

THREE VOICES
A CHAMBER ENSEMBLE FOR
VOICES, WOODWINDS, PERCUSSION, AND STRINGS

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Composed for soprano, tenor, and baritone voices, woodwind, percussion, and string instruments, *Three Voices* is a polyglot work that includes German, Chinese, and Spanish texts. The texts are chosen from Brecht Bertolt's *Das Schiff*, Po Chu I's *Lang T'ao Sha*, and Frederico Garcia Lorca's *Mar*.

Significant features of the piece are 1) application of Chinese operatic singing methods to vocal material in the sections that use Chinese text, 2) use of western instruments to emulate the sound of certain Chinese instruments, and 3) employment of Sprechstimme and dramatically inflected speech to create theatrical effects and highlight the sections that use German and Spanish texts.

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COMPOSITIONAL OVERVIEW

The initial elements that stimulated the development of *Three Voices* include my previous composition *Marrrrrr*, as well as the influences from several twentieth-century and contemporary composers: e.g., Arnold Schoenberg, Luciano Berio, and George Crumb.

Marrrrrr is an important precursor to *Three Voices*. The selection of the poem written by Federico Garcia Lorca was decided after having studied numerous composers, such as George Crumb, who adapted his poems to coordinate creative compositional ideas. George Crumb's *Ancient Voices of Children* (1977) and numbers of his vocal pieces stimulated my desire for writing a composition for voices and instruments. The idea of making use of human voices provides another creative dimension with numerous timbral effects.

Berio's *Sinfonia*, composed for eight voices and orchestra (1968), brought me to the view of using different languages within one composition. *Sinfonia*, uses three different languages – English, French, and German – and was an important stimulus for me to construct a polyglotic type of composition.

Three Voices uses poems written in German, Chinese and Spanish. Each of the languages has a very distinguishing way of pronunciation: German is pronounced gutturally, Chinese is pronounced syllabically, and Spanish is pronounced lyrically. Instead of concentrating on the coordination of musical ideas and the meaning of the

texts, I hope to create a unique sound fusion and mixture of languages by employing the distinguishing way of pronunciation in each of the languages.

INTRODUCTION

Three Voices, influenced by a polyglot style of writing, is a composition in which texts in three different languages interact with one another in the context of a work for voices and chamber ensemble. The texts are chosen from three different poems written in German, Chinese, and Spanish. The subject matter of these texts, all of which are about sea and water, create a linear relationship among the texts.

The sections are arranged in single and multiple text layers. Each section with a single text layer establishes the characteristics and musical ideas of the employed text. For instance, the imitation of Chinese instrumental gestures, the appearance of pentatonic scales, and Chinese operatic singing methods are clearly brought out in the Chinese passages. The multiple-text section is the result of an overlapping of different languages, which provide a fusion of vocal timbres, and a mixture of various musical ideas, thus enriching the musical texture.

Various ways of expressing texts such as *Sprechstimme*, recitation, Chinese opera singing, dramatized speech, word repetition, etc. are applied to establish theatrical effects. In the German text sections, the subject of *Sprechstimme* presents a historical outlook in the western music aspect. The uses of Chinese operatic singing and fast word repetition in the Chinese text sections provide contrasting aspects of old and new for Chinese music. The dramatized speech and sustaining or repetitive words applied in the Spanish text sections show the influences of contemporary compositional ideas.

Each language has its own distinguishing musical approach, selection and arrangement of materials, and characteristics which accompany the text. For example, contrapuntal techniques are applied in the German text sections, providing thematic contrasts. The pentatonic scale builds the harmonic structure of the Chinese text sections vertically and horizontally. The layout of the accompanying musical texture of the Spanish text sections is based on intervallic chordal structures.

Emulation of Chinese musical gestures played by western instruments and imitation of electronic effects derived from my previous composition, *Marrrrr*, will be emphasized in the body of the thesis for further discussion of the instrumentation.

TEXTS

The texts are chosen from three different poems written in three different languages: German, Chinese, and Spanish. Bertolt Brecht's *Das Schiff* is used as the German text. Po Chu I's *Lang T'ao Sha* is used as the Chinese text. Federico Garcia Lorca's *Mar* is used as the Spanish lyrics. (All texts and English translations are included in the Appendices.)

The subject of these poems is related to sea and water. The decision for choosing such a subject was based on my previous composition *Marrrrrr* which uses Federico Garcia Lorca's poem *Mar*, "sea" as the English translation. In order to make the linear connection, I selected poems with the same subject written in German and Chinese.

Bertolt Brecht's *Das Schiff*

Bertolt Brecht, born in Augsburg in February 1898, was one the most famous writers of the twentieth century. He was a poet, a playwright, a director, a theorist of a new type of drama whose "epic theatre departed from the conventions of theatrical illusion and developed the drama as a social and ideological forum for leftist causes."¹ Numbers of his plays have been professionally performed, such as *Mother Courage* and *The Caucasian Chalk Circle*, and yet a great deal of his work has remained untranslated including most of the poetry.

¹ *Encyclopaedia Britannica*, "Brecht, Bertolt." Available from <http://www.britannica.com/bcom/eb/article/9/0,5716,16549+1,00.html>; Internet; accessed 29 July 2000.

Das Schiff was one of his the early poems written before 1933. As Whitaker states, the early poetry "is characterized by a high degree of ironic mobility, by an elusiveness which operates against definition. Nevertheless, the poems have a common source and stand in ultimate relationship with one another."² Whitaker continues,

Experience of material reality is through the senses: what is experienced directly, felt immediately, is reliable to a degree unattainable by mediated intelligence. It is, after all, abstract reflection which produces false and inadequate metaphysical ideals. Much of Brecht's early poetry is concerned with the attempt to establish an area of material fact on the basis of sense-experience....The frequency and variety of color adjectives have the cumulative effect of evoking a rich and changing visual environment. The impression of movement is a virtual element, at least peripherally."³

There are six stanzas in *Das Schiff* of which the first three are employed in this thesis.

Po Chu I's Lang T'ao Sha

Po Chu I (A.D. 772-846), one of the famous poets in T'ang Dynasty, was an official who experienced promotion and prosperity when in favor, and dismissal and temporary banishment when out of favor.⁴ He generally expressed the ups and downs of his life in his verse.

In *Lang T'ao Sha*, Po Chu I chose to draw his comparison on a geological scale. There are six stanzas of which only three are used. This poem gives a pictorial description of the tides coming and going, stirring and scouring the shore, slapping against the boat, and connecting to the horizon.

² Peter Whitaker, *Brecht's Poetry: A Critical Study* (Oxford: Clarendon Press, 1985), 5.

³ *Ibid.*, 14.

⁴ *A further Collection of Chinese Lyrics*. Rendered into verse by Alan Ayling from translations of the Chinese by Duncan Mackintosh in collaboration with Ch'eng Hsi and T'ung Ping-Cheng. (London : Routledge & Kegan Paul, 1969), 15.

Federico Garcia Lorca's *Mar*

Born in Fuente Vaqueros, Granada, Spain in June 1898, Federico Garcia-Lorca is one of the most deeply appreciated and highly revered poets and dramatists of Spain. As a poet, his early reputation brought to him by the *Romancero Gitano*, the poems of *Poema del Cante Jondo*, and *Llanto por Ignacio Sanchez Mejia*. As a dramatist, early romantic pieces with social implications and political related subjects such as *Mariana Pineda* and the comic invention *La zapatera prodigiosa* promoted his fame to the public. His murder by the Nationalists on August 19, 1936 at the start of the Spanish civil war brought tremendous international attention and was a tragedy for the world.

In Allen's *The Symbolic World of Federico Garcia Lorca*, he interprets *Mar*, translated *Sea* in English, as being in the Ocean-symbol category along with other poems, such as *Fable*. He states, "...we must say that Garcia Lorca chose the ocean because it was for him the ultimate genesis-symbol. It was a symbol which he grasped and with which he lived in all its primal genetic significance."⁵ In general, symbols are used to explain the empirical reality and to express a psychological situation – such as dream symbols. Garcia Lorca, however, applies mythological figures as symbols as well in his poetry. Allen makes an interesting statement:

Now mythological figures are symbols – of this there can be no doubt – but they are not faithful reflections of the phenomenal world. Obviously they are based upon the phenomenal world, but the finished products of mythology have their origin elsewhere. Nor are we free to believe that mythological creatures are deliberate and conscious inventions. Rather than intellectual constructs, they are intuitions: they express a grasp of the human condition in the same way as the poem – for the poem itself is not primarily a linguistic phenomenon, but rather a

⁵ Rupert C. Allen, *The Symbolic World of Federico Garcia Lorca* (Albuquerque: University of New Mexico Press), 175.

symbolic act. The words of the poet convey a symbolic intuition, and it is a primary example of the creative powers of the unconscious mind.”⁶

⁶ Ibid, 183.

INSTRUMENTATION

The chamber ensemble used in *Three Voices* includes four families: voices, woodwind, percussion, and string. The woodwind family includes flute, piccolo, alto flute, B^b clarinet, and bassoon. The percussion family includes a piano and three groups of mixed percussion instruments. There are three voices, each associated with a different language. Soprano (the only female voice) is used for the Chinese text, tenor is used for the Spanish text, and baritone is used for the German text. The string family includes two violins, viola, cello, and bass. The use of these instruments is varied according to the language to which they are applied.

Instrumental Setting for the German Text

The woodwind, percussion, and string families are used equally in both the introduction sections (mm. 1 – 9 and mm. 87 – 95) and in the German text sections (mm. 10 – 28 and mm. 96 – 114). The three-note, four-note, and five-note motives by the woodwind instruments establish the pointillistic style of writing in these sections, as seen in example 1a, 1b, 1c, 1d, and 1e.

Example 1. Three-note, four-note, and five note motives

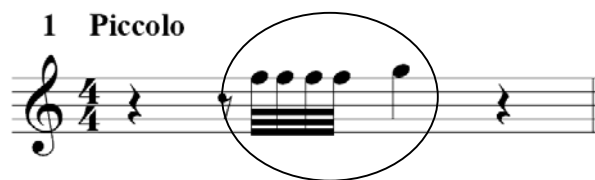
a) Three-note motives



b) Four-note motive



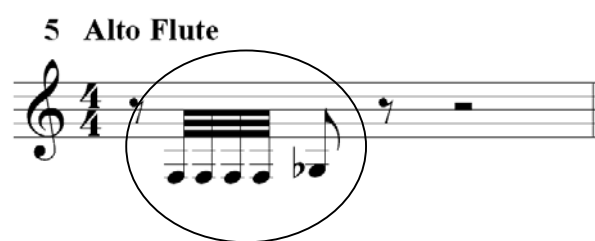
c) Four-note motive



d) Five-note motive



e) Five-note motive



The strings are primarily used to sustain and support the harmonic sonority. The different timbres played by various percussion instruments create unexpected surprises which strengthen the pointillistic qualities.

Instrumental Setting for the Chinese Text

Roto Toms, flute, alto flute, cello, and bass are used to emulate certain Chinese musical instruments in the Chinese Text sections (mm 29 – 51 and 114 – 138). The

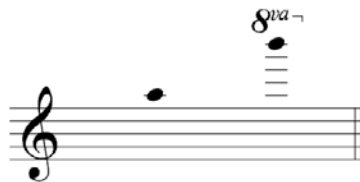
Chinese musical instruments emulated are Chinese Drum, ti-tzu (Chinese flute), hsiao (alto recorder), and Pipa (lute).

The history of drums in China is longer than that of wind and string instruments. The character of “drum” was first found in the inscriptions on bones or tortoise shells of the Shang Dynasty (ca. 1767 BC - ca. 1030 BC). Drums can produce different sound effects and are frequently employed in joyful and exciting occasions.

Roto Toms, developed by the American manufacturer Remo, are used to emulate the sound of the Chinese drum. The pitch of Roto Toms is similar to that of the Chinese drum, which is clear and articulate.

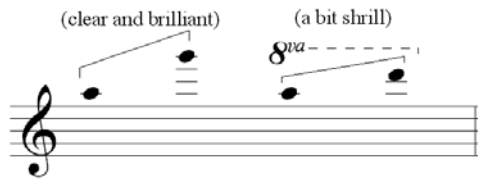
The ti-tzu is a bamboo flute. It has been suggested that the instrument originated in Asia Minor or Central Asia over 2000 years ago. It is a unique solo instrument and is also used extensively in ensembles and orchestras. These flutes have 6 open holes and a lovely bright sound. The range of ti-tzu is from a' to b'' as shown in example 2.

Example 2. The range of ti-tzu



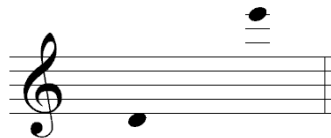
A flute is used to emulate the sound of ti-tzu. In order to emulate the sound of ti-tzu as closely as possible, the registers of the flute applied those as shown in the example 3.

Example 3. The registers⁷ of the flute used to emulate the sound of the ti-tzu



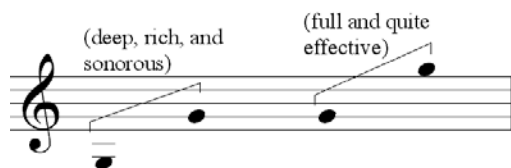
Hsiao is an end-blown bamboo flute. There are seven side holes, six of which function as pitch determinants; the mouth-hole is at the top. Unlike the ti-tzi, the hsiao produces a gentle and soft tone with most of its energy in the lower partials. The range of hsiao is from d to e'' as shown in example 4.

Example 4. The range of hsiao



Because of the similar tone color produced when lower partials are played, the alto flute is chosen to emulate the sound of hsiao. Example 5 shows the registers of the alto flute used in the Chinese text sections.

Example 5. The registers⁸ of the alto flute used to emulate the sound of hsiao



⁷ The register information is from Samuel Adler's *The Study of Orchestration*, 2nd ed. New York: W.W. Norton and Company, 1989, page 169.

⁸ Ibid, 179.

Pipa, a Chinese plucked lute, has a resonant, clear and enchanting timbre. It is used commonly as a solo and orchestral instrument, both in China and abroad. There are 19 to 26 bamboo frets glued to the belly of the lute. There are four strings of the pipa tuned respectively A, D, E, A.

Two different techniques are used when playing a Pipa. The first technique is p'i in which means 'to play forward' (actually to the player's left) with the right hand. The second technique is p'a in which means 'to play backward' (to the player's right). They are equivalent to the modern terms t'an and t'iao applied to right-hand techniques in the playing of string instruments.⁹

The string instruments are used to emulate the sound of a pipa with both of the t'an and t'iao techniques. Therefore, plucking the strings becomes an essential technique applied to the string playing in the Chinese text sections. Pizzicato and snap pizzicato are widely used (see example 6.)

Example 6. Cello and Bass play snap pizzicato

34 Cello and Bass

The musical score for Example 6 consists of two staves: Cello and Bass. Both staves are in bass clef and have a key signature of one flat. The Cello staff is marked with 'Snap Pizz.' and 'X: 5', and the Bass staff is also marked with 'Snap Pizz.' and 'X: 5'. The notation shows a series of vertical lines representing plucked strings. The right-hand side of the score shows a dynamic marking of 'sfz' and a fermata over a note.

⁹ Stanley Sadie and Eric Blom, eds. *The New Grove Dictionary of Music and Musicians, Vol. 4, 5th Ed.* (London: Macmillan Publishers Limited, 1980), 270-278.

Although the western instruments can emulate the sound of traditional Chinese instruments, to make the sound as authentic as possible, the western instrumental players must understand how Chinese music is presented culturally.

Unlike western music which is explicitly notated on a score, including articulations and dynamics, Ancient Chinese music generally has only the melodic line indicated with the musical style. Therefore, to interpret the music correctly, a Chinese instrumentalist not only plays what is notated but also incorporates the cultural influence and his or her emotional response to the music.

Instrumental Setting for the Spanish Text

The Spanish text sections are derived from my previous composition *Marrrrrr*. *Marrrrrr* employed electronic effects to reproduce and manipulate the sounds of the voice and harp.

The major role of the instruments used in the Spanish text sections is to imitate the electronic effects – echoing, sound undulation, and spatial alternation. The echoing effect uses two instrument families to play the same musical gestures adjacently with different dynamics (example 7a). The sound undulation effect is played by the strings with wide vibrato, while the spatial alternation effect is produced by dove tailing the violins and viola (example 7b).

Example 7. Electronic effects created in the Spanish text sections

a) Echoing effects

65

Flute

Bb Clarinet

Bassoon

Violin I

Violin II

Viola

b) Sound undulation and spatial alternation

67 (wide vibrato)

Violin I

Violin II

Viola

ANALYSIS

Form

“Three Voices” has a basic framework of A A’ B. The A section (mm 1 - 86) contains an introduction (mm 1 - 9), a German text section (mm 10 - 28), a Chinese text section (mm 29 - 51), and a Spanish text section (mm 52 – 86.) The A’ section (mm 87 - 157) consists of the repetition of the A section with different verses applied in both German and Chinese as well as a modification in the Spanish text section. The B section (mm 158 - 175) is the finale that creates the multi-language-layer texture and employs the musical gestures used in the three different language sections.

Pitch Materials

Each of the language sections uses a unique scale built to reflect the musical characteristics and to establish the harmonic structures. Example 8 shows the scale used in the introduction. This scale, based largely on semitones, sets up the entire musical atmosphere with a dark and mysterious mood.

Example 8. The scale used in the introduction section



The German text sections are based on two five-note whole-tone scales as shown in examples 9a and 9b. The intervallic relationship between 10a and 10b is based on the perfect fourth.

Example 9a. Whole-tone scale A used in the German text sections

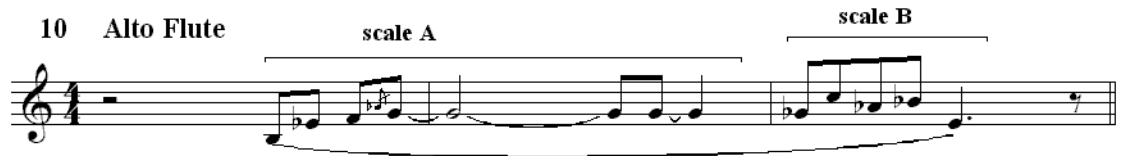


Example 9b. Whole-tone scale B used in the German text sections



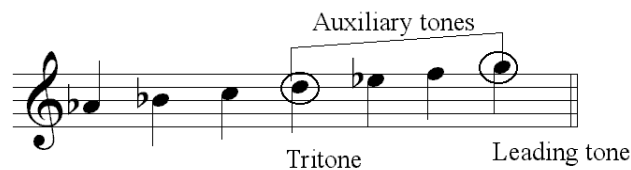
The combination of scales shown above occurs at measure ten in the alto flute part as shown in Example 10.

Example 10. The combination of two whole-tone scales used in the German text sections



A pentatonic scale, with an added tritone and a leading tone (example 11), is applied to the Chinese text sections. The added notes function as auxiliary tones to the pentatonic scale. The scale is built with whole-whole-whole-half-whole-whole intervallic structure. A gesture from the vocal part, which primarily uses the expanded pentatonic scale, is presented in example 12.

Example 11. The pentatonic scale used in the Chinese text sections



Example 12. The melody constructed with the pentatonic scale in the Chinese text sections



Another scale, shown in example 13, is also employed in the Chinese text sections played by strings and woodwinds. This chromatically-structured scale highlights the atonal musical idea, while the pentatonic scale represents the authentic Asian tradition.

Example 13. The chromatically-structured scale used in the Chinese text sections



The pitches, shown in example 14, serve as the fundamental bases for the vertical pitch structure in the Spanish passages. The vertical pitch structure is built by adding a note below the fundamental pitch. This added interval is usually a perfect fifth, perfect fourth, augmented fourth, major third, or minor third. Example 15a and 15b demonstrate the interval usages in the Spanish text sections.

Example 14. Pitch materials used in the Spanish text sections



Example 15. Interval usages in the Spanish text sections

a) Intervals of minor third and perfect fourth



The image shows a musical score for Piano, measures 52 through 58. The score is written on a grand staff with two staves. The upper staff is in bass clef and contains a melodic line with a slur over measures 52-58. The lower staff is in bass clef and contains a chordal accompaniment. The key signature has one flat (B-flat). The intervals between notes in the upper staff are primarily minor thirds and perfect fourths.

b) Intervals of augmented fourth and minor third



The image shows a musical score for Marimba, measure 67. The score is written on a single staff in treble clef. The key signature has one flat (B-flat). The melody consists of a series of notes with a slur over the first six notes, indicating intervals of augmented fourth and minor third.

Musical Gestures

The musical gestures from five main areas are discussed here: introduction, German text sections, Chinese text sections, Spanish text sections, and finale. (Note: since the A and A' are identical in the musical setting, only the A section is discussed, with reference to musical examples with measure numbers in A'.) Each of the first four sections is constructed using unique melodic patterns and musical elements. The introductory section focuses on the use of pointillistic gestures. The German text section combines pointillism, contrapuntal gestures, and accelerando and ritardando groupings. The Chinese text section also applies accelerando and ritardando in both vocal and instrumental parts, as well as the western instruments emulating Chinese instruments. The Spanish section emphasizes echoing, spatial effects, and chordal structures. The

finale combines gestures used in the three language sections to create the mixed texture and multi-dimensional effect.

Pointillism is the main musical approach used in the entire nine-measure introductory section. The unexpected occurrences of the 32nd-note gestures played by the woodwind instruments become the main focus of this section, while the strings and marimba play long sustained notes to give harmonic support. The use of the pointillistic idea is extended to the German text section. The same chordal structure, A^b – B^b – C – D^b – E, is played in measures 1 and 9, the beginning and end of this section.

The contrapuntal gestures in the German text section are played by the woodwinds – flute, alto flute, and clarinet. The alto flute initializes the main melodic line in measure 10. The flute joins in measure 11 and takes over the melodic line in measure 13. The clarinet comes in measure 12 and plays only one single note, B^b, as a bass note that supports the vertical harmonic structure (see example 16).

Example 16. The contrapuntal gestures used in the German text sections

The image displays a musical score for three woodwind instruments: Flute, Alto Flute, and Bb Clarinet. The score is divided into two systems. The first system covers measures 10, 11, and 12. In measure 10, the Alto Flute plays a melodic line starting with a quarter note, followed by eighth notes. The Flute and Bb Clarinet are silent. In measure 11, the Flute joins with a melodic line of eighth notes, and the Alto Flute continues its line. In measure 12, the Bb Clarinet plays a single note (B^b) as a bass note, while the other instruments continue. The second system covers measures 13 and 14. In measure 13, the Flute takes over the melodic line, and the Alto Flute continues. In measure 14, the Flute continues its melodic line, and the Alto Flute plays a sustained note. The Bb Clarinet is silent in this system.

The accelerando and ritardando gestures are used intensively from measures 16 to 19. When playing the accelerando and ritardando gestures, the instruments simply repeat one single note while the volume fades in or out. Along with the accelerando and ritardando gestures, the rapid sixty-fourth-note upward scale patterns played by the piano in measures 17 and 19 and by the flute in measure 18, help to lead to the climax for the next stanza that is marked “*Agitato*”. The pointillistic gestures that appeared in the introductory section return in measures 19 to 27 (see example 17.)

Example 17. The accelerando and ritardando gestures and the fast sixty-fourth-note upward scale played in the German text sections

As stated in the section on instrumentation, the instruments in the Chinese text section were chosen primarily to emulate the sounds produced by specific Chinese instruments. Rolling gestures in the Roto Toms, used to emulate the Chinese drum, are employed in the opening of the Chinese text section to symbolize the title of the Chinese poem “The Waves Scouring the Sand” (see example 18). The snap pizzicatos played by the cello and bass following the drum roll in measure 34 increases the tension until it reaches the chord played on the first beat of measure 35 (see example 19).

Example 18. Rolling gestures played by the Roto Toms in the Chinese text sections

31 Roto Toms

Perc. III

ff *Sub. P*

Example 19. Snap pizzicatos played by the cello and bass in the Chinese text sections

34 Snap Pizz. X : 5

Cello

Bass

sfz

The most distinguishable sound gestures used in the Chinese text section are glissandos for the woodwind and voice, fluttertonguing for the woodwinds, and snap pizzicatos for the strings.

The alto flute, used to emulate the Chinese end-blown bamboo flute “hsiao”, adopts both glissando and fluttertonguing techniques. Glissando is one of the most frequently used playing techniques for Chinese instruments. In example 20a, a glissando gesture, which is played from B^b to C, is illustrated from in measure 41. The extensive use of fluttertonguing technique can be seen in measures 44 and 45 as shown in example 20b.

Example 20. Glissandos and fluttertonguing gestures played by alto flute in the Chinese text sections

a)

41 Alto Flute

t(u) t(u) t(u) t(u)

b)



Another interesting technique that the alto flute uses to emulate the hsiao is to speak the syllable “tu” and blow the pitches simultaneously (example. 21). This produces one of the most characteristic sounds of the hsiao.

Example 21. The alto flute emulates the hsiao by speaking the syllable “tu”



Glissando and note repetition are vocal techniques used in the Chinese opera.

This will be discussed in detail under “Vocal Techniques” in page 26.

The cello and bass perform as a plucked instrument; they are used to emulate the Chinese instrument “pipa”, a Chinese plucked lute. As stated under the section on instrumentation, pipa refers to two playing techniques – t’an and t’iao – which actually sound similar to pizzicatos. The example can be seen in measure 45 (see example 22).

Another interesting technique that the pipa uses is the ‘fingernail pizzicato’ which means ‘to play upward’ by lifting the string with the fingernail and allowing the string to bounce back to the sounding board upon release. This effect is represented by the snap pizzicato in the cello and bass, as demonstrated in measure 34 (see example 19).

Example 22. Pizzicato used to emulate the sound of Pipa in the Chinese text sections

The Spanish text section, as stated before, is derived from my previous composition *Marrrrrr*, a theatrical piece using the electronic sound system to generate the music performed by a male voice and a harp. The sound was designed to project from eight speakers located in eight different locations. Several sound effects were produced in the Spanish passages as well: echoing, sound undulation, and spatial alternation. The musical gestures for these effects are illustrated in example Nos. 7a and 7b on page 18.

A vertical pitch structure approach is used instead of a linear one, which is one of the distinctive features differentiating it from the other two language sections. This is illustrated in example Nos. 15a and 15b on page 17.

The finale is a comprehensive section that combines the musical gestures used in the three language sections described above. The composite textural effect is that of three languages performed simultaneously with several different vocal techniques: *Sprechstimme*, Chinese opera singing, and spoken or speaking and recitation. The meanings of the words are no longer important; rather, the mixture of the language

creates interesting linguistic and phonetic sound gestures. The musical gestures associated with each language appear accordingly.

Rhythm

Different rhythmic patterns exist in each of the sections. The introduction consists of the sixty-fourth-note rhythmic gestures (example 23). A variety of triplet patterns (ex. 24) are used in the German text section, where simple eighth-note and triplet patterns are applied to the vocal part (example 24.) The combination of triplets, quintuplets, and sextuplets are employed in the Chinese text section (example 25.) The rhythmic gesture of a sixteenth-note followed by a dotted eighth-note is an important pattern which is used in the Spanish vocal part (example 26.) In addition to the specific gestures mentioned above, the use of ornamentation appears frequently through the entire composition (example 27.)

Example 23. The sixty-fourth-note rhythmic gestures



Example 24. Simple eighth-note rhythmic pattern applied to the German text sections



Example 25. The combination of triplets, quintuplets, and sextuplets



Example 26. The rhythmic gesture of a sixteenth-note followed by a dotted eighth-note used in the Spanish text sections

65 Spanish Voice

cai - cai - cai - do por quær ser la luz

Example 27. Ornamented gestures

Vocal Techniques

Several vocal techniques, including the theatrical effects, are applied to the three languages: *Sprechstimme*, Chinese operatic singing methods, and spoken or speaking with voice inflection and recitation. *Sprechstimme*, first introduced in Schoenberg's *Pierrot Lunaire, Op. 21* in 1912, is the primary singing method used for the German text. Chinese operatic singing methods with intensive uses of glissandos and single note repetition with *accelerando*, and spoken text are adopted for the Chinese text. Spoken or speaking with voice-inflection and recitation are the techniques employed with the Spanish text.

Sprechstimme, as described by Morgan, is “a type of vocal delivery somewhere between speech and song, and its eerie, almost inhuman, quality vividly reflects the world of madness and decadence...”¹⁰ seems the most appropriate singing method that applies

¹⁰ Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and American* (New York: W.W. Norton & Company), 75.

to Bertolt's *Das Schif*. Its chaotic effect with dark and helpless tones can be well expressed by *Sprechstimme*. The notation used can be illustrated in example 24.

Two vocal techniques are used in the Chinese text, Chinese operatic singing and speaking. The former is derived from Chinese opera, a form of theater that combines music, singing, libretto, customs, acting, and make-up. Unlike European opera, characters in the Chinese opera are categorized by the kind of person represented, not by vocal range. There are four basic types: the sheng, tan, ching and ch'ou. Tan is the character for which the Chinese vocal part in this work is composed. One of the main classifications for Tan is civilian, and the main civilian tan are the ch'ing-I and hua-tan ('flower tan'). Ch'ing-I sings with a high falsetto and acts as the virtuous daughter or faithful wife; her singing is of a pure, high-pitched quality. Hua-tan's facial expression and eyes are much more lively.¹¹

There are two Chinese operatic singing methods used here: glissandos and single note repetition with accelerando. The glissando is indicated as circled and the note repetition as boxed in example 28.

Example 28. Pitch glissando and note repetition applied in the Chinese text

40 Chinese voice

The musical notation for Example 28 is on a single staff in 2/4 time. It begins with a treble clef and a key signature of one flat. The first two notes are circled, indicating a pitch glissando. The third note is boxed and labeled 'x:3', indicating a note repetition with accelerando. The fourth note is circled, indicating a single note repetition. The Chinese character '泊' is written below the final note.

¹¹ Stanley Sadie and Eric Blom, eds. *The New Grove Dictionary of Music and Musicians, Vol. 4, 5th Ed.* (London: Macmillan Publishers Limited, 1980), 256.

Spoken text, as in most of the theatrical performance as well as Chinese opera, is also used in the Chinese text sections (see example 29). The note is indicated with a cross symbol with no voice inflection.

Example 29. Spoken or speaking vocal gesture used in the Chinese text sections

135 Chinese voice
(Spoken)

遂 令 東 海 變 桑 田

Several vocal techniques are used to help create the theatrical effects in the Spanish section: dramatized speech with voice-inflection, recitation, glissandos, word repetitions, single note repetitions with accelerando, and stage whisper (see example 30a, b, c, and d.)

Example 30. Vocal techniques used in the Spanish text sections

a) Dramatized speech and glissandos

59 Spanish voice
Dramatized Speech

El Mar es el Lu-ci-fer

Glissando

del a zul

b) Word repetitions and Single note repetition with accelerando

64 Spanish voice

El cie-cie-cie-cie-cie-cie-cie-cie lo

c) Stage whisper

146 Spanish voice (Stage whisper)

gua-ta - tu tu tu tu tu tu tu tu su - frir,

CONCLUSION

Three Voices combines influences from the west and east. The western influences, especially from the twentieth-century and contemporary musical approaches, are clearly presented in the vocal parts of German and Spanish text sections.

Sprechstimme, whole-tone and synthetic scales, and the theatrical effects are derived from the twentieth Century contemporary repertoire. The eastern influences, which are related to my own cultural background, bring significant contrasting elements to the piece. The eastern elements can be found from the use of the pentatonic scale, emulations of certain Chinese instruments, and Chinese operatic singing methods.

Two of the most important aspects of *Three Voices* are the mixtures of different languages and the individual musical settings in each language. Rather than focusing on the meaning of the texts, a listener should concentrate on the musical elements and vocal techniques used in this piece. Voices are used as instruments instead of conveying the meaning of the texts. In addition, linguistic and phonetic elements should be brought to the listener's attention in the finale section.

Although western instruments are capable of emulating the sound of Chinese instruments, a western instrumental player must understand that Chinese instrumental playing is interpreted not only as notated on a score but also as influenced by the cultural and historical backgrounds.

APPENDIX A

Das Schiff by Bertolt Brecht

1

Durch die klaren Wasser schwimmend vieler Meere
Löst' ich schaukelnd mich von Ziel und Schwere
Mit den Haien ziehend under rotem Mond.
Seit mein Holz fault und die Segel schlissen
Seit die Seile modern, die am Strand mich rissen
Ist entgernter mir und bleicher auch mein Horizont.

2

Und seit jener hinblich und mich diesen
Wassern die entfernten Himmel ließen
Fühl ich tief, daß ich vergehen soll.
Seit ich wußte, ohne mich zu wehren
Daß ich untergehen soll in diesen Meeren
Ließ ich mich den Wassern ohne Groll.

3

Und die Wasser kamen, und sie schwemnten
Viele Tiere in mich, und in fremden
Wänden freundeten sich Tier und Tier.
Einst fiel Himmel durch die morsche Decke
Und sie kannten sich in jeder Ecke
Und die Haie blieben gut in mir.

4

Und im vierten Monde schwammen Algen
In mein Holz und grüntem in den Balken:
Mein Gesicht ward anders noch einmal.
Grün und wehend in den Eingeweiden
Fuhr ich langsam, ohne viel zu leiden
Schwer mit Mond und Pflanze, Hai und Wal.

5

Möw' und Algen war ich Ruhestätte
Schuldlos immer, daß ich sie nicht rette.
Wenn ich sinke, bin ich schwer und voll.
Jetzt, im achten Monde, rinnen Wasser

Häufiger in mich. Mein Gesicht wird blasser.
Und ich bitte, daß es enden soll.

6

*Fremde Fischer sagten aus: sie sahen
Etwas nahen, das verschwamm beim Nahen.
Eine Insel? Ein verkommenes Floß?
Etwas fuhr, schimmernd von Möwenkoten
Voll von Alge, Wasser, Mond und Totem
Stumm und dick auf den erbleichten Himmel los.*

The Ship

1

Through the clear seas of countless oceans swimming
With sharks as escorts under red moons skimming
I tossed and shed direction, cast off gravity.
My timbers rotting and my sails in tatters
My ropes decaying in the salty waters
My horizon grew remoter, paler too my sky.

2

Since it turned paler and the remote horizon
Left me abandoned in my watery prison
I knew I must go down, and understood.
Once I had realized that there's no resistance
These seas must put an end to my existence
I left the waters take me where they would.

3

And the waters came, and swept vast numbers
Of creatures through me, so that in my timbers
Creature befriended creature in the gloom.
Once the sky fell through the rotting hatches
And they knew each other in the watches
And the sharks inside me felt at home.

4

Three moons passed, I filled with floating seaweeds
Which clutched my wood and greened across my bulkheads
Green and groaning deep below my middle
Slowly I moved, suffering but little
Weighed down by weed and moon, by shark and whale.

5

To gulls and seaweed I was a kind of haven
Not to be blamed because I failed to save them.
How slow and full I shall be as I drown
Now, eight moons gone, the waters spurting quickly
Through all my flanks, my face grows yet more sickly.
And I pray that I may soon go down.

6

*Unknown fishermen saw something nearing
Which as it neared seemed to be disappearing.
Was it an island? Or a raft passed by?
Something moved, a gleam with seagulls' spatter
Loaded with moon and corpses, weed and water
Silent and stout towards the washed-out sky.*

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APPENDIX B

浪淘沙 by Po Chu I

一泊沙來一泊去, 一重浪滅一重生。
相攪相淘無歇日, 會教山海一時平。

白浪茫茫與海連, 平沙浩浩四無邊。
朝去暮來淘不住, 遂令東海變桑田。

青草湖中萬里程, 黃梅雨裏一人行。
愁見灘頭夜泊處, 風翻暗浪打船聲。

借問江潮與海水, 何似君情與妾心。
相恨不如潮有信, 相思始覺海非深。

海底飛塵終有日, 山頭化石豈無時。
誰道小郎拋小婦, 船頭一去沒回期。

隨波逐流到天涯, 遷客生還有幾家。
卻到帝鄉重富貴, 請君莫忘浪淘沙。

The Waves Scouring the Sand

1

One wave brings the sand, another sucks it back again;
One wave dies away, another wave is born.
This constant stirring and scouring of wave on sand
Turns at last the hills and seas to level land.

2

White waves everywhere are melted into ocean;
Unendingly the level sands spread wider all around.
Morning passes, evening falls, the scouring, does not end;
Finally the mighty seas are turned to farming land.

3

To the Ch'ing-ts'ao lake is a interminable journey;
Travel alone in apricot time with the rain pouring
And the dismal sight of a bank of sand for the night's mooring
And the wind tossing the dark waves to slap on the boat.

4

Ask the waters of the tides and the ocean
What a man's affections or a girl's heart are like.
Lover's feelings are not changeless like the tidal flow
And ocean's depths to those who share true love appear shallow.

5

The dust will have its day and fly where ocean had its bed:
A time will come when fossils lie exposed among the hills.
And who can swear a callow boy has cast his wife away?
Can a ship that's outward bound not return one day?

6

Swept afar by each successive way to the horizon,
Of all who suffered banishment, how many have survived?
But should Imperial favour make you once more rich and grand
Please, Sir, never forget the waves scouring the sand!

Translated by Duncan Mackintosh

APPENDIX C

Mar by Federico Garcia Lorca

El mar es
El Lucifer del azul.
El cielo caído
Por querer ser la luz.

¡Pobre mar condenado
a eterno movimiento,
habiendo antes estado
quieto en el firmamento!

Pero de tu amargura
Te redimió el amor.
Pariste a Venus pura,
Y quedóse tu hondura
Virgen y sin dolor.

Tus tristezas son bellas,
Mar de espasmos gloriosos.
Mas hoy en vez de estrellas
Tienes pulpos verdosos.

Aguanta tu sufrir,
Formidable Satán.
Cristo anduvo por ti,
Mas también lo hizo Pan.

La estrella Venus es
La armonía del mundo.
¡Calle el Eclesiastés!
Venus es lo profundo
Del alma...

... Y el hombre miserable
es un ángel caído.
La tierra es el probable
Paraíso perdido.

Sea

The sea is
The Lucifer of blue.
The sky fallen
For wanting to be the light.

Poor sea! condemned
to eternal movement
having been before
a stillness in the firmament.

But from your bitterness
love redeemed you.
You brought forth Venus
 without blemish
your depth diminished
without travail . virgin .

Your glooms are beautiful, sea,
your glorious spasms.
Besides, today, in place of stars
you have cuttlefish, viridescent.

Formidable Satan
suffers when you suffer.
Christ walked upon you, but
then, so did Pan.

The star Venus is the world's harmony
Calle El Ecclesiastes!
Venus is the soul-depth of
 the soul...
...And man, miserable, a
 fallen angel.
And earth is the probable
paradise that was lost.

Translated by Paul Blackburn

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PERFORMANCE NOTES



Hard Mallets



Median-hard Mallets



Soft Mallets



Ritardando with decrescendo



Accelerando with crescendo



Ritardando/Accelerando with
Decrescendo/Crescendo



Accelerando/Ritardando with
Crescendo/Decrescendo

X : 2

X : 3

X : 5

Play the note grouping for the
duration of beats indicated



Sprechstimme



Spoken Text



Dampen sound



Glissando



Speak the syllable “tu” while playing the notes



Repeat material within brackets for the duration indicated

Three Voices

for Voices, Woodwinds, Percussion, and Strings

Man-Mei Wu
August 2000

$\text{♩} = 68$

Piccolo
Flute *fp*
Alto Flute *fp*
Bb Clarinet *sfz*
Bassoon *sfz*, *mf*, *f*, *p*
Piano *sfz*, Maracas, *ff*
Percussion I Slap Sticks *fp*, Triangle (metal beater) *f*, *Sub. P*
Percussion II *f*, Xylophone, Marimba *ff*, *Sub. P*
Percussion III *sfz*
Chinese
Spanish
German
Violin 1 *sfz*, *pp*
Violin 2 *sfz*
Viola *sfz*
Cello *sfz*, *pizz.*, *mf*
Bass *sfz*, *pizz.*, *mf*

Picc. *f*

Fl. *mf* *f*

A. Fl. *mf*

Bb Cl. *f*

Bsn. *mf* *f* *pp*

Piano *f*

Perc. I

Perc. II Temple blocks *mf*

Perc. III *pp*

Chinese

Spanish

German

4

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

Vla.

Cello arco. *f* *pp*

Bass arco. *f* *pp*

Picc. *ff*

Fl. *ff*

A. Fl. *ff*

Bb Cl. *ff*

Bsn. *ff*

Piano *ff*

Perc. I Maracas *f*

Perc. II

Perc. III *ff*

Chinese

Spanish

German

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

16

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German Vln. 1 Vln. 2 Vla. Cello Bass

p *mf* *mf* *ff*

X : 2 *X : 2* *X : 2* *X : 2*

Mit den Hai - en zie - hend un - ter ro - tem Mond.

16

18

Picc.

Fl.

A. Fl.

Bb Cl.

Bsn.

Piano

Perc. I

Perc. II

Perc. III

Chinese

Spanish

German

Vln. 1

Vln. 2

Vla.

Cello

Bass

Seit mein Holz fault und die

Picc.

Fl.

A. Fl.

Bb Cl.

Bsn.

Piano

Perc. I

Perc. II

Perc. III

Chinese

Spanish

German

Vln. 1

Vln. 2

Vla.

Cello

Bass

Se - gel schli - ssen Seit die Sei - le mo - ern, die am

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German Vln. 1 Vln. 2 Vla. Cello Bass

Strandmich ri - ssen Ist ent - fern - ter mir und blei - cher auch mein Ho - ri - zont.

mf

Timpani

mf

mf

mf

25

Picc. *pp* 5

Fl. *p*

A. Fl.

Bb Cl. *pp* 5

Bsn.

Piano *f* 5

Perc. I

Perc. II

Perc. III *mf*

Chinese

Spanish

German

25

Vln. 1 *mf* 6

Vln. 2 *mf* 6

Vla.

Cello

Bass

28 ♩ = 62

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German Vln. 1 Vln. 2 Vla. Cello Bass

The image shows a page of a musical score for Percussion III (Roto Toms) and other instruments. The score is in 3/4 time and starts at measure 28. The tempo is marked as ♩ = 62. The Percussion III part features a melodic line on Roto Toms, starting in measure 29 with a *p* (piano) dynamic and moving to *mf* (mezzo-forte) in measure 30. The other instruments (Piccolo, Flute, Alto Flute, Bb Clarinet, Bassoon, Piano, Percussion I and II, Chinese, Spanish, German, Violin I and II, Viola, Cello, and Bass) are shown with rests in measures 28, 29, and 30.

31

Picc.

Fl.

A. Fl.

Bb Cl.

Bsn.

Piano

Perc. I

Perc. II

Perc. III

Chinese

Spanish

German

Vln. 1

Vln. 2

Vla.

Cello

Bass

ff *Sub. P*

31

Detailed description: This page of a musical score covers measures 31, 32, and 33. The Percussion III part is the only one with active notation. In measure 31, it begins with a fortissimo (*ff*) dynamic and a 'Sub. P' (subito piano) instruction, followed by a rapid sixteenth-note run. In measures 32 and 33, the part continues with a series of chords, each marked with a hairpin indicating a gradual decrease in volume. The rest of the score, including woodwinds, strings, and other percussion parts, is currently silent, indicated by horizontal lines on their respective staves.

37

accel. ----- *a tempo*

Picc.

Fl.

A. Fl.

Bb Cl.

Bsn.

Piano

Perc. I

Perc. II

Perc. III

Chinese

Spanish

German

Vln. 1

Vln. 2

Vla.

Cello

Bass

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German Vln. 1 Vln. 2 Vla. Cello Bass

(fltr.) p ppp X:3 (fltr.) t(u) t(u) t(u) t(u)

f X:3 泊

p p mf mf arco arco mf mf

Detailed description of the musical score: This page of a musical score, numbered 40, features a variety of instruments. The woodwind section includes Piccolo, Flute (with a filtered section), Alto Flute, B-flat Clarinet, and Bassoon. The string section consists of Violin I and II, Viola, Cello, and Bass. Ethnic instruments include Chinese, Spanish, and German. Percussion I, II, and III are also present. The score is divided into three measures. In the first measure, the Alto Flute plays a melodic line starting with a *p* dynamic. The Flute and Bassoon have filtered sections. The Chinese instrument plays a melodic line starting with a *f* dynamic. In the second measure, the Flute and Bassoon play a *ppp* section. The Chinese instrument has a *X:3* section. In the third measure, the Flute and Bassoon play a *X:3* section with a filtered effect. The Chinese instrument has a *X:3* section and the character '泊'. The Violin I and II play a *mf* section. The Viola, Cello, and Bass play an *arco* section with a *mf* dynamic.

43

rit. ----- *a tempo*

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German Vln. 1 Vln. 2 Vla. Cello Bass

Maracas *pp* Vibraslap *l.v.* Xylophone *X: 3* *l.v.* Roto Toms *pp* (Stage whisper) *X: 2*

去去去 去去去 一重浪 減減減減減減 一重生

sul ponticello *p* *rit.* ----- *a tempo* *pizz.* *mf* *f* *f* *f* *pizz.* *mf* *pizz.* *mf*

Detailed description of the musical score: The score is for measures 43, 44, and 45. It features a variety of instruments including Piccolo, Flute, Alto Flute, B-flat Clarinet, Bassoon, Piano, Percussion I (Maracas), Percussion II (Vibraslap), Percussion III (Xylophone and Roto Toms), Chinese instrument (Stage whisper), Spanish guitar, German guitar, Violin I, Violin II, Viola, Cello, and Bass. The tempo changes from *rit.* to *a tempo* between measures 44 and 45. The Chinese vocal line has lyrics: 去去去 去去去 一重浪 減減減減減減 一重生. Dynamic markings include *pp*, *mf*, *f*, *sfz*, and *pizz.*. Performance instructions include *sul ponticello*, *l.v.*, and *X: 2*, *X: 3*.

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German Vln. 1 Vln. 2 Vla. Cello Bass

X : 2 (fltr.) Sub. P pp f 相 攪 相 淘 無 歇 日

ord. 46 pp ord. pp mf 6 mf 6 mf 6 mf

49

rit. ----- ♩ = 58

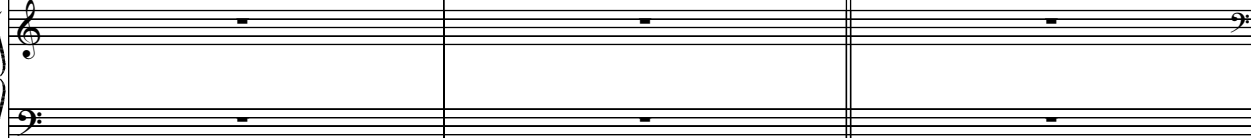
Picc. _____

Fl. _____

A. Fl. _____

Bb Cl. 


Bsn. _____

Piano 

Perc. I _____

Perc. II _____

Perc. III _____

(Spoken)
f 
 會 教 山 海 一 時 平

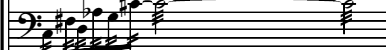
Spanish _____

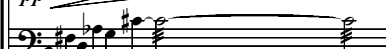
German _____

Vln. 1  *rit.* ----- ♩ = 58

Vln. 2 

Vla. _____

Cello  *pp* 6

Bass  *pp* 6

49

52

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German Vln. 1 Vln. 2 Vla. Cello Bass

Dark and heavy

mf *f*

Detailed description: This page of a musical score covers measures 52, 53, and 54. The woodwind section (Piccolo, Flute, Alto Flute, B-flat Clarinet, Bassoon) and Percussion I, II, and III are mostly silent, indicated by rests. The Piano part is the primary focus, starting in measure 52 with a 'Dark and heavy' instruction and a mezzo-forte (*mf*) dynamic. The piano part consists of a melodic line in the right hand and a dense, low-register accompaniment in the left hand. In measure 53, the piano part continues with similar textures. In measure 54, the piano part becomes significantly louder, marked with a forte (*f*) dynamic, and features a more active melodic line in the right hand. The string section (Violins 1 and 2, Viola, Cello, Bass) is also mostly silent, with rests throughout the measures.

55

accel. -----

Picc.



Fl.



A. Fl.



Bb Cl.



Bsn.



Piano



p

crescendo Poco a Poco -----

Perc. I



Perc. II



Perc. III



Chinese



Spanish



German



55

accel. -----

Vln. 1



Vln. 2



Vla.



Cello



Bass



58 ----- a tempo

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German Vln. 1 Vln. 2 Vla. Cello Bass

58 ----- a tempo

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German Vln. 1 Vln. 2 Vla. Cello Bass

Maracas *p*

f *sfz*

El Mar es

61

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German Vln. 1 Vln. 2 Vla. Cello Bass

The score is divided into three measures. In measure 61, the piano part features a forte (*f*) melodic line in the right hand and a sustained chord in the left hand. The woodwinds (Piccolo, Flute, Alto Flute, Bb Clarinet, Bassoon) are mostly silent. The percussion parts (I, II, III) are also silent. The Chinese instrument is silent. The Spanish vocal part has a melodic line with lyrics "el Lu - ci - fer" and "del a". The German vocal part is silent. In measure 62, the piano part continues with the sustained chord. The woodwinds remain silent. The percussion parts remain silent. The Chinese instrument remains silent. The Spanish vocal part continues with the lyrics "del a" and "zul". The German vocal part remains silent. In measure 63, the piano part continues with the sustained chord. The woodwinds (Piccolo, Flute, Alto Flute, Bb Clarinet, Bassoon) play a melodic line. The percussion parts (I, II, III) are silent. The Chinese instrument is silent. The Spanish vocal part continues with the lyrics "zul". The German vocal part remains silent.

67

Picc.

Fl. *p*

A. Fl.

Bb Cl.

Bsn.

Piano

Perc. I

Perc. II

Marimba

Perc. III *pp*

Chinese

Spanish

German

Vln. 1 *mf* (wide vibrato)

Vln. 2 *mf* (wide vibrato)

Vla. *mf*

Cello *tr*

Bass *tr*

73 $\text{♩} = 68$

Picc. *ff*

Fl. *mf*

A. Fl. *mf*

Bb Cl. *mf*

Bsn.

Piano

Perc. I

Perc. II

Perc. III *mf*

Chinese

Spanish *ff*
 Po bre ma r con - de - na - do a e -

German

Vln. 1 *ff* *mf*

Vln. 2 *mf*

Vla. *ff*

Cello *ff*

Bass *ff*

(Open and close mouth with hand)
 (+o+o+o+o+o+o+o+o)

X: 2

76

Picc.

Fl.

A. Fl.

Bb Cl.

Bsn.

Piano

Perc. I

Perc. II

Perc. III

Chinese

Spanish

German

76

Vln. 1

Vln. 2

Vla.

Cello

Bass

ter - no mo - vi - mien - do ha

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German Vln. 1 Vln. 2 Vla. Cello Bass

bi - en do an - tes es ta - do

79

Detailed description: This page of a musical score, numbered 79, contains staves for Piccolo, Flute, Alto Flute, B-flat Clarinet, Bassoon, Piano (Grand Staff), Percussion I and II, Percussion III, Chinese instrument, Spanish instrument, German instrument, Violin I, Violin II, Viola, Cello, and Bass. The Percussion III staff features a melodic line with a *mf* dynamic marking. The Spanish instrument staff includes the lyrics "bi - en do an - tes es ta - do" with musical notation and slurs. The rest of the staves are currently empty.

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German

mf *p* *p* *f*

quie to en el fir - ma - men -

82

Vln. 1 Vln. 2 Vla. Cello Bass

85 *rit.* ----- $\text{♩} = 68$

Picc. *fp*

Fl. *fp*

A. Fl. *fp*

Bb Cl. *mp* *sfz*

Bsn. *sfz* *mf*

Piano *mp* *sfz*

Perc. I Maracas *fp*

Perc. II Slap Sticks *f*

Perc. III Xylophone *sfz*

Chinese

Spanish *to!*

German

85 *rit.* ----- $\text{♩} = 68$

Vln. 1 *sfz* *pp*

Vln. 2 *sfz*

Vla. *sfz*

Cello *sfz*

Bass *sfz*

88

Picc.

Fl.

A. Fl.

Bb Cl.

Bsn.

Piano

Perc. I

Perc. II

Perc. III

Chinese

Spanish

German

Vln. 1

Vln. 2

Vla.

Cello

Bass

f

p

mf

ff

Triangle (metal beater)

Marimba

sfz

Sub. P

pizz.

mf

mf

91

Picc. *f*

Fl. *f*

A. Fl. *mf*

Bb Cl. *f*

Bsn. *f pp*

Piano *f*

Perc. I

Perc. II Temple blocks *mf*

Perc. III *pp*

Chinese

Spanish

German

Vln. 1 *f pp*

Vln. 2 *f pp*

Vla.

Cello arco. *f pp*

Bass arco. *f pp*

Picc.

Fl.

A. Fl.

Bb Cl.

Bsn.

Piano

Perc. I

Perc. II

Perc. III

Chinese

Spanish

German

Vln. 1

Vln. 2

Vla.

Cello

Bass

100

Picc. *f* *tr*

Fl.

A. Fl. *f*

Bb Cl. *mf* *p* *X: 2*

Bsn. *f* *tr* *mf* *X: 2*

Piano *ff*

Perc. I Cymbal (on the rim) *pp*

Perc. II

Perc. III

Chinese

Spanish

German *3* *3*
die ent - fern - ten Hi - mmel lie - Ben Ful ich tief, das ich

Vln. 1 *pizz.* *f* *tr*

Vln. 2 *f* *tr*

Vla. *pizz.* *f*

Cello *f* *pizz.* *arco.* *3* *tr*

Bass

103

Picc. 

Fl. 

A. Fl. 

Bb Cl. 

Bsn. 

Piano 

Perc. I 

Perc. II 


Perc. III 

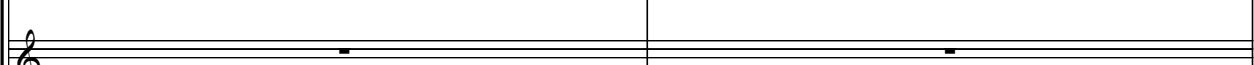
Chinese 


Spanish 


German 


103

Vln. 1 

Vln. 2 

Vla. 

Cello 

Bass 

Picc. *p*

Fl. *mf*

A. Fl. *p* *mf* *tr* *b* *tr*

Bb Cl. *tr* *b* *tr* *mf* *tr* *b* *tr*

Bsn. *mf* *tr* *b* *tr* *mf*

Piano *ff*

Perc. I

Perc. II

Perc. III

Chinese

Spanish

German *f* *agitato* *3*

Seit ich wus - te, oh - ne mich zu weh - ren Das ich

Vln. 1 *arco.* *mf* *mf*

Vln. 2 *arco.* *mf* *mf*

Vla. *arco.* *f*

Cello *f* *mp* *f*

Bass *f* *mp* *f*

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German Vln. 1 Vln. 2 Vla. Cello Bass

un - ter - ge - hen soll in die - sen Mee - ren Lies ich mich den Wa - ssern

mf

Timpani

mf

107

tr

3

tr

3

mf

110

Picc. *pp* 5

Fl. *p*

A. Fl.

Bb Cl. *pp* 5

Bsn.

Piano *f* 5

Perc. I

Perc. II

Perc. III

Chinese

Spanish

German *oh - ne Groll.*

Vln. 1 *mf* 6

Vln. 2 *mf* 6

Vla.

Cello

Bass

114 ♩ = 62

Pic. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German Vln. 1 Vln. 2 Vla. Cello Bass

Perc. III: Roto Toms, *p*, *ff* Sub. P

114 ♩ = 62

Detailed description: This page of a musical score covers measures 114 to 117. The top section, starting at measure 114, includes staves for Piccolo, Flute, Alto Flute, B-flat Clarinet, Bassoon, Piano (Grand Staff), Percussion I and II, Percussion III, Chinese, Spanish, and German. Percussion III has a specific part for Roto Toms, starting in measure 115 with a piano (*p*) dynamic and ending in measure 117 with a fortissimo (*ff*) dynamic and a 'Sub. P' (Substituted Percussion) marking. The bottom section, starting at measure 114, includes staves for Violin 1, Violin 2, Viola, Cello, and Bass. The tempo is marked as 114 ♩ = 62. The score is in 3/4 time, with a key signature of one flat (B-flat).

118

Picc.

Fl.

A. Fl.

Bb Cl.

Bsn.

Piano

Perc. I

Perc. II

Perc. III

Chinese

Spanish

German

Vln. 1

Vln. 2

Vla.

Cello

Bass

Snap Pizz. *

Snap Pizz. *

* Play as fast as possible.

121

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German Vln. 1 Vln. 2 Vla. Cello Bass

(fltr.) pp fp t(u)t(u)t(u)t(u)t(u) pp (Stage whisper) pp X:3 ord. sh sh sh sh sh sh sh sh 茫 茫

Maracas pp Vibraslap L.v. f X:3 sfz pizz. pizz. sfz

124 *accel.* ----- *a tempo*

Picc.

Fl.

A. Fl.

Bb Cl.

Bsn.

Piano

Perc. I

Perc. II

Perc. III

Chinese

Spanish

German

Vln. 1

Vln. 2

Vla.

Cello

Bass

X:5

X:3

p

f

與

ff

ff

Picc. *pp*

Fl. *pp* *X: 3* (fltr.)

A. Fl. *t(u)t(u)t(u)t(u)*

Bb Cl. *pp*

Bsn.

Piano

Perc. I Maracas *pp*

Perc. II Vibraslap *L.v.*

Perc. III *X: 3*

Chinese *X: 3* 海 連 (Stage whipser) *X: 3* sha sha sha shashasha shasha

Spanish

German

Vln. 1 **127** *mf* *pp* sul ponticello

Vln. 2 *mf* *pp* sul ponticello

Vla.

Cello arco

Bass arco

Picc. _____

Fl. _____

A. Fl. _____ (fltr.)

Bb Cl. *Sub. P* _____

Bsn. _____

Piano _____

Perc. I _____

Perc. II _____

Perc. III _____

Chinese _____ *f* (Spoken)
 朝 去 暮 來 淘 不 住 遂 令 東 海 變 桑 田

Spanish _____

German _____

Vln. 1 *mf* _____

Vln. 2 _____

Vla. *mf* _____

Cello *mf* _____

Bass *mf* _____

136

rit. -----

The musical score is arranged in a standard orchestral format. The top section includes Piccolo, Flute, Alto Flute, Bass Clarinet, and Bassoon. The middle section includes Piano (Grand Piano), Percussion I, II, and III, Chinese, Spanish, and German. The bottom section includes Violin I and II, Viola, Cello, and Bass. The score is divided into three measures. The first measure (136) shows the Bass Clarinet and Violin I & II parts with musical notation, including dynamics like *pp* and *rit.*. The second and third measures (137 and 138) are mostly empty staves with a *rit.* marking and a dashed line indicating a deceleration. The Bass Clarinet part in measure 136 has a *pp* dynamic marking. The Violin I and II parts in measure 136 have a *rit.* marking. The Percussion parts (I, II, III) have a small square symbol in each measure, indicating a specific percussion sound. The Chinese, Spanish, and German parts have a small square symbol in each measure, indicating a specific ethnic instrument sound. The Piccolo, Flute, Alto Flute, Bassoon, Piano, Viola, Cello, and Bass parts are mostly empty staves with a small square symbol in each measure, indicating a specific instrument sound.

139

$\text{♩} = 72$

Picc.

Fl.

A. Fl.

Bb Cl.

Bsn.

Repeat these 6 notes as ordered.
Accelerando and crescendo throughout.

(Sim.)

10" (start with $\text{♩} = 80$)

Piano

ff

p

Perc. I

Perc. II

Perc. III

Chinese

Spanish

German

139

$\text{♩} = 72$

Vln. 1

Vln. 2

Vla.

Cello

Bass

142 *accel.* -----

The musical score is organized into two systems. The first system, labeled '142 accel.', includes the following parts: Picc., Fl., A. Fl., Bb Cl., Bsn., Piano (with a *p* dynamic marking), Perc. I, Perc. II, Perc. III, Chinese, Spanish, and German. The second system, also labeled '142 accel.', includes Vln. 1, Vln. 2, Vla., Cello, and Bass. The score is divided into three measures. The Piano part in the first system shows a melodic line in the bass clef starting in measure 142, moving through various intervals and ending with a fermata in measure 144. The rest of the instruments are marked with rests throughout the three measures.

145 a tempo

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German

sfz Maracas *p*

sfz Sub. *P*

(Stage whips) X: 3

sfz sfz

gua - ta - tu tu tu tu tu tu tu tu su - frir,

a

145 a tempo

Vln. 1 Vln. 2 Vla. Cello Bass

Picc. Fl. A. Fl. Bb Cl. Bsn. Piano Perc. I Perc. II Perc. III Chinese Spanish German Vln. 1 Vln. 2 Vla. Cello Bass

for - mi - da - ble Sa - tan cris - to an - du - vo por - ti ma

Close and open mouth with hand (+o+o+o+o+o+o+o+o)

148

tr

This musical score page covers measures 154, 155, and 156. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a rhythmic pattern of eighth notes with slurs and accents.
- Fl.**: Flute, playing a similar rhythmic pattern to the piccolo.
- A. Fl.**: Alto Flute, with a whole rest.
- Bb Cl.**: B-flat Clarinet, with a whole rest.
- Bsn.**: Bassoon, with a whole rest.
- Piano**: Piano, with a whole rest in measure 154 and a sustained chord in measures 155 and 156, marked with a piano (*p*) dynamic.
- Perc. I**: Percussion I, with a whole rest.
- Perc. II**: Percussion II, with a whole rest.
- Perc. III**: Percussion III, playing a melodic line in measure 154.
- Chinese**: Chinese instrument, with a whole rest.
- Spanish**: Spanish instrument, with a whole rest.
- German**: German instrument, with a whole rest.
- Vln. 1**: Violin I, playing a melodic line with accents.
- Vln. 2**: Violin II, playing a melodic line with accents.
- Vla.**: Viola, playing a melodic line with accents.
- Cello**: Cello, playing a tremolo pattern with a trill and a flat.
- Bass**: Bass, playing a tremolo pattern with a trill and a flat.

157 *rit.* $\text{♩} = 68$

Picc. *ff*

Fl. *ff*

A. Fl. *ff*

Bb Cl. *ff*

Bsn. *ff*

Piano *f*

Perc. I

Perc. II Slap Sticks *f*

Perc. III

Chinese

Spanish

German

Vln. I *ff*

Vln. II *f* *ff* *sfz*

Vla. *sfz*

Cello *f* *ff*

Bass *ff*

160

Picc. *f*

Fl. *mf*

A. Fl. *mf* X:2 5 t(u)t(u)t(u) t(u)t(u)

Bb Cl. *f*

Bsn. *sfz* *f*

Piano *sfz* *p*

Perc. I

Perc. II

Perc. III *sfz*

Xylophone

Chinese *f* 青草湖中 X:4

Spanish *f* la lala la-la la-la es-tre

German *f* Und die Wa- sser ka- men und sie sch-wemm-ten

Vln. 1 *sfz* *pp* *f* *pizz.* *tr*

Vln. 2 *f*

Vla. *pizz.* *f*

Cello *sfz* *pizz.* *f* *arco.* 3 *tr*

Bass *sfz* *f*

Picc. *f*

Fl. *mf*

A. Fl. (*fltr.*) *p*

Bb Cl. *mf*

Bsn.

Piano

Perc. I

Perc. II Slap Sticks *f*

Perc. III Marimba *p* X: 2

Chinese

Spanish *ff*
la la la la la la la Venus es la la la la la la la ar mo -

German *ff*
Vie - le Tie - re in mich und in frem - den

Vln. 1 *mf*

Vln. 2

Vla.

Cello *ff* pizz.

Bass *ff* pizz.

Picc.

Fl.

A. Fl.

Bb Cl.

Bsn.

Piano

Perc. I

Perc. II

Perc. III

Chinese

Spanish

German

Vln. 1

Vln. 2

Vla.

Cello

Bass

