



李 逸 群

---

民國五十四年生

美國南加大音樂系理論作曲博士

現職／理論作曲老師

牡丹，一直是我的夢中之花，只可惜我尚未有親身欣賞的機會。然而花朵本身鮮豔欲滴，即使只是在靜態的國畫中，仍令人有躍然紙上的感受。

唐朝曾以牡丹為國花，是「富貴」的象徵，據說楊貴妃深愛此花。「牡丹園」即是以牡丹來代表貴妃，並根據詩人白居易的長恨歌來勾劃出音樂的內容。

全曲以全音音階和五聲音階為和聲之基本架構；器樂部份則以鋼琴主奏來描述貴妃的美豔、輔以樂團之協奏來襯托出貴妃的無奈及愛情的淒美結局。

## Instrumentation

2 Flutes (2nd dbl. Picc.)

2 Oboes

2 Clarinets (in B flat)

1 Bass clarinet (in B flat)

2 Bassoons ( 2nd dbl. Contra.Bsn.)

4 Horns (in F)

2 Trumpets (in C)

2 Trombones (with F attachment) (2nd dbl. Bass Tbn.)

### Percussion I:

Timpani in D, G, C; Glockenspeil; Xylophone (share with Perc. II); Crash cymbal; whip;  
Guero; Bass drum.

### Percussion II:

Glockenspeil (share with Perc. I) ; Xylophone; Marimba; Chime; Sus.cymbal (share with  
Perc. III); Chinese gong; Snare drum; Tam-tam(share with Perc.III).

### Percussion III:

Vibraphone(with bows); Triangle (high); 1 Wood block; 5 Temple blocks;  
Suspend cymbal (with regular mallets & brushes); C. gong (share with Perc.II); Tam-tam.

1 Harp

1 piano

Strings\*

(\* with low C extension in Contrabasses)

# Botan Garden

for piano and orchestra

Aug. 94

Adagio,  $\text{♩} = 60$

Flute 1 & 2

Oboe 1 & 2

Clarinet 1 & 2

Bass Clarinet

Bassoon 1 & 2  
(Contrabassoon)

Horn 1 & 2

Horn 3 & 4

Trumpet 1 & 2

Trombone 1 & 2  
(Bass trombone)

Percussion I  
Timpanti

Percussion II  
Xylophone

Percussion III  
Sus. Cymbal

Harp  
(D<sup>#</sup>C<sup>#</sup>B1E<sup>#</sup>G<sup>#</sup>A<sup>#</sup>)  
(D<sup>#</sup>C<sup>#</sup>B1E<sup>#</sup>G<sup>#</sup>A)

Piano  
Adagio

Violin I  
Adagio  
pizz.

Violin II  
Adagio  
pizz.

Viola  
Adagio  
pizz.

Cello  
Adagio  
pizz.

Contrabass  
Adagio  
pizz.

arco

*mf*, *f*, *ff*, *sfz*, *p*, *tr*, *gliss.*, *8va*, *8va*, *8va*

\* Concert Pitch







**Allegro, ♩ = 126**

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bas. Cl. *fff*

Bsn. *fff*

1.

*(C. Bsn. switch to Bsn.)*  
**Allegro, ♩ = 126**

Hn. 1 & 2 *fff*

in. 3 & 4 *fff*

Tpt. *fff*

Tbn. *fff*

**Glockenspeil**

Per. I *pp*

Per. II *pp*

Per. III *pp*

Vibraphone *p*

**L. V.**

Hp. *pp*

**Allegro, ♩ = 126**

Pf. *fff*

**Allegro, ♩ = 126**

Vln. I *pp*

Vln. II *pp*

Vla. *fff*

Vc. *fff*

C.B. *fff*

3

3

3



FL. *mp*

Ob. *mf*

Cl. *mp*

Bas. Cl. *mf*

Bsn. *pp* *mp*

Hrn. 1 & 2 *mp*

Tpt. *mp*

Per. I *p*

Per. III *p* *mp*

Hp. *p* *cresc.* *mp* *cresc.*

Pf. *p* *mp*

Vln. I *mp* *pp* *cresc.*

Vln. II *mp* *pp* *cresc.*

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

Vc. *pizz. div.* *mp* *uni.* *sempre* *pizz.* *mp*

C.B. *d.* *mp* *sempre* *p*

Fl. *fz.* *sfp*

Ob. *sfp*

Cl. *sfp*

Bas. Cl. *p*

Bsn. *p*

Hn. 1 & 2

Tpt. *con sord.* *mf*

Per. I *mf* *swirl*

Per. III *triangle* *mp*

Hp. *mf* *swirl* *sempre* *mf*

Pf. *mf* *staccato sempre* *staccato sempre*

Vln. I *simile* *f* *3*

Vln. II *f* *3*

Vla. *f* *3*

Vc. *f* *3*

C.B. *f* *3*





37 Scherzando

FL. *pp* *mp* *sfz* *mp*

Ob. *pp* *mp* *sfz* *mp*

Cl. *pp* *mp* *sfz* *mp*

Bsn. *pp* *mp* *sfz* *mp*

Tpt. *marcato* *pp* *sempre* *mf*

Tbn. *pp* *mp* *sfz* *mp*

Scherzando

Per. I Glockenspeil *p* *f*

Per. II Marimba *p* *f*

Hp. *pp* *sempre* *pp* *sempre* *f*

37 Scherzando

Pf. *mp* *f*

Scherzando

Vln. I *un<sup>i</sup>* *pp* *sempre* *f*

Vln. II *un<sup>i</sup>* *pp* *sempre* *f*

Vla. *pp* *sempre* *f*

Vc. *pp* *sempre* *f*

C.B. *mp* *f*



Fl. *1. sf*

Ob. *sf*

Cl. *sf*

Bsn. *sf*  
(2nd Bsn switch to C.Bsn)

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

Trpt. *ff* senza sord.

Tbn. *ff* senza sord.

Per. I *ff* dampen

Per. II *ff* temple B.L.

Per. III *ff* Gong *sf*

Hp. *ff*

Pf. *ff* giss

Vln. I *ff* *detache*

Vln. II *ff* *detache*

Vla. *ff* *detache*

Vc. *ff* *detache*

C.B. *ff* *detache*





55

Musical score for measures 55-59, featuring woodwinds, brass, and percussion. The score is organized into five systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Bas. Cl.), and Bassoon (Bsn.). The second system includes Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), Trumpet (Tpt.), Trombone (Tbn.), Percussion I (Per. I), Percussion II (Per. II), and Percussion III (Per. III). Each staff contains a whole rest for the duration of these measures. The time signature is 4/8, and the key signature has one sharp (F#).

55

Musical score for measures 60-64, featuring Piano (Pf.). The score is organized into two systems. The first system includes a piano introduction with a dynamic marking of *8<sup>va</sup>* and a tempo change to *a tempo*. The second system includes a *subito p* (suddenly piano) section. The piano part features complex rhythmic patterns and chordal textures. The time signature is 4/8, and the key signature has one sharp (F#).



61

Fl.      Ob.      Cl.      Bas. Cl.      Bsn.

Hn. 1 & 2      Hn. 3 & 4      Tpt.      Tbn.

Per. I      Per. II      Per. III

61

Pf. *fff sempre* *dim.* *Slowing gradually to...*

\*)

No precise meter, execute as grace notes, as fast as possible, flowing immediately into m. 63.



66

Fl. —

Ob. —

Bas. Cl. *solo* *mp*

Hrn. 1 & 2 —

Hrn. 3 & 4 —

Per. II *pp*

Per. III *p* *mp*

Vibraphone *p* *mp*

Hp. *p* *mp*

66

Pf. *8va*

Vln. I *arco* *pp* *arco* *3* *cresc.*

Vln. II *arco* *pp* *arco* *3* *cresc.*

Vla. *pp*

Vc. *sempre* *p*

C.B. *p* *sempre*

Fl. *non legato* *pp*

Ob.

Cl. *non legato* *mp*

Bas. Cl. *non legato* *mf*

Bsn. *non legato* *pp*

Hn. I & 2 *mf*

Tpt. *con sord.* *p*

Per. I

Per. II

Per. III

Tam-tam *pp*

Triangle *p*

Hp. *mf*

69

Pr. *mf*

*cresc.*

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *mp*

C.B. *mp*

*cresc.*

*cresc.*

*cresc.*









Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

*p* *mf* *sim.*

*p* *mf* *sim.*

Hn. 1 & 2 *p* *mf*

Hn. 3 & 4 *p* *mf*

Tpt. *mf* *mp* *f*

Tbn. *pp* *f*

*sim.*

*sim.*

*sim.*

Per. I *p* *f*

Per. II *pp* *f*

Per. III *pp* *f*

Bass Drum *pp* *f*

*Sim.*  
(Str. Dr.)

Vibr. *ppn.*

Hp. *f* *cresc.* *f*

*pp* *f*

*Sim.*

84 *Piu' mosso*

*mf* *f*

*pp* *f*

*pp* *f*

*ura corda*

*sim.*

Vln. I *f* *subitopp* *f*

Vln. II *f* *subitopp* *f*

Vla. *f* *arco* *mf* *div.* *f*

Vc. *f* *arco* *mf* *div.* *f*

C.B. *mf* *subitopp* *f*

*sim.*

*sim.*

*un.*

*sim.*

*div.*

*un.*

*sim.*



FL. *f*

Ob. *f*

Cl. *f*

Bas. Cl. *mp*

Bsn. *ff*

Hn. 1 & 2 *Sim.*

Hn. 3 & 4 *mf*

Tpt. *mf*

Tbn. *mf*

Per. I *mf*

Per. II *f*

Per. III *ff*

Timpani *dampen immediately*

Snare Drum *f*

Wood Bl. *f*

S. D. *f*

*gr*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *div.* *gliss.* *sf p*

C.B. *gliss.* *sf p*

97

FL. *ff* *sempre*

Ob. *f* *sempre*

Cl. *ff* *sempre*

Bas. Cl. *ff* *sempre*

Bsn. *ff* *sempre*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

Tpt. *ff*

Tbn. *ff* (Bass Tbn. +o Tbn.)

Bass Drum

Per. I *ff* *gong*

Per. II *f* *ff*

Per. III *ff*

S. D. *P*

Sus. Cymbal *P*

Hp. *ff* *glo.* *mf*

(DCB|EFGA#)

97

Pr. *ff* *8va-1* *8va-*

Vln. I *ff* *div.* *subito P* *uni.* *ff* *staccato*

Vln. II *ff* *div.* *subito P* *uni.* *ff*

Vla. *ff* *subito P*

Vc. *ff* *subito P* *uni.* *ff*

C.B. *ff* *subito P*





111

FL  
Ob.  
Cl.

2. *gliss.*  
(2nd Fl. switch to Picc.) *p* *sf*

*gliss.* *p*

Hrn. 1 & 2  
Hrn. 3 & 4  
Tpc.  
Tbn.

*Brassy* *f*

*Con sord.* *f*

Per. II  
Per. III

*f* *temple B1.* *f* *sempre* *sempre*

PI.

*ff*

Vln. I  
Vln. II  
Via.  
Vc.  
C.B.

*arco* *f* *arco* *f* *f* *f* *f*



FL. *gliss. #*  
1. *sff*  
*mp*  
*sff*

Ob. *f*  
*mf*

Cl. *sff*

Bsn. *sff*

Hn. 1 & 2 *f*  
*sff*

Hn. 3 & 4 *f*  
*sff*

Tpt. *f*  
*sff*

Tbn. *f*  
*sff*

Xylophone. *mp*  
*ff*

Per. I *ff*

Per. II *ff*

Per. III *ff*

*Senza Cord.*

Pt. *sff*  
*f*  
*sff*  
*sempre*

Vln. I *sff*  
*f*  
*sff*

Vln. II *sff*  
*f*  
*sff*

Vla. *sff*  
*f*  
*sff*

Vc. *sff*  
*f*  
*sff*

C.B. *sff*  
*f*  
*sff*

*div.*

\* ) Strike the keys with palms.

FL. *p* *sf* *3*

Ob. *sf*

Bas. Cl.

Bsn. *f*

Hn. 1 & 2 *sf* *ff* *3*

Hn. 3 & 4 *sf* *ff*

Tpt. *sf* *ff*

Tbn. *f*

Per. I *p* *ff*

Per. II *f*

Per. III *sf*

Chime *p* *f*

Temple Bl. *sf*

(xylophone)

119

Pf. *sf* *ff* *sempre*

Vln. I *f* *p* *ff*

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

Vla. *p* *ff*

Vc. *p* *ff*

C.B. *p* *ff*



FL. *sfp* *ff* *sfp* *sfp* *sfp*

Ob. *ff* *sfp* *sfp* *sfp* *sfp*

Cl. *sfp* *sfp* *sfp* *sfp* *sfp*

Bas. Cl. *ff* *sfp* *sfp* *sfp* *sfp*

Bsn. *ff* *sfp* *sfp* *sfp* *sfp*

Hn. 1 & 2 *sfp* *ff* *sfp* *sfp* *sfp*

Hn. 3 & 4 *sfp* *ff* *sfp* *sfp* *sfp*

Tpt. *ff* *sfp* *sfp* *sfp* *sfp*

Tbn. *ff* *sfp* *sfp* *sfp* *sfp*

Per. I *sfp* *ff* *sfp* *sfp* *sfp*

Per. II *ff* *sfp* *sfp* *sfp* *sfp*

Per. III *ff* *sfp* *sfp* *sfp* *sfp*

Hp. *ff* *p* *ff* *p* *ff*

Bass Drum *sfp* *ff* *sfp* *sfp* *sfp*

Snare Drum *ff* *sfp* *sfp* *sfp* *sfp*

Sus. Cymbal *ff* *sfp* *sfp* *sfp* *sfp*

Pr. *sfp* *ff* *sfp* *sfp* *sfp*

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

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

Vla. *ff* *p* *ff* *p* *ff*

Vc. *ff* *p* *ff* *p* *ff*

C.B. *p* *ff* *p* *ff* *p*

Musical score for page 131, featuring woodwinds, brass, percussion, strings, and piano. The score is written for a full orchestra and includes dynamic markings such as *fff* and *ff*. The instruments listed are:

- FL (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bas. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Hn. 1 & 2 (Horn 1 & 2)
- Hn. 3 & 4 (Horn 3 & 4)
- Tpt. (Trumpet)
- Tbn. (Tuba)
- Per. I (Percussion I)
- Per. II (Percussion II)
- Per. III (Percussion III)
- Hp. (Harp)
- Pf. (Piano)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- C.B. (Cello/Bass)

The score includes various musical notations such as notes, rests, and dynamic markings. A large section of the piano part is written in a single line across the bottom of the page, indicating a continuous melodic line. The page number '131' is printed in the bottom left corner of the score area.

\*\*\*) Perform as m. 62 flowing immediately into m. 134.





Fl. 4+5/8 C

Ob. 4+5/8 C

Cl. 4+5/8 C

Bas. Cl. 4+5/8 C

Bsn. 4+5/8 C

Hrn. 1 & 2 4+5/8 C

Hrn. 3 & 4 4+5/8 C

Tpt. 4+5/8 C

Tbn. 4+5/8 C

139 *accel.* *fff* *8va* *Transparent-like* *mp* *p* *mp* *pp* *8va*

Vln. I 4+5/8 C

Vln. II 4+5/8 C

Vla. 4+5/8 C

Vc. 4+5/8 C

\*\*\*) Strike the keys with the forearm or palm.

White keys only.

Black keys only.

Both white & black keys.



Fl.  $4+5$   
 Ob.  $4+5$   
 Cl.  $4+5$   
 Bas. Cl.  $4+5$   
 Bsn.  $4+5$

Hn. 1 & 2  $4+5$   
 Hn. 3 & 4  $4+5$   
 Tpt.  $4+5$   
 Tbn.  $4+5$

142

*non Troppo lunga*

Pf.  $4+5$   
 $8^{va}$   
 $f$   
 $mf$   
 $p$   
 $mf$   
 $p$   
 $8^a$

(8<sup>va</sup>)

Vln. I  $4+5$   
 Vln. II  $4+5$   
 Vla.  $4+5$   
 Vc.  $4+5$

Fl.      Ob.      Cl.      ssn.

& 2      & 4      pt.      bn.

Pf.

. I      II      a.      c.



Fl.  
Ob.  
Cl.  
Bsn.

Hn. 1 & 2  
Hn. 3 & 4  
Tpt.  
Tbn.

$\text{♩} = 56$  ( $\text{♩} = 168$ )  
*Risoluto*

Pf.

Vln. I  
Vln. II  
Via.  
Vc.

FL.      Ob.      Cl.      Bsn.

Hn. 1 & 2      Hn. 3 & 4      Tpt.      Tbn.

Pf.

Vln. I      Vln. II      Vla.      Vc.

157

FL.      Ob.      Cl.      Bsn.

Hn. 1 & 2      Hn. 3 & 4      Tpt.      Tbn.

157

Pf.

*ff*      *sempre*      *sempre*      *ff*

Vln. I      Vln. II      Vla.      Vc.

Fl.      Ob.      Cl.      Bsn.

Hn. 1 & 2      Hn. 3 & 4      Tpt.      Tbn.

Hp.      Pf.

Vln. I      Vln. II      Vla.      Vc.      C.B.

FL. - - - - -

Cl. 1. *mp* *f*

Bsn. 1. *mp* *f*

Hn. 1 & 2 - - - - -

Hn. 3 & 4 - - - - -

Tpt. - - - - -

Tbn. - - - - -

Per. II Gong

Per. III Vibraphone *p*

Hp. *mp* *sf*

164

Pr. *mp* *a tempo* *8va* *mp* *f* *pp* *ppp* *una corda*

Treble

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f* *sul A*

C.B. *p* *f*

legato





Fl.  
Ob.  
Cl.  
Bas. Cl.  
Bsn.

171

Vln. 1 & 2  
n. 3 & 4  
Tpt.  
Tbn.

171

Pf. *ff* *sim.* *8<sup>va</sup>* *a* *T-e-m-p-o*

Vln. I  
Vln. II  
Via.  
Vc.

Detailed description: This page of a musical score, numbered 171, features a woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and a string section (Violins I & 2, Violins 3 & 4, Trumpets, Trombones). The woodwinds and strings are mostly silent, indicated by horizontal lines. The Piano (Pf.) part is the primary focus, starting with a fortissimo (*ff*) dynamic and playing a melodic line in the right hand and an octavo (*8<sup>va</sup>*) line in the left hand. The piano part includes a first ending marked with a '1' and a second ending marked with an 'a'. The tempo is marked *T-e-m-p-o*. The score is written in 2/4 time.



FL. —

Ob. —

Cl. —

Bas. Cl. —

Bsn. *1.* *p* *cresc.*

Hn. 1 & 2 —

Hn. 3 & 4 —

Tpt. —

Per. I *1.* *p*

Per. II *p*

Per. III *Gong* *p*

Hp. —

Vln. I *sempre* *cresc.*

Vln. II *sempre* *cresc.*

Vla. *sempre* *cresc.*

Vc. *detache* *p* *cresc.*

C.B. *detache* *p* *cresc.*

Detailed description: This page of a musical score (page 176) features a variety of instruments. The woodwind section includes Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon. The brass section consists of Horns 1 & 2, Horns 3 & 4, and Trumpets. The percussion section includes three snare drums, a Gong, and a Harp. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a common time signature. The woodwinds and strings have melodic lines with dynamic markings such as *p* (piano) and *cresc.* (crescendo). The percussion parts include rhythmic patterns and specific effects like the Gong. The harp part is mostly silent. The string parts feature a mix of melodic lines and rhythmic accompaniment, with some parts marked *sempre* (sempre) and *detache* (detached).





This page of a musical score contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The woodwinds and brass are mostly silent on this page. The strings play a rhythmic pattern of eighth notes. A double bar line is present in the middle of the page. The string parts are marked with *fff* and *rit.* in the second system. A *8va* marking is present above the first violin staff in the second system. The first violin part includes a triplet of eighth notes in the first system.

Adagio,  $\text{♩} = 60$

189

Fl. *ffff*

Ob. *ffff*

Cl. *ffff*

Bas. Cl. *ffff*

Bsn. *ffff*

Adagio,  $\text{♩} = 60$

Hn. I & 2 *ffff*

In. 3 & 4 *ffff*

Tpt. *ffff*

Tbn. *ffff*

Adagio,  $\text{♩} = 60$

Per. I *ffff*

Per. II *ffff*

Per. III *ffff*

Chime *ffff*

Tam-tam *ffff*

(D.C.  $\text{♯}B1E1\text{#}CH A$ )

Adagio,  $\text{♩} = 60$

Vln. I *legato*

Vln. II *legato*

Vla. *legato*

Vc. *legato*

C.B. *legato*



FL  
Ob.  
Cl.  
Bas. Cl.  
Bsn.

Hr. 1 & 2  
Hr. 3 & 4  
Tpt.  
Tbn.  
Per. I  
Per. II  
Per. III

Hp.  
Pf.

191 (7)

Vln. I  
Vln. II  
Via.  
Vc.  
C.B.

