

đêm huyền cầm

ngô minh trí, spring 2011
to diana nguyên
piano arrangement by greg adams

Music score for "đêm huyền cầm" (Night of the Mystic Zither), piano arrangement by Greg Adams. The score is in 4/4 time, key of B-flat major (three flats), and tempo of 62 beats per minute.

The score is divided into three systems, each featuring three staves: Voice, Piano (Pno.), and Violin (Vln.).

System 1:

- Voice:** Three measures of whole rests.
- Pno.:** The right hand plays a sequence of chords and single notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *mp* (mezzo-piano).
- Vln.:** The violin plays a melodic line with a triplet in the third measure. Dynamics include *p* and *mp*.

System 2:

- Voice:** Three measures of whole rests.
- Pno.:** Continues the piano accompaniment with more complex chordal textures.
- Vln.:** Continues the violin melody with a triplet in the third measure. Dynamics include *p* and *mp*.

System 3:

- Voice:** Three measures of whole rests.
- Pno.:** Continues the piano accompaniment.
- Vln.:** Continues the violin melody. Dynamics include *p* and *mp*.

2

A tempo (♩=62)

7

poco rit.

A \flat maj7

Giây tơ rung trên ngón tay nhẹ

A tempo (♩=62)

A tempo (♩=62)

A tempo (♩=62)

poco rit.

10

Cm⁷E \flat ⁷D \flat Cm⁷

buông,

tơ phiêu diêu

trăng náu mây đầu non.

Mây im

13 $E\flat^{\circ}7$ $F7(b9)$ $B\flat m^7$ $E\flat^7$

hoi cho suối tơn vào nguồn mơ, nguồn âm thanh bất tận làm đẹp thêm thề

16 $G^{\circ}7$ $E\flat^7(b9)$ $A\flat maj^9$ Cm^7

nhân. Giây tơ em khi ngón tay nhẹ rung, tơ phiêu

p *mp*

19 E_b^7 D_b Cm^7 $E_b^{\circ 7}$ $F7(b9)$

diêu có đến nơi tận cùng? Đêm xuân sang em khẽ nghiêng vai nghiêng vòng

mp *p* *mp*

22 Bbm^7 E_b^{13} A_b^{maj7}

tay huyền cầm ôm lấy em bầu trời im lặng nghe.

mp *mf*

25 C^7 Fm^9 $D\flat$

Tiếng tơ reo như triền sông xóa băng những bờ bến, đắp lên bằng niềm

mp p mp p mp

28 $B^{\circ}7$ C^7 Fm^9 $B\flat m^7$

thương mến. Giây tơ ơi em cần chi biết loài người nhiều chia

mf mp p

31 $E\flat^7$ $A\flat^{maj7}$ $F\flat^{maj7}$ $D\flat^7$

cách, và tình người nhiều giảng mắc. Em yêu ơi! em hãy lên tiếng

mf *mf*

mp *mf* *p*

34 $G\flat^{maj7}$ $G\flat^7$ $C\flat^{maj7}$ $G\flat^{maj7}$

đàn cho thế gian thăm tình cho núi sông thái bình. Giây tơ em

37 Dbm^7 Eb^7 $\text{G}^{\circ 7}$

là tiếng hát thần tiên huyền cảm thanh hồn nhiên là nguồn vui triền

< sfz - sfz — sfz — sfz = sfz — sfz — sfz

40 $\text{Eb}^7(\text{b}9)$ Abmaj^9 Cm^7

miên. Đêm chưatan rượu cuốn lờn nhạc say, bay phiêu

A tempo (♩=62)

A tempo (♩=62)

poco rit. — A tempo (♩=62)

p < mp p > p $\overset{6}{\text{trill}}$ p $\overset{3}{\text{trill}}$ mp

43 $E\flat^7$ $D\flat$ Cm^7 $E\flat^{\circ 7}$ $F7(b9)$

diêu theo sóng xuân về đây. Đêm chưa tan lạc bước thiên thai cõi huyền

1. p 3 mp

46 $B\flat m^7$ $E\flat^7$ $A\flat$

mơ huyền cảm là tiếng tơ lòng chìm vào cõi thơ.

49

The image displays a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, featuring a melody with a key signature change to three flats (B-flat major) in the second measure. The middle staff is a piano accompaniment, with a treble clef part that includes chords and a bass clef part that provides a harmonic foundation with eighth and sixteenth notes. The bottom staff is a second vocal line, also in G major, with a melody that includes a key signature change to three flats in the second measure. The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano), and articulation marks like slurs and accents. The piece concludes with a final chord in G major.

52

The musical score is written for a voice and piano. The key signature is B-flat major (two flats: B-flat and E-flat), and the time signature is 3/4. The score is divided into three systems.

System 1: The vocal line begins with a whole rest. The piano accompaniment starts with a mezzo-forte (*mf*) chord in the right hand and a single note in the left hand. The right hand then plays a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. The dynamics change from *mf* to piano (*p*) in the right hand.

System 2: The vocal line continues with a whole rest. The piano accompaniment features a mezzo-forte (*mf*) chord in the right hand and a single note in the left hand. The right hand then plays a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. The dynamics change from *mf* to mezzo-piano (*mp*) in the left hand.

System 3: The vocal line begins with a whole rest. The piano accompaniment starts with a piano (*p*) chord in the right hand and a single note in the left hand. The right hand then plays a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. The dynamics change from *p* to mezzo-piano (*mp*) in the right hand.

55

2.
E \flat o7 F7(b9)

tan lạc bước thiên thai cõi huyền

mp $\underbrace{\hspace{1.5cm}}$ $\underbrace{\hspace{1.5cm}}$ mf $\underbrace{\hspace{1.5cm}}$ p

58

Bbm7

rit.

E \flat 7A \flat maj7(#9)

mơ huyền cầm là tiếng tơ lòng chìm vào cõi thơ!

rit.

p

61

Musical score for measures 61-62, featuring three staves. The key signature is three flats (B-flat, E-flat, A-flat).

Staff 1 (Soprano): Measure 61 contains a half note G4. Measure 62 contains a whole rest.

Staff 2 (Piano): Measure 61 contains a piano (*pp*) chord of G4, A4, and B4. Measure 62 contains a piano (*pp*) chord of G4, A4, and B4. A slur connects the piano part across measures 61 and 62.

Staff 3 (Bass): Measure 61 contains a half note G3. Measure 62 contains a half note G3. A slur connects the bass part across measures 61 and 62. A dashed line labeled *8^{vb}* indicates an octave transposition for the first measure.

Staff 4 (Tuba): Measure 61 contains a piano (*ppp*) chord of G3, A3, and B3. Measure 62 contains a piano (*ppp*) chord of G3, A3, and B3. A slur connects the tuba part across measures 61 and 62.