COMPOSITIONS

by

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We accept this thesis as conforming

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Department of MUSIC

The University of British Columbia
Vancouver, Canada

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12.30 p.m.
25 April 2000
Recital Hall, School Of Music
The University Of British Columbia

Composition Recital

of

Hank H.Y. Hsieh & Siaw Kin Lee

Crimson **(1997)**	c.13' 15"	S.K. Lee
Through the Train Passage of Time	c. 5'	H. Hsieh
Of the Third Moon **(99/00)**	c. 7' 30"	S.K. Lee

Intermission

Soon **(1999)**	c. 6'30"	S.K. Lee
The Rain Dancer **(2000)**	c. 8'	H. Hsieh
In Memoriam Qu Yuan **(1999)**	c. 9'	S.K. Lee

Of the Third Moon

(for piccolo, violin, Bb Clarinet, Cello, Piano & Percussion)

"...a huge silver sake bowl filled with water, reflecting the full moon. Water from the bowl was poured into the cupped hands of each of the worshipers; one by one they came forward, and drank it..."

Beauty and Sadness, Yasunari Kawabata

Siaw Kin Lee
(Vancouver 99/00)

Of the Third Moon (99/00)

"...a huge silver sake bowl filled with water, reflecting the full moon. Water from the bowl was poured into the cupped hands of each of the worshipers; one be one they came forward, bowed, and drank it..."[1]

About this piece (a general description; not a programme note)

- a juxtaposition of various contrasting gestures which eventually leads into a slow, quiet serenity.

[1] *Beauty and Sadness*, Yasunari Kawabata, translated by Howard S. Hibbett (New York: Alfred A. Knopf, Inc., 1975), 70.

Instrumentation

Piccolo
Violin
Bb Clarinet
Cello
Percussion (one player)
Piano

Percussion Instruments

Guiro (stick)
4-String Libox[2] (2 sticks, may be guiro stick or drum sticks)
1 Peking Opera Gong (with tone bends up) (gong beater of same mallet as used in cowbell if necessary)
Cowbell (stick and soft mallet)
Crotales (metal mallets)

Performance Indications

Accidentals Accidentals apply to notes in the same measure unless otherwise indicated.

Piano accidentals in one staff do not apply to notes in the other staff.

(i) Slap tonguing for the clarinet
(ii) Left hand pizzicato for violin and cello

Scordatura

Cello only The C string is to be tuned a perfect fourth lower: all the notes before measure 50 may be played on the three upper strings.

[2] **4-String Libox** a set of four small double discs/plates, mounted on a stand like a high hat cymbal. The discs may or may not be of the same size and thickness. The sound of this instrument should not be too refined.

Percussion Guiro

Hit with a stick

Scrap with a stick

Scrap with a stick, begin fast and frantically and slow down gradually (mm 1 - 3)

Piccolo

When it is marked soft, the piccolo line should always be heard floating quietly above the entire texture (refer to mm 1 - 49). Despite the occasional burst of agitation, the piccolo line is otherwise very consistently calm and quiet throughout.

C score

of the third moon

Siaw Kin Lee
(Vancouver 99/00)

♩ = 60-63 M.M. ***Steadily Moving but with Changing Moods***

Piccolo

Violin — molto sul ponticello — *fff intensely* — subito *pp* — *ppp* — *fff* — *ppp*

Clarinet — *fff like a wail* — *ppp* — *ff* — *fff* — *ppp*

Cello — molto sul ponticello — *fff intensely* — subito *pp* — *ppp* — *fff* — *ppp*

Guiro — (single stick) — *fff intensely* — stop upon hearing the clarinet — *ppp* — *fff* — *ppp*

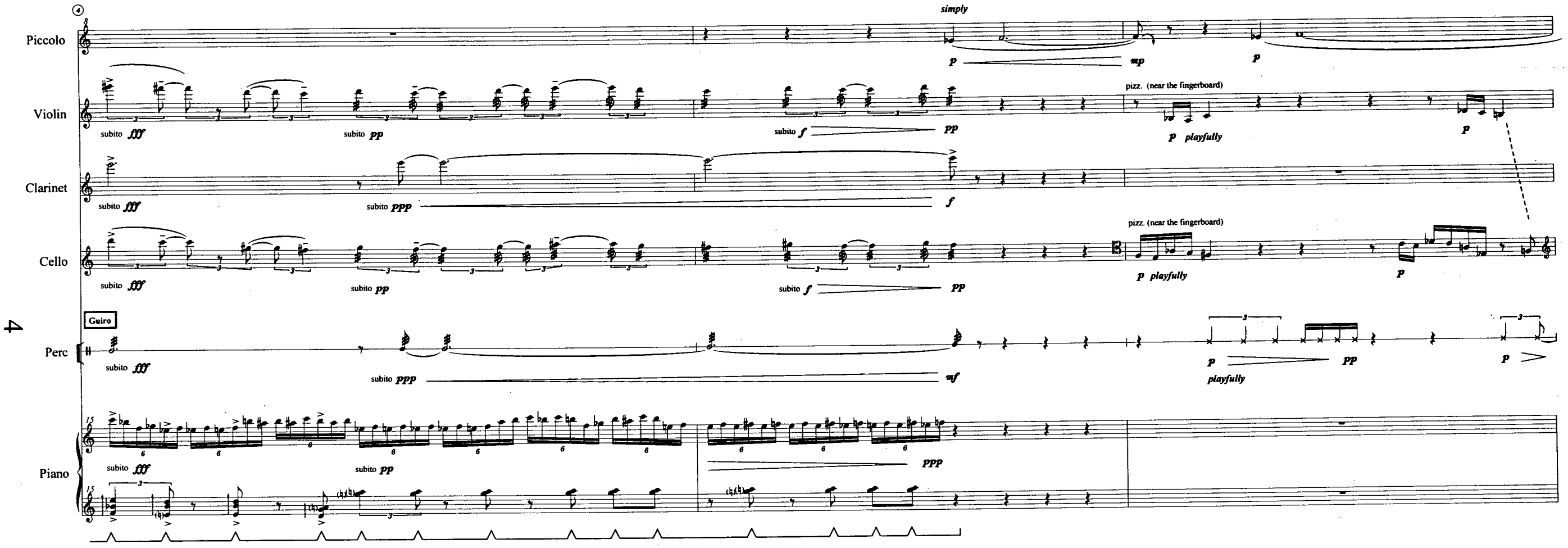
Libox

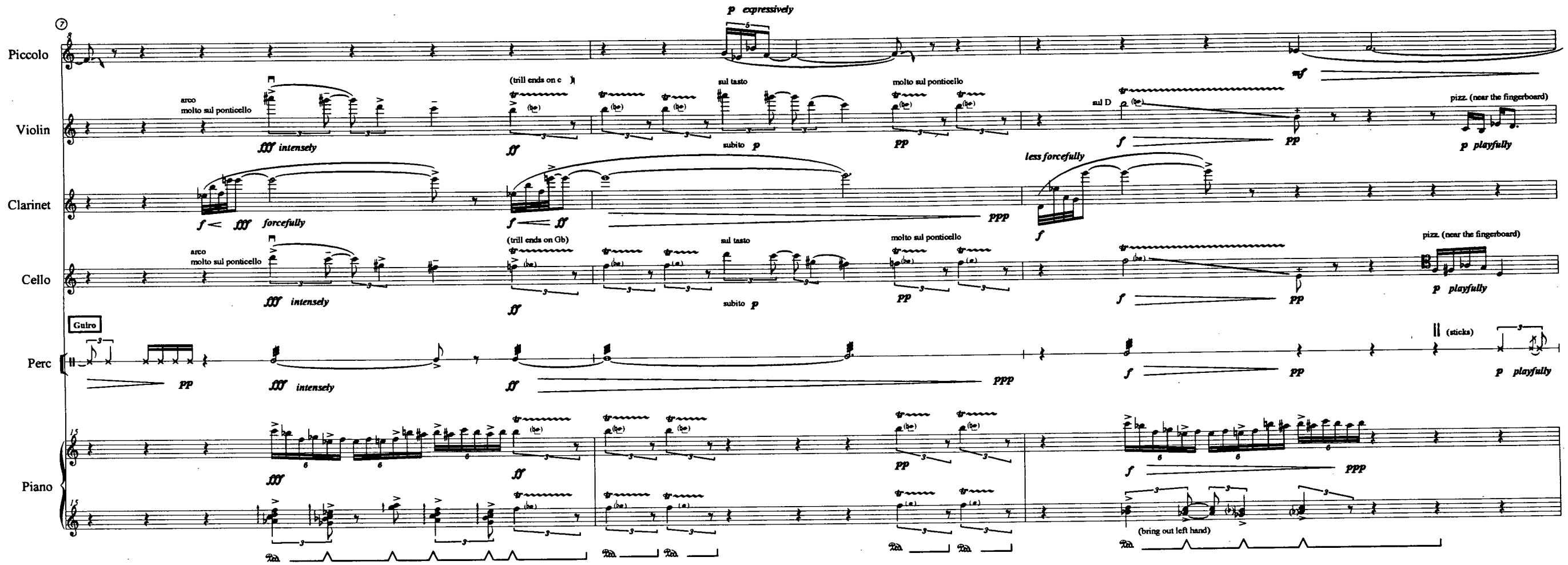
Gong

Cowbell

Crotales

Piano — *fff* — subito *pp* — *ppp* — *fff* — *ppp*


Piccolo
Violin
Clarinet
Cello
Perc
Piano
Guiro
simply
pizz. (near the fingerboard)
p playfully
subito fff
subito pp
subito f
subito ppp
mf
ppp
mp
p
pp
f



Piccolo
Violin
Clarinet
Cello
Perc
Piano
p expressively
arco
molto sul ponticello
fff intensely
(trill ends on c)
ff
sul tasto
subito p
pp
sul D
f
pizz. (near the fingerboard)
p playfully
less forcefully
forcefully
ppp
(trill ends on Gb)
Guiro
(sticks)
(bring out left hand)

(10)

Piccolo

Violin

Clarinet

Cello

Perc

Piano

p mp subito fff mp 7 intensely fff mp 7 relaxed

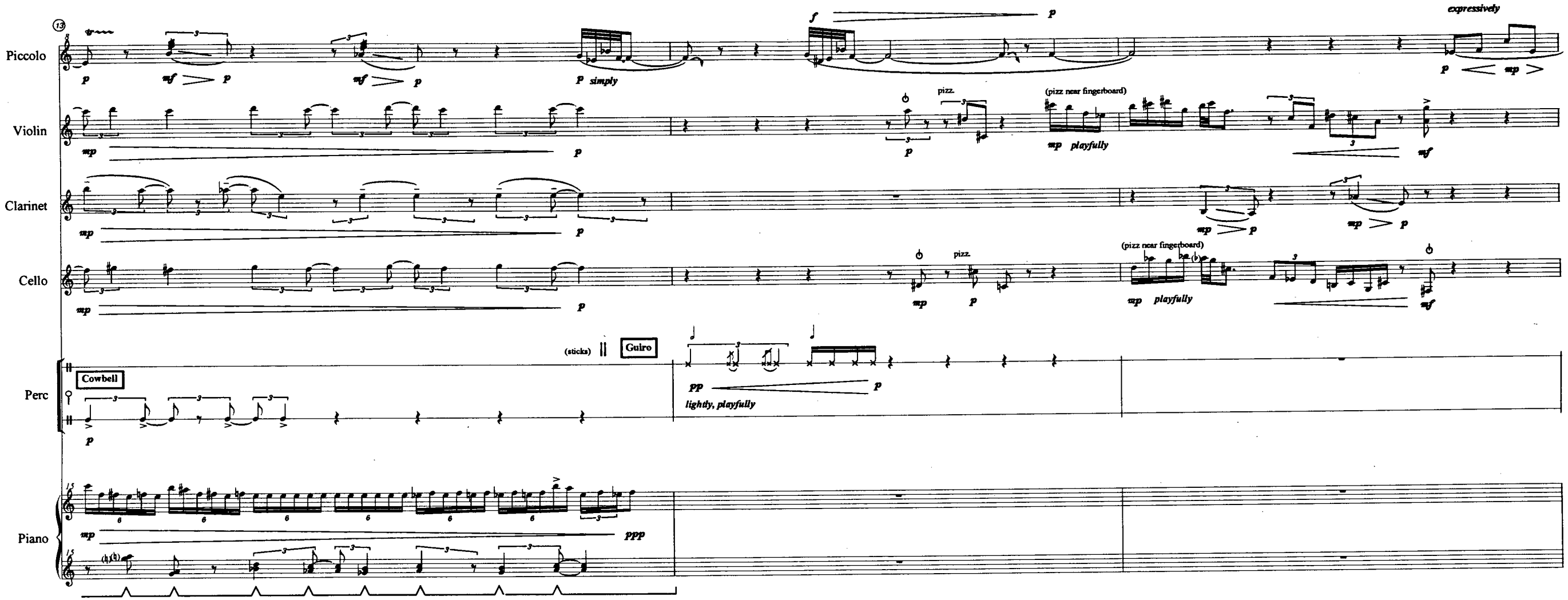
arco molto sul ponticello subito fff mp p f sul tasto mp

subito fff pp mp 7 fff f mp

arco molto sul pont. subito fff f sul tasto mp

Guiro pp pp Libox (sticks) fff wildly f p

subito fff (fff) mp (bring out l.h.)


Piccolo
Violin
Clarinet
Cello
Perc
Piano
simply
expressively
pizz.
(pizz near fingerboard)
playfully
Cowbell
(sticks)
Guiro
lightly, playfully

Piccolo

Violin

Clarinet

Cello

Perc

Piano

intensely

relaxed

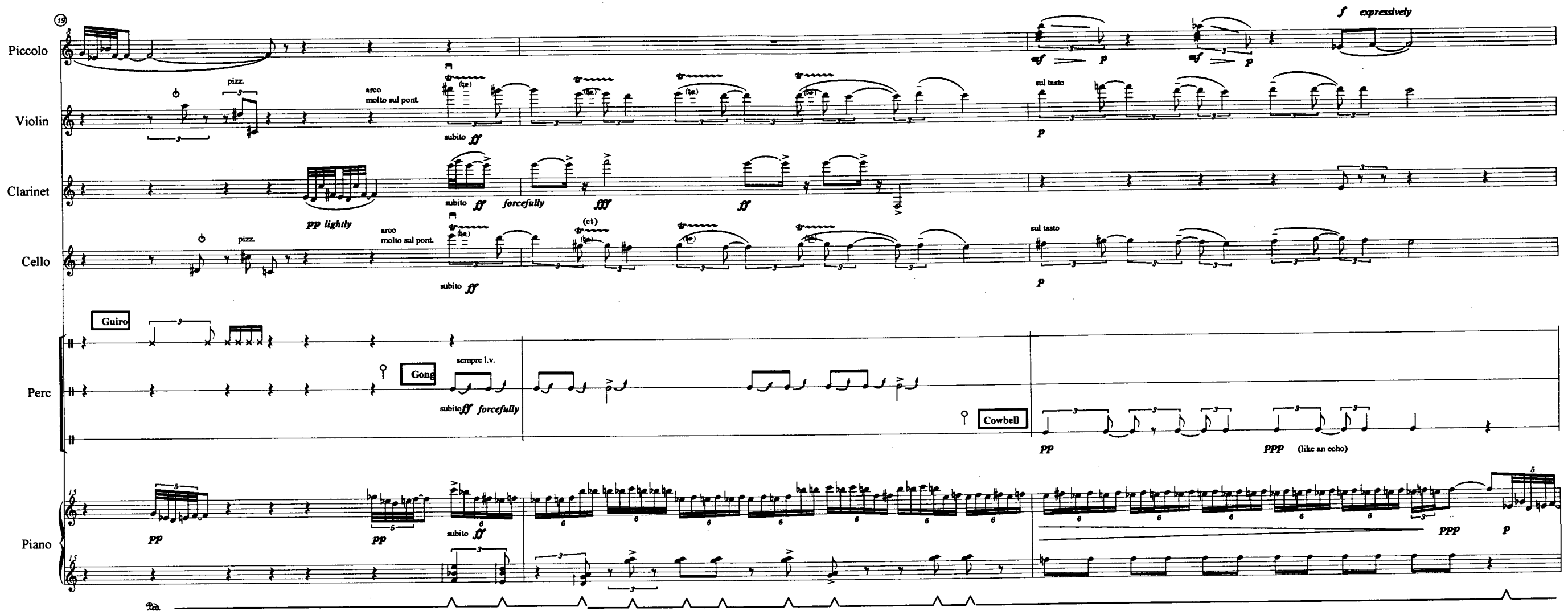
arco
molto sul pont.
at tip

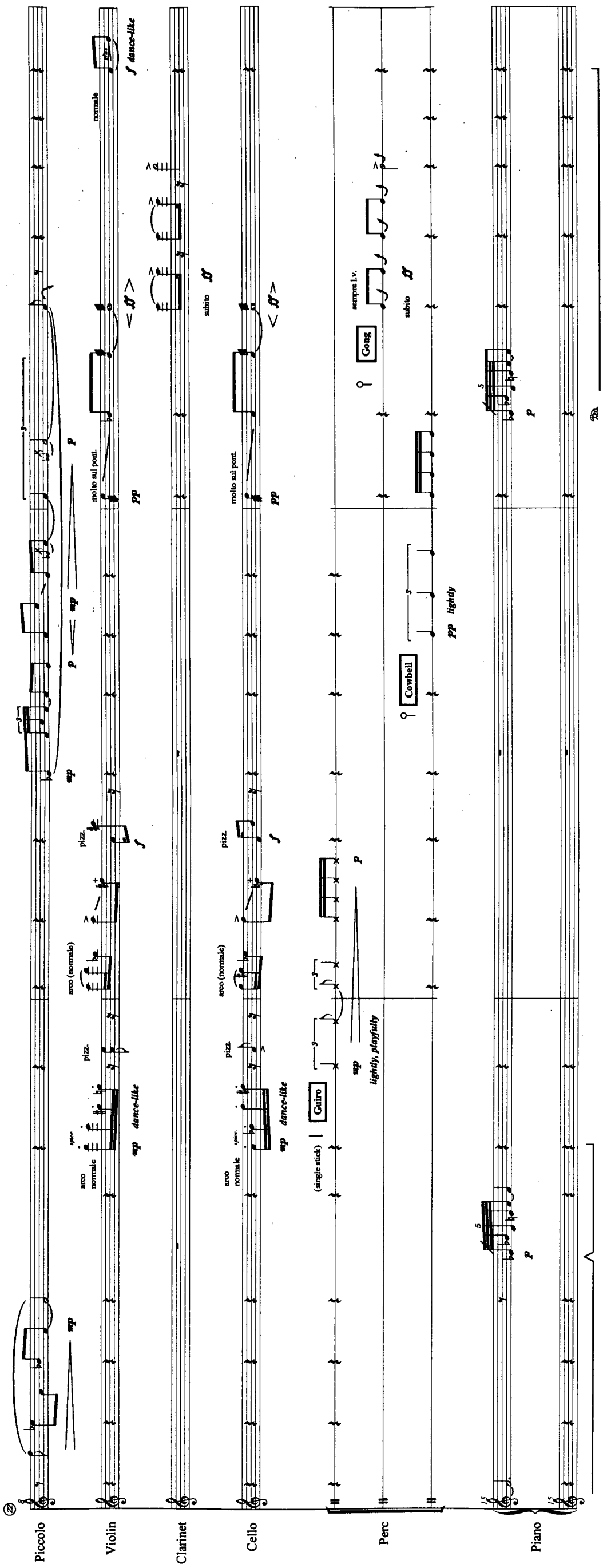
(sticks)

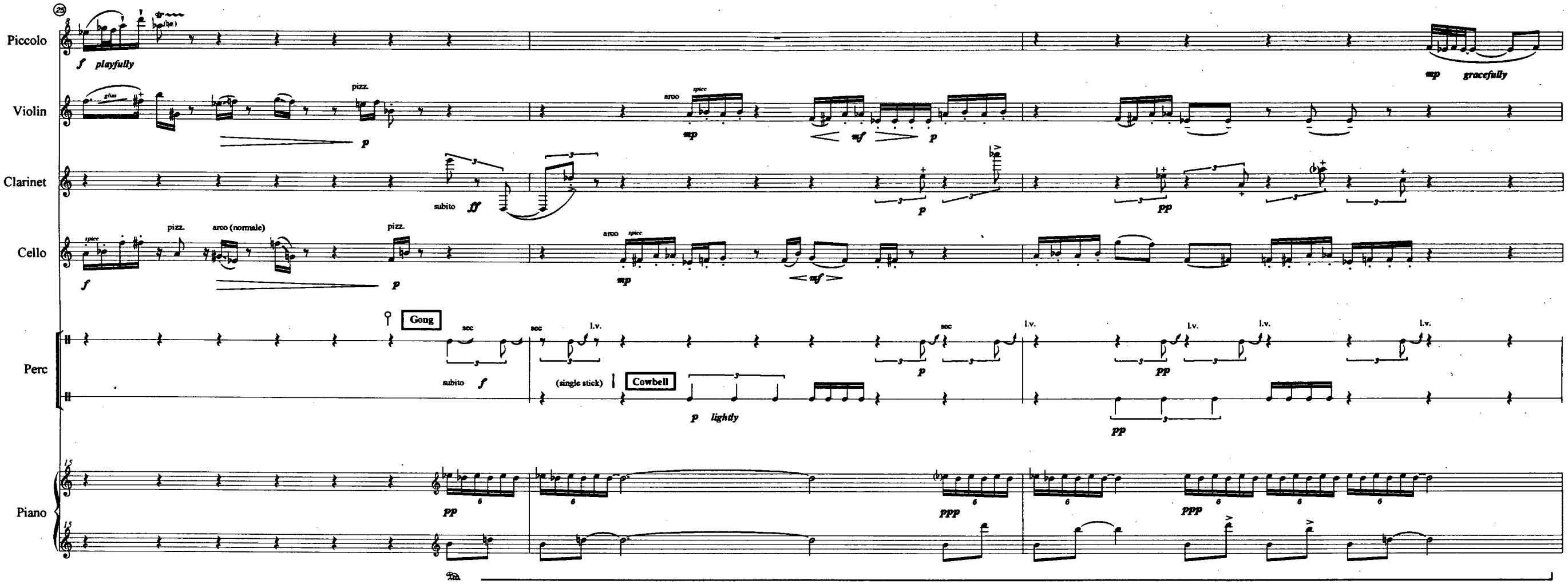
Guiro

Libox

Cowbell


19
Piccolo
Violin
Clarinet
Cello
Perc
Piano
pizz.
arco
molto sul pont.
subito ff
sul tasto
pp lightly
forcefully
fff
f expressively
Guiro
Gong
sempre l.v.
Cowbell
ppp (like an echo)
pp
ppp
p


Piccolo
Violin
Clarinet
Cello
Perc
Piano
arco normale
pizz.
arco (normale)
molto sul pont.
normale
dance-like
subito
(single stick)
Guiro
lightly, playfully
Cowbell
Gong
sempre l.v.
lightly


Piccolo
Violin
Clarinet
Cello
Perc
Piano
playfully
gracefully
pizz.
arco
arco (normale)
subito
Gong
Cowbell
(single stick)
lightly
l.v.

Piccolo

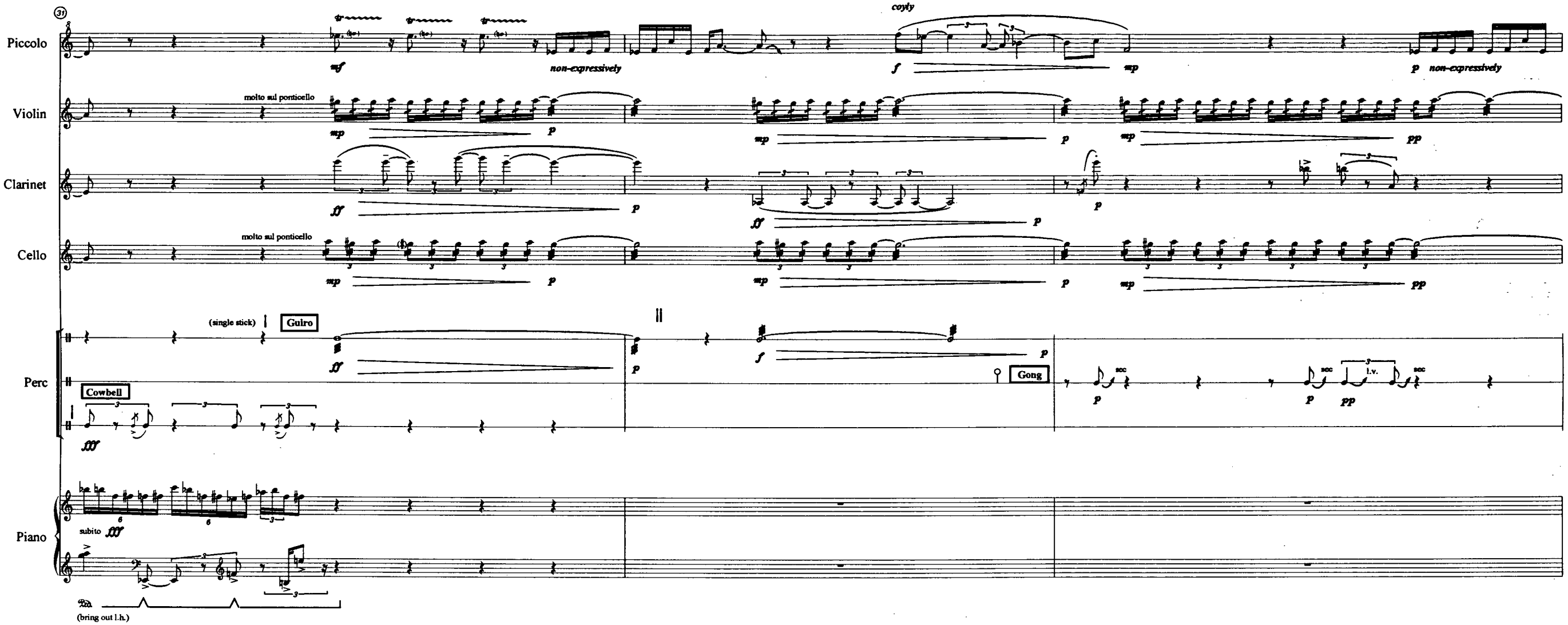
Violin

Clarinet

Cello

Perc

Piano


31
Piccolo
Violin
Clarinet
Cello
Perc
Piano
non-expressively
coyly
molto sul ponticello
(single stick)
Guiro
Cowbell
Gong
subito
(bring out l.h.)

Piccolo
Violin
Clarinet
Cello
Perc
Piano

34

pp
p
f playfully
mp expressively
normale
pizz.
mp
arco
p
mf playfully
mp
subito f forcefully
mf
p
mf playfully
mp
Cowbell
pp
Libox
subito f wildly
mf

37

Piccolo

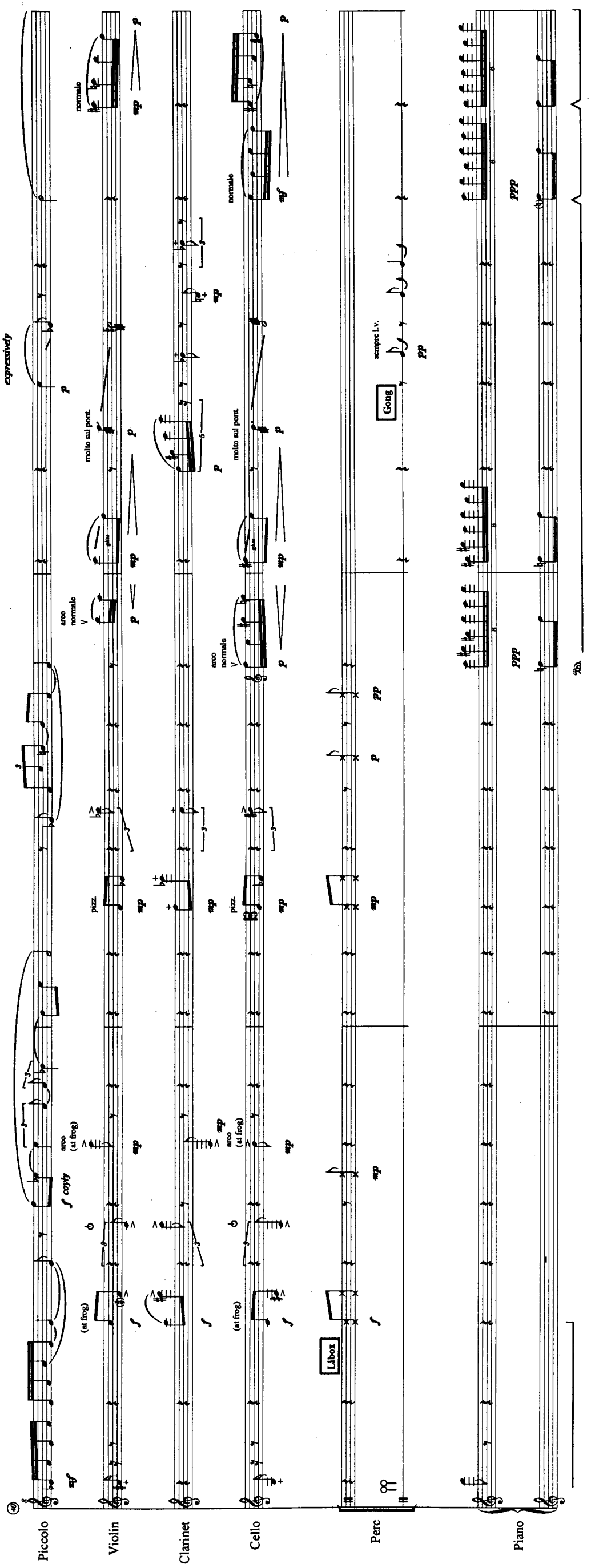
Violin — sul D, molto sul ponticello — normale — molto sul pont.

Clarinet

Cello — sul D, molto sul ponticello — normale — molto sul pont.

Perc — Cowbell — Gong — sempre l.v. — subito ff — as if at a distance

Piano — subito ff — (bring out l.h.)


Piccolo
Violin
Clarinet
Cello
Perc
Piano
expressively
Gong
Libox
sempre l.v.
molto sul pont.
arco normale
arco (at frog)
pizz.
(at frog)
normale
coyly

Piccolo

Violin

Clarinet

Cello

Perc

Piano

molto sul pont.

normale

molto sul pont.

normale

molto sul pont.

Gong

l.v.

sempre l.v.

playfully

playfully

Piccolo

Violin

Clarinet

Cello

Gong

Perc

Piano

Quietly flowing; serenely

Piccolo

Violin

Clarinet

Cello

Perc

Piano

pp *Quietly flowing; serenely*

p

(poco)

metal mallets || **Crotales**

pp always l.v.

p *as if at a distance*

(pedal down until the end)

Piccolo

Violin

Clarinet

Cello

Crotales

Piano

Piccolo

Violin

Clarinet

Cello

Crotales

Piano

Piccolo

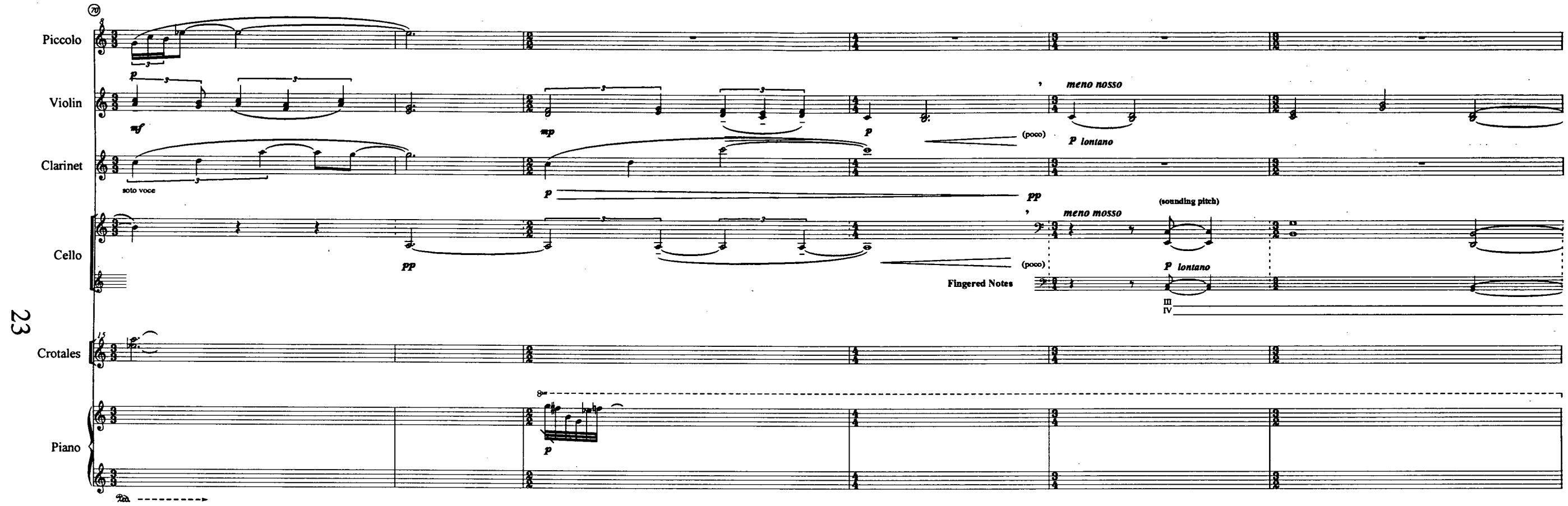
Violin

Clarinet

Cello

Crotales

Piano


Piccolo
Violin
Clarinet
Cello
Crotales
Piano
soto voce
meno nosso
(poco)
p lontano
meno mosso
(sounding pitch)
Fingered Notes
III
IV

76

Piccolo

Violin

PP

PPP

Clarinet

Cello

(sounding pitch)

PP

(fingered notes)

III
IV

PPP

Crotales

Piano

(c. 7' 30")

In Memoriam Qu Yuan

(for mezzo soprano and small ensemble)

Music: ***Siaw Kin Lee***
Text: ***Jeng Siang Sim***

(June/Dec 99, Vancouver)

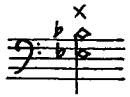
Ensemble

Mezzo Soprano
Violin
Bb Clarinet (+ a suspended triangle plus a small beater)
Cello
Percussion (1 player)
Piano

Performance Instructions

Accidentals Accidentals apply to notes in the same measure unless otherwise indicated.

Cello



Flamenco guitar technique for the cello (mm 59 - 78). The G string is placed on top of the D string at the pitch marked. The two strings produce a rattle but not a pitch.

Left hand pizzicato

Left hand finger percussion

Clarinet symbol for playing with lots of air (mm 20 - 23)

Percussion Instruments

2 Small Temple Bells (glockenspiel's mallets)
- of 2 different sizes and of indefinite pitches
Musical Saw
Glockenspiel (plastic mallets)
1 Suspended Cymbal (soft beater
3 Wood Blocks (hard rubber mallets)
- of 3 different sizes, preferably high-pitched
3 Tom-Toms (snare drum sticks)
- of 3 sizes, preferably high-pitched
Marimba (both soft and hard mallets)

In Memoriam Qu Yuan (June/Dec 99)

The text of *In Memoriam* is written in the voice of *Qu Yuan* (c.343? - 290? BC). *Qu Yuan* was a philosopher poet and the advisor to the King of Chu*. However, accused of being disloyal, he was banished by the king. Later he threw himself into the river *Mi Luo* and perished.

(* Chu Dynasty/Republic/State, reigned during the Warring States Period (403 - 221 BC); the general geographical area lies in present-day south-central China.)

Song Text in Chinese Pinyin (Mandarin)

Piao miao wu shan yun yu,
Sui bo zhu lang de bu gan,
Que huai sha, shen ji dian dian.

Gun gun chang jiang,
Hao miao yuan xiang,
Yun ai piao miao shen chu,
Shi wo gu xiang.

Xiao xiao ban zhu
Xiang fei yin qi,
Feng qi yao ye shi jie,
Wan cong bei qi.

Rang gun gun jiang shui,
Yan xu wo gu ji de sheng ming,
Dao qian nian dao wan nian.

Rang tao tao ju lang,
Pai ji wo ling ding de gu hun,
Cong jin shi dao lai shi.

keng qiang gu po,
Yang bu qi man huai peng pai ji qing,
Ju shi zhuo lang,
Jin shi du qing he du xing de huang hu,.

Wo yu cheng feng gui qu...
Qie ta lang er lai,
Rang lei ruo de ji gu,
Wo yi pian chu guo de tian di.
Pan zhuo shi chang kong,
Neng you xie xu qing ji...

In Memoriam Qu Yuan

Siaw Kin Lee
Vancouver 1999

♩ = 44 M.M.

fluidly moving with eddies of agitation

Mezzo Soprano

Violin

Triangle

(played by clarinetist)

BbClarinet

Cello

TempleBells

Musical Saw

Glockenspiel

Cymbal

WoodBlocks

Tom-Tom

Marimba

Piano

(sustaining pedal)

(sostenuto pedal)

Soprano

Violin

Clarinet

Cello

Marimba

Piano

Soprano

Violin

Clarinet

Cello

Marimba

Piano

10

Soprano

Violin

Clarinet

Cello

T. Bells

15

Glockenspiel

Piano

always l.v.

always l.v.

a little uncertainly and with slightly agitation

Soprano

Violin

Clarinet

Cello

T. Bells

Glockenspiel

Piano

piao

II

Soprano

- miao wu shan yun yu, sui bo zhu lang de bu gan, que huai sha, que huai sha,

Violin

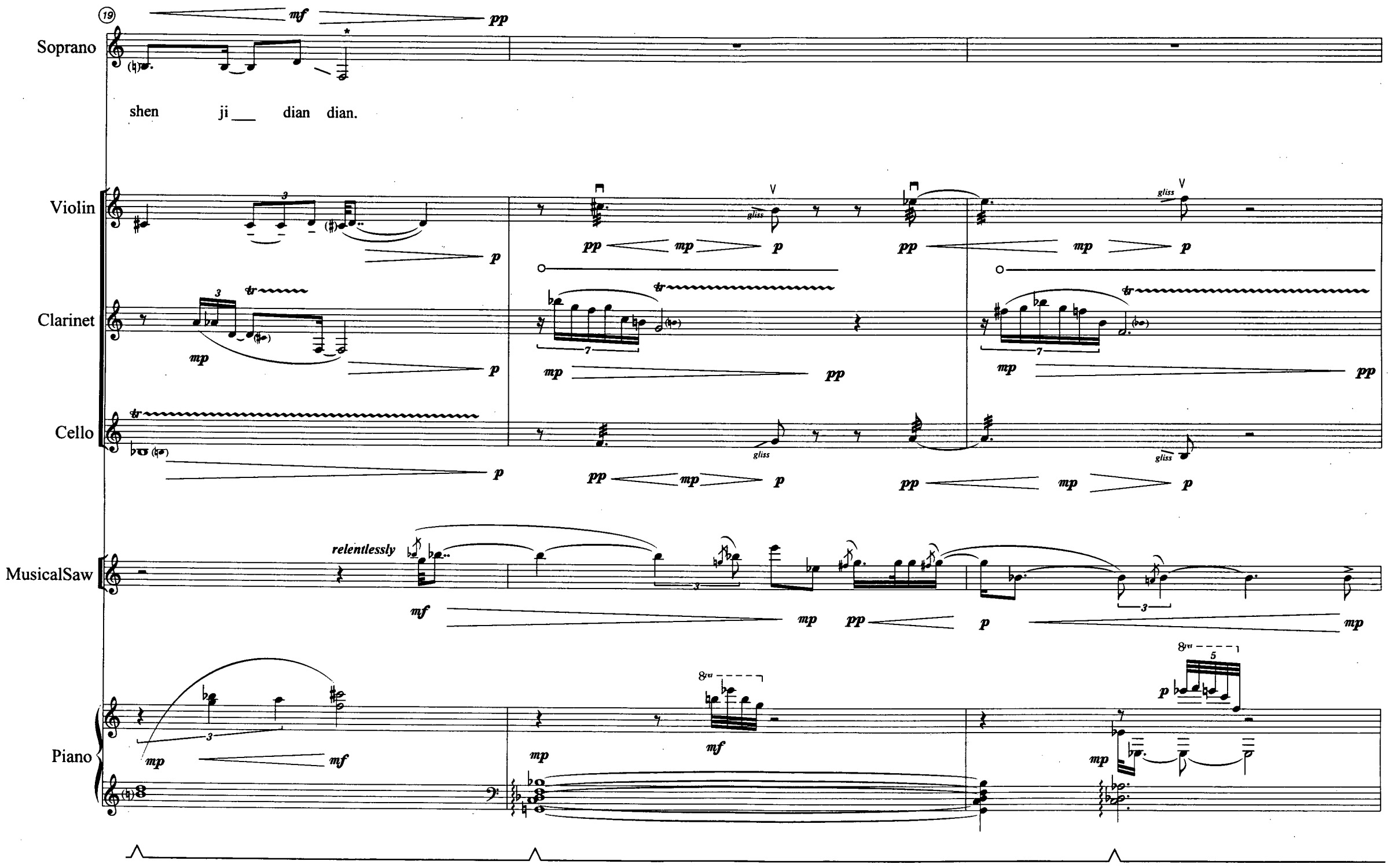
Triangle

Clarinet

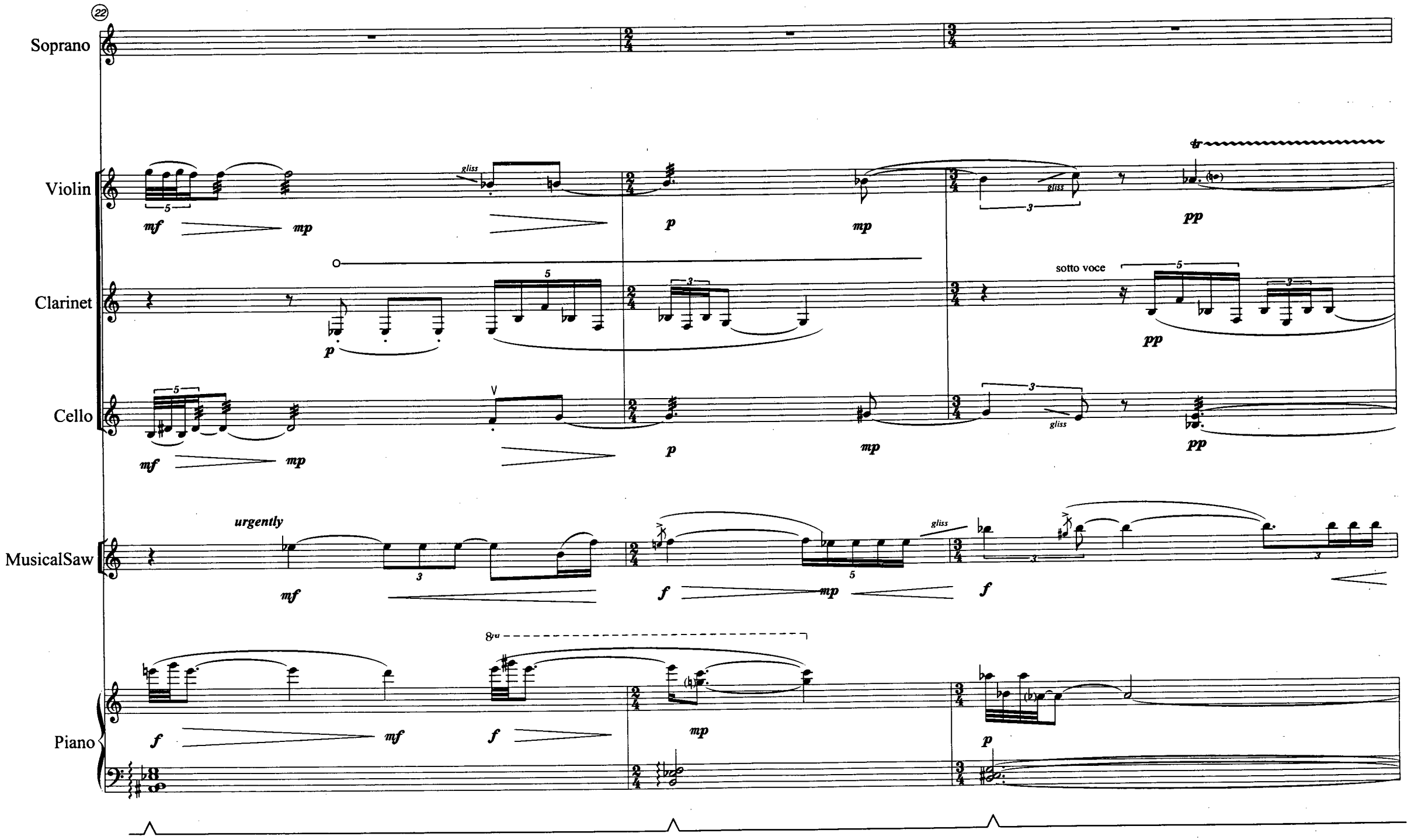
Cello

Glockenspiel

Piano



* whisper this note if outside range


22
Soprano
Violin
Clarinet
Cello
MusicalSaw
Piano
gliss
sotto voce
urgently
8va

Soprano

piao miao wu shan yun yu' sui bo zhu lang de bu

Violin

Clarinet

norm.

Cello

(D)

MusicalSaw

Piano

Soprano

Violin

Clarinet

Cello

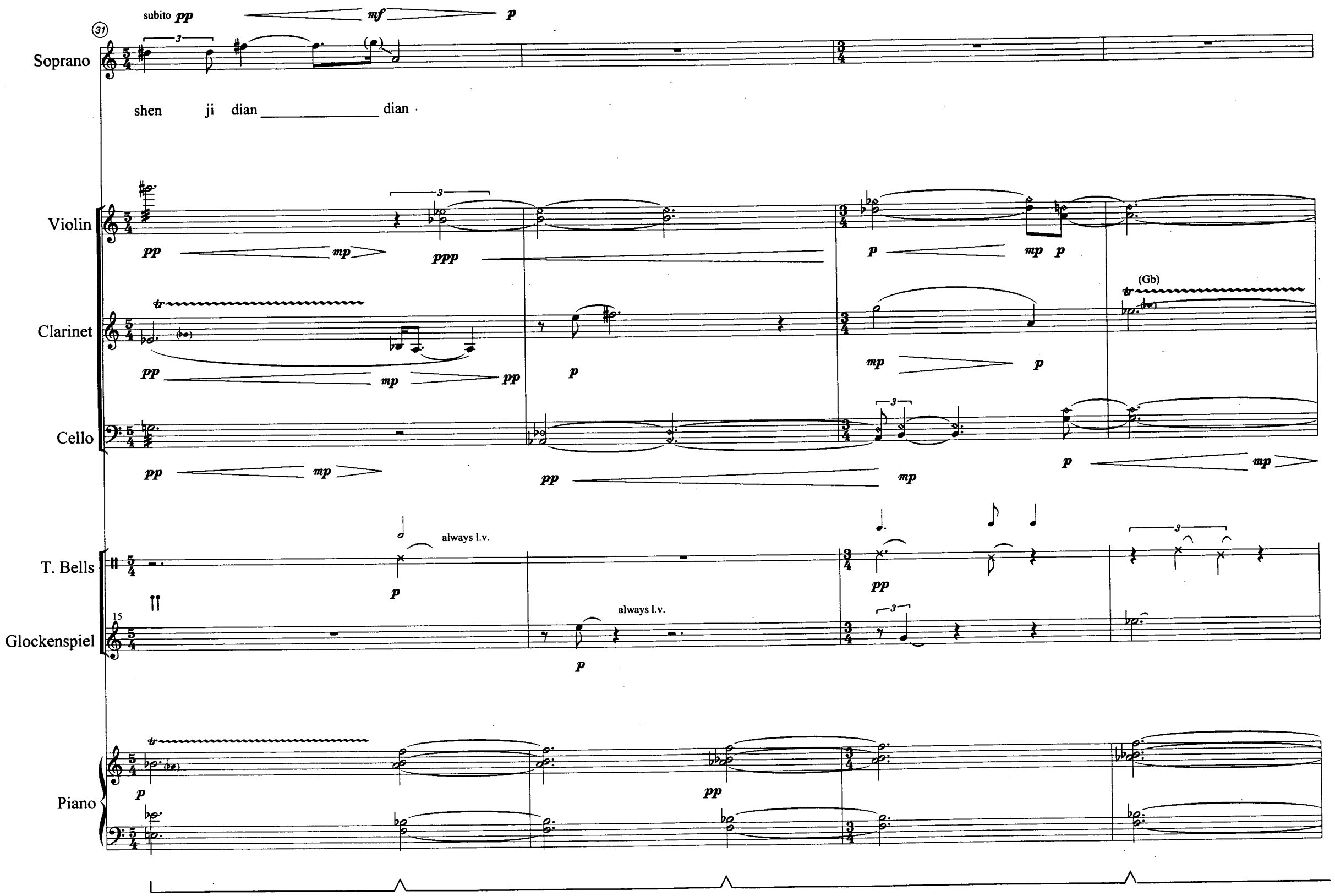
T. Bells

Glockenspiel

Piano

gan

que huai sah


31
subito pp
mf
p
Soprano
shen ji dian dian
Violin
pp
mp
ppp
p
mp p
Clarinet
pp
mp
pp
p
mp
p
(Gb)
Cello
pp
mp
pp
mp
p
mp
T. Bells
always l.v.
p
pp
Glockenspiel
15
always l.v.
p
Piano
p
pp

♩ = 60 M.M.

agitatedly

35

Soprano

subito *f*

gun gun chang

Violin

mp *p* *pp*

Clarinet

mp *pp* *p* *pp*

Cello

p *mp* *p* *pp*

T. Bells

mp *p*

15

Glockenspiel

p

subito *ff*

Piano

ppp

39

40

Soprano

Violin

Clarinet

Cello

Bells

Glockenspiel

Piano

ff

mf sadly

jiang _____ , hao miao yuan xiang ____ , yun ai piao miao

(V)

p mf mp

p

mp

43

Soprano

expressively *mp* *mf* *mp* *f with animation*

shen chu ___ , yun ___ ai ___ piao miao ___ shen ___ chu ___ , shi wu ___ gu ___ xiang ___ . ah

Violin

(V)

mp *f*

Clarinet

(normal)

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

Cello

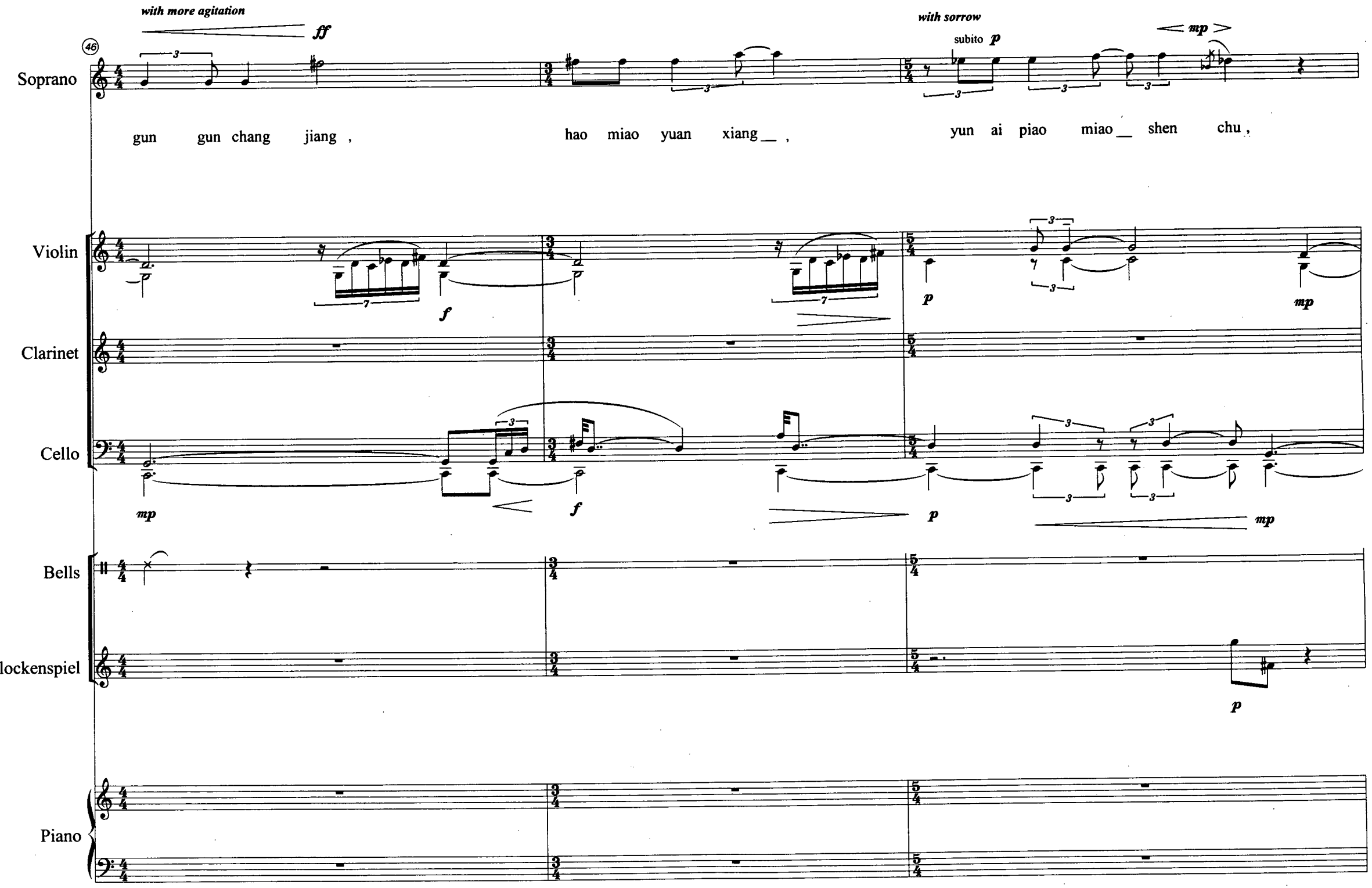
mp

Bells

mp

Glockenspiel

Piano


with more agitation
ff
46
Soprano
gun gun chang jiang ,
hao miao yuan xiang__ ,
with sorrow
subito p
mp
yun ai piao miao__ shen chu ,
Violin
Clarinet
Cello
f
p
mp
Bells
Glockenspiel
Piano

Soprano

shi wu__ gu____ xiang.

Violin

Solo

Clarinet

Cello

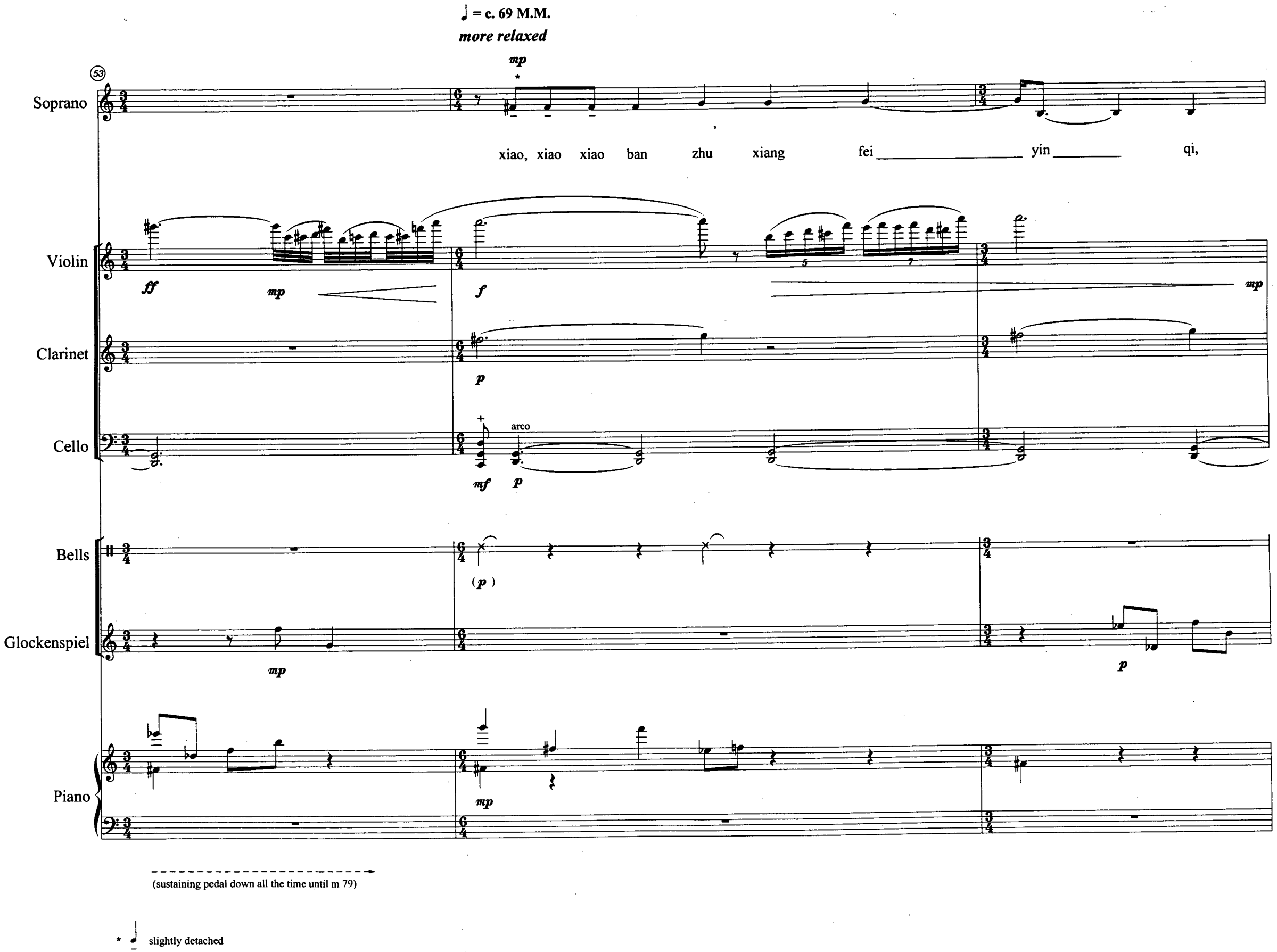
arco

Bells

Glockenspiel

Piano

(sustaining pedal)


♩ = c. 69 M.M.
more relaxed
53
Soprano
mp
xiao, xiao xiao ban zhu xiang fei yin qi,
Violin
ff
mp
f
mp
Clarinet
p
Cello
arco
mf
p
Bells
(p)
Glockenspiel
mp
p
Piano
mp
(sustaining pedal down all the time until m 79)
* slightly detached

56

Soprano

feng qi yao ye shi jie, wan cong ____ bei qi.

xiao xiao ban __ zhu,

<mf> mp

mp simply, a little quieter

Violin

Clarinet

Cello

pp

mp

III IV II IV

simply

mp

pizz.

mp

Bells

Glockenspiel

Piano

pp

pp

p

p

* The G sting is placed on top of the D string at the pitch marked. The two string produce a rattle but not a pitch (see also performance indications).

Soprano

xiang fei yin__ qi, feng qi yao__ ye shi__ jie, wan cong bei qi_____ .

Violin

III IV II

Clarinet

p *mp* *p*

Cello

p

Bells

pp

Glockenspiel

(*p*)

Piano

64

Soprano

Violin

Triangle

Clarinet

Cello

Bells

Glockenspiel

Piano

xiao xiao ban zhu' xiang fei yin qi

IV _ II III I

IIIIV _ II I _

IIIIV _ II I _ IV

IIIIV _ II IV II

l.v.

68

Soprano

p *mp* *mf* *p*

feng qi yao ye shi jie, wan cong bei qi.

Violin

I

Clarinet

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

Cello

Bells

pp *ppp*

Glockenspiel

p *mp* *p*

Piano

pp

48

Soprano

mp

72

xiao xiao ban__ zhu, xiang fei yin__ qi, feng qi shi__ jie____, wan cong bei__ qi____.

Violin

p IIIV5I III I

IIIV I6IIII I IV

Clarinet

mp

Cello

(p)

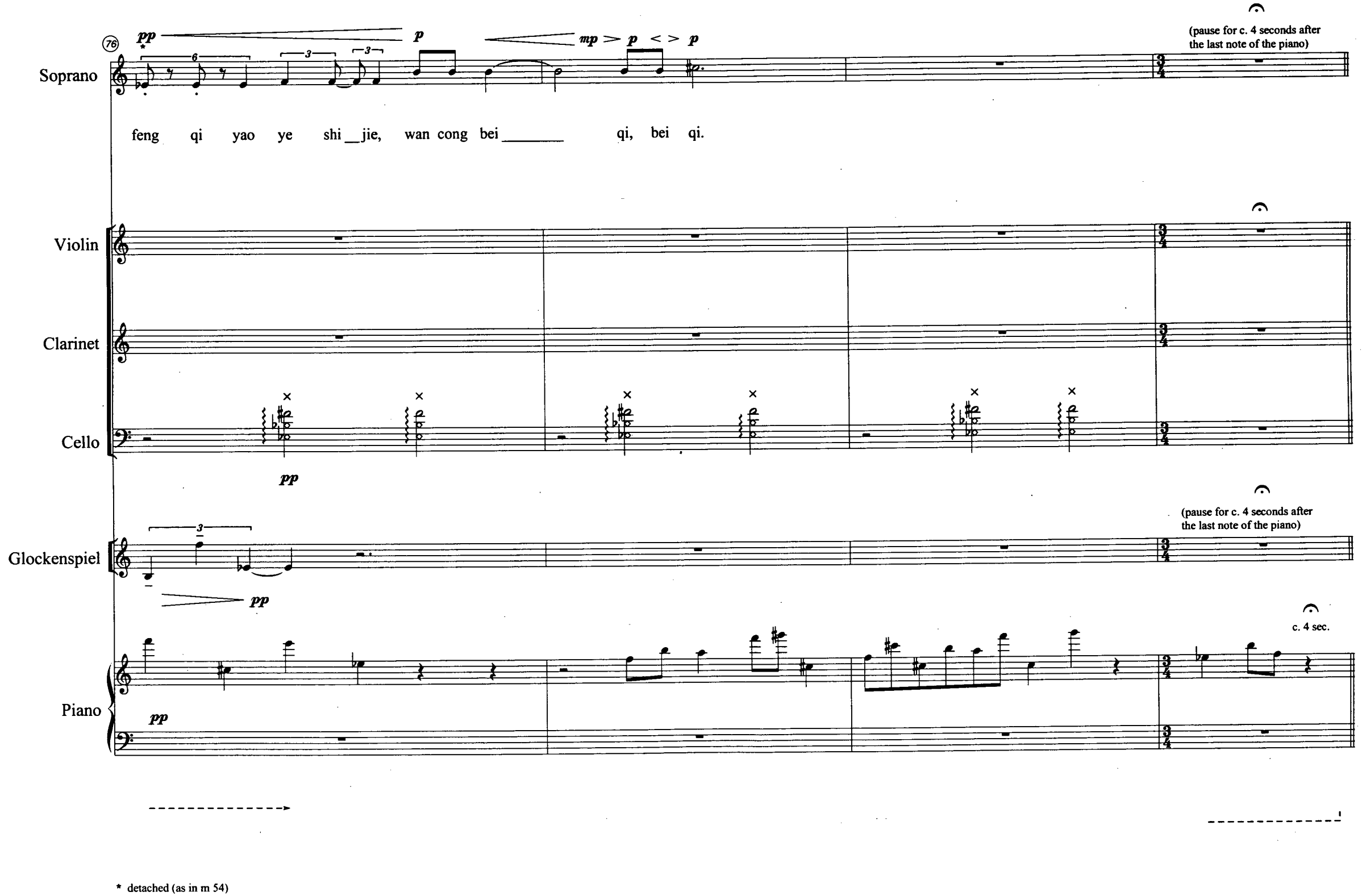
Glockenspiel

Cymbal

p

p < mp p

Piano



* detached (as in m 54)

♩= 60 M.M.

Passionately, slightly agitatedly

Soprano

Violin

Clarinet

(Solo)

Passionately, sligthly agitatedly

arco

a little urgently

Cello

ff *ff* *mp* *<mf>p ff* *p<f mp*

(with intense vibrato but not too much)

III

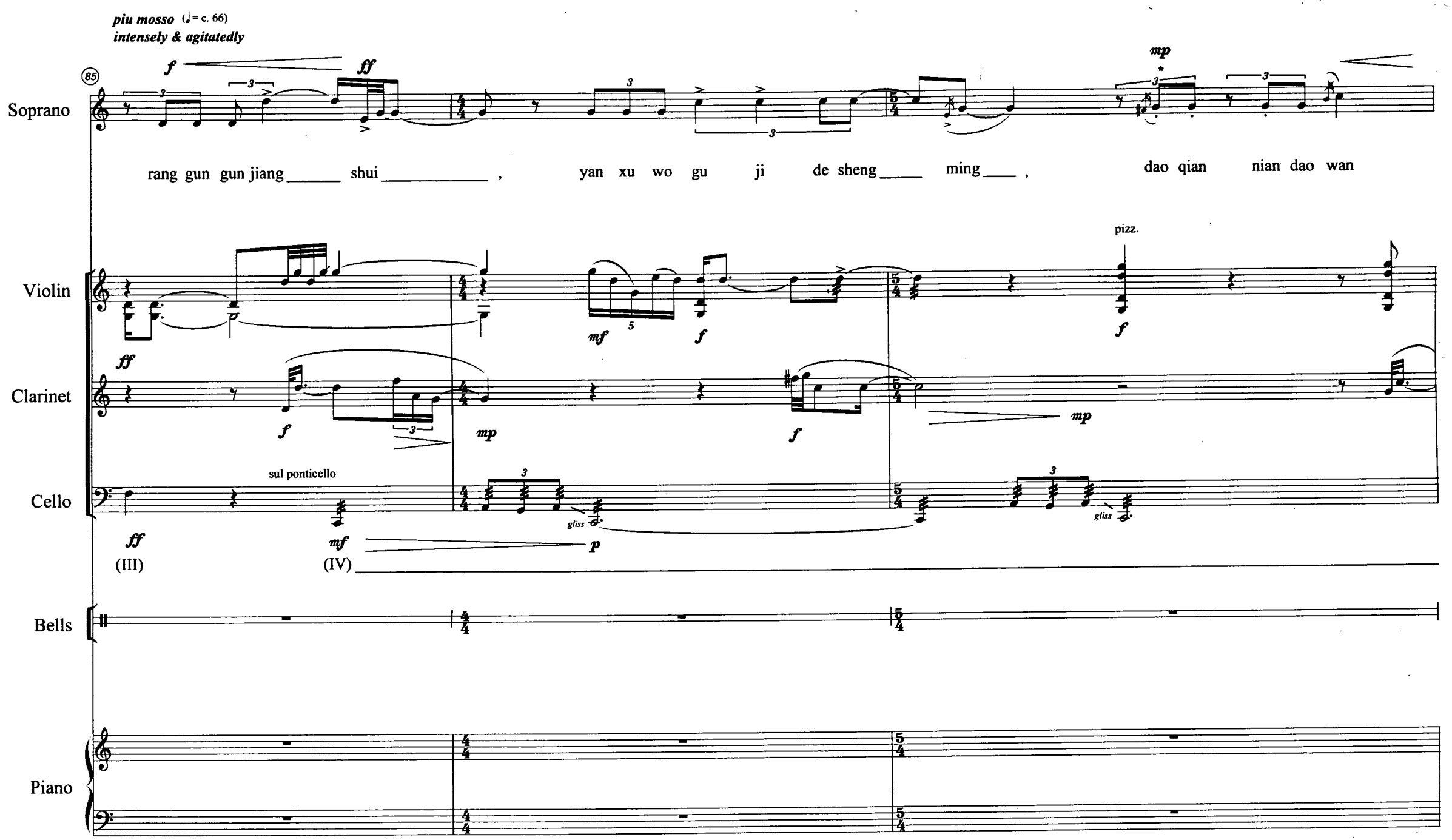
II

Tom-tom

f *ff*

intensely

Piano



* detached (as in mm 54 and 76)

(88)

Soprano

mf mp p mp f ff mf

nian. rang tao tao ju__ lang__ , ah! pai ji wo ling ding__ de gu_____

Violin

arco. p mf mp

Clarinet

f

Cello

(l.h. pizz.) gliss arco (sul ponticello) quietly p gliss gliss

Bells

p

Piano

Soprano

Violin

Clarinet

Cello

WoodBlocks

Piano

93

mp mf f p

memo mosso (♩= c. 60)

hun _____ . cong jin ___ shi dao lai shi _____ .

mf f

f p

mp p

memo mosso (♩= c. 60)
(Solo) *animatedly*

gliss

ff f fff

III _____ II ____

p f subito pp ff

101

piu mosso (♩= c. 66)
intensely & animatedly
subito *ff*

Soprano

keng qiang gu po, yangbu qi man huai

Violin

arco pizz.
subito *ff*

Clarinet

Cello

extremely expressively

mp *p* *f* *mp*

I II IV

Marimba

p

Piano

107

Soprano

fff

mp

peng pai ji qing. ju shi zhuo lang, jin shi du qing he du xing de

Violin

arco

pizz.

tr

mp

f

pizz.

arco

mp

Clarinet

Cello

(l.h. finger percussion)

pizz.

pizz.

pizz.

(IV)

f

mp

f

f

mp

Marimba

Piano

111

Soprano

ff *mp* *mf* *f* *mp* *a little quieter*

huang hu. wo, wo yucheng feng gui__ qu,gui qu, gui__ qu____, qie ta lang er lai

Violin

pizz. *mp* arco pizz.

Clarinet

Cello

arco (sul ponticello) arco

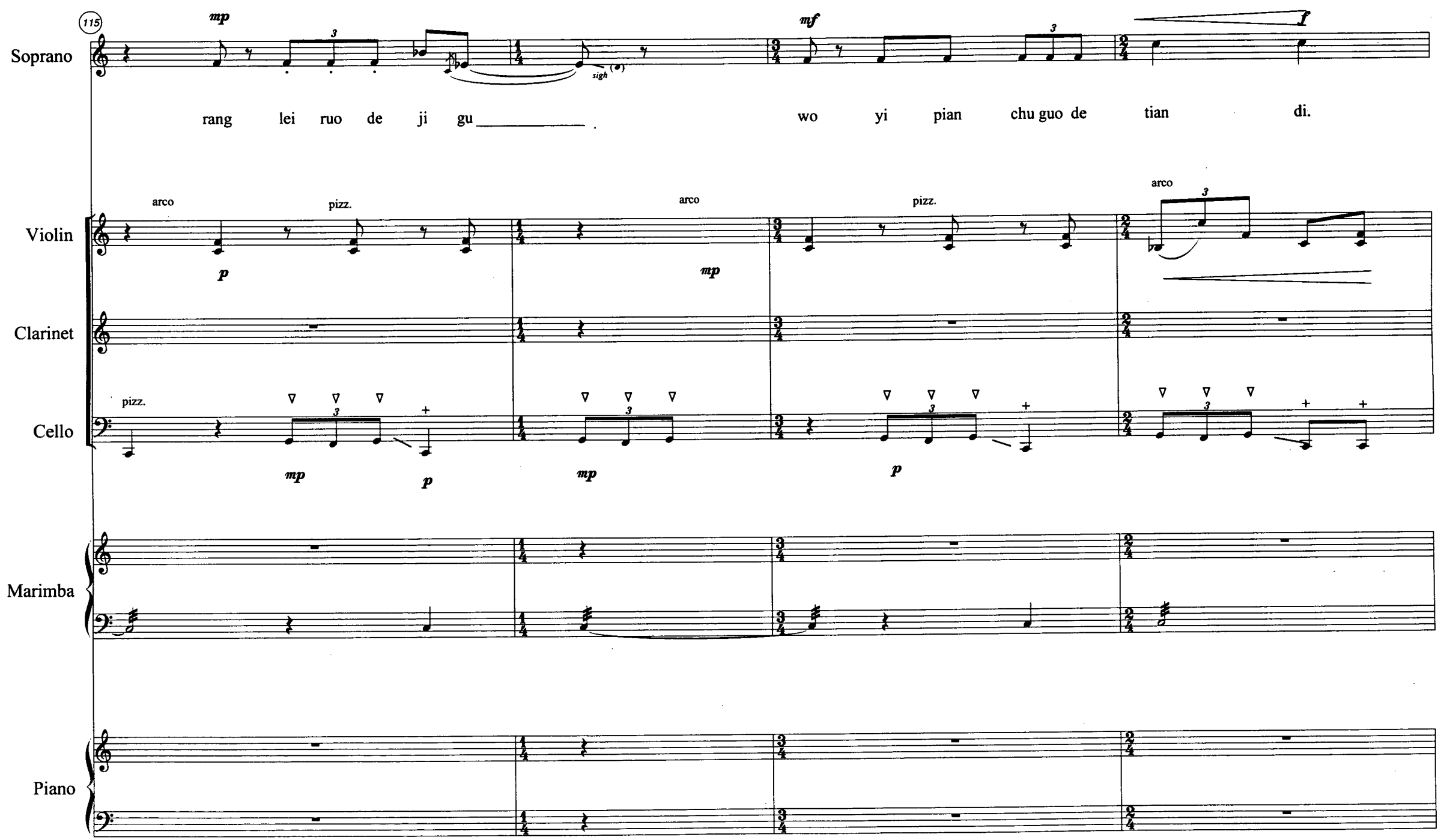
mp *p* *mp* *p*

Marimba

Piano

57

* whisper this note if outside range


115
Soprano
mp
mf
f
sigh
rang lei ruo de ji gu
wo yi pian chu guo de tian di.
Violin
arco
pizz.
p
mp
Clarinet
Cello
pizz.
mp
p
Marimba
Piano

119

Soprano

p *mf* *mp*

pan _____ zhou shi chang kong ___ , neng youxie xu qing _____ ji ____ , neng you xie__ xu

Violin

mf *p*

Clarinet

Cello

arco (sul ponticello) arco (sul pont.) pizz.

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

Marimba

always *pp*

Piano

60

123

Soprano

p getting quieter

qing ji . neng you xie xu qing ji. qie ta lang er

Violin

pp

Clarinet

Cello

pizz.

p

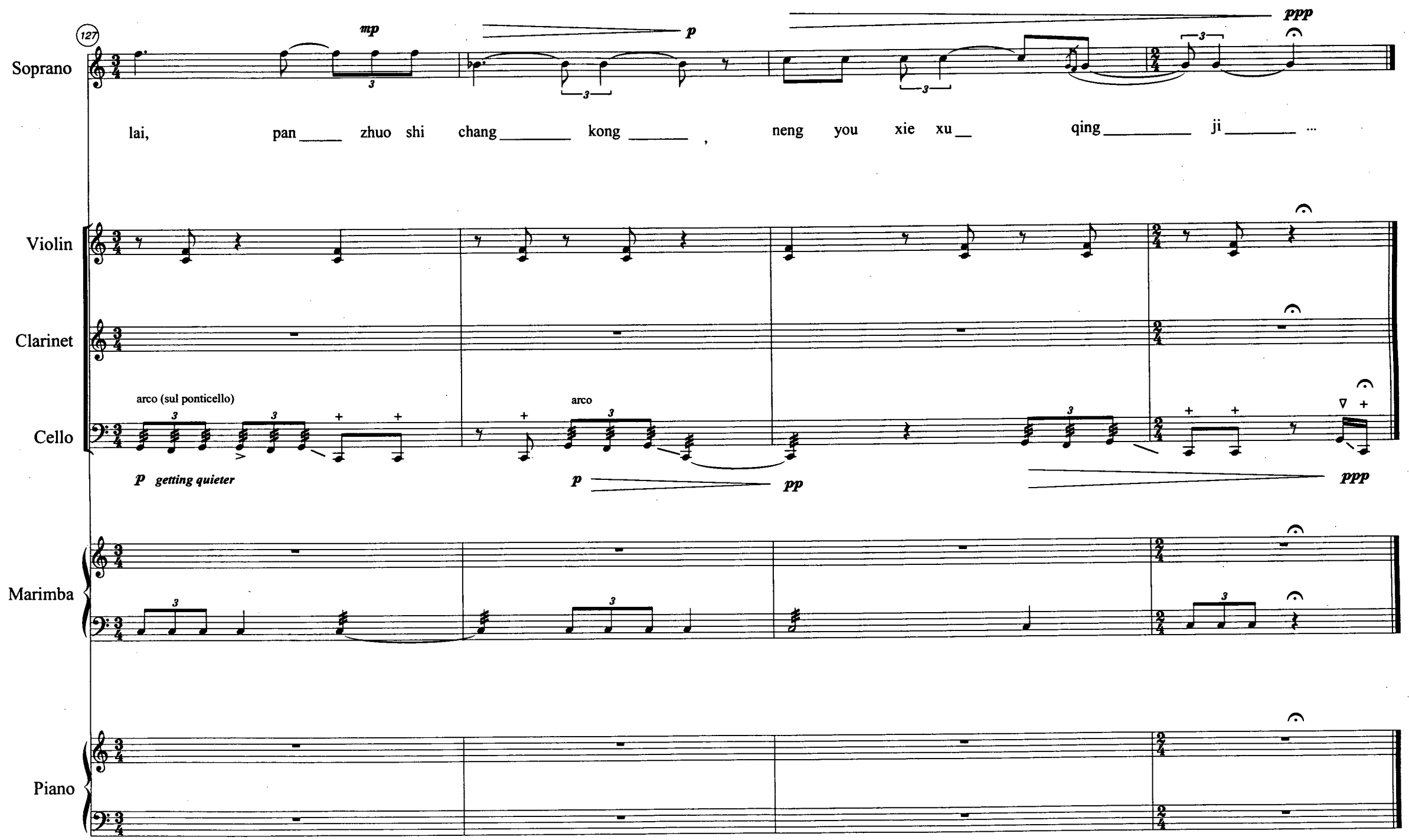
pp

Marimba

ppp

Piano

* slightly detached


127
Soprano
mp
p
ppp
lai, pan zhuo shi chang kong , neng you xie xu qing ji ...
Violin
Clarinet
Cello
arco (sul ponticello)
arco
p getting quieter
p
pp
ppp
Marimba
Piano

(c. 8' 58")

Soon

(Trio for cello, piano & percussion)

Siaw Kin Lee
(Jan 99, Vancouver)

Performance Instructions

Accidentals Accidentals apply to notes in the same measure unless otherwise indicated.

Dynamics The dynamic indications are to be followed strictly.

Cello Emphasize all glissandi (sound like meow)

Percussion Instruments

Temple Blocks (hard rubber mallets)
3 Wood Blocks (hard rubber mallets)
- 3 different sizes, high, medium and low

4-String Libox * (same mallets as that of Temple/Wood Blocks and xylophone)
- mm 103 -139
- m 186 - end

Snare drum (snare on)
Xylophone (hard rubber mallets)

* **4-String Libox** a set of four small double discs/plates, mounted on a stand like a high hat cymbal. The discs may or may not be of the same size and thickness. The sound of this instrument should not be too refined.

Programme Note

SOON (jan 99) The title existed before the piece, and there was no deliberate intention to write a piece to serve the meaning of the word. If one must tell what this piece is about, I would say, obsession (SKL)

soon

Siaw Kin Lee
Vancouver 99

♩. = 66 M.M.

dance-like

Cello

ppp leggiero

Temple Blocks

TempleBlocks
WoodBlocks
Libox
SnareDrum
Xylophone

ppp

Wood Blocks

ppp

Piano

ppp

sempre senza pedale & una corda

6

Cello

sf (*p*)

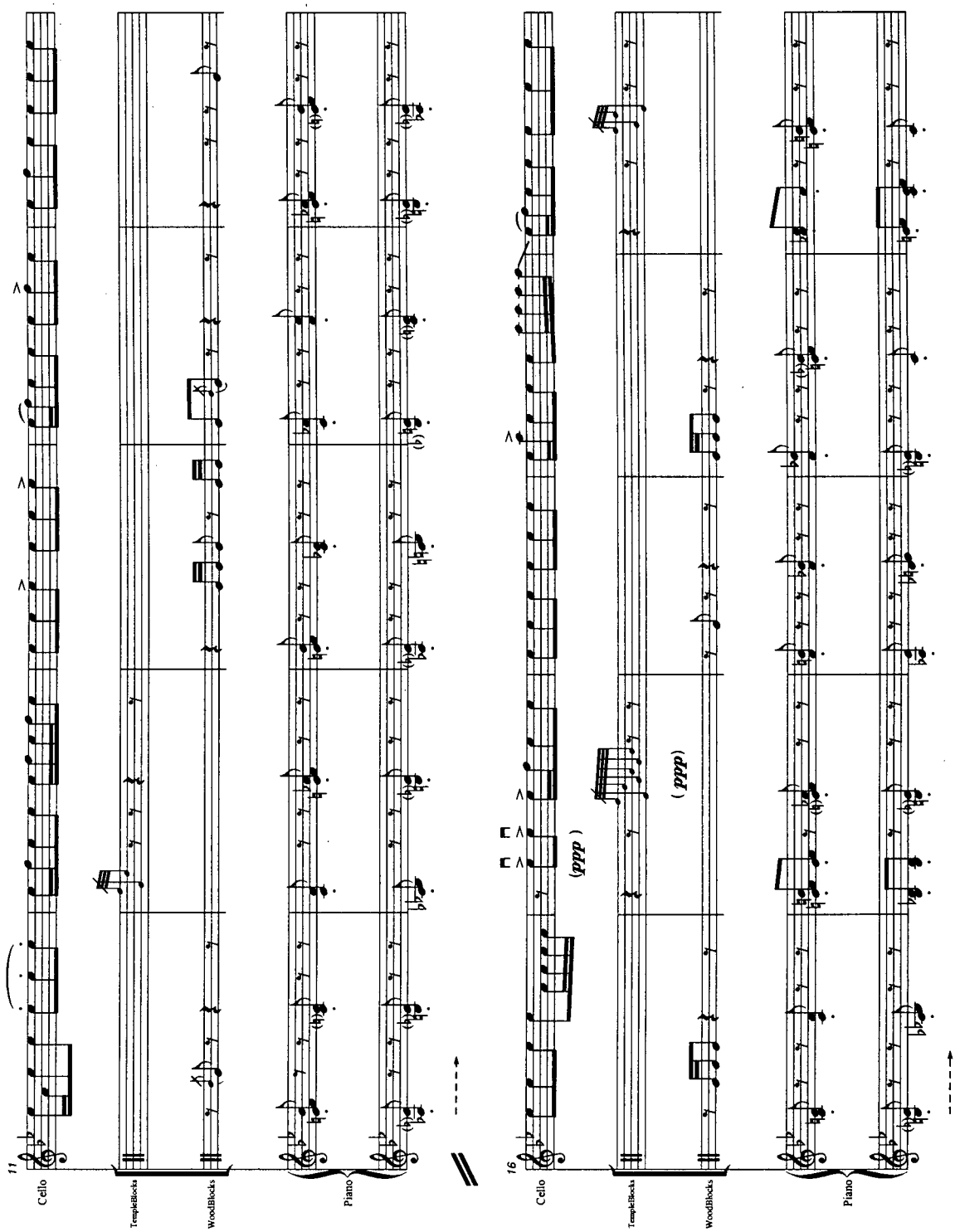
ppp

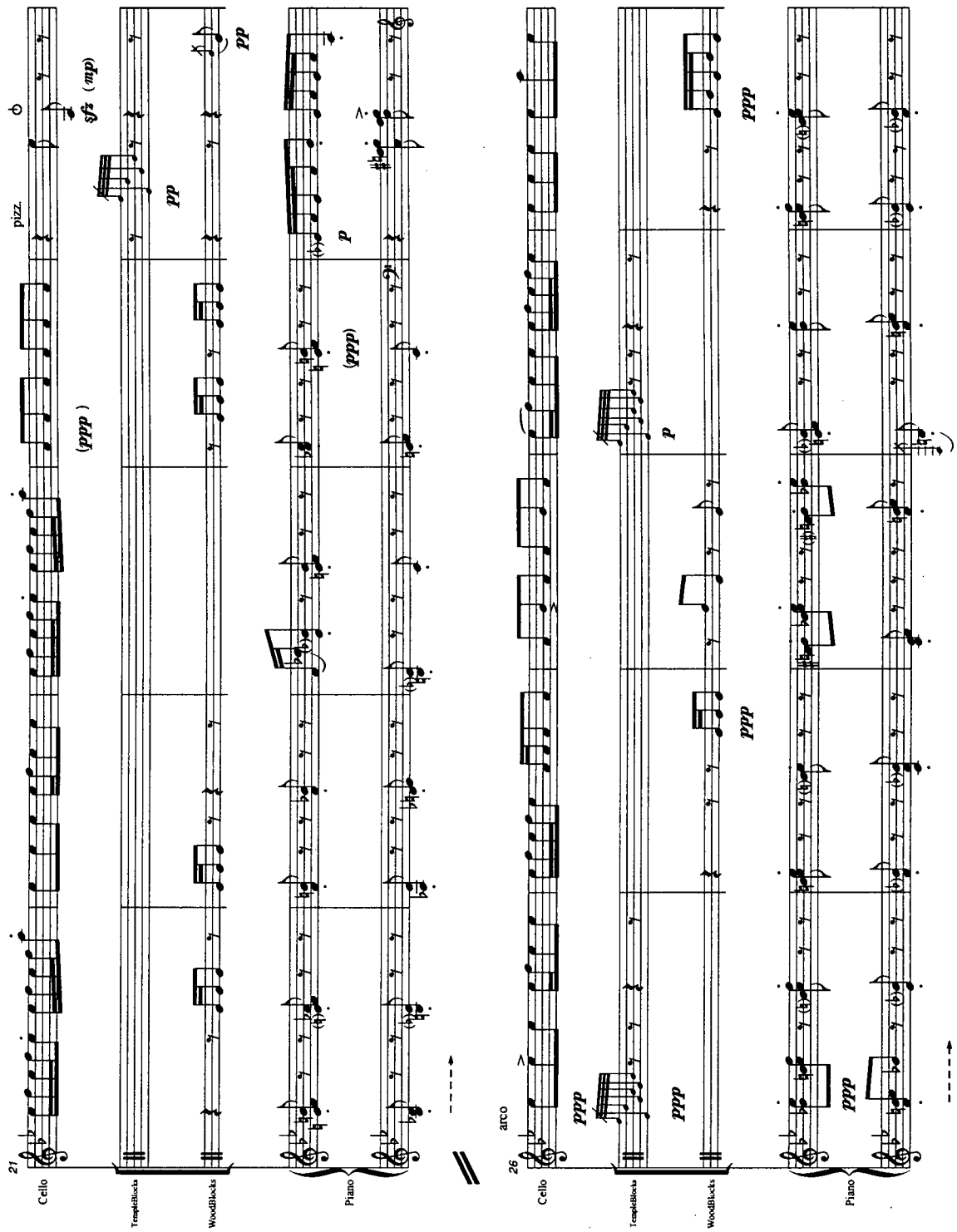
TempleBlocks

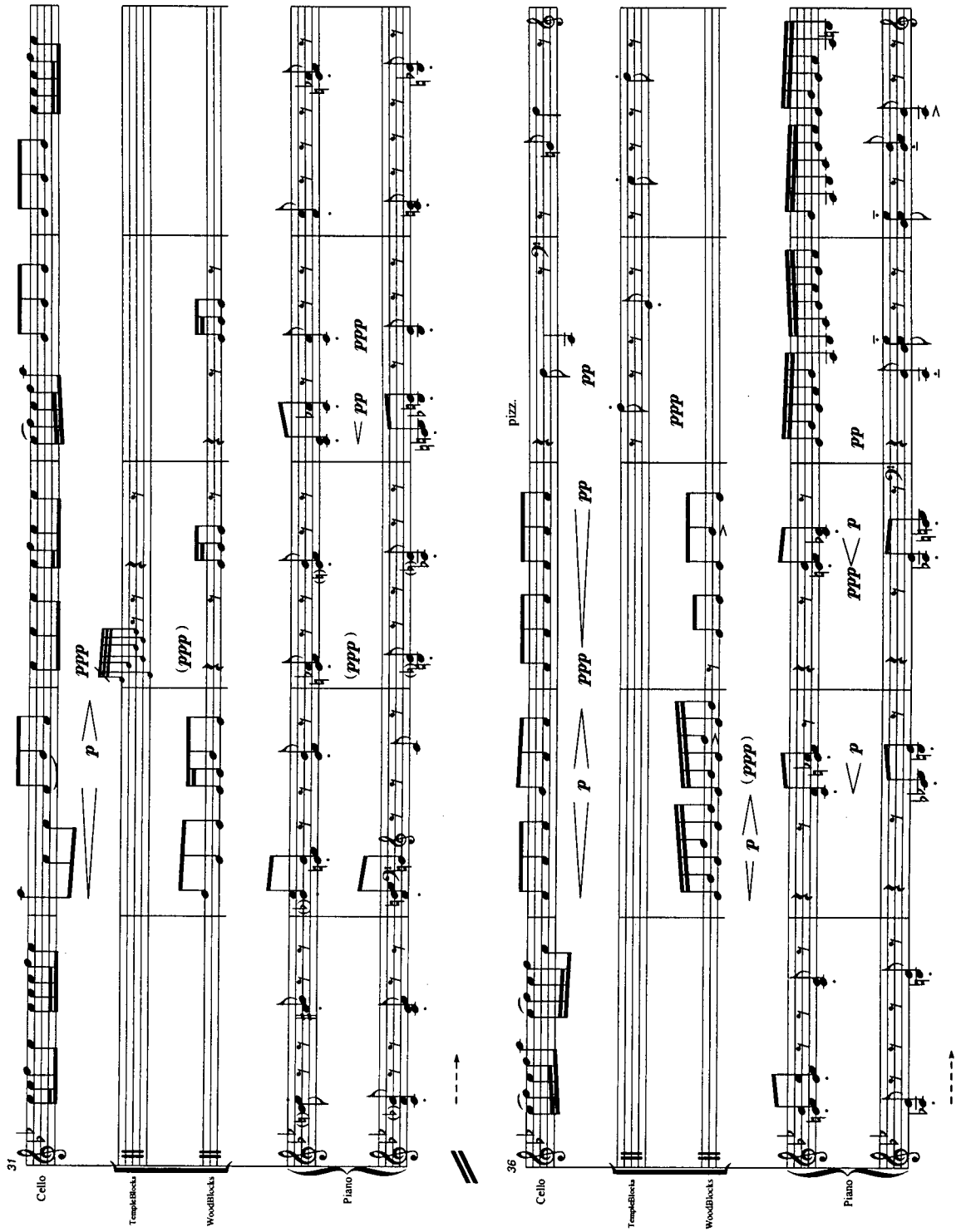
WoodBlocks

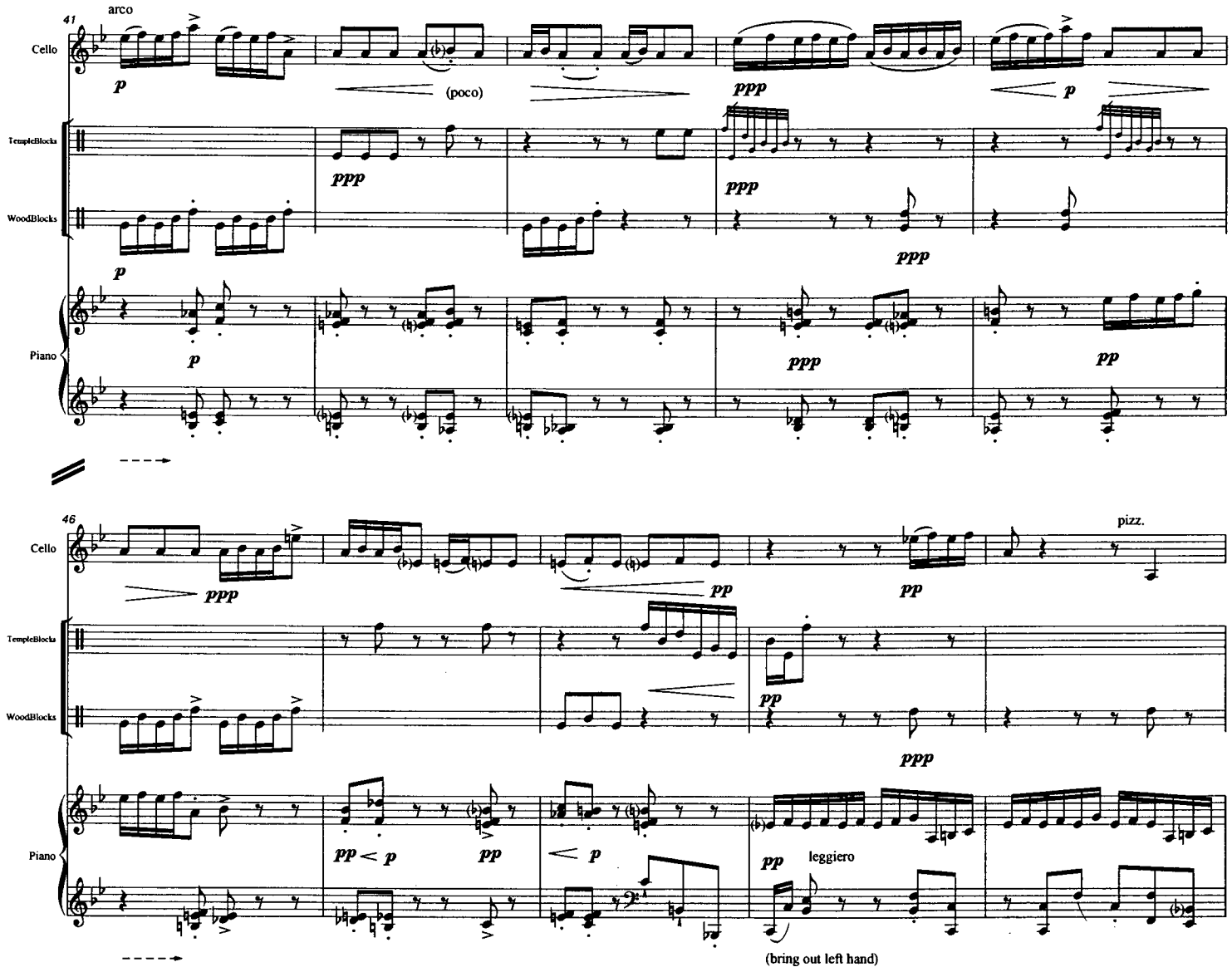
(*ppp*)

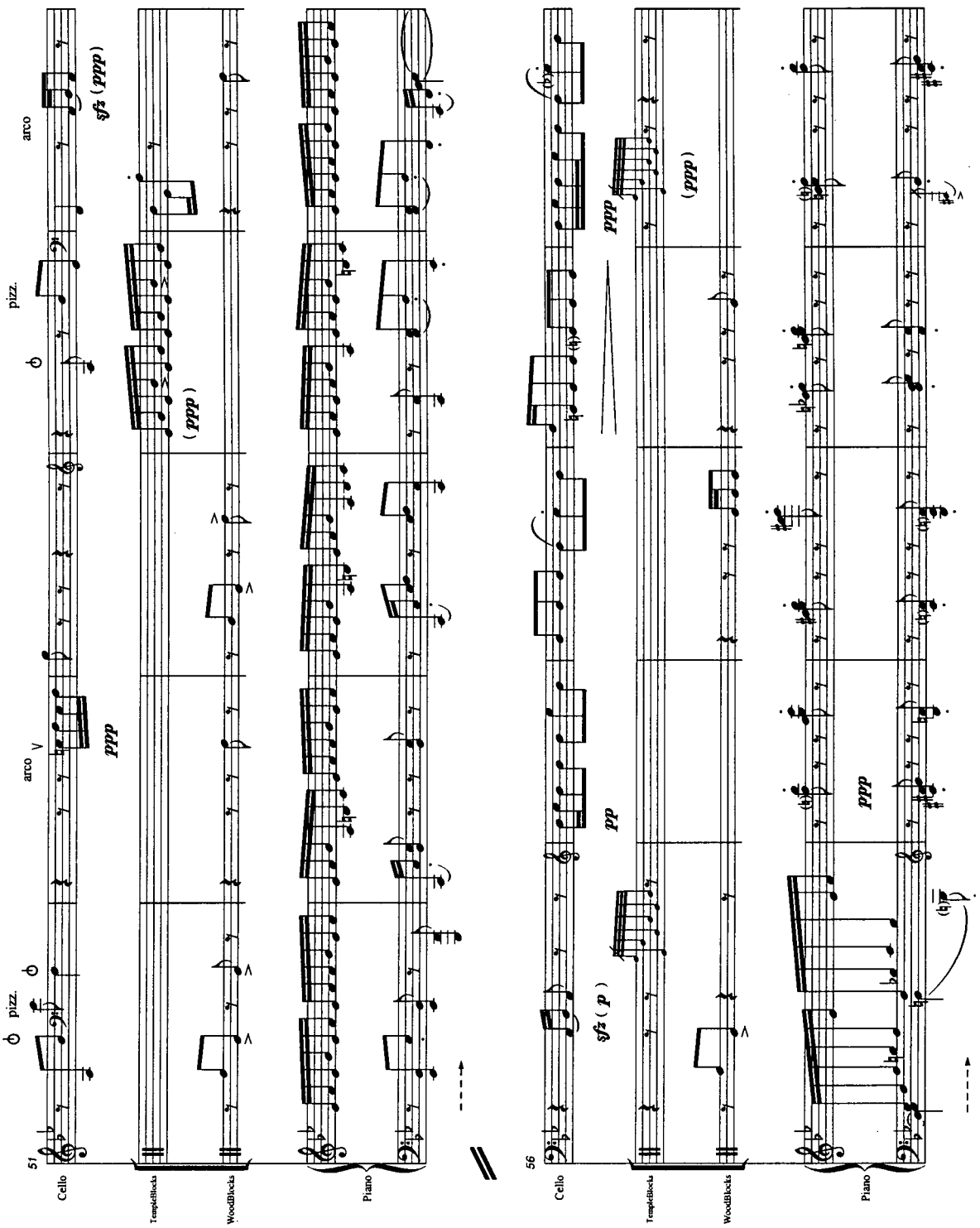
Piano

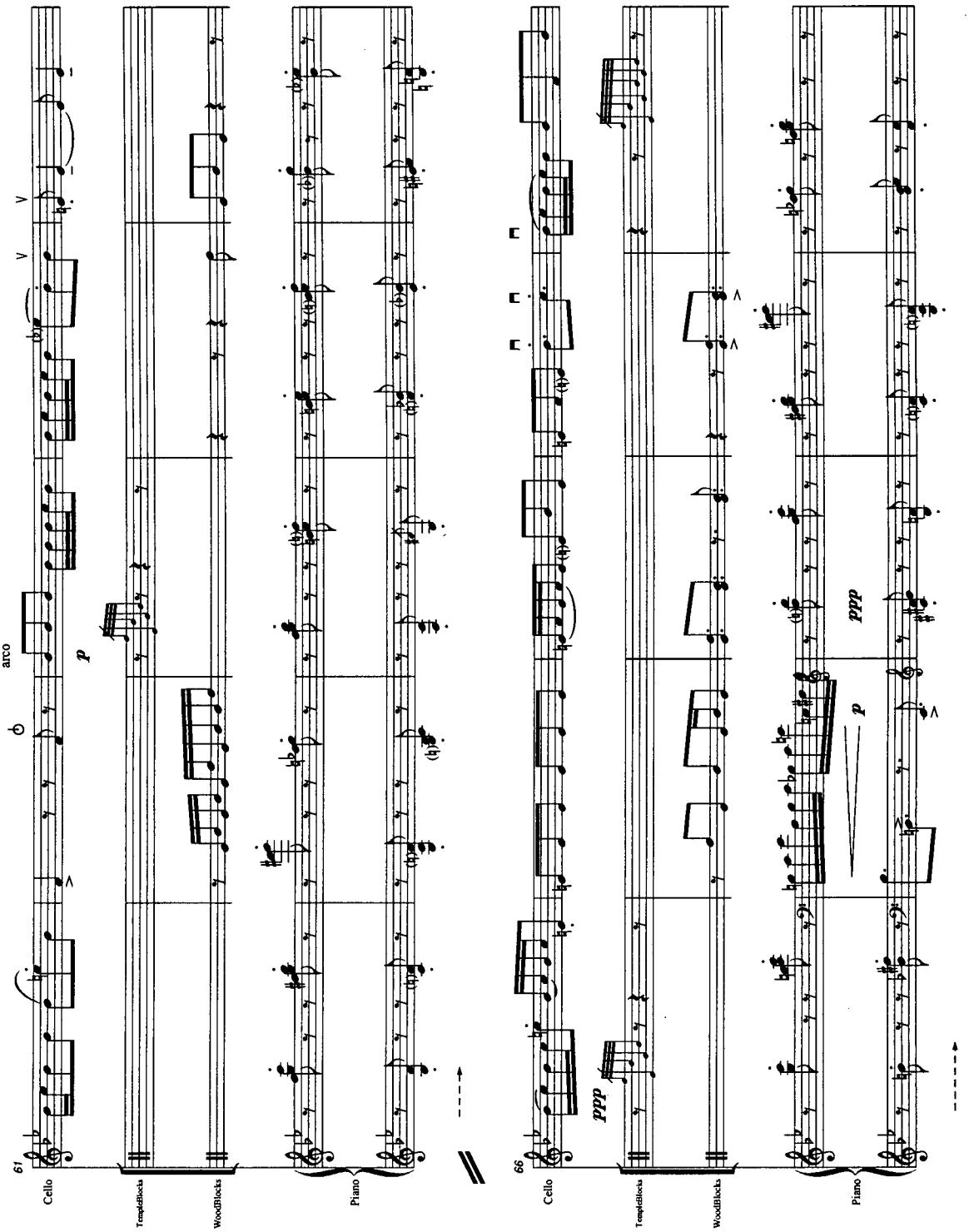

2
11
Cello
TempleBlocks
WoodBlocks
Piano
16
Cello
(add)
TempleBlocks
(add)
WoodBlocks
Piano

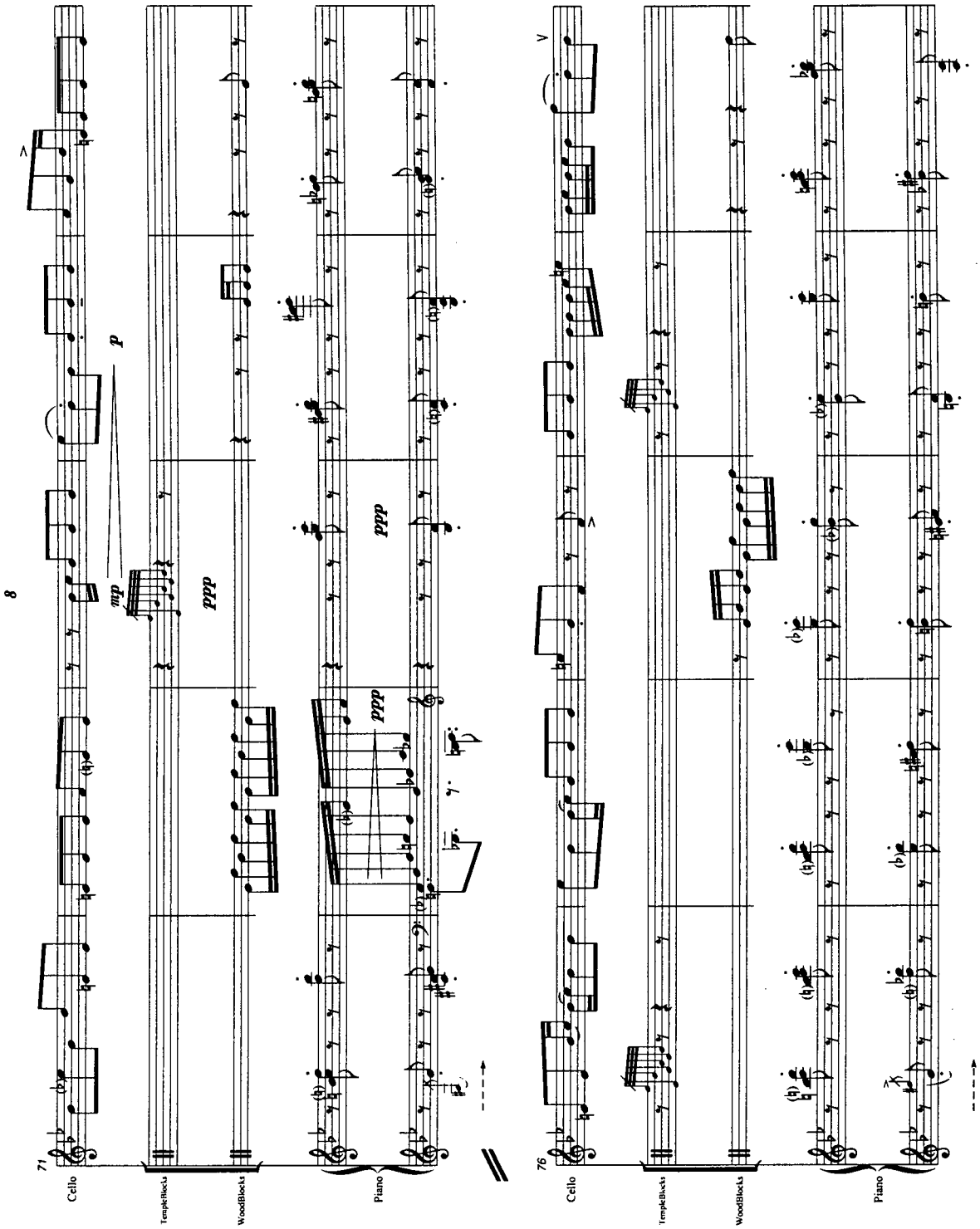

3
21
Cello
pizz.
sfz (mp)
(ppp)
TempleBlocks
WoodBlocks
pp
Piano
p
(ppp)
26
arco
ppp

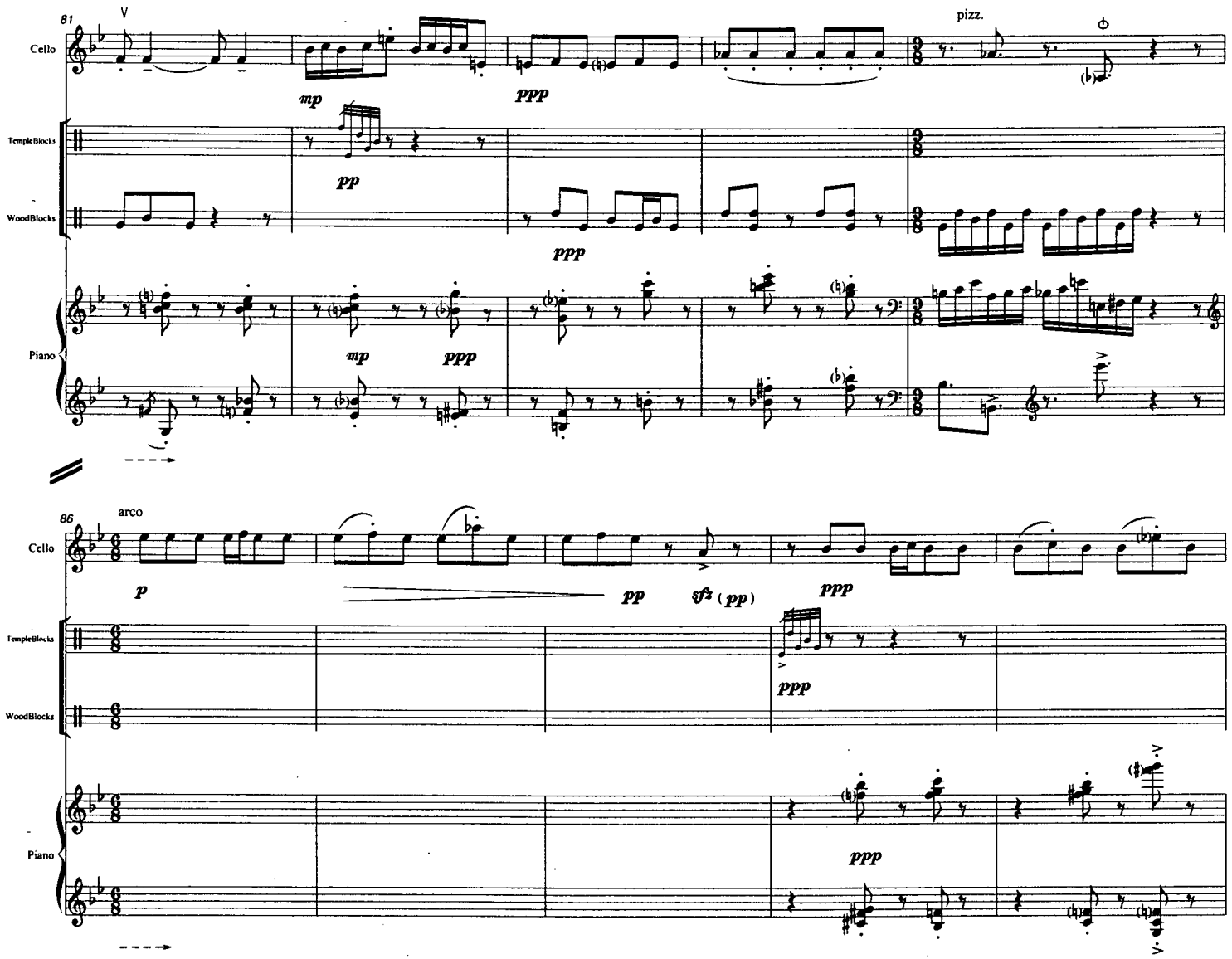

4
31
Cello
TempleBlocks
WoodBlocks
Piano
ppp
p
(ppp)
pp
36
pizz.

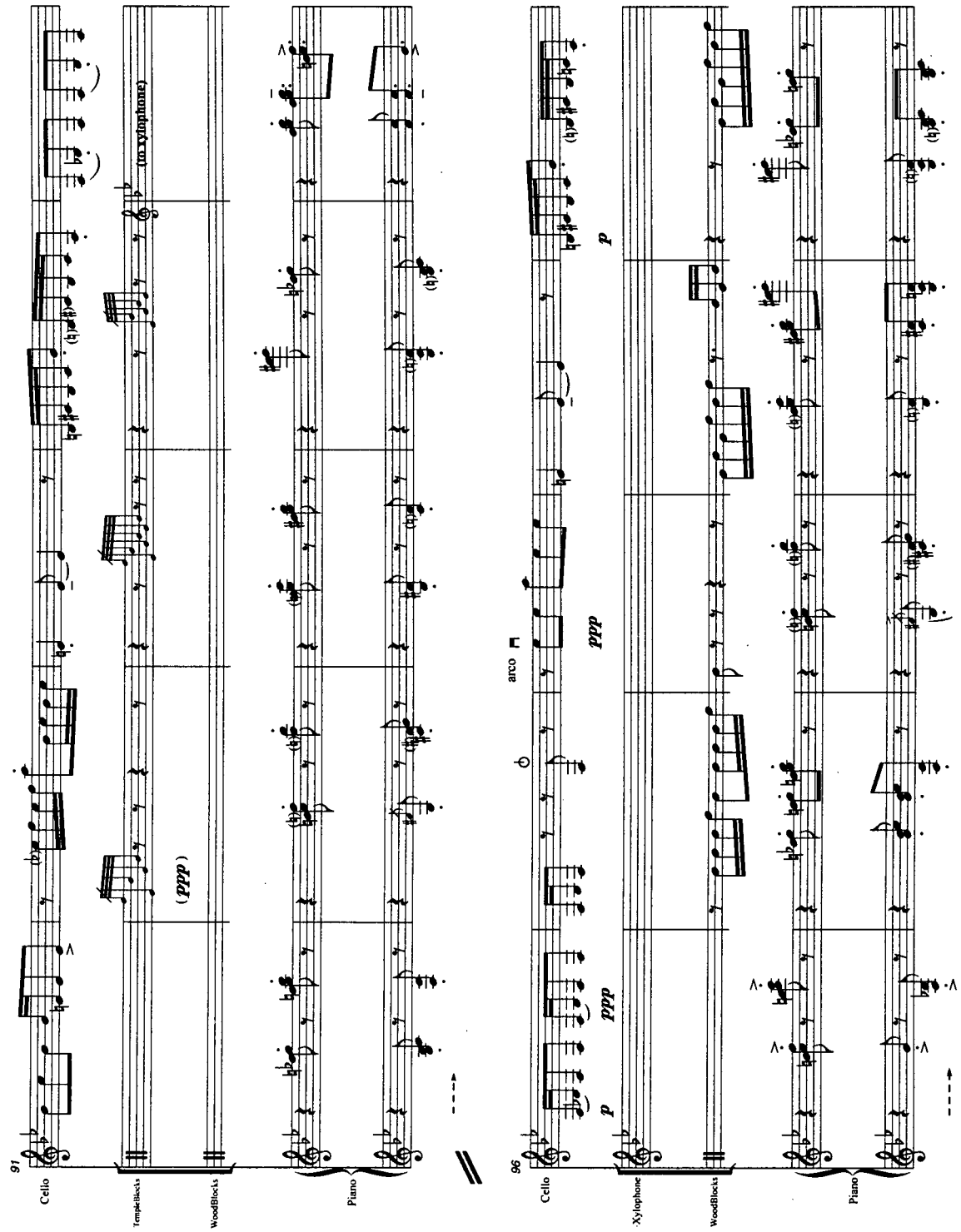

41
arco
Cello
p
(poco)
ppp
p
TempleBlocks
ppp
ppp
WoodBlocks
p
ppp
p
Piano
p
ppp
pp
46
Cello
ppp
pp
pp
pizz.
TempleBlocks
WoodBlocks
pp
ppp
Piano
pp < p
pp
< p
pp
leggiero
(bring out left hand)

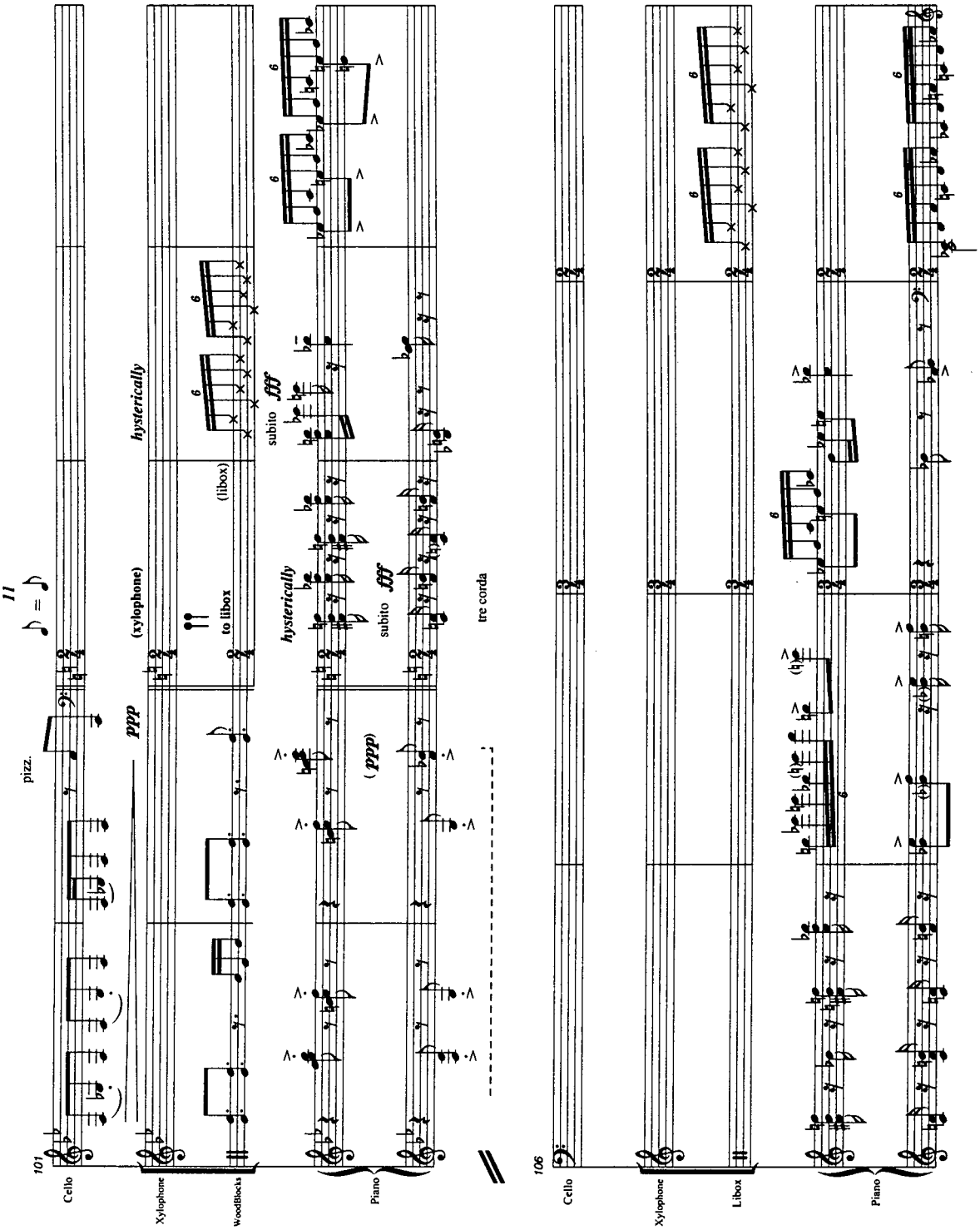

6
51
Cello
TempleBlocks
WoodBlocks
Piano
pizz.
arco
sfz (ppp)
ppp
(ppp)
56
sfz (p)
pp

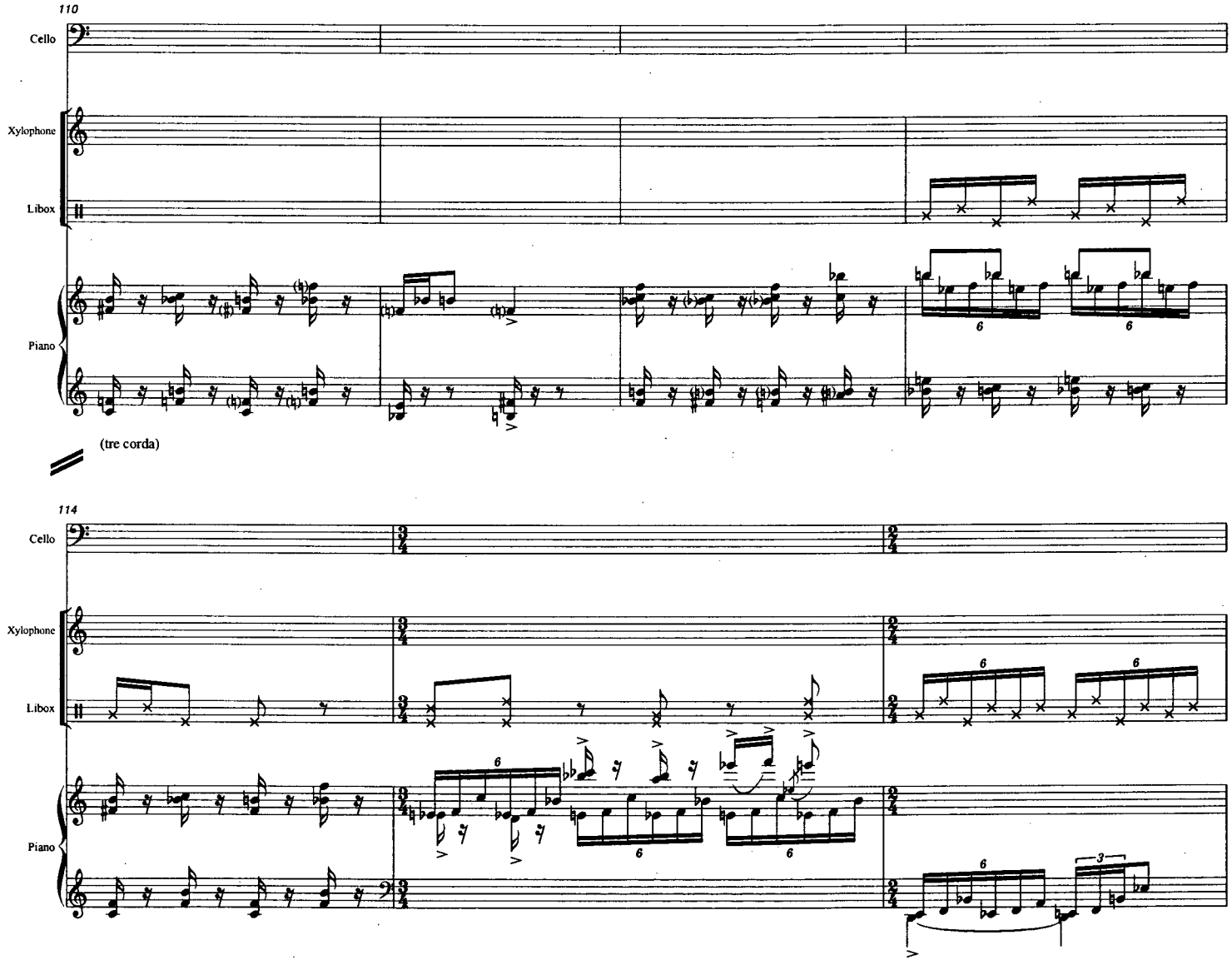

7
61
arco
p
Cello
TempleBlocks
WoodBlocks
Piano
66
ppp
ppp
p

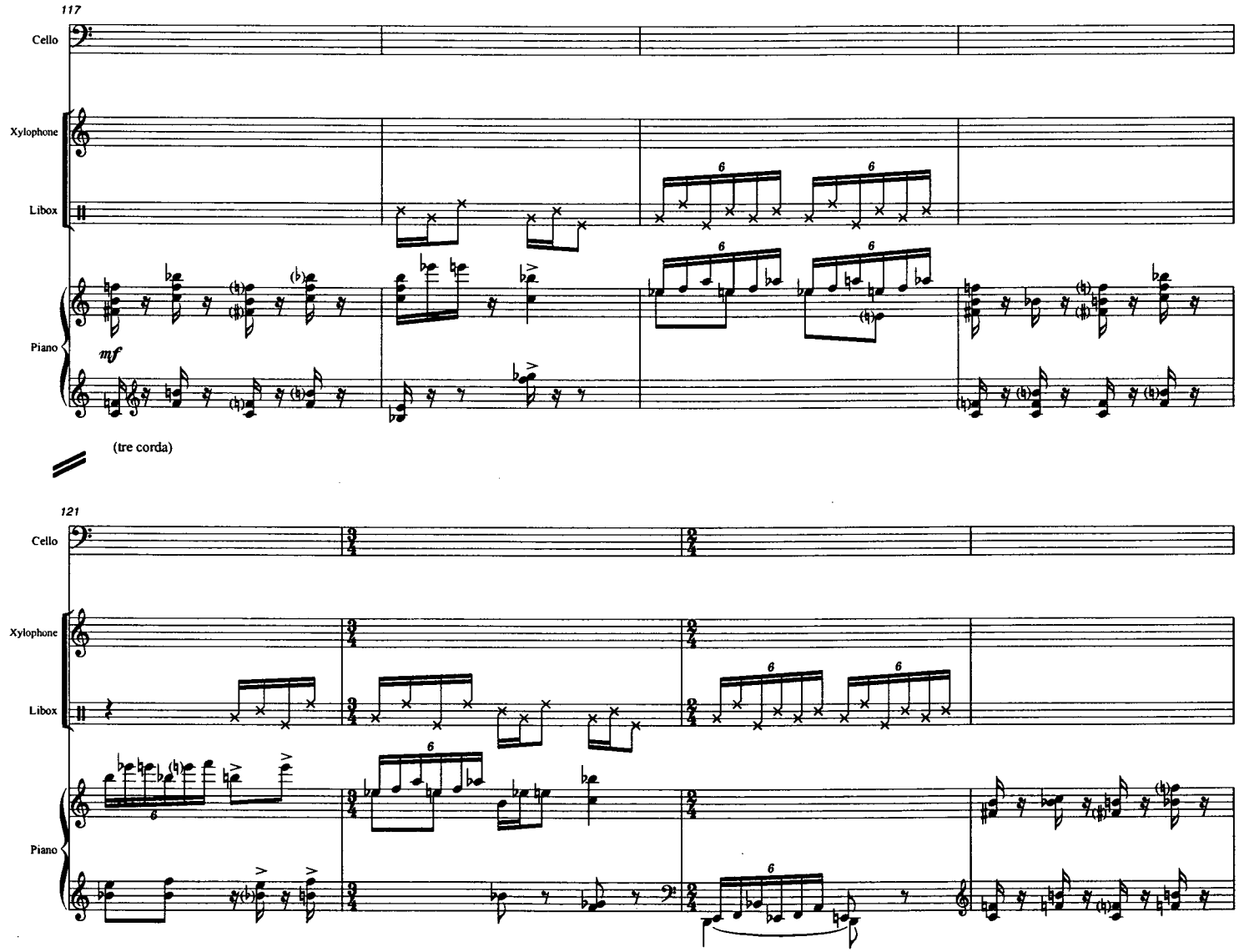

8
71
Cello
TempleBlocks
WoodBlocks
Piano
p
mp
ppp
ppp
ppp
76
Cello
TempleBlocks
WoodBlocks
Piano

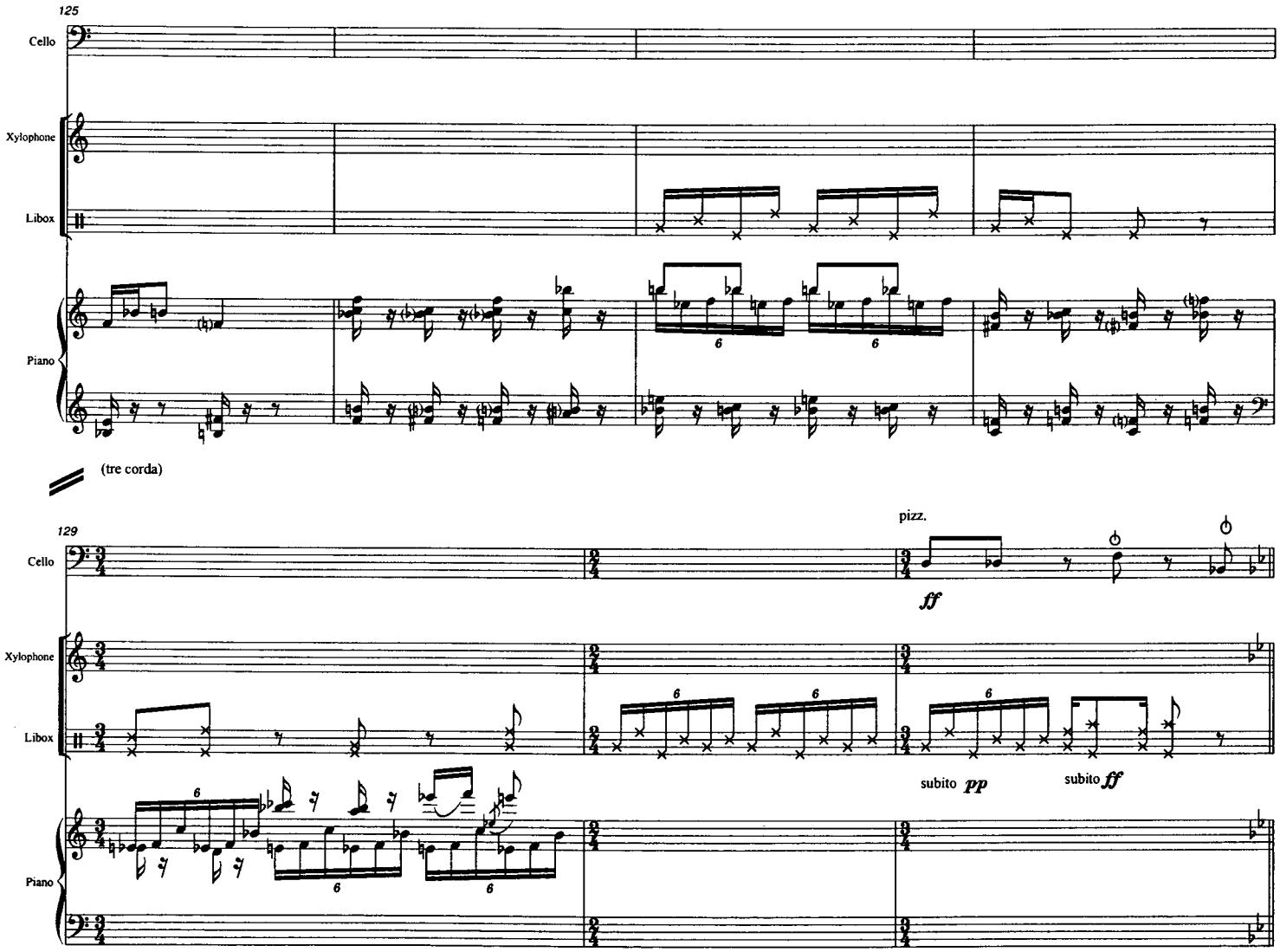

81
V
Cello
mp
ppp
pizz.
TempleBlocks
WoodBlocks
pp
ppp
Piano
mp
ppp
86
arco
Cello
p
pp
sfz (pp)
ppp
TempleBlocks
WoodBlocks
ppp
Piano
ppp

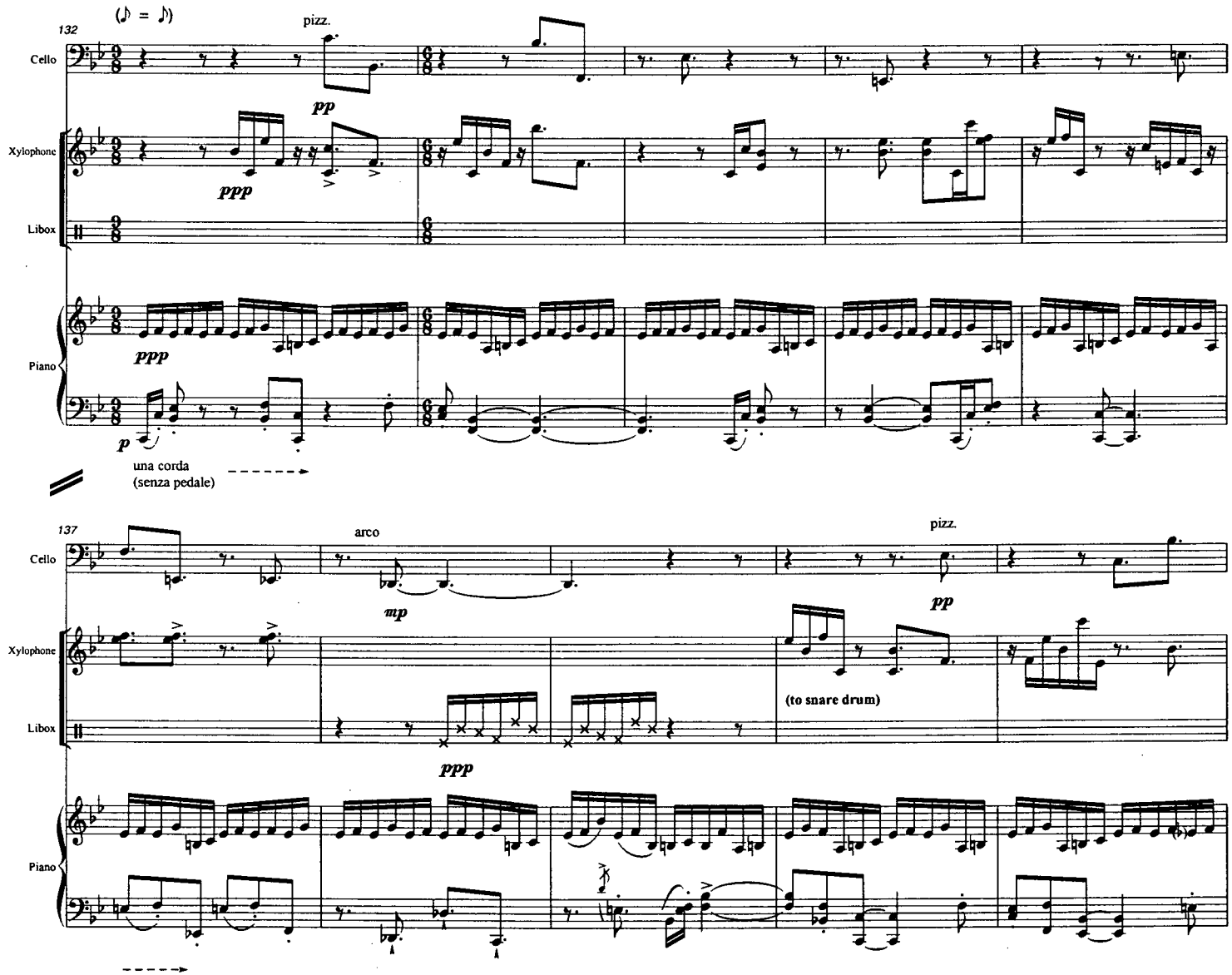

10
91
Cello
Temple Blocks
Wood Blocks
Piano
(no xylophone)
(ppp)
96
Cello
arco
Xylophone
Wood Blocks
Piano
ppp
p

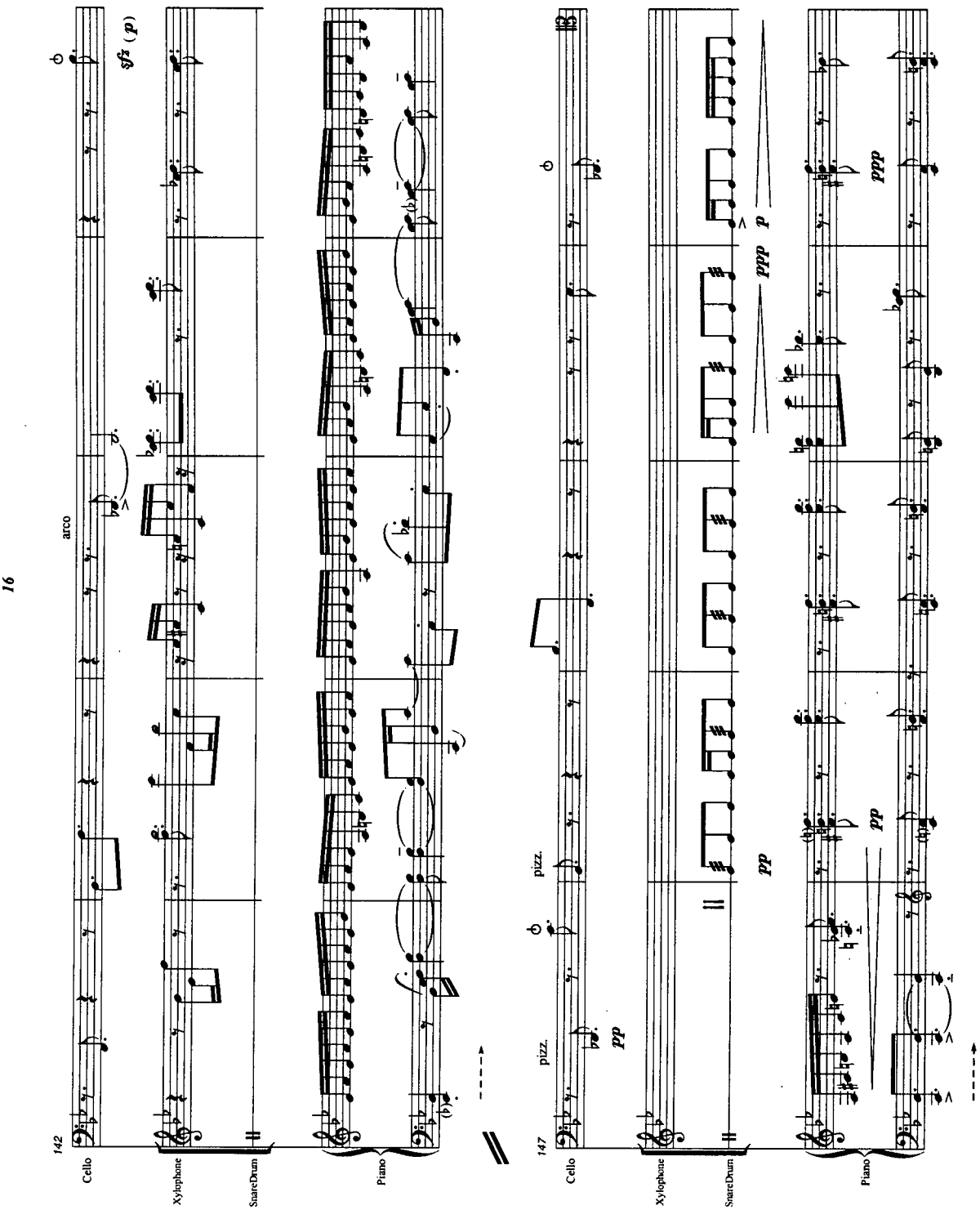

11
pizz.
ppp
(xylophone)
to libox
(libox)
hysterically
subito fff
hysterically
subito fff
(ppp)
tre corda
101
Cello
Xylophone
WoodBlocks
Piano
106
Cello
Xylophone
Libox
Piano

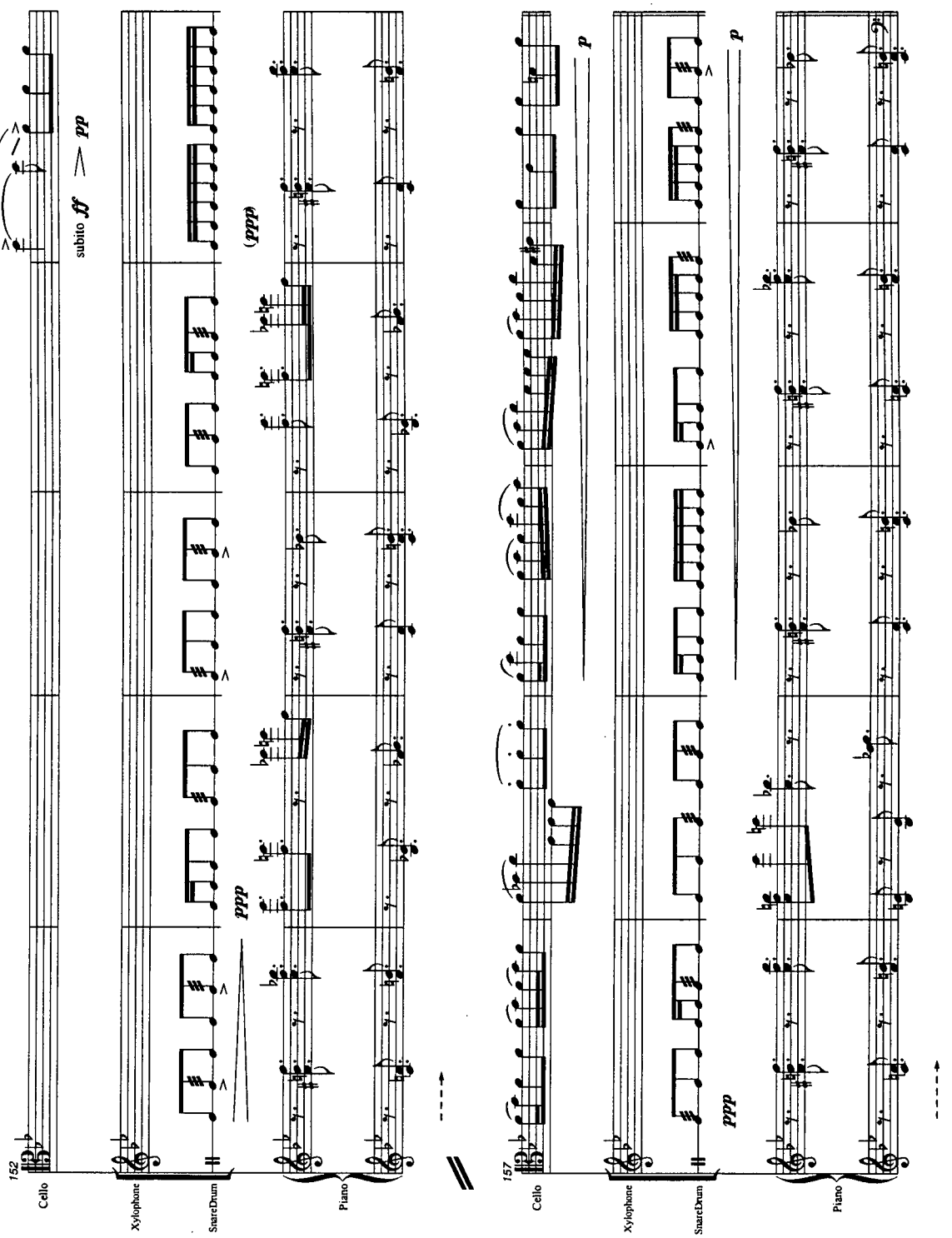

110
Cello
Xylophone
Libox
Piano
(tre corda)
114
Cello
Xylophone
Libox
Piano

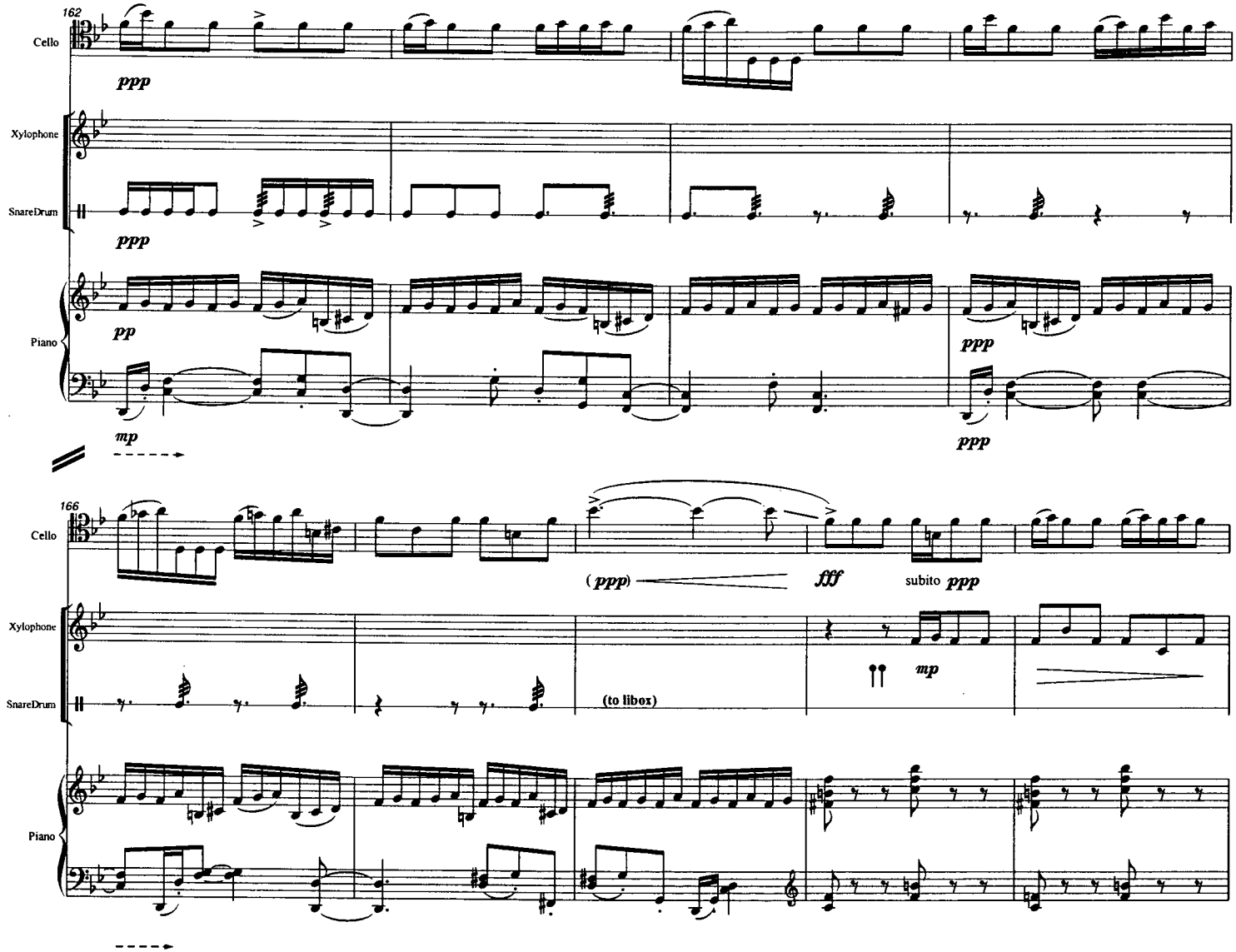

117
Cello
Xylophone
Libox
Piano
mf
(tre corda)
121
Cello
Xylophone
Libox
Piano

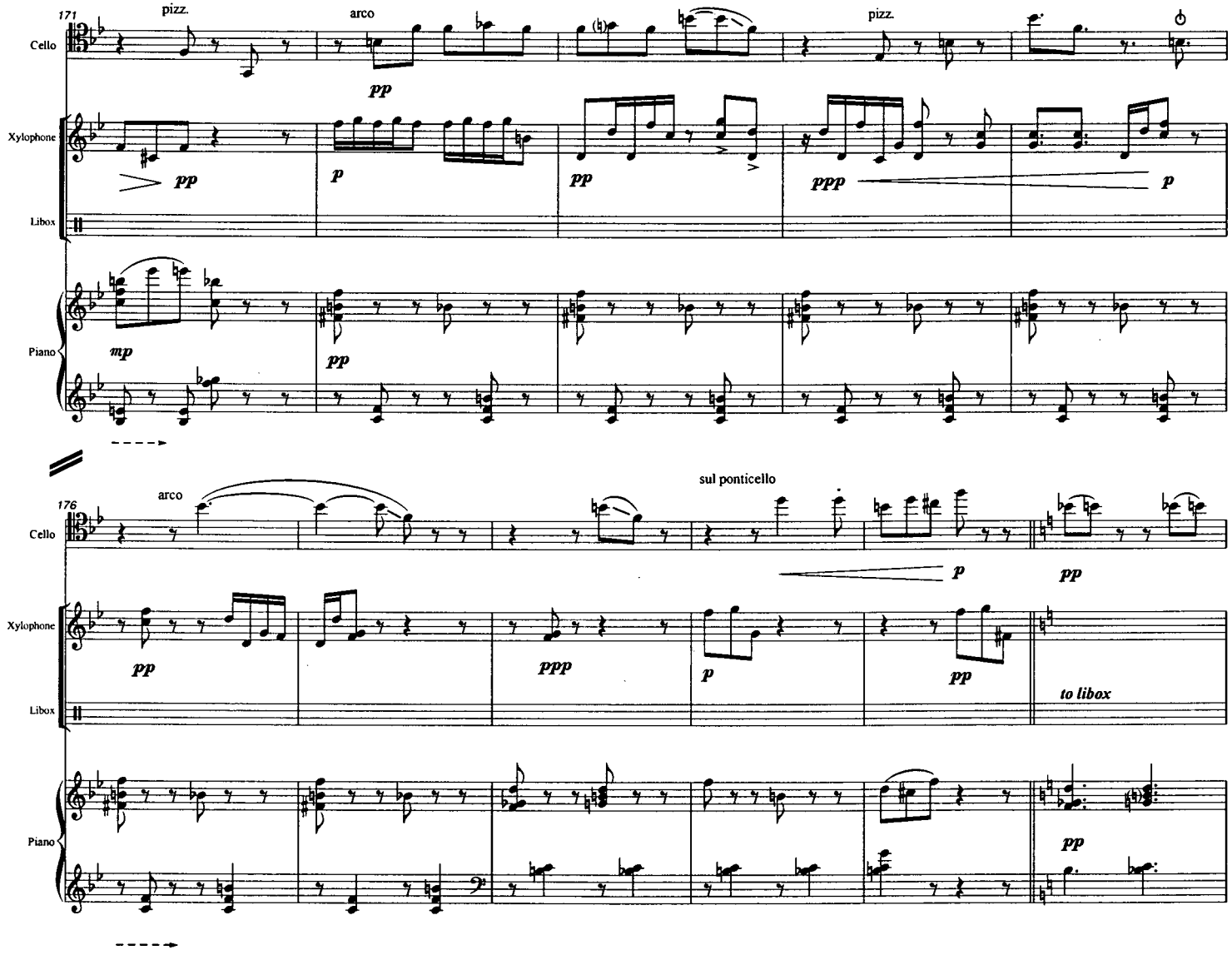

125
Cello
Xylophone
Libox
Piano
(tre corda)
129
Cello
pizz.
ff
Xylophone
Libox
subito pp
subito ff
Piano

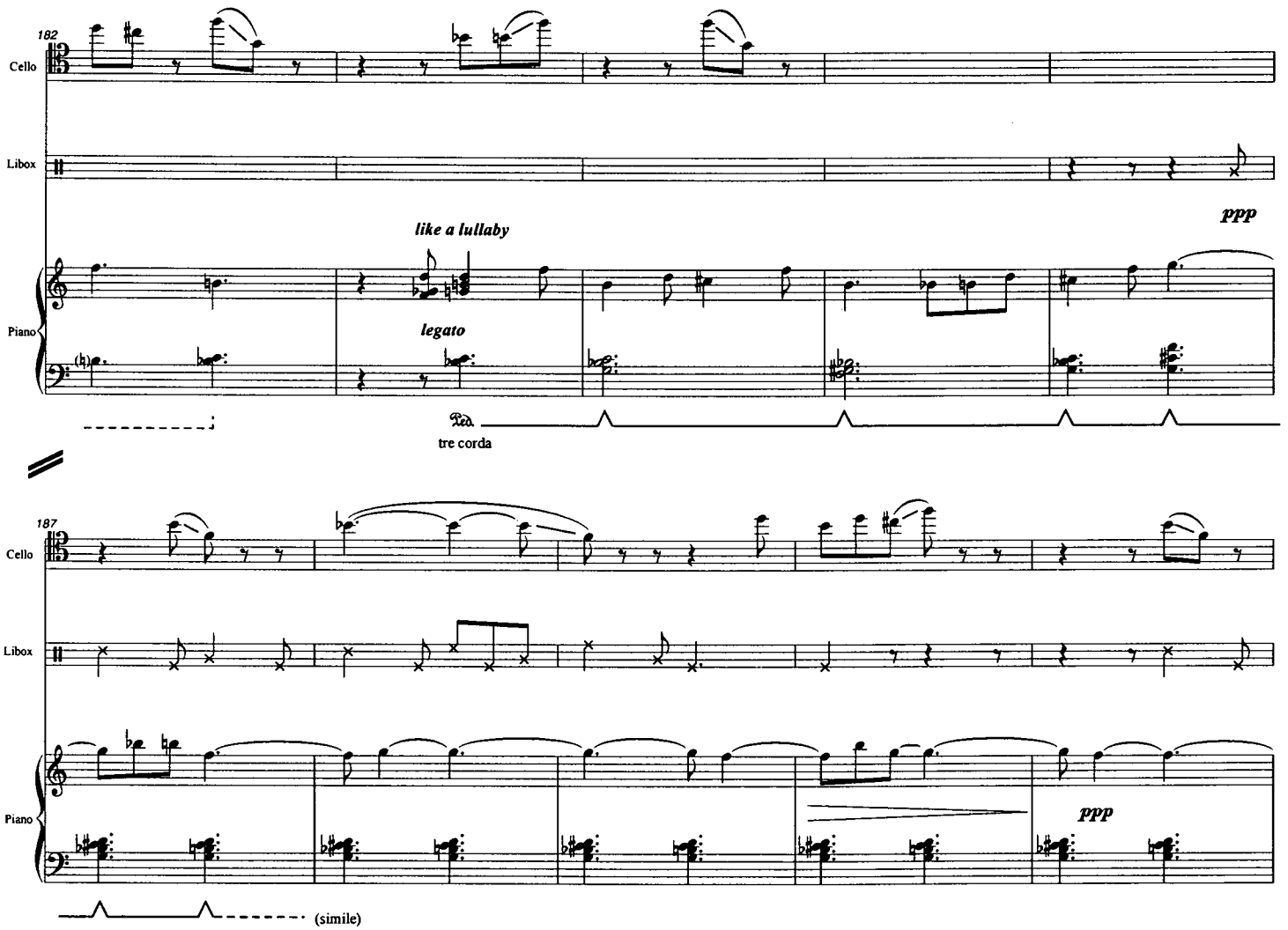

(♪ = ♪)
132
pizz.
Cello
pp
Xylophone
ppp
Libox
Piano
ppp
p
una corda
(senza pedale)
137
arco
pizz.
mp
pp
(to snare drum)
ppp

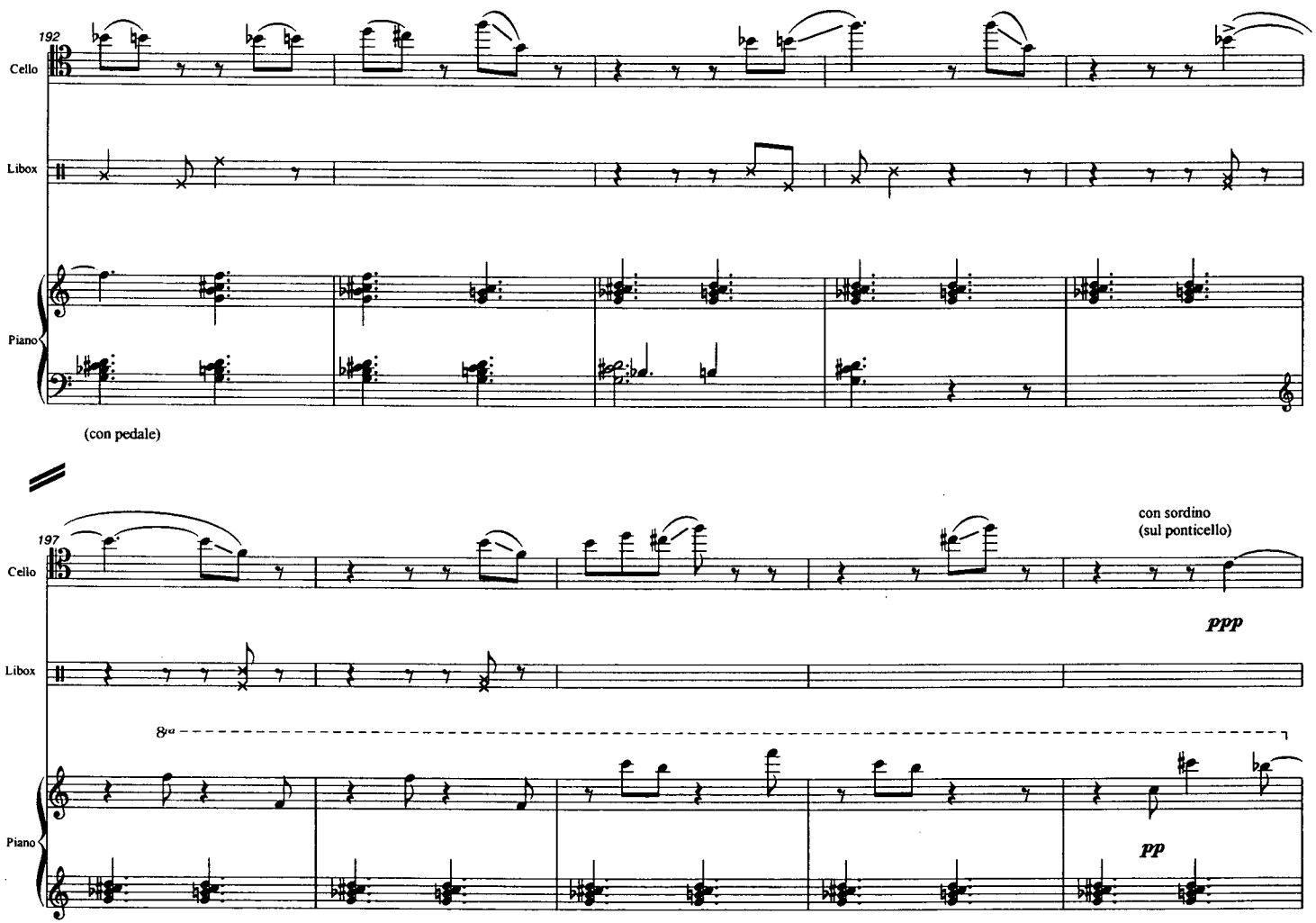

16
142
arco
sfz (p)
Cello
Xylophone
SnareDrum
Piano
147
pizz.
pp
ppp
p

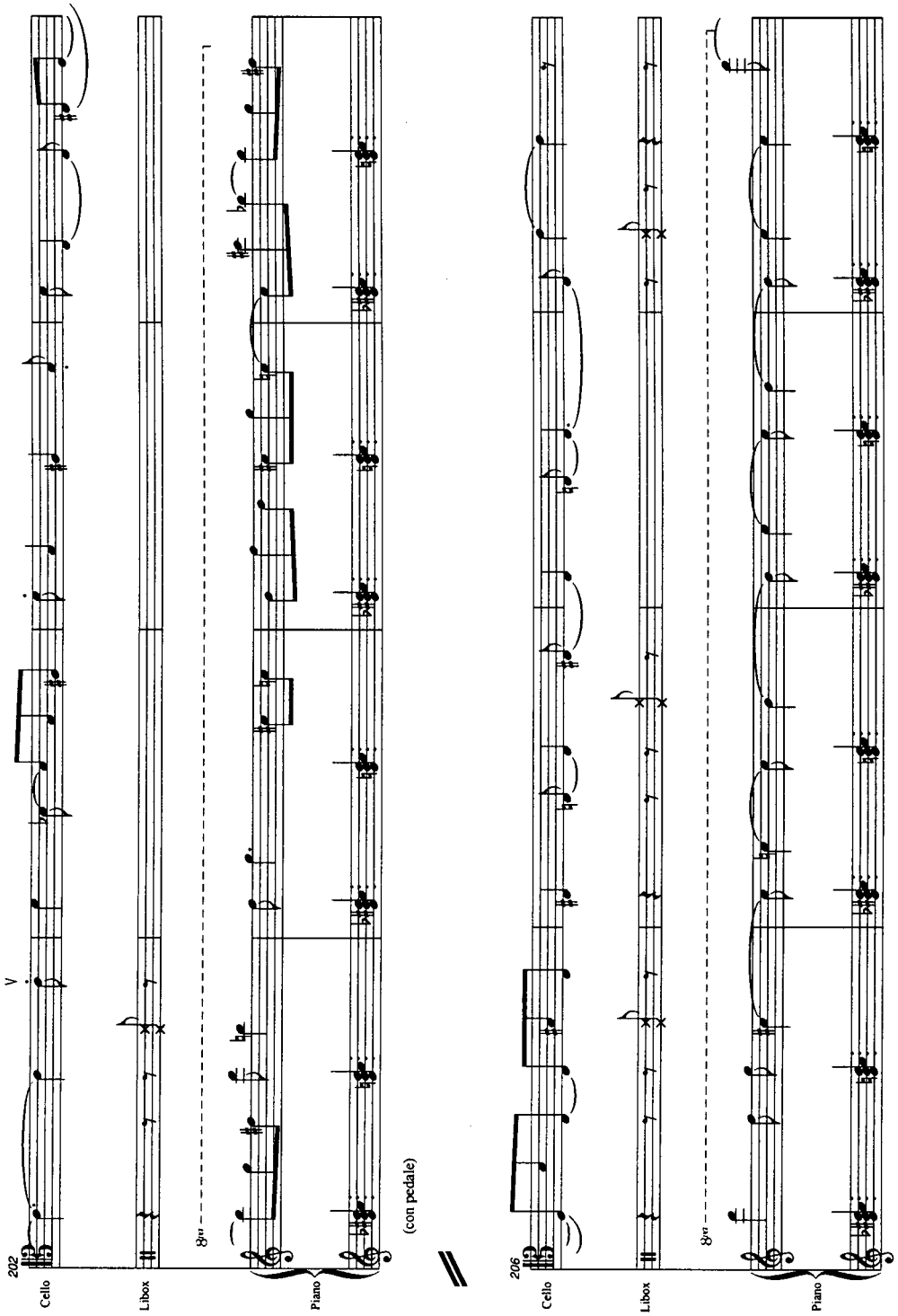

17
152
Cello
arco
subito ff > pp
Xylophone
SnareDrum
(ppp)
ppp
Piano
157
Cello
p
Xylophone
SnareDrum
p
ppp
Piano

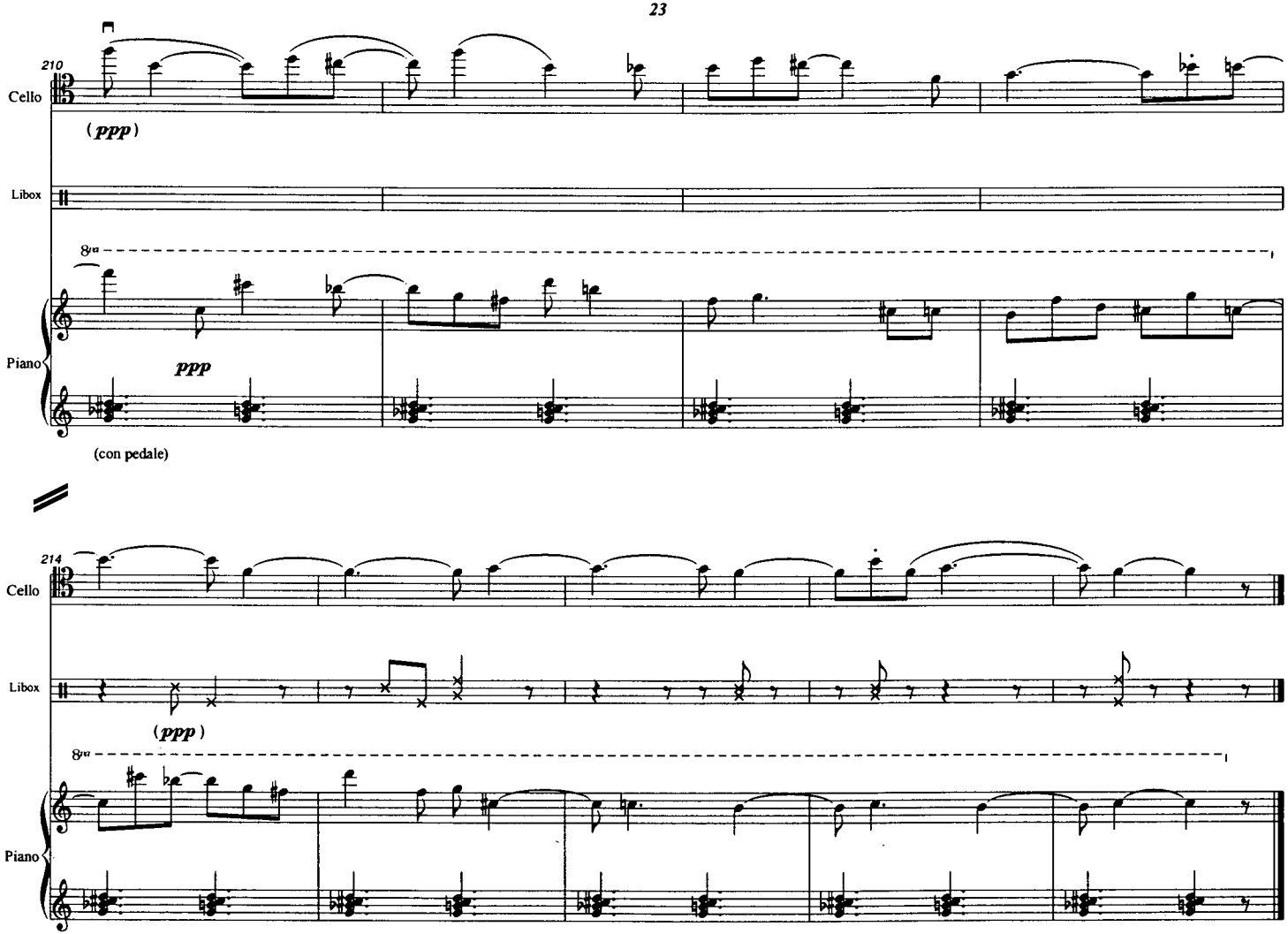

162
Cello
ppp
Xylophone
SnareDrum
ppp
Piano
pp
ppp
mp
ppp
166
Cello
(ppp)
fff
subito ppp
Xylophone
SnareDrum
(to libox)
mp
Piano


171
pizz.
arco
pizz.
Cello
pp
Xylophone
pp
p
pp
ppp
p
Libox
mp
pp
Piano
176
arco
sul ponticello
Cello
p
pp
Xylophone
pp
ppp
p
pp
to libox
Libox
Piano
pp


182
Cello
Libox
like a lullaby
ppp
Piano
legato
Ped.
tre corda
187
Cello
Libox
Piano
ppp
(simile)


192
Cello
Libox
Piano
(con pedale)
197
Cello
con sordino
(sul ponticello)
ppp
Libox
8va
Piano
pp


22
202
Cello
Libox
Piano
8va
(con pedale)
206
Cello
Libox
Piano
8va


210
Cello
(ppp)
Libox
8va
Piano
ppp
(con pedale)
214
Cello
Libox
(ppp)
8va
Piano

(6'25")

Veils of Illusions

for chamber orchestra

No voice. No noise. No lullaby for you. I, the one who walked with you your brief moment in life, had always wished
to see a smile on your face, sprung from a young, beautiful heart, like the morning sun,
embracing me with such gentleness. Tenderly, I would hold you as I imagined
your warm breath on my breast. But all I could do, was to catch
a glimpse of you that was too fragile even to look at... (skl)

Siaw Kin Lee
(Summer 98, Vancouver)

Instrumentation

(1) Flute/Piccolo
(1) Oboe
(1) Bb Clarinet
(1) Bass Clarinet

(1) Horn
(1) Tenor Trombone with F attachment

Percussion I: Crotales (+ bow), Temple Blocks, Chimes*
Percussion II: Marimba, 3 Peking Opera Gongs**, Xylophone, Chimes*

(6 - 12) Violin I
(6 - 12) Violin II
(3 -8) Viola
(3 - 8) Violoncello
(2 - 6) Double Bass

* Chimes - one set of Chimes, to be played by both players
** 3 Peking Opera Gongs - 3 sizes; small (pitch-bend down), medium (pitch-bend down) and large (pitch-bend up)

Performance Instructions

Conductor Section I (mm 1 - 23) is to be conducted in half-note value. Except for the first few measures, the final section (m 141 - end) should be conducted in the same manner.

Grace note All grace notes are to be played on the beat

Programme Note

Veils of Illusions (summer 1998)

No voice. No noise. No lullaby for you. I, the one who walked with you your brief moment in life, had always wished to see a smile on your face, sprung from a young, beautiful heart, like the morning sun, embracing me with such gentleness. Tenderly, I would hold you as I imagined with warm breath on my breast. But all I could do, was to catch a glimpse of you that was too fragile even to look at... (SKL)

To a dusty shelf we aspire
I crave to die.

(Possession, A.S. Byatt)

Score in C

Veils Of Illusions

Siaw Kin Lee
Summer 1998

♩= 30 M.M.

*1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Fl.
Ob.
Cl.
Bass Cl.
Horn
Trb.
Perc. I
Perc. II
Vln I
Vln II
Vla
Vlc
D.B.

mv

p

Crotales

Marimba

pp

pizz.

p

pizz.

p

*To be conducted in half-note values (mm 1 - 22 & m 141 - end).

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

91

3

Fl. (mv) (mv) 6 p mp

Ob.

Cl.

Bass Cl.

Horn

Trb.

15

Perc. I (Crotales) Bowed p

Perc. II (Marimba)

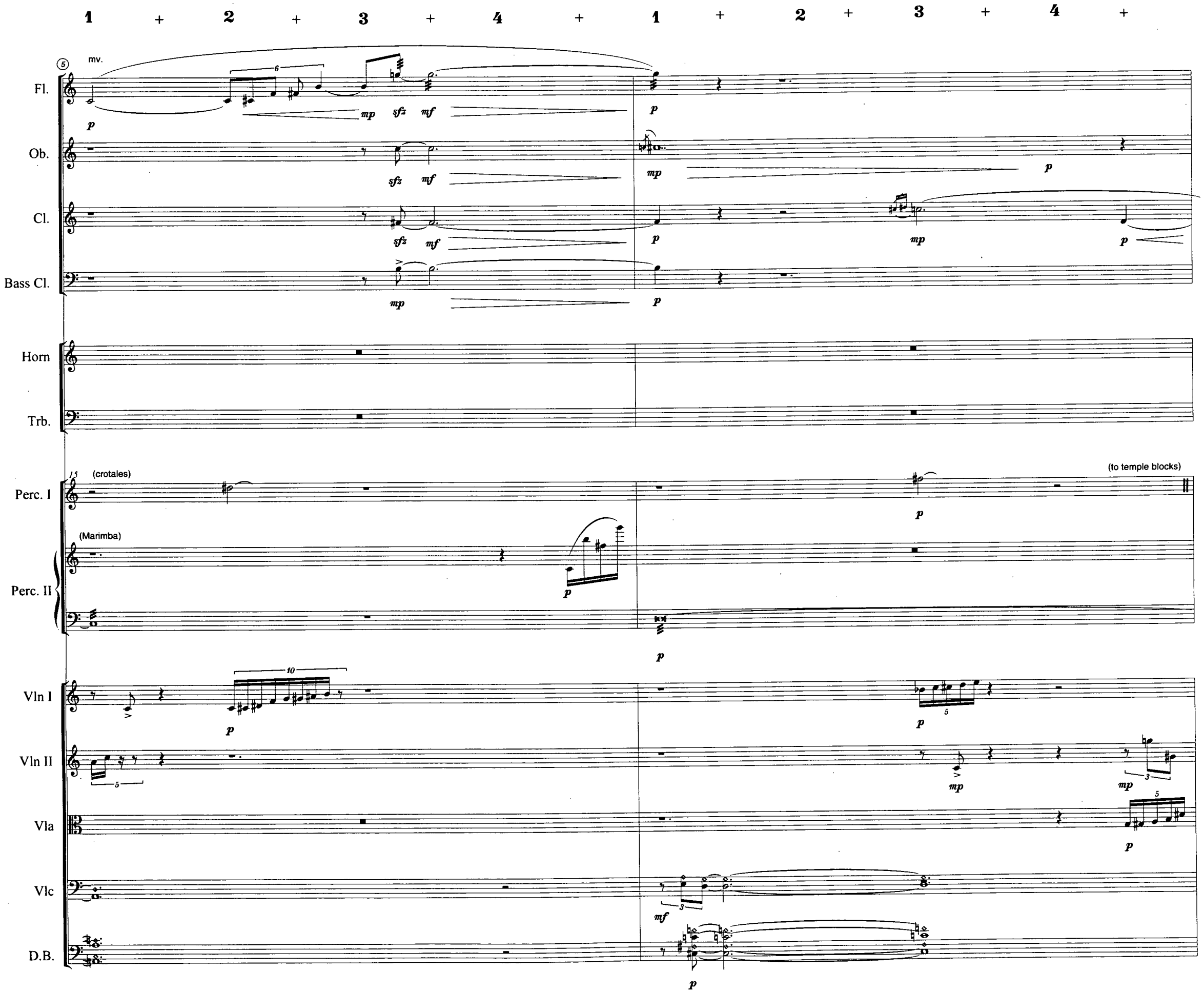
Vln I

Vln II p 5 p 5

Vla pizz. p 5 p 5

Vlc 3 pp

D.B. div. pp pp


1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
mv.
Fl.
Ob.
Cl.
Bass Cl.
Horn
Trb.
(crotales)
(to temple blocks)
Perc. I
(Marimba)
Perc. II
Vln I
Vln II
Vla
Vlc
D.B.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Fl.
Ob.
Cl.
Bass Cl.
Horn
Trb.
(Temple Blocks)
Perc. I
(Marimba)
Perc. II
Vln I
Vln II
Vla
Vlc
D.B.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

9

Fl.

Ob.

Cl.

Bass Cl.

Horn

(mute on)

Trb.

(cup mute on)

(Temple Blocks)

Perc. I

(Marimba)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

95

Fl.
Ob.
Cl.
Bass Cl.
Horn
Trb.
(Temple Blocks)
Perc. I
(Marimba)
Perc. II
Vln I
Vln II
Vla
Vlc
D.B.

f p sfz mp mf pp cresc... div. Arco subito pp unis. pizz. ff

A

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

(13)

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(mute on)

(cup mute on)

(Temple Blocks)

I

(Marimba)

Perc. II

(to Gongs)

Vln I

Vln II

Vla

Vlc

D.B.

pizz.

Arco

97

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

15

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Temple Blocks)

Perc. I

(Gongs)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

unis. pizz.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

(17)

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Temple Blocks)

Perc. I

(Gongs)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

19

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Temple Blocks)

Perc. I

(Gongs)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

Arco

66

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

21

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Temple Blocks)

Perc. I

(Gongs)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

100

B ♩ = 84 M.M.

101

(To Piccolo)

Fl.

Ob.

sempre *f*

Cl.

Bass Cl.

Horn

(cup mute off
straight mute on)

Trb.

(Temple Blocks)

Perc. I

mf

f

(Gongs)

sempre l.v.

Perc. II

ff

mf

f *mp*

Vln I

Vln II

Vla

Vlc

D.B.

27

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

102

(Temple Blocks)

Perc. I

(Gongs)

Perc. II

f

f

mp

p

Vln I

Vln II

Vla

Vlc

D.B.

31

Pic.

Ob.

f

Cl.

Bass Cl.

Horn

Trb.

103

(Temple Blocks)

Perc. I

mf 3

6

f

(Gongs)

Perc. II

pp *mp* *mf*

Vln I

Vln II

Vla

Vlc

D.B.

C

35

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

104

(Temple Blocks)

Perc. I

(Gongs)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

sempre *mp*

sempre *mp*

mf

mp

mf

pp

p

p

mp

p

mf

solo (with mute)

sempre *mp*

39

Pic.

Ob.

sempre *mp*

Cl.

sempre *mp*

Bass Cl.

Horn

Trb.

(Temple Blocks)

Perc. I

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

(Gongs)

Perc. II

mf

Vln I

mf

Vln II

solo (with mute)

sempre *mp*

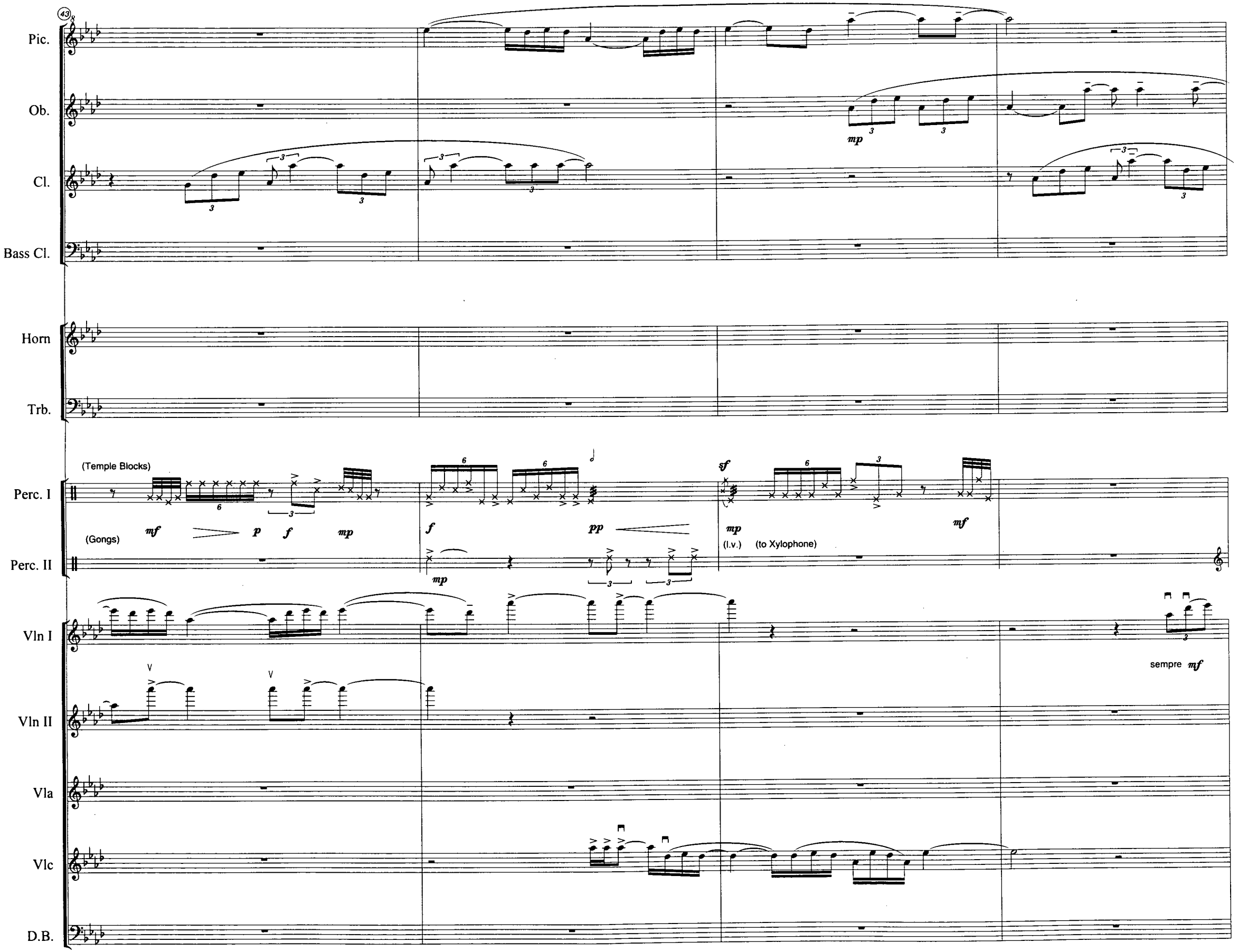
Vla

Vlc

solo (with mute)

sempre *mp*

D.B.


43
Pic.
Ob.
Cl.
Bass Cl.
Horn
Trb.
Perc. I
Perc. II
Vln I
Vln II
Vla
Vlc
D.B.
(Temple Blocks)
(Gongs)
mf
p
f
mp
pp
sf
(l.v.)
(to Xylophone)
sempre mf

D

47

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Temple Blocks)

Perc. I

(Xylophone)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

sempre *p*

sempre *p*

sempre *p*

sempre *p*

sempre *mf*

sempre *mf*

107

(51)

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Temple Blocks)

Perc. I

(Xylophone)

Perc. II

Vln I

Vln II

sempre *p*

solo (with mute)

Vla

sempre *mp*

Vlc

sempre *p*

D.B.

55

Pic.

Ob.

Cl.

Bass Cl.

mp

p

Horn

Trb.

p

(Temple BLocks)

Perc. I

(Xylophone)

Perc. II

Tutti (with mute)

Vln I

sempre *mp*

Vln II

Vla

Vlc

D.B.

E

59

Pic.

Ob.

Cl.

sempre *mp*

Bass Cl.

Horn

pp

p

(straight mute on)

Trb.

p

110

(Temple Blocks)

Perc. I

(xylophone)

Perc. II

pp

Vln I

Tutti (with mute)

Vln II

sempre *mp*

Vla

Tutti (with mute)

Vlc

sempre *mp*

D.B.

111

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Temple Blocks)

Perc. I

(Xylophone)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

(♩ = 84 M.M.)

67

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Temple Blocks)

Perc. I

(Xylophone)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

F

73

Pic.

Ob.

Cl.

mf

mp

Bass Cl.

Horn

(straight mute)

mp

Trb.

113

(Temple Blocks)

Perc. I

(Xylophone)

Perc. II

Vln I

mf

mp

V

p

Vln II

mp

V

p

Vla

Vlc

p

(pizz.)

D.B.

sempre *pp*

114

78

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Temple Blocks)

Perc. I

(Xylophone)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

115

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Temple BLocks)

Perc. I

(Xylophone)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

(mute on)

(straight mute on)

116

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Temple BLocks)

Perc. I

(Xylophone)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

decresc...

decresc...

117

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Temple Blocks)

Perc. I

(xylophone)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

G

98

Pic.

Ob.

Cl.

subito *p*

Bass Cl.

p

p

p

p

pp

Horn

Trb.

118

(Temple Blocks)

Perc. I

Perc. II

subito *pp*

pp

6

6

6

mp

Vln I

Vln II

Vla

Vlc

pizz.

pp

D.B.

(pizz.)

p

119

103

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

Perc. I

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

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

6

4 5 4 5 4 5

(mute off) (mute off)

(Temple Blocks) (Xylophone) (to Marimba)

120

108

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

Perc. I

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

(Temple Blocks)

(Marimba)

(mute on)

(Straight mute on)

Arco

Arco

113

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Temple Blocks)

Perc. I

(Marimba)

(to Xylophone)

(xylophone)

Perc. II

Vln I

Vln II

Vla

pizz.

Vlc

pizz.

D.B.

H

118

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Temple Blocks)

Perc. I

(Xylophone)

Perc. II

Vln I

Vln II

Vla

Arco

Vlc

Arco

D.B.

cresc...

cresc...

122

123

123

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

Perc. I

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

(Temple Blocks)

(Xylophone)

cresc...

cresc...

pizz

pizz.

subito *pp*

subito *pp*

subito *p*

126

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(mute on)

124

(Temple Blocks)

Perc. I

(Xylophone)

Perc. II

(to Chimes)

Vln I

cresc...

Vln II

cresc...

Vla

Arco

Vlc

D.B.

Arco

134

Pic.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Chimes)

Perc. I

(Xylophone)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

(to Flute)

(to Marimba)

J 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

♩ = 30 M.M.

126

141

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb.

(Chimes)

Perc. I

(Marimba)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

142

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb. (solo)

(Chimes)

(to Crotales)

Perc. I

(Marimba)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

127

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

144

Fl.
Ob.
Cl.
Bass Cl.
Horn
Trb. (solo)
15
Perc. I
Perc. II
Vln I
Vln II
Vla
Vlc
D.B.

(Crotales)
(Marimba)
unis.
ord.
div.
sul ponticello

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

146

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb. (solo)

15

Perc. I

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

(flutter)

(Crotales)

(Marimba)

unis.

ord.

pizz.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

K

148

Fl.

Ob.

Cl.

Bass Cl.

Horn

(mute on)

Trb. (solo)

(cup mute on)

15 (Crotales)

Perc. I

(Marimba)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

Arco

150

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb. (solo)

15

(Crotales)

Perc. I

(Marimba)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

132

152

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb. (solo)

15

Perc. I

(Crotales)

(Marimba)

(to Chimes)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

154

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb. (solo)

(Crotales)

Perc. I

(Chimes)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

pizz.

Arco

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

156

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb. (solo)

15

(Crotales)

Perc. I

(Chimes)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

(with mute)

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

L

158

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb. (solo)

p

3 3

p

135

15

(Crotales)

Perc. I

p

(Chimes)

Perc. II

sempre l.v.

3

pp p

Vln I

div. sul ponticello

mp p

unis. ord.

div. sul ponticello

mp p

ord.

mp p

Vln II

div. sul ponticello

mp p

unis. ord.

div. sul ponticello

mp p

ord. sul ponticello

mp p

Vla

sul ponticello

mp p

ord. sul ponticello

mp p

ord. sul ponticello

mp p

Vlc

sul ponticello

mp p

ord. sul ponticello

mp p

ord. sul ponticello

mp p

D.B.

sul ponticello

p

sul ponticello

p

sul ponticello

p

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

136

161

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb. (solo)

(Crotales)

Perc. I

(Chimes)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

mp *p*

p

unis. ord. div. sul ponticello *pp*

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

164

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb. (solo)

p *pp* *pp* *p* *ppp*

137

(Crotales)

Perc. I

p

(Chimes)

Perc. II

mp *pp*

Vln I

ppp

Vln II

ppp

Vla

ppp

Vlc

ppp

D.B.

ppp

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

167

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb. (solo)

138

Perc. I

(Crotales)

Bowed

pp

Perc. II

(Chimes)

p

p

pp

(l.v.)

Vln I

Vln II

Vla

Vlc

D.B.

(c. 11 ')

Where No Languages Cross

for marimba & zheng

Siaw Kin Lee
(December 97, Vancouver)

Performance Indications

Accidentals Accidentals apply throughout the measure unless otherwise indicated

Zheng (Chinese 21-string-zither) only:

Vibrato Vibrato should be used throughout the piece; the intensity of vibrato should be determined by the intensity of the music

 fast and aggressive vibrato

Glissando

normal glissando (across the string)

accented glissando with a fast sweeping gesture across the strings

Tremolo Tremolo involving separated strings should include any intervening strings so as to create a continuous flow

Programme Note

Where No Languages Cross (1997)

Although the piece was originally inspired by a poem based on a traditional Chinese historical figure, the piece itself makes no attempt to evoke the ethnic colours of the cultures of either the marimba or the *zheng*. (SKL)

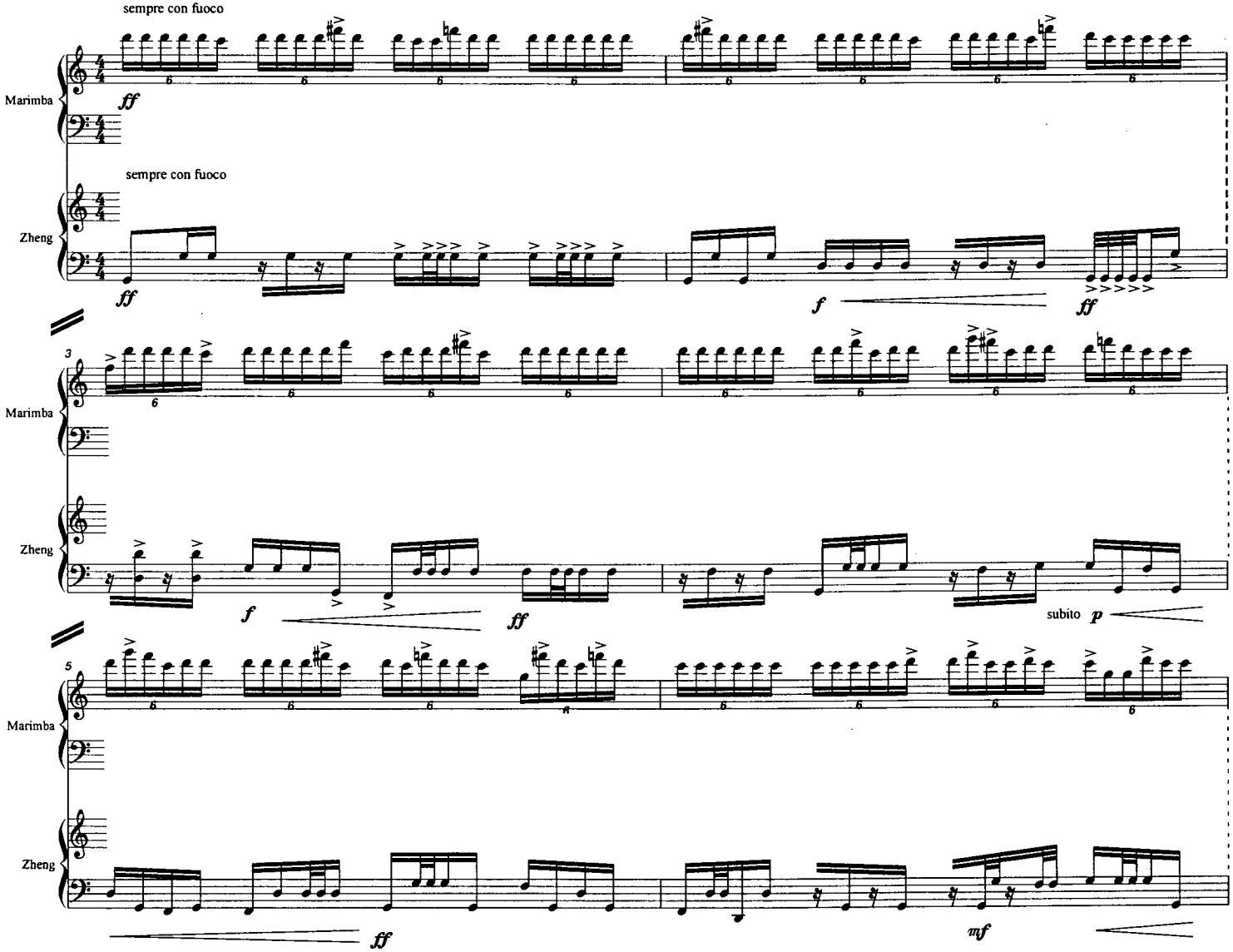
for marimba & zheng

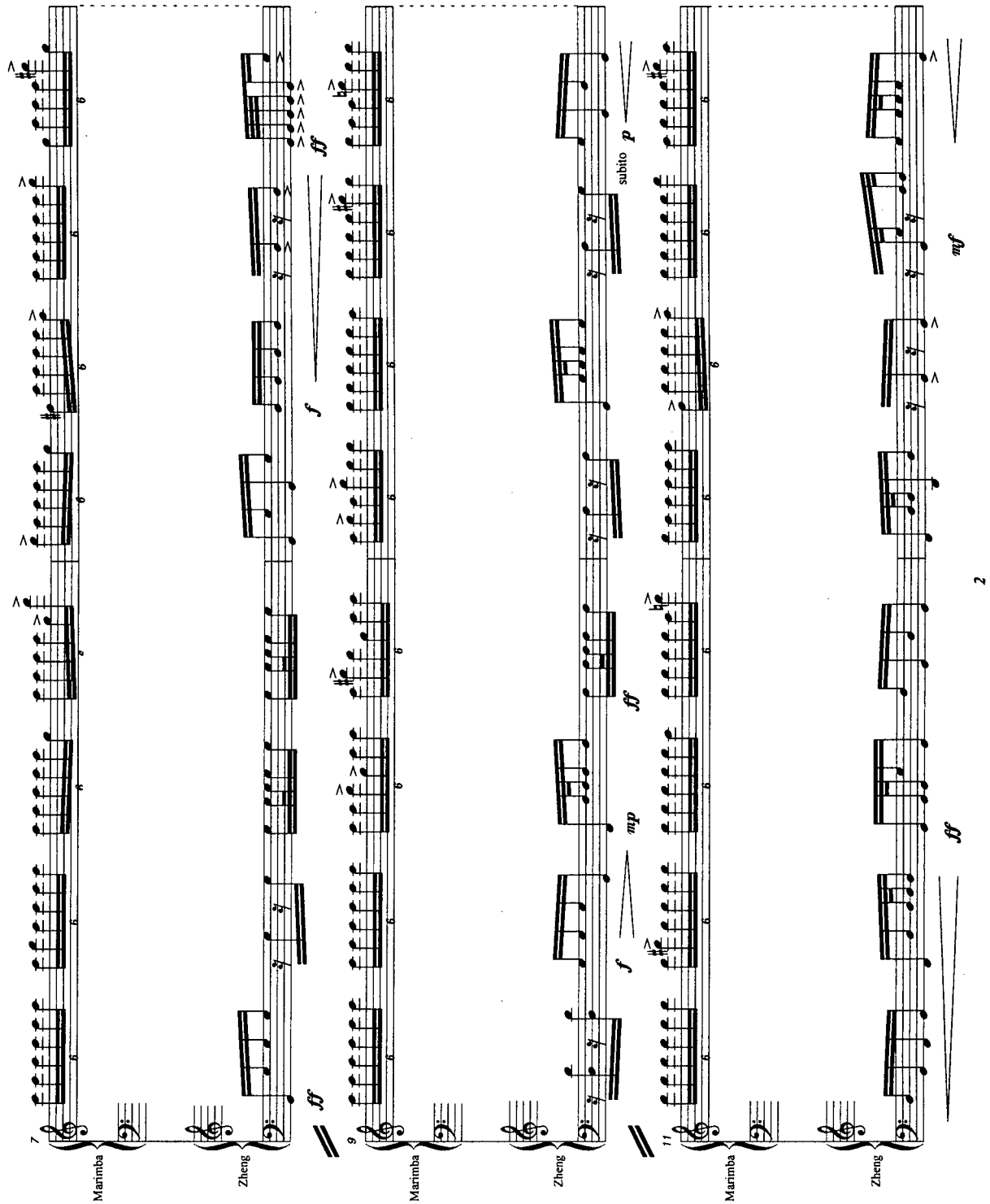
♩ = 60M.M.

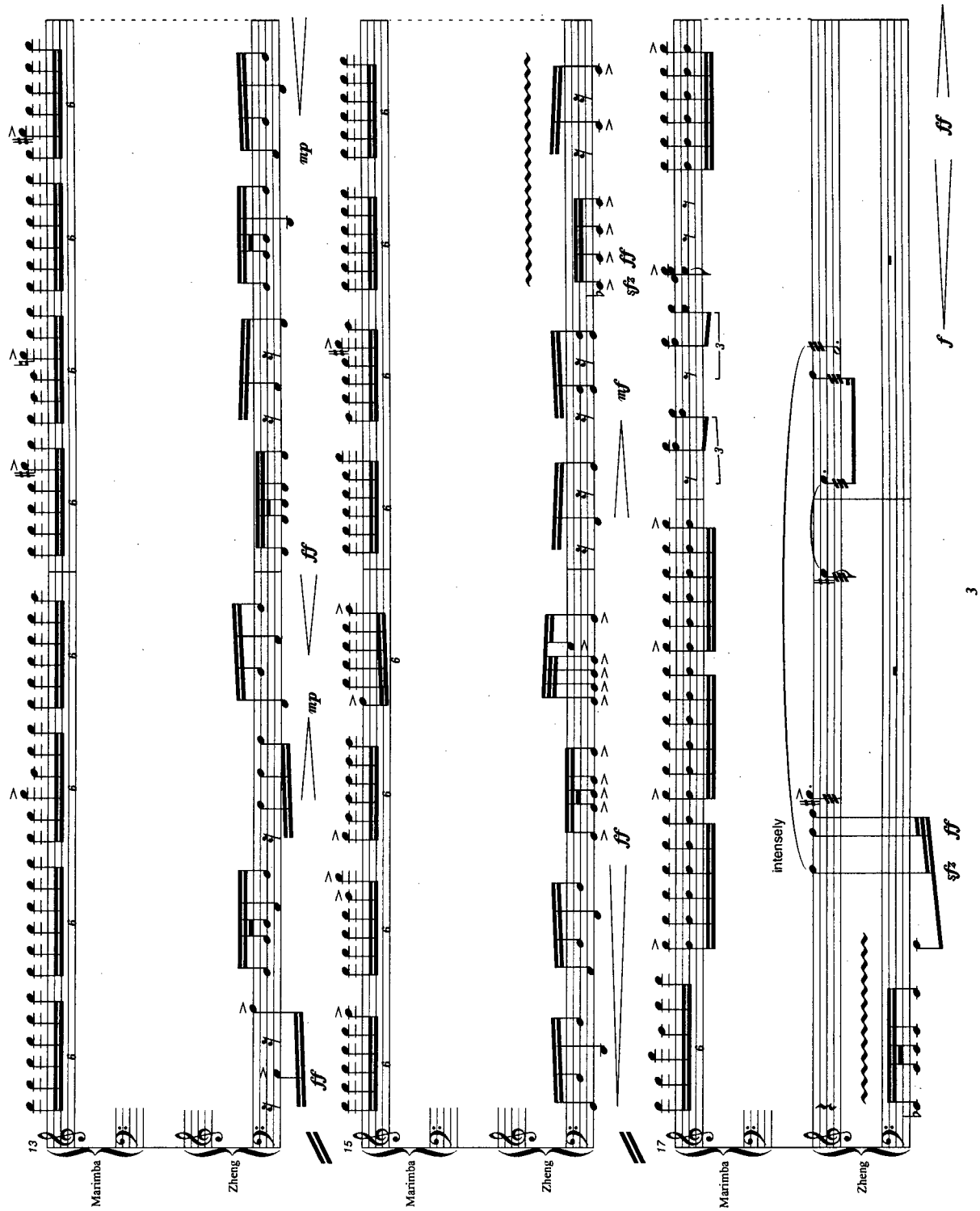
Where No Languages Cross

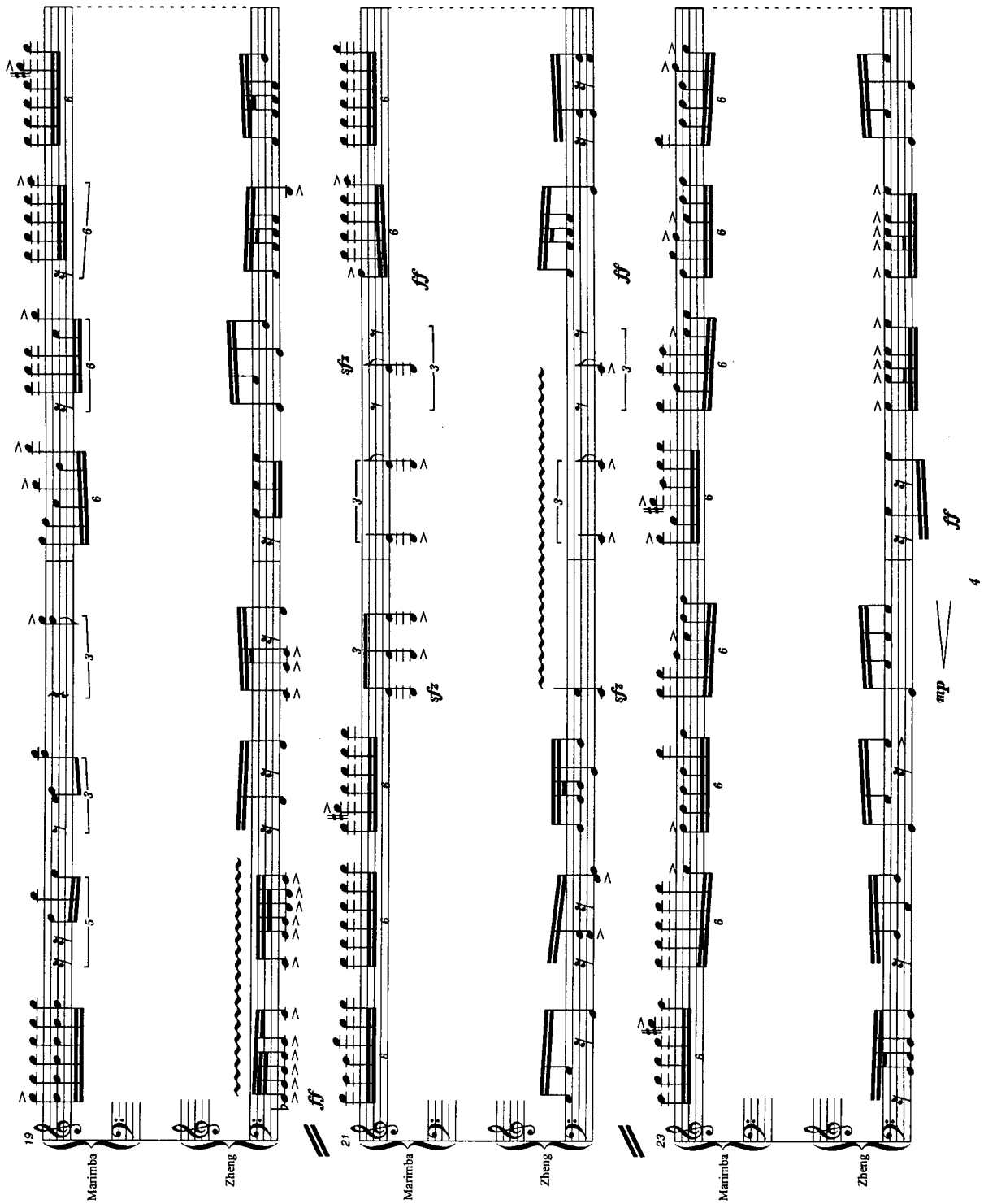
(december 1997)

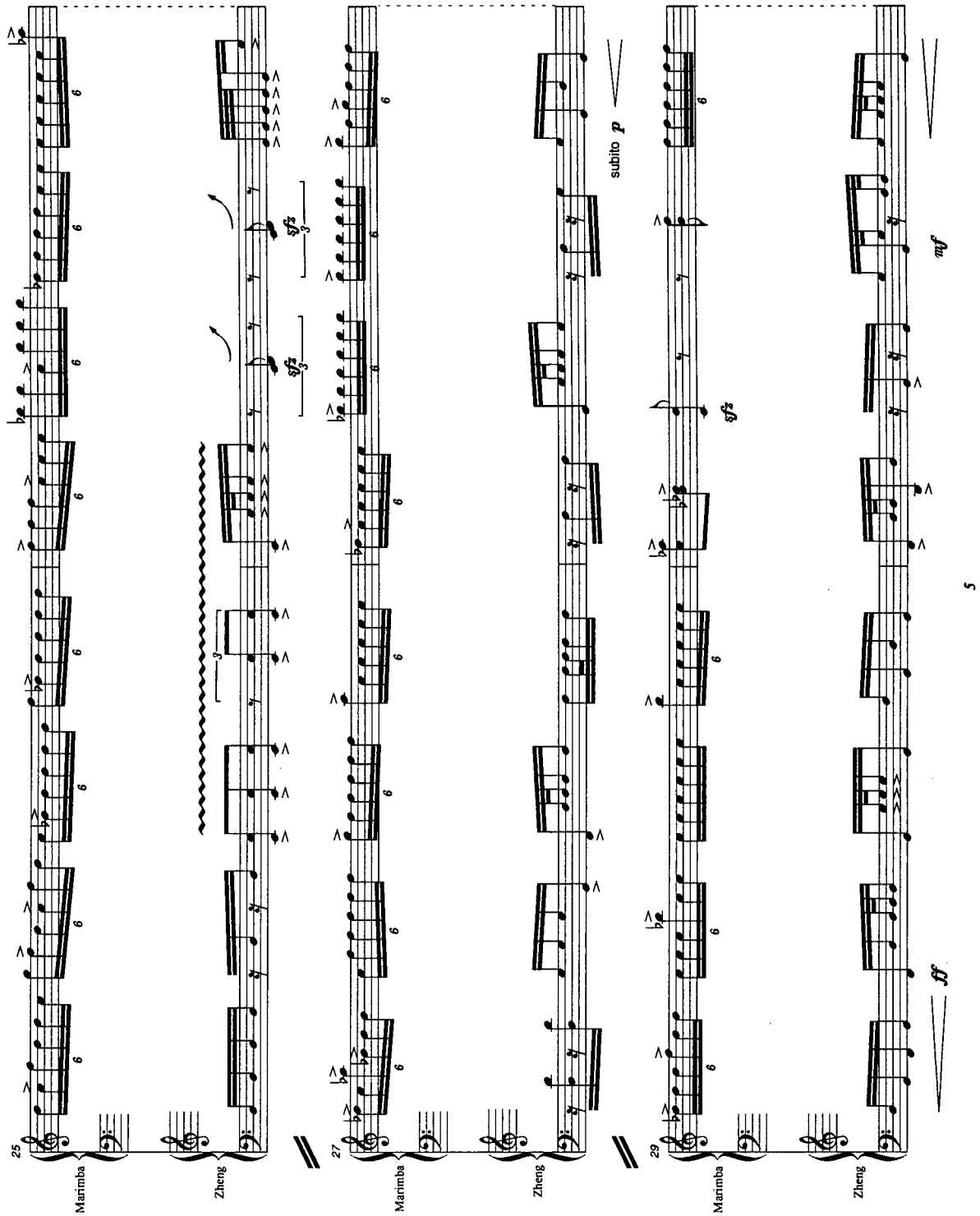
Siaw Kin Lee
(Vancouver)

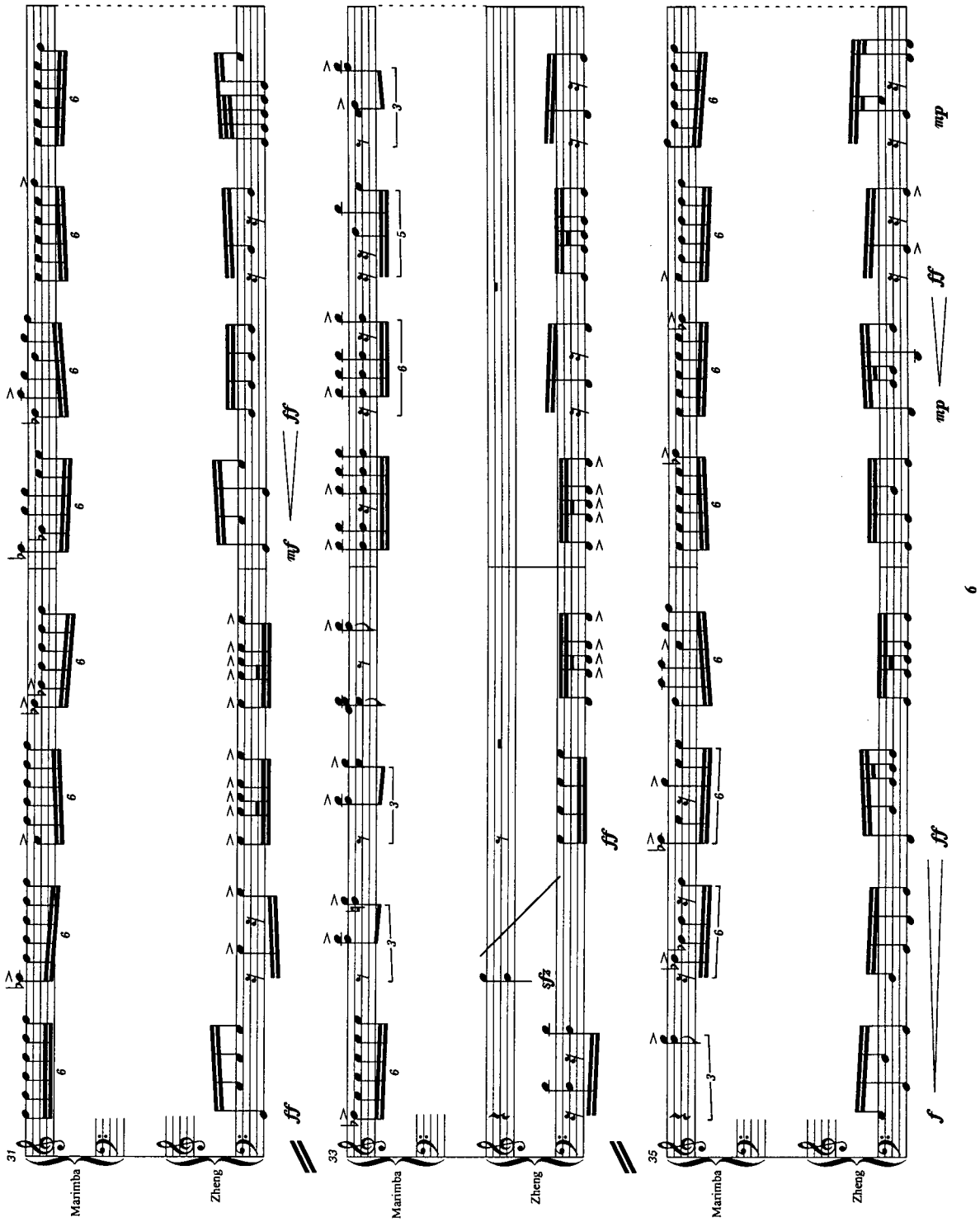


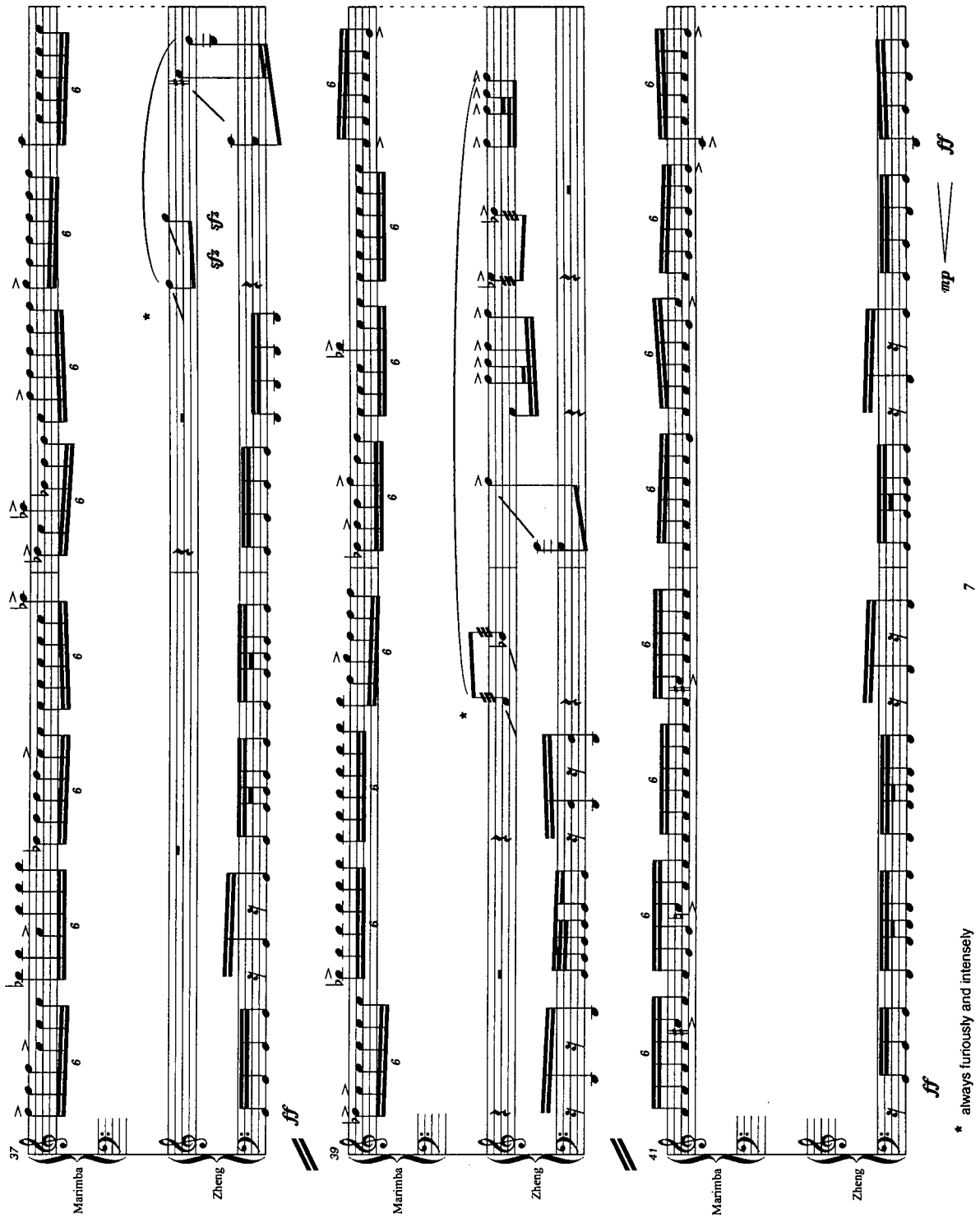

7
Marimba
Zheng
ff
f
ff
9
Marimba
Zheng
mp
f
ff
subito p
11
Marimba
Zheng
ff
mf
2

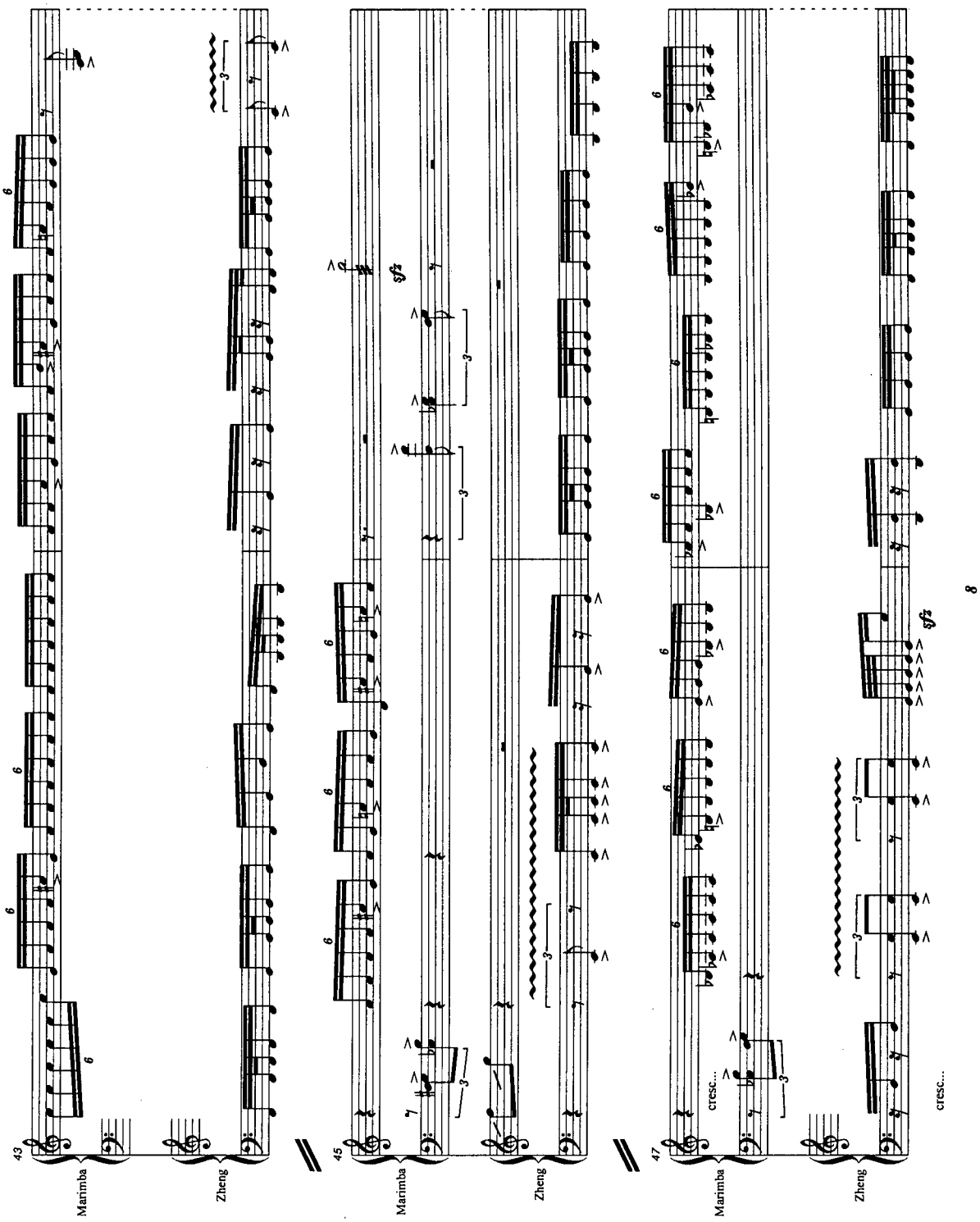

13
Marimba
Zheng
mp
ff
mp
ff
15
Marimba
Zheng
mf
sfz ff
ff
17
Marimba
Zheng
intensely
3
3
f
ff
sfz ff

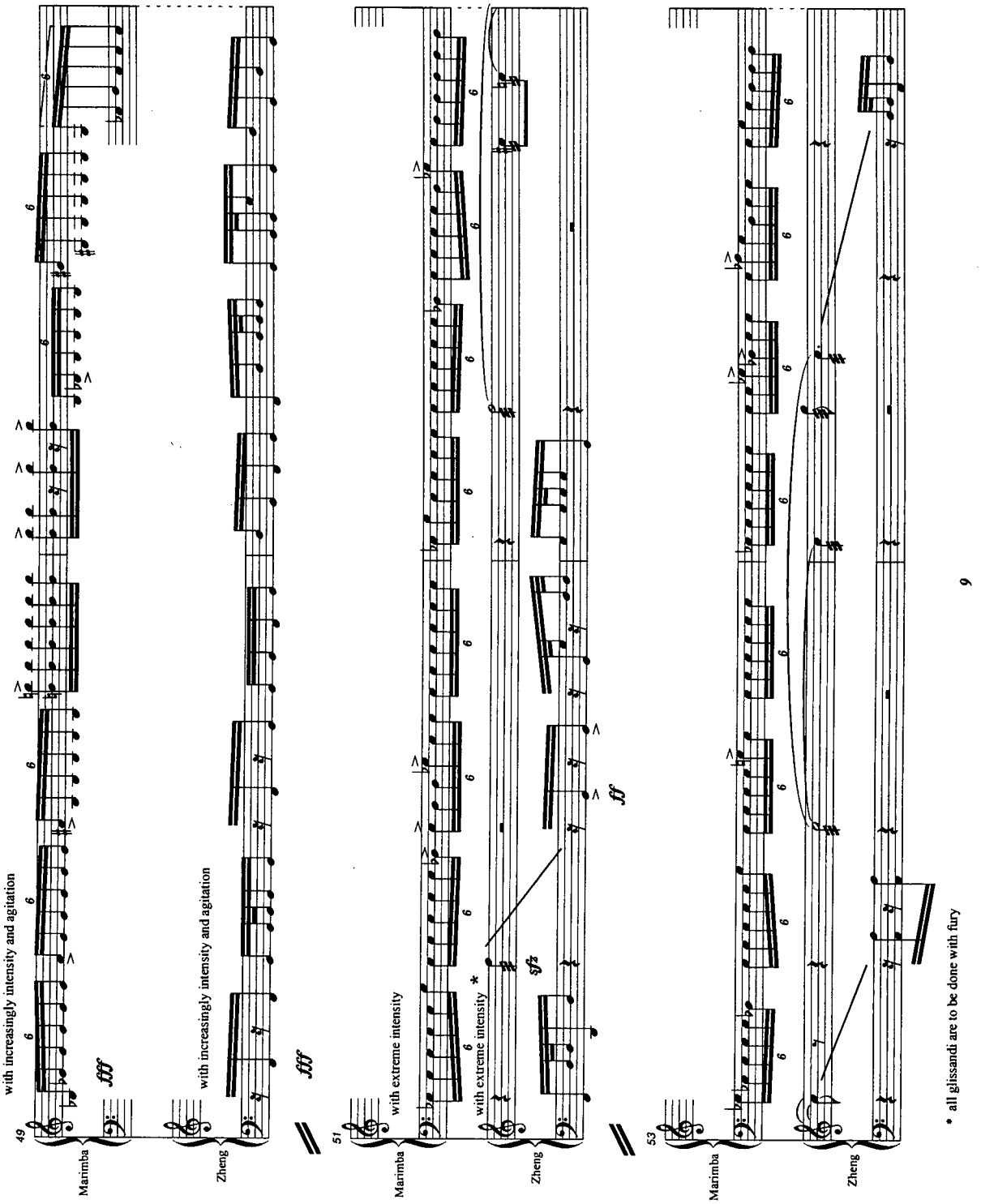

19
Marimba
Zheng
ff
21
Marimba
Zheng
fff
sfz
23
Marimba
Zheng
mp
ff
4

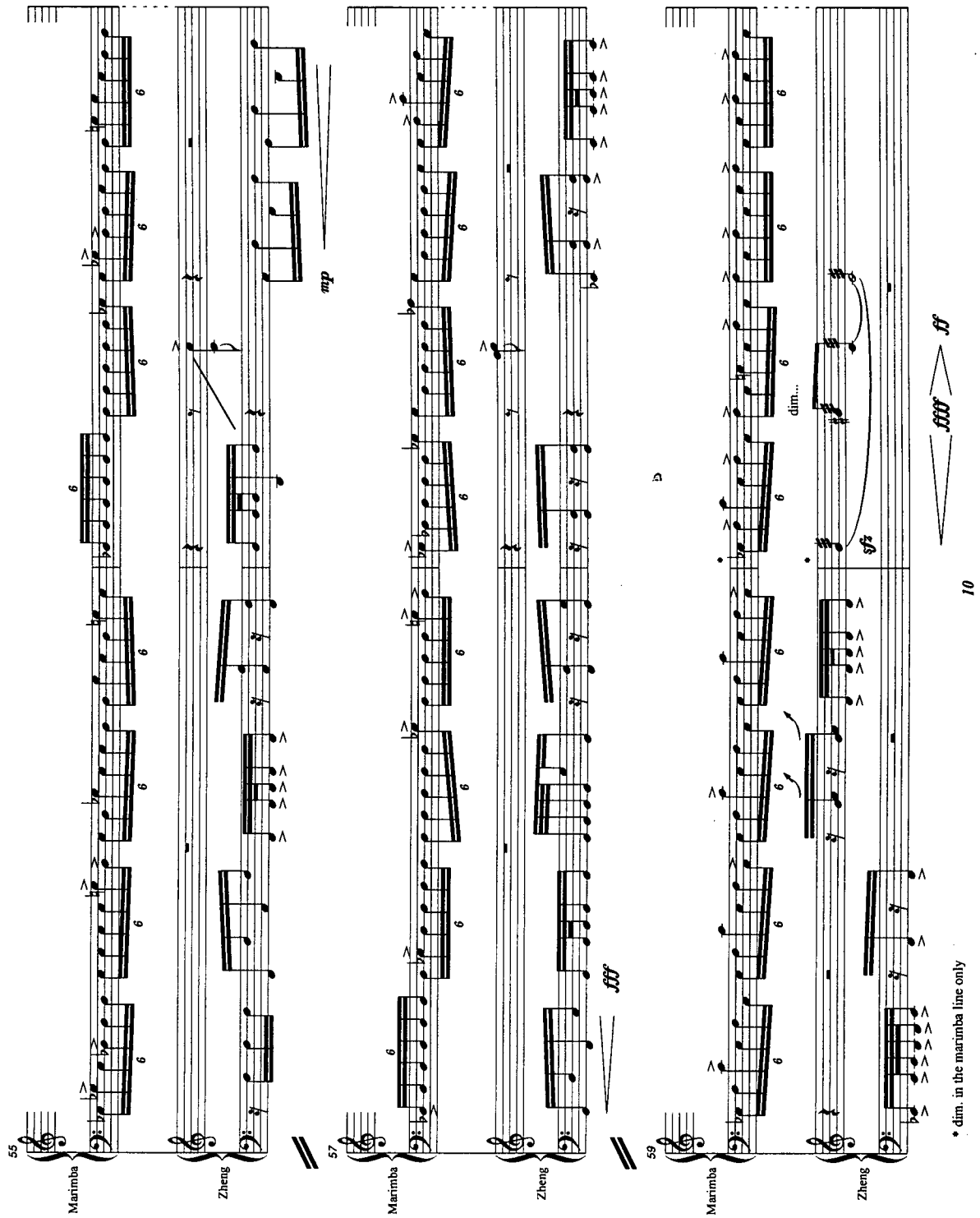

25
Marimba
Zheng
sfz
sfz
27
Marimba
Zheng
subito p
29
Marimba
sfz
Zheng
mf
ff
5

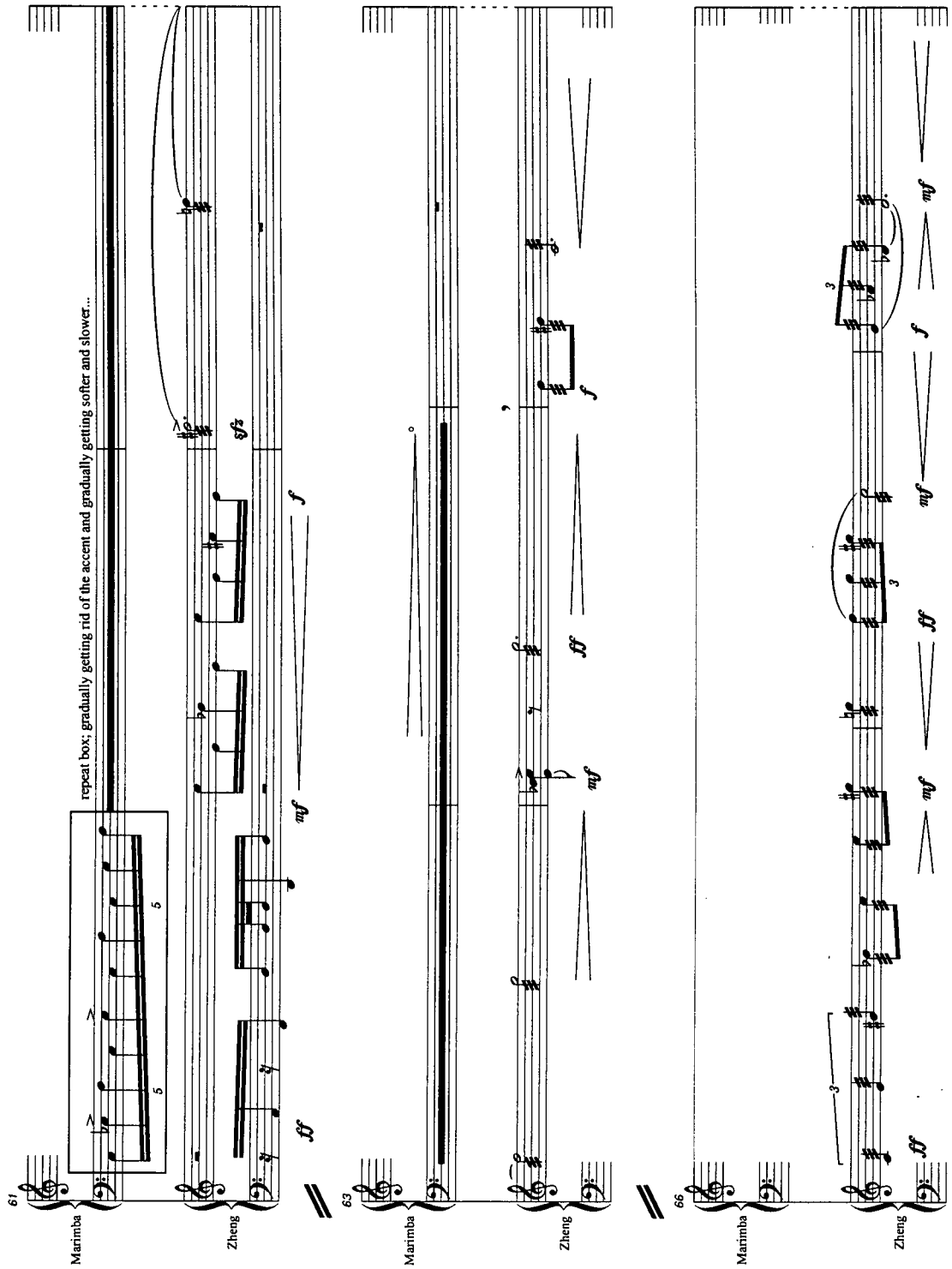

31
Marimba
Zheng
mf
ff
33
Marimba
Zheng
ff
35
Marimba
Zheng
mp
ff
mp
f
ff


37
Marimba
Zheng
sfz sfz
ff
39
Marimba
Zheng
41
Marimba
Zheng
mp
ff
ff
* always furiously and intensely

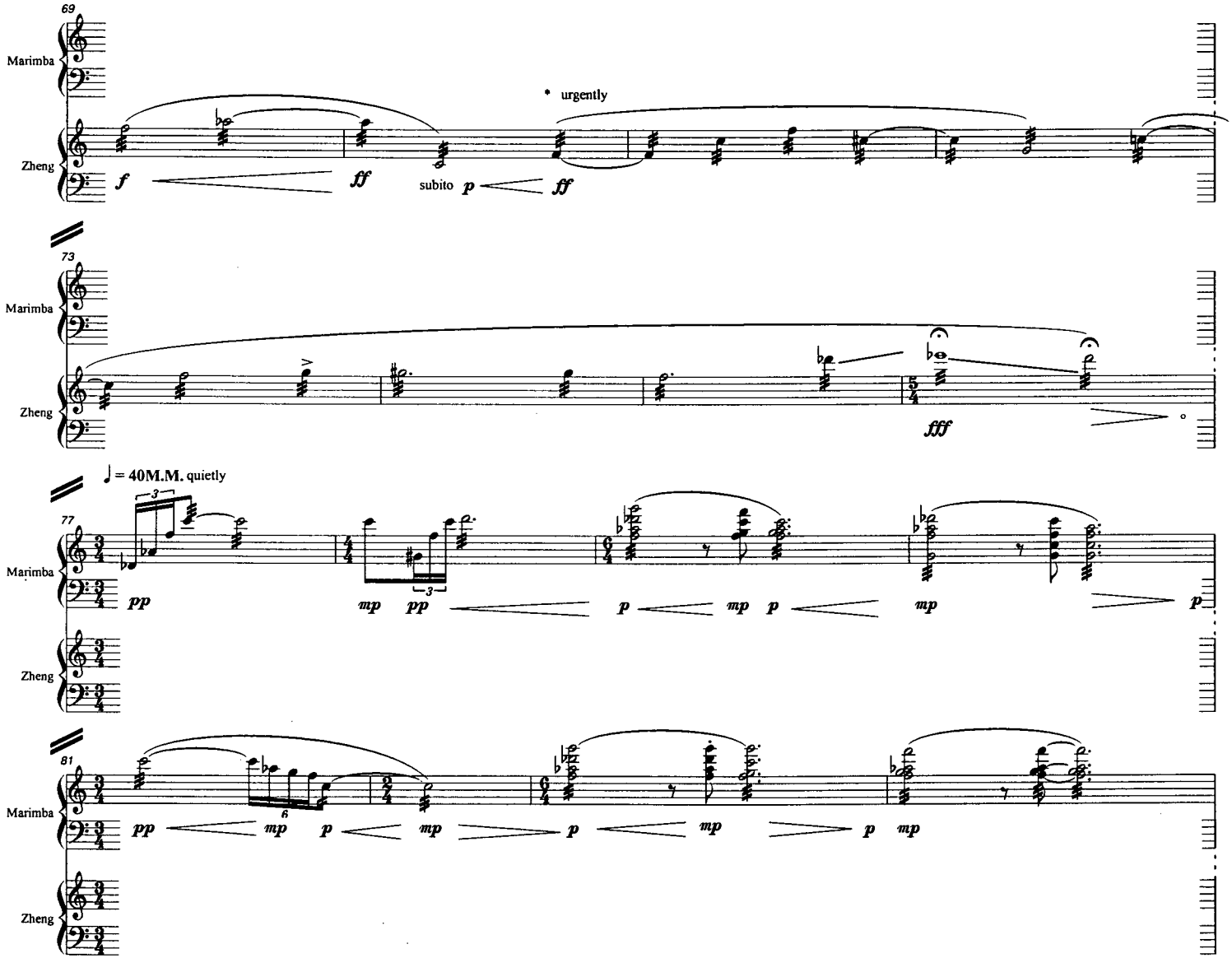

43
Marimba
Zheng
45
Marimba
Zheng
47
Marimba
Zheng
cresc...
cresc...
sfz
sfz


49
Marimba
with increasingly intensity and agitation
fff
Zheng
with increasingly intensity and agitation
fff
51
Marimba
with extreme intensity
Zheng
with extreme intensity *
sfz
ff
53
Marimba
Zheng
* all glissandi are to be done with fury

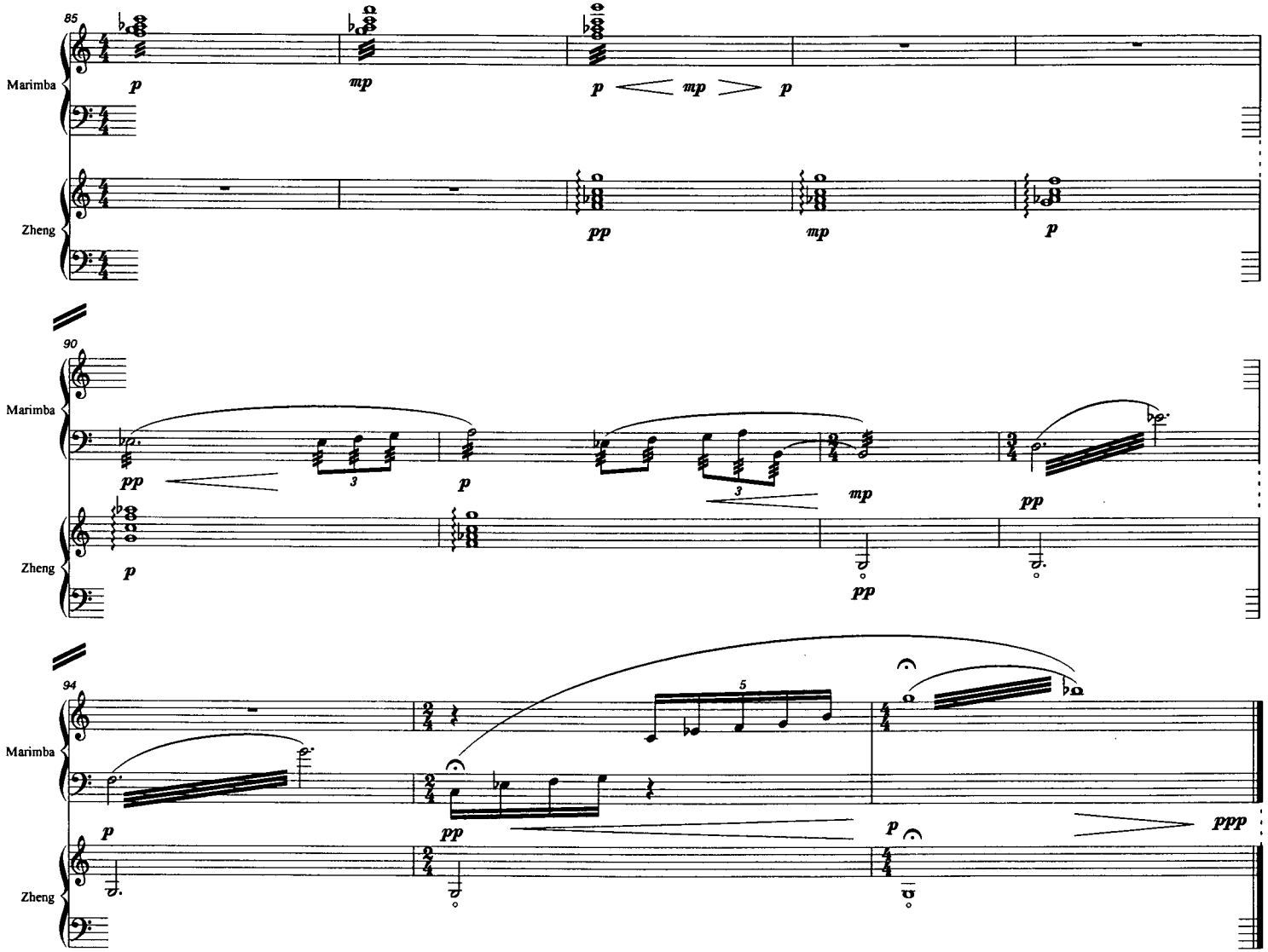

55
Marimba
Zheng
mp
57
Marimba
Zheng
fff
59
Marimba
Zheng
dim...
sfz
fff
ff
10
* dim. in the marimba line only


repeat box; gradually getting rid of the accent and gradually getting softer and slower...
61
Marimba
Zheng
63
Marimba
Zheng
66
Marimba
Zheng

11



* always with intense and vigorous/quick vibrato and tremolo (especially towards the end of the phrase).


85
Marimba
Zheng
p
mp
p
mp
p
pp
mp
p
90
Marimba
Zheng
pp
p
3
3
mp
pp
p
pp
94
Marimba
Zheng
p
pp
5
p
ppp

(c. 7')