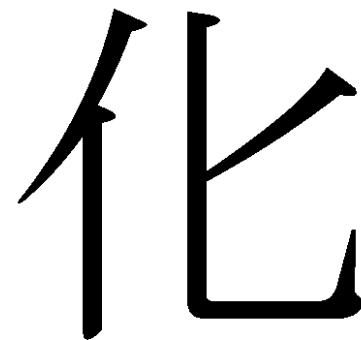


# The Butterfly Lovers

*for erhu (ad lib. violin)  
and wind band*

Hardy MERTENS



Based upon musical themes from Sanna Severins,  
inspired by the Chinese Legend of the Butterfly Lovers, subsequently adapted and interpreted.

Commissioned by the Singapore Mus'art Wind Orchestra

Duration: approx 15 minutes

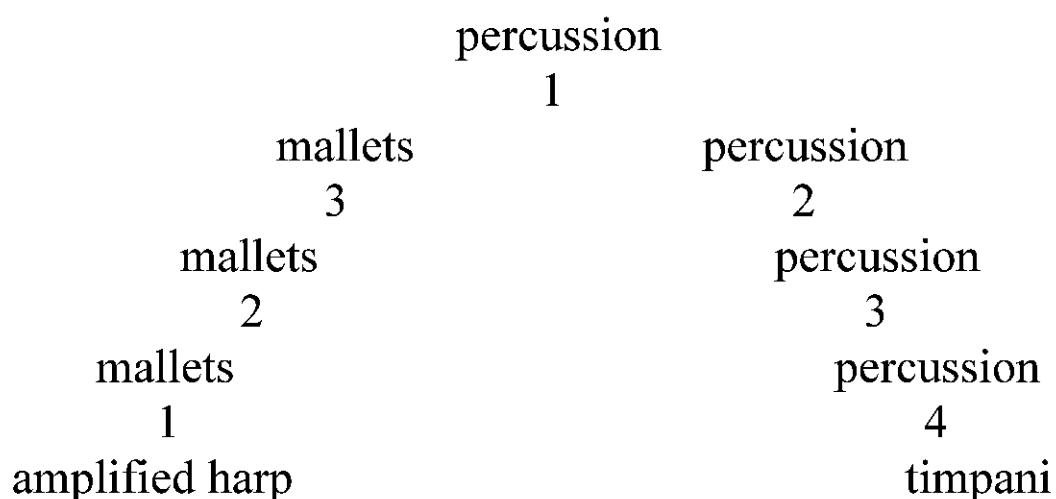
## INSTRUMENTATION

### **The Butterfly Lovers**

*for erhu (ad lib. violin)  
and wind band*

1x Full Score	1x 1 <sup>st</sup> C Trombone
1x 1 <sup>st</sup> Flute	1x 2 <sup>nd</sup> C Trombone
1x 2 <sup>nd</sup> Flute	1x 3 <sup>rd</sup> C Trombone
1x 3 <sup>rd</sup> Flute	1x 4 <sup>th</sup> C Trombone
1x 4 <sup>th</sup> Flute	1x 1 <sup>st</sup> B♭ Trombone $\text{B}:\!/\!/\!\:$ $\text{G}:\!$
1x 1 <sup>st</sup> Oboe	1x 2 <sup>nd</sup> B♭ Trombone $\text{B}:\!/\!/\!\:$ $\text{G}:\!$
1x 2 <sup>nd</sup> Oboe	1x 3 <sup>rd</sup> B♭ Trombone $\text{B}:\!/\!/\!\:$ $\text{G}:\!$
1x 1 <sup>st</sup> Bassoon	1x 4 <sup>th</sup> B♭ Trombone $\text{B}:\!/\!/\!\:$ $\text{G}:\!$
1x 2 <sup>nd</sup> Bassoon	2x B♭ Euphonium $\text{G}:\!/\!/\!\:$ $\text{B}:\!$
5x 1 <sup>st</sup> B♭ Clarinet	1x C Euphonium
5x 2 <sup>nd</sup> B♭ Clarinet	2x B♭ Bass $\text{B}:\!/\!/\!\:$ $\text{G}:\!$
5x 3 <sup>rd</sup> B♭ Clarinet	1x E♭ Bass $\text{B}:\!/\!/\!\:$ $\text{G}:\!$
1x Bass Clarinet	1x C Bass
1x 1 <sup>st</sup> Alto Saxophone	1x Erhu
1x 2 <sup>nd</sup> Alto Saxophone	1x String Bass
1x 1 <sup>st</sup> Tenor Saxophone	1x Timpani
1x 2 <sup>nd</sup> Tenor Saxophone	1x Amplified Harp
1x Baritone Saxophone	1x Mallets 1
2x 1 <sup>st</sup> B♭ Trumpet	1x Mallets 2
2x 2 <sup>nd</sup> B♭ Trumpet	1x Mallets 3
2x 3 <sup>rd</sup> B♭ Trumpet	1x Percussion 1
2x 4 <sup>th</sup> B♭ Trumpet	1x Percussion 2
1x 1 <sup>st</sup> Horn F // E♭	1x Percussion 3
1x 2 <sup>nd</sup> Horn F // E♭	1x Percussion 4
1x 3 <sup>rd</sup> Horn F // E♭	
1x 4 <sup>th</sup> Horn F // E♭	

#### Last row set up



The butterfly represents transformation.

In ancient Greek the word for butterfly is "Psyche", which translates to "soul". The butterfly is a symbol for the immortal soul and the three phases which the human soul goes through:  
Life, death and resurrection

*What the caterpillar describes as the end of his live, the wise man calls a butterfly*  
Chinese expression

## Program Note

### The Butterfly Lovers

**The Butterfly Lovers** is a Chinese legend, telling the love story of **Liang Shanbo** and **Zhu Yingtai**. In Chinese the legend is known as Liáng Shānbó yǔ Zhù Yīngtái. Often the story is referred to as the Chinese Romeo and Juliet.

The legend of the Butterfly Lovers has inspired many. Overtime it has been a recurring theme within many artistic performances. One of the first and most renowned is “The Butterfly Lovers Violin Concerto” from 1958 by the Chinese composers He Zhanhao and Chen Gang.

The story is set in ancient China. Zhu Yingtai is the daughter of a wealthy family. She wishes to go to study. As girls were not allowed to go to school in that time, she had to disguise herself as a boy in order to be able to obtain a higher education.

On the way to school, she meets and makes friends with an honest and handsome boy named Liang Shanbo. The two of them develop a deep friendship and spend the next few years in school together with a lot of joy.

One day Yingtai receives letters from home, asking her to return. Shanbo being a loyal friend joins his friend on the journey home. Although Yingtai is suggesting in many ways that she is a girl and that she has fallen in love with him, Shanbo is still totally convinced that Yingtai is a boy.

Before saying goodbye, Yingtai tells Shanbo about her younger sister and persuades him to ask her parents for her hand in marriage. Yingtai does not have a sister and in this way she is offering herself to Shanbo.

Upon arrival at home Yingtai learns that her parents arranged for her to marry the son of a rich merchant. In those days it was common practice that marriages were arranged by the parents, and under Confucianism children must obey their parents at all times. Yingtai has no other possibility but to accept her parent's decision.

When Shanbo arrives back at the house of Yingtai and her parents, he is ecstatic to discover her true identity.....sadly he arrives too late.

In the village, Shanbo and Yingtai meet at the local Pagoda. This will be the first and the last time they meet in their true appearances. Under the doctrines of Confucianism, the two lovers must and would be separated. Shanbo is brokenhearted, and falls ill; soon after that he dies.

On her wedding day, Yingtai passes the grave of Shanbo. Standing in front of the grave she hears a roaring thunder sounds from the heavens above. A thunderbolt hits the tomb, the grave opens and Yingtai jumps in, committing suicide. As Yingtai disappears, a second thunderbolt hits.

The people staying behind only see a pair of butterflies appearing from the grave. Yingtai and Shanbo, freed from their restrictions of tradition, reborn as butterflies and never to be separated again.

The interpretation of the Butterfly Lovers you will hear next, written for wind band, is in one movement, akin to the concerto of Zhanhao and Gang.

Hardy Mertens and Sanna Severins created a present-day interpretation of the legend (with the Chinese character for ‘transform’ as subtitle), embarking on the contrasts in the story and reversing the chronological order, guiding you through the story in six specific scenes, from the end back to the beginning.

## Conductor's Note

### Interpretation

The legend of The Butterfly Lovers is a story which beholds beneath the surface so much more than the actual story line itself.

Recurring elements which can be recognized are opposites and transformation.

Yingtai is a girl disguised as a boy. The moment the truth about Yingtai's identity comes to light, reveals at the same time the long kept lie she had to live. The first time Yingtai and Shanbo meet as lovers, is not only the first but also the last time. The end of their lives as humans is the beginning of their life together as butterflies.

Thereunto the subtitle in this interpretation is the Chinese character for 'transform'.

In this interpretation, we start at the very end of the story, the moment Yingtai is standing in front of Shanbo's grave, expressing her love and the pain she feels, now she lost him. The thunder roars and the tomb opens in front of Yingtai, allowing her to sacrifice her life.

The thunder and lightning are translated into a fortissimo at the beginning of the music piece, involving all wind instruments. The thunder sounds twice; after the second time the butterflies appear, as an omen of continuous change. The butterflies are represented by improvisations on several small percussion instruments together with the harp.

Through a bridge in the music, starting at figure 2, we enter the 2<sup>nd</sup> scene.

Shanbo knows that Yingtai has to marry another man and that he has lost her. He is so devastated that he turns ill and finally dies of a broken heart.

His final moments in life before passing away are indicated by the start of the Erhu just before figure 3 in the music. The painful melody of the Erhu describes Shanbo's suffering, in remembrance of the beautiful time he and Yingtai shared and realizing that by loosing her, he is loosing the love of his life.

His struggle and sorrow intensifies in figure 4 where the Erhu is repeating the dying melody, in a higher octave, indicating Shanbo's panic and realizing that there is no way back for him, but to die. Finally his agony comes to an end, and Shanbo takes his last breath before dying.

A bridge in the music brings us to the next and 3<sup>rd</sup> part of the piece, which will give us an explanation for the tragedy taken place.

Shanbo and Yingtai are heavily in love, but they know their love is not meant to be, as Yingtai's parents have arranged a marriage for her, which was common in those days. Shanbo tries to save her, however without success.

High tempo, percussion dominated music suggests the anger and rage in Shanbo, trying to fight the establishment in order to save Yingtai over and over again, not willing to step back. We can feel and hear the drama unfolding in front of us, as Shanbo and Yingtai know they will lose. In figure 10 the flutes set in, referring to Yingtai's panic and an indication of their catastrophic destiny, which is already apparent.

The music briefly slows (figure 17), representing a moment of reflection from Shanbo. Wedding bells can be heard, embodied by the mallets.

Although the establishment starts to fight back, Shanbo is more committed than ever to free Yingtai. The high tempo music picks up again, reaching a climax at figure 19. Shanbo not willing to give up and fighting as hard as he can, starts to realize he, and Yingtai, will lose.

In the musical turmoil suddenly the Erhu appears (measure 5, figure 23). Its heartbreaking sounds indicate Shanbo breaking down, loosing the fight.

The Erhu transforms, from describing Shanbo falling apart, into Yingtai falling in love. By entering this next scene there is also another transformation apparent, the transformation from Yingtai's feelings of friendship into her feelings of love. The Erhu plays a beautiful love melody, describing love, passion and the accompanying cheerfulness. Bittersweet joy as Yingtai is unable to express her true feelings to Shanbo, without telling him who she really is. However, their fate is evident, symbolized by a butterfly, embodied by barchimes at figure 29.

The next picture appears in front of us, Shanbo and Yingtai enjoying their time at school as close friends. For both of them their time at school is carefree and exciting. In this fifth movement the drumkit sets in an up-tempo, jazzy melody, symbolizing the youthful energy of Shanbo and Yingtai, forming a strong contrast with the earlier mystified music of the Erhu. The tempo slows down as of figure 44, guiding us into the 6<sup>th</sup> and final scene, which starts at figure 45.

The Erhu appears again, a bad omen for Yingtai's and Shanbo's tragic fate.

Yingtai expresses her wish to go to study. In order to be able to go to school she disguises herself as a boy. On her way she meets Shanbo.

In this final movement the story flashes by once more; the happy schooldays, the roaring thunder opening the grave (figure 49), Shanbo's sorrow (figure 50) and the love they shared. Throughout this part the Erhu transforms and adopts different identities (one of them being Yingtai at figure 52), before it fades.....

***The monologue is an important part of the music piece, to be read before the start of the music by a female narrator***

### **Monologue**

Standing here in front of you, so open and so vulnerable. Devastated by loosing you. Wetting the ground above you with my tears.

My friend, my soul, my love, how could I ever have betrayed you. All this time.

You're gone now, unable to speak and finally I can tell you who I really am, what I really feel.

The sun is warming our faces, the dew refreshing the earth. The world reborn the day we first met, life looking bright, fresh and forever.

Years passed by, and we were we, together as always, united in a beautiful lie. A lie that was our hope to keep us together, and our fate to tear us apart.

The truth caught up with me, so much quicker than I ever expected, demanding to fulfill the honest duties of a respectable wife.

Virtue has ended our beautiful deception. Being with you is nothing more than a distant memory.

Here I'm standing, a bittersweet reunion with my life, my blood and the air that I breath.

Leaving me with nothing more to say then that I'm sorry. I'm sorry for the love between us. I'm sorry that the only gift I've left for you is my life. The only deed to die for you.

# The Butterfly Lovers

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Hardy MERTENS

START IMMEDIATELY AFTER NARRATION

SLOW

**1**

**1st & 2nd Flutes**

**3rd & 4th Flutes**

**1st & 2nd Oboes**

**1st & 2nd Bassoons**

**1st B- Clarinet**

**2nd B- Clarinet**

**3rd B- Clarinet**

**Bass Clarinet**

**1st & 2nd Alto Saxophones**

**1st & 2nd Tenor Saxophones**

**Baritone Saxophone**

**1st & 2nd B- Trumpets**

**3rd & 4th B- Trumpets**

**1st & 2nd F- Horns**

**3rd & 4th F- Horns**

**1st & 2nd C- Trombones**

**3rd & 4th C- Trombones**

**B- Euphonium**

**B- Bass**

**Erhu**

**String Bass**

**Timpani**

**Harp**

**Mallets 1**

**Mallets 2**

**Mallets 3**

**Percussion 1**

**Percussion 2**

**Percussion 3**

**Percussion 4**

*Tub. bells*

*Susp. cymb.*

*Tom-tom*

*(Damp)*

*Vibraphone*

*Triangle 1*

*Triangle 2*

*Triangle 3*

*Bar chimes*

*Orch. bells 1*

*Orch. bells 2*

*(Slow vib.)*

*Triangle 1*

*Triangle 2*

*Triangle 3*

*Bar chimes*

2

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B. Trp.

F Hrn.

C Trb.

Euph.

B. Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

3



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4

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

Eb Trp.

F Hrn.

C Trb.

Euph.

Bb Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

pp

one

p

pp

23

All

pp

one

p

pp

Susp. cymb.

Tam - tam

pp

pp

(Damp)

23

5

Fl.

Ob.

All

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B. Trp.

All

F Hrn.

C Trb.

Euph.

B. Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

6



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7 AT LEAST  $\text{♩} = 176$ 

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B. Trp.

F Hrn.

C Trb.

Euph.

B Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

8

*Xylophone 1*

*Xylophone 2*

*Bass marimba*

*Drum set (Bass pedal)*

*(Damp)*

*Toms*

47

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B. Trp.

F Hrn.

C Trb.

Euph.

B Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

*Temple blocks*

Perc. 2

*f Timbales*

Perc. 3

*f*

Perc. 4



The musical score consists of 18 staves of music for various instruments. The first 14 staves include Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bass Trombone, French Horn, C Trumpet, Euphonium, Double Bass, Erhu (a traditional Chinese bowed string instrument), Sheng (a traditional Chinese wind instrument), Timpani, and Harp. The last four staves are for Percussion: Mallets 1, Mallets 2, Mallets 3, and Percussion 1, 2, 3, and 4. Measure numbers 56 are indicated at the beginning of several staves. Dynamic markings such as ff, f, mf, and mp are used throughout the score. The score is set against a grey background with a vertical watermark on the right side reading "www.hafabramusic.com".

**10**

**11**

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B. Trp.

F Hrn.

C Trb.

Euph.

B. Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Musical score page 12-13. The score consists of two systems of music, each with 12 measures. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bar. Sax.), Bass Trombone (B. Trp.), French Horn (F Hrn.), C Trumpet (C Trb.), Euphonium (Euph.), Double Bass (B. Bass), Erhu, St. B., Timpani (Timp.), Harp, Mallets 1, Mallets 2, Mallets 3, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). Measure 12 starts with a dynamic of  $p$  for Percussion 1, followed by  $mf$  for Percussion 2,  $ff$  for Percussion 3, and  $ff$  for Percussion 4. Measures 13 start with  $ff$  for Percussion 1, followed by  $ff$  for Percussion 2,  $ff$  for Percussion 3, and  $ff$  for Percussion 4.



14

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B♭ Trp.

F Hrn.

C Trb.

Euph.

B♭ Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

15

16

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

92

B. Trp.

F Hrn.

C Trb.

Euph.

B Bass

92

Erhu

St. B.

92

Timp.

*loco*

Harp

*sus bassa*

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

92

p

ff

mf

ff

p

ff

mf

ff

p

ff

mf

ff



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Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cl. *ff*

B. Cl. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bar. Sax. 102 *ff*

B. Trp.

F Hrn. *ff*

C Trb.

Euph. *ff*

B. Bass 102 *ff*

Erhu

St. B. 102 *ff*

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

17 SLOW

18 AT LEAST  $\downarrow = 176$ 

19

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B. Trp.

F Hrn.

C Trb.

Euph.

B. Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4



The musical score consists of 19 staves of music for various instruments. The instruments listed on the left are Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bass Trombone, French Horn, C Trumpet, Euphonium, Double Bass, Erhu (a traditional Chinese bowed string instrument), Sheng (a traditional Chinese wind instrument), Timpani (kettle drums), Harp, Mallet Percussion 1, Mallet Percussion 2, Mallet Percussion 3, Percussion 1 (including Closed hi-hat, Tam-tam, Damp, and Temple blocks), Percussion 2, Percussion 3, and Percussion 4. The score includes dynamic markings such as *f*, *p*, *ff*, *fff*, *pp*, and *ppp*. Measure 17 is labeled "SLOW". Measure 18 is labeled "AT LEAST  $\downarrow = 176$ ". Measure 19 is labeled "19". Measure 18 includes a tempo change instruction "AT LEAST  $\downarrow = 176$ ". Measure 19 includes dynamic markings *p* and *ff*.

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20

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B♭ Trp.

F Hrn.

C Trb.

Euph.

B♭ Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fl. *p* *f* *p* *f* *p*

Ob. *ff*

Bsn. *p*

Cl. *p* *f* *p* *f* *p*

B. Cl. *p*

Alto Sax. *p* *f* *p* *f* *p*

Ten. Sax. *p* *f* *p* *f* *p*

Bar. Sax. *p* *f* *p* *f* *p* 129

B. Trp. *p* *f* *p* *f* *p*

F Hrn. *p* *f* *p* *f* *p*

C Trb. *p* *f* *p* *f* *p*

Euph. *p* *f* *p* *f* *p*

B. Bass *p* *f* *p* *f* *p* 129

Erhu

St. B. *p* *f* *p* *f* *p* 129

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

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

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

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

Perc. 4 *p* *f* *p* *f* *p* 129



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21

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B. Trp.

F Hrn.

C Trb.

Euph.

B. Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

135

22

Fl. *p* *ff* *f*

Ob. *p* *ff* *f*

Bsn. *p* *ff* *f*

Cl. *p* *ff* *f*

B. Cl. *p* *ff* *f*

Alto Sax. *p* *ff* *f*

Ten. Sax. *p* *ff* *f*

Bar. Sax. *p* *ff* *f*

B. Trp. *p* *fff* *fff*

F Hrn. *p* *fff* *fff*

C Trb. *p* *fff* *f*

Euph. *p* *fff* *f*

B. Bass *p* *fff* *f*

Erhu

St. B. *p* *fff* *f*

Tim. *p* *fff* *p* *ff*

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1 *Susp. cymb.* *p* *ff*

Perc. 2

Perc. 3

Perc. 4



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23

Fl. *p*

Ob. *p*

Bsn. *p*

Cl. *p*

B. Cl. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bar. Sax. 151 *p*

B♭ Trp.

F Hrn.

C Trb. *p*

Euph. *p*

B♭ Bass 151 *p*

Erhu *ff*

St. B. 151 *p*

Timp. *f* *p* < *ff* > *p* *p* << *ff* >

Harp *p*

Mallets 1

Mallets 2 *p*

Mallets 3 *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

24

25 SLOW

Fl. *pp*  
Ob.  
Bsn.  
Cl. *ppp*  
B. Cl. *ppp*  
Alto Sax.  
Ten. Sax.  
Bar. Sax. 161  
B. Trp.  
F Hrn.  
C Trb. *pp*  
Euph.  
B. Bass 161 *pp*  
Erhu *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *f* *pp* *mf* *pp*  
St. B. 161 *pp*  
Timp.  
Harp *pp* *ppp*  
Mallets 1 *pp* *ppp*  
Mallets 2 *pp* *ppp*  
Mallets 3 *pp* *ppp*  
Perc. 1 *Tam - tam*  
Perc. 2 *pp* *ppp*  
Perc. 3  
Perc. 4



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26

Fl.

Ob. one *mf* *pp*

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax. 172

B. Trp.

F Hrn.

C Trb.

Euph.

B. Bass 172

Erhu *pp* *mf* *pp* *ff* *p* *mf* *pp* *pp* *mf* *f* *pp* *pp* *mf*

St. B. 172

Timp. *pp* *> ppp*

Harp *loco with Fingers*

Mallets 1

Mallets 2 *Orch. bells 2* *p*

Mallets 3 *Vibraphone* *p* (*Slow vib.*)

Perc. 1 *ppp* *p* (*Damp*)

Perc. 2

Perc. 3

Perc. 4

27

Fl.

Ob.

Bsn.

All

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

185

B. Trp.

F Hrn.

C Trb.

Euph.

B. Bass

185

Erhu

St. B.

185

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

185



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28

Fl. > pp  
Ob.  
Bsn. > pp

Cl. > pp  
B. Cl. > pp

Alto Sax. one p > pp  
Ten. Sax. one p > pp  
Bar. Sax. 197 > pp  
Cup mute  
B. Trp. pp Cup mute  
pp

F Hrn.

C Trb.

Eup.

B. Bass 197

Erhu p > pp p > pp p > pp pp  
St. B. 197 > pp pp

Timp.

Harp pp

Mallets 1 pp  
Mallets 2 pp  
Mallets 3 > pp  
Perc. 1 < pp  
Perc. 2 pp  
Perc. 3  
Perc. 4 Bar chimes

30 AT LEAST  $\text{♩} = 176$

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B♭ Trp.

F Hrn.

C Trb.

Euph.

B♭ Bass

Erhu

St. B.

Tim.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

**31**



All  $f$

211

$p$

*with Plectrums*  
*8va bassa*  
*Xylophone 1*

$p$

*Xylophone 2*

$p$

*Bass marimba*

$p$

*Drum set* (*Bass pedal*)

*Temple blocks*

*Beating*

$p$

*Finger cymbals*

$p$

211

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32

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B. Trp.

F Hrn.

C Trb.

Euph.

B Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B. Trp.

F Hrn.

C Trb.

Euph.

B Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4



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The musical score page shows a complex arrangement of instruments. The top section includes woodwind instruments like Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, and Bass Trombone. The middle section features brass instruments such as French Horn, Cornet Trombone, Euphonium, Double Bass, Erhu, and Sheng. The bottom section includes percussive instruments like Timpani, Harp, and four sets of Mallets (Mallets 1, Mallets 2, Mallets 3) and Percussion (Perc. 1 through Perc. 4). The score is marked with dynamic instructions like ff (fortissimo) and ff (fortissimo) and includes performance techniques such as slurs, grace notes, and specific rhythmic patterns. Measure numbers 231 and 232 are indicated at the beginning of certain staves.

Musical score page 34-35. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bar. Sax.), Trombone (B. Trp.), French Horn (F Hrn.), C Trumpet (C Trb.), Euphonium (Euph.), Bass Bassoon (B: Bass), Erhu, St. B., Timpani (Timp.), Harp, Mallets 1, Mallets 2, Mallets 3, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score features dynamic markings such as *p*, *ff*, and *Open*. Measure 34 starts with a rest for most instruments. Measure 35 begins with dynamic *ff* for Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trombone, French Horn, C Trumpet, Euphonium, Bass Bassoon, and Erhu. The score continues with various dynamics and instrument entries, including *p* for Timpani, *ff* for Harp, and *p* for Mallets 1, Mallets 2, Mallets 3, Percussion 1, Percussion 2, Percussion 3, and Percussion 4.



38

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

265

B. Trp.

F Hrn.

C Trb.

Euph.

B Bass

265

Erhu

St. B.

265

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

275

B. Trp.

F Hrn.

C Trb.

Euph.

B Bass

275

Erhu

St. B.

275

Tim.

p <ff p

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

275

Straight mute 

Straight mute 

Straight mute 

Straight mute 

Straight mute 

Straight mute 

Straight mute 

Straight mute 

Straight mute 

Straight mute 

Straight mute 

Straight mute 

Straight mute 

Straight mute 

Straight mute 

Straight mute 

Straight mute 

Straight mute 

Straight mute 



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40

Fl.

Ob.

Bsn. *p*

Cl.

B. Cl.

*p*

Alto Sax.

Ten. Sax.

Bar. Sax. 285 *f* *ff*

B. Trp. *f* *f*

F Hrn.

C Trb. *f* *f*

Euph.

B. Bass 285 *p*

Erhu

St. B. 285 *p*

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B. Trp.

F Hrn.

C Trb.

Euph.

B Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4



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42

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B. Trp.

F Hrn.

C Trb.

Euph.

B Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

309

B. Trp.

F Hrn.

C Trb.

Euph.

B Bass

309

Erlhu

St. B.

309

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

300



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Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B. Trp.

F Hrn.

C Trb.

Euph.

B Bass

Erhu

St. B.

Tim.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

## 44 GRADUALLY SLOW DOWN

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

E♭ Trp.

F Hrn.

C Trb.

Euph.

B♭ Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4



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**45 SLOW**

**46**

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B. Trp.

F Hrn.

C Trb.

Euph.

B. Bass

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

47 SLOW

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

B. Trp.

F Hrn.

C Trb.

Euph.

Bb Bass

Erhu

St. B.

Timpani

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4



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**48 AT LEAST  $\downarrow = 176$  GRADUALLY SLOW DOWN**

43.

50

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

359

B. Trp.

F Hrn.

C Trb.

Euph.

Bb Bass

359

Erhu

St. B.

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Susp. cymb.

Perc. 1

(Damp)

Perc. 2

Perc. 3

Perc. 4

Orch. bells 1

Orch. bells 2

Vibraphone (Slow vib.)

Triangle 1

Triangle 2

Triangle 3

Bar chimes



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51

Fl.      *pp*

Ob.      *f*

Bsn.      *f*

Cl.      *pp*

B. Cl.      *pp*

Alto Sax.      *f*

Ten. Sax.      *f*

Bar. Sax.      *f*  
370

B. Trp.      *f*

F Hrn.      *pp*  
*f*  
*pp*

C Trb.      *f*

Euph.      *f*

B Bass.      *pp*  
370  
*f*  
*pp*

Erhu      *mf*

St. B.      *pp*  
370

Timp.      *pp*

Harp      *pp*

Mallets 1

Mallets 2

Mallets 3

Perc. 1      *Small bao gong*

Perc. 2      *Small chao gong*

Perc. 3      *Small jing gong*

Perc. 4      *Small wind gong*

52

Fl.      *pp*

Ob.      *f*

Bsn.      *f*

Cl.      *pp*

B. Cl.      *pp*

Alto Sax.      *f*

Ten. Sax.      *f*

Bar. Sax.      *f*

B. Trp.      *f*

F Hrn.      *pp*  
*f*  
*pp*

C Trb.      *f*

Euph.      *f*

B Bass.      *pp*  
370  
*f*  
*pp*

Erhu      *mf*

St. B.      *pp*  
370

Timp.      *pp*

Harp      *pp*

Mallets 1

Mallets 2

Mallets 3

Perc. 1      *Small bao gong*

Perc. 2      *Small chao gong*

Perc. 3      *Small jing gong*

Perc. 4      *Small wind gong*

370      *pp*  
*f*  
*pp*

Fl.

Ob. one *mf* *ff* *p*

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax. 379

B. Trp.

F Hrn.

C Trb.

Euph.

B. Bass 379

Erhu *ff* *p* *mf* *p*

St. B. 379

Timp.

Harp

Mallets 1

Mallets 2

Mallets 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4



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