

“SHUI DIAO GE TOU”
POEMS FROM SUNG DYNASTY

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

in

The School of Music

by

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B.A., Southwest China University, 2003

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August 2008

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INSTRUMENTATION

2 Flutes (Fl.) (2nd doubling piccolo)

2 Oboes (Ob.)

2 Clarinets in Bb (Bb Cl.)

2 Bassoons (Bn.)

4 Horns in F (Hn. in F)

3 Trumpets in C (Tpt. in C)

Tenor Trombone and Bass Trombone (Tbn.)

Tuba (Tuba.)

Timpani (Timp.)

Percussion 1 (perc.1)

(Marimba, Chime I, Tambourine, Large Crash Cymbal, Tam-Tam, Chinese Small Pecking Opera Gong)

Percussion 2 (perc.2)

(Wind Chime, Chime II, Tam-Tam, Xylophone, Tambourine, Large Suspended Cymbal, Triangle, Wood Block)

Percussion 3 (perc.3)

(Triangle, Glockenspiel, Large Suspended Cymbal, Chinese Tom-tom, Bass Drum, Brake Drum, Chinese Small Pecking Opera Gong)

Harp (Hp.)

Violin I (Vln.1)

Violin II (Vln.2)

Viola (Vla.)

Violoncello (Vlc.)

Contrabass (Cb.)

ABSTRACT

“Shui Diao Ge Tou”- Poems from Sung Dynasty is a piece for full orchestra. It was suggested by two poems of Su Dong Po. One is “Shui Diao Ge Tou”. The other one is “Jiang Chen Zi”. No movement of this piece has a fixed form, but the whole piece takes on the arch structure. The musical development is analogous to the texts of the poems, and the whole piece is controlled by two principal themes. They can first be found at measures 6 and 15.

The materials of this work are drawn from the old traditional Chinese music. They are not always based on a pentatonic scale. Instead, they often have seven-tone scales which are similar to the Mixolydian, Lydian or Ionian church modes. Sometimes I even combined them like Bartok did. I wondered if these melodic patterns would give more an Asian quality to this piece. They connect better with the poems written by Su Dong Po. I really got an idea a long time ago to combine the Western composing techniques and Chinese flavor.

The more interesting thing for this piece is the title of the second movement “A Dialogue Between Su Dong Po and Debussy”. How did I come up with this title? When I composed the first movement, I found that Debussy’s “La Mer” and Ravel’s “Rapsodie Espagnole” had some influences on my music. So I tried to make a quotation there, but my music is quite different from theirs. And at the same time, I developed the two main themes so that the music is like a dialogue between two people who come from the different countries, two different cultures. I was wondering if I have successfully combined the two different elements.

**“SHUI DIAO GE TOU”
POEMS FROM SUNG DYNASTY**

Fl.1
Fl.2& Picc.
Ob.1
Ob.2
Bb cl.1
Bb cl.2
Bn.1
Bn.2
Hn. in F 1
2
Hn. in F 3
4
Tpt.in C 1
Tpt.in C 2
3
Tbn.1-2
Tuba
Hp.
Timp.
Perc.1
Perc.2
Perc.3
Vln.1
Vln.2
Vla.
Vlc.
Cb.

mp
flutter tongue
p
mf
p
p
mp
p
con sord
p
Mar.
mf
W Ch.
poco a poco cresc.
ord.
poco a poco cresc.
ord.
poco a poco cresc.
ord.
poco a poco cresc.
ord.
mp
arco
mp
p

Fl.1

Fl.2 & Picc.

Ob.1

Ob.2

Bb cl.1

Bb cl.2

Bn.1

Bn.2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tpt. in C 1

Tpt. in C 2

Tbn. 1-2

Tuba

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Fl.1
f

Fl.2& Picc.
mf

Ob.1
mf

Ob.2
f

Bb cl.1
f

Bb cl.2

Bn.1
mf

Bn.2

Hn. in F 1
2
mf *al* *mp*

Hn. in F 3
4

Tpt. in C 1

Tpt. in C 2
3

Tbn. 1-2

Tuba

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1
f

Vln. 2
mf *one stand* *tutti* *mf*

Vla.
f *mf* *f*

Vlc.
f *tutti*

Cb.

This page of a musical score includes the following instruments and parts:

- Fl. 1
- Fl. 2 & Piccolo
- Ob. 1
- Ob. 2
- B♭ clarinet 1
- B♭ clarinet 2
- Bassoon 1
- Bassoon 2
- Horn in F 1
- Horn in F 2
- Horn in F 3
- Horn in F 4
- Trumpet in C 1
- Trumpet in C 2
- Trumpet in C 3
- Tuba 1-2
- Tuba
- Harp
- Timpani
- Percussion 1
- Percussion 2
- Percussion 3
- Violin 1
- Violin 2
- Viola
- Violoncello
- Double Bass

Key performance markings include dynamics such as *mf*, *f*, *mp*, and *p*, and articulation like "senza sord" (without mutes). The score is written in a standard orchestral format with multiple staves per instrument.

Fl.1

Fl.2& Picc.

Ob.1

Ob.2

Bb cl.1

Bb cl.2

Bn.1

Bn.2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1

Tpt. in C 2
3

Tbn.1-2

Tuba.

Hp.

Timp.

Perc.1

Perc.2

Perc.3

Vln.1

Vln.2

Vla.

Vlc.

Cb.

mf

f

mf

f

mf

mf

p

f

Mar.

mf

div

p

f

div

f

div

f

I solo

non div.

f

f

Fl.1
ff *mf*

Fl.2& Picc.

Ob.1
ff *f* *f*

Ob.2

Bb cl.1
ff *f* *mf*

Bb cl.2
f *mf* *f*

Bn.1
f

Bn.2
f

Hn. in F 1
f *mf* *f*
2

Hn. in F 3
mf *f*
4

Tpt. in C 1

Tpt. in C 2
f
3

Tbn.1-2

Tuba.

Hp.
mf

Timp.
f *mf*

Perc.1
ff *mf*

Perc.2
W. Bl.

Perc.3
f *mf*
Trpt.
Chinese Small Peking Opera Gong

Vln.1
ff *mf*
tutti *glis.*

Vln.2
mf
tutti *glis.*

Vla.
ff

Vlc.
ff *mp* *mf*
tutti *glis.*
col legno

Cb.
ff *mp* *mf*
tutti *glis.*
col legno

Fl.1

Fl.2& Picc.

Ob.1

Ob.2

Bb cl.1

Bb cl.2

Bn.1

Bn.2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1

Tpt. in C 2
3

Tbn. 1-2

Tuba.

Hp.

Timp.

Perc.1 Chime 1
f

Perc.2

Perc.3 Glsp.
f

Vln.1
mf

Vln.2
mf

Vla. tutti non div.
p
ord.
mf

Vlc.
p
ord.
mf

Cb.
p
ord.
mf

Fl.1

Fl.2 & Picc.

Ob.1

Ob.2

Bb cl.1

Bb cl.2

Bn.1

Bn.2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1

Tpt. in C 2
3

Tbn. 1-2

Tuba.

Hp.

Timp.

Perc.1

Perc.2

Perc.3

Vln.1

Vln.2

Vla.

Vlc.

Cb.

poco a poco cresc.

f

ff

Fl. 1
Fl. 2 & Picc.
Ob. 1
Ob. 2
Bb cl. 1
Bb cl. 2
Bn. 1
Bn. 2
Hn. in F 1
2
Hn. in F 3
4
Tpt. in C 1
Tpt. in C 2
3
Tbn. 1-2
Tuba
Hp.
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

Fl.1

Fl.2& Picc.

Ob.1

Ob.2

Bb cl.1

Bb cl.2

Bn.1

Bn.2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1

Tpt. in C 2
3

Tbn.1-2

Tuba.

Hp.

Timp.

Perc.1

Perc.2
Large Susp. Cymb.

Perc.3
B.D. (Wood sticks)

Vln.1

Vln.2

Vla.

Vlc.

Cb.

Fl.1
ff

Fl.2& Picc.
ff

Ob.1
ff

Ob.2
ff

Bb cl.1
ff

Bb cl.2
f

Bn.1
ff

Bn.2

Hn. in F 1
2
ff

Hn. in F 3
4
ff

Tpt. in C 1
ff

Tpt. in C 2
3
ff

Tbn.1-2
ff

Tuba

Harp
ff

Timp.

Perc.1

Perc.2

Perc.3

Vln.1
ff

Vln.2
ff

Vla.
ff

Vlc.
ff

Cb.
ff

Fl. 1

Fl. 2 & Picc.

Ob. 1

Ob. 2

Bb cl. 1

Bb cl. 2

Bn. 1

Bn. 2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1

Tpt. in C 2
3

Tbn. 1-2

Tuba

Hp.

Timp.

Perc. 1

Perc. 2
Large Susp. Cymb.

Perc. 3
B.D. (Wood sticks)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

15

Fl.1
 Fl.2& Picc.
 Ob.1
 Ob.2
 Bb cl.1
 Bb cl.2
 Bn.1
 Bn.2
 Hn. in F 1
 2
 Hn. in F 3
 4
 Tpt. in C 1
 Tpt. in C 2
 3
 Tbn.1-2
 Tuba.
 Hp.
 Timp.
 Perc.1
 Perc.2
 Perc.3
 Vln.1
 Vln.2
 Vla.
 Vlc.
 Cb.

Musical score for page 16, featuring various instruments and dynamic markings. The score includes woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba), strings (Violins, Viola, Violoncello, Contrabass), and percussion (Timpani, Percussion 1-3). Dynamic markings include *ff* (fortissimo) and *f* (forte). Performance instructions include *div.* (divisi) and *Chin. T-1.* (Chinese T-1).

♩ = 54

Fl.1
Fl.2 & Picc.
Ob.1
Ob.2
Bb cl.1
Bb cl.2
Bn.1
Bn.2
Hn. in F 1
Hn. in F 2
Hn. in F 3
Hn. in F 4
Tpt. in C 1
Tpt. in C 2
Tbn. 1-2
Tuba
Hp.
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

f, *ff*, *pp*, *sf*, *sfz*, *stacc.*, *arco*, *tutti*, *non div.*, *pizz.*, *wooden mallets*, *Chime I*, *Chimes II*, *R.D., heavy wood mallets*

♩ = 54

Fl.1
 Fl.2 & Picc.
 Ob.1
 Ob.2
 Bb cl.1
 Bb cl.2
 Bn.1
 Bn.2
 Hn. in F 1
 Hn. in F 3
 Hn. in F 4
 Tpt. in C 1
 Tpt. in C 2
 Tbn. 1-2
 Tuba.
 Hp.
 Timp.
 Perc.1
 Perc.2
 Perc.3
 Vln.1
 Vln.2
 Vla.
 Vlc.
 Cb.

ff
f
pp
f
pp
f
pp
f
pp
f
pp
f

Fl.
 large crash cymbal
 Chinese Small Peking Opera Gong
 brake drum

♩ = 110

Fl.1

Fl.2& Picc.

Ob.1

Ob.2

Bb cl.1

Bb cl.2

Bn.1

Bn.2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1

Tpt. in C 2
3

Tbn.1-2

Tuba

Hp.

Timp.

Perc.1
Chime 1

Perc.2
Tam-Tam.

Perc.3
B.D., heavy wood mallets

Vln.1

Vln.2

Vla.

Vlc.

Cb.

Fl.1
Fl.2& Picc.
Ob.1
Ob.2
Bb cl.1
Bb cl.2
Bn.1
Bn.2
Hn. in F 1
2
Hn. in F 3
4
Tpt. in C 1
Tpt. in C 2
3
Tbn. 1-2
Tuba.
Hp.
Timp.
Perc.1
Perc.2
Perc.3
Vln.1
Vln.2
Vla.
Vlc.
Cb.

mf
mf
f
p
mf
p
con sord
pp
con sord
pp
poco sul tasto
mp
pp
1 solo pizz
pp
1 solo pizz
pp
mp
mp
mp
mp
poco sul tasto

II. A Dialogue Between Su Dong Po And Debussy

$\text{♩} = 100$

The score is for a symphony orchestra and includes the following parts:

- Fl. 1
- Fl. 2 & Picc.
- Ob. 1
- Ob. 2
- Bb cl. 1
- Bb cl. 2
- Bn. 1
- Bn. 2
- Hn. in F 1 & 2
- Hn. in F 3 & 4
- Tpt. in C 1
- Tpt. in C 2 & 3
- Tbn. 1-2
- Tuba
- Hp.
- Timp.
- Perc. 1 (Mar.)
- Perc. 2 (Xyl.)
- Perc. 3 (Tgl.)
- Vln. 1
- Vln. 2
- Vla.
- Vlc.
- Cb.

Tempo: $\text{♩} = 100$

Dynamic markings include *p*, *pp*, *mp*, *mf*, and *mf*.

Performance instructions include *div.*, *one stand*, and *1 solo.*

Articulation includes *pizz.*

Fl.1 *p* *mf*
 Fl.2& Picc. *mf* *f*
 Ob.1 *mf* *f*
 Ob.2
 Bb cl.1 *p* *f*
 Bb cl.2 *f*
 Bn.1
 Bn.2
 Hn. in F 1 *p* *f*
 Hn. in F 2
 Hn. in C 3 4 *p* *f*
 Tpt. in C 1 *mf*
 Tpt. in C 2 3 *mf*
 Tbn. 1-2 *pp* *f*
 Tuba *pp* *f*
 Hp.
 Timp.
 Perc. 1 *mf* *p*
 Perc. 2
 Perc. 3 Togl.
 Vln. 1 *p* *sul pont.* *ord.*
 Vln. 2 *p* *sul pont.* *ord.*
 Vla. *p* *div. pizz.*
 Vlc. *p* *non div. pizz. pizz.*
 Cb. *p* *pizz.*

Fl.1 *f* *p*
 Fl.2 & Picc.
 Ob.1 *f* *p*
 Ob.2
 Bb cl.1 *mf*
 Bb cl.2
 Bn.1
 Bn.2
 Hn. in F 1 *f*
 Hn. in F 3 4 *f*
 Tpt. in C 1 *f* *mf*
 Tpt. in C 2 3
 Tbn. 1-2
 Tuba
 Hp. *f*
 Timp.
 Perc.1
 Perc.2 *Tam-Tam* *mf*
 Perc.3
 Vln.1 *non div*
 Vln.2 *div.* *f* *tutti* *p* *f* *f*
 Vla. *f* *tutti* *p* *f*
 Vlc. *col legno arco* *mf*
 Cb. *col legno arco* *mf*

Detailed description of the musical score: This page of a musical score, numbered 26, covers measures 27 through 32. It features a full orchestral ensemble. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Horns, Trumpets, Trombones, Tuba) sections have melodic and harmonic parts, with dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). The strings (Violins, Violas, Violas, Cellos, and Double Basses) play a rhythmic accompaniment, with some parts marked *col legno arco* (with the bow on the wood of the instrument). The percussion section includes Harp, Timpani, and three types of Percussion, with the Tam-Tam specifically marked *mf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

This page of a musical score contains measures 155 through 160. The instrumentation includes:

- Fl. 1: Flute 1, starting with a *mf* dynamic.
- Fl. 2 & Picc.: Flute 2 and Piccolo, starting with a *mf* dynamic.
- Ob. 1: Oboe 1, starting with a *mf* dynamic.
- Ob. 2: Oboe 2, starting with a *f* dynamic.
- Bb cl. 1: Bass Clarinet 1, starting with a *mf* dynamic.
- Bb cl. 2: Bass Clarinet 2, starting with a *mf* dynamic.
- Bn. 1: Bassoon 1, starting with a *f* dynamic.
- Bn. 2: Bassoon 2, starting with a *f* dynamic.
- Hn. in F 1 & 2: Horns in F, parts 1 and 2.
- Hn. in F 3 & 4: Horns in F, parts 3 and 4.
- Tpt. in C 1 & 2: Trumpets in C, parts 1 and 2.
- Tbn. 1-2: Trombones 1 and 2, starting with a *mf* dynamic.
- Tuba: Tuba, starting with a *f* dynamic.
- Hp.: Harp.
- Timp.: Timpani.
- Perc. 1, 2, 3: Percussion 1, 2, and 3.
- Vln. 1 & 2: Violins 1 and 2, starting with a *p* dynamic.
- Vla.: Viola, starting with a *p* dynamic.
- Vlc.: Violoncello, starting with a *f* dynamic.
- Cb.: Contrabass, starting with a *f* dynamic.

The score features various dynamics such as *mf*, *f*, *p*, and *al* (all). It includes complex rhythmic patterns, slurs, and articulation marks. The key signature is one flat (B-flat), and the time signature is 4/4.

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

- Fl. 1**: Flute 1, starting at measure 42. Dynamics: *f*, *mf*.
- Fl. 2 & Picc.**: Flute 2 and Piccolo. Dynamics: *f*, *mf*.
- Ob. 1**: Oboe 1. Dynamics: *mp*.
- Ob. 2**: Oboe 2. Dynamics: *mp*.
- Bb cl. 1**: Bass Clarinet 1. Dynamics: *f*, *p*.
- Bb cl. 2**: Bass Clarinet 2. Dynamics: *f*, *p*.
- Bn. 1**: Baritone 1. Dynamics: *f*, *mp*.
- Bn. 2**: Baritone 2. Dynamics: *f*, *mp*.
- Hn. in F 1 & 2**: Horns in F major, parts 1 and 2. Dynamics: *f*, *p*.
- Hn. in F 3 & 4**: Horns in F major, parts 3 and 4. Dynamics: *f*, *p*.
- Tpt. in C 1**: Trumpet in C major 1.
- Tpt. in C 2 & 3**: Trumpet in C major, parts 2 and 3.
- Tbn. 1-2**: Trombones 1 and 2.
- Tuba**: Tuba.
- Hp.**: Harp.
- Timp.**: Timpani.
- Perc. 1, 2, 3**: Percussion parts 1, 2, and 3.
- Vln. 1 & 2**: Violins 1 and 2. Dynamics: *ff*, *p*.
- Vla.**: Viola. Dynamics: *ff*, *f*, *div.*.
- Vlc.**: Violoncello (Cello). Dynamics: *f*.
- Cb.**: Contrabass. Dynamics: *f*.

Fl. 1
 Fl. 2 & Picc.
 Ob. 1
 Ob. 2
 Bb cl. 1
 Bb cl. 2
 Bn. 1
 Bn. 2
 Hn. in F 1
 Hn. in F 2
 Hn. in F 3
 Hn. in F 4
 Tpt. in C 1
 Tpt. in C 2
 Tpt. in C 3
 Tbn. 1-2
 Tuba
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Cb.

Musical notation includes notes, rests, and dynamic markings: *fff*, *p*, *f*, *mf*, *fz*, *non div.*, *tutti non div.*, *al tallone*, *Mar.*, *Tam-Tam.*

Fl.1 *f*
 Fl.2& Picc.
 Ob.1 *f*
 Ob.2 *f*
 Bb cl.1 *f*
 Bb cl.2 *f*
 Bn.1 *f*
 Bn.2 *f*
 Hn. in F 1 *f* *a2*
 Hn. in F 2 *f*
 Hn. in F 3
 Hn. in F 4
 Tpt. in C 1 *f*
 Tpt. in C 2
 Tpt. in C 3
 Tbn.1-2
 Tuba
 Hp.
 Timp.
 Perc.1 *f* Xyl.
 Perc.2 *f*
 Perc.3 *f* Trgl.
 Vln.1 *mf* *al tallone* *f*
 Vln.2 *mf* *al tallone* *f*
 Vla. *mf* *al tallone* *f*
 Vlc. *f*
 Cb. *f*

This page of an orchestral score, numbered 31, contains the following parts:

- Flutes:** Fl. 1 and Fl. 2 & Piccolo. Fl. 1 and Piccolo play *ff* from the beginning, while Fl. 2 enters at the start of the second measure.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 and 2 enter in the second measure with *ff* dynamics.
- Clarinets:** Bb cl. 1 and Bb cl. 2. Bb cl. 1 enters in the second measure with *f* dynamics, and Bb cl. 2 enters in the third measure with *f* dynamics.
- Bassoons:** Bn. 1 and Bn. 2. Both enter in the third measure with *f* dynamics.
- Horns:** Hn. in F 1, 2, 3, and 4. Hn. in F 1 and 2 enter in the first measure with *ff* dynamics, while Hn. in F 3 and 4 enter in the second measure with *ff* dynamics.
- Trumpets:** Tpt. in C 1 and Tpt. in C 2 & 3. Tpt. in C 1 enters in the second measure with *ff* dynamics, and Tpt. in C 2 & 3 enter in the third measure with *ff* dynamics.
- Tubas:** Tbn. 1-2 and Tuba. Tbn. 1-2 enter in the second measure with *ff* dynamics, and the Tuba enters in the third measure with *ff* dynamics.
- Strings:** Vln. 1, Vln. 2, Vla., Vlc., and Cb. All string parts begin in the first measure with *ff* dynamics. The string parts feature complex rhythmic patterns and dynamic shifts to *p* later in the score.
- Percussion:** Hp. (Harp) and Timp. (Timpani). The Harp part begins in the third measure with a *sfz* marking. The Timp. part is mostly silent, with some activity in the final measures.
- Mars. (Maces):** Perc. 1. The Maces part begins in the first measure with a *Mar.* marking and *ff* dynamics.

Fl. 1 *mf* *f* flutter tongue

Fl. 2 & Picc. *mf* *f* flutter tongue

Ob. 1 *mp*

Ob. 2 *mp*

Bb cl. 1 *p*

Bb cl. 2 *p*

Bn. 1

Bn. 2

Hn. in F 1 2 *p*

Hn. in F 3 4 *p*

Tpt. in C 1 *p* *mf*

Tpt. in C 2 3

Tbn. 1-2

Tuba

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1 *mf* tutti pizz

Vln. 2 *mf* tutti pizz

Vla. *mf* tutti

Vlc. *mf* tutti

Cb. *p* pizz. I solo tutti *mf*

div. *mp*

div. *mp*

pizz. I solo. *p*

pizz. I solo. *p*

Fl.1
 Fl.2 & Picc.
 Ob.1
 Ob.2
 Bb cl.1
 Bb cl.2
 Bn.1
 Bn.2
 Hn. in F 1
 Hn. in F 2
 Hn. in F 3
 Hn. in F 4
 Tpt. in C 1
 Tpt. in C 2
 Tpt. in C 3
 Tbn. 1-2
 Tuba
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Cb.

202 $\bullet = 115$

Musical score for orchestral instruments. The score is divided into two systems. The first system includes Flutes (Fl.1, Fl.2 & Picc.), Oboes (Ob.1, Ob.2), Clarinets (Bb cl.1, Bb cl.2), Bassoons (Bn.1, Bn.2), Horns (Hn. in F 1-4), Trumpets (Tpt. in C 1-3), Trombones (Tbn. 1-2), Tuba, Harp (Hp.), and Percussion (Timp., Perc. 1-3). The second system includes Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score features various dynamics (f, mf, p, sim), articulations (acc, arco), and performance instructions (1 solo., div.). A tempo marking of $\bullet = 115$ is present at the top of both systems.

Fl.1 *mf* flutter tongue
 Fl.2 & Picc. *mf* flutter tongue
 Ob.1
 Ob.2
 Bb cl.1 *p*
 Bb cl.2 *p*
 Bn.1
 Bn.2
 Hn. in F 1 *con sord a2.*
 Hn. in F 2 *p*
 Hn. in F 3
 Hn. in F 4 *p*
 Tpt. in C 1
 Tpt. in C 2 *con sord*
 Tpt. in C 3 *p*
 Tbn. 1-2
 Tuba
 Hp. *mf*
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1 *pp*
 Vln. 2 *pp*
 Vla. *pp*
 Vlc. *pp*
 Cb.

Fl.1
 Fl.2& Picc.
 Ob.1
 Ob.2
 Bb cl.1
 Bb cl.2
 Bn.1
 Bn.2
 Hn. in F 1
 Hn. in F 2
 Hn. in F 3
 Hn. in F 4
 Tpt. in C 1
 Tpt. in C 2
 Tpt. in C 3
 Tbn. 1-2
 Tuba.
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Cb.

Musical score for orchestral instruments. The score is divided into three systems. The first system includes Flutes (Fl.1, Fl.2& Picc.), Oboes (Ob.1, Ob.2), Clarinets (Bb cl.1, Bb cl.2), Bassoons (Bn.1, Bn.2), Horns (Hn. in F 1-4), Trumpets (Tpt. in C 1-3), Trombones (Tbn. 1-2), and Tuba. The second system includes Harp (Hp.) and Timpani (Timp.). The third system includes Percussion (Perc. 1-3), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Dynamics range from *mf* to *f*, with a *mp* section in the first system and a *p* section in the third system. The Harp part is marked "senza son" (without sound). The Violin 1 part has a "div." (divisi) marking at the beginning.

Fl.1
Fl.2& Picc.
Ob.1
Ob.2
Bb cl.1
Bb cl.2
Bn.1
Bn.2
Hn. in F 1
2
Hn. in F 3
4
Tpt. in C 1
Tpt. in C 2
3
Tbn.1-2
Tuba.
Hp.
Timp.
Perc.1
Perc.2
Perc.3
Vln.1
Vln.2
Vla.
Vlc.
Cb.

This page of a musical score, numbered 39, contains the following instruments and parts:

- Fl. 1**: Flute 1, mostly silent.
- Fl. 2 & Piccolo**: Flute 2 and Piccolo, mostly silent.
- Ob. 1**: Oboe 1, playing a melodic line with *f* dynamics.
- Ob. 2**: Oboe 2, playing a melodic line with *f* dynamics.
- Bb cl. 1**: Bass Clarinet 1, playing a melodic line with *f* dynamics.
- Bb cl. 2**: Bass Clarinet 2, playing a melodic line with *f* dynamics.
- Bn. 1**: Bassoon 1, playing a melodic line with *f* dynamics.
- Bn. 2**: Bassoon 2, mostly silent.
- Hn. in F 1 & 2**: Horns in F, playing a melodic line with *mf* dynamics.
- Hn. in F 3 & 4**: Horns in F, playing a melodic line with *f* dynamics.
- Tpt. in C 1**: Trumpet in C, mostly silent.
- Tpt. in C 2 & 3**: Trumpets in C, mostly silent.
- Tbn. 1-2**: Trombones, playing a melodic line with *f* dynamics.
- Tuba**: Tuba, mostly silent.
- Hp.**: Harp, mostly silent.
- Timp.**: Timpani, mostly silent.
- Perc. 1, 2, 3**: Percussion, mostly silent.
- Vln. 1**: Violin 1, playing a melodic line with *mf* dynamics, transitioning to *f* and *poco a poco cresc.*
- Vln. 2**: Violin 2, playing a melodic line with *mf* dynamics, transitioning to *f* and *poco a poco cresc.*
- Vla.**: Viola, playing a melodic line with *mf* dynamics, transitioning to *f* and *poco a poco cresc.*
- Vlc.**: Violoncello, playing a melodic line with *f* dynamics, transitioning to *f* and *poco a poco cresc.*
- Cb.**: Contrabass, playing a melodic line with *f* dynamics, transitioning to *f* and *poco a poco cresc.*

This page of an orchestral score, numbered 40, features a variety of instruments. The woodwinds include Flutes 1 and 2 (with Piccolo), Oboes 1 and 2, Bassoons 1 and 2, and Horns in F major (1-4). The brass section consists of Trumpets in C major (1-3), Trombones 1-2, and Tuba. The percussion section includes Harp, Timpani, and three Percussion parts. The strings are represented by Violin 1 and 2, Viola, Violoncello, and Contrabass. The score is divided into three measures. The first measure shows a crescendo in the Clarinets. The second measure features a forte (*ff*) dynamic for the Flutes, Oboes, and Trumpets. The third measure continues the *ff* dynamic for the strings and woodwinds. The Violin 1 part includes a first ending marked with a double bar line and a repeat sign.

$\bullet = 100$

Fl.1

Fl.2 & Picc.

Ob.1

Ob.2

Bb cl.1

Bb cl.2

Bn.1

Bn.2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1

Tpt. in C 2
3

Tbn. 1-2

Tuba.

Hp.

Timp.

Perc.1

Perc.2

Perc.3

Vln.1

Vln.2

Vla.

Vlc.

Cb.

$\bullet = 100$

42

Fl.1
Fl.2 & Picc.
Ob.1
Ob.2
Bb cl.1
Bb cl.2
Bn.1
Bn.2
Hn. in F 1
2
Hn. in F 3
4
Tpt. in C 1
Tpt. in C 2
3
Tbn. 1-2
Tuba.
Hp.
Timp.
Perc.1
Perc.2
Perc.3
Vln.1
Vln.2
Vla.
Vlc.
Cb.

24
mf
mf
p
mf
mf
p
mp
p
Mar.
p

Fl.1

Fl.2& Picc.

Ob.1

Ob.2

Bb cl.1

Bb cl.2

Bn.1

Bn.2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1

Tpt. in C 2
3

Tbn.1-2

Tuba.

Hp.

Timp.

Perc.1
Mar.

Perc.2
Xyl.

Perc.3
Trgl.

Vln.1
i solo

Vln.2

Vla.

Vlc.

Cb.

ppp

pp

p

mp

mf

f

con sord

senza sord

senza sord

three players

tutti non div. pizz

tutti non div. pizz

tutti non div. pizz

tutti non div. pizz

tutti non div. pizz

III. Jiang Cheng Zi

♩ = 76

Fl.1

Fl.2& Picc.

Ob.1

Ob.2

Bb cl.1

Bb cl.2

Bn.1

Bn.2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1

Tpt. in C 2
3

Tbn.1-2

Tuba.

Hp.

Timp.

Perc.1

Perc.2

Perc.3

♩ = 76

Vln.1

Vln.2

Vla.

Vlc.

Cb.

Fl.1

Fl.2& Picc.

Ob.1

Ob.2

Bb cl.1

Bb cl.2

Bn.1

Bn.2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1

Tpt. in C 2
3

Tbn. 1-2

Tuba

Hp.

Timp.

Perc.1

Perc.2

Perc.3

Vln.1

Vln.2

Vla.

Vlc.

Cb.

Chinese Small Peking Opera Gong

tutti

non div

sul pont

pp

mf

f

ff

sfz

ppp

W. Bl.

gln.

47

Fl.1
Fl.2& Picc.
Ob.1
Ob.2
Bb cl.1
Bb cl.2
Bn.1
Bn.2
Hn. in F 1
2
Hn. in F 3
4
Tpt. in C 1
Tpt. in C 2
3
Tbn.1-2
Tuba
Hp.
Timp.
Perc.1
Perc.2
Perc.3
Vln.1
Vln.2
Vla.
Vlc.
Cb.

♩ = 54

Fl.1

Fl.2& Picc.

Ob.1

Ob.2

Bb cl.1

Bb cl.2

Bn.1

Bn.2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1

Tpt. in C 2
3

Tbn.1-2

Tuba.

Hp.

Timp.

Perc.1

Perc.2

Perc.3

♩ = 54

Vln.1

Vln.2

Vla.

Vlc.

Cb.

202

Fl.1

Fl.2& Picc.

Ob.1

Ob.2

Bb cl.1

Bb cl.2

Bn.1

Bn.2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1

Tpt.in C 2
3

Tbn.1-2

Tuba.

Hp.

Timp.

Perc.1

Perc.2

Perc.3

Vln.1

Vln.2

Vla.

Vlc.

Cb.

p

pp

p

f

ppp

Fl. 1

Fl. 2 & Picc.

Ob. 1

Ob. 2

Bb cl. 1

Bb cl. 2

Bn. 1

Bn. 2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1

Tpt. in C 2
3

Tbn. 1-2

Tuba.

Hp.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

55

Fl. 1
 Fl. 2 & Picc.
 Ob. 1
 Ob. 2
 Bb cl. 1
 Bb cl. 2
 Bn. 1
 Bn. 2
 Hn. in F 1
 Hn. in F 2
 Hn. in F 3
 Hn. in F 4
 Tpt. in C 1
 Tpt. in C 2
 Tpt. in C 3
 Tbn. 1-2
 Tuba
 Hp.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Cb.

Fl.1
 Fl.2& Picc.
 Ob.1
 Ob.2
 Bb cl.1
 Bb cl.2
 Bn.1
 Bn.2
 Hn. in F 1
 Hn. in F 2
 Hn. in F 3
 Hn. in F 4
 Tpt. in C 1
 Tpt. in C 2
 Tbn. 1-2
 Tuba.
 Hp.
 Timp.
 Perc.1
 Perc.2
 Perc.3
 Vln.1
 Vln.2
 Vla.
 Vlc.
 Cb.

mp *p* *pp* *ppp* *mp* *pp* *ppp* *pppp*

poco sul tasto *div.* *sul A* *sul D* *sul G*

♩ = 96

Fl.1

Fl.2& Picc.

Ob.1

Ob.2

Bb cl.1

Bb cl.2

Bn.1

Bn.2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1

Tpt. in C 2
3

Tbn. 1-2

Tuba

Hp.

Timp.

Perc.1

Perc.2

Perc.3

Vln.1

Vln.2

Vla.

Vlc.

Cb.

mp *f*

mf *mf*

pp *mf*

p *f* *p*

mp *f* *f* *f*

al con sord

con sord

glis.

Mar.

tutti

♩ = 96

Fl.1

Fl.2& Picc.

Ob.1

Ob.2

Bb cl.1

Bb cl.2

Bn.1

Bn.2

Hn. in F 1
2

Hn. in F 3
4

Tpt. in C 1

Tpt. in C 2
3

Tbn. 1-2

Tuba.

Hp.

Timp.

Perc.1

Perc.2

Perc.3

Vln.1

Vln.2

Vla.

Vlc.

Cb.

100

f

mf

p

mf

p

mf

f

mf

f

f

f

Mar.

Fl.1
 Fl.2 & Picc.
 Ob.1
 Ob.2
 Bb cl.1
 Bb cl.2
 Bn.1
 Bn.2
 Hn. in F 1
 Hn. in F 2
 Hn. in F 3
 Hn. in F 4
 Tpt. in C 1
 Tpt. in C 2
 Tpt. in C 3
 Tbn. 1-2
 Tuba.
 Hp.
 Timp.
 Perc.1
 Perc.2
 Perc.3
 Vln.1
 Vln.2
 Vla.
 Vlc.
 Cb.

Dynamics: *mf*, *p*, *f*, *W.Cb.*, *mf*, *f*

Fl.1 *p*
 Fl.2 & Picc.
 Ob.1
 Ob.2
 Bb cl.1 *p*
 Bb cl.2
 Bn.1
 Bn.2
 Hn. in F 1 *con sord*
 2 *ppp*
 Hn. in F 3 *con sord*
 4 *ppp*
 Tpt. in C 1 *con sord*
 2 *p*
 Tpt. in C 3
 Tbn. 1-2
 Tuba
 Hp.
 Timp.
 Perc.1 Chime 1 *p*
 Perc.2
 Perc.3
 Vln.1 *p*
 Vln.2 *p*
 Vla.
 Vlc.
 Cb.

APPENDIX A: THE BIOGRAPHY OF SU DONG PO

Su Dong Po (S Shì, 1037–1101) was a writer, poet, artist, calligrapher, pharmacologist, and statesman of the Sung Dynasty and one of the major poets of the Sung era. His courtesy name was Zizhan and his pseudonym was Dongpo Jushi (“Resident of Dongpo”), and he is often referred to as Su Dong Po. Besides his renowned poetry, his other existent writings are of great value in the understanding of the 11th century Chinese travel literature as well as details of the 11th century Chinese iron industry. His work was equally first class, a feat unapproached by any other Chinese artist in history.

APPENDIX B: TWO POEMS WRITTEN BY SU DONG PO

‘Shui Diao Ge Tou’

Will a moon so bright ever again?
Drink a cupful of wine and ask of the sky.
I don't know where the palace gate of heaven is,
Or ever the year in which tonight slips by.
I want to return riding the whirl-wind!
But I feel afraid that this heaven of jasper and jade,
Lies in the cold, its palaces rear so high,
I shall get up and dance with my own shadow.
From life endured among men how far a cry!

Round the red pavilion
Slanting through the lattices
Shines upon the sleepless,
Moon, why should you bear a grudge, O why
Insist in time of separation so to fill the sky?
Men know joy and sorrow, parting and reunion;
The moon lacks luster, brightly shines; is all, is less.
Perfection was never easily come by.
Though miles apart, could men but live for ever
Dreaming they shared beauty of this moonlights together endlessly!

-----English translator unknown

‘Jiang Cheng Zi’

Ten years-dead and living dim and draw apart,
I don't try to remember
But forgetting is hard,
Lonely gave a thousand miles off,
Cold thoughts-where can I talk them out?
Even if we met you wouldn't know me,
Dust on my face,
Hair like frost—
In a dream last night suddenly I was home.
By the window of the little room
You were combing your hair and making up.
You turned and looked, not speaking,
Only lines of tears coursing down—
Year after year will it break my heart?
The moonlit grave,
Its stubby pines—

-----English translation by Burton Watson

VITA

Wennan Wang (b. 1981), began studying the clarinet at age seven and earned the highest level of the amateur performance diploma in China in 1997. In 1999, he was enrolled in the bachelor's program at the Music School of Southwest China University, majoring in music theory and piano. After that, he continued his study of music theory to pursue a master's degree. During these seven years, he was granted the outstanding musician scholarship and fellowship of the music school every year, because of his excellent performance. Besides that, he also took part in many performance competitions in China on behalf of the music school and won several awards, like the 'Challenge Cup' National S&T College Students Performance and the 'Tong He Cup' clarinet performance competition in Chongqing. From 2000 to 2006, he served as the teaching assistant of the School of Music in Southwest University and the assistant director for the music major in Chongqing College Union and Chongqing University. In 2003, he was elected as outstanding graduate in Chongqing. Furthermore, two theses of his were published by Chongqing University and Southwest University Xuebao in 2005. He obtained his master's degree in music theory with the highest GPA in the music school in June 2006. Now he is pursuing his master's in composition at Louisiana State University as an assistant of Boyd Professor Dinos Constantinides.