

INSTRUMENTATION

Flute (alternate Piccolo)

Oboe

Clarinate in C

Vibraphone

Harp

Piano

Celesta (sounding octave higher)

Qin , Chinese Traditional Zither, if not available, can be replaced by Guitar, should be tuning as the following:

Q'in



string's number : I II III IV V VI VII

Guitar



string's number : I II III V VI VII

The image shows two musical staves in bass clef. The first staff is labeled 'Q'in' and has seven notes: G2 (sharp), A2, B2 (sharp), C3 (sharp), D3, E3, and F3 (sharp). Below the staff are the string numbers I through VII. The second staff is labeled 'Guitar' and has seven notes: G2 (sharp), A2, B2 (sharp), D3, E3, F3 (sharp), and G3. Below the staff are the string numbers I through VII.

Violin

Viola






Double Bass (sounding octave lower), tuning as :






The image shows a musical staff in bass clef with four notes: E1, A1, D2, and G2.

NOTATION



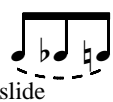
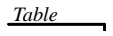
Wood Wind

1.  square hollow note head, for fade in, or fade out, low dynamically used , with more air noise
2.  for percussive 、 noise effect
3.  woodwind pizzicato, slap-tonguing, tongue ram
4.  attack with the spoken word "t" 、 "f"
5.  tonguing "d" 、 "t" ... etc. used with key slaping


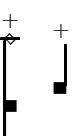
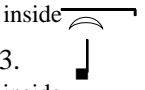
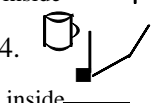


Vibraphone

1.  three kinds of mallets: soft, medium, hard
2.  damping note, or mute with another hand
3.  stopping note from vibration




Harp


1.  while playing, mute with another hand simultaneously
2.  stopping note from vibration
3.  pedal slide
4.  pres de la Table


Piano

1.  extral ordinary used, for noises and extended technique; like nail pizzicato inside the piano, scarpe the strings with object, strongly pedaling, or slightly slide the keys with pick...etc.
2.  damp on the string and play simultaneously to produce the harmonic, or mute the string to produce percussive effect.
3.  pizzicato the string with nail side
4.  play the indicate note and slide the cup on strings inside the piano
5.  heavily scrape the string, making loud noise
6.  three degrees used for sustaining pedal: heavy, light, and for ordinary used


Qin


1.  pluck inward (抹); pluck outward (挑)
2.  left fingering: hit and stamp with left finger (打); pick up the string with left finger (帶起)
3.  slap and damp / mute on the strings with palm


4.  pluck as Bartok pizzicato


5.  notes within the dashed slur are all glissando with left finger

Strings


1.  used in extra ordinary used, for toneless, noises and extended technique:


2.  for fade in, or fade out dynamically and in bowing stress;


3.  excessive bow pressure, making loud noise

4.  note with x sign is indicated for percussive effect manner, such as cl.

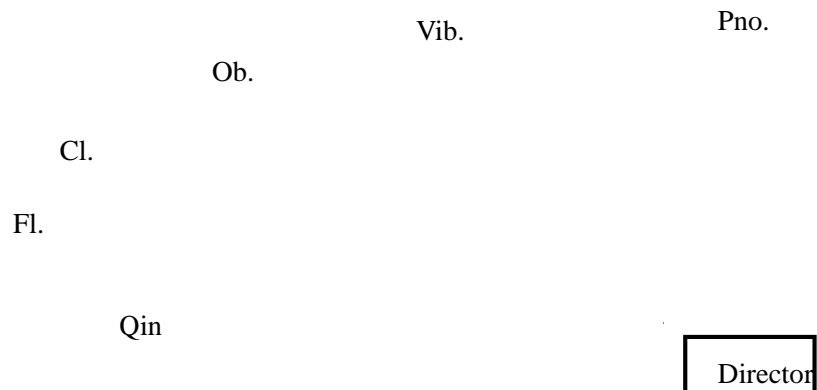
5.  left fingering, without bowing

6.  specific left fingering: hit and stamp with left finger ; pick up the string with left finger, without bowing

7.  pluck or pizzicato with nail

8.  slap and damp / mute on the strings with palm

Seating arrangement



Intermezzo: Tsan

The subtitle "Tsan" here refers to its Buddhist meaning of "seeking one's being through meditation" in Buddhism. The piece is to read recurrently through meditating the internality. During the evolution of the piece, the sound defines a process in search of the being. The Pitch E is the mostly used in this piece, and the neighboring tone D-sharp and C-sharp also appear sometimes. The resonance and the flexibilities in the single tone defragmentated my reading from a plain mood originally. I wish to share "Tsan" by having audience create their own imagination through listening to the performance.

間奏曲：參

曲名引用佛教“參禪”之“參”字，為默想之中追尋（存有）之意。在默想存有的過程中，以聲能表代意念，透過不段的生滅與反覆閱讀，引發樸白的一音動機與其演化而形成的物質創作。本曲以E為主要出現的音高，尚有鄰近的D升與C升，多著墨於器樂的豐富性能、音響、與彈性等。本曲心意是藉聆聽聲音的運動，使成為觀眾得以想像的媒介，進入其自覺的心靈時空。

APPENDIX

The music "Plain Mood", eight-measure in length, owns the same expression with "Tsang", the first eight measures from the very beginning, but different in content. This music could be imagined as an accompany simultaneously in performer's mind. Performers should be aware of how the tone functions in intervals, harmony progress, and tension, and express the consonance / dissonance, stable / unstable, expecting / resolve through the pitch E only during the first eight measures in "Tsan".

Plain Mood

The musical score for "Plain Mood" is presented in three systems, each with a grand staff (treble and bass clefs) and a 12/8 time signature. The first system begins with a *ppp* dynamic marking. The score includes various musical notations such as slurs, ties, and phrasing slurs. Below the first system, there are two sets of performance markings: a *Res.* marking with a wedge-shaped symbol and an asterisk, and a *Reo.* marking with a similar symbol. The second system features a four-measure rest in the bass line. The third system concludes with the instruction *attacca.*

間奏曲：參

Intermezzo: Tsan

李元貞
Yuan-Chen Li

$\text{♩} = 80$

Flute: toneless, poco vib., senza vib., vib.
ppp, pp, p, pp

Oboe: -2, -2, -2, -2

Clarinet: toneless, poco vib.
pp, p

Vibraphone: mp, arco, L.v., p

Harp: (1/3), mp

Piano: mp, produce the harmonic by damping the string and play simultaneously, inside, (1/7), mp

Celesta: p

Qin: pluck inward (抹), gliss., pick up with left finger (帶起), gliss., pick outward (挑)
p, mp

Violin: con sord., toneless, poco vib.
ppp, mp, p, p, mp

Viola: con sord., sul tasto, toneless, poco vib.
ppp, mp, mp, p, mp

Contrabass: con sord.

Fl. *vib.* *mp* *cresc.* *mf* *poco vib.* *rit.* *pp*

Ob. *cresc.* *P* *mf* *rit.* *blow to the back of stage* *poco vib.*

Cl. *senza vib.* *vib.* *cresc.* *mf* *rit.* *p*

Vib. *p* *cresc.* *rit.*

Hp. *cresc.* *rit.* *mf*

Pno. *cresc.* *mf* *rit.* *inside*

Cel. *p* *cresc.* *rit.*

Qin *cresc.* *mf* *rit.* *揉 vib.* *挑* *(注)* *(吟)* *gliss.* *[VII]* *[VI]*

Vln. *poco vib.* *p* *mp* *cresc.* *mf* *mp* *rit.* *sul A* *sul E* *→ S.P.*

Vla. *vib.* *cresc.* *mf* *rit.*

Cb. *cresc.* *rit.*

stopped and closed , try 、 opened 、 let vibrate 、 hold let go → trochee _ ~

A ♩ = 66

Fl.

Ob.

Cl.

Vib.

Hp.

Pno.

Cel.

Qin.

Vln.

Vla.

Cb.

una corda

senza vib.

pp

* The normal barline means that a phrase or period and the rhythmic structure should be concerned, the dashed barline means that the music is continuing.

amphibrach $\underline{\quad} \underline{\quad} \underline{\quad}$

Fl. *pp* *poco vib.* *p* *pp*

Ob.

Cl. *pp* *soft* *hard* *poco vib.* *p*

Vib.

Hp.

Pno. catch the sound with pedal at the time while leaving the key *pp* *p* Ped.

Cel.

Qin

Vln. *pp* *poco vib.* *p*

Vla. *pp* *poco vib.*

Cb. *poco vib.* *molto vib.* *poco vib.* *p*

anapest ˘ ˘ —

Fl. *pp*

Ob.

Cl.

Vib.

Hp.

Pno. *pp* * Ped. *

Cel.

Qin.

Vln. *pp* senza sord. senza vib.

Vla. *p* senza sord. *p* senza vib.

Cb. *pp* senza sord.

B

Fl. *vib.*

Ob. *pp*

Cl. *pp*

Vib.

Hp.

Pno. *Tea* Ped. *Tea* Ped. *

Cel. *Tea*

Qin

Vln. *poco vib.*

Vla. *p* *poco vib.*

Cb.

shifting the fingerings as the manner of tremolo
fingering

Fl. *TK* *fingering*

Ob. *pp*

Cl. *fingering* *fingering* *fingering*

Vib. *Xeo* * *Xeo* * *Xeo* *

Hp. *dim.*

Pno. *dim.* *Ped.* * *Ped.* *

senza una corda

Cel. *cresc.*

Qin

Vln. *gliss.* *saltato* *sul E* *sul A*

Vla. *saltato* *molto vib.* *senza vib.* *cresc.*

Cb.

TKTK

Fl.

Ob.

Cl.

Vib.

Hp.

Pno.

Cel.

Qin

Vln.

Vla.

Cb.

20

ppp

pp

ppp

mf

mf

mf

sul A / E

mp *acce* (accelerando in geometric progression) *le* *ran* *do* *f*

$\text{♩} = 66$ $\text{♩} = 120$

Fl. *f.t.* *mf* *pp* *sf* *mp* *mf* *TK*

Ob. *mf*

Cl. *p* *f*

Vib. *f* *f*

Hp. *f* *Table bisb.* *slide*

Pno. *inside glissando with nail* *play the key and damp the string simultaneously* *P*

Cel. *mp* *f* *(1/4)*

Qin. *[II]* *[VII]* *senza vib.* *sfz*

Vln. *c.l. S.P. molto vib.* *S.P.* *c.l. salt.* *mf*

Vla. *c.l. S.P. molto vib.* *molto vib.* *pizz.* *gliss.* *mf*

Cb. *pizz.* *gliss.* *c.l. salt. III IV* *f* *mf*

* stop strings from vibration

**slap and mute the strings with palm

up up down
should shift the articulation very clearly !

repeat and speed up until the sound intermixing together

Fl. *f* *sf* *sf* harmonic gliss. *sf*

Ob.

Cl. *f*

Vib. *f* play glissando on the tubes with the part of mallet handle *f* stop note *f*

Hp. *f* Table pick mute *f* stop note *f* gliss with pick or nail and mute with palm simultaneously near the sound bord

Pno. *ff* *f*

Cel. *fz* *ff* *f*

Qin *sfz* *ff* *f*

Vln. *f* *mp* *ff* *espressivo* *molto vib.* *senza vib.* *ord.* *poco vib.* *poco vib.* *gliss.* *c.l. salt.* *[V]* *8va* *should shift the articulation very clearly !*

Vla. *pizz.* *gliss.* *f* *mp* *ppoco vib.* *ff* *molto vib.* *should shift the articulation very clearly !*

Cb. *c.l. salt.* *f* *ppoco vib.* *should shift the articulation very clearly !*

f

accelerando in arithmetic progression (stepwise) **p** **f**

acce le ran do a tempo

D $\text{♩} = 76$ $\text{♩} = 120$ a tempo

Fl. *acce* *le* *ran* *do* *f.t.* *mf* *molto vib.*

Ob. *mf* *<><><><>*

Cl. *f.t.* *mp* *f*

Vib. *f* *saltanto* *f* *p* *saltanto* *tea* ***

Hp. *f* *slide* *f*

Pno. *ff* *f* *f*

Cel. *le* (1/3)(1/4) *ran* *do* *f* *tea*

Qin. *mf* *molto vib.* *f* *tea*

Vln. *acce* *S.P.* *le* *ran* *do* *pizz.* *f* *arco*

Vla. *pizz.* *molto vib.* *f* *arco* *saltanto* *5* *f* *gliss.*

Cb. *ff* *c.l. salt.*

ri - tar - dan - do ♩ = 90

brief pulse

ri - tar dan do ♩ = 90 a tempo

Fl. *f.t.* *f* *p*

Ob. *f*

Cl. *f.t.* *p* slape tongue

Vib. *mf* *L.v.*

Hp. *slide* *bisb.* *slide* *mp* stop take off strongly stop press the strings with palm and then leave, let the strings slightly vibrate.

Pno. *pp* gradually leave from damping *fff* strongly pedaling and let all strings vibrating *inside* *L.v.* play the indicate note and slide the cup on strings inside the piano

Cel. *mf* *L.v.*

Qin *mute* *leave* *gliss.* *L.v.*

Vln. *S.P.* *f* left fingering without bowing *pizz.* *arco* *S.P.* *gliss. harshly* *f* *mute with palm* *L.v.*

Vla. *f* left fingering *pizz.* without bowing *pizz.* *leave* *L.v.* *f* *mute with palm* *leave* *f* *pizz.* *arco* *harmonic gliss.*

Cb. *gliss.* *pizz.* *leave* *L.v.* *f* *mute with palm* *strongly press / mute the strings with palm and then leave, let the strings slightly vibrate.* *III* *IV*

pp _____ *f*

E ♩ = 90

Fl. *p* (dr) (d) (dl) key slape with tonguing "t", "d"....etc. *f* (dr) (d) (dl)

Ob. fill by striking the keys and blowing toneless *p*

Cl. toneless noiseless **

Vib. mute the key with one hand and play with another *p* *L.v.*

Hp. *Table* mute strings with one hand and play with another, repeat the pattern as quickly as possible, and then gradually leave the strings *gradually* *leave* *ord.* *L.v.* *slide* *L.v.*

Pno. *ff* *L.v.*

Cel. *ff*

Qin. articulate freely *ord.*

Vln. *S.P.* *c.l. salt.* III IV *pp* II, III *c.l. salt.* I, II *c.l. salt.* *S.P.* *damp the strings* *c.l. salt.* II, III IV

Vla. *S.P.* *damp the strings* *pp* II, III *c.l. salt.* II, III *c.l. salt.*

Cb. *c.l. salt.* III IV *S.P.* strike the string from the bridge to the middle of strings and make the pitch of noise from high to low *ord.* *harmonic glissando* *arco* *pizza* *pp* *ff*

* play the pattern as fast and much as possible, continue the pattern until the next one.

** play the notes with a sense applied by the duration within the measures.

F ♩ = 90

Fl. *f* <t> > > > > 3 *f.t.* *f.t.* *f* *f* *f*

Ob. 3 *f.t.* *p* < *f*

Cl. *f.t.* 5 *f* > *p* *f.t.* 3 3

Vib. *f* *p* saltato 3 5 *f* *p* *f* *f* *f*

Hp. *f* Table *bish slide* *mf* Table *f*

Pno. *f* (1/3) (1/4) *f* *f*

Cel. *mp* *mf*

Qin. *f* [VII] [V] [II]

Vln. *p* *mf* *f* *S.P.* *pizz.* *arco* *S.P.* *tr* left fingering

Vla. *f* *molto vib.* *pizz.* *arco* *saltato* 5 *S.P.* *saltato* 5 *pizz.* left fingering

Cb. *ff* *c.l. salt.* *f* *pizz.* *gliss.*

ri - tar - dan - do ♩ = 68
a tempo

Fl. *f.t.* *f.* *tar* *f.* *dan* *do* *ppp* 6 6 6 6 6 6 6 6 6 6

Ob. *ppp*

Cl. *f.t.* *mp* *ppp* 5 5 6 6 6 5

Vib. *a tempo* *G* ♩ = 68 *p*

Hp. *Table* *bisb* 3 *slide* *f* *dan* *do* *p*

Pno. *inside* *G* ♩ = 68 *a tempo* *pp* *mp* *do* *p* *gradually leave from damping*

Cel. *G* ♩ = 68 *a tempo*

Qin. *gliss.* *G* ♩ = 68 *a tempo* *mp* *do* *[V]*

Vln. *arco* *mp* *tar* *dan* *do* *ppp* *espressivo*

Vla. *arco* *mp* *pizz.* *do* *ppp*

Cb. *mp* *pizz.* *harmonic gliss.*

This page of a musical score, numbered 16, features a complex orchestral arrangement. The score is divided into several systems of staves:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts are prominent, featuring intricate sixteenth-note passages and trills. The Flute part includes fingering numbers (6, 3, 3, 3) and dynamic markings like *p*. The Clarinet part includes fingering numbers (5, 6, 6, 7, 7, 7, 7, 7, 6) and dynamic markings like *p*.
- Strings:** Violin I (Vln.), Violin II (Vla.), and Cello (Cb.) parts are present. The Violin I part includes markings for *sul A* and *sul E*. The Violin II part includes dynamic markings like *p* and *mp*.
- Piano (Pno.):** The piano part includes dynamic markings like *p* and *mp*, and features a *sc* (scordatura) marking.
- Other Instruments:** Vibraphone (Vib.), Harp (Hp.), and Celesta (Cel.) parts are also included, with various dynamic markings and performance instructions.

The score is marked with various dynamics such as *p* (piano), *mp* (mezzo-piano), and *sc* (scordatura). It also includes performance instructions like *sul A* and *sul E* for the strings, and *sc* for the piano. The notation includes complex rhythmic patterns, trills, and slurs across multiple staves.

This page of a musical score, numbered 17, features a variety of instruments. The Flute (Fl.) part begins at measure 86 and includes numerous triplet and sixteenth-note passages. The Oboe (Ob.) and Clarinet (Cl.) parts also feature complex rhythmic patterns, with the Clarinet part including a "fingering" instruction. The Vibraphone (Vib.) part has a specific performance instruction: "Resonance" with an asterisk. The Harp (Hp.) part includes a dynamic marking of *p*. The Piano (Pno.) part starts with a dynamic marking of *mf* that transitions to *p*. The Violin (Vln.) part includes instructions for *sul E* and *sul A*. The Viola (Vla.) part features dynamic markings of *<* and *>*. The Cymbal (Cb.) part is indicated by a symbol at the bottom of the page.

acce.....le.....ran.....do ♩ = 99

acce.....le.....ran.....do ♩ = 99

fl. fingering # # # #

Fl. 6 6 6 6 6

Ob.

Cl.

Vib. acce.....le.....ran.....do ♩ = 99

Hp. acce.....le.....ran.....do ♩ = 99

Pno. acce.....le.....ran.....do ♩ = 99

Cel. acce.....le.....ran.....do ♩ = 99

Qin. acce.....le.....ran.....do ♩ = 99

Vln. acce.....le.....ran.....do ♩ = 99

Vla. acce.....le.....ran.....do ♩ = 99

Cb.

H $\text{♩} = 90$

Fl. *toneless* *silence*

Ob.

Cl. *toneless*

Vib. *mp* *mf* (keep the sustaining pedal) *silence*

Hp. *mp* *l.v.* *silence*

Pno. *mf* Ped. *silence* (keep the sustaining pedal)

Cel. *mp* *mf* *mf* (keep the sustaining pedal) *silence*

Qin. *silence*

Vln. *silence* *pp* *mute strings with hand*

Vla. *> ppp*

Cb.

Fl.

Ob. *slope keys and blowing tonelessly*

Cl. *toneless*
p

Vib.

Hp. *mf*
Table
stop
mute strings with one hand and play with another, repeat the pattern as quickly as possible, and then gradually leave the strings

Pno.

Cel.

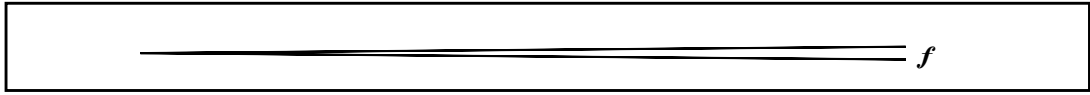
Qin.

Vln. *c.l. salt. I, II*
pp

Vla. *c.l. salt. I, II*
p mute strings
c.l. salt. II, III
cresc.

Cb. *c.l. salt. I, II*
mp mute strings
c.l. salt. II, III

Detailed description: This page of a musical score, numbered 20, features ten staves. The top seven staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Vibraphone (Vib.), Harp (Hp.), Piano (Pno.), and Cello (Cel.). The bottom three staves are for strings: Violin (Vln.), Viola (Vla.), and Cello (Cb.). The woodwind parts are mostly silent, with specific performance instructions for the Oboe and Clarinet. The Harp part includes a complex rhythmic pattern with a 'mf' dynamic and a 'Table' instruction. The string parts feature 'c.l. salt.' (crescendo saltando) markings with various dynamics (pp, p, mp) and 'mute strings' instructions. The Viola part also includes a 'cresc.' instruction. The score is divided into measures by vertical dashed lines.



Fl. *pp* (dr) (d) (dl) (dr) (d) (dl) *

Ob.

Cl.

Vib. mute the key with one hand and play with another *f*

Hp. *gradually* → leave *ff* *l.v.* mute the string with one hand and play with another

Pno. *ff* fully damp → leave *slide*

Cel. *ff* *articulate freely*

Qin. *f* [VII]

Vln. *c.l. salt. II, III* *c.l. salt. III, IV*

Vla. *c.l. salt. III, IV*

Cb. *c.l. salt. II, III* *a.l. salt. III, IV* *pizz.* *arco* *harmonic glissando* *ff*

cresc.

play freely according to the articulations

Fl. *f*

Ob. *f* *gliss.*

Cl. *f* *gliss.* *p* *f*

Vib. *f* *ff*

Hp. *f* *bisb.* *slide* *subito ff*

Pno. *f* *subito ff*

Cel. *ff*

Qin. *f* [VII] *gliss.* [VII]

Vln. *f* *tr* *vib.* *senza vib.* *tr* *subito ff* *molto vib.* *gliss.* *sfp*

Vla. *f* *tr* *vib.* *subito ff* *molto vib.* *gliss.*

Cb. *pizz.* *gliss.* *gliss.* *gliss.* *gliss.*

- 7 seconds -

(change to Piccolo)

play these gestures in free order

each note is played glissando upward and then vibrato, and backward a little, the pitch "E" is getting higher little by little.

subito *p* _____ *ff* **I** $\text{♩} = 72$ stable
ri - tar - dan - do

♩ = 90 *mp* *gliss.* *f.t.* *ff* *ff* **I** $\text{♩} = 72$ TK
Picc.

mp *gliss.* *cresc.* *ff*
Ob.

p *gliss.* *cresc.* *ff*
Cl.

♩ = 90 *p* *ff* **I** $\text{♩} = 72$
Vib. play these gestures in free order

♩ = 90 *bish.* *bish.* *bish.* *ri - tar - dan - do* *bish.* *bish.* **I** $\text{♩} = 72$
Hp. *p* *cresc.* *slide* *ff*

♩ = 90 *p* *ff* **I** $\text{♩} = 72$
Pno.

♩ = 90 *pp* *cresc.* *ff* **I** $\text{♩} = 72$ L.v.
Cel.

♩ = 90 *mf* *f* *mf* *f* *mf* *f* *mf* *f* **I** $\text{♩} = 72$
Qin. *gliss.* *gliss.* *gliss.* *gliss.*

S.P. *gliss.* *tr* *gliss.* *vib.* *gliss.* *senza vib.* *tr* *gliss.* *S.P.*
Vln. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

S.P. *gliss.* *vib.* *gliss.* *senza vib.* *tr* *gliss.* *S.P.*
Vla. *mp* *f* *mp* *f* *mp* *f*

gliss. *gliss.* *gliss.* *gliss.*
Cb. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

tightened *twist to* hard vividly **harsh and pressured** but suddenly *tender*

e''' e'''
e'' e''
sfz

Picc. *tightened f.t.* *toneless* *hard* *vividly molto vib.* *toneless f.t.* *hard and be pressured ff* *suddenly gently* *f.t.*

Ob. *p* *ff*

Cl. *p* *gliss.* *gliss.* *ff* *sfz*

Vib. *edge* *ord.* *edge* *pp* *pp* *mf* *sfz*

Hp. *Table* *pedal slide* *ord.* *Table* *glissando with nail or pick* *L.v.* *R.H.* *sfz*

Pno. *inside* *press on strings with ruler or plastic piece* *fluently glissando through strings with nail or pick* *gliss.* *top*

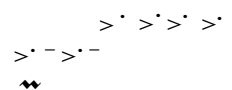
Cel. *ff* *ff*

Qin *ff gliss.* *[V] ff*

Vln. *S.P.* *p* *ff* *gliss.*

Vla. *S.P.* *ff* *S.P.* *ff* *gliss.*

Cb. *S.P.* *molto vib.* *senza vib. gliss.* *harmonic gliss.* *S.P.* *S.P.* *L.v.* *ff* *sfz*



J toneless
as long as possible

Picc. *ffff*

Ob. *gliss.* *senza vib. vib.*

Cl. toneless
as long as possible
ffff

Vib. **J** *L.v.* *ffff*
(*scd*)

Hp. **J** *L.v.* *ffff*

Pno. **J** *L.v.* *ffff*
scrape on the indicated string with ruler to make loud noise.
inside
(*scd*)

Cel. **J** *L.v.* *ffff*

Qin **J** *L.v.* *ffff*

Vln. **J** *ffff*
keep high tension while rest

Vla. *ffff*
keep high tension while rest

Cb. *ffff*
keep high tension while rest

hold on ! can't move (change to Flute)

Picc. *fff* *attacca.*

Ob. *fff*

Cl. *fff*

Vib. *fff* *attacca.*

Hp. *fff* *attacca.*

Pno. *fff* *inside* *ri - tar - dan - do* *attacca.*

Cel. *fff* *attacca.*

Qin *fff* *attacca.*

Vln. *fff* *gliss.* *attacca.*

Vla. *fff* *gliss.*

Cb. *fff* *gliss.*

K breathing = 50 seconds

inhale blow

Fl. *calando*

K breathing = 50 seconds

blow inhale

Ob. *calando*

K breathing = 50 seconds

blow inhale

Cl. *calando*

K breathing = 50 seconds

definitely stop the key from vibration with one hand and bow (arco) upward and downward with another

Vib. *calando*

K breathing = 50 seconds

scrape the string E' only, with pick upward and downward, making noise

Hp. *calando*

K breathing = 50 seconds

toneless

Pno. *calando*

slide through keys with nail or pick

K breathing = 50 seconds

toneless *g^{ua}* slide through keys with nail or pick

Cel. *calando*

K breathing = 50 seconds

stroke strings from left to right to the instrument with hand or cloth

Qin *calando*

K breathing = 50 seconds

bowing on the edge of bridge

Vln. *calando*

K breathing = 50 seconds

bowing on the edge of bridge

Vla. *calando*

K breathing = 50 seconds

bowing on the tailpiece

Cb. *calando*

Repeat the pattern about 50 seconds
The speed and intencity are according to the length and deep
with a feel when modulating the breath.
Do breathing with all the body obviously too.
Facing to the audience(except Double Bass), with an expression
as if you watch to yourself in the mirror with an eye seriously.

intermit and prepare for 10 seconds silence

intermit and prepare about 10 seconds silence

L $\bullet = 60$
a tempo

Fl.

Ob.

Cl.

L $\bullet = 60$
a tempo

Vib.

L $\bullet = 60$
a tempo

Hp.

L $\bullet = 60$
a tempo

Pno.

L $\bullet = 60$
a tempo

Cel.

L $\bullet = 60$
a tempo

Qin.

L $\bullet = 60$
a tempo

Vln.

Vla.

Cb.

[V] [VII, V, VII] [V, II, V] [II] [VII]

Fl.

Ob.

Cl.

Vib.

Hp.

Pno.

Cel.

Qin

Vln.

Vla.

Cb.

mf <>

gliss.

[VII]
[II]

con sord.

S.P.

mp

pp

play near the bridge

con sord.

S.P.

pizz.

play in the middle of string

arco

saltanto

mp

p

pp

hit with nail

l.v.

Fl. $\bullet = 54$ *p* *hard* \rightarrow *soft* *P*

Ob.

Cl. *poco vib.* *p*

Vib. *p* *arco*

Hp. *mf* *p* *slide*

Pno. *pp* *l.v.* *3*

Cel. $\bullet = 54$

Qin. $\bullet = 54$ *f* *pluck with left thumb* *accel.* *rit.* *a tempo* *l.v.* *rit.* *vib.*

[VII] [II] [V] [IV] [III] [II] [I]

Vln. $\bullet = 54$ *c.l. salt.* *p*

Vla. *left fingering* *pp* *4:3*

Cb. *pizz.* *l.v.* *saltanto* *pp*

♣: hit, ♣: pick up

M ♩ = 68

Fl.

Ob.

Cl.

Vib.

Hp. *pp* *l.v.*

Pno. *p* *una corda*

Cel.

Qin (推) push out *l.v.*

Vln.

Vla.

Cb.

Detailed description of the musical score: The page contains ten staves of music. The top five staves (Flute, Oboe, Clarinet, Vibraphone, Harp) are in treble clef. The bottom five staves (Piano, Cello, Qin, Violin, Viola, Contrabass) are in bass clef. The time signature is 7/4. The tempo is marked 'M' with a quarter note equal to 68. The Harp part (Hp.) is the most active, starting with a *pp* dynamic and featuring a complex melodic line with slurs and triplets. The Piano part (Pno.) has a simple accompaniment with a *p* dynamic and a *una corda* instruction. The Qin part has a specific instruction '(推) push out' and 'l.v.'. The other instruments (Flute, Oboe, Clarinet, Vibraphone, Cello, Violin, Viola, Contrabass) are mostly silent in this section.

Fl. *poco vib*
p

Ob.

Cl. *senza vib.*
pp

Vib.

Hp.

Pno. *p*

Cel.

Qin *mf* *gliss.* [VII] [VII] [II]

Vln. *con sord.* *sul tasto* *ppp*

Vla. *con sord.* *sul tasto* *ppp*

Cb. *pizz.* *L.v.* *mp*

Detailed description: This page of a musical score features eight staves. The Flute (Fl.) staff has a melodic line starting with a *p* dynamic and a *poco vib* marking. The Clarinet (Cl.) staff has a melodic line starting with a *pp* dynamic and a *senza vib.* marking. The Piano (Pno.) staff has a rhythmic accompaniment starting with a *p* dynamic. The Harp (Hp.) staff has a complex accompaniment. The Violin (Vln.) and Viola (Vla.) staves have a rhythmic accompaniment starting with a *con sord.* marking and ending with a *sul tasto* marking and a *ppp* dynamic. The Cello (Cb.) staff has a rhythmic accompaniment starting with a *pizz.* marking and ending with a *L.v.* marking and a *mp* dynamic. The Bassoon (Qin) staff has a melodic line starting with a *mf* dynamic and a *gliss.* marking, with fingering indications [VII] and [VII] [II].

Fl.

Ob. *mf* dark *poco vib.* bright

Cl.

Vib.

Hp. *p* *L.v.* *p* *mf*

Pno. *p* *p*

Cel.

Qin. *mp* *L.v.*

Vln.

Vla. *pizz.*

Cb. *mp*

Detailed description: This page of a musical score contains ten staves. The Flute (Fl.) staff is mostly silent. The Oboe (Ob.) staff features a melodic line starting with a *mf* dynamic, marked with a slur and a hairpin that tapers towards the end. Above the staff, the words "dark" and "bright" are connected by a horizontal line, with "poco vib." written below it. The Clarinet (Cl.) staff is silent. The Vibraphone (Vib.) staff is silent. The Harp (Hp.) and Piano (Pno.) staves are active, with the Harp playing a melodic line and the Piano playing a rhythmic accompaniment. The Harp part includes dynamics *p* and *mf*, and a *L.v.* (lento) marking. The Piano part includes a *p* dynamic. The Cello (Cel.) and Contrabass (Cb.) staves are silent. The Violin (Vln.) and Viola (Vla.) staves play a rhythmic accompaniment. The Viola part includes a *pizz.* (pizzicato) marking. The Contrabass (Cb.) part includes a *mp* dynamic. The Bassoon (Qin.) staff has a few notes in the later measures, marked with *mp* and *L.v.*.

Fl.

Ob.

Cl.

Vib.

Hp.

Pno.

Cel.

Qin

Vln.

Vla.

Cb.

mp

p

pp

pp

mp

pp

pp

mp

pp

pp

mf

pp

pizz.

mp

pizz.

[II] [VII] [VII] [VII]

[II] [II]

[II] [II]

gliss.

l.v.

S.P.

S.P.

left fingering

Fl. N

Ob. *blow to the back of stage*
senza vib.
mf

Cl.

Vib. N

Hp. N
ppp

Pno. N
ppp

Cel. N

Qin. N
p
play near the bridge
R. H.
L. H. *p*

Vln. *S.P.*
ppp

Vla. *S.P.*
ppp
ppp
sul tasto

Cb. *left fingering*
♯♯ ♯♯ ♯♯

whistle tone

p

p

The musical score for page 36 includes the following parts and markings:

- Fl. (Flute):** A box at the top of the staff indicates a specific fingering or breath mark.
- Ob. (Oboe):** Rests throughout the page.
- Cl. (Clarinet):** Rests throughout the page.
- Vib. (Vibraphone):** Melodic line with a *p* dynamic marking.
- Hp. (Harp):** Complex accompaniment with triplets and slides. Markings include *slide* and *slide*.
- Pno. (Piano):** Accompaniment with a *Ped.* (pedal) marking.
- Cel. (Cello):** Bass line with a *p* dynamic marking.
- Qin. (Bassoon):** Bass line with a *p* dynamic marking and an *lv.* (liver) marking.
- Vln. (Violin):** Rests throughout the page.
- Vla. (Viola):** Bass line with a *ppp* dynamic marking.
- Cb. (Double Bass):** Bass line with triplets and a *pp* dynamic marking.

Fl.

Ob.

Cl.

Vib.

Hp.

Pno.

Cel.

Qin

Vln.

Vla.

Cb.

mp

pppp

pppp

mp

mp

mp

pizz.

slide

slide

lv.

[V]

[V]

*

A musical score for page 37, featuring various instruments. The score is divided into systems for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Vibraphone (Vib.), Harp (Hp.), Piano (Pno.), Cello (Cel.), Qin, Violin (Vln.), Viola (Vla.), and Cymbals (Cb.). The Flute part has a boxed-in section at the top left. The Harp part includes trills, triplets, and slides. The Piano part features a *pppp* dynamic marking. The Qin part has a *mp* dynamic marking and a *lv.* marking. The Cymbals part starts with a *pizz.* marking and a *mp* dynamic marking. A small asterisk is present in the Piano part. Vertical dashed lines indicate measure boundaries.

Fl.
Ob.
Cl.
Vib.
Hp.
Pno.
Cel.
Qin
Vln.
Vla.
Cb.

p
p
p
ppp
mp

pizz.
mp

V [VII]
[V] *poco vib.*

p
p

mp

Fl. *sfz*

Ob.

Cl. *mp*

Vib.

Hp. *pp* *rit.*
B \flat , C \sharp , D \sharp , E \flat , F \flat , G \sharp , A
Table
mute by one hand and follow the glissando with pick

Pno. *sfz*
strongly pedaling and let all strings vibrate.
senza una corda

Cel. *L.v.*

Qin. *rit.*
[I \rightarrow VII] [II] [V] [VII] [II] [V] [VII] [II] [V] [VII]

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

Vla. *gliss.* *mp*

Cb. *arco* *c.l. salt.* *mf*