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蔡宗玲

Reminiscences of *Yuan Xiao*
忆·元宵

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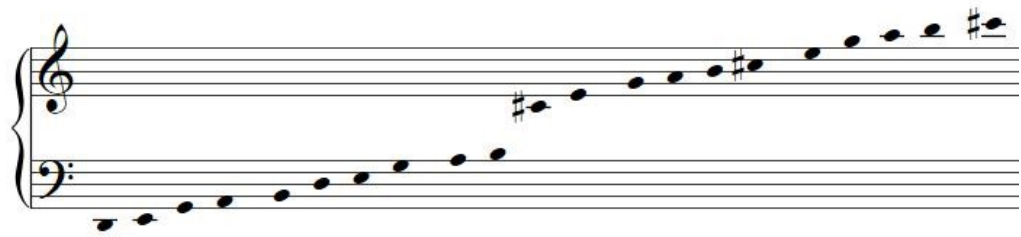
Inspired by the famous traditional *nanyin* piece *Yuan Xiao Shi Wu (Lantern Festival)* which relates the tragic love story of Chen San and Wu Niang, *Reminiscences of Yuan Xiao* was envisioned as an abstract re-creation of the original piece. *Reminiscences* draws upon not only the pitch material, melodic, and gestural features of the original piece, but also the heterophonic texture and the pacing characteristic of *nanyin* vocal music in general, as well as certain structural features of the tune. This re-creation of the original tune also attempts to engage with the meaning of the text at various points within the piece. The work as a whole represents a contemporary reinterpretation of an ancient piece.

《忆·元宵》的音乐素材取自于著名南音曲《元宵十五》。其曲陈述着民间传说陈三与五娘的爱情悲剧。《忆·元宵》在我的创作概念中，属于在原曲基础上抽象化的再创作品。除了采用原曲的音高元素、旋律等音乐特征，也采取了一般南音曲中常见的支声复音、速度变化、及原曲中的一些结构上的特性。此曲也保留及抒发了原曲中歌词的意境。《忆·元宵》象征着对一首南音古曲的一种现代演绎。

INSTRUMENTATION 配器

- Xiao in G G调洞箫
- Gaoyinsheng 高音笙
- Yangqin 扬琴
- Liuqin 柳琴
- Pipa 琵琶
- Zhongruan 中阮
- Sanxian 三弦
- Guzheng 古筝
- Percussion 1: Vibraphone 打击乐1： 颤音琴
- Percussion 2: Glockenspiel, Suspended Cymbal, Dadiluo 打击乐2： 钟琴，吊镲，大低锣
- Gaohu 高胡
- Erhu 1 二胡1
- Erhu 2 二胡2
- Zhonghu 中胡
- Cello 大提琴
- Contrabass 倍大提琴

Guzheng tuning 古筝调音



GLOSSARY OF CHINESE PERFORMANCE TECHNIQUES

- For Xiao in G:
- 八孔姆指指颤 - A fingering for executing a specific type of trill, produced by covering all eight holes, then doing a thumb trill

- For Gaoyinsheng:
- 呼舌 - A specific type of fluttertonguing, where the tremolo effect is produced from the back of the tongue

- For Yangqin:
- 反竹 - Playing with the reverse side of the mallets, that is, the bare bamboo side, to create a thinner and brighter sound
 - + - Using the end of the mallet to pluck the string, to produce a softer and thin sound

- For Pipa:
- ✳ - A type of tremolo executed by all five fingers
 - ✳ - A type of tremolo executed by the forefinger, middle finger, ring finger and last finger
 - ✳ - A type of tremolo executed by the forefinger, middle finger, and thumb
 - ✳ - A quick outward forefinger flick over all four strings, typically to achieve a sweeping and loud sound

- Slides:
- ↗ - A slur with an arrowhead at the end indicates that the slide is to be executed from the first note under the slur to the next note within the same articulation (i.e. plucking stroke or bow). Unless indicated by the direction “slow slide,” the slide is to be executed with a slight angularity familiar to most Chinese folk genres, and assumes knowledge of performance practice on the part of the musician. Where indicated with “slow slide,” the performer is to gradually slide from the first note under the slur to the next evenly over the entire written duration. Slides are to be executed in a manner that is idiomatic to each individual instrument.
 - ↗ ↘ Similar to the above, except that the slide is to be executed on a separate articulation (i.e. on a separate plucking stroke or bow).
 - ↘ Specific to the huqin family, this slide typically occurs from a higher note to a lower note, executed not with a single finger sliding, but from the sliding motion passing smoothly through multiple fingers.

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1 $\text{♩} = 48$

10/4 7/4 6/4

Xiao in G G调洞箫

Gaoyinsheng 高音笙

Yangqin 扬琴

Liuqin 柳琴

Pipa 琵琶

Zhongruan 中阮

Sanxian 三弦

Guzheng 古筝

Vibraphone 颤音琴

Percussion 1 打击乐1

Glockenspiel 钟琴

Percussion 2 打击乐2

To Sus. Cym.
转吊镲

1 $\text{♩} = 48$
(slow slide 极慢滑)

10/4 7/4 6/4

Gaohu 高胡

change bow where needed 自由换弓

Erhu 1 二胡1

change bow where needed 自由换弓

Erhu 2 二胡2

Zhonghu 中胡

Cello 大提琴

Contrabass 倍大提琴

2

4

(八孔姆指指颤)

10

4

5

X.

Gys.

(ord.)

Yq.

p

mf

Lq.

mf

with Sanxian 同 三弦

Pp.

f

pp

Zr.

mf

with Pipa 同 琵琶

Sx.

f

pp

Gz.

mf

Perc. 1

Suspended Cymbal 吊镲

Perc. 2

2

ppp

darker tone

Gh.

(tr)

non vib.

p

10

4

Eh. 1

non vib.

ppp

外

Eh. 2

ppp

Zh.

pp

pizz. I

arco

Vc.

mf

ppp

pizz. III

Cb.

mf

6

10

4

5

7

4

X.

p *mp*

Gys.

p *mp* *p*

Yq.

反竹
ppp

Lq.

with Guzheng 同 古筝
f *pp*

Pp.

f *mp*

Zr.

with Sanxian 同 三弦
p *f* *pp* *mp*

Sx.

with Zhongruan 同 中阮
mf *f* *pp* *p*

Gz.

with Liuqin 同 柳琴
f *pp*

Perc. 1

Perc. 2

Gh.

10 4 7 4

Eh. 1

(slow slide 极慢滑)
p *pp*

Eh. 2

pp

Zh.

(tr) *tr*

Vc.

mf *pp* *mp* *ppp*

Cb.

pizz.
III
mf

10

X. *p* *tr*

Gys. *N* *pp* *3*

Yq. (ord.) *mf* *3* 反竹..... *pp* *p*

Lq. *p*

Pp. *

Zr. *mf* *f*

Sx. *mp* *p* *mp*

Gz. *mf* *ppp*

Perc. 1 *p* Ped.

Perc. 2

Gh. *p* *pp* *mf*

Eh. 1 *mf* *pp* *pp* *mf* *p*

Eh. 2 *pp* *mf* *p*

Zh. *mf* *p*

Vc. arco II *mp*

Cb. *f*

6/4 4/4 6/4

14

6/4 **4/4** **7/4** **4/4**

X. *mp*

Gys. *p*

Yq. *f* ⁵ *p* 反竹

Lq.

Pp. *f*

Zr.

Sx.

Gz.

Perc. 1 *Red.* *bright Red.*

Perc. 2 *f*

6/4 **4/4** **7/4** **4/4**

Gh. *p* *f* *pp*

Eh. 1 *mf* *p* *f* *pp* 内 *mp*

Eh. 2 *mf* *p* *f*

Zh.

Vc. *pp, dolce* 5 6 9 10 3

Cb. *pp, dolce* 5 6 9 10 II arco (harmonic gliss.)

[illegible]

[illegible]

31

4/4 **3/4** **5/4** **6/4** **3/4**

X. *p* *tr* *mp* *tr*

Gys. *p* *pp*

Yq. *pp*

Lq. *p* 5

Pp. *

Zr. *pp* 8 3

Sx. 5 *p*

Gz. *mf* *mf*

Perc. 1 *f* Ped.

Perc. 2

Gh. **4/4** **3/4** **5/4** **6/4** (slow slide 极慢滑) **3/4**

Eh. 1 *p* *mf* *p*

Eh. 2 *p* 外 内 外 内₃ 外 内 外₅ 内

Zh. *p* 5

Vc. *mp* 3 3 *p*

Cb. *f* *mp* *p*

pizz.

6

3/4 5/8 4/4 (八孔姆指颤) 5/8 4/4

X. *mf* *mf* *tr* *tr* *tr* *tr*

Gys. *mf* *p* *f* *tr* *tr* *tr*

Yq. *f* *f* *f* *f* *f* *f*

Lq. *f* *f* *f* *f* *f* *f*

Pp. *f* *f* *f* *f* *f* *f*

Zr. *f* *f* *f* *f* *f* *f*

Sx. *f* *p* *f* *p* *p* *p*

Gz. *f* *f* *f* *f* *f* *f*

Perc. 1 *Ed.*

Perc. 2 *f*

Gh. *f* *p* *f* *p* *f* *p*

Eh. 1 *f* *p* *f* *pp* *sfp* *f* *p*

Eh. 2 *f* *p* *f* *p* *f* *p* *f* *p*

Zh. *f* *p*

Vc. *p* *f* *p*

Cb. *mp*

42 **4/4** **5/8** **4/4**

X. *tr* *mf*

Gys. 呼舌..... *p* *mf*

Yq. *p*

Lq.

Pp. *..... *..... *p* *f* *p* *f*

Zr. *p* *f*

Sx. *f*

Gz.

Perc. 1 *Ped.*

Perc. 2

4/4 **5/8** **4/4**

Gh. *f*

Eh. 1 *f* *p* *f*

Eh. 2 *f* *p* *f* *tr*

Zh. *f* *p* *f*

Vc. *f*

Cb. *f*

[illegible]

Freely (sheng solo) 自由地（笙独奏）

(♩ = c. 66)

50 (tr) >

X.

Gys.

Yq.

Lq.

Pp.

Zr.

Sx.

Gz.

Perc. 1

Perc. 2

f *pp* *ff* *sfp* *ff* *3*

Freely (sheng solo) 自由地（笙独奏）

(♩ = c. 66)

Gh.

Eh. 1

Eh. 2

Zh.

Vc.

Cb.

f

51

X.

Gys.

Yq.

Lq.

Pp.

Zr.

Sx.

Gz.

Perc. 1

Perc. 2

Gh.

Eh. 1

Eh. 2

Zh.

Vc.

Cb.

sfpp

tr

ff

pp

呼舌.....

To Dadiluo
转 大低锣

change bow where needed 自由换弓

change bow where needed 自由换弓

4
4

53 $\text{♩} = 66$

(八孔姆指颤) *tr*

4/4 3/4 4/4 5/4 2/4 6/4

X. *sfp* *f*

Gys. *sfp* *f*

Yq. *p* *f*

Lq. *p* *mf*

Pp. with Guzheng 同 古筝 ☆ *f pp* *f* *mf*

Zr. with Sanxian 同 三弦 *f pp* *f*

Sx. with Zhongruan 同 中阮 *f pp* *f*

Gz. with Pipa 同 琵琶 *f pp* *f* *mf*

Perc. 1 *Ped.*

Perc. 2 Dadiluo 大低锣

Gh. $\text{♩} = 66$ *f* *mp*

Eh. 1 *fp* *f* *p* *f p*

Eh. 2 *fp* *f* *pp*

Zh. *f* *p*

Vc. *pizz. sfp* *arco* *f* *fp* *f*

Cb. *arco* *sfp* *f* *fp*

58

6/4 **5/4** **4/4** **6/4** **7/4**

X. *sfp* *f* *p* *f* *p* *f* *tr*

Gys. *sfp* *f* *pp* *f* *p* 呼舌 *f*

Yq. *f* *mf* *f* *p*

Lq. *f* *mf* *f* *p*

Pp. *f* *mp* *p*

Zr. *f* *mf* *f* *p*

Sx. *sfp* *f* *p*

Gz. *f* *pp* *f* *p*

Perc. 1 *Ed.* *To Glock.* *转钟琴*

T.-t. *f* *p* *f* *p*

Gh. *f* *p* *f* *p* *fp* *f* *p*

Eh. 1 *f* *p* *f* *p* *fp* *f* *p*

Eh. 2 *(tr)* *f* *p* *f* *p* *fp* *f* *p*

Zh. *f* *p* *fp* *f* *p*

Vc. pizz. *f* *p* *fp* *f* *p*

Cb. *f* *p* *fp* *f* *p*

63

7/4 4/4 9 5/4 6/4

X.

Gys.

呼舌

p

反竹

Yq.

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

Lq.

f *p*

Pp.

pp *mp* *pp*

Zr.

Sx.

Gz.

mf *p* *f* *pp*

Perc. 1

Glockenspiel 钟琴

Perc. 2

f *pp* *f*

Gh.

p

Eh. 1

p

Eh. 2

p

Zh.

Vc.

arco

pizz.

arco

Cb.

The musical score is for a piece titled "The Rose Tree". It is arranged for five instruments: Glockenspiel (Gh.), Euphonium 1 (Eh. 1), Euphonium 2 (Eh. 2), Trumpet (Zh.), Violoncello (Vc.), and Contrabasso (Cb.). The score is divided into five measures. The first measure is in 6/4 time, the second in 7/4, and the third in 4/4. The fourth and fifth measures are also in 4/4. The Glockenspiel part features a melody with accents and slurs, starting with a piano (p) dynamic. The Euphonium parts have rests in the first measure and enter in the second measure. The Trumpet part has rests throughout. The Violoncello and Contrabasso parts have rests in the first three measures and enter in the fourth measure. The score includes various musical notations such as notes, rests, slurs, accents, and dynamics.

73

X.

Gys.

Yq.

Lq.

Pp.

Zr.

Sx.

Gz.

Perc. 1

Perc. 2

Gh.

Eh. 1

Eh. 2

Zh.

Vc.

Cb.

(ord.)

p ⁵ *pp* ³

mf

p ⁵ *pp* ³

p ³ *pp*

p ⁵ *pp* ³

f

p

p

p

6
4

Freely (sanxian solo) 自由地（三弦独奏）

79

X.

Gys.

Yq.

Lq.

Pp.

Zr.

Sx.

Gz.

Perc. 1

Perc. 2

6
4

Freely (sanxian solo) 自由地（三弦独奏）

Gh.

Eh. 1

Eh. 2

Zh.

Vc.

Cb.

(fade away with sanxian)
(同三弦逐渐消音)