

我可以為這個世界留下什麼。

What could I leave for the world.

Concerto for conductor, orchestra and audience

給指揮、樂隊和觀眾的協奏曲

2017 October

Instrumentation (Transposed score):

- 2 Flutes
- 1 Piccolo
- 2 Oboes
- 1 English horn (in F)
- 2 Clarinets (in Bb) Parts and score in Bb
- 1 Bass Clarinet (in Bb) Parts and score in Bb
- 2 Bassoons
- 1 Contrabassoon

- 2 Trumpets (in Bb) Parts and score in Bb
- 4 French horns (in F) Parts and score in F
- 2 Tenor trombones
- 1 Bass trombone
- 1 Tuba

Percussions

Harp

Piano

Celesta

Zhong Ruan (sit inside the audience, as a surprise)

Overtone singing (offstage, with amplification and reverberation)

Strings

Audience

Percussion:

Percussion 1: Wood Blocks 1,2,3, Suspended cymbal, Timpani a (32-30 in.)

Percussion 2: Chinese Bass Gongs, Vibraphone

Percussion 3: Chinese Big Cymbal, Crotales, Glockenspiel, Timpani b (20-22 in.), Wind Chimes, Triangle

Percussion 4: Crotales, Timpani a (32-30 in.) , Timpani b (20-22 in.), c(26-25 in.), Chimes

Performance note:

1. This piece consists of two sections: the 1st section (from the top to bar 159) and 2nd section (Cue 1,2,3). Both sections should be connected.
2. For the audience interaction part, there should be a ‘Cue Card’ person to indicate and introduce the music effect to the audience.
3. Zhong Ruan (sit inside the audience area) and overtone singer should be offstage, as a surprise to the audience
4. Orchestral panning is a conducting gesture by the conductor to control the dynamic of the orchestra, as if a sound panning effect. It is a part of the conductor improvisational performance.

Notation:

1. Repeat in own tempo.



2. 5 seconds grand pause

5' G.P.

3. Conductor sign.



4. From slow to fast (vice versa)



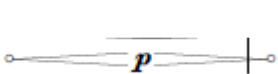
5. Intensity curve: the degree of vibrato. The highest point of the curve indicates the highest degree of vibrato.

--Unless specified, Winds play according to both intensity and dynamic curve.

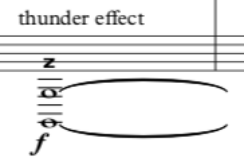
--Unless specified, Strings play according to the intensity curve without changing dynamic.



6. Silent to p to silent.



7. Harp – Thunder effect.



Transposed score

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The musical score is a complex orchestration for a symphony orchestra and various percussion instruments. It is written in 4/4 time and includes parts for Audience, Piccolo, Flute 1.2, Oboe 1.2, Cor Anglais, Clarinet in Bb 1.2, Bass Clarinet in Bb, Bassoon 1.2, Contrabassoon, Trumpet in Bb 1.2, Horn in F 1.2, Horn in F 3.4, Trombone 1.2, Bass Trombone, Tuba, Percussion 1, Percussion 2, Percussion 3, Percussion 4, Harp, Piano, Celesta, Zhong Ruan (GDGD), Overtone Singing (with amplification and reverberation), All Strings except solo, Violin 1a, Violin 1b, Violin 2a, Violin 2b, Viola a, Viola b, Violoncello, and Double Bass. The score features complex rhythmic patterns, dynamic markings (f, mf, sf), and specific performance instructions such as "sit inside the audience area, as a surprise" and "offstage". The score is divided into two systems, with the first system ending at measure 120 and the second system starting at measure 100.

A

♩ = 120

14

Picc. *mp* *f*

Fl. 1.2 *mp* *f*

Ob. 1.2 *mp* *f*

C. A. *mp* *f*

Cl. 1.2 *mp* *f*

B. Cl.

Bsn. 1.2 *mp* *f*

Cbsn.

Tpt. 1.2

Hn. 1.2 1. *mf*

Hn. 3.4

Tbn. 1.2 *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. 1 let ring *mf*

Perc. 2 let ring *mf* *mp*

Perc. 3 let ring *mp*

Perc. 4 *p*

Hp. *p*

Pno. with full pedal, all notes let ring *p*

Cel.

Vln. 1a *sf*

Vln. 1b *sf*

Vln. 2a *sf*

Vln. 2b *sf*

Vla. a *sf*

Vla. b *sf*

Vc.

Db.

Vibraphone bow *p* *mf* *p*

Glockenspiel let ring *p*

[illegible]

[illegible]

C

Senza Misura, 10'
Orchestral Panning with
woodwind and string section
big cresc at the end

♩ = 50 accel.

♩ = 100 accel.

rit. ♩ = 100

molto rit. ♩ = 50

Senza Misura, 5'
play as fast as possible individually

48

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Tpt. 1.2

Hn. 1.2

Hn. 3.4

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Cel.

Vln. 1a

Vln. 1b

Vln. 1c

Vln. 2a

Vln. 2b

Vln. 2 c

Vla. a

Vla. b

Vc. a

Vc. b

Db.

mp

ff

p

Audience
Individual humming of any pitches accel. ♩ = 120

connect to the next bar

$$f \xrightarrow{\quad} p$$

$\text{♩} = 50$

molto accel. $\text{♩} = 70$ $\text{♩} = 120$

Audience: *f* *pp*

Picc. *sf*

Fl. 1.2 *sf*

Ob. 1.2 *sf*

C. A. *sf*

Cl. 1.2 *sf*

B. Cl. *sf*

Bsn. 1.2 *sf*

Cbsn. *sf*

Tpt. 1.2 *sf*

Hn. 1.2 *sf*

Hn. 3.4 *sf*

Tbn. 1.2 *sf*

B. Tbn. *sf*

Tba. *sf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 Chimes *mp*

Hp.

Pno.

Cel.

Vln. 1a *sf*

Vln. 1b *sf*

Vln. 1c *sf*

Vln. 2a *sf*

Vln. 2b *sf*

Vln. 2c *sf*

Vla. a *sf*

Vla. b *sf*

Vla. c *sf*

Vc. a *sf*

Vc. b *sf*

Vc. *sf*

Db. *sf*

G

101 **rit.** $\text{♩}=100$ **molto accel.** $\text{♩}=80$ $\text{♩}=120$ **rit.** $\text{♩}=100$ **molto accel.** $\text{♩}=90$ $\text{♩}=120$ **rit.** $\text{♩}=90$

Audience ♩

Picc. ♩

Fl. 1.2 ♩

Ob. 1.2 ♩

C. A. ♩

Cl. 1.2 ♩

B. Cl. ♩

Bsn. 1.2 ♩

Cbsn. ♩

Tpt. 1.2 ♩ *p* *mp* *mf*

Hn. 1.2 ♩ *mp* *mf*

Hn. 3.4 ♩ *mp* *mf*

Tbn. 1.2 ♩ *mp* *mf*

B. Tbn. ♩ *mp* *mf*

Tba. ♩ *mp* *mf*

Perc. 1 ♩ Timpani a *mf* let ring *p* *f* *p*

Perc. 2 ♩ Vibraphone *mf* with motor *f* with motor

Perc. 3 ♩ Glockenspiel *mf* *f*

Perc. 4 ♩ Chimes *mp* Chimes *mp*

Hp. ♩

Pno. ♩

Cel. ♩ *mf* *f*

Vln. 1 ♩

Vln. 2 ♩

Vla. ♩

Vc. ♩

Db. ♩

[illegible]

124

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Blow air across the mouthpiece

Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Cel.

Z.R.

All Strings except solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Wood block 1,2,3

Chinese Bass Gongs
低音大鑼

Chinese Big Cymbal
中式大鈸

Timpani a,b,c

return to original staff (i.e. Vln1,2,Vla,VC,DB)

tutti without solo

tutti

molto accel. $\text{♩} = 170-180$

134

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Tpt. 1.2

Hn. 1.2

Hn. 3.4

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Cel.

Z.R.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

as fast as possible

Improvise with own tempo, q=50

faster and faster

f

mp

mf

f

144

Audience: **ff**

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Tpt. 1.2

Hn. 1.2

Hn. 3.4

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Cel.

Z.R.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

clapping sound

as fast as possible

ff

f

150 ♩ = 200 ♩ = 100 Cue

Audience *f* *f* *f* *f* *f* *f* *f*

Picc. *f* *f* *f* *f* *f* *f* *f*

Fl. 1.2 *f* *f* *f* *f* *f* *f* *f*

Ob. 1.2 *f* *f* *f* *f* *f* *f* *f*

C. A. *f* *f* *f* *f* *f* *f* *f*

Cl. 1.2 *f* *f* *f* *f* *f* *f* *f*

B. Cl. *f* *f* *f* *f* *f* *f* *f*

Bsn. 1.2 *f* *f* *f* *f* *f* *f* *f*

Cbsn. *f* *f* *f* *f* *f* *f* *f*

Tpt. 1.2 *f* *f* *f* *f* *f* *f* *f*

Hn. 1.2 *f* *f* *f* *f* *f* *f* *f*

Hn. 3.4 *f* *f* *f* *f* *f* *f* *f*

Tbn. 1.2 *f* *f* *f* *f* *f* *f* *f*

B. Tbn. *f* *f* *f* *f* *f* *f* *f*

Tba. *f* *f* *f* *f* *f* *f* *f*

Perc. 1 *f* *f* *f* *f* *f* *f* *f*

Perc. 2 *f* *f* *f* *f* *f* *f* *f*

Perc. 3 *f* *f* *f* *f* *f* *f* *f*

Perc. 4 *f* *f* *f* *f* *f* *f* *f*

Hp. *f* *f* *f* *f* *f* *f* *f*

Pno. *f* *f* *f* *f* *f* *f* *f*

Cel. *f* *f* *f* *f* *f* *f* *f*

Z.R. *f* *f* *f* *f* *f* *f* *f* *ff* *pp*

Vln. 1 *f* *f* *f* *f* *f* *f* *f*

Vln. 2 *f* *f* *f* *f* *f* *f* *f*

Vla. *f* *f* *f* *f* *f* *f* *f*

Vc. *f* *f* *f* *f* *f* *f* *f*

Db. *f* *f* *f* *f* *f* *f* *f*

CUE 1

Attacca
to Cue 2

↓

**Audience humming
with the reference pitch from Zhong Ruan**

$\text{♩} = 60$

Audience *p* humming

Woodwind
Brass
Percussion *p*

(with amplification
and reverberation)

Overtone
Singing *p* **Improvise with own tempo**

Zhong Ruan *pp* solo *mp* **Improvise with the following pitches, with own tempo**
sul G sul D sul G

Violin I solo *p* **Improvise and response to the Zhong Ruan
by using the following pitches, with own tempo**
sul G

Violin II solo *p* **Improvise and response to the Zhong Ruan
by using the following pitches, with own tempo**
sul G

Violin I *pp* sul *tasto*

Violin II *pp* sul *tasto*

Viola *pp* sul *tasto*

Violoncello *pp* sul *tasto*

Double Bass *pp* sul *tasto*

Cue 2

Attacca
to Cue 3

6'

The 1st highest or lowest comfortable note 第一最高或最低舒適的音

Woodwind
Brass
String

*Percussion:
Perc 1: Wood blocks 1,2,3
Perc 2: Chinese Bass Gong
Perc 3: Chinese Big Cymbal
Perc 4: Timpani a,b,c

Others:
Harp
Celesta
Piano

Cue 3

The 1st highest or lowest comfortable note 第一最高或最低舒適的音

♩ = 110 - 120

Woodwind

Brass

Percussion and others *

String

Play with own combination of notes and remain steady rhythm

rim/other color

W

B

P & O

S

W

B

P & O

S

18

W

B

P & O

S

ff < *ff* < *p* *fff* *ff* < *ff* < *p*

fff *ff* < *ff* < *fff* *ff* < *p* *fff* *ff* < *ff* < *p*

sfp < *sfp* < *fff* < *ff* < *ff* < *p* *ff* *sfp* < *sfp* < *fff*

p *fff* *ff* < *ff* < *ff* < *p* *fff*

The 2nd highest or lowest comfortable note
第二最高或最低舒適的音
(lower or higher than the first one)

24

W

B

P & O

S

fff *ff* < *ff* < *p* *fff*

fff *ff* < *p* *fff* *ff* < *ff* < *fff* *ff* < *ff* < *p*

ff < *ff* < *p* *ff* *sfp* < *sfp* < *fff* < *ff* < *ff* < *p* *ff*

ff < *ff* < *ff* < *p* *fff*

30

W

B

P & O

S

ff < *ff* < *p* *fff* *ff* < *ff* < *p* *fff* *ff* < *ff* < *p*

p *fff* *ff* < *ff* < *fff* *ff* < *p* *fff* *ff* < *ff* < *fff* *ff* < *ff* < *p*

sfp < *sfp* < *fff* < *ff* < *ff* < *p* *ff* *sfp* < *sfp* < *fff*

ff < *ff* < *ff* < *p* *fff* *ff* < *ff* < *ff* < *p*

42

W

B

P & O

S

fff

ff

ff < *ff* <

p

fff

p

fff

ff < *ff* <

ff

ff < *ff* <

p

fff

sfz

sfz

fff

ff < *ff* <

p

fff

ff < *ff* <

[illegible]

The musical score for the 'Coda' section is written for four staves: W (Woodwind), B (Brass), P & O (Percussion & Orchestration), and S (Strings). The score is divided into four measures. The first measure is marked with a tempo of 60. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fff*, *ff*, *p*, and *sfz*. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.