动机发展任意组合 不分先后顺序 即兴演唱 模拟风声

Improvise using sotto voce: put the motives in Boxes 1,2 together in random order and develop further, imitating wind sound effect

气声 按照1 指示的动机发展任意组合 即兴演唱 模拟风声

气声 按照1 2 指示的动机发展任意组合 不分先后顺序 即兴演唱 模拟风声

Improvise using sotto voce: put the motives in Boxes 1,2 together in random order and develop further, imitating wind sound effect

气声 按照1 指示的动机发展任意组合

Improvise using sotto voce: put the motives in Box 1 together in random order and develop further, imitating wind sound effect

Improvise using sotto voce: put the motives in Box 1 together in random order and develop further, imitating wind sound effect

The musical score consists of seven staves, each with a 5/4 time signature. The dynamics and vocalizations are as follows:

- Staff 1:** Dynamics: *f*, *pp*, *p*, *f* (triplets), *mf*, *pp*, *mp*. Vocalizations: yoo, yoo, yoo, yoo, 呦yoo, 呦yoo.
- Staff 2:** Dynamics: *ff*, *p*, *f* (triplets), *mf*, *pp*, *mp*. Vocalizations: 呦yoo, 呦yoo, 呦yoo, 呦yoo, 呦yoo, 呦yoo.
- Staff 3:** Dynamics: *f*, *pp*, *f*. Vocalizations: 呦yoo, 呦yoo.
- Staff 4:** Dynamics: *p*, *mf*, *pp*, *f*. Vocalizations: 呦yoo, yoo, 呦yoo, 呦yoo.
- Staff 5:** Dynamics: *f*, *p*, *f*, *mp*, *p*. Vocalizations: 当dang, 当dang, 呦yoo, 呦yoo.
- Staff 6:** Dynamics: *f*, *p*, *f*, *mp*, *p*. Vocalizations: 当dang, 当dang, 当dang, 呦yoo, 呦yoo.
- Staff 7:** Dynamics: *f*, *pp*, *mf*, *pp*, *f*, *pp*, *pp*. Vocalizations: 咚dong, 咚dong, 咚dong, 呦yoo.
- Staff 8:** Dynamics: *f*, *pp*, *mf*, *pp*, *f*, *pp*, *pp*. Vocalizations: 咚dong, 咚dong, 咚dong, 呦yoo.

20 *f* *pp* *mf* *p* *f*

呦 呦yoo 呦yoo 呦yoo 呦yoo 呦yoo 呦yoo

f *pp* *mf* *p* *f*

呦 呦yoo 呦yoo 呦yoo 呦yoo 呦yoo 呦yoo

f *pp* *mf* *p* *f*

呦yoo 呦yoo 呦yoo 呦yoo 呦yoo 呦yoo 呦yoo

f *pp* *mf* *p* *mf*

呦yoo 呦yoo 呦yoo 呦yoo 呦yoo 呦yoo 呦yoo

f *pp*

f *pp*

f *pp* *mf* *p* *f*

呦yoo 呦yoo 呦yoo 呦yoo 呦yoo 呦yoo 呦yoo

f *pp* *mf* *p* *f*

呦yoo 呦yoo 呦yoo 呦yoo 呦yoo 呦yoo 呦yoo

25 **A** $\text{♩} = 42$ accel. $\text{♩} = 60$ rit. $\text{♩} = 42$ accel. $\text{♩} = 60$

mf *f* *ff*

千qian 山shan 呦yoo

pp

pp

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

呦yoo 千qian 山shan 鸟niao 飞fei

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

呦yoo 千qian 山shan 鸟niao 飞fei

Improvise using sotto voce: put the motives in Boxes 1,2 and 3 together in random order and develop further, imitating wind sound effect

气声 按照1 2 3 指示的动机发展任意组合

不分先后顺序 即兴演唱 模拟风声

1 *p* *mp* *p* *f* *pp* 3 *mf* *p* *mp* *pp* *mf* *p* *f*

嘘 嘘 嘘 嘘 嘘 嘘 嘘 嘘 嘘 嘘 嘘 嘘

mf *pp* *mf*

千qian 山shan

f *p* *mf*

当dang 千qian 山shan

pp *mf* *mf*

呦yoo 咚dong 千qian 山shan

pp *mf* *mf*

呦yoo 咚dong 千qian 山shan

29 *mp* *mf* *rit.* $\text{♩} = 42$ *mp* *poco accel.* *f* *port.* *mp* *ff* $\text{♩} = 76$

鸟niao 飞fei 飞fei 绝jue 鸟niao

鸟niao 飞fei 飞fei 绝jue 鸟niao

飞fei 绝jue 千qian 山shan 鸟niao 鸟niao 鸟niao

飞fei 绝jue 千qian 山shan 鸟niao 鸟niao 鸟niao

鸟niao 飞fei 千qian 山shan 鸟niao 鸟niao

鸟niao 飞fei 千qian 山shan 鸟niao 鸟niao

鸟niao 飞fei 绝jue 鸟niao 鸟niao

鸟niao 飞fei 绝jue 鸟niao 鸟niao

♩ = 80

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

飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei

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

飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei

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

飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei

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

飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei

mp *mf* *f* *mp* *f* *f* *mf* *f* *mp* *mf* *pp*

飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei

mp *mf* *f* *mp* *f* *f* *mf* *f* *mp* *mf* *pp*

飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei

mp *mf* *f* *mp* *f* *f* *mf* *pp*

飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei

mp *mf* *f* *mp* *f* *f* *mf* *pp*

飞 fei 飞 fei 飞 fei 飞 fei 飞 fei 飞 fei

poco rall.

♩=66

38

飞fei 飞fei

飞fei 飞fei 飞fei 飞fei 绝jue 径jing 径jing

飞fei 飞fei

飞fei 飞fei 飞fei 飞fei 绝jue 径jing 径jing

飞fei 飞fei 万wan 万wan

飞fei 飞fei 飞fei 万wan 万wan

飞fei 飞fei 万wan 万wan

飞fei 飞fei 万wan 万wan

43 *f* *mf* *poco rall.* *mp*

万wan 径jing 人ren 踪zong 灭mie 呦yoo.

万wan 径jing 人ren 踪zong 灭mie 呦yoo.

万wan 径jing 人ren 踪zong 灭mie 呦yoo.

万wan 径jing 人ren 踪zong 灭mie 呦yoo.

Solo *mf* *gl* *ff* *ff*

咿yi 呀ya 呀yi 吼hou

万wan 径jing 人ren 踪zong 灭mie 呦yoo.

万wan 径jing 人ren 踪zong 灭mie 呦yoo.

万wan 径jing 人ren 踪zong 灭mie 呦yoo.

万wan 径jing 人ren 踪zong 灭mie 呦yoo.

B ♩ = 70

Unis. *mf*

48 孤gu 舟zhou 笠li 翁weng 孤gu 舟zhou 啊a 蓑suo 笠li 翁weng 呦yoo_ 呦yoo_ 呦yoo_

Unis. *mf*

孤gu 舟zhou 蓑su 呦yoo_ 呦yoo_ 孤gu 舟zhou 啊a 蓑suo 笠li 翁weng 呦yoo_ 呦yoo_

Unis. *mf*

啊a 孤gu 舟zhou 蓑suo 笠li 翁weng 当dang 当dang_

Unis. *mf*

孤gu 舟zhou 蓑suo 笠li 翁weng 咚dong_ 咚dong

mp

f ——— *mf* ——— *p* ———

呦yoo_ 呦yoo_ 呦yoo_ 呦yoo_ 呦yoo_

mf ——— *p* ——— *mp* ———

呦yoo_ 呦yoo_ 呦yoo_ 呦yoo_ 咚dong 当dang_ 咚dong_ 当dang_ 呦yoo_ 呦yoo_ 呦yoo_ 呦yoo_

f ——— *p* ——— *mf* ——— *f* ———

呦yoo_ 呦yoo_ 咚dong 当dang_ 呦yoo_ 呦yoo_ 呦yoo_

f ——— *p* ——— *mp* ———

咚dong 咚dong 当dang_ 咚dong 当dang 当dang_ 咚dong 当dang 当dang_ 呦yoo_ 呦yoo_ 呦yoo_

rit.

The musical score consists of eight staves. The top four staves are vocal lines, and the bottom four are piano accompaniment. The vocal lines feature the syllable '呦yoo' and dynamic markings *f*, *mf*, and *pp*. The piano accompaniment includes a box of rhythmic patterns for improvisation.

Improvise using sotto voce: put the motives in Boxes 1,2 and 3 together in random order and develop further, imitating wind sound effect
 气声 按照1 2 3 指示的动机发展任意组合
 不分先后顺序 即兴演唱 模拟风声

1 <i>p</i>	<i>mp</i>	2 <i>p</i> < <i>f</i> > <i>pp</i>	3 <i>mf p mp pp mf p f</i>
5		7	
x x x x x		x x x x x x x	
嘘 嘘 嘘 嘘 嘘		嘘 嘘 嘘 嘘 嘘 嘘 嘘	

♩=66
Solo
mp
68
f
ff
千qian 山shan 呦yoo

mp
mf
pp
呦yoo

f
pp
ff
gl.
呦yoo

pp
mp
pp
ff
gl.
呦yoo

Improvise using sotto voce: put the motives in Boxes 1,2 and 3 together in random order and develop further, imitating wind sound effect
气声 按照1 2 3 指示的动机发展任意组合
不分先后顺序 即兴演唱 模拟风声

1 p — mp	p < f > pp	3 mf p mp pp mf p f
5	2 gl.	7
x x x x x	x x x x x	x x x x x x x
嘘 嘘 嘘 嘘 嘘	嘘	嘘 嘘 嘘 嘘 嘘 嘘 嘘

mp Solo
ff
ff
gl.
咿yi 呀ya 咿yi 吼ya

pp
mp
pp
ff
gl.
千qian 山shan 呦yoo

气声 按照1 2 3 指示的动机发展任意组合
Improvise using sotto voce: put the motives in Boxes 1,2 and 3 together in random order and develop further, imitating wind sound effect
不分先后顺序 即兴演唱 模拟风声

1 p — mp	p < f > pp	3 mf p mp pp mf p f
5	2 gl.	7
x x x x x	x x x x x	x x x x x x x
嘘 嘘 嘘 嘘 嘘	嘘	嘘 嘘 嘘 嘘 嘘 嘘 嘘

pp
mf
pp
ff
ff
gl.
呦yoo

ff
gl.
呦yoo

ff
gl.
呦yoo

ff
gl.
呦yoo

ff
gl.
呦yoo

73

mf 呜wu pp 呜wu
 mf 呜wu pp 呜wu
 f 呜wu pp mf 呜wu mp 呜wu pp 呜wu
 Tenor Solo mp 独du mf 钓diao ff 寒han f 江jiang mf 雪xue
 mp 呜wu pp 呜wu
 mp 呜wu mf 呜wu mp 呜wu pp 呜wu
 mp 呜wu mf 呜wu Unis. mp 呜wu pp 呜wu
 Unis. mp 呜wu pp 呜wu

* 循环换气

79

Two staves of music with dynamics *pp* and *mf*. The lyrics "呜wu" are written below the notes.

气声 按照1 2 3 指示的动机发展任意组合
不分先后顺序 即兴演唱 模拟风声

Improvise using sotto voce: put the motives in Boxes 1,2 and 3 together
in random order and develop further, imitating wind sound effect

1 <i>p</i> <i>mp</i> 5	2 <i>p</i> <i>f</i> <i>pp</i> gl.	3 <i>mf</i> <i>p</i> <i>mp</i> <i>pp</i> <i>mf</i> <i>p</i> <i>f</i> 7
嘘嘘嘘嘘嘘	嘘	嘘嘘嘘 嘘嘘嘘嘘

Two staves of music. The first staff includes the dynamic markings *mf* and *pp*. The lyrics "独du", "钓diao", "寒han", "江jiang", "雪xue", and "江jiang" are written below the notes.

Four staves of music. The first staff includes dynamic markings *mf*, *ff*, *f*, *mf*, and *pp*. The lyrics "独du", "钓diao", "寒han", "江jiang", "雪xue", and "江jiang" are written below the notes. The remaining three staves feature the lyrics "呜wu" and dynamic markings *mf*.

86

The musical score consists of ten staves. The first four staves are vocal lines, each with lyrics: 寒han, 江jiang, and 雪xue. The fifth staff is a piano accompaniment line with the lyric 雪xue. The last five staves are piano accompaniment lines, each with lyrics: 寒han, 江jiang, and 雪xue. The score includes dynamic markings such as *pp*, *mf*, *p*, and *ff*, and features a key signature change from one sharp to two sharps.

86

pp 寒han 江jiang 雪xue *ff*

pp 寒han 江jiang 雪xue *ff*

pp 寒han 江jiang 雪xue *ff*

pp 寒han 江jiang 雪xue *ff*

mf 雪xue

p 寒han 江jiang 雪xue *ff*

p 寒han 江jiang 雪xue *ff*

p 寒han 江jiang 雪xue *ff*

p 寒han 江jiang 雪xue *ff*

雪国

Snow Country

For Orchestra

周铁

Zhou Tie

2019

Instrumentation:

Piccolo

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

3 Trumpets in Bb

3 Trombones

Tuba

Timpani

Percussion: 3 players

Player 1: Vibraphone (with bow/soft mallet), Sand Paper, Tom Toms (5) (hard stick)

Player 2: Bass Drum, Glockenspiel, (metal stick/hard stick) Xiaobo, Roto-toms

Player 3: Triangle, Tam Tam, Vibraslap, Whip, Crotales, Suspended

Cymbal, Xylophone, Bongos (2), Tubular Bells.

Harp

Piano

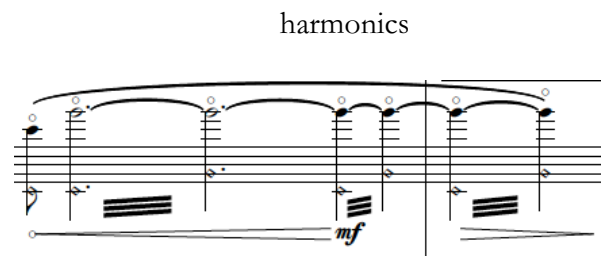
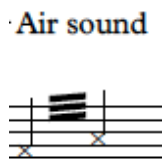
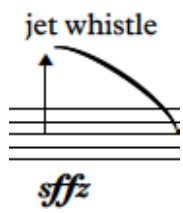
Strings (14.12.10.8.6)

Duration: Ca. 8 mins

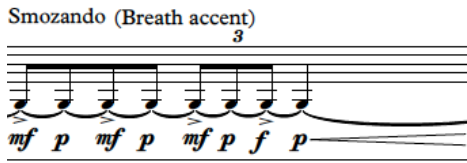
Score in C

Performance note:

Flute:



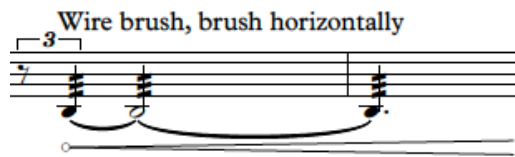
Clarinet/Bassoon/Horn:



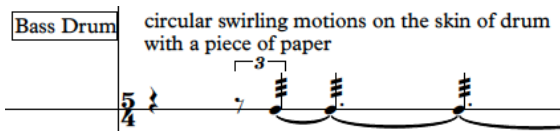
Brass:



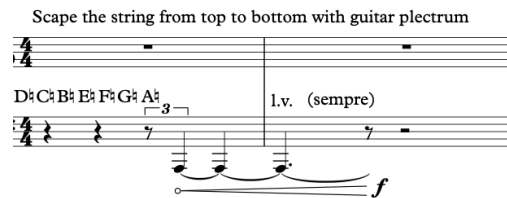
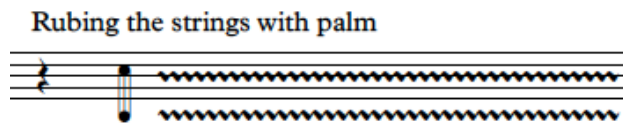
Timpani:



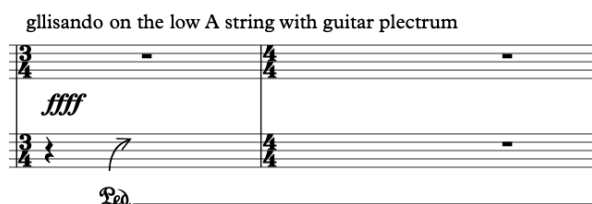
Bass drum:



Harp:



Piano:



Strings asynchronously: each string player plays the motive in his or her own tempo and avoids being together with others. The motive does not need to be played as notated, i.e. it could be reordered, played in retrograde, etc.



S.P.—Sul ponticello

S.T.—Sul Tasto

Over pressure:



«Snow Country»

“Snow Country” is my second symphonic work and a central piece in a recent series of compositions inspired by literature. The work is based on ideas from the novel “The Last Quarter of the Moon” which presents a hundred-year history of the Ewenke culture, written by the esteemed contemporary author Zijian Chi. “Snow Country” explores impressions of ice and snow, as well as human dramas of hunting, suffering, and sacrifice.

The piece is dedicated to Zijian Chi.

雪国 Snow Country

周铁
Tie Zhou
2019

Distant ♩ = ca.52

Piccolo

Flute 1
jet whistle
sfz

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1
Smorzando (Breath accent)

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B♭ 1
con sord. Flz.

Trumpet in B 2
con sord. Flz.

Trumpet in B♭ 3

Trombone 1
Harmon mute (wah-wah)

Trombone 2

Bass Trombone

Tuba

Timpani
Wire brush, brush horizontally
single brush stroke

Percussion 1
Vibraphone with bow

Percussion 2
Bass Drum
circular swirling motions on the skin of drum with a piece of paper

Percussion 3
Triangle
Tam-tam with triangle beater
circular scrape rapido

Harp
Scape the string from top to bottom with guitar plectrum
D♯C♯B♯E♯F♯G♯A♯
l.v. (sempre)
D♯G♯
Rubbing the strings with palm

Piano

Distant ♩ = 52

Violin I
S.P.
pp < ff

Violin II
S.P.
mp
mf
pp
mf

Viola
S.P.
pp
mf
f

Violoncello
S.P.
wide vib.
f

Contrabass
S.P.
wide vib.
f

accel. — Flz. = 110

Picc. Flz. *pp* *ff* *f sfz fff*

Fl. 1 Flz. *pp* *ff* *mf sfz fff*

Fl. 2 *mf sfz fff*

Ob. 1 *pp* *ff* *mp sfz fff*

Ob. 2 *pp* *ff* *mp sfz fff*

Cl. 1 *mf fp* *mf* *ff* *p sfz fff*

Cl. 2 *p sfz fff*

Hn. 1 Smorzando (Breath accent) *mp mf p mf pp p mp mf p mp* Flz. *pp* *mf ff*

Hn. 2 *pp* *mf ff*

Hn. 3 Smorzando (Breath accent) *mp mf p mf pp p mp mf p mp* Flz. *pp* *mf ff*

Hn. 4 *pp* *mf ff*

Tbn. 1 senza sord. *pp* *ff*

Tbn. 2 *pp* *ff*

B. Tbn. *pp* *ff*

Tba. *pp* *ff*

Vib. Sand paper *pp* *ff*

D.B. Glockenspiel *mf ff*

T. t. *f* metal stick *mf ff*

Hp. *f*

Pno. *mf sfz fff*

Vln. I ord. *pp* S.P. *mp ff mp ff*

Vln. II ord. *pp* S.P. *mp ff mp ff*

Vla. *f pp* *pp* *mf mp sfz ff*

Vc. *mf p pp* *pp* *mf mp sfz ff*

Cb. *pp* *mf mp sfz ff*

11 A Subito ♩ = ca. 52

accel.

Picc. *pp* *mf* Air sound

Fl. 1 *f* *pp* *ff* *p* *f* Air sound

Fl. 2 *f* *pp* *ff* *pp* *ff* *mp*

Cl. 1

Cl. 2

Bsn. 1 Smorzando (Breath accent) *mp* *mf* *p* *mf* *mp* *p* *mp* *mf* *f* *ppp*

Bsn. 2 Smorzando (Breath accent) *mp* *mf* *p* *mf* *mp* *p* *mp* *mf* *f* *ppp*

Tbn. 1 Harmon mute (stem in) *f* *pp*

Tbn. 2 Harmon mute (stem in) *mf* *pp* *mf* *pp*

B. Tbn. Harmon mute (stem in) *mf* *pp* *mf* *pp*

Timp. Wire brush, brush horizontally *pp* *f* *p* *pp* *f* *pp*

San. Pa. *pp* *f*

Glock.

Vibra.

Hp. *ff* *pp*

Pno.

Vln. I (returning pitch) *ff* ord. *ppp* *mf*

Vln. I (returning pitch) *ff* ord. *ppp* *mf*

Vln. I (returning pitch) *ff* ord. *ppp* *mf*

Vln. I (returning pitch) *ff* ord. *ppp* *mf*

Vln. I (returning pitch) *ff* ord. *ppp* *mf*

Vln. II (noise) *ff* *pp* ord. *ppp*

Vln. II (noise) *ff* *pp* ord. *ppp*

Vla. S.P. (noise) *ff* *pp*

Vla. S.P. (noise) *ff* *pp*

Vc. *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Cb. *mf* *p* *ff* *p* *f*

16 Moderato ♩ = 80

accel. _____

Picc. *ff* *f* *pp*

Fl. 1 *ff* *f* *mf* *pp*

Fl. 2 *ff* *f* *mf* *pp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 con sord. *mp* *mf* *pp*

Hn. 2 con sord. *mp* *mf* *pp*

Hn. 3 con sord. *mp* *mf* *pp*

Hn. 4 con sord. *mp* *mf* *pp*

Tpt. 1 Harmon mute (stem out) *mf* *f*

Tpt. 2 Harmon mute (stem out) *mf* *f*

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

Glock.

Vibra.

Vln. I *ff* *f* *mf*

Vln. II *ff* *f* *mf*

Vla. *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Vc. *ff* *mp* *ff*

Cb. *ff*

B Subito Andante $\text{♩} = 60$

20 $\text{♩} = 90$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

Glock.

Vibra.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

gl.

ord.

S.P.

pp

mp

mf

f

ff

ppp

ffz

with mallets

xiao bo scrape

Whip

Musical score page 23, page 96, featuring 23 measures of music for various instruments. The score includes dynamic markings such as *f*, *mf*, *mp*, *pp*, *ff*, *fz.*, and *ppp*, as well as performance instructions like *senza sord.* and *Air sound (no pitch)*.

The score is arranged in a standard orchestral format, with woodwinds at the top, brass below, strings in the middle, and percussion at the bottom. The woodwind section includes Piccolo (Picc.), Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1-4), Trumpets (Tpt. 1-3), Trombones (Tbn. 1-2, B. Tbn.), and Tuba (Tba.). The brass section includes Trumpets (Tpt. 1-3), Trombones (Tbn. 1-2, B. Tbn.), and Tuba (Tba.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Violas (Vla.), and Cellos (Cb.). The percussion section includes Timpani (Timp.), Vibraphone (Vib.), Xylophone (X.B.), and Whip. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings ranging from *ppp* to *ff*. Performance instructions include *senza sord.* and *Air sound (no pitch)* for brass instruments.

27

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

X.B.

Vibra.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Wire brush

motor on soft mallets

Glockenspiel hard stick

Crotales

C₄ B₃

97

C

accel.

32

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

Fl. 1 *mf* *pp* *mp*

Fl. 2 *pp* *mp*

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

Ob. 2 *pp*

Cl. 1 *pp* *ff* *mf*

Cl. 2 *ff* *mf*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *f* *pp* *fast* *slow*

Vib. *mp* *f* *mp* *f* *mf* *p* *mp*

Glock. *f* *mp* *mf* *ff* *mp* *mf* *ff*

Crot. *mf* *mf* *f* *pp* *mf*

Hp. *pp* *mp* *fff* *pp*

Pno. *fff* *glissando on the low A string with guitar plectrum*

Vln. I *mf* *pp*

Vln. II *pp* *S.P.* *ord.* *fff* *mf* *pp*

Vla. *pp* *ord.* *pizz.* *arco* *ord.* *pizz.* *arco* *gl.* *jeté* *7* *gl.* *pp* *pp*

Vc. *mp* *f* *p* *f* *gl.* *S.P.* *ord.* *fff* *pp* *jeté* *f* *p* *fff* *pp*

Cb. *f* *pp*

Andante poco mosso ♩ = 70

39

ff (energico) ff (energico) ff (energico) mf mf mf

Tom-toms hard stick pp

Vln. I ff pp

Vln. II ff pp

Vla. ff pp

Vc. ff pp

Cb. ff pp

42

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tom-t.

Glock.

Crot.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flz. *fz*

fz

fz

fz

fz

mf

f

mp

ff

mf

f

mp

ff

mf

f

mp

fz

fz

fz

fz

mf

f

mf

f

mf

f

mf

f

mf

f

45 accel.

Picc. *ff fp f pp*

Fl. 1 *ff fp ff pp*

Fl. 2 *ff fp ff*

Ob. 1 *fff mp ff*

Ob. 2 *fff mp ff*

Cl. 1 *fff p pp mf ff*

Cl. 2 *fff p pp mf ff*

Bsn. 1 *p fff*

Bsn. 2 *p fff*

Hn. 1 *mf ff f mp f ff mf fff*

Hn. 2 *mf ff f mp f ff mf fff*

Hn. 3 *mf ff f mp f ff mf fff*

Hn. 4 *mf ff f mp f ff mf fff*

Tpt. 1 *mf f fff f ff mf fff*

Tpt. 2 *mf f fff f ff mf fff*

Tpt. 3 *mf f fff f ff mf fff*

Tbn. 1 *ff mp ff mp f p ff mf*

Tbn. 2 *ff f mf f mp f mp ff*

B. Tbn. *mf ff mp f mp f pp ff*

Tba. *mf f fff f ff mf fff*

Timp. *pp*

Tom-t. *f ff f ff mf f fff*

Glock. *Suspended Cymbals*

SuS.cym. *Suspended Cymbals*

Harp. *C# Eb G# p*

Vln. I *ff ff mp*

Vln. II *ff ff mp*

Vla. *ff ff mp*

Vc. *ff p mf fff*

Cb. *ff p mf fff*

D

♩ = 80 **Andante Subito Meno mosso** ♩ = 66

rit.

The score is arranged in a standard orchestral layout. The top section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Flutes 3, 4, and 5, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Timpani. The middle section includes Tom-toms, Glockenspiel, Suspended Cymbal (l.v.), Xylophone, Crotales, and Harp. The bottom section includes Piano, Violins I and II, Viola, Violoncello, and Contrabass. The score features a variety of dynamic markings (pp, p, mp, mf, f, ff) and performance instructions such as 'ord.' and 'Sul G'. The tempo changes from 80 to 66, and the piece concludes with a 'rit.' marking.

54 ♩ = 52

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

Glock.

Crot.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Harmon mute (wah wah)

Wire brush, brush horizontally

L.v.

To Perc.

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

59 $\text{♩} = 90$ **E** Subito *Meno mosso* $\text{♩} = 60$

Picc. *f* *ff* *mp*

Fl. 1 *mf* *ff* *mp*

Fl. 2 *mf* *ff* *mp*

Ob. 1 *mp* *ff* *mp*

Ob. 2 *mp* *ff* *mp*

Cl. 1 *p* *ff* *mp*

Cl. 2 *p* *ff* *mp*

Bsn. 1 *pp* *f*

Bsn. 2 *pp* *f*

Hn. 1 *ff* *pp* *ff* *gl.*

Hn. 2 *ff* *pp* *ff* *gl.*

Hn. 3 *ff* *pp* *ff* *gl.*

Hn. 4 *ff* *pp* *ff* *gl.*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff* *ff* *p* *mf*

Tbn. 2 *ff* *ff* *p* *mf*

B. Tbn. *ff* *ff* *p* *mf*

Tba. *ff* *ff* *p* *mf*

Timp. *f* *ff* *mp* *f*

Vib. *ff* *mp* *f*

Glock. *f* *ff* *ff*

Crot. *ff* *pp* *Sus. Cym.*

Harp. *ff* *pp* *Rubbing the strings with palm*

Vln. I *mp* *ff* *ff* *pp* *ff* *pp*

Vln. II *mp* *ff* *ff* *pp* *ff* *pp*

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

Vc. *ff* *pp* *ff* *pp* *S.P.*

Cb. *ff* *pp* *ff* *pp*

64

Picc.

Fl. 1 *fz* *f* *f* *mp* *mf* *f*

Fl. 2 *p* *f* *pp* *mf* *f* *mf* *f*

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

Ob. 2 *pp* *f* *mp* *f* *mf* *mp*

Cl. 1 *fz* *mf* *pp* *p*

Cl. 2 *p*

Bsn. 1 *ffz* *pp* *ff* *pp* *ff* *ffz* *mp*

Bsn. 2 *ffz* *pp* *ff* *pp* *ff* *ffz* *mp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *ff* *f* *ff* *ff* *ff ffz* *mf* *p*

Tbn. 2 *ff* *f* *ff* *ff* *ff ffz* *ff* *mf*

B. Tbn.

Tba. *ff* *ffz* *ff* *ff ffz* *ff* *mp*

Timp. *ffz* *mp* *f* *ffz* *mp* *f* *ffz* *mf* *p*

Vib.

B. D. *ffz* *ffz* *mp* *mf* *mp*

Sus. Cym. *mf* *mp* *pp* *f* *mp*

Vln. I

Vln. II

Vla. *sfz* *sfz*

Vc. *mf* *ff* *ffz* *pp* *ff* *ffz* *mp*

Cb. *ff* *ffz* *pp* *ff* *ffz* *pp* *ff* *ffz* *mp* *ff* *mp*

S.P.

69

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

B. D.

Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

106

75

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

B. D.

Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *p* *f* *ff* *mp* *mf* *pp* *f* *sf* *ffp* *f* *sfz* *ffz* *fmp* *f* *ord.* *ord. II* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.*

S.P. S.T.

S.T. S.P.

S.T. S.P.

S.T. S.P.

S.T. S.P.

S.P.

80

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

B. D.

Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

F

86

Picc. *ffp*

Fl. 1 *ffp*

Fl. 2 *ffp*

Ob. 1 *ffp*

Ob. 2 *ffp*

Cl. 1 *ffp*

Cl. 2 *ffp*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1 *ff* senza sord.

Tpt. 2 *ff* senza sord.

Tpt. 3 *ff* senza sord.

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *pp* Tom-toms *ff*

Vib. *ff*

B. D. *f* Xiao bo scrapes

Sus. Cym. *pp* Sys. Cym. *ff*

Vln. I *pp* *gl.*

Vln. II *pp* *gl.*

Vla. *pp* *gl.*

Vc. *pp* *f*

Cb. *pp* *f*

97 Allegretto ♩ = 110

This page of a musical score, page 111, contains 28 staves for various instruments. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Tom-t., Roto-t., Sus. Cym., Hp., Pno., Vln. I, Vln. II, Vla., Vcl., and Cb. The score is in 3/8 time and includes dynamic markings such as *ff* and *ffp*. The Roto-t. and Sus. Cym. parts include labels for 'Glockenspiel' and 'Xylophone'. The Hp. part includes a 'Bb' marking. The score is divided into measures by vertical bar lines, with repeat signs and first/second endings indicated.

102 **G**

Picc. *mf* *f* *fff* *mf* *ff* *f* *fff* *f*

Fl. 1 *mf* *ff* *f* *mf*

Fl. 2 *mf* *fp* *ff* *fp*

Ob. 1 *mf* *f* *f* *p*

Ob. 2 *f* *mp* *f* *ff* *f* *ff*

Cl. 1 *f* *ff* *f*

Cl. 2 *mf* *f* *mf* *mf* *f*

Bsn. 1 *mf* *f* *f* *mp*

Bsn. 2 *f*

Hn. 1 *fp* *f* *fp* *f* *fp* *fff*

Hn. 2 *fp* *f* *fp* *f* *fp* *fff*

Hn. 3 *fp* *f* *fp* *f* *fp* *fff*

Hn. 4 *fp* *f* *fp* *f* *fp* *fff*

Tpt. 1 *fmp*

Tpt. 2 *fp* *mf*

Tpt. 3 *fmp*

Tbn. 1 *f* *ff* *f* *ff* *f* *ff*

Tbn. 2 *f* *ff* *f* *ff* *f* *ff*

B. Tbn. *f* *ff* *f* *ff* *f* *ff*

Tba. *f* *ff* *f* *ff* *f* *ff*

Timp.

Tom-t. *f* *ff* *f*

Glock. *fff* *f*

Xyl.

Vln. I *Asynchronous* *ff* *mp*

Vln. II *Asynchronous* *ff*

Vla. *Asynchronous* *ff*

Vc. *Asynchronous* *mf* *f* *f* *p* *ff*

Cb. *Asynchronous* *mp* *f* *ff*

Roto-toms

106

This page of a musical score, numbered 106, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and four Flutes (Flt. 1-4). The brass section includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone (B. Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Tom-tom (Tom-t.), and Roto-tom (Roto-t.). The string section (Vln. I, Vln. II, Vla., Vc., Cb.) is present but contains only a continuous tremolo pattern. The score features complex rhythmic patterns, often with triplets and sixteenth notes, and dynamic markings such as *mf*, *f*, *ff*, *fp*, and *fff*. The woodwinds and brass play melodic lines with various articulations, while the strings provide a steady background texture.

110

accel. — — — — —

Picc. *fp* *ff* *fp* *ff* *fp* *ff*

Fl. 1 *fp* *ff* *fp* *ff* *fp* *ff*

Fl. 2 *fp* *ff* *fp* *ff* *fp* *ff*

Ob. 1 *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Ob. 2 *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Cl. 1 *fp* *ff* *fp* *ff* *fp* *ff*

Cl. 2 *fp* *ff* *fp* *ff* *fp* *ff*

Bsn. 1 *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Bsn. 2 *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Hn. 1 *f* *ff* *f* *ff* *ff*

Hn. 2 *f* *mf* *f* *ff* *ff*

Hn. 3 *f* *ff* *f* *ff* *ff*

Hn. 4 *f* *mf* *f* *ff* *ff*

Tpt. 1 *ff* *mf* *ff*

Tpt. 2 *ff* *mf* *ff*

Tpt. 3 *ff* *mf* *ff*

Tbn. 1 *ff* *mp* *mp* *f* *mf* *ff*

Tbn. 2 *fp* *ff* *ff* *mp* *mp* *f* *mf* *ff*

B. Tbn. *fp* *ff* *ff* *mp* *mp* *f* *ff*

Tba. *ff* *ff* *ff* *ff* *ff*

Timp. *mp* *ff*

Tom-t. *ff* *ff*

Roto-t. *ff* *ff*

Xyl. *ff* *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

113 **H Allegro** ♩ = 132

The score is a page from a larger orchestral work, starting at measure 113. It features a variety of instruments, each with its own part. The woodwinds and brass sections play melodic and rhythmic lines, often with accents and dynamic changes. The strings play a driving, rhythmic accompaniment. The harp and piano provide harmonic support. The score is marked 'Allegro' with a tempo of 132 beats per minute. The key signature has one flat (B-flat). The page number 115 is centered at the bottom.

118

Picc. *f* *fff* *f* *f* *mp* *p* *ff* *ff* *mp*

Fl. 1 *ff* *mp* *p* *ff* *p*

Fl. 2 *mp* *ff* *mf* *fff* *mp* *f* *fff* *f*

Ob. 1 *p* *fff* *f* *mp* *ff* *mp* *p* *fff*

Ob. 2 *p* *ff* *p* *mf* *ff* *p* *ff*

Cl. 1 *mp* *ff* *p* *ff* *fff* *mp* *p* *ff*

Cl. 2 *mp* *ff* *f* *fff* *f* *p* *fff* *mp*

Bsn. 1 *mp* *f* *mp* *mf* *fff* *mp*

Bsn. 2 *f* *mp* *p* *ff* *f* *mp*

Hn. 1 *f* *f* *f* *f*

Hn. 2 *f* *f* *f* *f*

Hn. 3 *f* *f* *f* *f*

Hn. 4 *f* *f* *f* *f*

Tpt. 1 *ff* *f* *mp* *mf* *f*

Tpt. 2 *p* *mf* *f* *p* *mp*

Tpt. 3 *mf* *f* *mf* *f* *mf*

Tbn. 1 *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff*

Tbn. 2 *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff*

B. Tbn. *f* *fff* *f* *fff* *f* *fff* *f* *fff*

Tba. *f* *fff* *f* *fff*

Tom-t. *-*

Roto-t. *-*

Xyl. *-*

Hp. *gl* *gl* *gl* *gl*

Pno. *-*

Vln. I *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp*

Vln. II *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp*

Vla. *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp*

Vc. *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp*

Cb. *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp*

122

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tom-t.

Roto-t.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

117

126

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tom-t.
Roto-t.
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

118

129 **I** **Subito Meno mosso** ♩ = 80

The score is for a symphony, page 119, starting at measure 129. The tempo is marked 'Subito Meno mosso' with a metronome marking of ♩ = 80. The music is in 4/4 time. The score includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tba.
- Timp.
- Tom-t.
- Roto-t.
- Xyl.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score features various dynamic markings such as *ff*, *p*, *mp*, and *f*. It includes performance instructions like 'Subito Meno mosso' and 'I'. The page number '119' is centered at the bottom.

139 **Subito Adagio** ♩ = 42

The score is arranged in a standard orchestral layout. The woodwinds (Picc., Fl., Ob., Cl., Bsn., Hn., Tpt., Tbn., Tba.) and brass (Tbn., Tba.) sections play sustained notes with dynamic markings of *fff* and *p*. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic accompaniment with dynamic markings of *fff* and *p*. The percussion (Timp., Tom-t., B. D., Tub. B., Hp., Pno.) provides a steady accompaniment with dynamic markings of *fff* and *p*. The score is marked **Subito Adagio** with a tempo of ♩ = 42.

144

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tom-t.
B. D.
Tub. B.
Hp.
Pno.
Vln. I
Vln. II
Via.
Vc.
Cb.

122

148

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tom-t.
B. D.
Tub. B.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

123

《韵-北国的五幅水墨》
《My Love-Five Ink Painting of Northern》

钢琴组曲
Piano Suite

- 1 摇篮曲 Lullaby
- 2 阿里郎 Arirang
- 3 船歌 Barcarolla
- 4 牧歌 Pastoral
- 5 戏 Drama

周铁
Zhou Tie

伦敦/卡迪夫 2020

作品灵感源于作曲家生活过的东北地区的民间音乐素材，分别采用民歌摇篮曲，朝鲜族民歌阿里郎，乌苏里船歌，乌苏里船歌，蒙古民歌牧歌和民歌小看戏。

The work is inspired by folk music material from the northeastern region where the composer lived, using the folk song Lullaby, the Korean folk song Arirang, the Ussuri Barcarolla, the Mongolian folk song Pastoral, and the folk song Drama.

Duration: 10-12mins

1 摇篮曲 1 Lullaby

周铁
Tie Zhou
2020

Rubato

Piano

p *f* *mf* *p*

Ped.

Pno.

p *ff* *mf* *p*

Ped.

accel.

Pno.

p *A Tempo*

Ped.

A Più mosso ♩ = 52

Pno.

mp

Ped.

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11

Pno.

mp

15

Pno.

mf *f*

20

Pno.

mf

25

Pno.

p *f* *p*

tr. *rit.* *accel.*

ff *Ped.*

Piano score for measures 31-33. The piece is in B-flat major and 4/4 time. Measure 31 features a five-fingered arpeggio in the right hand, marked *ff*. Measure 32 has chords in the right hand and a bass line in the left hand, marked *f*. Measure 33 is marked *mp* and includes an *accel.* instruction with a five-fingered arpeggio in the right hand. The tempo is marked **A Tempo**.

Piano score for measures 34-35. Measure 34 continues with a five-fingered arpeggio in the right hand. Measure 35 features a five-fingered arpeggio in the right hand and a bass line in the left hand. The tempo is marked **A Tempo**.

Piano score for measures 35-38. Measure 35 is marked **A Tempo**. Measure 36 is marked **B** and *mp*, with a tempo change to **Più mosso** (♩ = 52) and a key signature change to B major. Measure 37 is marked *mp*. Measure 38 is marked *mp* and includes an *8va* instruction. The tempo is marked **Più mosso**.

Piano score for measures 39-42. Measure 39 features a five-fingered arpeggio in the right hand. Measure 40 has chords in the right hand and a bass line in the left hand. Measure 41 has chords in the right hand and a bass line in the left hand. Measure 42 has chords in the right hand and a bass line in the left hand.

43

Pno.

mf

46

Pno.

f

50

Pno.

rit.

A Tempo

8va

55

Pno.

mp

p

pp

2 阿里郎
2 Arirang

Piano

$\text{♩} = 100$

mp

Pno.

mf

5

Pno.

ff

mp

mf

9

A

Pno.

pp

mp

f

13

Pno.

17

mf *mp* *ff*

Pno.

21

mf

Pno.

25

mp *ff*

Pno.

29

Pno.

33

mp *ff* *mp*

B

38

Pno.

ff *mf*

42

Pno.

mp

45

Pno.

f *mf*

49

Pno.

mp *ff*

53

Pno.

f

57

Pno.

mp

ff

61

Pno.

mf

65

Pno.

mf

f

mp

69

Pno.

mf

f

73

Pno.

mf

f

ff

77

Pno.

pp

mf

pp

mp

81

Pno.

ppp

Detailed description of the musical score: The score consists of two systems. The first system (measures 77-80) is written in the bass clef. Measure 77 begins with a piano (*pp*) dynamic and features a complex chordal texture with a fermata. Measure 78 has a mezzo-forte (*mf*) dynamic and contains a melodic line with eighth notes. Measure 79 returns to piano (*pp*) and features a melodic line with eighth notes. Measure 80 ends with a mezzo-piano (*mp*) dynamic and a fermata. The second system (measure 81) is written in the treble clef. Measure 81 begins with a pianissimo (*ppp*) dynamic and features a melodic line with eighth notes. The piece concludes with a double bar line at the end of measure 81.

3 船歌
3 Barcarolla

Tempo rubato

Piano

ff

mp

8^{va}

Pno.

mp

ff

8^{va}

6

A tempo **accel.** **rit.**

Pno.

f

$\text{♩} = 120$

9

A Tempo

Pno.

mf

ff

mp

A $\text{♩} = 78$

14

18

Pno.

mf

21

Pno.

24

Pno.

28

Pno.

31

Pno.

B

33

Pno.

36

Pno.

39

Pno.

42

Pno.

rit.

mp

rit.

A Tempo accel.

Pno.

45

ff

mp

f

♩ = 120 rit.

A Tempo

Pno.

48

mf

mp

8^{va}

4 牧歌
4 Pastoral

♩ = 52
8^{va}

Piano

pp mf

3

pp

Pno.

pp mf

3

Pno.

f pp

3

A

Pno.

f mf

(longer)

3

14

Pno.

f mp

f

mf

17

Pno.

f mp

mf

20

Pno.

tr

pp

mf

Coda

23

Pno.

26

Pno.

pp

29

Pno.

The image shows a musical score for piano, labeled 'Pno.', spanning measures 29, 30, and 31. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is presented in two staves: a treble clef staff on top and a bass clef staff on the bottom. In measure 29, the treble staff contains a half note chord consisting of G4 and B-flat4, with a fermata over it. The bass staff contains a half note chord consisting of E-flat3 and G3, also with a fermata. In measure 30, the treble staff contains a half note chord consisting of B-flat4 and D5, with a fermata. The bass staff contains a half note chord consisting of G3 and B-flat3, with a fermata. In measure 31, the treble staff contains a half note chord consisting of D5 and F5, with a fermata. The bass staff contains a half note chord consisting of B-flat3 and D4, with a fermata. The piece concludes with a double bar line at the end of measure 31.

5 戏 5 Drama

Allegro ♩ = 132

Piano

fff mf ff

Pno.

mp ff

Pno.

mp f mp

Pno.

ff

A

2

19

Pno.

sf sf mp

24

Pno.

ff sf mp

27

Pno.

sf sf sf sf mf

31

Pno.

f **B**

35

Pno.

mf mp

39 *ff* *mp* *gliss.* 3

44

49 *mp*

53 *ff* *mp 8va* **C** *8va*

58 (8)

Pno.

Pno.

Pno.

孤帆远影
Alone Sail, Alone Shadow

为长笛 琵琶 古筝 大提琴而作

For Flute, Pipa, Guzheng and Cello

周铁
Zhou Tie

2019

Instrumentation:

Flute 长笛

Pipa 琵琶


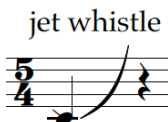
Guzheng 古筝

Cello 大提琴

Duration: 10-11mins

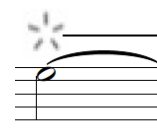
Score in C


Performance note:


长笛 Flute: Harmonics 泛音:  Jet whistle 口哨声: 

Smorzando 持续重音:  Flutter tongue 花舌: 


琵琶 Pipa: Lun 轮: playing alternately with four fingers, creating tremolo effect




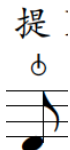

harmonics at the notated pitch: 

Tangle strings 绞弦: cross string with strumming 

Two hands hit the soundboard 拍琴板: 

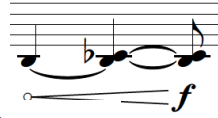
pull-push vibrato 吟音: 

Up-stroke with the index or middle finger with the thumb pressing on the string near the bridge 摘: 

Bartok pizz 提:  Harmonics at the notated pitch 泛音: 

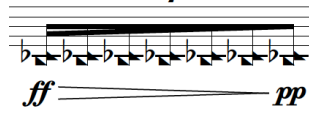
弓子拉(with bow)

古筝 Guzheng: with bow 弓子拉奏



Col legno batutto
7

Col legno batutto 弓杆打奏:



Glissando on the left side of Bridge 刮琴码左侧:



with finger flesh 指肉:



Harmonics at the notated pitch 泛音:



Tuning 定弦:



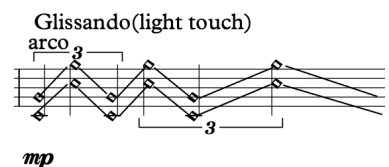
大提琴 Cello: Bartok pizz. 巴托克拨奏



Pizz. with arrow: pizz, then quickly change the pitch by another hand in the given direction



glissando(half harmonics) 轻抚:
press the strings using half of the usual strength



Seating Plan

Pipa 琵琶

Guzheng 古筝

Flute 长笛

Cello 大提琴

Audience

孤帆远影

Score in C

Alone Sail, Alone Shadow

为长笛 琵琶 古筝和大提琴而作

For Flute, Pipa, Guzheng and Cello

周铁
Tie Zhou
2019

Andante ♩ = 56 神秘的Misterioso

长笛 Flute

琵琶 Pipa

古筝 Gu zheng

大提琴 Cello

jet whistle

fff

harmonics at the notated pitch

mp *mp* *mp mf*

sffz *sffz* *mf* *sffz* *mf* *pizz.* *mp < f*

sffz *mp*

6

长笛 Flute

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

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

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

arco *molto vib.* *mf* *f* *mf*

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爆裂的(explosive)

t k t k t

10 *molto vib.*

长笛 Flute

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

f mp mf f fff 5 fp

mp mf mp pp f sfz mp < mf

mf mp mf

mp ff

S.T. S.P. ord.

ffp

13 *accel. Flz.*

长笛 Flute

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

f fmp f

pp ff > pp

提 Bartok pizz.

f mp ff

f mp ff

ff f mp ff

pizz. arco

ff mp ff

pizz. mf

A *A tempo*

molto vib.

长笛Flute

Musical notation for Flute (Mei Lin), measures 15-17. Dynamics: *pp*, *mf*, *p*, *mf*, *ff*. Performance markings: *gl.*, *Flz. 3*, *v*.

琵琶Pipa

Musical notation for Pipa, measures 15-17. Dynamics: *pp*, *mf*, *pp*, *mf*. Performance markings: *gl.*, *v*, *3*, *gl.*.

古筝Guzheng

Musical notation for Guzheng, measures 15-17. Dynamics: *mp*, *mf*, *pp*, *pp*, *ff^z*, *ff^z*.

大提琴Vc.

Musical notation for Violoncello, measures 15-17. Dynamics: *mp*, *mf*, *pp*, *f*, *pp*, *mp*. Performance markings: *arco*, *molto vib.*, *al ord.*, *3*.

长笛Flute

Musical notation for Flute (Mei Lin), measures 18-19. Dynamics: *mf*, *mp*, *mf*, *pp*.

琵琶Pipa

Musical notation for Pipa, measures 18-19. Dynamics: *f*, *mf*, *mp*, *f*, *ff*, *mp*. Performance markings: *gl.*, *v*, *3*, *5*, *7*, *绞弦*.

古筝Guzheng

Musical notation for Guzheng, measures 18-19. Dynamics: *mp*, *mf*, *f*.

大提琴Vc.

Musical notation for Violoncello, measures 18-19. Dynamics: *mf*, *f*, *ff*, *pp*, *ff*, *mp*. Performance markings: *gl.*, *3*.

21

长笛 Flute

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

23

长笛 Flute

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

弓子拉 (with bow)

Col legno batutto

ord.

jéte

刮琴码左侧
Glissando leftside of Bridge

3 *mp*

mf

f

gl.

f

pp

f

ff

pp

f

fp

ff

ff

pp

mf

fff

mp

mf

pp

mp

p

f

ff

ffp

mf > *p* < *mf*

长笛 Flute

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

26 *mf*

7 摇指 tremolo

拍琴板
two hands hit soundboard
L R L

ff

gl.

mp *ff*

p *gl.* *mf* *gl.* *p* *gl.* *f* *gl.* *mp* *gl.* *mf* *gl.* *pp* *gl.* *f* *ff*

爆裂的(explosive)

29 t k t k t k t **B**

长笛 Flute

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

ff

1.v.

mp

f *pp*

ffp *< mf* *mp* *< f* *mp*

33 长笛 Flute *mf mfp mf f ffp*

琵琶 Pipa 吟音 pull-push vibrato *mp mf mp ff*

古筝 Guzheng 指肉 finger *mf p mp f mp*

大提琴 Vc. *fp f ff mf p* *molto vib. gl. non vib. gl.*

37 长笛 Flute *mf ff fff* Flz.

琵琶 Pipa *mp f*

古筝 Guzheng *mp mf*

大提琴 Vc.

39

长笛Flute

琵琶Pipa

古筝Guzheng

大提琴Vc.

42

长笛Flute

琵琶Pipa

古筝Guzheng

大提琴Vc.

拍琴板 two hands hit the soundboard

LR L₅ RL

LRL

刮琴码左侧 Glissando left side of Bridge

S.P. ord.

molto vib.

accel. (♩ = 80)

ff

mp

f

p

mp

mf

f

pp

f

mp

mf

mf

p

f

mp

mf

f

ff

p

f

mf

C ♩ = 66 **Meno mosso subito**

长笛 Flute

45 *sfz* *ff* *f* *ff* *p* *mf*

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

长笛 Flute

49 *ff* *mp* *f* *ff*

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

ff *fp* *f* *p* *f*

长笛 Flute

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

mp *fff* *ffp* *ff* *mf* *p*

S.P.

(♩ = 80) **D** ♩ = 56 **Meno mosso subito**

长笛 Flute

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

fff *mf* *ff* *f* *fff* *pp* *f* *fff* *mf* *p*

ord. → S.T.

绞弦

58 (tr) \flat \flat \flat

长笛Flute

琵琶Pipa

古筝Guzheng

大提琴Vc.

62 (tr) \flat \flat \flat

长笛Flute

琵琶Pipa

古筝Guzheng

大提琴Vc.

Detailed description of the musical score: The score is divided into two systems, measures 58-61 and 62-65. Each system includes parts for Flute, Pipa, Guzheng, and Cello. The Flute part features melodic lines with trills and triplets. The Pipa part consists of rhythmic patterns with sustained notes. The Guzheng part uses a complex fingering system with many accidentals and dynamic markings. The Cello part provides harmonic support with sustained notes and glissandi. Performance instructions include 'ord.' (order) and 'S.P.' (Sustained Pedal) for the Cello, and 'S.T.' (Sustained Tone) for the Guzheng. Dynamic markings range from *pp* to *fff*.

66 (tr) *pp* *fff* *ppp* *fff* jet whistle

长笛 Flute

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

69 *fp* *f* *mf* *ff*

长笛 Flute

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

Detailed description of the musical score: The score is for measures 66-69. It features four staves: Flute, Pipa, Guzheng, and Violin. Measure 66 starts with a flute trill (tr) marked *pp*. The flute then plays a long note marked *fff*, followed by a *ppp* note, and then a *fff* note with a 'jet whistle' effect. The Pipa and Guzheng play sustained chords marked *ff*. The Violin plays a rhythmic pattern of triplets marked *pp* and *mp*. Measure 69 begins with the flute playing a *fp* note, followed by *f*, *mf*, and *ff* notes. The Pipa and Guzheng continue with their respective patterns, with the Guzheng marked *mp* and *pp*. The Violin continues with its triplet pattern, marked *pp* and *mp*.

Measure 72:

- 长笛 Flute:** Treble clef, starting at measure 72. Dynamics: *mp*, *f*, *fp*. Includes a *Flz.* marking.
- 琵琶 Pipa:** Treble clef, accompaniment with triplet patterns. Dynamics: *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*.
- 古筝 Guzheng:** Treble clef, accompaniment with chordal patterns. Dynamics: *mp*, *pp*, *mp*, *pp*.
- 大提琴 Vc.:** Treble clef, accompaniment with triplet patterns. Dynamics: *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*.

Measure 75:

- 长笛 Flute:** Treble clef, starting at measure 75. Dynamics: *ff*, *mp*, *f*, *p*, *f*, *p*, *ff*. Includes *Smorzando (accent breath)* marking.
- 琵琶 Pipa:** Treble clef, accompaniment with triplet patterns. Dynamics: *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*.
- 古筝 Guzheng:** Treble clef, accompaniment with chordal patterns. Dynamics: *mp*, *pp*, *mp*, *pp*.
- 大提琴 Vc.:** Treble clef, accompaniment with triplet patterns. Dynamics: *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*.

78

长笛 Flute

mf < *f* > *p* *mf*³ *pp* *fp* *molto vib.*

琵琶 Pipa

mp > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* <

古筝 Guzheng

mp > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* <

大提琴 Vc.

pp < *mp*³ > *pp* < *mp*³ > *pp* < *mp*³ > *pp* < *mp*³ > *pp* < *mp*³ > *pp* < *mp*³ >

81

长笛 Flute

ff *p* *fff* *fp* Flz. *b* *tr*

琵琶 Pipa

mp > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* <

古筝 Guzheng

mp > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* <

大提琴 Vc.

pp < *mp*³ > *pp* < *mp*³ > *pp* < *mp*³ > *pp* < *mp*³ > *pp* < *mp*³ > *pp* < *mp*³ >

84 (tr) b

长笛Flute

琵琶Pipa

古筝Guzheng

大提琴Vc.

improvise using the materials(both in terms of their harmonic colours and pitch contours) given in Boxes 1,2 and 3 for at least 50" between letter E to F
以方块中相似的材料（和声和轮廓）即兴演奏大约50秒 从排演号E到F

87

长笛Flute

琵琶Pipa

古筝Guzheng

大提琴Vc.

即兴演奏
又慢渐快

slow gradually get faster

E

1

2

3

长笛Flute

琵琶Pipa

古筝Guzheng

大提琴Vc.

长笛Flute

琵琶Pipa

古筝Guzheng

大提琴Vc.

90 (tr) *mf mp* 6

看长笛指示 Follow Flute

1 L R $\frac{1}{5}$ R L *ff*

2 7 *mp*

3 *ff* *mf*

看琵琶指示 Follow Pipa

1 7 *fff*

2 S.P. ord. *pp* *gl.* *mf*

92

看大提琴指示 Follow Cello

1 7 *mp* *ff*

2 *gl.* 3 *p* 7 *mf*

S.T. *gl.* *mp*

Tutti follow Flute
 Improve, rapid following contour lines

沿着画线方向即兴演奏
 看长笛指示

93

长笛 Flute

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

F 爆裂的(explusive) **A tempo**

100 $\text{♩} = 56$ Flz. $\text{♩} = 90$

长笛 Flute

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

ff mp mf f mp

ff mp mf f p mp

gl. #

Gllisando left side of Bridge
 刮琴码左侧

finger 指肉

p f mp mf mf mf

S.T. S.P. ord. S.P.

ff mp mf p ff

爆裂的(explosive)

t k t k t

104 Flz.

长笛Flute

p f mp mf f

琵琶Pipa

摘 *mf*

古筝Guzheng

双手连续拍琴筒 *mp pp < mp > pp < mp > pp mp*

大提琴Vc.

pizz. *mp* Glissando (light touch) arco *mp*

108

长笛Flute

mp < mf

琵琶Pipa

古筝Guzheng

mp mf mp mf

mf gl. mp gl. mp gl.

大提琴Vc.

mp

112

长笛Flute

琵琶Pipa

古筝Guzheng

大提琴Vc.

115

长笛Flute

琵琶Pipa

古筝Guzheng

大提琴Vc.

The musical score is divided into two systems, measures 112-114 and 115-117. Each system includes four staves: Flute (top), Pipa (middle-top), Guzheng (middle-bottom), and Violoncello (bottom).
 - **Flute:** Measures 112-114 start with a whole rest, followed by a triplet of eighth notes (G4, A4, B4) in measure 114. Measure 115 has a whole rest, and measures 116-117 feature a triplet of eighth notes (G4, A4, B4).
 - **Pipa:** Measures 112-114 consist of a continuous eighth-note pattern with a fingering of 5. Measure 115 has a whole rest, and measures 116-117 continue the eighth-note pattern.
 - **Guzheng:** Measures 112-114 feature a triplet of eighth notes (G3, A3, B3) in the bass clef. Measure 115 has a whole rest, and measures 116-117 continue the triplet pattern.
 - **Violoncello:** Measures 112-117 feature a complex rhythmic pattern of eighth notes with triplets and sixteenth notes, primarily in the bass clef.

117

长笛 Flute

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

Glissando leftside of Bridge
刮琴码左侧

pp *mp*

pp *mp* *mp*

p *f*

3 3 3 3 3 3 3 3 3 3

121

长笛 Flute

琵琶 Pipa

古筝 Guzheng

大提琴 Vc.

弓子拉 (with bow)

摘

mf *mp*

mf

f

pizz. *mp*

被遗忘的弦诗

The Forgotten Strings

For the 5-string Pipa

周铁

Zhou Tie

2021

五弦琵琶在唐宋之后失传,被人遗忘,故名为被遗忘的弦诗,作曲家通过创作几种不同的风格写作来表达五弦琵琶独有的魅力.

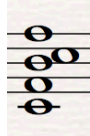
Five strings Pipa was lost and forgotten after Tang and Song dynasties. So the composer wants to use several different writing styles to express the unique artistic charm of the Pipa in that early period of Chinese history.

程玉老师委约
Commissioned by Cheng Yu

Duration: 7-8 mins

Performance note

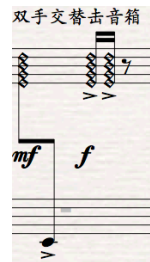
1 open string



2 Five finger strumming



3 Alternating hands hit the soundboard



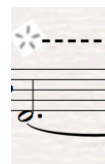
4 Left hand hit the soundboard



5 Tangle strings: pull one string over the other and strum all strings



6 Five-finger circulation strumming



被遗忘的弦诗

The Forgotten Strings

五弦琵琶独奏

For the 5-string Pipa

周铁

Tie Zhou

2021

琵琶pipa

Adagio ♩ = 42 **accel.**

A tempo ♩ = 56

Pipa

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Allegretto ♩ = 120

15

Pipa

18

Pipa

22

Pipa

Allegretto ♩ = 120

Subito Andante ♩ = 60

25

Pipa

accel. (狂乱的)crazy

ff

叫喊!shouted!

双手交替击音箱

imitating female singing "似青衣唱腔"

大(dai) 王

dai wang

f fpp

poco mosso ♩ = 72

fmp

29

Pipa

32 *mp* *mf* *f* *mp* *ff*

36 *ff* *mf* *pp* *mf*

40 *accel.* *mp* *p* *mp* **A** ♩=72

46 *f* *mf* *mp* *ff* *fmp* *mf*

50 *p* *ff* *p* *mf* *ff* 击音箱 hit the soundboard

54 *fp* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *ff* *mp f* *mp* *mf*

57 *f* *pp* *f* *mf* *ff*

62 *p* *f* *mf*

66 **B** *f* *mp*

70 *mp* *f*

rit.

C Andante ♩ = 62

"虞姬吟诗"heroine solo(E弦的咏叹bar75 to bar91)

73

Pipa

mf *pp* *mp*

78

Pipa

mf *f*

gl. *gl.*

(L.H.)

82

Pipa

mp *f*

rit.

86

Pipa

mp

A tempo ♩ = 62

accel.

91

Pipa

mp *f* *p* *f*

16 16

3

95 - - - - - Moderato ♩ = 90

Pipa

mf p ff mp mf

99 accel. - - - - - Allegretto ♩ = 120

Pipa

sf sf sf mp f

103

Pipa

ff mp ff f

D

108

Pipa

ff mf f

gl

113

Pipa

pp ff

绞弦 Tangle strings

117

Pipa

mf

ff

绞弦

121

Pipa

mp

124

Pipa

f

ff — *mf*

gl.

127

Pipa

131

Pipa

ff

mp — *ff*

136

Pipa

mf ————— *f* *mf* ————— *f* *ff*

139

Pipa

mp ————— *f* *mf* —————

143

Pipa

ff *mp* ————— *f* *mf*

147

Pipa

rit. ♩ = 72

fff *mp*

9

152

似青衣唱腔 (The King is dying)

君 王 意 气 尽

jun wang yi qi jin

f *mf* *ff* ————— *f* ————— *mf* ————— *pp* *f* (1.v.)

3

155 (1.v.) (悲伤的)sadly

Pipa

mp *f* *fff*

贱 妾 何 聊 生
jian qie he liao sheng
mf *p* *mf* *f* *mp*

159

Pipa

ff *mf*

绞弦 tangle strings

164

Pipa

mp *f* *ff*

accel.

169 ♩ = 120 (狂乱的)crazy

Pipa

mp *ff* *f* *fff*

"悲伤的"sadly

大 王
dai wang

图腾

Totem

For Orchestra

周铁

Zhou Tie

2020

Instrumentation:

1 Flute/Alto Flute
1 Oboe /English Horn
1 Clarinet
1 Bassoon

2 Horns
2 Trumpets
2 Trombone
1 Tuba

Timpani

Percussion 1: Bass Drum, Temple Block, Suspended Cymbals, Vibraphone,
Snare Drum

Percussion 2 : Bongos, Tam-tam, Marimba,

Harp

1 Piano
2 Piano

Strings

Duration: 8 mins

Score in C

Program note

«Totem» is my fifth orchestral work in my contemporary literary series. The creation of the work was inspired by the novel and movie “Wolf Totem”. My creation was inspired by the chapter in which wolves attacked the horse farm, and the music expressed the fact that wolves are a kind of tough spirit of prairie totems.

图腾 Totem

周铁
Tie Zhou
2020

Andante ♩ = 62

Flute: *molto vib.*, *slow*, *fast*, *gl.*, *ff*, *fp*, *ff*, *ff*, *f*, *non vib.*, *slow*, *fast*, *gl.*, *mp*, *ff*, *mf*, *ff*, *mf*, *mp*

Oboe: -

Clarinet in B♭: -

Bassoon: -

Horn in F 1: -

Horn in F 2: -

Trumpet in B♭ 1: -

Trumpet in B♭ 2: -

Trombone 1: -

Bass Trombone: -

Tuba: -

Timpani: -

Percussion 1: Temple block, *mf*, *f*, Suspended cymbal, with bow, *f*

Percussion 2: Bongos, *mf*, *f*, Tam Tam (Large), hit with metal brush, *pp*, *mf*, *pp*

Harp: D² C² B¹ E¹ F¹ G¹ A¹, *fff*

Piano 1: -

Piano 2: -

Violin 1: *f*, *f*, *f*, *pizz.*, *f*

Violin 2: *pp*, *pp*, *ff*

Viola: -

Violoncello: -

Double Bass: -

Fl. *f* *mp sf* *f* *fff* *mp* *f* *mp* *f* *mp ff* *mp* *slow molto vib.*

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

Timp.

Perc. 1 **Bass drum** circular swirling motions on the skin of drum with a piece of paper *f*

Perc. 2 hit with metal brush *pp* *mf* *pp*

Hp. *mp* *fff* pluck the string *ff*

Pno. 1 *ff*

Pno. 2 *mf*

Vln. 1 *mf* *ff* *mf* *ff* *mf* *ff*

Vln. 2 *ff* *ff* *ff*

Vla. *ff* *ff* *ff*

Vc. *pp* *ff* *pp*

Db. *pp* *ff* *pp* *pizz.* *ff*

12 *fast*

Fl. *mf* *f* *ff* *mp* *f* *ff* *f* *f*

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

Timp. *pp* *mp* *pp* *pp* *mp* *mf* *pp* *pp* *mp* *mf* *pp*

Perc. 1

Perc. 2 **Bongos** *mf* *f*

Hp. **Gong effect (hitting with palm)** *fff* **Swirling (like water)** *mf*

Pno. 1 *f*

Pno. 2

Vln. 1 arco *col legno* *mp*

Vln. 2 arco *col legno* *mp*

Vla. **hit belly** *mp f*

Vc. **hit belly** *mp f*

Db. **hit belly** *mp f* arco *pp*

17 *mp* *ff* *fff* *accel.* $\text{♩} = 132$

Fl. *3* *5* *6* *3* *ff* *fff* *accel.*

Ob.

Cl.

Bsn.

Hn. 1 *f* *gl.*

Hn. 2 *f* *gl.*

Tpt. 1 *mf*

Tpt. 2 *mf* *3* *fff*

Tbn. 1 *ff* *mp*

B. Tbn. *ff* *gl.* *mp*

Tba. *fff* *pp* *fff*

Timp. *pp* *mp* *mf* *pp* *pp* *mp* *mf* *pp* *pp*

Perc. 1 Bass drum *pp*

Perc. 2 *pp*

Hp. *mp* *Db* *Ab*

Pno. 1 *fff* *8^{va}*

Pno. 2 *fff* *8^{va}* *f* *gl.* *fff*

Vln. 1 ord. *fff* *f* *3* *fff* *gl.* *gl.*

Vln. 2 ord. *fff* *f* *3* *fff* *gl.* *gl.*

Vla. *fff* *5* *3* *5* *5* *pp* *ff*

Vc. *fff* *5* *3* *5* *5* *pp* *ff*

Db. *fff* *5* *3* *5* *5* *pp* *ff*

22 **A** Meno mosso ♩ = 60

English Horn

Rubbing the strings with palm

ff mp f pff mf fff ff mp f pff fff p mp ff f mp ff mp f pp pp pp pp pp

26 to Alto flute

Fl.

Ob. to Oboe

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp, *f*, *mf*, *ff*, *pp*, *ppp*, *fff*, *ppp*, *mf*, *pp*

Suspended cymbal

Harmon mute (Wah Wah)

Rubbing the strings with palm

F#

Solo

Tutti

ord.

S.P.

B

32

Fl. *ffmp* *fff* 7

Ob. *f*

Cl. *ff* 3

Bsn. *f*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *pp*

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

Timp. *f*

Perc. 1 *f* **Vibraphone** *mp*

Perc. 2 *mp* **Marimba** *mp*

Hp. *ff* *pp*

Pno. 1

Pno. 2 *ff*

Vln. 1 *fff* *pp* *mf* *ff* *pp* *ff* *pp* *pp* 3

Vln. 2 *pp* *fff* *mf* *ff* *pp* *ff* *pp* *pp* 3 3 5

Vla. *fff* *pp* *pp* *ff* *pp* *pp* 3 7 3 7

Vc. *ff* *pp* *arco* *pp* *ff* *pp* *pp* *ff* *pp* *pp* 3 3 7 3 7

Db. *ff* *pp* *pp* *ff* *pp* *pp* *ff* *pp* *pp* 3 3 7 3 7

Tutti. *arco* *pp* *ff* *pp* *pp* *ff* *pp* *pp* 3 3 7 3 7

accel.

The musical score on page 8 is a complex orchestral arrangement. It features a variety of instruments, each with its own part. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horns, Trumpets, Trombones) sections play melodic lines with dynamic markings ranging from *mp* to *f*. The strings (Violins, Violas, Cellos, Double Basses) play intricate rhythmic patterns, often in triplets, with dynamic markings from *pp* to *ff*. The percussion section includes Vibraphone, Maracas, and Timpani. The Harp and Piano parts provide harmonic support. The score is marked with an *accel.* (accelerando) at the top, indicating a change in tempo. The page number 8 is located in the top left corner.

40 **C**

Fl. *fff* *fff* *mf*

Ob. *fff* *fff* *mf*

Cl. *fff* *fff* *mf*

Bsn. *fff*

Hn. 1 *fff* *fffpp* *fff*

Hn. 2 *fff* *fffpp* *fff*

Tpt. 1 *fff* *mf* *fff* *mp* *f*

Tpt. 2 *fff* *mf* *fff* *mp* *f*

Tbn. 1 *fff* *mf* *fffpp* *fff*

B. Tbn. *fff* *f* *fffpp* *fff*

Tba. *fff* *f* *fffpp* *fff*

Timp.

Vib. *fff* *gl.* *mp* **Spare drum**

Mar. *fff* *gl.*

Hp. *f* *fff*

Pno. 1

Pno. 2

Vln. 1 *pp* *ff* *pp* *ff* *fff* *fffpp* *f*

Vln. 2 *pp* *ff* *pp* *ff* *fff* *fffpp* *f*

Vla. *pp* *ff* *pp* *ff* *fff* *fff* *pp*

Vc. *pp* *ff* *pp* *ff* *fff* *fff* *pp*

Db. *pp* *ff* *pp* *ff* *fff* *fff* *pp*

Sul G

accel.

Più mosso ♩ = 72

43

Fl. *ff* *f* *fff*

Ob. *ff* *mf* *fff*

Cl. *ff* *mp* *ff*

Bsn. *mp* *ff*

Hn. 1 *ffp* *fff*

Hn. 2 *ffp* *ff*

Tpt. 1 *f* *fff*

Tpt. 2 *f* *fff*

Tbn. 1 *ffp* *ff* *fff*

B. Tbn. *ffp* *ff* *fff*

Tba. *ffp* *ff* *fff*

Timp. *pp* *ff*

Perc. *ff*

Hp.

Pno. 1 *mf* *fff*

Pno. 2 *mp* *ff* *fff*

Vln. 1 *ffp* *ff* *fff* *f* *ff* *mf* *fff* *f*

Vln. 2 *ffp* *ff* *fff* *f* *ff* *mf* *fff* *f*

Vla. *ffp* *ff* *fff* *f* *ff* *mf* *fff* *f*

Vc. *ffp* *ff* *fff* *f* *ff* *mf* *fff* *f*

Db. *ffp* *ff* *fff* *f* *ff* *mf* *fff* *f*

molto vib. *gl.* *Sul G*

47

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tbn. 2

Timp.

Perc. 1

Perc. 2

Hp.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

rit.

air sound (no pitch)

air sound (no pitch)

air sound (no pitch)

air sound (no pitch)

air sound (no pitch)

air sound (no pitch)

Suspended cymbals

soft mallets

over pressure

retaining pitch

noise

pp

mf

f

ff

mp

mf

ff

mp

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

53 **D** Andante ♩ = 56

FL. *pp* *mf* *f* *ff*

Ob.

Cl.

Bsn. *mp*

Hn. 1 *f* *mf* *f*

Hn. 2 *mf*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f* *f*

Tbn. 1 *mf* *mf*

B. Tbn.

Tba. *mf*

Timp.

Perc.

Perc.

Hp. *mf* *ff*
D: C# C:

Pno. 1 *ff*

Pno. 2 *fff*
Use RH glissando on the lower strings with Credit card as fast as possible

Vln. 1 *mp* (light touch with glissando) *mp* (light touch with glissando) *mp* (light touch with glissando) *mp* (light touch with glissando)

Vln. 2 *ff* *pp* (light touch with glissando) *mp* (light touch with glissando)

Vla. *f* *fp* *mf* *ff*

Vc. *fp* *mf* *ff*

Db. *fp* *mf* *ff*

retaining pitch

noise

accel.

This page of a musical score, numbered 13, contains the following instruments and parts:

- Fl.:** Flute, measure 59.
- Ob.:** Oboe.
- Cl.:** Clarinet.
- Bsn.:** Bassoon.
- Hn. 1 & 2:** Horns 1 and 2, featuring triplets and dynamics from *fff* to *mp*.
- Tpt. 1 & 2:** Trumpets 1 and 2, featuring triplets and dynamics from *fff* to *mp*.
- Tbn. 1 & 2:** Trombones 1 and 2, featuring triplets and dynamics from *fff* to *mp*.
- Tba.:** Tuba, featuring triplets and dynamics from *fff* to *mp*.
- Timp.:** Timpani, featuring triplets and dynamics from *fff* to *pp*.
- Perc.:** Percussion, including a **Bass drum** part with triplets and dynamics from *fff* to *mp*.
- Hp.:** Harp, featuring *gl.* (glissando) markings and dynamics from *ff* to *mp*.
- Pno. 1 & 2:** Pianos 1 and 2, currently silent.
- Vln. 1 & 2:** Violins 1 and 2, featuring triplets and dynamics from *fff* to *mf*.
- Vla.:** Viola, featuring triplets and dynamics from *fff* to *mf*.
- Vc.:** Violoncello, featuring triplets and dynamics from *fff* to *mf*.
- Db.:** Double Bass, featuring triplets and dynamics from *fff* to *mf*.

The score includes various musical notations such as dynamics (*fff*, *mf*, *ff*, *f*, *mp*, *pp*), articulation (*gl.*), and performance instructions like "accel.".

E Moderato ♩ = 90

Fl. 1
Ob.
Cl.
Bsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
B. Tbn.
Tba.
Timp.
Perc.
Perc. (Marimba)
Hp.
Pno. 1
Pno. 2
Vln. 1
Vln. 2
Vla.
Vc.
Db.

This musical score page covers measures 69 to 72. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with triplet eighth notes. Dynamics range from *ff* to *f*.
- Oboe (Ob.):** Mirrors the flute's melodic line with triplet eighth notes. Dynamics range from *ff* to *f*.
- Clarinet (Cl.):** Plays a rhythmic accompaniment of eighth notes in triplets. Dynamics range from *ff* to *f*.
- Bassoon (Bsn.):** Plays a rhythmic accompaniment of eighth notes in triplets. Dynamics range from *ff* to *f*.
- Horn 1 (Hn. 1) & Horn 2 (Hn. 2):** Play sustained notes with dynamic markings of *ff* and *ff*.
- Trumpet 1 (Tpt. 1) & Trumpet 2 (Tpt. 2):** Play sustained notes with dynamic markings of *ffp* and *ff*.
- Tuba 1 (Tbn. 1) & Tuba 2 (B. Tbn.):** Play sustained notes with dynamic markings of *ffp* and *ff*.
- Tuba (Tba.):** Plays a sustained note with a dynamic marking of *ffp*.
- Timpani (Timp.):** No part is written for this instrument.
- Percussion (Perc.):** Plays a rhythmic pattern of eighth notes.
- Musical Maracas (Mar.):** Plays a rhythmic pattern of eighth notes.
- Harpsichord (Hp.):** Plays a rhythmic pattern of eighth notes.
- Piano 1 (Pno. 1) & Piano 2 (Pno. 2):** Both pianos play a complex rhythmic accompaniment of eighth notes.
- Violin 1 (Vln. 1) & Violin 2 (Vln. 2):** Play a rhythmic accompaniment of eighth notes.
- Viola (Vla.):** Plays a rhythmic accompaniment of eighth notes.
- Violoncello (Vc.):** Plays a rhythmic accompaniment of eighth notes.
- Double Bass (Db.):** Plays a rhythmic accompaniment of eighth notes.

This page of a musical score, numbered 16, contains the following parts and markings:

- Flute (Fl.):** Measures 73-76 feature triplet eighth notes. Measures 77-78 feature a *fff* dynamic. Measures 79-80 feature a *fmf* dynamic.
- Oboe (Ob.):** Measures 73-76 feature triplet eighth notes. Measures 77-78 feature a *fff* dynamic. Measures 79-80 feature a *ff* dynamic, transitioning to *mf* in measure 81.
- Clarinet (Cl.):** Measures 73-76 feature triplet eighth notes. Measures 77-78 feature a *fff* dynamic. Measures 79-80 feature a *fmf* dynamic.
- Bassoon (Bsn.):** Measures 73-76 feature triplet eighth notes. Measures 77-78 feature a *fff* dynamic. Measures 79-80 feature a *ff* dynamic, transitioning to *mf* in measure 81.
- Horn 1 (Hn. 1) & Horn 2 (Hn. 2):** Measures 77-78 feature a *fff* dynamic. Measures 79-80 feature a *ff* dynamic, transitioning to *mp* in measure 81.
- Trumpet 1 (Tpt. 1) & Trumpet 2 (Tpt. 2):** Measures 77-78 feature a *fff* dynamic. Measures 79-80 feature a *fp* dynamic, transitioning to *mp* in measure 81.
- Trombone 1 (Tbn. 1) & Bass Trombone (B. Tbn.):** Measures 77-78 feature a *fff* dynamic. Measures 79-80 feature a *ff* dynamic, transitioning to *mp* in measure 81.
- Tuba (Tba.):** Measures 77-78 feature a *fff* dynamic. Measures 79-80 feature a *ff* dynamic, transitioning to *mp* in measure 81.
- Timpani (Timp.):** Remains silent throughout the page.
- Percussion (Perc.):** Features a steady eighth-note pattern. A **Vibraphone** is introduced in measure 81.
- Maracas (Mar.):** Features a steady eighth-note pattern.
- Harpsichord (Hp.):** Features a steady eighth-note pattern.
- Piano 1 (Pno. 1) & Piano 2 (Pno. 2):** Both feature complex rhythmic patterns with sixteenth and thirty-second notes.
- Violin 1 (Vln. 1) & Violin 2 (Vln. 2):** Both feature a steady eighth-note pattern.
- Viola (Vla.):** Features a steady eighth-note pattern.
- Violoncello (Vc.):** Features a steady eighth-note pattern.
- Double Bass (Db.):** Features a steady eighth-note pattern.

77

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

Ob. *ff* *ff* *mf*

Cl. *ff* *f* *ff* *mf*

Bsn. *ff* *f* *ff* *mf*

Hn. 1 *ff* *mf* *ff*

Hn. 2 *ff* *mf* *ff*

Tpt. 1 *ff* *f*

Tpt. 2 *ff* *f*

Tbn. 1 *ff* *mf* *ff* *gl.*

B. Tbn. *ff* *mf* *ff* *gl.*

Tba. *ff*

Timp. *ff* *ff*

Vib. *mf* *ff* *f* Bass drum

Mar. *mf* *ff* *f*

Harp. *mp* *ff* *ff* D: C2

Pno. 1 *ff*

Pno. 2 *ff* *ff* *f*

Vln. 1 *mf* *ff* *ff* *ff*

Vln. 2 *mf* *ff* *ff* *ff*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f*

83

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

Timp.

Perc.

Mar.

Hp.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

89

Fl.
Ob.
Cl.
Bsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
B. Tbn.
Tba.
Timp.
Perc.
Mar.
Hp.
Pno. 1
Pno. 2
Vln. 1
Vln. 2
Vla.
Vc.
Db.

93

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

Timp.

Perc.

Mar.

Hp.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

97

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

Timp.

Perc.

Mar.

Hp.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *mf* *f* *ff* *mp* *mp* *mp* *mp*

f *mf* *f* *ff* *mp* *mp* *mp* *mp*

mp 3 *ff* *mp* 3 *ff* *mp* 3 *ff*

f *ff* *mp*

f *ff* *mp*

f *ff* *mp*

f *ff* *mp*

mp 3 *ff* *mp* 3 *ff* *mp* 3 *ff*

f *ff* *mp*

f *ff* *mp*

f *ff* *mp*

f *ff* *mp*

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp*

f *mf* *f* *ff* *mp* *mp* *mp* *mp*

f *mf* *f* *ff* *mp* *mp* *mp* *mp*

f *mf* *f* *ff* *mp* *mp* *mp* *mp*

f *mf* *f* *ff* *mp* *mp* *mp* *mp*

Sul G Sul G Sul G Sul G

Adagio $\text{♩} = 52$

Sing "Heng" louder and players stomping hard on the first beat
(noise with molto vibrato like the fundamental note of Khoomei as low as possible)

101 **G**

Fl. *fp* *fff*

Ob. *fp* *fff*

Cl. *fp* *fff*

Bsn. *fp* *fff*

Hn. 1 *f* *mf* *ff*

Hn. 2 *f* *mf* *ff*

Tpt. 1 *mf* *f* *ff*

Tpt. 2 *mf* *f* *ff*

Tbn. 1 *f* *mf* *ff*

B. Tbn. *f* *mf* *ff*

Tba. *f* *mf* *ff*

Timp. *ff* *f* *ff*

Perc. *mf* *f*

Mar. Bongos *mf* *f*

Hp. *mp* *ff*

Pno. 1 *mp* *ff*

Pno. 2 *mp* *ff*

Vln. 1 *ff* *ff* *ff* *ff* *f* *ff* *fff*

Vln. 2 *ff* *ff* *ff* *ff* *f* *ff* *fff*

Vla. *ff* *f* *ff*

Vc. *ff* *f* *ff*

Db. *ff* *f* *ff*

musical notation and performance instructions

107

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Bass drum

circular swirling motions on the skin of drum with a piece of paper

mp

f

mp

Use LH palm hit the lower strings

fff

Solo espressivo

mf

ff

mf

p

mf

113

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tbn. 2

Tbn. 3

Timp.

Perc. 1

Perc. 2

Hp.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

f *mf*

119

Fl. *ff*

Ob. *ff*

Cl. *ff* with mouthpiece improvisation, glissando as high as possible, looks like the wolve howl! *f*

Bsn. *ff*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp. Swirling (like water) *mf*

Pno. 1

Pno. 2 Pluck the string *ff* l.v.

Vln. 1 pizz.

Vln. 2 pizz.

Vla. *ff* pizz. *ff* pizz. *ff* pizz. *ff* pizz. *ff*

Vc.

Db.

210

牡丹亭 离魂

The Peony Pavilion-soul Leaving

萨克斯 手风琴而作

For Alto Saxophone and Accordion

周铁

Zhou Tie

2020

Instrumentation:

Alto saxophone 萨克斯

Accordion 手风琴

Duration: 6 mins

Transposed score

Performance note

这部作品的创作灵感源于我在上海观看昆曲名作《牡丹亭》改编的一首弦乐队组曲，这部组曲用现代的音乐语言和昆曲演员的表演共同呈现了一种全新的20世纪版本的昆曲《牡丹亭》。剧中有一句“人去难逢，心坎里别是一番心痛”让我印象深刻。回到英国后，得到好友的萨克斯二重奏委约机会得以完成此作品，借以通过二重奏表达对男女爱而不得的悲伤之情。

This work was inspired by a string orchestra piece I saw adapted from the famous Kun Opera work 'The Peony Pavilion' in Shanghai, which uses modern musical language and the performing actors of kunqu to present a new 20th-century version of the Kun Opera Aopera 'The Peony Pavilion'. I was struck by the line "It's hard to meet people when they're gone, but there's something in your heart that hurts". After returning to the UK, I was given the opportunity to complete this piece by a saxophone duet commission from a good friend, to express the sadness of a man and a woman in love but not in love through the duet.

牡丹亭-离魂

Transposed Score

The Peony Pavilion-soul Leaving

为萨克斯与手风琴而作
For Alto Saxophone and Accordion

周铁
Tie Zhou
2019

Adagio ♩ = 52 惆怅的 偏自由朗读似的

Alto Saxophone

Slap +

sfz *mfpp* *f sfz*

Accordion

mp *mf* *ffp*

4

air → half air → tone

Alto Sax.

p *mf* *mp*

Accordion.

mp *mf* *ff*

mp *f* *p* *mf*

7

Alto Sax.

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

Accordion.

ff *ffp* *ff* *mf* *pp*

fff

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10

Alto Sax. *ff* *pp* *mf* *ff* *pp* *ffp*

Accord. *sffz* *sffz* *pp* *ff*

mp *tr* *pp* *ff*

13

Alto Sax. *f* *ff*

Accord. *pp* *mp*

16

Alto Sax. *f* *mp* *f* *ff* *fp* *mf* *ff*

Accord. *pp*

pp *mf* *pp* *mf* *pp* *f* *pp*

19

Alto Sax. *pp* *ff*

Accord. *mf* *pp*

air sound

A (It's hard to meet people who have gone)

23 念词: *mp* *mf* Slap tongue

人 去 难 逢
ren qu nan feng

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

ff

26 Slap

mp *fff* *pp* *f* *mf* *pp* *sffz*

pp *ff* *mf* *ff*

p *ff*

29

fp *ff* *mp* *mf*

f *pp*

33

mp *mfp* *sff* *mp* *sffz* *mp*

ff *pp* *f*

pp *mf* *pp*

B air → half air

Alto Sax. 36 *f* *pp* *mf*

Accord. *pp* *mf*

Alto Sax. 39 → tone *mf* *p*

念词 (悲伤的) sadly *mp* *mf* (更加惋惜) regretfully *f*

人 去 难 逢 ren qu nan feng 人 去 难 逢 ren qu nan feng *ff*

Alto Sax. 42 *ff* *mp* *mf* regretfully → half air.

mf *p* (惋惜的) *mf* (Very painful in the heart)

难 逢 nan feng *p* 心 坎 里 别 是 xin kan li bie shi

Alto Sax. 45 → air.

一般心 痛 yi ban xin tong *p* *pp* *mf*

49

Alto Sax.

Accord.

pp *pp* *mf* *pp* *pp*

52

Alto Sax.

Accord.

mp *fp* *ff* *pp*

f *ppp*

(with Soprano saxophone mouthpiece)

56

Alto Sax.

Accord.

ff

p *ff* *p*

gl.

一个现代作曲家的诞生

The Birth of the Modern Composer

For Chamber Orchestra and Soprano, Tenor, and Baritone

室内歌剧

Chamber Opera

周铁

Zhou Tie

2019

Synopsis:

故事在一位即将主办音乐会的著名作曲家和他的女助理，以及一个被作曲家认为很有创作天赋的冒牌音乐会售票员之间展开，通过荒诞滑稽的故事表达我对当代音乐创作的不解和迷惑。

The story unfolds between a famous composer who is about to host a concert and his female assistant, and a fake concert ticket Seller who is considered by the composer to be very talented. Through this absurd and funny story, I want to express and reflect on my confusion about the creation of contemporary music.


乐队编制：Instrumentation:


1 长笛	1 Flute
1 双簧管	1 Oboe
1 单簧管	1 Clarinet in Bb
1 钢琴	1 Piano
2 小提琴	2 Violins
1 中提琴	1 Viola
1 大提琴	1 Cello
1 倍大提琴	1 Double Bass
1 女高音	1 Soprano
1 男高音	1 Tenor
1 男中音	1 Baritone

Duration: 19-20 mins

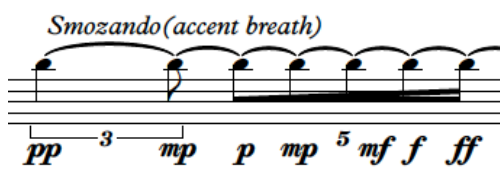
Performance note:

Flute: jet whistle 


air sound / tone 


key clicks: 


slap tongue: 

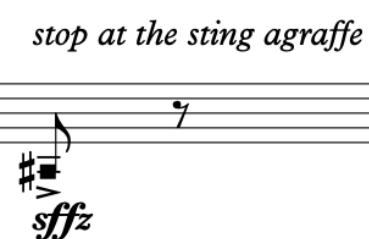
Smorzando: 

Oboe: Key clicks 

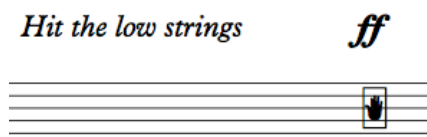
Smorzando: 

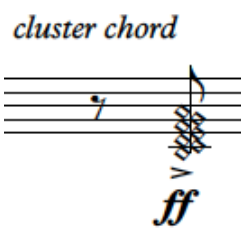
Clarinet: Smorzando: 

Slap tongue: 

Piano: Stop at the string agraffe: 

Glissando: 

Hit the strings: 

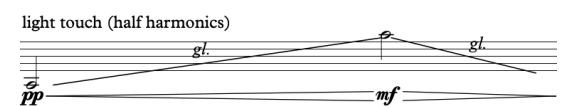
Cluster chord: 


Strings: Sul ponticello — S.P.

Sul Tasto — S.T.

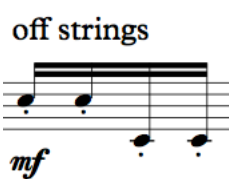
Col legno Battuto — C.L.B.

Light touch: press the strings using half of the usual strength

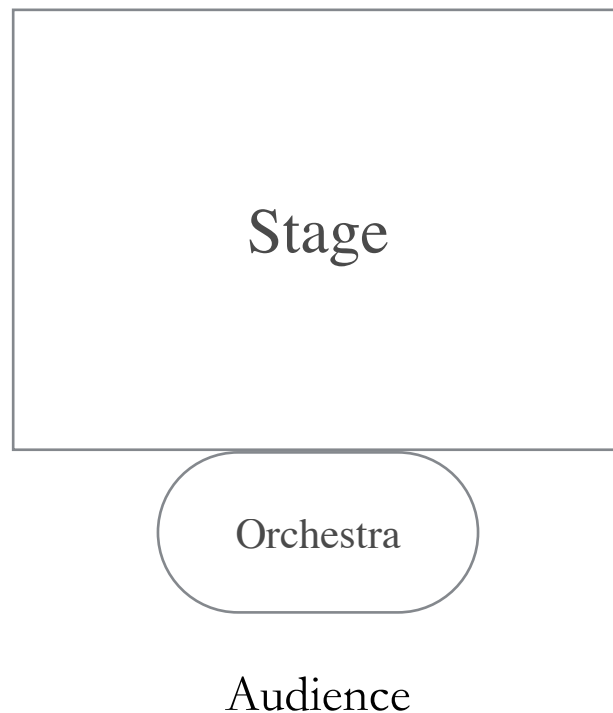


Speak and Stomp 

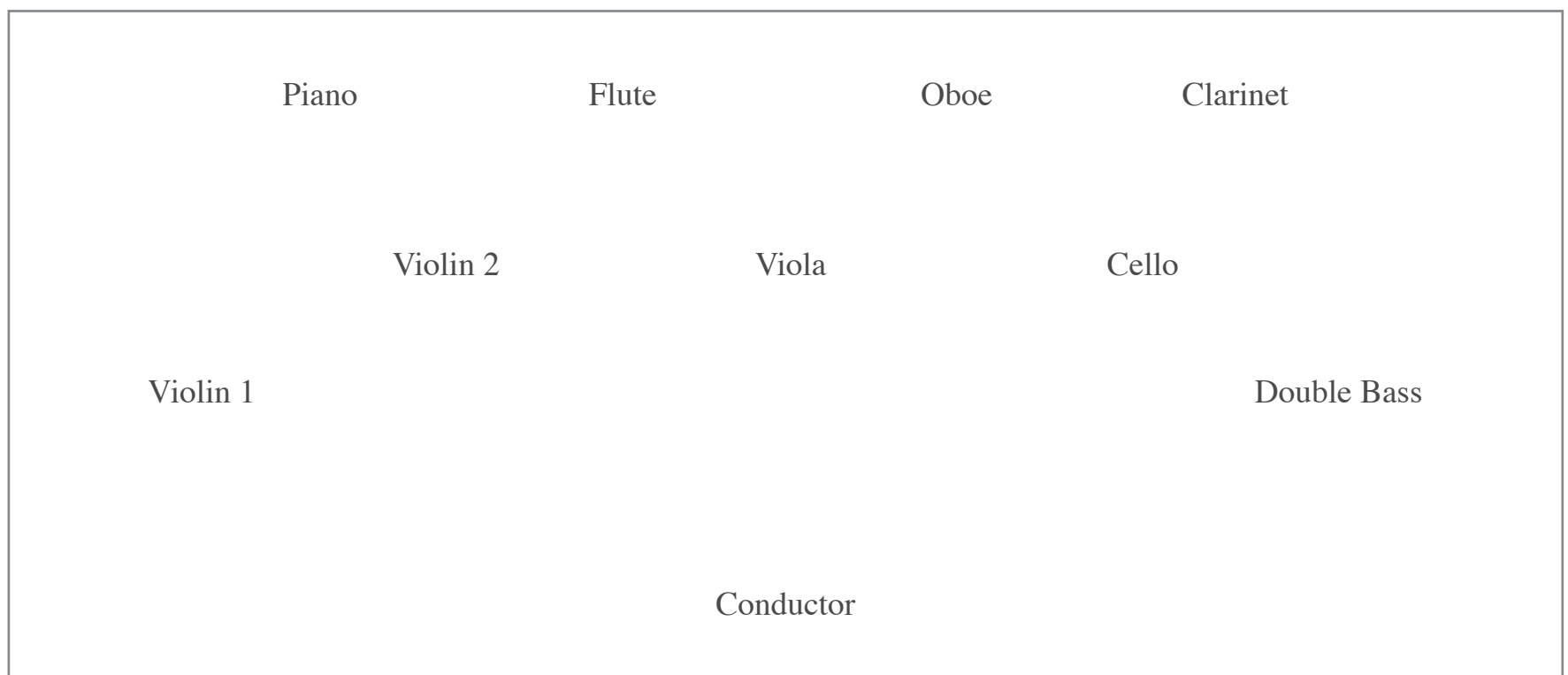
translation: what a strange name!

Off string: 

Stage directions:



Ensemble placement



室内歌剧：一个现代作曲家的诞生剧本

出场人物：作曲家 阿德勒王 男中音

女助理：小丁 偏河南口音 女高音

年轻冒牌作曲家：尼古拉斯 周三儿 偏东北口音 男高音

第一场：（音乐会开场前30分钟，阿德勒王和助理小丁在音乐厅愁眉苦脸着商讨什么，周三儿好奇地走过去搭讪）

阿德勒王：怎么还没到？

小丁：来了来了！

阿德勒王：怎么还没到？

小丁：来了！

阿德勒王：人呢人呢？哪儿去了？哪去了？赶紧给我找！

小丁：哎哟，您别生气，这不还有时间呢嘛，再说，您这么大的腕儿，谁不敢来呀，谁不敢来呀，谁不来就是有眼不识泰山！

阿德勒王：哈哈，说得好，说得好，我是谁，我是谁。

小丁：你是谁。

阿德勒王：我是大名鼎鼎的作曲家

小丁：作曲家。

阿德勒王：阿德勒王。

小丁：阿德勒王。

阿德勒王：谁敢不给我面子！

小丁：没人不敢！

阿德勒王：哼！给我试试！

小丁：对呀对呀！您这说的，您是谁啊，谁敢冒犯您呀，哎呀，天哪，人哪去了，说好了怎么没来，这让我如何是好，如何是好！（沮丧）

周三儿（喜剧感登场）：天灵灵地灵灵，哭爹喊娘没啥用，你们别看我太年轻，从小干啥啥不行，坑蒙拐骗我啥都会，爱谁谁，甭跟我吹，每天拉屎一大堆……

周三儿：我周三儿小儿今儿高兴。（周三儿走进音乐厅，非常激动。）

周三儿：哎呀，这里有人啊，没看着这还有个人，艾玛，俩人儿呐。还一男一女，两口子不？

阿德勒王：不是。（气汹汹）

周三儿：不知两口子能不能保持点距离，靠那么近，让人误会，再说，这光天化日的。

阿德勒王：什么玩楞光天化日的，关你什么事啊！你是来干啥的？

周三儿：我是音乐会放人的！老哥，不开心啊。

阿德勒王：没你事，别烦我！一边呆着去。

小丁赶快拉开二人。

周三儿：哎，这老哥真是的，生这么大的气呢！（周三儿走过去看见舞台中央的条幅写着：阿德勒王专场音乐会，回头看了看刚刚的老哥）阿德勒王？阿德勒王？什么鬼名字啊？鬼名字！（慌慌张张地往外走）

阿德勒王：你说都几点了，你快说，再不来，你给我马上消失（阿德勒王很生气对小丁说道）

小丁：哎呀，老板息怒息怒呀。我也不知道人咋就来不了，说好了一场250块钱的呀，是不是钱数不太吉利，人家不干了呢？关键他就值那个价呀。不多不少的嘛！

阿德勒王：二百五！我看你才是二百五。你有没有脑子！

小丁扶了扶眼镜，看到周三儿灵机一动。

小丁：老板，老板，你看他（指了指门口的周三儿）行不行？

阿德勒王：他？就他？你说他？（摸着胡子暗自琢磨）

小丁：哎呀，就他！

小丁赶快叫来周三儿。周三儿一脸懵逼。

周三儿：美女，你这要是干啥，我可是个正经人啊！

小丁：老弟啊，知道你是个纯爷们。姐问你点事，想上舞台不？

周三儿：上舞台？哪里的舞台？（四处张望）

小丁：你看（指了指后面）

周三儿：不行，不行，我可是个粗人，胆子小，不敢不敢。

小丁：唱歌而已。

周三儿：姐，这个真不行，我没干过啊，十项全能我还差不多。

小丁：什么十项全能啊？

周三儿：坑蒙拐骗偷，吃喝嫖赌抽。

小丁：有才，有才呀老弟（苦笑）

阿德勒王：老弟，你就试试，又不能吃了你。

周三儿：老哥，咱都是纯爷们，我不能跟你扒虾！这个我真不行，我从小我妈说我唱歌跑调，别人唱歌要钱，我唱歌要命！

阿德勒王：老弟，咱就试试，说不定你，唱得还不错！我们是有报酬的，没叫你白唱！

小丁：不白唱！

周三儿：有报酬？多少钱？

阿德勒王：两千！税前税后？

阿德勒王：我们这行，税前税后都一样！

小丁：都一样（无奈）

周三儿：试试，那就试试？（怀疑自己）

小丁：来啊，哥，你别紧张，我弹什么，你就唱什么，很简单的，不用紧张啊，没压力。

周三儿：行，我今天豁出去了。（走到钢琴旁边）

小丁：来，我弹一个人，你唱一个音，你先听，唱不好没关系，不扣你钱，开始了，老弟加油！唱！

周三儿：啦！

小丁：唱！

周三儿：啦！

小丁：很好，继续！（微笑）

周三儿：啦！

周三儿：啦！

小丁：再来一个！

周三儿：啦！

小丁：好的！

周三儿：啦！

周三儿：啦！

周三儿：啦！（越长越来劲）

小丁：加油！

周三儿：啦！

周三儿：啦！

小丁：天哪，多么棒的声音！

阿德勒王：停！天哪！天哪！天哪！老弟，老弟，人才呀，人才呀！

小丁：人才，人才！

阿德勒王：谁在笑，是谁！（回过神来）老弟，圈子里就缺少你这种人才，你真是我的大救星！来来来，没时间了，赶快试试我的曲子，让他感受一下作品的魅力，不用紧张，记住，你是天才！

周三儿：我是天才！哈哈，来吧没问题！

小丁：那我现在演奏一下，你好好感受一下音乐的魅力哦，你听！

（小丁演奏一首现代派钢琴作品，周三儿抓耳挠腮，跪地求饶……）

周三儿：停！给我停！哥呀，这是啥，这是音乐吗？这音乐这么要命嘛！不行，不行，我不玩了，再玩会死人的——

阿德勒王：哎，等等，等等，给你加钱，两千五？三千？三千五？五千？五千你看咋样？

周三儿：等会，你说啥，五零零零？

阿德勒王：没错，五千！

周三儿：那我就试试！（周三儿喜出望外抱头，格外兴奋）

第二场：（N年之后的伦敦“咱屯子”音乐厅开场前30分钟，尼古拉斯周三儿大摇大摆地走进音乐厅等待演出开始）

音乐起：（滑稽音乐）灯光渐亮Lights back up 场务举牌子进来，上面写道：多年以后周三儿已经成为了大名鼎鼎的作曲家。

（音乐会开场前三十分钟，周三儿大摇大摆地走进音乐厅等待）

周三儿：人呢，人呢，来人呀，怎么回事，快来人！

小丁：来啦来啦，等下，我接个电话，喂，啊！什么情况，什么，你们干什么吃的！赶紧给我来人啊，什么来不了，怎么就来不了，再不来周大师就要发火了，什么唱歌会死人，谁说的，谁说的，气死我了！

周三儿：丁助理，有什么问题吗，我的人怎么还没来呢！

小丁：哎呀，周大师，有点事跟您商量，这个，嗯，这个人恐怕来不了了。

周三儿：丁助理，怎么会这样，说来不来算什么，怎么就来不了！

小丁：人家说唱完你的作品，都去医院躺着了。

周三儿：什么，笑话，谁说的，我堂堂大作曲家尼古拉斯周三儿，无人不知无人不晓，有哪个大胆的不想演我的作品，你给我解释清楚，解释清楚！！！！

小丁：哎呀，老板，说不清楚，说不清楚，这工资我不要了，不要了，您另请高就吧！我先走啦，您保重，您保重！（说完，向门口跑出去）

周三儿：等等，你给我回来，快回来，回来，给你加钱，快回来。（说完，向门口追去）

伴随音乐，两人退场——

Libretto

Chamber Opera: the Birth of the modern Composer

Characters introduction: Composer Adler Wang Baritone
Female Assistant: Xiao Ding Soprano, Henan Accent
Young Phony Composer: Nicholas Zhou Tenor, Northeast Accent

Scene 1: (30 minutes before the concert, King Adler and his assistant, Xiaoding, grimaced over what to discuss in the concert hall, and Wednesday approached curiously.)

Adler Wang: Why haven't you arrived yet?

Xiao Ding: Here I come!

Adler Wang: Why haven't you arrived yet?

Xiao Ding: Here I come!

Adler Wang: Where is the man? Where is he? Where? Find him now!

Xiao Ding: Oh, don't be angry. We still have time. Besides, with your big wrists, who does not come? Who doesn't come? Who doesn't know master Wang!

Adler Wang: Haha, well said, well said, who am I, who am I.

Xiao Ding: Who are you?

Adler Wang: I'm a famous composer.

Xiao Ding: Composer.

Adler Wang: Adler Wang!

Xiao Ding: Adler Wang.

Adler Wang: Who dare deny me face!

Xiao Ding: No one dares not!

Adler Wang: Humph! Give it to me!

Xiao Ding: That's right! Who are you, who dares to offend you, oh, my God, where is he? (depressed)

Nicholas Zhou(comedy): You may see that I'm too young. I don't like to do anything. I don't care who I am. But I am so happy today. (Wednesday Son walked into the concert hall and was very excited.)Oh, there's no one here. There's no one else. Oh my God, there are two guys in here. A man and a woman, you are husband and wife?

Adler Wang: No! (furious)

Nicholas Zhou: I wonder if the couple can keep some distance, so close, let a person misunderstand, say, this broad daylight.

Adler Wang: It's none of your business to play in broad daylight! What are you doing here?

Nicholas Zhou: I am selling tickets! Brother, not happy ah.

Adler Wang: Leave me alone! Go!

Xiao Ding quickly pulls two guys.

Nicholas Zhou: hey, this brother is really so angry! (Nicholas Zhou went over and saw a banner in the middle of the stage that said: Adler Wang gave a concert and looked back at his brother.) Adler Wang? Adler Wang? What the hell's name? Ghost name! A ghost name!

Adler Wang: Tell me what time it is. Tell me quickly. If you don't come again, you will disappear immediately. (Adler Wang said to Xiao ding angrily.)

Xiao Ding: Calm down. I do not know why people can not come, I said 250 dollars for him, ah, Maybe it is not lucky money, people don't want to do it?

Adler Wang: Two hundred and fifty! I think you are 250. You are so stupid.

(Xiao Ding helped his glasses and saw Wednesday's brainwave)

Xiao Ding: Boss, do you think he (points to Nicholas Zhou at the door) is OK?

Adler Wang: He? Just him? You mean him? (groping his beard in secret)

Xiao Ding: Yes, just him! (Xiao Ding called for Nicholas Zhou. Nicholas Zhou looked dazed.)

Nicholas Zhou: Hi, I am serious!

Xiao Ding: Brother, I know you are a good man. I asked you something, do you want to perform on the stage?

Nicholas Zhou: On the stage? Where's the stage? (Look Around)

Xiao Ding: Look (after pointing)

Nicholas Zhou: No, no, I'm a coward. I'm afraid.

Xiao Ding: Just singing. It is easy!

Nicholas Zhou: Oh, this is really not good, I don't have the guts.

Xiao Ding: What do you like to do?

Nicholas Zhou: cheating and stealing, drinking and gambling.

Xiao Ding: Talented, talented brother (wry smile)

Adler Wang: Try it, brother, and we trust you.

Nicholas Zhou: Brother, I really can't do it. I sing out of tune. Others sing for money, I sing, others will be dead!

Nicholas Zhou: Let's try it, brother. Maybe you can sing it well! We will pay for you.

Xiao Ding: No free singing!

Nicholas Zhou: Pay for me? How much?

Adler Wang: Two thousand!

Nicholas Zhou: Before and after taxes?

Adler Wang: The same price before and after taxes!

Xiao Ding: All the same.

Adler Wang: Try it, try it?
 Xiao Ding: Come on, brother, don't be nervous. You can sing whatever you want. It's very simple. Don't be nervous. No pressure.
 Nicolas Zhou: OK, try, try, try it. (Walking to the piano)
 Xiao Ding: Come, I play one note, you sing it. You listen. Sing!
 Nicolas Zhou: La!
 Xiao Ding: Sing!
 Nicolas Zhou: La!
 Xiao Ding: Good, go on! (Smile)
 Nicolas Zhou: La!
 Nicolas Zhou: La!
 Xiao Ding: One more time!
 Nicolas Zhou: La!
 Xiao Ding: OK, Good.
 Nicolas Zhou: La!
 Nicolas Zhou: La!
 Nicolas Zhou: La!
 Xiao Ding: Come on! Good job!
 Nicolas Zhou: La!
 Nicolas Zhou: La!
 Xiao Ding: Oh my God, what a wonderful voice!
 Adler Wang: Stop! Oh my God! Oh my God! Oh my God! Brother, brother, you are talent, talent!
 Xiao Ding: Talent, talent!
 Adler Wang: My brother, you are my great savior. Come on, we don't have time, try to sing my song, let him feel the charm of the work, do not be nervous, remember, you are a genius!
 Nicolas Zhou: I'm a genius! Haha, come on, no problem!
 Xiao Ding: Let me play it now. You can enjoy the charm of music. Listen!
 (Xiao Ding plays a modern piano piece, and Nicolas Zhou scratches her ear and pleads for mercy.)
 Nicolas Zhou: Stop! Stop it for me! Brother, what is this? Is that music? This music is so terrible! No, no, I won't sing anymore and I'll die! "
 Adler Wang: Oh, wait, wait, wait, give you more money, two thousand five? Three thousand? Three thousand? Four thousand? How about five thousand?
 Nicolas Zhou: Wait a minute. What are you talking about?
 King Adler: Yes, five thousand!
 Nicolas Zhou: I'll try! (Nicolas Zhou was overjoyed and overjoyed)

The second scene: (Nicholas swaggered into the concert hall in London 30 minutes before it opened on Wednesday.)
 Music Up: (Funny Music) Nicolas Zhou has become a famous composer.
 (Thirty minutes before the concert, Nicolas Zhou swaggered into the concert hall and waited)

Nicolas Zhou: where is he? where is he?
 Xiao Ding: Wait, I'll answer the phone, hello, ah! what, what t? Why? The master will be angry.
 Nicolas Zhou: What's the problem?
 Xiao Ding: Oh, Master Zhou, there is something to discuss with you. Well, I'm afraid the man can't come.
 Nicolas Zhou: Why? Why he doesn't come?
 Xiao Ding: I heard, everyone goes to the hospital after they sing your piece.
 Nicolas Zhou: What, jokes, who said, I am a great composer Nicholas Zhou, everyone knows, no one doesn't like my music. You give me an explanation!!!!
 Xiao ding: Ah, boss, I can not say it clearly, say it clearly, I do not want your salary! I go first, you take care, you take care! Run out to the door.
 Nicolas Zhou: Wait, come back, come back, come back, give you money, come back. (Finish, go to the door)

Accompanying the music, they left the stage.

一个现代作曲家的诞生 The Birth of the Modern Composer

Introduction

Andante ♩ = 56

accel.

(♩ = 90)

♩ = 62

accel.

Moderato ♩ = 90

Andante ♩ = 56

Moderato ♩ = 90

11 **Andante** ♩ = 56 *accel.* **Moderato** (♩ = 90) **Andante** ♩ = 56

Fl. *molto vib.*

Ob. *fp*

Cl. *f mf pp ff f p*

Pno. *f* *mf* *mf*

S.

T.

Bar.

Vln. I *p* *ff* *mp*

Vln. II *p* *ff* *mp*

Vla. *pp* *f* *pp* *mp*

Vc. *ord.* *p* *f* *f* *p*

Db. *ord.* *p* *f* *p*

pizz. *arco*

l.v. *8va* *l.v.*

Reo.

16 **A Meccanico!** ♩ = 132

Fl. *Smorzando (accent breath)* *pp* *mp* *p* *mp* *mf* *f* *ff*

Ob. *Smorzando (accent breath)* *pp* *mp* *p* *mp* *mf* *f* *ff*

Cl. *Smorzando (accent breath)* *mf* *mp* *p* *mp* *mf* *f* *ff*

Pno. *ff* *mp* *f*

S.

T.

Bar.

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

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

Vla. *ff* *pp* *mp* *f*

Vc. *ff* *pp*

Db.

pizz.

Subito Lirico ♩ = 76

Ancora Meccanico! ♩ = 132

Fl. *mp* *fff* *p*

Ob. *mp* *fff* *p*

Cl. *mp* *fff* *p*

Pno. *mp* *mf* *mp* *ff*

S.

T.

Bar.

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc.

Db.

Subito ♩ = 76 *accel.*

Moderato ♩ = 90 *rit.*

Fl. *fff* *mp*

Ob. *fff* *mp* *mf* *ff*

Cl. *fff* *pp* *mf* *ff*

Pno. *fff* *white key* *fff* *fff* *fff*

S.

T.

Bar.

Vln. I *arco* *mf* *ff* *pp* *fff* *gl.*

Vln. II *arco* *mp* *ff* *pp* *fff* *gl.*

Vla. *arco* *mp* *ff* *pp* *fff* *gl.*

Vc. *p* *ff* *pp*

Db. *pp* *ff* *pp*

30 **Subito** $\text{♩} = 76$ **B** $\text{♩} = 66$

Fl. *mf* *mp* *fff*

Ob. *mf* *mp* *fff*

Cl. *mf* *mp* *fff*

Pno. *mp* (Marcato)

S.

T.

Bar.

Vln. I ord. $\frac{4}{4}$ *pp* *mf* *mp* *fff* **B**

Vln. II ord. $\frac{4}{4}$ *pp* *mf* *mp* *fff*

Vla. ord. $\frac{4}{4}$ *pp* *mf* *pp* *mf* *fff*

Vc. *pp* *fp* *mf* *fff*

Db. *fp* *mf* *fff* *mp*

36

Fl.

Ob.

Cl. *slap tongue* *fff* *fff*

Pno. *f* *mp* (Come prima)

S.

T.

Bar.

Vln. I *mp* *fff* *pizz.* *mp*

Vln. II *mp* *fff* *pizz.* *mp*

Vla. *f* *pizz.* *mp*

Vc. *f*

Db. *f* *mp*

Musical score for measures 42-46. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Piano (Pno.), Saxophone (S.), Trumpet (T.), Baritone (Bar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music features complex rhythmic patterns and dynamic markings such as *p*, *mf*, *f*, *ff*, and *sffz*. A *jet whistle* effect is indicated in the Flute part.

Musical score for measures 47-51. This section includes a scene description in both Chinese and English: **场景1:音乐会开场前三十分钟,阿德勒王愁眉苦来呢的走来走去。 Before the concert, Adler Wang is very anxious.** The score continues with the same instrumentation as the previous section, featuring dynamic markings like *mf*, *ff*, and *sffz*. A *C* section marker is present in measures 49 and 51.

52

Fl.
Ob.
Cl.
Pno.
S.
T.
Bar.
Vln. I
Vln. II
Vla.
Vc.
Db.

55

Fl.
Ob.
Cl.
Pno.
S.
T.
Bar.
Vln. I
Vln. II
Vla.
Vc.
Db.

58

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Pno. *mf* *fff* *mp*

S. (小丁助理慌慌张张的从后台跑来) xiaoding is very anxious

T.

Bar. *mf* *f*
怎么还没到
why isn't he here yet?

Vln. I *pp* *mf* *ff* *p* *ff* *mf* *ff* *mp* *fff* *f*

Vln. II *ff* *pp* *mf* *ff* *f* *pp* *mp* *fff* *f*

Vla. *gl* *ff* *f* *ff* *arco* *mf* *ff* *pp* *mf*

Vc. *f* *ff* *arco* *mf* *ff* *mp*

Db. *ff* *mf*

62

Fl. *ff* *mp* *mf* *f*

Ob. *ff* *mp* *mf* *f*

Cl. *ff* *mp* *mf* *f*

Pno. *mp* *ff* *mf* *mf*

S. Speak *mf* *f*
来了来了
He is here!

T. *ff* *He is here!*

Bar. *mf* *ff* *mf*
怎么还没到
why isn't he here yet?

Vln. I *gl* *ff* *f* *ff* *molto vib.* *mp* *ff* *ord.* *pp* *fff*

Vln. II *ff* *mf* *ff* *f* *pp* *molto vib.* *mp* *ff* *ord.* *pp* *fff*

Vla. *ff* *ff* *pp* *molto vib.* *mp* *ff* *ord.* *pp* *fff*

Vc. *gl* *f* *pp* *molto vib.* *p* *ff* *ord.* *pp* *fff*

Db. *ff* *pp* *ff* *ord.* *pp* *fff*

65

Fl. *slap tongue* *sfz* *mf* *ff* *mf* *ff*

Ob.

Cl. *slap tongue* *sfz* *f* *mp* *p* *ff*

Pno. *stop at the peg* *sfz* *mf* *f* *mp* *5* *mf*

S. *Speak* *mf* *f*
您 别 急
Don't worry!

T.

Bar. *Speak* *mf* *f*
人 呢 人 呢
Where Where

Vln. I *pizz.* *mf* *f* *mp* *f*

Vln. II *pizz.* *mf* *f* *mp* *f*

Vla. *pizz.* *mf* *f* *pp* *ff* *pizz.* *f*

Vc. *pizz.* *mf* *f* *pp* *ff* *pizz.* *f*

Db. *mf* *f* *ffz* *f*

70

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

Ob. *p* *ff*

Cl. *p* *ff*

Pno. *p* *ff*

S.

T.

Bar. *mf* *ff*
哪 一 去 了 哪 去 了
Where is he? Where is he?

Vln. I *mf* *ff* *f* *pp* *mf* *ff* *f* *p* *ff*

Vln. II *f* *ff* *mf* *ff* *f* *p* *ff*

Vla. *arco* *f* *ff* *mf* *ff* *arco* *ff* *pp* *p* *ff*

Vc. *arco* *p* *ff* *pp* *f* *ff* *pizz.* *arco* *gl.* *p* *ff*

Db. *arco* *ff* *f* *ff* *pizz.* *f*

Andante ♩ = 56 **accel.**

Fl. *jet whistle* *sfz*

Ob.

Cl. *mf* *mf* *fff*

Pno. *fff* *p* *fff* *Improvise follow contour*

S. *fff* *Hurry up!* *fff* *fff*

Bar. *fff* *Hurry up!* *fff* *fff*

Vln. I *arco* *fff* *pp* *fff* *ppp*

Vln. II *arco* *fff* *pp* *fff* *ppp*

Vla. *pizz.* *mp* *arco* *fff* *pp* *fff* *pp*

Vc. *pizz.* *mp* *arco* *fff* *pp* *fff* *mp*

Db. *arco* *fff* *pp* *fff* *mf*

Subito ♩ = 90 **E Moderato** ♩ = 80

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

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

Cl. *slap tongue* *sfz* *mp* *sfz* *sfz* *mp* *sfz* *sfz* *mp* *sfz* *sfz* *mp* *sfz*

Pno. *stop at the peg* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

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

Bar. *mf* *mp* *mf* *f*

Vln. I *gl.* *ff* *pp* *mp*

Vln. II *gl.* *ff* *pp* *mp*

Vla. *gl.* *ff* *pp* *mp*

Vc. *gl.* *ff* *pp* *mp*

Db.

S. *哎 哟 您 一 别 生 气*
Don't worry! Don't worry!

S. *这 不 还 有 时 间 呢 嘛 再 说*
We have enough time!

85

Fl. *mf*

Ob. *p* — *f*

Cl. *sffz* *mp* — *mf* *sffz* *sffz* *mp* — *mf* *sffz* *sffz* *mp* — *mf* *sffz* *sffz* *mp* — *mf* *sffz*

Pno.

S. *mp* — *f* *mp* *mf* *mp* — *ff*

您这么大的胸儿 谁敢不来呀 谁不来就是 有眼不识泰山
 You are so famous! who don't want to see you! If someone doesn't like you It is his loss!

T.

Bar.

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc.

Db.

89

Fl. *mf*

Ob. *p* — *mf*

Cl. *sffz* *mp* — *mf* *sffz* *sffz* *mp* — *mf* *mf* — *ff*

Pno.

S. *mf* *ff*

你是谁 你是谁
 who are you! who are you!

T.

Bar. *ff* *mf* *mf* *f* *ff*

哈哈 说的好 说的好 我是谁 我是谁
 Haha That is right! That is right! who am I! who am I!

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *arco* *ff* — *pp* *mp* *light touch (half harmonics)* *pp*

Vc. *ff* *arco* *ff* — *pp* *light touch (half harmonics)* *pp* — *mf*

Db. *f*

93 **F**

Fl. *pp* *mf* *pp* *mf* *fff*

Ob. *mf* 3

Cl.

Pno.

S. *mf* *f* *p*
作曲家
Composer!
阿德勒王
Adler Wang!

T.

Bar. *mp* *mf* *f* *mp*
我是大名鼎鼎的作曲家
I am a famous composer!
阿德勒王
Adler Wang!

Vln. I *pp* *mf* *pp* *f* *pp* *ff* *pp*
light touch with glissando

Vln. II *pp* *mp* *pp* *mf* *pp* *mf* *pp* *f*
light touch (half harmonics)

Vla. *f* *pp* *mf* *pp* *f* *pp* *f* *pp*

Vc. *pp* *mf* *pp* *f* *pp* *ff* *pp* *ff*

Db.

97

Fl. *pp* *mf* *f* Speak
试试
f Speak

Ob. *pp* *mf* *f* Speak
试试
f Speak

Cl.

Pno. *mf* *ff* Hit the low strings *ff* Speak
试试
f Speak

S. *ff* 没人敢
Nobody dares!

T.

Bar. *ff* 谁敢不给我面子
Who dare bully me!
哼
Heng!
给我试试
Who dare bully me! Speak
试试
f Speak

Vln. I *mf* *ff* *ff* *ff* Speak
试试
f Speak

Vln. II *mf* *ff* *ff* *ff* Speak
试试
f Speak

Vla. *mf* *ff* *ff* *ff* Speak
试试
f Speak

Vc. *pp* *mf* *pp* *mf* *pp* *mf* *pp* Speak
试试
f Speak

Db. *pp* *mf* *pp* *mf* *pp* *mf* *pp* Speak
试试
f Speak

101

Fl. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Ob. *p* *mf* *f* *pp* *p* *mf* *f* *pp* *p* *mf* *f* *pp* *p* *mf* *f* *pp* *p* *mf* *f* *pp*

Cl. *mp* *mf* *sffz* *sffz* *mp* *mf* *sffz* *sffz* *mp* *mf* *sffz* *sffz* *mp* *mf* *sffz* *sffz* *mp* *mf* *sffz* *sffz*

Pno. *mf*

S. 对呀！对呀！您这说的，您是谁啊，谁敢冒犯您呐！哎呀，天哪，人哪里去了。
Yes, Who dare bully you! where is he? where is he?

T. 说好了怎么没来！这让我如何是好！如何是好！

Bar.

Vln. I *pizz.* *f*

Vln. II *pizz.* *f*

Vla. *pizz.* *f*

Vc. *S.P.* *gl.* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Db.

106

Flz. *fff* *p* *mp* *mf*

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

Cl. *fff* *p* *f*

Pno. *mp* *mf*

S. (周三儿喜剧感登场，激动的走进音乐厅，四处张望)
Nicolas Zhou is coming!

T. *f* Speak
天灵灵 地灵灵 哭爹喊娘 没啥用 我
Oh, my God. I can't do anything!

Bar.

Vln. I *arco* *S.P.* *ord.* *p* *f* *fff* *p* *fff*

Vln. II *arco* *S.P.* *ord.* *p* *f* *fff* *p* *fff*

Vla. *S.P.* *arco* *ord.* *p* *f* *fff* *p* *pizz.* *p* *mf*

Vc. *arco* *S.P.* *ord.* *p* *f* *fff* *p* *pizz.* *p* *mf*

Db. *arco* *S.P.* *ord.* *p* *f* *fff* *p* *pizz.* *p* *mf*

112

Fl.

Ob.

Cl.

Pno.

S.

T.
 从小干啥啥不行 你们别看我太年轻 坑蒙拐骗我啥都会 爱谁谁 雨跟我吹
 Oh, my God. I can't do anything! I'm young, but I can't do anything right, you know

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

116

Fl.

Ob.

Cl.

Pno.

S.

T.
 哈哈哈哈哈!!!
 每天拉屎一大堆 我周三儿小儿令儿高兴
 I am so happy today!

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

Subito Lyrico ♩ = 56 **Moderato** ♩ = 80

122

Fl. *p* *mf* *pp* *mf* *p* *pp* *mf*

Ob. *mp* *f* *pp* *mf*

Cl. *mp* *sffz* *f* *pp* *mf*

Pno. *mf* *ff* *mf* *f* *ff*

S.

T. *f* *ff* *mf*
 哎呀 妈呀 这是哪 呀
 where is here? where is here?

Bar. *mf* *f* *mf* *f*
 你 你 - 说你呢 I talk to you!
 You! You!

Vln. I *f* *p* *f* *p* *mp*

Vln. II *ff* *f* *p* *mf* *mp*

Vla. *arco* *pp* *ff* *f* *p* *mf* *ff*

Vc. *arco* *pp* *ff* *pp* *f* *p* *f* *ff*

Db. *f* *p* *f*

I Andante ♩ = 66

128

Fl. *mp* *f* *mp*

Ob. *mf* *p*

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

Pno. *mp* *mf* *f*

S.

T. 哎呀，这里有人 没看着这里还有人呢，俩人呢啊。 还一男一女，两口子不?
 Hey!, What are you two, lovers?

Bar. *f* *p* *mf*
 吵吵个什么玩意 What are you shouting! 不是

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *pp*

Vc. *pp*

Db.

133

Fl. *mf* *f* *pp* *f*

Ob. *mp* *mf* *mp* *fff* *mp*

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

Pno. *mp* *f* *ff* *mf*

S.

T. 不是两口子，能不能保持点距离，靠那么近，让人误会，这光天化日的！
Why you are so close!

Bar. 什么玩楞光天化日的，管你什么事！你是来干啥的！
It is none of your business!

Vln. I *p* *ff*

Vln. II *p* *f* *mf*

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

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

Db.

140 jet whistle

Fl. *ffz* *pp* *f*

Ob. *mp* *mf* *pp* *mf* *f*

Cl. *p* *mf*

Pno. *mf* *f*

S.

T. 我——是音乐会放人的
I am the administrator

Bar. 老哥 不开心啊——
Hey, brother, you looks unhappy!

Vln. I *pp* *pp* *ff*

Vln. II *pp* *mf* *mp* *ff*

Vla. *pp* *f* *mp*

Vc. *f* *pp* *ff* *mp* *ff*

Db. *mf* *f* *p* *ff*

145 **J** Moderato ♩ = 80

Fl. *fp* *ff* *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Pno. *pp* *mf* *sfz*

S.

T.

Bar. *mf* *ff* *mf* *ff*

没你事 别来烦我 一边呆着去
It is none of your business! Leave me alone! Leave me alone!

Vln. I *ord.* *mp* *gl.* *mf*

Vln. II *ord.* *mp* *gl.* *mf*

Vla.

Vc.

Db.

150

Fl. *fp* *ff* *fp* *ff*

Ob. *fp* *ff* *fp* *ff*

Cl. *fp* *ff* *fp* *ff*

Pno. *sfz*

S.

T. 哎，这老哥真是的 生这么大的气呢
Why are you angry?

(周三儿慌慌张张的往外走)
Nicolas Zhou is walking.

Bar. *sfz*

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

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

Vla.

Vc. *ord.* C.L.B. *mp*

Db. *arco* C.L.B. *mp*

153

Fl. *pp* *fp*

Ob. *pp*

Cl. *pp* *mf*

Pno. *ff* *p* *ff*

S.

T. *mf* *f* *ff* *mf*
 阿德勒王 阿德勒王 什么鬼名字
 Adler Wang! Adler Wang! What kind of name is that!

Bar.

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

Vln. II *p* *mf* *pizz.* *mf* *f*

Vla. *mf* *f*

Vc.

Db.

157

Fl. *f* *p* *ff* *mf* *mf* *mf* *mf*

Ob. *ff* *p* *f* *p* *mf* *p* *f* *p* *mf* *p* *f* *p* *mf*

Cl. *f* *sffz* *mp* *mf* *sffz* *sffz* *mp* *mf* *sffz* *sffz* *mp* *mf* *sffz* *sffz* *mp* *mf* *sffz* *sffz* *mp* *mf* *sffz*

Pno. *p < ff* *Secco*

S.

T. *ff*
 鬼名字
 So bad name!

Bar. *ff* *mf* *mp* *f*
 (阿德勒王很生气对小丁说道)
 你说 - 都几点了 你快说 - 再不来 你给我马上消失
 What time is it now? 几点 了 你快说 - 再不 来 你 给我 马上 消 失
 (气冲冲的吼小丁)
 I don't want to see you!

Vln. I *pizz.* *ff* *mf*
 鬼名字

Vln. II *pizz.* *ff* *mf*
 鬼名字

Vla. *ff* *mf*
 鬼名字

Vc. *ff* *mf*
 鬼名字

Db. *pizz.* *ff* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

164

Fl. *mf* *mp* *f* *p* *mf* *f* *mp*

Ob. *p* *mf*

Cl. *sffz* *mp* *mf* *sffz* *sffz* *mp* *mf* *sffz* *sffz* *mp* *mf* *sffz* *sffz* *mp* *mf* *sffz*

Pno.

S. 哎呀，老板息怒息怒！我也不知道咋就没来呀，说好了一场250的呀，是不是给的太不吉利了，人家不敢呐，关键他就值这个价，不多不少嘛！
Boss, don't worry! I don't know why? But the price is 250. Maybe it is very cheap.

T.

Bar.

Vln. I *mp* *f* *pp*

Vln. II *f* *p* *mf* *pp* *ff* *f* *pp* *f* *p* *mf* *p* *ff* *pp* *f* *pp* *ff*

Vla. *mf* *pp* *p* *mf* *pp* *ff* *mf* *f* *pp* *f* *pp* *mf*

Vc. *mp* *ff* *f* *pp* *mf* *pp* *ff* *f* *pp* *mp* *f* *ff* *f* *pp*

Db. *mf* *pp* *ff* *f* *pp* *mf* *pp* *ff* *f* *pp* *mf* *ff*

169

Fl. *mf* *mf* *mf*

Ob. *mf* *fp* *ff* *mf* *fp* *ff* *mf* *fp*

Cl. *sffz* *mp* *mf* *sffz* *sffz* *mp* *mf* *sffz* *sffz* *mp* *mf* *sffz*

Pno.

Sop.

T.

Bar. *ff* *mf* *ff* *mf*

二 百 五 十 五 我 看 你 像 二 百 五 十 五 你 有 没 有 脑 子
250? Why are you so stupid

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* off strings

Db. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

172

Fl. *mf* *mf*

Ob. *ff* *mf* *fp* *ff* *mf*

Cl. *sffz* *mp* *mf* *sffz* *sffz* *mp* *mf* *sffz*

Pno.

Sop. (小丁突然灵机一动)
Xiao ding is thinking of the problem

T.

Bar. 子 -

Vln. I arco *gl.* *mp* *ff*

Vln. II arco *gl.* *mp* *ff*

Vla. arco *gl.* *mp* *ff*

Vc. *pp*

Db. *gl.* *mf* *pp* *mf* *pp*

L



176

Fl. *f* *mp* *f* *pp* *f* *mp*

Ob. *mp* *f* *pp* *f* *mp*

Cl. *mp* *f* *pp* *f* *mp*

Pno. *mp* *f* *mp* *ff*

S. Speak
老板 老板 你看他 - 行不 - 行 -
Boss! Boss! How is he? How is he?

T.

Bar.

Vln. I *mp*

Vln. II *mp*

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

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

Db. pizz. *ff* *ff*

5
4

180

Fl. *ff* *mf* *f* *ff* *mp*

Ob. *ff* *mp* *mf* *ff* *mp*

Cl. *ff* *pp* *ff* *ff* *fp*

Pno. *mp* *f* *ff*

S. *mf* *f*

T. *mf* *f*

Bar. 他！就他！你说，他！！！
You say-hel!

Vln. I *f* *mp* *mf* *pp* *ffpp*

Vln. II *f* *mp* *mf* *pp* *ffpp*

Vla. arco *f* *mp* *mf* *pp* *ffpp*

Vc. arco *f* *mp* *mf* *pp* *ffpp*

Db. *ffpp*

对呀！就他！
Yes, it is him.

184 rit. *M* = 76

Fl. *ff* *mp* *ff*

Ob. *ff* *mp* *ff*

Cl. *ff* *mp* *ff*

Pno. *mp* *ff*

S. *mf* *f*

T. *mf* *f*

Bar. 美女 你要干啥 - 我可是一整经人
What are you doing? I am a good man.

Vln. I *mf* *pp*

Vln. II *mf* *pp* *mf*

Vla. *fff* *fff* *pp* *mf* *pp* *mf* *pp* *mf*

Vc. *fff* *fff* *pp* *mp* *pp* *mp*

Db. *fff* *fff*

light touch (half harmonics)

189

Fl. *mf* *pp*

Ob.

Cl. *mp*

Pno.

S. *mf* *p*
老 弟 一 你 是 纯 爷 们 姐 问 你 点 事 想 上 舞 台
My brother! You are a good man! Do you want to perform on the stage?

T. *p*

Bar.

Vln. I *mf* *pp* *mf* *pp* *mf*

Vln. II *pp* *mf* *pp* *mf* *pp*

Vla. *pp* *mf* *pp* *mf* *pp* *mf*

Vc. *pp* *mp* *pp* *mp* *pp* *mp*

Db.

194

Fl. *f* *pp* *f* *ff*

Ob. *f* *pp* *f* *f* *mf* *p*

Cl. *f* *pp* *f* *pp* *f* *sfz*

Pno. *p* *mf* *ff*

S. *f* *fp* *ff*
不 你 一 看
Here!

T. *f* *ff* *f* *mf*
上 舞 台? 哪 里 的 舞 台? 不 行 不 行
Perform on the stage? Where? No! No!

Bar.

Vln. I *pp* *mf* *pp* *mf* *pp*

Vln. II *mf* *pp* *mf* *pp* *mf*

Vla. *pp* *mf* *pp* *mf* *pp* *ff* *pp*

Vc. *pp* *mp* *pp* *mp* *ff* *pp*

Db. *sfz*

199

Fl. *slap tongue* *sfz sfz* *mp* *f* Flz. *f*

Ob.

Cl. *sfz sfz*

Pno. *mf* *mp*

S. *mf* *p*
唱 歌 一 而 已
just sing a song!

T. *mp* *mp* *mf* *p* *f* *mf*
不 行 不 行 我 可 是 个 粗 人 胆 子 小 不 敢 不 敢
No! No! I am not an actor! No! No!

Bar.

Vln. I *mf* *pp* *mf* *pp* *mf* *pp*

Vln. II *mf* *pp* *mf* *pp* *mf* *pp*

Vla. *ff* *ord.* *p* *mf* *ff* *f*

Vc. *ff* *ord.* *ff*

Db.

205

Fl. *slap tongue* *sfz sfz* *mp* *mf* *p* *f*

Ob. *f*

Cl. *slap tongue* *sfz* *ord.* *ff*

Pno. *mp* *mf* *p*

S. 什 么 ？ 十 项 全 能 啊 ！
What you cando?

Perc. 姐，这个真不行，我没干过啊。十项全能还差不多！
I am not an actor! I can not sing a song!

Bar.

Vln. I *mf* *pp* *mf* *pp* *f*

Vln. II *pp* *mf* *pp* *mf* *f*

Vla. *pp* *mp* *pp*

Vc. *f* *mp* *f* *pp*

Db. *pp*

209 $\text{♩} = 56$ *accel.* $\text{♩} = 90$

Fl. *ff* Speak *mf* \rightarrow *f* O my God *fff* ord.

Ob. *ff* Speak *mf* \rightarrow *f* O my God *fff* ord. *fp*

Cl. *ff* Speak *mf* \rightarrow *f* O my God *fff* ord. *fp*

Pno. *ff* Speak *mf* \rightarrow *f* O my God *fff* chromatic cluster *sffz* *f*

S. *f* I am nothing! *fff* 有 Good! 有 Good! 才

T. *f* 吃 喝 嫖 赌 抽 I am nothing! *fff* 吭 蒙 拐 骗 偷 I am nothing!

Bar.

Vln. I *ff* Speak *mf* \rightarrow *f* O my God *fff* ord. *pizz.*

Vln. II *ff* Speak *mf* \rightarrow *f* O my God *fff* ord. *pizz.*

Vla. *ff* Speak *mf* \rightarrow *f* O my God *fff* ord.

Vc. *ff* Speak *mf* \rightarrow *f* O my God *fff* ord.

Db. *ff* Speak *mf* \rightarrow *f* O my God *fff* ord. *p*

213 *fp* *ff* Sing *pp* *ff* 有 才 有 才 有 才 =

Ob. *mf* *ff* Sing *pp* *ff* 有 才 有 才 有 才 =

Cl. *ff* Sing *pp* *ff* 有 才 有 才 有 才 =

Pno. *ff* Play and Sing *pp* 有 才 有 才 有 才 =

S. *ff* 呀 老 弟 Good!

T.

Bar.

Vln. I *mf* *f* *ff* arco Play and Sing *pp* *ff* 有 才 有 才 有 才 = ord. *gl.* *ff* \rightarrow *pp*

Vln. II *mf* *f* *ff* arco Play and Sing *pp* *ff* 有 才 有 才 有 才 = ord. *gl.* *ff* \rightarrow *pp*

Vla. *pizz.* *mf* *f* *ff* arco Play and Sing *pp* *ff* 有 才 有 才 有 才 = ord. *gl.* *ff* \rightarrow *pp*

Vc. *ord. pizz.* *mf* *f* *ff* arco Play, Sing one octave higher *pp* *ff* 有 才 有 才 有 才 = ord. *gl.* *ff* \rightarrow *pp*

Db. *pizz.* *f* *ff* arco Play, Sing two octave higher *pp* *ff* 有 才 有 才 有 才 = ord. *gl.* *ff* \rightarrow *pp*

217 $\text{P} = 72$

Fl.

Ob.

Cl.

Pno.

S.

T.

Bar. *mf* 老 弟 你 就 试 试 *f* 又 不 能 吃 了 你 *mp*
Brother! just try it just try it

Vln. I *ord.* *mp*

Vln. II *ord.* *mp*

Vla. *mp*

Vc. *mf* \leftarrow *f*

Db.

220 *jet whistle*

Fl. *sffz*

Ob. *f* \leftarrow *ff*

Cl. *mf* \leftarrow *f*

Pno. *sffz*

S.

T. *mp* 老 哥 咱 都 是 爷 们 我 不 跟 你 扒 虾 *f* *gl.* *mf*
Brother! We are good man, right? I am really don't know how to sing!

Bar.

Vln. I *sffz* \leftarrow *sffz* \leftarrow *mp*

Vln. II *sffz* \leftarrow *sffz* \leftarrow *mp*

Vla. *mp*

Vc. *mf* \leftarrow *ff* *p* \leftarrow *ff* *ff* \leftarrow *mf* *gl.* *fp* *gl.*

Db. *f* \leftarrow *mp* *jeté* *arco* *gl.* *sffz* *fp*

223

Fl. *f* *mp* *ff*

Ob. *f* *mp* *ff*

Cl. *f* *mp* *ff*

Pno.

S.

T. 这 个 我 真 不 行 小 从 小 我 妈 说 我 唱 歌
I didn't lie to you! My mother told me, if I sing, someone is going to die!

Bar.

Vln. I *fff* *mf*

Vln. II *fff* *mf*

Vla. *mf*

Vc. *ff* *ff*

Db. *ff* *ff*

226

Fl. *mf* *f* *f* *ff*

Ob. *mp* *mf*

Cl. *fp* *f* *ff* *mp*

Pno. *ff* *f* *fff*

S.

T. 跑 调 别 人 唱 歌 要 钱 我 唱 歌 要
My mother told me, if I sing, someone is going to die!

Bar.

Vln. I *Q*

Vln. II *Q*

Vla. *mf*

Vc. *ff*

Db. *ff*

229

Fl. *mf* \leftarrow *f* *f* \leftarrow *fff*

Ob. *f* \rightarrow *mf*

Cl. *mf* \rightarrow *mp*

Pno. *sffz*

S.

T. *ff*
命

Bar. *mf*
老 弟 咱 就
Brother, it is very easy. Just try it.

Vln. I *f* *mf* *ff* *mf*

Vln. II *f* *mf*

Vla. *mf*

Vc. *ff* *mp*
jeté

Db. *ff* *pp*
jeté

232

Fl. *mp* *fff*³

Ob. *mp* *fff*³

Cl. *f* *pp* *sffz*

Pno. *f* *fff*

S.

T.

Bar. *f* *mf* *f* *mp*
试 试 说 不 定 你 唱 的 还 不 错 我 们 是 有 报 酬
Don't worry! We can pay for you!

Vln. I

Vln. II

Vla. *ff* *mp* *ff* *fff*

Vc. *ff* *mp* *ff* *fff*
jeté S.P. pizz. arco

Db. *ff* *pp* *ff* *fff*
jeté S.P. pizz. arco

235

Fl. *mp* *ff* *f* 3

Ob. *f* 3

Cl. *mp* *ff* *mf* 3 *f* 3

Pno.

S. *ff* 不白唱
We can pay!

T. *f* 有报酬 多少
mp We can pay!

Bar. *ff* 的 没叫你白唱
We can pay! We can pay!

Vln. I *f* *mp* *f* *ff* *gl.*

Vln. II *f* *mp* *mf* *mp*

Vla. *f* *mp* *mf* *ff*

Vc. S.P. *p* *ff* *mp* *mf* *mp*

Db. S.P. *p* *ff* *arco* *mp* *mf*

238

Fl. *f* 3 *ff* *ff* 3

Ob. *ff* 3

Cl. *ff* *mp* *pp* *mp* *pp*

Pno. *fff* *stop at the peg* *mf*

S. 都一样
It is the same.

T. *mf* 钱 两千 2000? 税前税后
prep-tax or post-tax *mf* 3 *mp*

Bar. *f* 两 一 千 我们这行 一 税前税后都一样
It is the same pre-tax or post-tax.

Vln. I *pp* *mp* *ff* *pp* *mp* *ff* *mf* *pp*

Vln. II *ff* *pp* *mp* *mf* *mp* *ff* *mf* *pp*

Vla. *mp* *ff* *mf* *ff*

Vc. *ff* *mf* *ff* *mp* *ff*

Db. *mp* *ff*

244 rit. A tempo ♩ = 72

Fl. *slap tongue* *sffz*

Ob.

Cl. *f* *mf* *pp* *slap tongue* *sffz*

Pno. *mp* *ff* *mp* *mf*

S. (小丁走去钢琴旁坐下准备发声练习)
Xiaoding walked to piano and play the piano.

T. *mf* *f* *ff*
试试 那就试试
Ok, let me try!

Bar.

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

Vln. II *f* *mp* *ff* *pp* *f* *pizz.* *mf* *pizz.* *pp* *arco*

Vla. *f* *mp* *ff* *pp* *f* *pizz.* *mf* *pizz.* *pp*

Vc. *f* *mp* *ff* *pp* *f* *pizz.* *pp* *f*

Db. *mp* *ff* *mp* *f*

249

Fl. *mf* *p* *f*

Ob. *mf* *p* *f*

Cl. *p* *f*

Pno.

S. 来呀，哥，你别紧张，我弹什么，你就唱什么，很简单的，不用紧张啊！没压力！
Brother, it is very easy! You sing after I play it. Don't worry!

T. *mf*
行 今天我

Bar.

Vln. I *ff* *pp* *mp* *f* *pp* *non vib.* *pp*

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

Vla. *ff* *f* *mp* *f* *p* *mf*

Vc. *p* *f* *mp* *f* *pp*

Db. *mp* *f* *pp*

254

Fl. *pp* *slap tongue* *sfz* *pp* *f* *pp*

Ob. *pp*

Cl. *pp* *slap tongue* *sfz* *pp* *pp*

Pno. *stop at the peg* *sfz*

S. *I paly one note, then you sing it, Ok?*

T. *箭 出 去 了*
Let's do it.

Vln. I *mp* *pizz.* *pp* *ff* *arco* *pp* *mf* *ppp*

Vln. II *mp* *pizz.* *ff* *pp* *mf* *ppp*

Vla. *mp* *pizz.* *ff* *fff* *pp* *f* *pp*

Vc. *pp* *fff* *pp* *fff* *pp* *f*

Db. *ff*

来，我弹一个音，你唱一个音。你先听！唱不好没关系，不扣你钱！开始了，老弟！加油！

258 **S** *Andante* ♩ = 56 *accel.*

Fl. *mf* *mf* *f* *mf* *f* *p*

Ob. *mf* *mf* *f* *mf* *f* *p*

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

Pno. *mf* *mp* *mf*

Sop. *mf* *mf* *mf* *f*

T. *pp* *p* *mp*

Vln. I *arco* *pp* *ff* *non vib.* *mp* *pizz.* *mf* *f* *arco* *mf* *non vib.* *ff* *pp*

Vln. II *arco* *pp* *ff* *non vib.* *mp* *pizz.* *mf* *f* *arco* *mf* *non vib.* *ff* *pp*

Vla. *arco* *pp* *ff* *non vib.* *mp* *pizz.* *mf* *f* *arco* *mf* *non vib.* *ff* *pp*

Vc. *arco* *pp* *ff* *pp* *ff*

Db. *arco* *pp* *ff* *pp* *ff*

唱 *Sing* *很好再来!* *Good, Good!* *唱* *Sing* *很好, 继续!* *Good* *微笑!* *Good*

(从小心翼翼的到内心膨胀) *pp* *p* *mp*

啦 *La* *La* *La*

264

Fl. *mf*

Ob. *mf*

Cl. *mf*

Pno. *mf*

Sop. 再来一个!
One more! 好的!
Good!

T. *mf* 啦 La *f* 啦 La *p* 啦 La

Bar.

Vln. I *mf* *gl.* *p* *f* *ff* *pp* *non vib.*

Vln. II *mf* *gl.* *p* *f* *ff* *pp* *non vib.*

Vla. *mf* *gl.* *p* *f* *ff* *pp* *non vib.*

Vc. *mf* S.P. *pp* *ff* *p* *mf* ord. non vib.

Db. S.P. *pp* *ff* *p* *mf* ord. non vib.

269

Allegro ♩ = 132 **Subito** ♩ = 76

Fl. *fff*

Ob. *fff*

Cl. *fff*

Pno. *fff*

Sop. *f* 加油!
Good *fff* 天
Oh, my God!

T. *fff* 啦 La *ff* 啦 La *mf* *ff* 啦 La

Bar.

Vln. I *fff* S.P. *fff*

Vln. II *fff* S.P. *fff*

Vla. *fff* S.P. *pp*

Vc. *fff* S.P. *pp*

Db. *fff* S.P. *pp*

275

Fl. *fff*

Ob. *fff*

Cl. *mp*

Pno. *fp* *fff* *mp* *mf* *ff*

S. 天哪，多么棒的声音！
So nice sound!

T. *p* *ff*

Bar. (阿德勒王欣喜若狂！) Adler Wang is so happy! *fff* *mf* *f*

Vln. I *fff* *ord.* *mf* *Oh,my God!* *ff*

Vln. II *fff* *ord.* *mf* *Oh,my God!* *ff*

Vla. *fff* *ord.* *mp* *ff*

Vc. *fff* *ord.* *mp* *ff*

Db. *fff* *ord.* *p* *ff*

280

Fl. *jet whistle* *fffz* *p* *ff* *pp* *mp* *fff*

Ob. *p* *ff* *pp* *mp* *fff*

Cl. *tr* *gl.* *ff > mp* *fp* *mf* *f* *mp*

Pno. *f* *5* *f*

S. 人才
You are talent!

T.

Bar. (阿德勒王非常激动，无比兴奋) Adler Wang is so happy! *ff* *mf* *f* *fff*
天 呐 老 弟 老 弟 人 才 才 呀 人 才 呀
Oh,my God! Brother! Brother! You are talent! You are talent!

Vln. I *fff* *gl.* *fff* *pp* *ff*

Vln. II *fff* *gl.* *fff* *pp* *ff*

Vla. *ff* *pizz.* *pp* *ff*

Vc. *ff* *pizz.* *pp* *ff*

Db. *fff* *pizz.* *pp* *ff*

U (speak "haha" louder and stomp)

284 (仰天长啸并同时跺脚) *f* 哈哈哈哈哈

(仰天长啸并同时跺脚) *f* 哈哈哈哈哈

(仰天长啸并同时跺脚) *f* 哈哈哈哈哈

(仰天长啸并同时跺脚) *f* 哈哈哈哈哈

Fl. (嘲讽的语气) Speak *f* 吁 *pp*

Ob. (嘲讽的语气) Speak *mf* 吁 *pp*

Cl. ord. *mf* *ff* *f* *mp* *mf* *pp*

Pno. cluster chord *ff*

S. *ff* 人才 You are talent!

T.

Perc. (仰天长啸) 哈哈哈哈哈哈哈哈哈哈! Hahahaha! *f* *ff* 谁在笑 是谁 Who! Who!

Vln. I **U** (仰天长啸并同时跺脚) *f* Hahahaha! 哈哈哈哈哈

Vln. II (仰天长啸并同时跺脚) *f* Hahahaha! 哈哈哈哈哈

Vla. (仰天长啸并同时跺脚) *f* Hahahaha! 哈哈哈哈哈

Vc. (仰天长并同时跺脚) *f* Hahahaha! 哈哈

Db. (仰天长并同时跺脚) *f* Hahahaha! 哈哈哈哈哈

sardonic (嘲讽的语气) Speak *f* 吁 Yu *pp*

sardonic (嘲讽的语气) Speak *mf* 吁 Yu *pp*

sardonic (嘲讽的语气) Speak *ff* 吁 Yu *pp*

sardonic (嘲讽的语气) Speak *ff* 吁 Yu *pp*

288

Fl. *mp*

Ob. *mp*

Cl. *fp*

Pno.

S.

T.

Bar. 老弟，圈子里就缺少你这种人才，你真是我的大救星。 Brother, You are talent, you are my savior. 来来来，没时间了，赶快试试我的曲子。让他感受一下我作品的魅力！不用紧张，记住，你是天才！ Come on, try my piece. It is very easy. Enjoy!

Vln. I *fp* *mf* *pp* pizz. *p* *mp* *mf*

Vln. II pizz. *p* *mp* *mf*

Vla. pizz. *mp* *mf*

Vc. *fp* *mf* pizz. *mp* *mf*

Db. pizz. *mf* *mp* *mf*

295

Fl. *f* $\text{V} = 90$

Ob. *f*

Cl. *ff*

Pno.

S. 那我现在演奏一下，你好好感受一下音乐的魅力哦，你听！
Let me play. Enjoy the music. Listen!

T. 我是天才？哈哈，来吧，没！问！题！
I am talent. OK, Come on!

Bar.

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

Vln. II *f ff mp ff*

Vla. *f ff mp*

Vc. *f mp*

Db. *f mp*

Fl. *f mp*

Ob. *ff mp mf ff*

Cl.

Pno.

S.

T. (小丁演奏一首现代作品，周三儿非常痛苦，抓耳挠腮，跪地求饶，生不如死)
He is very agonised when he listen the music. *f* 停！
Stop! *ff* 停！
Stop!

Vln. I

Vln. II *fff*

Vla.

Vc. *f mf 3 f*

Db. *fp f mp ff*

307

Fl. *ppp* *mp* *f* *jet whistle* *fff*

Ob. *pp* *f* *mp*

Cl. *ppp* *fp*

Pno. *ppp* *fff* *fff*

S.

T. 停，给我停！哥呀，这是啥啊，这是音乐吗？这音乐怎么这么要命呢！不行，不行，我不玩了，再玩会死人的啦！会死人的！
Stop! Stop! what is the music? It will kill me!

Bar.

Vln. I *ppp* *f* S.P.

Vln. II *ppp* *pp* *mf* *pp* *mf* *pp* *mf* S.P.

Vla. *pp* *mf* *mp*

Vc. *pp* *p* S.P.

Db. *ppp* *p* S.P.

311

Fl. *f* *f* *f*

Ob. *f* *p* *mf* *f*

Cl. *pp* *mf*

Pno. *p* *mf* *f*

S.

T. (周三听罢扭头就走嘴里还嘀咕着什么)

Bar. *f* *mp* *mf* *f*
等下 Wait! 我 给你 加钱 I will give you more money! 两 千 五 2500? 三 千 3000? 四 千 4000?

Vln. I *ppp* *mp* *f* *mf*

Vln. II *pizz.* *arco* *gl.* *ff* *pizz.* *arco* *mf*

Vla. *pizz.* *arco* *gl.* *ff* *pizz.* *arco* *mf*

Vc. *pp* *ord.* *fp* *ff* *mf*

Db. *pp* *ord.* *fp* *f* *f*

316

Fl. *ff*

Ob.

Cl.

Pno. *ff*

S.

T. *f* (周三突然停下脚步回头愣住) *mp* *mf* *mp* *ff*

Bar. *ff* 五千 5000! 你看咋样 How is that! Wait! 你说啥 Say it again! 五 零 零 零 5000!

Vln. I *ff* *pizz.* *ff*

Vln. II *ff* *pizz.* *mp* *mp* *ff*

Vla. *ff* *pizz.* *mp* *mp* *ff*

Vc. *ff* *pizz.*

Db. *ff* *pizz.*

321

Fl. *f* *mf* *pp*

Ob. *f* *mf*

Cl.

Pno. *mf*

S.

T. *mf* (周三露出小人得志的表情) He looks so happy! *ff* (周三喜出望外双手抱头, 格外兴奋) He looks so happy!

Bar. *f* 没错 Yes! 五千 5000! Let me try! Let me try!

Vln. I *f* *S.P.* *pp* *ff* *pp* *pizz.* *mp* *mf* *f*

Vln. II *f* *S.P.* *pp* *ff* *pp* *pizz.* *mp* *mf* *f*

Vla. *f* *S.P.* *pp* *ff* *pp* *pizz.* *mp* *mf* *f*

Vc. *f* *arco*

Db. *f* *arco*

326

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

Ob. *pp* *p < mf* *p < mf* *p < mf* *p < mf* *p < mf* *p < mf*

Cl. *mf* *pp* *mp* *sffz* *mp* *sffz* *mp* *sffz* *mp* *sffz* *mp* *sffz*

Pno.

S. 灯光变暗 fade to low light *sffz*

T.

Bar.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Db.

334

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

Ob. *p < mf* *p < mf* *p < mf* *p < mf* *p < mf* *p < mf*

Cl. *mp* *sffz* *mp* *sffz* *mp* *sffz* *mp* *sffz* *mp* *sffz*

Pno.

S. 灯光渐亮 Lights back up
场务举牌子进来，牌子上写道：多年以后，尼古拉斯周儿已经成为了大名鼎鼎的作曲家
A few years later, Nicolas Zhou has become a famous composer!

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

339

Fl.

Ob.

Cl.

Pno.

(音乐厅开场前30分钟，尼古拉斯周三儿大摇大摆的走进音乐厅等待演出开始)

S.

T.

Bar.

人呢 Where is he? 人呢 Where is he? 来人呀 Where is he? 怎么回事 What is wrong?

340

Vln. I

Vln. II

Vla.

Vc.

Db.

345

Fl.

Ob.

Cl.

Pno.

S.

T.

Bar.

快来人 Where is he? 来啦来啦 I am here! 等一下 Wait!

Vln. I

Vln. II

Vla.

Vc.

Db.

350

Fl. *pp*

Ob. *pp*

Cl.

Pno. *mp* *f*

S. *mp* *mf* *f*

T.

Bar.

Vln. I *mf* *f* *mf* *f* *mp* *ff* *pp*

Vln. II *mf* *f* *mf* *f* *mp* *ff* *pp*

Vla. *mf* *f* *mf* *f* *mp* *ff* *pp*

Vc.

Db.

我 接个电话
Wait for a few moment!

喂
Hey!

啊
Em

什么情况
What is wrong!

什 么
What?

你 们 干 什 么 吃 的
What are you doing?

354

Fl. *mf* *f* *ff* *mf* *ff*

Ob. *mf* *f* *f* *mf*

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

Pno. *mp* *f* *f* *mp* *f* *mp* *f*

S. 赶紧给我来人啊，什么来不了？怎么就来不了！再不来周大师就要发火了！什么唱歌会死人，谁说的，谁说的！真是气死我了！
Where is he? the Singer? Where is he? The composer is antry now. Please hurry up!

T.

Bar.

Vln. I *mf* *ord.* *ff* *pp* *C.L.B.* *mf* *mf* *ord.* *3* *mf* *f* *pizz.* *ff*

Vln. II *mf* *ord.* *ff* *pp* *C.L.B.* *mf* *mf* *ord.* *3* *mf* *f* *pizz.* *ff*

Vla. *mf* *ord.* *ff* *pp* *C.L.B.* *mf* *mf* *ord.* *3* *mf* *f* *pizz.* *ff*

Vc.

Db.

358

FL. *mf* *f*

Ob.

Cl. *f* *mf* *f*

Pno. *mp* *f* *f* *f*

S.

T. 丁助理，有什么问题吗！我的人怎么还没来呢？
Xiaoding, where is the singer?

Bar.

Vln. I arco *mf* *f* *ff* pizz. arco *mf* *f*

Vln. II arco *mf* *f* *ff* pizz. arco *mf* *f*

Vla. arco *mf* *f* *ff* pizz. arco *mf* *f*

Vc. *ff*

Db. *ff*

362

FL. *mf* *f* *mf*

Ob. *mf* *f*

Cl. *mf* *f*

Pno. *mp* *f* *f* *ff*

Perc. 哎呀，周大师呀！有点事跟您商量，这个，这个人，恐怕来不了了！
Sorry, sorry, I am afraid he will not come here today.

T.

Bar.

Vln. I *mf* *f* *pp*

Vln. II *ff* *pp* *f* *pp* *mf* *f* *pp*

Vla. *pp* *ff* *pp* *ff* *mf* *f*

Vc.

Db.

365

Fl. *f* *pp* *mf*

Ob. *f* *pp* *mf*

Cl. *mf* *f* *mf*

Pno. *mp* *f* *mp* *f* *mp* *f*

S. *mp* *f* *mf*

T. 丁助理，怎么会这样！说来不算什么！怎么就来不了！
Why? Why? *f* 什么
What?

Bar.

Vln. I *f* *mf* *mf*

Vln. II *f* *mf* *mf*

Vla. *f* *mf* *mf*

Vc.

Db.

369

Fl. *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp*

Ob. *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp*

Cl. *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp*

Pno. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

S.

T. *ff* 我堂堂大作曲家尼古拉斯周三儿无人不知无人不晓！有哪个大胆的不想演我的作品？你说给我解释清楚！解释清楚！
笑话 谁说的 I am so famous! who don't like my music? who don't want to join my concert?

Bar.

Vln. I *mf* *ff* *pp* *mf* *f* *mf* *f* *mf* *f*

Vln. II *mf* *ff* *pp* *mf* *f* *mf* *f* *mf* *f*

Vla. *mf* *ff* *pp* *mf* *f* *mf* *f* *mf* *f*

Vc.

Db.

373

Fl. *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *ff* *pp*

Ob. *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *ff* *pp*

Cl. *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *ff* *pp*

Pno. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

S. 哎呀！老板，说不清楚说不清楚了，这工资我不要了，不要了，您另请高就吧！我先走啦，您保重，您保重！
I don't know how to say, but I need to go home. You don't need pay for me. Take care!

(说完，向门口跑去！)

T. 等等，你给我回来，快回来！
Wait! Come back, come back!

Vln. I *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *ff* *pp*

Vln. II *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *ff* *pp*

Vla. *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *ff* *pp*

Vc. *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *ff* *pp*

Db. *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *ff* *pp*

377

Fl. *mf* *ff* *pp* *mf* *ff* *pp* *mf* *ff* *pp* *mf* *ff* *pp*

Ob. *mf* *ff* *pp* *mf* *ff* *pp* *mf* *ff* *pp* *mf* *ff* *pp*

Cl. *mf* *ff* *pp* *mf* *ff* *pp* *mf* *ff* *pp* *mf* *ff* *pp*

Pno. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

T. 回来，给你加钱，快回来！
Come back, I will give you more money!

Vln. I *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *ff* *pp*

Vln. II *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *ff* *pp*

Vla. *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *ff* *pp*

Vc. *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *ff* *pp*

Db. *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *ff* *pp*

380

Fl. *mf* *3* *mp* *3* *fp* *fff*

Ob. *mf* *3* *mp* *3* *fp* *fff*

Cl. *mf* *3* *mp* *3* *fp* *fff*

Pno. *mp* *f* *mp* *p* *f* *fff*

S.

T.

Bar.

Vln. I *mf* *f* *mf* *mp* *fff* *pp* *fff*

Vln. II *mf* *f* *mf* *mp* *fff* *pp* *fff*

Vla. *mf* *f* *mf* *mp* *fff* *pp* *fff*

Vc. *ff* *mp* *fff*

Db. *ff* *pp* *fff*

accel. *A tempo*

tr *b* *tr* *b* *tr* *b*

6 *6* *6* *6* *6* *6*

5 *4* *5* *4*

gl.

再见南国，再见
Goodbye South, Goodbye

琵琶三重奏
Pipa Trio

周铁
Zhou Tie

2021

Instrumentation:

琵琶 Pipa 1

琵琶 Pipa 2

琵琶 Pipa 3

作品简介

琵琶三重奏《Goodbye South, Goodbye》是我的电影母题系列作品之一。乐曲开始以单音音色的渐进式发展模拟电影中长镜头伴随时间的流逝而达到情绪延伸的效果，之后慢慢转入台湾民歌《丢丢铜子》节奏的律动模仿，再到抒情诗式的民谣般旋律的扩大。作品与台湾世界级电影导演大师侯孝贤的作品《南国再见，南国》同名，也是我向电影精神导师致敬的一部作品。

此作品献给我尊敬的侯孝贤先生

The pipa trio 'Goodbye South, Goodbye' is part of my film masterpiece series. The piece begins with a progressive development of monophonic timbres mimicking the emotional extension achieved by long shots in film with the passage of time, before slowly shifting into a rhythmic imitation of the rhythm of the Taiwanese folk song 'Throwing Copper', and then to a lyrical poetic, ballad-like melodic expansion. The work shares its title with the work of Taiwan's world-class film director Hou Hsiao-hsien, "Goodbye, Southland", and is a tribute to my spiritual mentor in film.

This work is dedicated to my esteemed Mr Hou Hsiao-hsien

Performance note:

琵琶一些演奏技术 The technique of Pipa:



harmonics at the notated pitch

mp

提



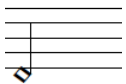
bartok pizz.

摘



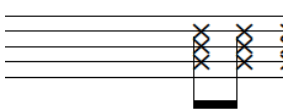
Up-stroke with the index or middle finger with the thumb pressing on the string near the bridge

吟音



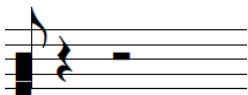
After plucking, pull the string lightly to the left and right, creating a light vibrato sound

双手交替拍面板



hit the body of the instrument with the left hand and right-hand alternative

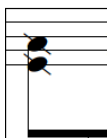
指关节敲击覆手



mp

hit the bottom of the bridge with the right-hand knuckles

绞弦



Tangle strings, cross strings with strumming

Seating Plan

琵琶2
Pipa 2

琵琶1
Pipa 1

琵琶3
Pipa3

Duration: 9 mins

再见南国，再见 Goodbye South, Goodbye

琵琶三重奏 Pipa Trio

周铁
Tie Zhou
2021

Andante ♩ = 56 优美的 悠远的

琵琶1 pipa 1

琵琶2 pipa 2

琵琶3 pipa 3

1. v. (sempre)

9

16

吟音

摘

提

双手交替拍面板

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21

琵琶1.pipa 1

琵琶2.pipa 2

琵琶3.pipa 3

吟音

26

琵琶1.pipa 1

琵琶2.pipa 2

琵琶3.pipa 3

纹弦

31 [A]

琵琶1.pipa 1

琵琶2.pipa 2

琵琶3.pipa 3

纹弦

36

琵琶1.pipa 1

琵琶2.pipa 2

琵琶3.pipa 3

41

琵琶1.pipa 1

琵琶2.pipa 2

琵琶3.pipa 3

46

B ♩ = 120

琵琶1.pipa 1

琵琶2.pipa 2

琵琶3.pipa 3

53

琵琶1.pipa 1

琵琶2.pipa 2

琵琶3.pipa 3

59

琵琶1.pipa 1

琵琶2.pipa 2

琵琶3.pipa 3

65

琵琶1.pipa 1

琵琶2.pipa 2

琵琶3.pipa 3

The musical score is divided into four systems, each containing three staves for the three Pipa instruments. The first system (measures 53-58) features a consistent rhythmic pattern with dynamic markings of *mf* and *f*. The second system (measures 59-64) introduces a change in dynamics to *mp* and includes a *mf* marking in the bass line of the first instrument. The third system (measures 65-70) is marked with *ff* and *f*, showing more complex melodic and rhythmic patterns. The fourth system (measures 71-76) continues with *f* and *mf* dynamics, ending with a *gl.* (glissando) marking in the third instrument's bass line.

72

琵琶1.pipa 1

f *mf*

琵琶2.pipa 2

f *mf* *gl.*

琵琶3.pipa 3

f *mf*

79 *accel.* *mp* *f* = 160

琵琶1.pipa 1

琵琶2.pipa 2

mp *f* *mp*

琵琶3.pipa 3

mp *f* *mf*

85 *gl.* *mf* *ff*

琵琶1.pipa 1

琵琶2.pipa 2

f *gl.* *mf* *ff*

琵琶3.pipa 3

mf *ff*

按照方块里的动机开始 沿着花线的方向模仿音高和声即即兴演奏 持续大概50秒到 排演号D

C Improvise using the materials(both in terms of their harmonic colours and pitch contours) given in the Box 1,2 and 3 at least 50" between fig.C to D

琵琶1.pipa 1

琵琶2.pipa 2

琵琶3.pipa 3

由慢渐快

看琵琶3的指示进入

看琵琶2的指示进入

看琵琶2的指示进入

琵琶1.pipa 1

琵琶2.pipa 2

琵琶3.pipa 3

D = 60

mp

f

fff

mf

p

f

琵琶1.pipa 1

琵琶2.pipa 2

琵琶3.pipa 3

E

mf

pp

mp

f

mp

f

mp

f

mp

f

mf

mf

mf

mf

mf

mf

mf

f

f

106

琵琶1.pipa 1

mp *mf* *p* *f*

琵琶2.pipa 2

p *mf*

琵琶3.pipa 3

mf *mp* *f*

111

琵琶1.pipa 1

mf

琵琶2.pipa 2

mp *mf* *f*

琵琶3.pipa 3

mp *mf* *f*

114

琵琶1.pipa 1

琵琶2.pipa 2

mf 揉指

琵琶3.pipa 3

mf *f* *mf* *f*



117

琵琶1.pipa 1

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

琵琶2.pipa 2

mp *f* *mf*

琵琶3.pipa 3

mf

122

琵琶1.pipa 1

mp *mf*

琵琶2.pipa 2

mp

琵琶3.pipa 3

mp

128

琵琶1.pipa 1

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

琵琶2.pipa 2

mf *mf*

琵琶3.pipa 3

mf *f* *p* *pp* *mf* *f*

Detailed description of the musical score: The score is for three Pipa parts. System 1 (measures 117-122) shows Pipa 1 with a melodic line starting at measure 117 with a forte (f) dynamic, moving to mezzo-piano (mp) and mezzo-forte (mf). Pipa 2 has a more rhythmic accompaniment, with dynamics ranging from mp to f. Pipa 3 provides harmonic support with chords and moving lines, marked mf. System 2 (measures 122-127) continues the melodic development for all parts, with Pipa 1 and 2 featuring asterisks above notes, possibly indicating breath marks or specific articulation. Dynamics for Pipa 1 range from mp to mf, while Pipa 2 is mostly mp. System 3 (measures 128-133) shows a dynamic contrast, with Pipa 1 moving from mp to mf and f. Pipa 2 has mf dynamics. Pipa 3 shows a wide dynamic range from mf to f, then p and pp, before returning to mf and f. The score uses treble and bass clefs for each part.

133 rit.

琵琶1.pipa 1

琵琶2.pipa 2

琵琶3.pipa 3

The musical score consists of three systems, each for a different Pipa instrument. The first system, labeled '琵琶1.pipa 1', has a treble clef and a key signature of one sharp (F#). It begins with a measure of *mp* followed by a slur over two measures of *mf*, then another slur over two measures of *mp*, and finally a measure of *p*. The second system, '琵琶2.pipa 2', starts with *pp*, followed by a measure of *f* with an accent, then a measure of *p* with an accent, and continues with *mf* and *mp*. The third system, '琵琶3.pipa 3', starts with *mf* and a triplet of eighth notes, followed by *mp* and *mf*. A *gl.* (glissando) marking is present above a note in the second measure of the third system. The piece concludes with a *rit.* (ritardando) marking above the first measure of the first system.