

ALESSANDRA SALVATI

KUJINQU

FOR SYMPHONIC ORCHESTRA



中國-東盟藝術學院
COLLEGE OF CHINESE & ASEAN ARTS

*Dedicated to the academic board and advisory committee
and to colleagues, students and friends of
Chengdu College of Chinese & ASEAN Arts*

INTRODUCTION TO THE SCORE

This work pays homage to Chinese culture through a reinterpretation of themes and gestures of the ancient Kun opera, with a modern twist. *Kunqu* proposes melodic elements of the Kun opera in a contemporary context, trying to preserve the fine poetry and the ravishing beauty of the atmospheres of the ancient Chinese opera. Tang Xianzu's masterpiece, the *Peony Pavilion*, was the main source of inspiration in the development of the emotional journey of the score, through an implicit narrative that touches the main themes of Xianzu's work: the dimensions of dream, love and death, the presence of elements - such as water, gardens and flowers - that still today make Chinese landscapes among the most beautiful in the world. The main themes of this score are drawn from melodies that accompanied the ancient performances of the *Peony Pavilion*, traditionally played by the bamboo flute.



In *Kunqu* the above melodic materials open the work and - starting from b.58 - float on big masses of sound [flutes (bb. 58-76), violins (79-90), brass (91-102)].

The melodic fragment below belongs to the repertoire of the Kun opera as well, and can be observed in other passages of the score (see, for instance, violins bb.196-199).



Further harmonic and melodic materials come from the matrix below.

Whole series, fragments of the series and the rings highlighted with different colors were used to build motivic and harmonic structures.

	I ₀	I ₁₁	I ₇	I ₈	I ₄	I ₆	I ₅	I ₂	I ₁	I ₃	I ₁₀	I ₉	
P ₀	D	D ^b	A	B ^b	G ^b	A ^b	G	E	E ^b	F	C	B	R ₀
P ₁	E ^b	D	B ^b	B	G	A	A ^b	F	E	G ^b	D ^b	C	R ₁
P ₅	G	G ^b	D	E ^b	B	D ^b	C	A	A ^b	B ^b	F	E	R ₅
P ₄	G ^b	F	D ^b	D	B ^b	C	B	A ^b	G	A	E	E ^b	R ₄
P ₈	B ^b	A	F	G ^b	D	E	E ^b	C	B	D ^b	A ^b	G	R ₈
P ₆	A ^b	G	E ^b	E	C	D	D ^b	B ^b	A	B	G ^b	F	R ₆
P ₇	A	A ^b	E	F	D ^b	E ^b	D	B	B ^b	C	G	G ^b	R ₇
P ₁₀	C	B	G	A ^b	E	G ^b	F	D	D ^b	E ^b	B ^b	A	R ₁₀
P ₁₁	D ^b	C	A ^b	A	F	G	G ^b	E ^b	D	E	B	B ^b	R ₁₁
P ₉	B	B ^b	G ^b	G	E ^b	F	E	D ^b	C	D	A	A ^b	R ₉
P ₂	E	E ^b	B	C	A ^b	B ^b	A	G ^b	F	G	D	D ^b	R ₂
P ₃	F	E	C	D ^b	A	B	B ^b	G	G ^b	A ^b	E ^b	D	R ₃
RI ₀	RI ₁₁	RI ₇	RI ₈	RI ₄	RI ₆	RI ₅	RI ₂	RI ₁	RI ₃	RI ₁₀	RI ₉		

In three passages of the score (bb. 42-45, 170-173, 304-305) the performers are required to whisper short sentences from Xianzu's opera, in English translation. With their intervention, they accompany and underline the emotional context of these sections. That is consistent with other technical aspects of the score, such as partially aleatoric procedures, meant to realize a sort of 'molecular agitation' and increase the communicative power of this work. The short quotations from Cyril Birch's translation of the *Peony Pavilion* were kindly authorized by Indiana University Press.

Percussion play an important role and mark the main sections of the work. Some playing techniques, such as the circular friction on the chau gong with a rub mallet or the roll of the cymbal on timpani, are adopted in the passage that ideally invokes the descent to the underworld and the infernal judgment (bb.242-277). *Kunqu* was conceived as a dialogue and an encounter between ancient Chinese music tradition and Western contemporary repertoire. The pitch and harmonic materials, drawn from the Kun opera repertoire, blend with structures freely derived from a matrix. The interpretative key of this work is in its dramaturgic and communicative strategies, meant to establish a contact with the audience and offer a new perspective of integration between Eastern and Western cultures.

KUINQU

for symphonic orchestra

INSTRUMENTATION

Piccolo

2 Flutes

2 Oboes

English Horn

2 Bb Clarinets

2 Bassoons

Contrabassoon

4 F Horns

3 C Trumpets

3 Trombones

Tuba

3 Timpani [29", 26", 23"]

Percussion instruments:

5 Temple blocks, 5 Tom toms, Wood block, Bass drum, Bongos, Snare drum, Suspended cymbal, Cymbal for the timpani player, 32" Chau gong, 12" Heng gong, Tam tam, Thunder sheet, Tubular bells, Wind chimes, Vibraphone, Glockenspiel

Perc. I: Vibraphone, Suspended cymbal, Temple blocks, Wind chimes, Bass drum


Perc. II: Chau gong, Heng gong, Tam tam, Suspended cymbal, Tubular bells, Bongos, Snare drum, Wood block

Perc. III: Tom toms, Glockenspiel, Heng gong, Thunder sheet, Bass drum

Strings

Score is transposed

Accidentals hold throughout the measure

 Unless differently notated

Approximate duration: 11 minutes

Text excerpts from the *Peony Pavilion*, by Tang Xianzu, translated by Cyril Birch (Indiana University Press, 2002).
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SYMBOLS:

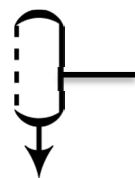
STRING INSTRUMENTS

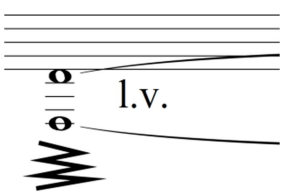
▲ Highest note of the instrument

↑↑ Play between bridge and tailpiece (two strings)

$\frac{1}{4}$ ↑
----- Keep the intonation a quarter tone up


HARP

 Rapid strumming on consecutive strings (clusters)

Thunder effect
  Rapid, forceful glissando on the wire strings, causing them to strike against each other

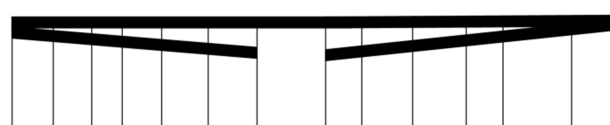
GENERAL CONVENTIONS

 Prominent part

 Play the passage as fast as possible

 or  Repeat the passage

 Repeat the passage with free rhythm

 Rapid accelerando and decelerando

Transposed score

KUNQU

Alessandra Salvati

Moderato ♩ = 120

3/4 4/4 5/4 4/4 5/4 3/4

The score is a transposed score for the piece 'KUNQU' by Alessandra Salvati. It is marked 'Moderato' with a tempo of 120 beats per minute. The score is divided into two systems of staves. The first system includes Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, Bassoon 2, and Contrabassoon. The second system includes Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, C Trumpet 1, C Trumpet 2-3, Trombone 1-2, Trombone 3, Tuba, Timpani, Percussion 1 (Vibraphone), Percussion 2 (Chau gong), Percussion 3 (Bass drum), Glockenspiel, and Harp. The harp part includes a chord diagram: D4 C4 B♭3 | E4 F4 G♭4 A4. The time signature changes are indicated at the top and bottom of the score: 3/4, 4/4, 5/4, 4/4, 5/4, 3/4. The Piccolo, Flute 1, and Flute 2 parts feature a melodic line with slurs and dynamics markings such as *ff*.

4
4

9

Picc.
Fl. 1
Fl. 2
Timp.
Perc. 2
Perc. 3

Picc.
Fl. 1
Fl. 2
B♭ Cl. 2
Hp.

mp
mp
mp
p
mp

15

ALL STRINGS VERY GENTLE ATTACK

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

p tenuto e legato
p tenuto e legato
p tenuto e legato
p tenuto e legato
p tenuto e legato
p tenuto e legato
p tenuto e legato
p tenuto e legato

B♭ Cl. 1 *p*

B♭ Cl. 2

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Perc. 1

Perc. 2

Perc. 3

Temple blocks

H.gong

C.gong

Toms

pp *p*

p

p

p

p

7:4 7:4

SLOW PITCH INFLECTIONS

$\frac{1}{4}$ ↑

$\frac{1}{4}$ ↓

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

27

31

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

H.gong

C.gong

Bongos

Glock. Solo

Vib motor on

27

$\frac{1}{4} \uparrow$

31

ALL STRINGS INDIVIDUAL BOWING

Vln. I

Vln. II

Vla.

Vc.

D.B.

35 39

E. Hn. *p* *mp* *p*

Perc.1

Perc.3

Hp. whispering *pp*

35 39

Vln.I *mp*

Vln.II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

B

ALL THE PERFORMERS WHO ARE NOT PLAYING, FREELY WHISPER THE ASSIGNED WORDS CLEARLY ARTICULATING EACH SYLLABLE

46

pp *mp* *pp*

Picc. Roused by dream of young scholar who broke off branch from willow

Fl. 1 Oh, lots to look at, half a dozen pavilions.. it is really beautiful

Fl. 2 Let me only keep faith with the history of this longing

Ob. 1 My days are a daze of thoughts of love and about two weeks ago I had a dream

Ob. 2 I fear only the waiting of my precious dream flower before the jealousy of Chang E.

E. Hn. The flowering apricot yields sour fruit, the willow has frowning brows

B^b Cl. 1 Some day spring sun will touch in the dimness the willow to yellow gold

B^b Cl. 2 Willow and apricot flourish, their splendor at the gate

Bsn. 1 In dream I stood before my prince but doubt assailed my waking

Bsn. 2 In my heart a hundred blooms not yet their time to open

C.Bsn. Oh, lots to look at, half a dozen pavilions.. it is really beautiful

Hn. 1 *pp* *mp* *pp*
Young lady leaves brocaded chamber to idle among the flowers

Hn. 2 All the flowers have come into bloom now, but it's still too early for the peony

Hn. 3 Willow and apricot flourish, their splendor at the gate

Hn. 4 In my heart a hundred blooms not yet their time to open

C Tpt. 1 Roused by dream of young scholar who broke off branch from willow

C Tpt. 2-3 The flowering apricot yields sour fruit, the willow has frowning brows

Tbn. 1-2 Oh, lots to look at, half a dozen pavilions.. it is really beautiful

Tbn. 3 In dream I stood before my prince but doubt assailed my waking

Tuba Willow and apricot flourish, their splendor at the gate

Timp. Young lady leaves brocaded chamber to idle among the flowers

Perc. 1 Oh, lots to look at, half a dozen pavilions.. it is really beautiful

T.B. In dream I stood before my prince but doubt assailed my waking

Perc. 3 Willow and apricot flourish, their splendor at the gate

42

46

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

pizz.

pizz.

pizz.

Ob. 1 *mf pp mf pp mf pp mf pp*

Ob. 2 *mf pp mf pp mf pp mf pp*

E. Hn. *pp mf pp mf pp mf pp*

B \flat Cl. 1 *pp mf pp mf pp mf pp*

B \flat Cl. 2 *pp mf pp mf pp mf pp*

Bsn. 1 *pp mf pp mf pp mf pp*

Bsn. 2 *pp mf pp mf pp mf pp*

C.Bsn. *pp mf pp mf pp mf pp*

Hn. 1 *pp mp pp mp pp mp pp*

Hn. 2 *pp mp pp mp pp mp pp*

Hn. 3 *pp mp pp mp pp mp pp*

Hn. 4 *mp pp mp pp mp pp mp pp*

Hp. *7 7 7 5 5 5 5 5*

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *bouncing jeté*

D.B. *jeté bouncing*

56

C

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf pp mf pp mf pp mf pp mf*

Ob. 2 *pp mf pp mf pp mf pp mf pp*

E. Hn. *mf pp mf pp mf pp mf pp mf*

B♭ Cl. 1 *mf pp mf pp mf pp mf pp*

B♭ Cl. 2 *mf pp mf pp mf pp mf pp*

Bsn. 1 *pp mf pp mf pp mf pp mf pp*

Bsn. 2 *mf pp mf pp mf pp mf pp mf pp*

C. Bsn. *mf pp mf pp mf pp mf pp mf pp*

Hn. 1 *mp pp mp*

Hn. 2 *pp mp*

Hn. 3 *mp pp mp*

Hn. 4 *mp*

C Tpt. 1 *mf*

C Tpt. 2-3 *a 2 mf*

Tuba *mp*

Hp. *mf*

56

Vln. I *mf*

Vln. II *mf* *jeté*

Vla. *mf* *jeté*

Vc. *mf* *jeté*

D.B. *mf*

63

67

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
C.Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2-3
Tuba

Harp (Hp.)

63

67

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

70

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
C.Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2-3
Tuba

70

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



Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2-3
Tbn. 1-2
Tbn. 3
Tuba
Perc. 1
Perc. 2
Perc. 3
Hp.

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

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

C.Bsn. *f*

Hn. 1 *flt.* *p* *f* *mf*

Hn. 2 *flt.* *p* *f* *mf*

Hn. 3 *flt.* *p* *f* *mf*

Hn. 4 *flt.* *p* *f* *mf*

C Tpt. 1 *p* *f*

C Tpt. 2-3 *p* *f*

Tbn. 1-2 *p* *f*

Tbn. 3 *p* *f*

Tuba *p* *f*

Timp.

Perc. 1 *7/7*

Perc. 2

Perc. 3

Vln. I *arco ord.* *f*

Vln. II *arco ord.* *f*

Vla. *arco ord.* *f*

Vc. *arco ord.* *f*

D.B. *arco ord.* *f*

E

This page of a musical score, numbered 82, contains the following instruments and parts:

- Picc.** Piccolo
- Fl. 1, Fl. 2** Flutes
- Ob. 1, Ob. 2** Oboes
- E. Hn.** English Horn
- B♭ Cl. 1, B♭ Cl. 2** Bass Clarinets
- Bsn. 1, Bsn. 2, C. Bsn.** Bassoons
- Hn. 1, Hn. 2, Hn. 3, Hn. 4** Horns (with glissando markings and dynamic markings *f*, *mf*)
- C Tpt. 1, C Tpt. 2-3** Trumpets
- Tbn. 1-2, Tbn. 3, Tuba** Trombones
- Timp.** Timpani
- Perc. 1, Perc. 2, Perc. 3** Percussion (with specific drum notation)
- Hp.** Harp (with *f* dynamic and "Thunder effect l.v." instruction)
- Vln. I, Vln. II** Violins
- Vla.** Viola
- Vc.** Violoncello
- D.B.** Double Bass

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2-3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.

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

F

90



Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Hp.

90



Vln. I

Vln. II

Vla.

Vc.

D.B.

94

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2-3
Tbn. 1-2
Tbn. 3
Tuba
Hp.

94

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

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E. Hn. B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2 C.Bsn. Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2-3 Tbn. 1-2 Tbn. 3 Tuba Hp.

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

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

D/C#

G/A#

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco ord.

arco

H

106

Tutti crescendo molto

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hn.), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (C. Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (C Tpt. 1), Trumpets 2-3 (C Tpt. 2-3), Trombone 1-2 (Tbn. 1-2), Trombone 3 (Tbn. 3), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Harp (Hp.). The score features various dynamics such as *f*, *fe marcato*, *pp*, *p*, *f*, *mf*, and *ff*. A specific instruction for the Harp part is highlighted in a box: "xylophonic sound (pluck in the middle of the string)".

106

Tutti crescendo molto

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score shows the beginning of the section with a *Tutti crescendo molto* instruction.

110

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Perc.2

Hp.

110

Vln.I

Vln.II

Vla.

Vc.

D.B.

ff cresc.

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C.Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba *ff*

Timp. *p molto cresc.*

Perc. 1

Perc. 2

Perc. 3

Hp. *ff*

ff cresc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

I

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hn.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (C. Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (C Tpt. 1), Trumpets 2-3 (C Tpt. 2-3), Trombone 1-2 (Tbn. 1-2), Trombone 3 (Tbn. 3), Tuba, and Timpani (Timp.). The woodwinds and brass parts feature complex rhythmic patterns, often with slurs and accents. The Horns and Trombones play a steady, rhythmic accompaniment. The Tuba and Timpani provide a strong, low-frequency foundation. The Percussion section includes three parts (Perc. 1, 2, 3) with various rhythmic patterns and dynamics.

119

Musical score for string instruments. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The string parts are mostly blank, indicating that the instruments are silent or playing a very soft, unobtrusive accompaniment. The Violin I and II parts are in the upper register, while the Viola, Violoncello, and Double Bass parts are in the lower register.

121

125

Calm and dreamy $\text{♩} = 96$

fff



Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 B \flat Cl. 1
 B \flat Cl. 2
 Bsn. 1
 Bsn. 2
 C.Bsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2-3
 Tbn. 1-2
 Tbn. 3
 Tuba
 Timp.
 Susp. cymbal
 Perc. 1
 T.B.
 Perc. 3
 Hp.

121

125

fff

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

Vib

motor on (slow)

Glsp

Tubular bells

B1

129

Perc.1 *Vib*
 T.B.
 Perc.3 *Gisp*
 Hp.

J

141

Picc.
 Fl. 1
 Ob. 1
 B♭ Cl. 1
 Perc.1
 T.B.
 Perc.3
 Hp.

137

141

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

145 150

Picc.

Fl. 1

Ob. 1

B \flat Cl. 1

Perc. 1

T.B.

Perc. 3

Hp.

Vib

p

Glsp

145 150

Vln. I

Vln. II

Vla.

Vc.

D.B.

sul tasto

pp

p

pp

pp

pp

pp

pp

pp

pp

153

K

Picc.

Perc.1 **Vib**

T.B.

Perc.3 **Glsp**

Hp.

motor off

pp subito

pp subito

pp subito

pp subito

153

Vln.I *p*

Vln.II *p*

Vla. *p*

Vc. *p*

D.B. *p*

p

157

Perc.1

T.B.

Perc.3

Hp.

157

Vln.I *pp* pizz. **jeté**

Vln.II *pp*

Vla. pizz. *pp*

Vc. pizz. *pp*

D.B. pizz. *pp*

pp

160

L

poco rit.-----

Perc.1 *Vib*

T.B.

Perc.3 *Glsp*

Hp.

Detailed description: This block contains the musical notation for measures 160-163 for Percussion 1, 3, and Harp. Perc. 1 features a vibraphone part with a tremolo effect and a 'Vib' marking. Perc. 3 features a glockenspiel part with a 'Glsp' marking. The Harp part consists of chords and arpeggiated figures. The tempo marking 'poco rit.' is indicated at the top right.

160

Vln.I

Vln.II

Vla.

Vc.

D.B.

Detailed description: This block contains the musical notation for measures 160-163 for the string section: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I part has a double bar line and a fermata-like symbol above it. The other parts show rhythmic patterns and melodic lines.

164

Perc.1

T.B.

Perc.3

Hp.

Detailed description: This block contains the musical notation for measures 164-167 for Percussion 1, 3, and Harp. Perc. 1 has a 'Vib' marking and a tremolo effect. Perc. 3 has a 'Glsp' marking. The Harp part features a complex chordal structure with a 'C#' and 'GbAb' marking. The tempo marking 'poco rit.' is indicated at the top right.

164

Vln.I

Vln.II

Vla.

Vc.

D.B.

Detailed description: This block contains the musical notation for measures 164-167 for the string section: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I part has a 'pizz.' marking. The other parts show rhythmic patterns and melodic lines.

SPOKEN PARTS *pp*

168

Picc. How beautifully you are dressed and adorned today!

Fl. 1 The coils of your hair dressed with silken swallows in the mode of spring

Fl. 2 See now how vivid shows my madder skirt

Ob. 1 How brilliant gleam these combs all set with gems

Ob. 2 What if my beauty should amaze the birds...while all flowers tremble?

E. Hn.so smiling lips open to greet romance

B♭ Cl. 1 I have never seen a young man in my life - what is he doing here?

B♭ Cl. 2 Lady, come with me just over there where we can talk

Bsn. 1 Open the fastening at your neck, loose the girdle at your waist

Bsn. 2 Bear with me patiently a while then drift into gentle slumber

C.Bsn. Somewhere at some past time you and I met

Hn. 1 Now we behold each other in solemn awe

Hn. 2 What if my beauty should amaze the birds...while all flowers tremble?

Hn. 3 How brilliant gleam these combs all set with gems

Hn. 4 Lady, come with me just over there where we can talk

C Tpt. 1 I have never seen a young man in my life - what is he doing here?

C Tpt. 2-3 Open the fastening at your neck, loose the girdle at your waist

Tbn. 1-2 See now how vivid shows my madder skirt

Tbn. 3so smiling lips open to greet romance

Tuba Somewhere at some past time you and I met

Timp. What if my beauty should amaze the birds...while all flowers tremble?

Perc. 1 Wind chimes *l.v* *mp*

T.B. *p* *l.v*

Perc. 3 Heng gong *p* *l.v*

Hp. How brilliant gleam these combs all set with gems

168

Vln. I Lady, come with me just over there where we can talk

Vln. II Open the fastening at your neck, loose the girdle at your waist

Vla. Bear with me patiently a while then drift into gentle slumber

Vc. Somewhere at some past time you and I met

D.B. Now we behold each other in solemn awe

.....so smiling lips open to greet romance

3/4 Andante con moto ♩ = 92

Hn. 3

Hn. 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp molto legato arco

mp molto legato arco

mp arco

mf con sentimento arco

arco

arco

180

4/4

3/4

4/4

3/4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

p poco

p poco

p poco

p poco

p poco

180

4/4

3/4

4/4

3/4

3
4 **M**

B♭ Cl. 1 *mp* *mf* *mp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

3
4

Vln. I *mf* *con sentimento*

Vln. II

Vla. *mp*

Vc. *mp*

D.B. *mp*

N

Ob. 1 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mf*

Hn. 2 *mp*

Hn. 3 *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

poco allarg.-----

Picc. *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *f*

Ob. 2 *mf* *f*

E. Hn. *mf* *f*

B \flat Cl. 1 *mf* *f*

B \flat Cl. 2 *mf* *f*

Bsn. 1 *f*

Bsn. 2 *f*

C.Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *mf* *f*

C Tpt. 1 *f*

C Tpt. 2-3 *f*

Tbn. 1-2 *f*

Tbn. 3 *f*

Tuba *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

al tallone

Vln. I

Vln. II

Vla.

Vc.

D.B.

5/8 3/8 4/8 3/8 5/8 4/4 **P**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Temple blocks

Bass drum

Snare drum snares off

5/8 3/8 4/8 3/8 5/8 4/4

Vln. I

Vln. II

Vla.

Vc.

D.B.

211

5

4

8

8

Picc. *mf*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3 *f* Toms

211

5

4

8

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

218 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{4}{4}$

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B \flat Cl. 1
B \flat Cl. 2
Bsn. 1
Bsn. 2
C.Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2-3
Tbn. 1-2
Tbn. 3
Tuba
Timp.
Perc. 1
Perc. 2

218 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{4}{4}$

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

4/4 Q

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Harp

Vln. I

Vln. II

Vla.

Vc.

D.B.

Rapid accelerando and decelerando glissando on random notes in the low register

Temple blocks

Wood block

Toms

4/4

4

36

molto allarg.

$\text{♩} = 100$

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bsn. *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

Hn. 4 *mf* *f*

C Tpt. 1 *mf*

C Tpt. 2-3 *mf*

Tbn. 1-2 *mf*

Tbn. 3 *mf*

Tuba *mf*

Vln. I *sfz*

Vln. II *rinf.* *sfz*

Vla. *arco*

Vc. *arco*

D.B. *arco*

234

Picc.

Fl. 1

Ob. 1

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tuba

Perc.3

Bass drum

poco sfz

f

p

mf

234

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco sfz

f

p

Bsn. 1

Bsn. 2

Tbn. 1-2

Tbn. 3

Tuba

Perc. 1

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

with mute
8va

mp cresc.

mf

mp pizz.

mf cresc.

mp pizz.

mf cresc.

mp pizz.

mf cresc.

sfz

mf cresc.

sfz

mf cresc.

sfz

mf cresc.

I. flt.

p

mf

flt.

p

mf

Vib motor off (no pedal)

p

mf

C.Bsn. *ff*

Tuba *ff*

Timp. Cymbal on timpani *f*
Ped. *f*

Perc.2 *f*

Perc.3 Thunder sheet *p* *f*

Hp. Mute off

Vln.I *ff*

Vln.II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff cresc.* *sfz* *ff cresc.* *sfz* *ff cresc.* *sfz* *ff*

U

Con molta espressione

261

Ob. 1

B \flat Cl. 2

Hn. 1

261

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

mp *espr. e legato* arco

arco ord.

mp *espr. e legato* arco ord.

mp *espr. e legato* arco ord.

mp *espr. e legato* arco ord.

mp *espr. e legato* arco ord.

mp *espr. e legato*

268

Picc.

Fl. 1

Fl. 2

Ob. 1

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

mp

mf

mf

mf

mp

mf

mf

mf

mf

mf

268

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tempo primo ♩ = 120

3 4 5 4 5
4 4 4 4 4

275

Picc.
Fl. 1
Fl. 2
Ob. 1
E. Hn.
B♭ Cl. 1
B♭ Cl. 2

Detailed description: This section contains the staves for the woodwind and string instruments. The Piccolo, Flute 1, Flute 2, and English Horn parts have melodic lines with slurs and dynamics. The Oboe 1, B-flat Clarinet 1, and B-flat Clarinet 2 parts are mostly silent, indicated by horizontal lines. The Flute 1 and 2 parts have a *fff* dynamic marking starting at measure 275.

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Detailed description: This section contains the staves for the four Horns. Horns 1, 2, and 4 have melodic lines with slurs. Horn 3 has a lower melodic line. All Horn parts are mostly silent from measure 275 onwards, indicated by horizontal lines.

Timp.
Perc. 2
Perc. 3

Dead stroke
Chau gong
Bass drum

Detailed description: This section contains the staves for the Timpani and Percussion. The Timpani part has a 'Dead stroke' marking. Percussion 2 has a 'Chau gong' part with a *ff* dynamic. Percussion 3 has a 'Bass drum' part with a *ff* dynamic. All parts are mostly silent from measure 275 onwards, indicated by horizontal lines.

3 4 5 4 5
4 4 4 4 4

275

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

Detailed description: This section contains the staves for the string instruments. Violin I and Violin II parts have melodic lines with slurs and a *f* dynamic marking. The Viola, Violoncello, and Double Bass parts have lower melodic lines with slurs and a *f* dynamic marking. All string parts are mostly silent from measure 275 onwards, indicated by horizontal lines.

5
4

3
4

4
4

Picc.
Fl. 1
Fl. 2
Perc. 2

288 Broad and majestic ♩ = 116

E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2-3
Tbn. 1-2
Tbn. 3
Tuba

f

mp

4
4

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

This page contains a musical score for measures 294 through 303. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, C. Bsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2-3, Tbn. 1-2, Tbn. 3, Tuba, Timp., Vln. I, Vln. II, Vla., Vc., and D.B. The score features various musical notations including notes, rests, slurs, and dynamic markings such as *f*, *sfz*, and *p*. A large 'V' is positioned at the top right of the page, and the number '294' is in a box at the top left. The woodwind and brass parts show complex rhythmic patterns and articulation, while the strings provide a steady accompaniment.

SPOKEN PARTS

mf

pp

W

304

Peaceable and fluid ♩ = 112

Picc. Birdcalls rising

Fl. 1 ..from the blossoming branch

Fl. 2 Birdcalls rising

Ob. 1 ..from the blossoming branch

Ob. 2 Birdcalls rising

E. Hn. ..from the blossoming branch

B> Cl. 1 Birdcalls rising

B> Cl. 2 ..from the blossoming branch

Bsn. 1 Birdcalls rising

Bsn. 2 ..from the blossoming branch

C.Bsn. ..from the blossoming branch

Hn. 1 Birdcalls rising

Hn. 2 ..from the blossoming branch

Hn. 3 Birdcalls rising

Hn. 4 ..from the blossoming branch

C Tpt. 1 Birdcalls rising

C Tpt. 2-3 ..from the blossoming branch

Tbn. 1-2 Birdcalls rising

Tbn. 3 ..from the blossoming branch

Tuba Birdcalls rising

Perc. 1 **Vib** motor on (slow) *mp*

Hp. *mp*

Vln. I Birdcalls rising

Vln. II ..from the blossoming branch

Vla. Birdcalls rising *mp* pizz.

Vc. Birdcalls rising *mp dim.* pizz.

Vc. ..from the blossoming branch *mp dim.* pizz.

Vc. Birdcalls rising *mp dim.* pizz.

Vc. ..from the blossoming branch *mp dim.* pizz.

Vc. Birdcalls rising *mp dim.* pizz.

Vc. ..from the blossoming branch *mp dim.* pizz.

D.B. Birdcalls rising *mp dim.* pizz.

D.B. ..from the blossoming branch *mp dim.* pizz.

308

X

Perc. I

Hp.

308

Vln. I

Vln. II

Vla.

Vc.

D.B.

315

Vln. I

Vln. II

Vla.

Vc.

D.B.