

**COMPOSITIONS**

**by**

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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 worshippers; one by one they came forward, and drank it..."

*Beauty and Sadness*, Yasunari Kawabata

***Siauw 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 worshippers; one by one they came forward, bowed, and drank it..."<sup>1</sup>

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

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

### Instrumentation

	Piccolo	Violin	Bb Clarinet	Cello	Percussion (one player)	Piano
--	---------	--------	-------------	-------	-------------------------	-------

### Percussion Instruments

Piccolo	x	x	x	x	x	x
---------	---	---	---	---	---	---

### Percussion Indications

- Guiro (stick)
- 4-String Libox<sup>2</sup> (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)
- Crottales (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.

### Percussion

Piccolo	x	x	x	x	x	x
---------	---	---	---	---	---	---

### Guiro

Guiro with a stick	x	x	x	x	x	x
--------------------	---	---	---	---	---	---



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

### 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.	x	x	x	x	x	x
---	---	---	---	---	---	---

<sup>1</sup> *Beauty and Sadness*, Yasumari Kawabata, translated by Howard S. Hibbett (New York: Alfred A. Knopf, Inc., 1975), 70.

<sup>2</sup> 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.

## C score

*of the third moon*

**Siuw Kin Lee**  
(Vancouver 99/00)

$\text{♩} = 60-63 \text{ M.M. Steadily Moving but with Changing Moods}$

**System 1:**

- Piccolo: molto sul ponticello, ff.
- Violin: ff intensely.
- Clarinet: ff like a wail.
- Cello: molto sul ponticello, ff.
- Guiro: (single stick), ff intensely.
- Libox: stop upon hearing the clarinet.
- Gong: ff.
- Cowbell: ff.
- Crotales: ff.

**System 2:**

- Piano: subito pp, dissolve.

simply

④

Piccolo

Violin

Clarinet

Cello

Perc

Guitar

Piano

*pizz. (near the fingerboard)*

*p playfully*

*subito f*

*subito ppp*

*f*

*subito ff*

*subito ff*

*subito ff*

*subito ff*

*subito ff*

*subito ff*

*pp*

*playfully*

*pp*

*pp*

*pp*

*pp*

*pp*

⑦

*p* expressive

Piccolo: arco molto sul ponticello (trill ends on c) sul tasto sul D (b-flat)

Violin: pizz. (near the fingerboard) molto sul ponticello (trill ends on b-flat) sul tasto subito *p*

Clarinet: *f* = *ff* forcefully arco molto sul ponticello (trill ends on C#) sul tasto subito *p*

Cello: *f* = *ff* intensity arco molto sul ponticello (trill ends on G) sul tasto

Perc: *pp* intensity

Clave: *pp*

Piano: *pp* playful || (stick) *pp* playful

(1)

relaxed

intensity

*p*

*pp*

*subito ff*

*molto sul ponticello*

*ff*

*molto sul pont.*

*ff*

*subito ff*

*molto sul port.*

*p*

*ff*

*wildy*

**Libro (sticks)**

*subito ff*

*(ff)*

*ff*

(bring out l.h.)

Piccolo

Violin

Clarinet

Cello

Perc

Guitars

Piano

(3) *expressively*

Piccolo  
Violin  
Clarinet  
Cello  
Perc  
Piano

*p simply*

*pizz. near fingerboard*

*pizz. playfully*

*pizz near fingerboard*

*mp playfully*

*pizz.*

*p*

*p*

*p*

*pp* *lightly, playfully*

*Cowbell*

*Gafro*

*pp*

*mp*

*pp*

(5)

*intensity*

*relaxed*

Piccolo: arco molto sul pont. at tip; *p*; *pp*; *p*; *pp*

Violin: molto legato; *p*; *pp*

Clarinet: *p* *lighty*; *f* *forcefully*; *f* *lighty*

Cello: *p* *lighty*; *pp*

Perc: Cowbell; *pp* *lighty*

Piano: *p*; *pp*

*f* expressive  
 ⑨

Piccolo: *pizz.*  
 Violin: *arco molto sul pont.*  
 Clarinet: *subito ff*  
 Cello: *pizz. pp lightly arco molto sul pont.*  
 Perc: *subito ff*  
 Guiro: *sempre IV.*  
 Gong: *subito ff forcefully*  
 Cowbell: *pp*  
 Piano: *pp*  
 6

②  
 Piccolo  
 Violin  
 Clarinet  
 Cello  
 Perc  
 Piano

2

*f playfully*

Piccolo

*pizz.*

Violin

*arco*

*pizz.*

*p*

*pizz.*

*arco (normal)*

*pizz.*

*p*

*subito f*

Clarinet

*pizz.*

Cello

*arco*

*pizz.*

*p*

*Gong*

*sec*

*sec*

*sec*

*sec*

*subito f*

(single stick)

*Cowbell*

*p*

*lighty*

Perc

*pp*

*pp*

*pp*

*pp*

*pp*

Piano

11

12

(2)

This musical score page contains six staves, each representing a different instrument or section. The instruments are labeled below their respective staves: Piccolo, Violin, Clarinet, Cello, Perc, and Piano.

- Piccolo:** Starts with a dynamic **p**. Measures 11 and 12 show eighth-note patterns.
- Violin:** Starts with a dynamic **p**. Measure 11 includes markings "arco spiccato" and "pizz.". Measure 12 includes markings "arco spiccato" and "p". A performance instruction "**p** dance-like" is placed between the two measures.
- Clarinet:** Starts with a dynamic **p**.
- Cello:** Starts with a dynamic **p**.
- Perc:** Starts with a dynamic **p**. The first measure includes a box around "Guiro" and "(single stick)". The second measure includes a box around "Combell" and markings "(sticks) ||".
- Piano:** Shows a dynamic **p**.

(2)

This musical score page contains two staves of music for six instruments: Piccolo, Violin, Clarinet, Cello, Percussion, and Piano.

**Measure 13:**

- Piccolo:** Playing eighth-note patterns with dynamics *p*, *mp*, and *f*. A bracket labeled "non-expressive" covers the first four measures of this section.
- Violin:** Playing eighth-note patterns with dynamics *p*, *mp*, and *pp*.
- Clarinet:** Playing eighth-note patterns with dynamics *p*, *mp*, and *pp*.
- Cello:** Playing eighth-note patterns with dynamics *p*, *mp*, and *pp*.
- Percussion:** Playing eighth-note patterns with dynamics *p*, *mp*, and *pp*. Includes instructions for **Gong** and **Cowbell**.
- Piano:** Playing eighth-note patterns with dynamics *p*, *pp*, and *fff*. Includes instruction **subito ff** and **(bring out l.h.)**.

**Measure 14:**

- Piccolo:** Playing eighth-note patterns with dynamics *p*, *mp*, and *f*.
- Violin:** Playing eighth-note patterns with dynamics *p*, *mp*, and *pp*.
- Clarinet:** Playing eighth-note patterns with dynamics *p*, *mp*, and *pp*.
- Cello:** Playing eighth-note patterns with dynamics *p*, *mp*, and *pp*.
- Percussion:** Playing eighth-note patterns with dynamics *p*, *mp*, and *pp*. Includes instruction **Guitar**.
- Piano:** Playing eighth-note patterns with dynamics *p*, *pp*, and *fff*. Includes instruction **subito ff** and **(bring out l.h.)**.

(3)

This musical score page contains six staves, each representing a different instrument: Piccolo, Violin, Clarinet, Cello, Percussion, and Piano. The measures are numbered 3 through 14.

- Piccolo:** Starts with dynamic **p**. Measures 3-4: **f**, playfully. Measures 5-6: **p**, **pizz.** Measures 7-8: **p**, **arco**. Measures 9-10: **p**, **playfully**.
- Violin:** Starts with dynamic **p**. Measures 3-4: **p**, **pizz.** Measures 5-6: **p**, **arco**. Measures 7-8: **p**, **arco**. Measures 9-10: **p**, **playfully**.
- Clarinet:** Starts with dynamic **p**. Measures 3-4: **p**, **pizz.** Measures 5-6: **p**, **arco**. Measures 7-8: **p**, **arco**. Measures 9-10: **p**, **playfully**.
- Cello:** Starts with dynamic **p**. Measures 3-4: **p**, **pizz.** Measures 5-6: **p**, **arco**. Measures 7-8: **p**, **arco**. Measures 9-10: **p**, **playfully**.
- Percussion:** Starts with dynamic **p**. Measures 3-4: **p**, **pizz.** Measures 5-6: **p**, **arco**. Measures 7-8: **p**, **arco**. Measures 9-10: **p**, **playfully**. Measure 11: **Libox** (boxed), **subito f**, **wildly**. Measure 12: **Cowbell** (boxed), **p**.
- Piano:** Measures 3-10: **p**. Measures 11-12: **p**.

Dynamics and performance instructions include: **p**, **f**, **pizz.**, **arco**, **playfully**, **expressively**, **ff**, **subito f**, **wildly**, **Libox**, and **Cowbell**.

(2)

Piccolo      *sul D*      *molto sul ponticello*      *molto sul pont.*

Violin      *sul D*      *molto sul ponticello*      *molto sul pont.*

Clarinet      *sul D*      *molto sul ponticello*

Cello      *mp*

Perc      *Cowbell*      *subito*

Violin      *p*      *normale*      *normale*      *normale*      *normale*

Clarinet      *mp*      *p*      *spic.*      *mp*

Cello      *mp*      *p*      *p*

Perc      *pp*

Piano      *ppp*

*Goog*      *sempre iv.*

*p as if at a distance*      *pp*

*subito*

*(ring out l.h.)*



②

**Piccolo:**

- Measure 15:  $\text{mp}$
- Measure 16:  $\text{molto sul pont.}$

**Violin:**

- Measure 15:  $\text{normale}$
- Measure 16:  $\text{pp}$  *pizzicato*

**Clarinet:**

- Measure 15:  $\text{p}$
- Measure 16:  $\text{molto sul pont.}$

**Cello:**

- Measure 15:  $\text{p}$
- Measure 16:  $\text{normale}$

**Perc:**

- Measure 15:  $\text{pp}$
- Measure 16:  $\text{pp}$  *p* **Gong**

**Piano:**

- Measure 15:  $\text{ppp}$
- Measure 16:  $\text{ppp}$

**Performance Instructions:**

- Measure 15: *play fully*
- Measure 16: *play fully*
- Measure 16: *sempre lv.*

④

Piccolo  
Violin  
Clarinet  
Cello  
Gong  
Perc  
Piano

*p*  
*sul tasto*  
*p*  
*pp*  
*subito* **f**  
*p*  
*subito* **f**  
*p*  
**Gong**  
*pp*  
*subito* **f**  
*p*  
*sempre l.v.*  
*pp*  
*subito* **f**  
*pp*

Measure 15: Piccolo, Violin, Clarinet, Cello play eighth-note patterns. Gong and Percussion play eighth-note patterns. Piano has sustained notes. Measure 16: Piccolo, Violin, Clarinet, Cello play eighth-note patterns. Gong and Percussion play eighth-note patterns. Piano has sustained notes.

*Quietly flowing; serenely*

(5) *p*

Piccolo *p*

Violin *p*

Clarinet *p*

Cello *p*

Perc *pp* always *ix.*

Crotale *pp*

metal mallets

*p* as if at a distance

Piano

Musical score page 20. The score consists of six staves. From left to right: Piccolo (C-clef), Violin (G-clef), Clarinet (C-clef), Cello (C-clef), Crotale (F-clef), and Piano (F-clef). The Piccolo, Violin, Clarinet, and Cello staves feature eighth-note patterns with grace notes and dynamic markings *p*. The Crotale staff shows a sustained note with a dynamic marking *pp*. The Piano staff shows a sustained note with a dynamic marking *p*. Measure numbers 20 and 21 are indicated at the bottom of the page.

⑧

Piccolo  
Violin  
Clarinet  
Cello  
Crotolas  
Piano

⑤

Piccolo  
Violin  
Clarinet  
Cello  
Crotolas  
Piano

20

(2)

Piccolo

Violin

Clarinet

Cello

Crotolas

Piano

*meno mosso*

*p lontano*

*(poco)*

*pp*

*(trembling pitch)*

*meno mosso*

*p lontano*

*(poco)*

*pp*

*Fingered Notes*

*solo voice*

*p*

*92*

Piccolo  
 Violin  
 Clarinet  
 Cello  
 Crotales  
 Piano

(sounding pitch)  
 (fingered notes)  
 III  
 IV

(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	

## Percussion Instruments

- |                                       |  |
|---------------------------------------|--|
| Glockenspiel (glockenspiel's mallets) | 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)  |  |

## 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)

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

## 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.

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 tai 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*

**Siauw Kin Lee**  
Vancouver 1999

fluidly moving with eddies of agitation

fluidly moving with eddies of agitation

This page contains a complex musical score for multiple instruments. The instruments listed on the left are: Mezzo Soprano, Violin, Triangle, BbClarinet, Cello, TempleBells, Musical Saw, Glockenspiel, Cymbal, WoodBlocks, Tom-Tom, Marimba, and Piano. The score features several staves for each instrument, with various dynamics and performance instructions. For example, the Violin staff has dynamics like  $p$ ,  $mp$ ,  $f$ , and  $ff$ . The Triangle staff has a dynamic  $p$  and a performance instruction '(played by clarinetist)'. The BbClarinet staff has dynamics  $mp$  and  $p$ . The Cello staff has dynamics  $p$  and  $pp$ . The TempleBells staff has dynamics  $p$  and  $pp$ . The Musical Saw staff has dynamics  $p$  and  $pp$ . The Glockenspiel staff has dynamics  $p$  and  $pp$ . The Cymbal staff has dynamics  $p$  and  $pp$ . The WoodBlocks staff has dynamics  $p$  and  $pp$ . The Tom-Tom staff has dynamics  $p$  and  $pp$ . The Marimba staff has dynamics  $p$  and  $pp$ . The Piano staff has dynamics  $p$ ,  $pp$ , and  $ppp$ , along with a performance instruction '(sustaining (sostenuto pedal))'.

This page of musical notation is for a six-part ensemble: Soprano, Violin, Clarinet, Cello, Marimba, and Piano. The music is divided into three systems across five staves. The first system starts with a dynamic of **p** for the first four parts and **pp** for the Marimba and Piano. The second system begins with **pp** for all parts. The third system begins with **p** for the first four parts and **pp** for the Marimba and Piano. The notation includes various performance instructions: 'gliss' (glissando) for the Violin and Clarinet; 'tr.' (trill) for the Clarinet; and '5' and '3' with arrows indicating specific fingerings or techniques. The piano part is particularly complex, featuring a wide range of dynamics from **pp** to **f**, with a melodic line highlighted by a bracket. The score concludes with a final dynamic marking of **p**.

(7)

**Soprano**

**Violin** *mp > p*

**Clarinet** *p*

**Cello** *mp > p*

**Marimba** *p*

**Piano** *pp*

10

Soprano

Violin

Clarinet

Cello

T. Bells

Glockenspiel

Piano

p

mp

p

pp

p

pp

p

pp

p

mp

p

gliss

mp

p

pp

p

pp

p

gliss

mp

p

gliss

mp

p

pp

p

p

pp

p

pp

p

p

p

mp

mpf

p

mpf

p

p

always l.v.

||

||

15

3

*a little uncertainty and with slight agitation*

(13)

Soprano      piao

Violin      *gloss*      *p*      *p*

Clarinet      *p*      *p*      *p*

Cello      *p*      *p*      *p*

T. Bells      *p*

Glockenspiel      *p*

Piano

(16) *mp* *mf* > *p* *mp*

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

Violin: *gliss* III

Triangle:  $\frac{5}{4}$

Clarinet: *gliss* III

Cello: *gliss* III

Glockenspiel: *pp*

Piano: *pp* *mf* > *mp* *p* *mp*

16 17 18 19 20

(19)

Soprano      *shen ji* — dian dian.

Violin      *pp*

Clarinet      *p*

Cello      *mp*

MusicalSaw      *pp*

Piano      *pp*

\* whisper this note if outside range

(2)

Soprano

Violin

Clarinet

Cello

Musical Saw

Piano

*p*

*mp*

*pp*

*sotto voce*

*gliss*

*f*

*mp*

*ff*

*urgency*

*ff*

*gliss*

*ff*

*ff*

(25)

Soprano

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

Violin

*gliss.*

Clarinet

norm.

Cello

Musical Saw

Piano

(26)

Soprano

Violin

Clarinet

Cello

T. Bells

Glockenspiel

Piano

que \_\_\_\_\_ sah  
gan \_\_\_\_\_ huai

(37)

Soprano      shen      ji      dian      dian.

Soprano      *subito pp*      *mf*      *p*

Violin      *pp*      *mp*      *ppp*      *p*

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

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

T. Bells      *p*      *pp*      *pp*      *p*

Glockenspiel      *p*      *pp*      *pp*      *p*

$\text{J} = 60$  M.M.  
*agitatedly*

subito **f**

chang

gun gun

subito **ff**

Soprano

Violin

Clarinet

Cello

T. Bells

Glockenspiel

Piano

39

40

(40) **Soprano** *mf* sadly

**Violin** (V) *p.*

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

**Cello** (V) *mf*

**Bells** *mp*

**Glockenspiel**

**Piano**

jiang \_\_\_\_\_ ,  
hao miao yuan xiang \_\_\_\_\_ ,  
yun ai piao miao

(49)

Soprano: expressively *mp* *mf* with animation *f*

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

Violin: *p* *p* *mp* *p* *p* *pp* *p* *pp* *pp* *mp*

Clarinet: *p* *p* *p* *p* *pp* *pp* *pp* *pp* *pp* *pp*

Cello: *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

Bells:  $\frac{5}{4}$  *mp*

Glockenspiel:  $\frac{5}{4}$

Piano:  $\frac{5}{4}$

*(46)*

*with more agitation* *ff*

Soprano

*gun gun chang jiang ,*

*hao miao yuan xiang — ,*

*yun ai piao miao — shen chu ,*

Violin

Clarinet

Cello

Bells

Glockenspiel

Piano

*with sorrow* *subito p*

*mp*

*f*

*p*

*mp*

*f*

*p*

*mp*

*p*

(49) *shi wu gu* — *xiang.*

Soprano

Violin

Clarinet

Cello

Bells

Glockenspiel

Piano

*p*

*mp*

*mf*

*f*

*ff*

*mp*

*f*

*mp*

*mp*

*p*

*mp*

*p*

*pp*

(sustaining pedal)

$J = c. 69$  M.M.  
*more relaxed*

mp

(3) Soprano      xiao, xiao      ban      zhu      xiang      fei      yin \_\_\_\_\_

Violin      ff      mp      f      p

Clarinet      mp

Cello      arco      mf      p

Bells       $\frac{3}{4}$  (p)

Glockenspiel      mp

Piano      mp

→  
(sustaining pedal down all the time until m 79)

\* ↓ slightly detached

*mp simply, a little quieter*

(58)

Soprano: feng, qi, yao, ye, shi, jie, wan, cong, bei, q.  
xiao, xiao, ban, zhu.

Violin: *pp*  
*mp*  
*simply*

Clarinet: *pp*  
*pizz.*  
*mp*

Cello: *pp*

Bells: *pp*

Glockenspiel: *p*

Piano: *pp*

Performance indications:  
 \* 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 (see also performance indications).  
 ♫ The F# string is placed on top of the E string at the pitch marked. The two strings produce a rattle but not a pitch (see also performance indications).

(6)

Soprano      xiāng    fēi    yīn — qī ,      fēng    qī    yāo — ye    shī — jie ,    wān cōng bēi    qī

Violin      IIIIV  $\Rightarrow$  II

Clarinet

Cello

Bells

Glockenspiel

Piano

Detailed description: This is a page from a musical score. It features seven staves of music. From left to right, the instruments are: Soprano (vocal), Violin, Clarinet, Cello, Bells, Glockenspiel, and Piano. The vocal part has lyrics in Chinese: 'xiāng fēi yīn — qī , fēng qī yāo — ye shī — jie , wān cōng bēi qī'. The Violin staff has a measure number '6' above it and 'IIIIV  $\Rightarrow$  II' below it. The Clarinet staff has a measure number '7' above it. Various musical markings are present: dynamic markings (p, mp, pp), performance instructions (x, z, z2), and slurs. The piano part includes a dynamic marking '(p)'.

(6)

Soprano      xiao xiao ban zhu      xiang fei yin qi

Violin      IV \_ II III I      mp

Triangle      IIIIV \_ II I      IIIIV \_ II I \_ IV

Clarinet      IIIIV \_ II I \_ IV II

Cello      p

Bells      l.v.

Glockenspiel      (pp)

Piano      (p) p

This musical score page contains seven staves. The first staff is for Soprano, featuring lyrics 'xiao xiao ban zhu' and 'xiang fei yin qi'. The second staff is for Violin, with measure numbers 'IV \_ II III I' and 'mp'. The third staff is for Triangle, with measure numbers 'IIIIV \_ II I' and 'IIIIV \_ II I \_ IV'. The fourth staff is for Clarinet, with measure number 'IIIIV \_ II I \_ IV II'. The fifth staff is for Cello, with measure number 'p'. The sixth staff is for Bells, with measure number 'l.v.'. The seventh staff is for Glockenspiel, with measure number '(pp)'. The eighth staff is for Piano, with measure number '(p)' followed by 'p'. The score is divided into measures by vertical bar lines and includes various dynamics and performance instructions.

68

Soprano

Violin

Clarinet

Cello

Bells

Glockenspiel

Piano

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

*p*    *mp*    *<mf>*    *p*

*p*    *p*    *<mp*

*p*    *mp*    *>mf*    *p*

*p*

*pp*

*p*    *p*    *< mp*

*pp*

*p*

(72) *mp*

xiao xiao ban \_ zhu,      xiang fei yin \_ qi,      feng qi shi \_ jie \_\_\_,      wan cong bei \_ qi \_\_\_.

Soprano

Violin

Clarinet

Cello

Glockenspiel

Cymbal

Piano

(pause for c. 4 seconds after the last note of the piano)

**(76)**

Soprano: *feng* *qi* *yao* *ye* *shi\_jie*, *wan cong bei* \_\_\_\_\_ *qi*, *bei* *qi*.

Violin: *p* *mp* > *p* < > *p*

Clarinet: *p*

Cello: *p*

Glockenspiel: *p*

Piano: *p*

(pause for c. 4 seconds after the last note of the piano)

c. 4 sec.

\* detached (as in m 54)

**= 60 M.M.**

*Passionately, slightly agitatedly*

(80)

Soprano

Violin

Clarinet

Cello

Tom-tom

Piano

**(Solo)**

*Passionately, slightly agitatedly*

*arco*

*a little urgently*

***f*** (with intense vibrato but not too much) ***ff***

***ff*** *mp*

***ff*** *intensely*

***p*** *mp*

*piu mosso* ( $\text{♩} = \text{c. } 66$ )  
*intensely & agitatedly*

(85) **Soprano**      *rang gun gun jiang* \_\_\_\_\_ *shui* \_\_\_\_\_ ,      *yan xu wo gu ji* *de sheng* \_\_\_\_\_ *ming* \_\_\_\_\_ ,      *nian dao wan* *nian dao wan*

**Violin**      *f*      *pizz.*      *f*

**Clarinet**      *f*      *mf*      *f*

**Cello**      *f*      *mp*      *f*      *sul ponticello*      *mf*      *p*

**Bells**      *f*      *mf*      *gliss.*      *mf*      *p*

**Piano**      *f*      *mf*      *f*

\* detached (as in mm 54 and 76)

(88) Soprano      nian.      rang      tao      tao ju \_\_\_\_\_

Violin      arco.      *p*

Clarinet      (l.h. pizz.)      arco (sul ponticello) *quietly*

Cello      *p*

Bells      *p*

Piano

ah!      pai ji wo ling ding \_\_\_\_\_ de      gu \_\_\_\_\_

lang \_\_\_\_\_ ,

*memoroso (♩ = c. 60)*

(63) *Soprano*      *Violin*      *Clarinet*      *Cello*      *WoodBlocks*      *Piano*

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

*memoroso (♩ = c. 60)*  
(Solo animatedly)

*gloss*      *gloss*      *gloss*

*ff*      *f*      *f*      *f subito pp*      *ff*

*III*      *II*      *I*

*hun*      *cong jin*      *shi dao lai*      *shi*

*più mosso* ( $\text{J} = \text{c. } 66$ )  
*intensely & animatedly*  
**subito *ff***

(10)

Soprano      keng      qiang gupo,      yangju qi man huai

Violin      arco      pizz.  
 subito *ff*

Clarinet

Cello

Marimba

Piano

I      II      III      IV      *p*

*extremely expressively*

(107)

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

Violin      arco  
                       pizz.  
Clarinet      (l.h. finger percussion)  
                       pizz.  
Cello      f  
                       f  
                       (IV) —  
Marimba  
Piano

**III**

**Soprano**      huang      hu.      wo, wo yucheng feng gui —      qu,gui      qu,gui —      qie      ta lang er lai

**Violin**      *pizz.*      *mp*

**Clarinet**

**Cello**      arco (sul ponticello)      *mp*

**Marimba**      *p*

**Piano**

*a little quieter*

\* whisper this note if outside range

(115)

**Soprano**

*mp*

rang lei ruo de ji gu

**Violin**

*pizz.*

*p*

**Clarinet**

*arco*

**Cello**

*pizz.*

*p*

**Marimba**

*arco*

*pizz.*

*p*

**Piano**

*mp*

*p*

**wo yi pian chu guo de tian di.**

119

Soprano

pan \_\_\_\_\_ zhou shi chang kong \_\_\_\_\_, neng you xie xu \_\_\_\_\_, neng you xie xu \_\_\_\_\_

Violin

*p* → *mp* → *mf* → *3*

Clarinet

*3*

Cello

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

Marimba

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

Piano

always *pp*

arco (sul ponticello)

pizz.

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

*p* getting quieter

(129)

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

Violin      3      3

Clarinet      3

Cello      v      v      3      pizz.      p

Marimba      3

Piano      3

\* slightly detached

(127)

**Soprano**

*ppp*

*p*

*mp*

lai, pan zhuo shi chang kong , neng you xie xu — qing ji — ..

**Violin**

**Clarinet**

**Cello**

*arco (sul ponticello)*

*p getting quieter*

*p*

*pp*

**Marimba**

**Piano**

(c. 8' 58")

# *Soon*

(Trio for cello, piano & percussion)

**Siauw 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)

## **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)

\* **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.

# *soon*

*Siaow Kin Lee*  
Vancouver 99

♩ = 66 M.M.

*dance-like*

Cello

Piano

Temple Blocks  
Wood Blocks  
Li-Box  
Snare Drum  
Xylophone

Wood Blocks

(ppp)

f (p) ppp

(ppp)

sempre senza pedale & una corda

6

Cello

TempleBlocks  
WoodBlocks

WoodBlocks

Piano

Musical score for Cello, Piano, and Woodblocks. The score consists of two systems of music.

**System 1 (Measures 11-15):**

- Cello:** Playing eighth-note patterns.
- Piano:** Playing eighth-note patterns.
- Woodblocks:** Playing eighth-note patterns.

**System 2 (Measures 16-20):**

- Cello:** Playing eighth-note patterns.
- Piano:** Playing eighth-note patterns.
- Woodblocks:** Playing eighth-note patterns.

Measure numbers 11, 16, and 20 are indicated above the staves. Measure 11 starts with a dynamic  $\wedge$ . Measure 16 starts with a dynamic  $\square \wedge$  and includes a dynamic marking  $(ppp)$ . Measure 20 ends with a dynamic  $\square \wedge$ .

3

Musical score page 3, featuring four staves:

- Cello:** Playing eighth-note patterns. Dynamics:  $\text{pizz.}$ ,  $\text{(PPP)}$ ,  $\text{sfs. (mp)}$ .
- Timpani:** Playing eighth-note patterns.
- Woodblocks:** Playing eighth-note patterns.
- Piano:** Playing eighth-note patterns. Dynamics:  $\text{pp}$ ,  $\text{p}$ ,  $\text{(PPP)}$ .

Measure 21 ends with a double bar line. Measure 22 begins with a repeat sign. Measure 23 starts with  $\text{p}$  dynamic. Measure 24 starts with  $\text{p}$  dynamic. Measure 25 starts with  $\text{pp}$  dynamic. Measure 26 starts with  $\text{arco}$  dynamic. Measure 27 starts with  $\text{pp}$  dynamic. Measure 28 starts with  $\text{pp}$  dynamic. Measure 29 starts with  $\text{pp}$  dynamic.

31

Cello

TempleBlocks

Woodblocks

p → ppp

(ppp)

Piano

36

Cello

TempleBlocks

Woodblocks

pizz.

ppp

pp

p → ppp

p → p → (ppp)

p → ppp < p

p → ppp

5

41 arco  
Cello **p**

(poco) **ppp**

Tremolicks **ppp**

**p**

Woodblocks **ppp**

Piano **p**

||

46 pizz.  
Cello **pp**

**pp**

Tremolicks **pp**

Woodblocks **pp**

Piano **pp < p** **p** **pp** leggiro **pp**

||

(bring out left hand)

6

51

Cello      arco      pizz.      arco      pizz.

Timpani      WoodBlocks

**ppp**

**pizz. (ppp)**

56

Cello      arco      pizz. (p)      arco      pizz. (ppp)

Timpani      WoodBlocks

**pp**

**pizz. (ppp)**

Piano

7

Musical score for three instruments: Cello, Tremolo blocks, and Piano. The score consists of two systems of music, each with two measures. Measure 61 starts with the Cello playing eighth-note chords arco, followed by the Tremolo blocks and Piano. Measure 62 continues with the same instrumentation. Measure 63 begins with a dynamic *p*, followed by the Cello, Tremolo blocks, and Piano. Measure 64 continues with the same instrumentation. Measure 65 starts with a dynamic *ppp*, followed by the Cello, Tremolo blocks, and Piano. Measure 66 continues with the same instrumentation. Measure 67 begins with a dynamic *p*, followed by the Cello, Tremolo blocks, and Piano. Measure 68 continues with the same instrumentation. Measure 69 begins with a dynamic *ppp*, followed by the Cello, Tremolo blocks, and Piano. Measure 70 continues with the same instrumentation.

8

71

Cello

TempleBlocks

WoodBlocks

Piano

*p*

76

Cello

TempleBlocks

WoodBlocks

Piano

9

Cello      V

pizz.      φ

*(b)*

tempo! *mp*      *ppp*

WoodBlocks

*pp*

*ppp*

*mp*      *ppp*

Piano

*mp*      *ppp*

*ppp*

*p*

arco

*ff (pp)*      *ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

10

91

Cello

Timbrels  
Woodblocks

(PPP)

92

Piano

93

94

95

Cello

Xylophone

Woodblocks

p

96

arco

ppp

Piano

97

98

11  
 pizz.  
 ♩ = ♩

101 Cello  
 Xylophone  
 WoodBlocks

102 (xylophone) hysterically

to libox (libox)

103 hysterically  
 subito **fff**  
 (ppp)  
 subito **fff**

tre corda

104 Cello

Xylophone  
 Libox

105 Piano

110

Cello

Xylophone

Lidbox

(tre corda)

114

Cello

Xylophone

Lidbox

Piano

13

117

Cello

Xylophone

Libox

Piano *mf*

(tre corda)

121

Cello

Xylophone

Libox

Piano

125

Cello

Xylophone

Libox

Piano

(tre corde)

129

pizz.

**ff**

Cello

Xylophone

Libox

Piano

subito **pp** subito **ff**

15

132 (♩ = ♪) pizz.  
 Cello  
 Xylophone  
 Vibes

p  
 ppp

137 arco  
 Cello  
 Xylophone  
 Vibes

p  
 mp  
 (to snare drum)

p  
 ppp

pizz.  
 una corda (senza pedale)  
 |||

p  
 ppp

p  
 ppp

16

142

Cello: *arco*

Xylophone

SnarDrum

Piano

*sforz.* (*p*)

147

Cello: *pizz.*

Xylophone

SnarDrum

Piano

*pizz.*

*pp*

*pp*

*p*

152

*arco*

subito ***f*** > ***p***

Cello: Measures 152-156 play eighth-note patterns. Measure 157 starts with a sixteenth-note pattern followed by eighth notes.

Xylophone: Measures 152-156 play eighth-note patterns. Measure 157 starts with a sixteenth-note pattern followed by eighth notes.

Snare Drum: Measures 152-156 play eighth-note patterns. Measure 157 starts with a sixteenth-note pattern followed by eighth notes.

Piano: Measures 152-156 play eighth-note patterns. Measure 157 starts with a sixteenth-note pattern followed by eighth notes.

(*ppp*)

157

*p*

*ppp*

*p*

Dashed arrows indicate measure repeat signs between measures 152 and 157.

18

Musical score page 18, featuring six staves across three systems. The staves are labeled from left to right: Cello, Xylophone, Snare Drum, Piano, Cello, Xylophone, Snare Drum, and Piano.

**System 1:** 162 BPM. Dynamics: **ppp**. Measures show eighth-note patterns on the Cello staff, sixteenth-note patterns on the Xylophone and Snare Drum, and eighth-note patterns on the Piano staff.

**System 2:** Measures show eighth-note patterns on the Cello staff, sixteenth-note patterns on the Xylophone and Snare Drum, and eighth-note patterns on the Piano staff. Dynamics: **pp**.

**System 3:** Measures show eighth-note patterns on the Cello staff, sixteenth-note patterns on the Xylophone and Snare Drum, and eighth-note patterns on the Piano staff. Dynamics: **mp**.

**System 4:** Measures show eighth-note patterns on the Cello staff, sixteenth-note patterns on the Xylophone and Snare Drum, and eighth-note patterns on the Piano staff. Dynamics: **(pp)**, **ff**, **subito ppp**.

**System 5:** Measures show eighth-note patterns on the Cello staff, sixteenth-note patterns on the Xylophone and Snare Drum, and eighth-note patterns on the Piano staff. Dynamics: **mp**.

**System 6:** Measures show eighth-note patterns on the Cello staff, sixteenth-note patterns on the Xylophone and Snare Drum, and eighth-note patterns on the Piano staff.

19

171

pizz. arco (b) ♫

Cello

*pp*

pizz. ♫

Xylophone

Libox

pp

p

pp

mp

Piano

176

sul ponticello

arco

pp

p

pp

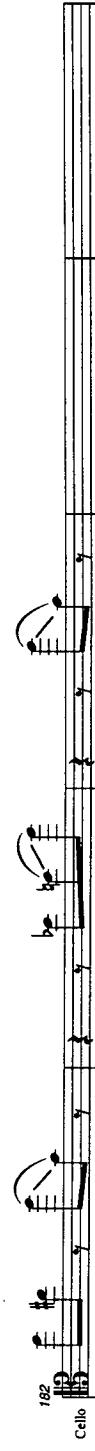
to libox

Xylophone

Libox

Piano

20



*like a lullaby*

*ppp*

legato

Piano

Libox

p<sub>ppp</sub>

*Ad.*  
tre corda



Cello

Libox

Cello

Libox

*ppp*

Piano

Libox

... (simile)

21

192

Cello

Libox

Measure 192: Cello part shows eighth-note pairs with grace notes. Libox part shows eighth-note pairs with grace notes.

Piano

Measure 192: Piano part shows eighth-note pairs with grace notes.

(con pedale)



197

Cello

con sordino  
(sul ponticello)

p<sub>pp</sub>

Measure 197: Cello part shows eighth-note pairs with grace notes. Dynamic: p<sub>pp</sub>.

8va -

Libox

Piano

Measure 197: Libox part shows eighth-note pairs with grace notes. Piano part shows eighth-note pairs with grace notes. Dynamic: p<sub>p</sub>.

22

Musical score for three instruments: Cello, Libox, and Piano. The score consists of two systems separated by a dashed vertical line.

**System 1:**

- Cello:** Playing eighth-note patterns.
- Libox:** Playing eighth-note patterns.
- Piano:** Playing eighth-note patterns.

**System 2:**

- Cello:** Playing eighth-note patterns.
- Libox:** Playing eighth-note patterns.
- Piano:** Playing eighth-note patterns.

**Performance Instructions:**

- Measure 202: **V**
- Measure 206: **(con pedale)**
- Measure 86: **8va**

23

210 Cello (ppp)

Libox

8va

Piano ***ppp*** (con pedale)

214 Cello (ppp)

Libox

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)*

**Siauw Kin Lee**  
(Summer 98, Vancouver)

## Instrumentation

## Performance Instructions

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

(1) Horn

(1) Tenor Trombone with F attachment

Percussion I: Crotale (+ 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

**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)

\* 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)

To a dusty shelf we aspire  
I crave to die.

(Possession, A.S. Byatt)

*Veils Of Illusions*

$\text{= } 30 \text{ M.M.}$

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

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

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

(3) (mv)

Fl. Ob. Cl. Bass Cl. Horn Trb. (Crotales) Bowed p (Marimba) Perc. I Perc. II (Marimba)

Vln I Vln II Vla Vlc D.B.

pp

2

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

Musical score for orchestra and percussion. The score consists of six systems of music, each with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Bass Cl.), Horn (Horn), Trombone (Trb.), Percussion I (Perc. I), Percussion II (Perc. II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Double Bass (D.B.). The notation includes various dynamic markings such as *p*, *mp*, *sfz*, *mf*, *mv.*, and *(crotales)*. The score features complex rhythmic patterns, including eighth-note patterns and grace notes. The percussion parts involve mallets and blocks. The score is numbered 92 at the bottom center.

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

(Temple Blocks)

(Marimba)

Perc. I

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

4

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

Musical score page 94 featuring multiple staves for various instruments:

- Fl. (Flute): Playing eighth-note patterns.
- Ob. (Oboe): Playing eighth-note patterns.
- Ct. (Cello): Playing eighth-note patterns.
- Bass Ct. (Double Bass): Playing eighth-note patterns.
- Horn: Playing eighth-note patterns.
- Trb. (Tuba): Playing eighth-note patterns.
- Perc. I (Temple Blocks): Playing eighth-note patterns.
- Perc. II (Marimba): Playing eighth-note patterns.
- Vln I: Playing eighth-note patterns.
- Vln II: Playing eighth-note patterns.
- Vla (Bassoon): Playing eighth-note patterns.
- Vlc (Violin): Playing eighth-note patterns.
- D.B. (Double Bass): Playing eighth-note patterns.

Measure 94 starts with a dynamic of **p**. The score includes performance instructions such as **mp**, **sfp**, **pp**, and **(cup mute on)**. Percussion parts include temple blocks and marimba. The score concludes with a dynamic of **mp**.

**1 + 2 + 3 + 4 + 1 + 2 + 3 + 3 + 4 + 1 + 2 + 3 + 3 + 4 +**  
**Fl.** *p* *f* *mf* *mp*  
**Ob.** *p* *f* *mf* *mp*  
**Ct.** *f* *p* *cresc...*  
**Bass Ct.** *p* *cresc...* *pp*  
**Horn** *p*  
**Trib.** *p*  
  
**(Temple Blocks)**  
**Perc. I** *p*  
**(Marimba)**  
**Perc. II** *p*  
  
**Vln I** *f* *div.* *Arco* *pp*  
**Vln II** *f* *div.* *Arco* *pp*  
**Vla** *mf* *sf* *subito pp*  
**Vlc** *mf* *sf* *subito pp*  
**D.B.** *mf* *sf* *subito pp*

**A**

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

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

**(no Gongs)**

**p** **p**

**sfp** **sfp** **sfp** **sfp** **mp** **mp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp**

**p** **p**

**(mute on)** **(cup mute on)**

**p** **p**

**pizz.** **pizz.**

**Arco** **Arco**

**mf** **mf**

**1** **1** **1** **1** **1** **1** **1** **1** **1** **1** **1** **1** **1** **1**

**7**

**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.

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

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

**1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +**  
**Fl.** *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*  
**Ob.** *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*  
**Cl.** *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*  
**Bass Cl.** *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*  
**Horn** *p*  
**Trb.** *p*  
**(Temple Blocks)**  
**Perc. I** *p*  
**(Gongs)**  
**Perc. II** *p*  
**Vln I** *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*  
**Vln II** *p*  
**Vla** *p*  
**Vlc** *p*  
**D.B.** *p* *p*

**1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +**  
**Fl.** *f*      **Ob.** *mp* *f*      **Cl.** *f*      **Bass Cl.** *mf* *f*  
**Horn** *mp* *f*      **Trb.** *mf* *f*  
**(Temple Blocks)**  
**Perc. I** *f*      **(Gongs)** *sfz*  
**Perc. II** *f*      **Vln I** *mp* *f*      **Vln II** *mp* *f*  
**Vla** *p* *f*      **Vlc** *mf* *f*      **D.B.** *mf* *f*

**B**  $\text{J} = 84 \text{ M.M.}$

(To Piccolo)

Fl. Ob. Cl. Bass Cl.

Horn Trb.

(Temple Blocks)

Perc. I (Gongs)  $\text{d. sempre l.v.}$

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

28

sempe **f**

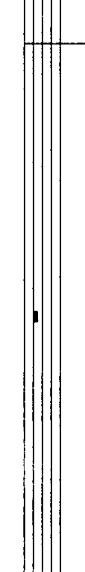
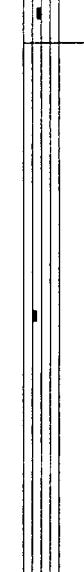
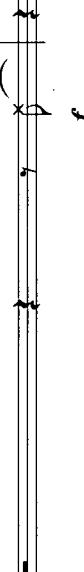
(cup mute off  
straight mute on)

**f**

**mf**

**mf**

**f**  $\searrow$  **mp**

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

Pic. Ob. Cl. Bass Cl. 
  
 Horn Trb. 
  
 Perc. I (Temple Blocks) Perc. II 
  
 Vln I Vln II Vla Vlc

C

35

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

sempre *mp*

sempre *mp*

*mf*

*p*

*pp*

soho (with mute)

sempre *mp*

Pic. (39)  
 Ob. sempre *mp*  
 Cl. sempre *mp*  
 Bass Cl. 3  
  
 Horn 3  
 Trb. 3  
  
 (Temple Blocks) 6  
 Perc. I p  
 (Gongs) 3  
 Perc. II mf  
  
 Vln I mf  
 Vln II mf  
 Vla mf  
 Vlc mf  
 D.B. mf

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

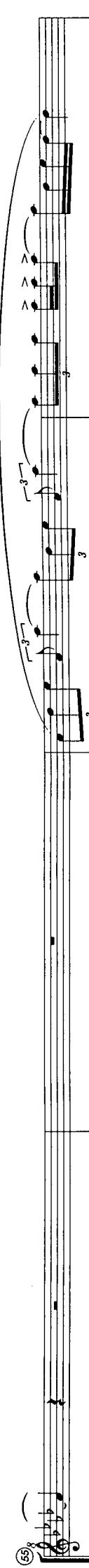
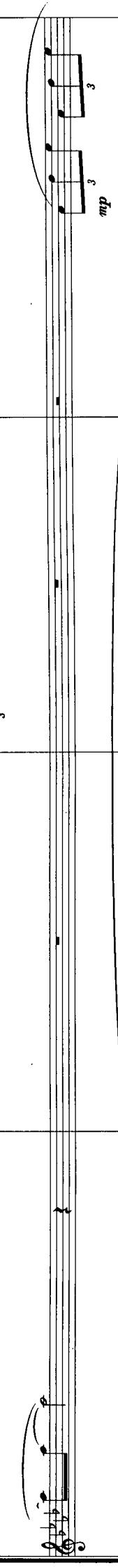
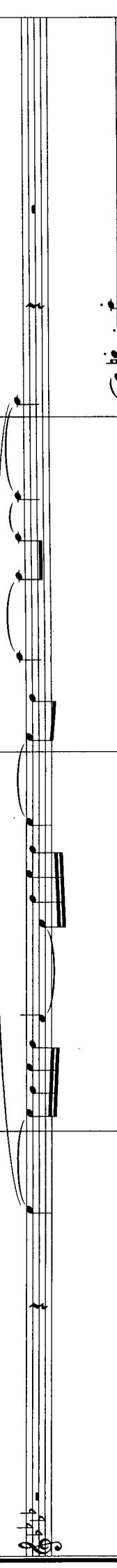
D

Musical score page 107 featuring a system of ten staves. The instruments and their dynamics are as follows:

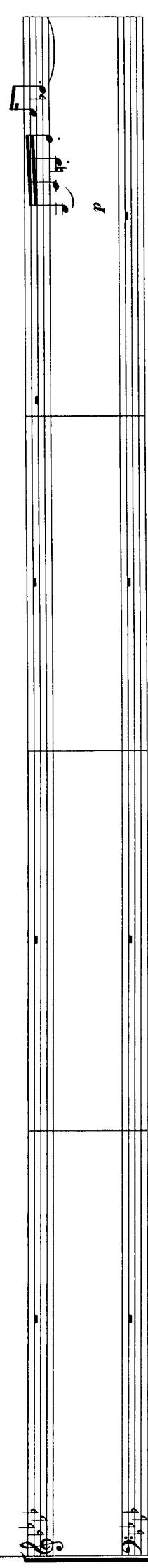
- Pic. (Piccolo): *sempre p*
- Ob. (Oboe): *sempre p*
- Cl. (Clarinet): *sempre p*
- Bass Cl. (Bass Clarinet): *sempre p*
- Horn: *p*
- Trb. (Tuba): *p*
- Perc. I (Xylophone): *p*
- Perc. II: *p*
- Vln I (Violin I): *v*
- Vln II (Violin II): *v*
- Vla (Cello): *mf*
- Vlc (Double Bass): *mf*
- D.B. (Drum Kit): *p*

The score includes dynamic markings such as *sempre p*, *mf*, and *p*, along with performance instructions like *v* and *mf*. Measure numbers 107 and 108 are indicated at the bottom of the page.

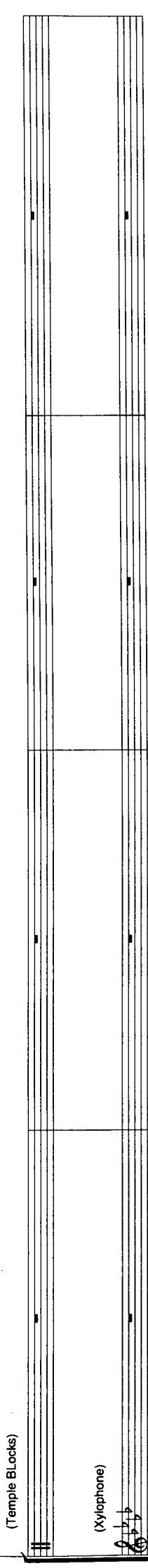
Pic. Ob. Cl. Bass Cl.  
 Horn Trb.  
 (Temple Blocks)  
 Perc. I (Xylophone)  
 Perc. II  
 Vln I  
 Vln II  
 Vla  
 Vlc  
 D.B.

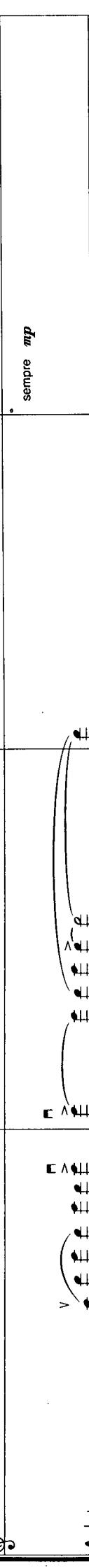
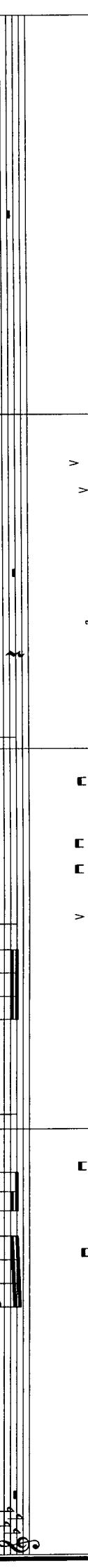
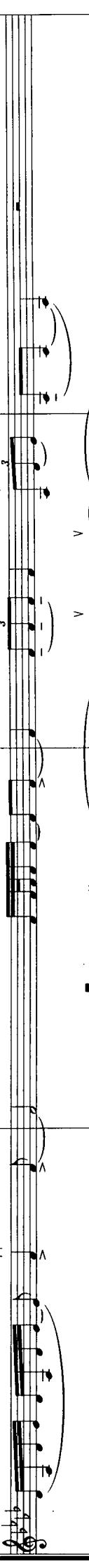
Pic.   
 Ob.   
 Cl.   
 Bass Cl. 

*p*

Horn   
 Trb. 

(Temple Blocks)

Perc. I   
 Perc. II 

Vln I   
 Vln II   
 Vla   
 Vlc   
 D.B. 

sempre *mp*

Tutti (with mute)



E

Musical score page E, measures 110-111. The score includes parts for Pic., Ob., Cl., Bass Cl., Horn, Trb., Perc. I (xylophone), Perc. II, Vln I, Vln II, Vla, Vlc, and D.B.

Measure 110 (Bass Clef):

- Pic.: eighth-note pairs, dynamic **p**.
- Ob.: eighth-note pairs, dynamic **p**.
- Cl.: eighth-note pairs, dynamic **p**.
- Bass Cl.: eighth-note pairs, dynamic **p**.
- Horn: eighth-note pairs, dynamic **p**, instruction "(straight mute on)".
- Trb.: eighth-note pairs, dynamic **p**.
- Perc. I (xylophone): eighth-note pairs, dynamic **p**.
- Perc. II: eighth-note pairs, dynamic **p**.
- Vln I: eighth-note pairs, dynamic **p**.
- Vln II: eighth-note pairs, dynamic **p**.
- Vla: eighth-note pairs, dynamic **p**.
- Vlc: eighth-note pairs, dynamic **p**.
- D.B.: eighth-note pairs, dynamic **p**.

Measure 111 (Treble Clef):

- Pic.: eighth-note pairs, dynamic **p**.
- Ob.: eighth-note pairs, dynamic **p**.
- Cl.: eighth-note pairs, dynamic **p**.
- Bass Cl.: eighth-note pairs, dynamic **p**.
- Horn: eighth-note pairs, dynamic **p**.
- Trb.: eighth-note pairs, dynamic **p**.
- Perc. I (xylophone): eighth-note pairs, dynamic **p**.
- Perc. II: eighth-note pairs, dynamic **p**.
- Vln I: eighth-note pairs, dynamic **p**.
- Vln II: eighth-note pairs, dynamic **p**.
- Vla: eighth-note pairs, dynamic **p**.
- Vlc: eighth-note pairs, dynamic **p**.
- D.B.: eighth-note pairs, dynamic **p**.

Performance instructions:

- (Temple Blocks) placed above Perc. I and Perc. II staves.
- Tutti (with mute) placed above Vln I and Vln II staves.
- sempe **mp** placed above Vln I and Vln II staves.
- Tutti (with mute) placed above Vla and Vlc staves.
- sempe **mp** placed above Vla and Vlc staves.

Pic. *sempre mp*  
 Ob. *sempre <sup>3</sup>*  
 Cl.  
 Bass Cl.  
  
 Horn  
 Trb.  
  
 (Temple Blocks)  
 Perc. I  
 (Xylophone)  
 Perc. II  
  
 Vln I  
 Vln II  
 Vla  
 Vlc  
 D.B.

(♩ = 84 M.M.)

A page of musical notation for orchestra and percussion. The score consists of ten staves. From left to right, the instruments are: Piccolo (Pic.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Bass Cl.), Horn (Horn), Trombone (Tb.), Percussion I (Perc. I) with a note "(Xylophone)", Percussion II (Perc. II) with a note "(at tip)", Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cello (Vlc), and Double Bass (D.B.). The music includes various dynamics such as *p*, *mp*, *pp*, and *ppp*. There are also performance instructions like "v", "v v", and "v v v". Some measures feature circled numbers 1, 2, or 3. Measures 112 through 115 are shown, with measure 115 ending on a double bar line.

**F**

Musical score page F, featuring ten staves of music for various instruments. The instruments and their parts are:

- Pic. (Piccolo)
- Ob. (Oboe)
- C1. (Clarinet)
- Bass Cl. (Bass Clarinet)
- Horn
- Trb. (Trombone)
- (Temple Blocks)
- Perc. I (Xylophone)
- Perc. II
- Vln I
- Vln II
- Vla (Violoncello)
- Vlc (Double Bass)
- D.B. (Double Bass)

Performance instructions and dynamics include:

- mp* (mezzo-forte) for Pic., Ob., C1., Bass Cl., Trb., Perc. I, Vln I, Vln II, Vla, Vlc, D.B.
- mf* (mezzo-forte) for C1., Bass Cl., Perc. I, Vln I, Vln II, Vla, Vlc, D.B.
- straight mute* for Horn
- p* (pianissimo) for Perc. I, Perc. II, Vln I, Vln II, Vla, Vlc, D.B.
- v* (vibrato) for Perc. I, Perc. II, Vln I, Vln II, Vla, Vlc, D.B.
- pizz.* (pizzicato) for Vla, Vlc, D.B.
- semibreve pp* (semibreve pianississimo) for Vln I, Vln II, Vla, Vlc, D.B.

Pic. *mf*  
 Ob. *mp*  
 Cl. *f*  
 Bass Cl.  
 Horn *f*  
 Trb. *mf*  
 (Temple Blocks)  
 (Xylophone)  
 Perc. I  
 Perc. II  
 Vln I  
 Vln II  
 Vla  
 Vlc  
 D.B. *mf*

Pic. *mf*  
 Ob.  
 Cl.  
 Bass Cl. *mp* → *f*  
 Horn *mf* → (straight mute on) *mp* → *mf*  
 Trb.  
 Perc. I (Temple Blocks)  
 Perc. II  
 Vln I  
 Vln II  
 Vla *mp*  
 Vlc  
 D.B. *pp*

Pic. *f*  
 Ob. *mp*  
 Cl. *mp*  
 Bass Cl. *mp*  
 Horn *f*  
 Trb.  
 (Temple Blocks)  
 Perc. I  
 (Xylophone)  
 Perc. II  
 Vln I *p*  
 Vln II *mp*  
 Vla *mp*  
 Vlc *mf*  
 D.B. *mf*

Pic. *sf*  
 Ob. *mp*  
 Cl. *p* (mf)  
 Bass Cl.  
 Horn *p*  
 Trb. *p*  
 (Temple Blocks)  
 Perc. I  
 (xylophone)  
 Perc. II  
 Vln I *p*  
 cresc...  
 Vln II *p*  
 cresc...  
 Vla  
 Vlc  
 D.B. *cresc...*  
*mp*

**G**

Musical score page 118 featuring ten staves of music. The instruments and their dynamics are as follows:

- Pic. (Piccolo): Dynamics **p**, **p**, **p**.
- Ob. (Oboe): Dynamics **p**, **p**.
- Cl. (Clarinet): Dynamics **p**, **p**.
- Bass Cl. (Bass Clarinet): Dynamics **p**, **p**, **p**, **p**.
- Horn: Dynamics **p**.
- Trb. (Tuba): Dynamics **p**.
- (Temple Blocks): Dynamics **pp**.
- Perc. I (Percussion I): Dynamics **pp**, **pp**.
- Perc. II (Percussion II): Dynamics **pp**.
- Vln I (Violin I): Dynamics **p**.
- Vln II (Violin II): Dynamics **p**.
- Vla (Cello): Dynamics **pizz.**.
- Vlc (Double Bass): Dynamics **p**, **p**.
- D.B. (Double Bass): Dynamics **p**.

Measure number 118 is indicated at the bottom center of the page.

Pic. *mp*  
 Ob. *p*  
 Cl. *mp*  
 Bass Cl. *mp*  
 Horn *mp*  
 Trb. *p*  
 (Temple Blocks) *p*  
 Perc. I (Xylophone) *mp*  
 Perc. II *pp*  
 Vln I  
 Vln II  
 Vla  
 Vlc  
 D.B. *pp*

Pic. *mf*  
 Ob. *mp*  
 Cl. *mp*  
 Bass Cl. *pp*  
  
 Horn *sfz*  
 Trb. *sfz* (Straight mute on)  
  
 Perc. I *sfz* (Temple Blocks)  
 (Marimba) *sfz*  
 Perc. II *sfz*  
  
 Vln I *sfz*  
 Vln II *sfz*  
 Vla *sfz*  
 Vlc *sfz*  
 D.B. *sfz*

113

Pic. Ob. Cl. Bass Cl.

Horn Trb.

Perc. I (Temple Blocks)  
(Marimba)

Perc. II (Xylophone)

Vln I Vln II Vla Vlc D.B.

I

118

Pic. f

Ob. mf

Cl. f

Bass Cl. f

Horn ( ) f

Trb. f

Perc. I (Temple Blocks)  
(Xylophone) f

Perc. II f

Vln I mf

Vln II f

Vla cresc...

Vlc f

D.B. f

Pic. *mp*  
 Ob. *p*  
 Cl. *f*  
 Bass Cl. *mf*  
 Horn *f*  
 Trb.  
 (Temple Blocks)  
 Perc. I *p*  
 (Xylophone) *mf*  
 Perc. II  
 Vln I *mf*  
 cresc...  
 Vln II *subito p*  
 cresc...  
 Vla  
 Vlc *pizz.*  
 D.B. *subito pp*  
*subito pp*  
*mp*



(to Flute)

Pic. Ob. Cl. Bass Cl.

Horn Tb.

Perc. I (Chimes) (Xylophone)

Perc. II (to Marimba)

Vln I Vln II

Vla

D.B.

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

*(14)*  $\text{J} = 30 \text{ M.M.}$

Fl.

Ob.

Cl.

Bass Cl.

Horn

Trb.

Perc. I  
(Chimes)  
(Marimba)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

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

(42)

Fl. Ob. Cl. Bass Cl. Horn Trb. (solo) Perc. I Perc. II

Flute, Oboe, Clarinet, Bass Clarinet, Horn, Trombone (solo), Percussion I, and Percussion II play eighth-note patterns. The Flute, Oboe, and Clarinet play eighth-note pairs. The Bass Clarinet, Horn, Trombone, Percussion I, and Percussion II play eighth-note groups of three. The score includes dynamic markings *ff*, *p*, *mp*, and *p*.

Horn Trb. (solo)

Trombone (solo)

The Trombone (solo) plays eighth-note pairs.

(Chimes) (Marimba)

Perc. I (Marimba) Perc. II

Chimes (Marimba) Percussion II

Chimes and Marimba play eighth-note pairs. Percussion II plays eighth-note groups of three.

Vln I Vln II Vla Vlc D.B.

Violin I Violin II Viola Cello/Bass Double Bass

Violin I, Violin II, Viola, Cello/Bass, and Double Bass play eighth-note pairs. Dynamic markings include *sf*, *p*, *div. sul ponticello*, *uni. ord.*, and *sf ord.*

**1** +      **2** +      **3** +      **4** +      **1** +      **4** +      **3** +      **4** +      **2** +      **3** +      **4** +      **+**  
**144**

**128**

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



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

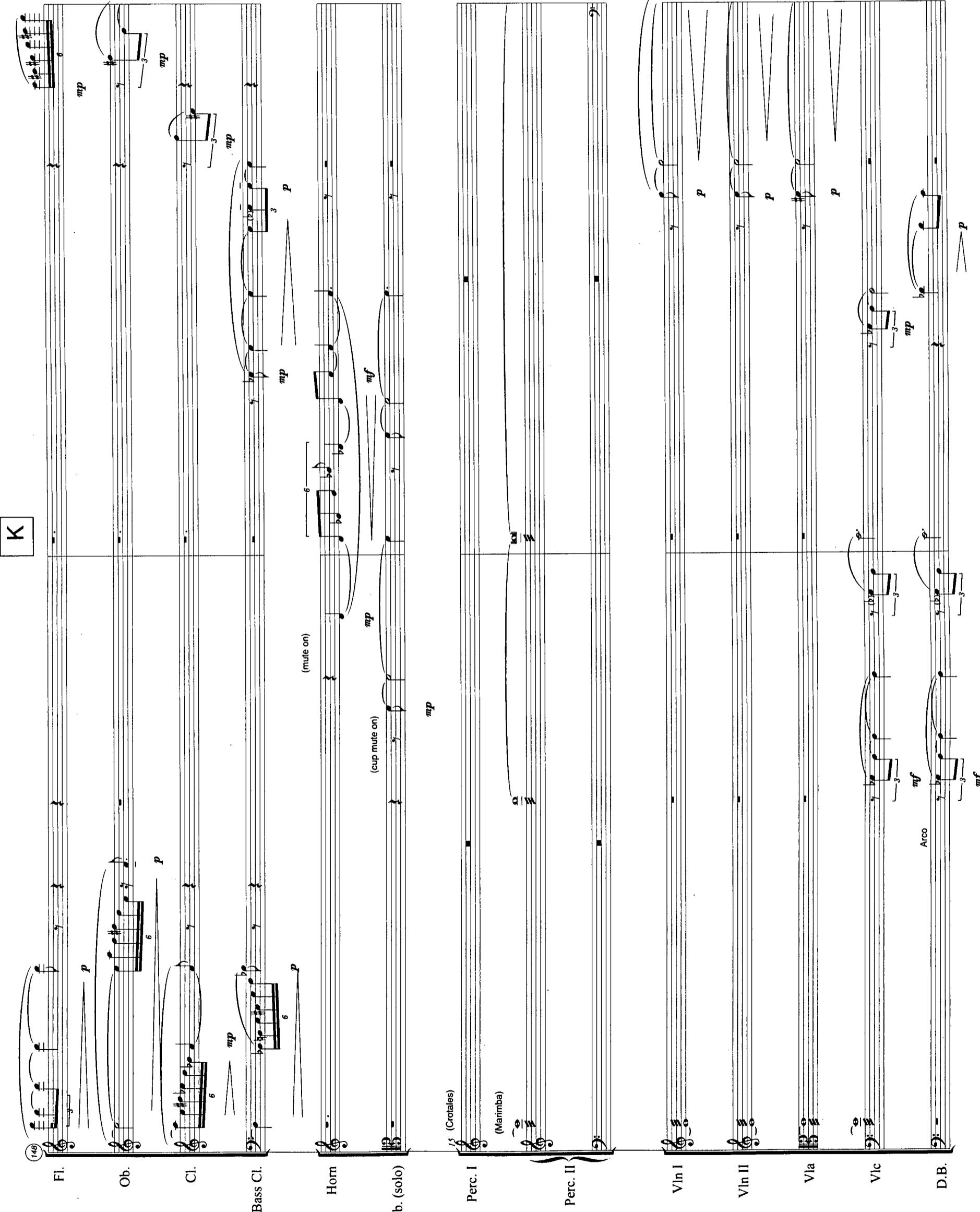
K

(148)

Fl. Ob. Cl. Bass Cl. Horn Trb. (solo) Perc. I (Crotolas) (Marimba) Perc. II

Vln I Vln II Vla Vlc D.B.

mp p mp 6 p (mute on) mp (cup mute on) mp mp p Arco mp mp mf



**Fl.** *p*  
**Ob.** *f* *p*  
**Cl.** *p*  
**Bass Cl.** *p*  
**Horn** *p*  
**Trb. (solo)** *mp*  
**(Crotales)**  
**Perc. I**  
**Perc. II**  
**Vln I** *mf*  
**Vln II** *mf*  
**Vla** *mf*  
**Vlc** *v*  
**D.B.** *mf*

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

Fl. Ob. Cl. Bass Cl.

Horn Trb. (solo) (Crotales)

Perc. I (Marimba) (to Chimes)

Perc. II

Vln I Vln II Vla Vlc D.B.

132

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

Musical score page 133 featuring ten staves of music. The instruments and their dynamics are as follows:

- Fl. (Flute): *mf*, *p* (measures 1-2), *mp* (measures 3-4).
- Ob. (Oboe): *mf*, *p* (measures 1-2), *mp* (measures 3-4).
- C1. (Clarinet): *mf*, *p* (measures 1-2), *mp* (measures 3-4).
- Bass Cl. (Bass Clarinet): *p* (measures 1-2), *mf* (measures 3-4).
- Horn: *mf* (measures 1-2), *mp* (measures 3-4).
- Trb. (solo): *mf* (measures 1-2), *p* (measures 3-4).
- Perc. I (Crotolas): *mf* (measures 1-2), *mp* (measures 3-4).
- Perc. II (Chimes): *mf* (measures 1-2), *mp* (measures 3-4).
- Vln I: *mf* (measures 1-2), *f* (measures 3-4).
- Vln II: *mf* (measures 1-2), *mp* (measures 3-4).
- Vla (Viola): *mf* (measures 1-2), *p* (measures 3-4).
- D.B. (Double Bass): *p* (measures 1-2), *mp* (measures 3-4).

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

Musical score page 134 featuring ten staves of music. The instruments and their dynamics are as follows:

- Fl. (Flute):  $\text{mp}$
- Ob. (Oboe):  $f$
- Cl. (Clarinet):  $mf$
- Bass Cl. (Bass Clarinet):  $f$
- Horn:  $mf$
- Trb. (solo):  $f$
- Perc. I (Crotales):  $p$
- Perc. II (Chimes):  $p$
- Vln I:  $sf$
- Vln II:  $f$
- Vla (Viola):  $mf$
- Vcl (Cello):  $mf$
- D.B. (Double Bass):  $mf$

Measure numbers 156 and 157 are indicated at the top left. Measure 156 starts with  $mp$  for Flute and Ob., followed by  $f$  for Cl. and Bass Cl. Measure 157 starts with  $mf$  for Horn and Trb. (solo). Percussion parts include Crotales and Chimes. The score concludes with  $mf$  for Vln I, Vln II, Vla, Vcl, and D.B.

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

L

(158)

F1.  
Ob.  
Cl.  
Bass Cl.

Horn  
Trb. (solo)

Perc. I  
(Crotalles)  
(Chimes)

Perc. II

Vln I  
Vln II  
Vla  
Vlc  
D.B.

135

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

Musical score page 136 featuring ten staves of music. The instruments are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bass Cl. (Bass Clarinet)
- Horn
- Trb. (solo) (Trombone solo)
- Perc. I (Percussion I)
- (Chimes)
- Perc. II (Percussion II)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla (Viola)
- Vlc (Cello)
- D.B. (Double Bass)

The score includes various musical markings such as dynamics (e.g., **p**, **pp**, **div.**, **sul ponticello**, **unis.**, **ord.**, **5**), articulations (e.g., slurs, grace notes), and performance instructions (e.g., "sul ponticello", "div.", "unis.", "ord.", "5"). The chimes staff has a tempo marking of 6.

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

(164)

Fl. Ob. Cl. Bass Cl.

Horn Trb. (solo)

Perc. I (Crotale) (Chimes)

Perc. II

Vln I Vln II

Vla Vlc D.B.

137

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

(67)

Fl.

Ob.

Ct.

Bass Ct.

Horn

Trb. (solo)

Perc. I

(Crotales)

Bowed

(Chimes)

Perc. II

Vln I

Vln II

Vla

Vlc

D.B.

*Where No Languages Cross*

for marimba & zheng

**Siauw 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

$J = 60$ M.M.

sempre con fuoco

*Where No Languages Cross*  
(december 1997)

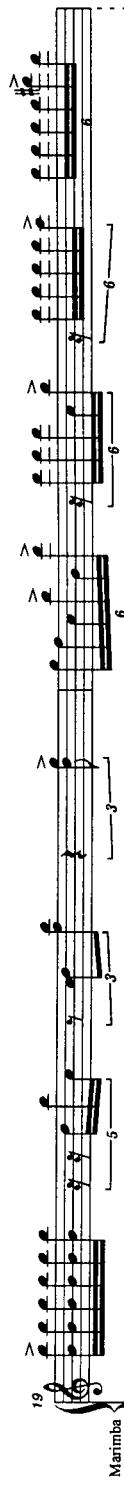
Siauw Kin Lee  
(Vancouver)

The musical score consists of two staves, one for Marimba and one for Zheng, separated by a dashed horizontal line. Both staves are in common time (indicated by a 'C'). The Marimba staff uses a treble clef and has six notes per octave. The Zheng staff uses a bass clef and has five notes per octave. The music is divided into measures by vertical bar lines. Measure 1: Marimba plays eighth-note pairs (A, G), (F, E), (D, C), (B, A). Zheng plays eighth-note pairs (G, F), (E, D), (C, B). Dynamics: **ff**. Measure 2: Marimba: (A, G), (F, E), (D, C), (B, A). Zheng: (G, F), (E, D), (C, B). Dynamics: **ff**. Measure 3: Marimba: (A, G), (F, E), (D, C), (B, A). Zheng: (G, F), (E, D), (C, B). Dynamics: **f**. Measure 4: Marimba: (A, G), (F, E), (D, C), (B, A). Zheng: (G, F), (E, D), (C, B). Dynamics: **ff**. Measure 5: Marimba: (A, G), (F, E), (D, C), (B, A). Zheng: (G, F), (E, D), (C, B). Dynamics: **f**. Measure 6: Marimba: (A, G), (F, E), (D, C), (B, A). Zheng: (G, F), (E, D), (C, B). Dynamics: **ff**. Measure 7: Marimba: (A, G), (F, E), (D, C), (B, A). Zheng: (G, F), (E, D), (C, B). Dynamics: **f**. Measure 8: Marimba: (A, G), (F, E), (D, C), (B, A). Zheng: (G, F), (E, D), (C, B). Dynamics: **ff**. Measure 9: Marimba: (A, G), (F, E), (D, C), (B, A). Zheng: (G, F), (E, D), (C, B). Dynamics: **f**. Measure 10: Marimba: (A, G), (F, E), (D, C), (B, A). Zheng: (G, F), (E, D), (C, B). Dynamics: **ff**.

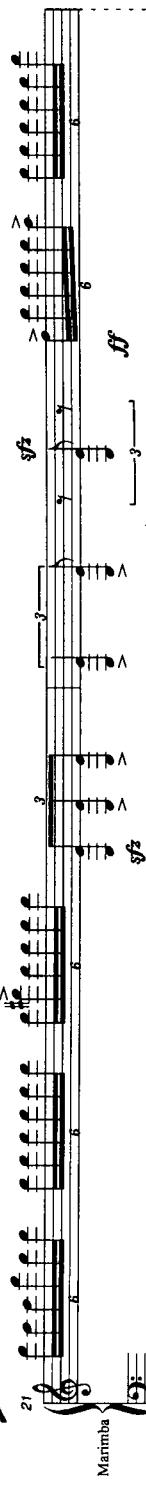
A musical score for Marimba and Zheng. The score consists of two staves. The left staff is for Marimba, showing a continuous line of sixteenth-note patterns with various dynamics (e.g., *f*, *ff*, *mp*, *p*) and performance instructions (e.g., '^'). The right staff is for Zheng, also showing sixteenth-note patterns with dynamics and performance instructions. Measures 7 through 12 are shown, with measure 12 ending on a double bar line. Measure 13 begins with a dynamic of *mf*.

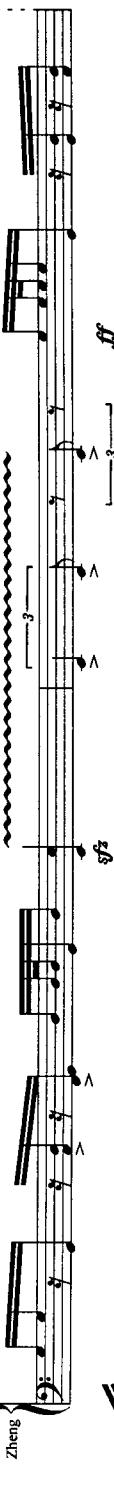
2

13 Marimba  
 14 Zheng **f**  
 15 Marimba  
 16 Zheng **mp** **f**  
 17 Marimba  
 18 Zheng **mf** **ff**  
 19 Marimba  
 20 Zheng **intensely ff**  
 21 Marimba  
 22 Zheng **f** **ff**

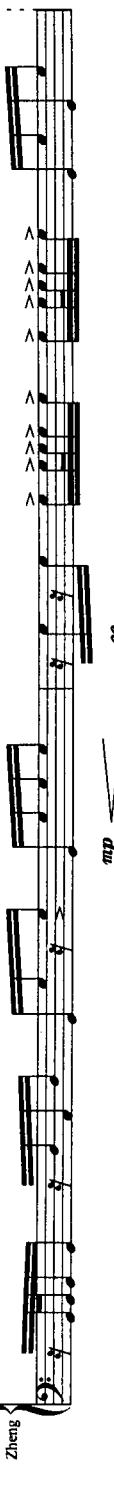
19   
**Marimba**  
**f**

21   
**Zheng**  
**f**

21   
**Marimba**  
**ff**

23   
**Zheng**  
**ff**

23   
**Marimba**  
**ff**

24   
**Zheng**  
**mp** **ff**

A musical score for Marimba and Zheng. The score consists of two staves. The left staff is for Marimba, showing a continuous line of sixteenth-note patterns with various dynamics and performance instructions like '^' and '6'. The right staff is for Zheng, featuring vertical strokes and specific attack points indicated by small arrows and 'x' marks. Measure numbers 25, 27, and 29 are visible above the staves. Measure 26 contains a wavy line and a '3' above a bracket. Measure 28 contains a 'subito p' dynamic. Measure 30 contains a 'ff' dynamic. The score is divided into sections by double bar lines and includes section labels 'Marimba' and 'Zheng'.

31 Marimba  
 32 Zheng  $\text{mf} \xrightarrow{\text{wavy line}} \text{ff}$   
 33 Marimba  
 34 Zheng  $\text{ff}$   
 35 Marimba  
 36 Zheng  $\text{f} \xrightarrow{\text{wavy line}} \text{ff}$

ff

\* always furiously and intensely

7

Marimba

Zheng

ff

Marimba

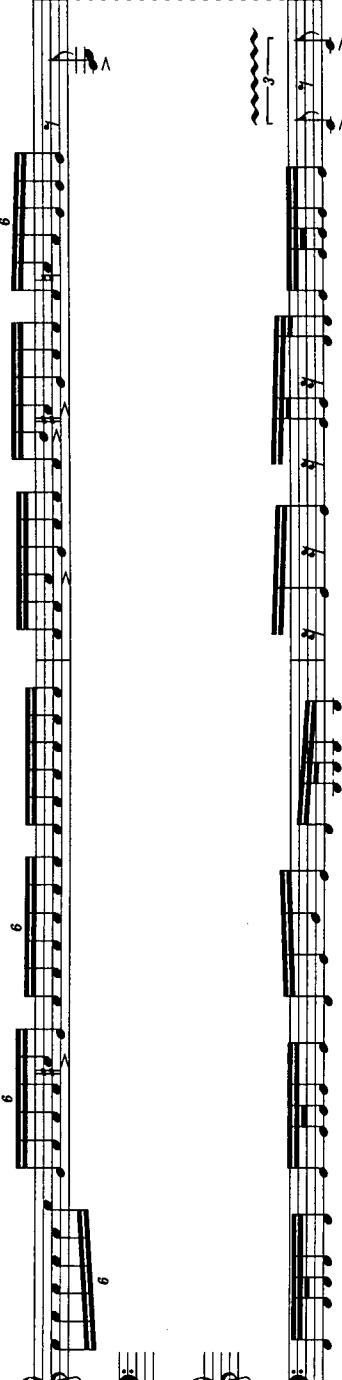
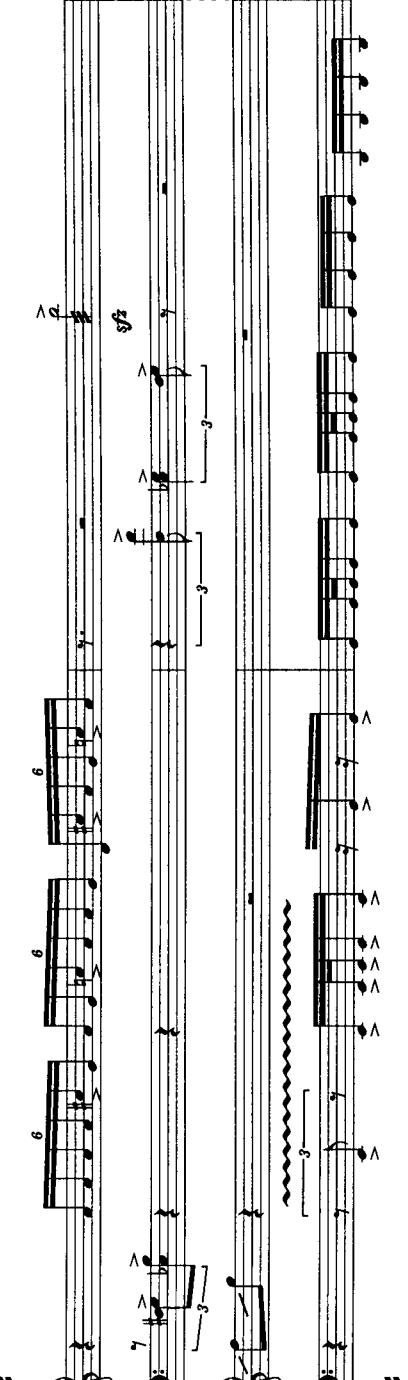
Zheng

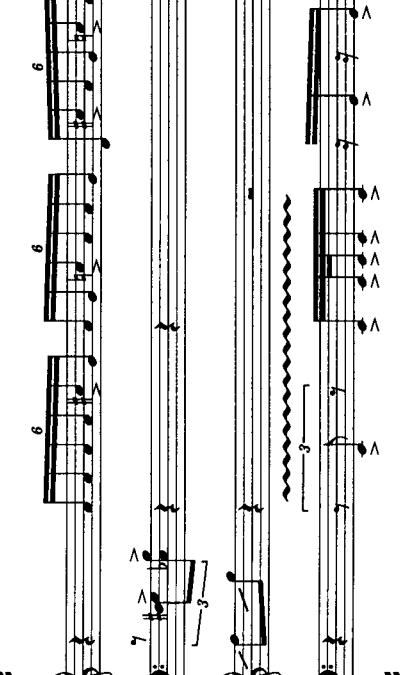
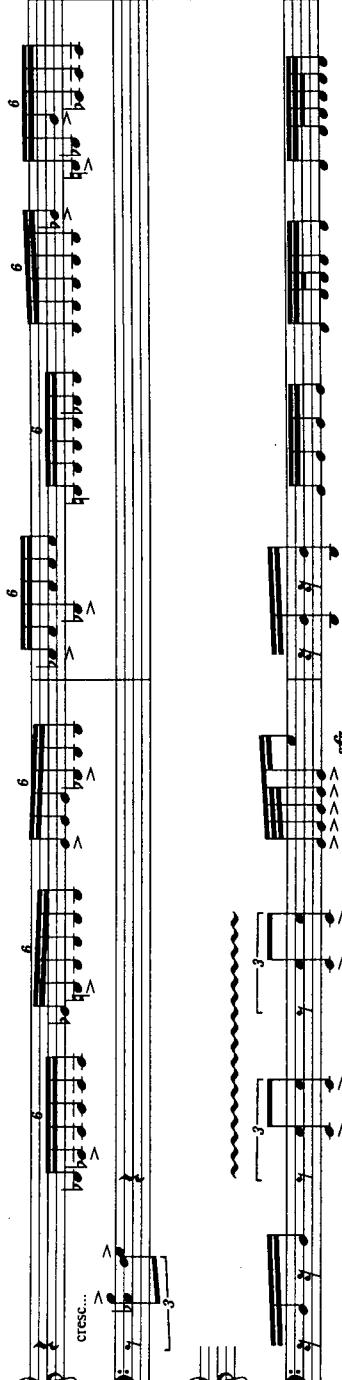
ff

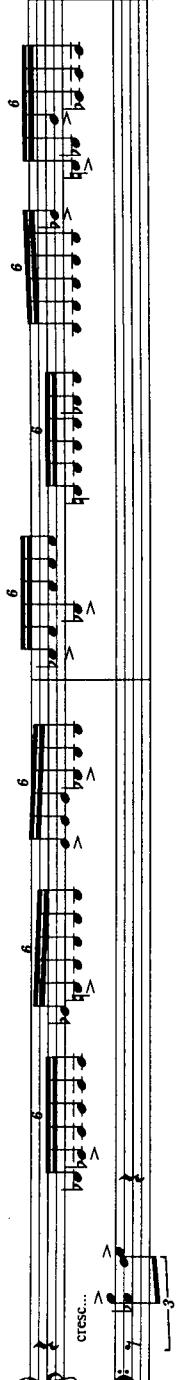
Marimba

Zheng

ff

49 6  
Marimba   
Zheng 

45 6  
Marimba   
Zheng 

47 6  
cresc...   
Zheng 

8  
cresc...

49 Marimba ***fff***

with increasing intensity and agitation

51 Zheng ***fff***

with increasing intensity and agitation

Marimba ***fff***

with extreme intensity \*

53 Zheng ***fff***

with extreme intensity

Marimba ***fff***

Zheng ***fff***

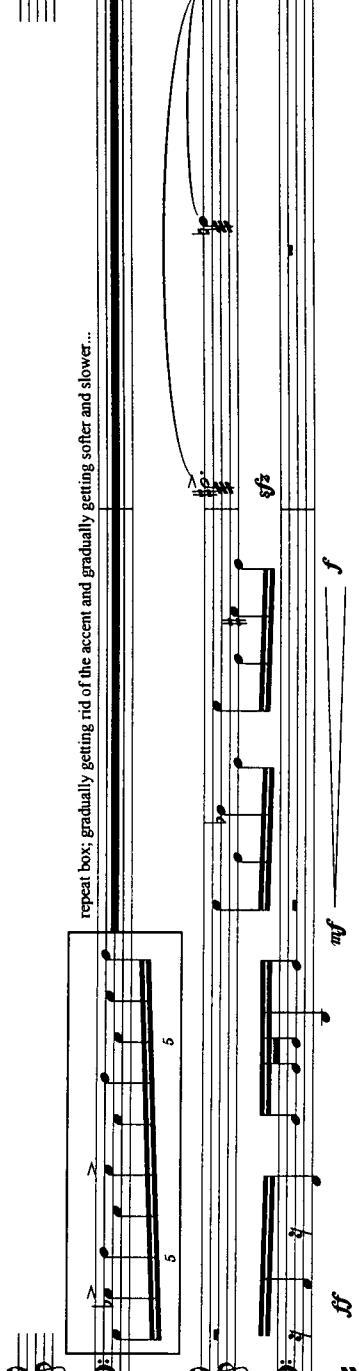
- all glissandi are to be done with fury

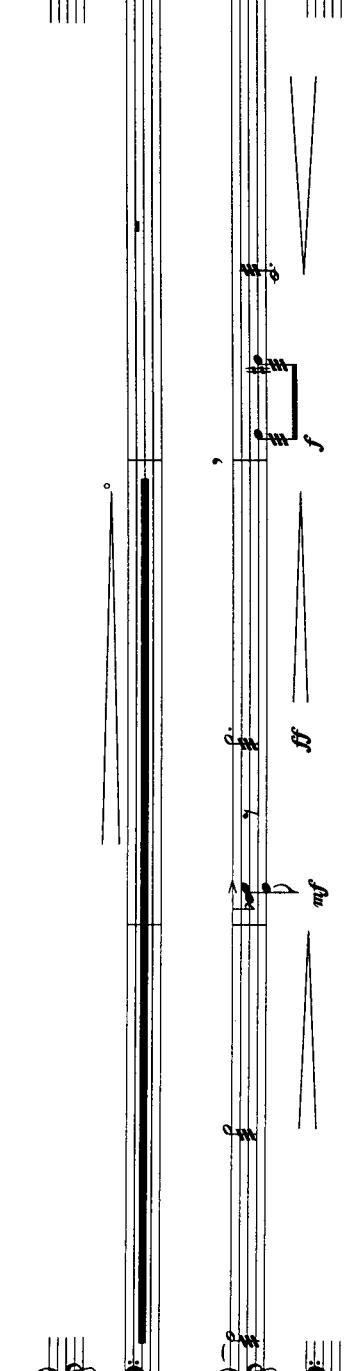
55 Marimba  
 57 Zheng

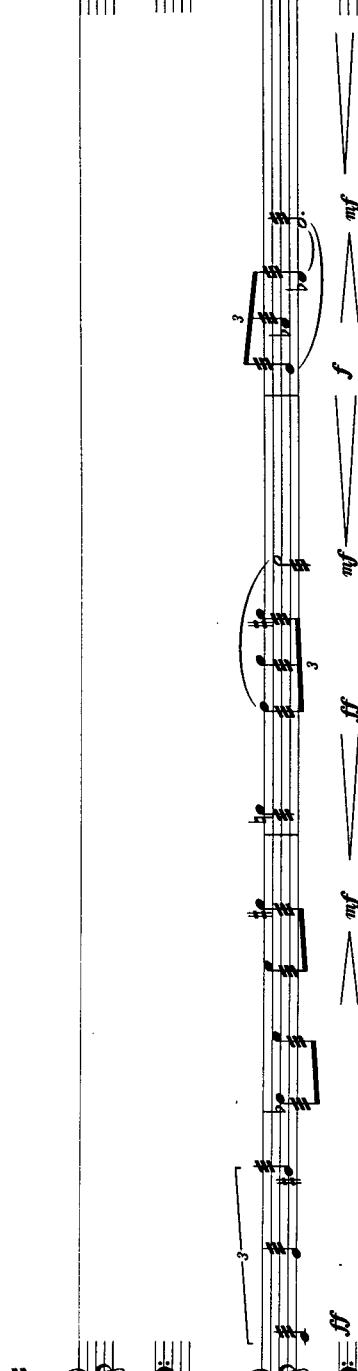
*mp*  
**D**  
*ff*  
 \* dim. in the marimba line only

*repeat box; gradually getting rid of the accent and gradually getting softer and slower...*

**Marimba**  
**Zheng**

**61** 

**63** 

**66** 

II

$J = 40 \text{ M.M.}$  quietly

12

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

A musical score for Marimba and Zheng. The score consists of two staves. The left staff is for Marimba, showing a 4/4 time signature and a key signature of one flat. The right staff is for Zheng, also in 4/4 time and one flat. Measure 85: Marimba plays eighth-note pairs (B, G) and (A, F#), dynamic *mp*. Zheng plays eighth-note pairs (D, C) and (E, G). Measure 86: Marimba plays eighth-note pairs (B, G) and (A, F#), dynamic *p*. Zheng plays eighth-note pairs (D, C) and (E, G). Measure 87: Marimba plays eighth-note pairs (B, G) and (A, F#), dynamic *mp*. Zheng plays eighth-note pairs (D, C) and (E, G). Measure 88: Marimba plays eighth-note pairs (B, G) and (A, F#), dynamic *p*. Zheng plays eighth-note pairs (D, C) and (E, G). Measure 89: Marimba plays eighth-note pairs (B, G) and (A, F#), dynamic *pp*. Zheng plays eighth-note pairs (D, C) and (E, G). Measure 90: Marimba plays eighth-note pairs (B, G) and (A, F#), dynamic *p*. Zheng plays eighth-note pairs (D, C) and (E, G). Measure 91: Marimba plays eighth-note pairs (B, G) and (A, F#), dynamic *ppp*. Zheng plays eighth-note pairs (D, C) and (E, G).