

Silvina Milstein

Book of Shadows

for string quartet and narrator

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This work was commissioned by the Endellion String Quartet with financial assistance from the
Eastern Arts Board

First performance: 21 January 1998
University of Cambridge, Faculty of Music Endellion Concert Series
Endellion String Quartet and Kate Buffery
West Road Concert Hall
Cambridge

duration: 20 mins

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- I - Chang, the magician (after traditional Chinese, and Gustave Flaubert 'The Temptation of St. Antony')
- II - The sentence (Edgar Allan Poe, 'The Pit and the Pendulum')
- III - The Mirror of wind and moon (after Tsao Hsueh-Chin, 'the Dream of the Red Chamber' and Gustave Flaubert, 'The Temptation of St. Antony')

Book of Shadows is a montage of two Chinese tales and a fragment from a story by Edgar Allan Poe. Motifs of magic, love and death cast shadows upon each other.

The first leaf of the Book of Shadows tells the story of Wu of Ch'iang Ling, a man of letters, who has offended 'Chang, the magician'. Convinced that Chang will seek vengeance, Wu spends the night awake reading the Book of Changes by the light of a candle. Suddenly a warrior appears. Wu knocks him down with the book, but as he kneels down, notices that the warrior is no more than a paper cut-out. Wu imprisons the figure between the pages of his book. At midnight a woman with tears in her eyes knocks at the door. 'I am Chang's wife; you imprisoned him in your book. I beg you let him go. Should you not let him go by dawn, he will certainly die.' In the morning, the magician is found dead in his bed.

'The sentence', a fragment from Poe's 'The Pit and the Pendulum', is an account of the images that rush through the mind of a prisoner of the Inquisition as he hears 'the dream-sentence of death'.

The cycle closes with an episode from 'The Dream of the Red Chamber.' Kia Yui's is ill; the image of the inaccessible Madame Phoenix wastes his days; nightmares and insomnia, his nights. One day a Taoist beggar calls at the door claiming he can cure the diseases of the soul. 'No medicine can cure you but I can lend you a precious object that will heal you the mirror of Wind-and-Moon.' The mirror has two sides; you may look only on the reverse side. Tomorrow I'll fetch the mirror and you will be cured.'

Kia Yui looks into the reverse side and sees a grinning skull. He turns the mirror round and looks at the forbidden side. From its depth, his beloved Phoenix calls him. He goes through the mirror and embraces Phoenix. Although exhausted by his pleasures he turns the mirror round again. Still not satisfied, Kia Yui goes into the mirror again and again. But finally, as he is about to return from the mirror, two figures approach him and put chains around him. 'I will follow you, but let me take the mirror with me'. Kia Yui is found dead on a stained sheet.

S.M.

Book of Shadows

for string quartet and narrator by
Silvina Milstein

outline

Book of Shadows is a montage of two Chinese tales and a fragment from a story by Edgar Allan Poe. Motifs of **magic, love and death** cast shadows upon each other.

The first leaf of the **Book of Shadows** tells the story of Wu of Ch'iang Ling, a man of letters, who has offended **Chang, the magician**. Convinced that Chang will seek vengeance, Wu spends the night awake reading the Book of Changes by the light of a candle. Suddenly a warrior appears. Wu knocks him down with the book, but as he kneels down, notices that the warrior is no more than a paper cut-out. Wu imprisons the figure between the pages of his book. At midnight a woman with tears in her eyes knocks at the door. *'I am Chang's wife; you imprisoned him in your book. I beg you let him go. Should you not let him go by dawn, he will certainly die.'* In the morning, the magician is found dead in his bed.

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The cycle closes with an episode from *The Dream of the Red Chamber*. Kia Yui's is ill; the image of the inaccessible Madame Phoenix wastes his days; nightmares and insomnia, his nights. One day a Taoist beggar calls at the door claiming he can cure the diseases of the soul. *'No medicine can cure you but I can lend you a precious object that will heal you: the mirror of Wind-and-Moon. The mirror has two sides; you may look only on the reverse side. Tomorrow I'll fetch the mirror and you will be cured.'*

Kia Yui looks into the reverse side and sees a grinning skull. He turns the mirror round and looks at the forbidden side. From its depth, his beloved Phoenix calls him. He goes through the mirror and embraces Phoenix. Although exhausted by his pleasures he turns the mirror round again. Still not satisfied, Kia Yui goes into the mirror again and again. But finally, as he is about to return from the mirror, two figures approach him and put chains around him. *'I will follow you, but let me take the mirror with me'.* Kia Yui is found dead on a stained sheet.

S.M.

Book of Shadows

I- Chang, the Magician

1- Wu of Ch'iang Ling, a man of letters, has offended Chang, the magician. Convinced that Chang will seek vengeance, Wu spends the night awake reading the sacred Book of Changes by the light of a candle.

2- Wu hears a whisper. It is the wind hissing through the cracks between the rocks; and in those confused sonorities Wu distinguishes voices, as though the air itself were speaking.

3-Meanwhile objects are transformed:

At the edge of the cliff, the old palm tree changes into the torso of a woman leaning over the abyss, her long hair waving in the wind.

The stool supporting the great book whose pages are covered with black characters, seems to him changed into a bush crammed with swallows.

Wu *It must be the candle which is making this strange play of light... Let us put it out!*

4- The obscurity becomes deeper, the darkness profound. Images appear suddenly, percussively, as in flashes. Their motion accelerates. Sometimes again, they pause and gradually pale and melt away.

Wu closes his eyelids. Images multiply, surround him, besiege him. An unspeakable fear takes possession of him. His being seems to dissolve; – and, no longer able to resist, Wu falls prostrate upon his mat.

5-Then a great shadow defines itself on the ground. It is a warrior, leaning upon the roof of the hut like some gigantic bat threatening him with his spear. Wu knocks him down with the book, and suddenly awakes.

Wu *Did I dream? It was all so vivid!*

As he kneels down, Wu notices that the warrior is no more than a paper cut-out. He folds the figure and keeps it between the pages of his book.

6-At midnight, a woman knocks at the door. As she emerges from the darkness, Wu notices the tears on her face.

Chang's wife *I am Chang's wife; my husband came to attack you and you imprisoned him in your book. I beg you let him go.*

Wu *Your husband is not in my book. I have only captured a paper figure.*

Chang's wife *His soul is in that figure. His body is awaiting in our home. Should you not let him go by dawn, he will certainly die.*

Wu *Wretched magician!– I will not let him go.*

In the morning, Wu learns that the magician was found dead in his bed.

G. Willoughby-Meade, *Chinese Ghouls and Goblins*, and Gustave Flaubert, *The Temptation of St Anthony*, translated by L. Hearn.

The sentence

I felt that my senses were leaving me. The sentence—the dream sentence of death—was the last of distinct accentuations which reached my ears. After that the sound of the inquisitorial voice seemed merged in one dreamy indeterminate hum. ... I heard no more. I saw the lips of the black-robed judges. I saw them fashion the syllables of my name; and I shuddered because no sound succeeded. And there stole into my fancy, like a rich musical note, the thought of what sweet rest there must be in the grave. The figures of the judges vanished, as if magically, from before me; the tall candles sank into nothingness; the flames went out utterly; the blackness of darkness supervened; all sensations appeared swallowed up in a mad rushing descent as of the soul of Hades. Then silence, and stillness, and night were the universe.

...
(from Edgar Allan Poe, 'The Pit and the Pendulum')

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The Mirror of Wind and Moon

After one year, Kia Yui's health has deteriorated badly. The image of the inaccessible Madame Phoenix wastes his days; nightmares and insomnia, his nights.

One day a Taoist beggar calls at the door asking for alms and claiming he can cure the diseases of the soul. Kia Yui, calls out for him from his bed.

Holy man cure me!, Kia Yui cries many times.

The beggar tells him :

No medicine can cure your sickness but I can lend you a precious object that will heal you if you do as I say. This is the mirror of the Wind-and-Moon, and it can cure the sufferings caused by impure thoughts and desires. This mirror has two sides, you may only look on the reverse side. Remember, never look into the front side. Tomorrow I'll fetch the mirror and you will be cured.

When Kia Yui looks into the reverse side, as instructed, he sees a skull grinning at him from the polished metal.

Irritated Kia Yui turns the mirror round and looks at the forbidden side. From its depth, his beloved Phoenix, hair the colour of fire, is calling him.

*Ah! Kia Yui! Kia Yui! Oh, if thou wast willing! if thou wast willing! ...
All the imaginations of thy desire thou hast only to ask for them! I am not a woman: I am a world! My cloak has only to fall ...*

Kia Yui feels his senses leave him as he goes through the mirror and embraces Phoenix.

Although exhausted by the pleasure he turns the mirror round again. Phoenix's husky voice is calling him:

Ah! Kia Yui! Kia Yui! Look at me in the eyes! Place but thy finger upon my shoulder: it will be as though a stream of fire shot through all thy veins. Approach thy lips: there is a sweetness in my kisses as of a fruit dissolving within thy heart. And how thou wilt lose thyself beneath my long hair, inhale the perfume of my bosom, madden thyself with the beauty of my limbs.

Still not satisfied, Kia Yui returns into the mirror innumerable times. But the last time, as he is about to leave the mirror, two figures approach him and put chains around him. *I will follow you, but let me take the mirror with me.*

These were his last words. Kia Yui was found dead on the stained sheet.

from Cao Xuequin, the *Dream of the Red Chamber* and Gustave Flaubert, *The Temptation of St Anthony*.

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10, Stratford Place, London, W.1

Chang, the Magician

I - Introduction

2 *4* *3*

$\text{♩} = 50$

sul pont. *ord.*

sul G *pizz.*

ppp *p*

ord. *sul G*

ppp *p*

ord. *sul G*

en dehors

pizz. *sul A*

mfrisonante

4

4

arco, sul tasto

pizz. *(eco) arco*

pizz.

ppp

p gliss. *ppp* *p*

p gliss.

arco, sul tasto

ppp

sul pont.

p gliss.

ord. *p gliss.* *< p >*

(pizz.) *sul G* *(s)*

p

(pizz. harmonics should sound like harp harmonics, after plucking with the nail release the string and let ring)

7

2
4

(*eco*) arco sul pont. (*eco*) ord. sul pont. > flautando
ppp *mp ppp* *sempre ppp susurrando*
ppp en dehor flautando
sul pont. col legno battuto pizz. sul C arco, sul pont. ord. *ppp*
3 *mf* *p* *mp* *ppp*
sul D sul G arco *mp* *ppp*
(*ossia*) (*ossia*) *p* *mp* *ppp*
mf *p* *mf* *p* *ppp*

11

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5 2
16 4

ord. sul pont. 6
pp *ppp pp* *pp*
sul pont. 6 9
pp *pizz.* *en dehors* 3
sul tasto arco poco sul pont.
pp *p* *pp ma marcato e pesante*
sul tasto ord. sul G & D
pp *pp ma marcato e pesante* 5 5 5 *p*

14

ord.

pizz.

arco

ord. > en dehors

poco sul pont.

pizz.

p+

mp +

mp +

mp +

p 5 5 5 5 5 *p*

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17

sul pont.

ord.

grace notes always on the beat

mp *p* *p* *p* *pp*

mp *p* *p* *p* *p* *p*

(poco sul pont.)

p *sempre marcato*

pp *pp* *pp*

p 5 5 5 5 5 *p*

20

Musical score page 20. The top staff consists of two parts: a treble clef section with dynamic *pp* and a bass clef section with dynamic *pp*. The bottom staff has three parts: a treble clef section with dynamic *mf* and instruction "en dehors ord.", a bass clef section with dynamic *p* and instruction "plzz.", and a bass clef section with dynamic *mp* and instruction "arco". The page ends with a bass clef section with dynamic *mf*, instruction "sul D", and instruction "(arco) 3". The score includes markings like "3" above groups of notes and "18.16" below a bracket.

23

Musical score page 23. The top staff has two parts: a treble clef section with dynamic *pp* and instruction "sul E", and a bass clef section with dynamic *pp* and instruction "loco". The middle staff has two parts: a treble clef section with dynamic *mf* and instruction "sul G", and a bass clef section with dynamic *pp* and instruction "pizz.". The bottom staff has two parts: a treble clef section with dynamic *mp* and instruction "3", and a bass clef section with dynamic *pp* and instruction "v". The score includes markings like "3" above groups of notes and "18.16" below a bracket.

2 - 16 -

pp ma sempre marcato e pesante

p

2 - 16 - 2 - 3 - 4 - 8 -

(poco sul pont.)

ord. b

pizz.

ord. b

ord. b

ord. b

pp

33

♩ = 76

Wu of Ch'iang Ling.

sul pont. 8

mfpp

arco, sul pont.

pizz.

mfpp

poco sul pont.

pizz. + (arco)

p 5 5 5

pizz. 3 - 4 - 2 -

p 3 - 4 - 2 -

ord. 3 - 4 - 2 -

mp

ord. 3 - 4 - 2 -

pp

pp

37

mp
a man of letters,
has offended Chang,

p

arco

pizz.

ppp *mf*

p

(pizz.)

pp

ppp *mf*

pp

p *dolce*

pp

ppp *mf*

pp

poco sul pont.

ord.

poco sul pont.

ord.

41 *mp*
the magician.

Convinced that Chang will seek vengeance,

pizz. *arco* *pizz.* *arco en dehors*

poco sul pont. *ord.* *poco sul pont.* *ord.*

44 *mp*
Wu spends the night awake reading the sacred Book of Changes by the light of a candle.

attacca

flautando

nat.

ppp < p >

ppp

pp

pp

ppp

en dehors
sui A
pizz.

mf risonante

48 2 - Wu waits

ord.

en dehors

sul pont.

sul tasto

en dehors

ord.

arco

52

p

* Wu hears a whisper.

pp cantabile

ppp

sul tasto

pp < mp >

pp < mp > pp

sul tasto

(arco, ord.)

mf pizz.

p

It is the wind hissing through the cracks between the rocks;

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p

and in those confused sonorities we distinguish voices, as though the air itself

65 were speaking.

3
8 - | 2
8 - | 3
8 - |

p
p
f
p
sul pont.
3
8 - | sul pont.
2
8 - | 3
8 - |

p
f
p
p
pizz.
arco
sul pont.
3
8 - | 2
8 - | 3
8 - |

p
f
p
p
pizz.
+
arco
pizz.
+
sul pont.
3
8 - | 2
8 - | 3
8 - |

3
4 - | 2
4 - | 3
4 - | 2
4 - |

p
mp
p
mp
ord.
pizz.
arco
pizz.
arco
ord.
p
mf
arco
pp
mf
arco
pp
sul A

|| - - - | $\frac{3}{8}$ - - - | $\frac{2}{4}$ - - -

mp

mp

pizz.

p

arco

> PPP

mp

pp

p

|| $\frac{3}{4}$ - - - | $\frac{4}{4}$ - - - | $\frac{3}{8}$ - -

mp

pp

mp

pizz.

pp

mp >

nat.

arco

mf > p

pp

arco

pizz.

mp pesante

pp

arco

pizz.

mp pesante

83 $\text{♩} = 100$

mf * Meanwhile objects are transformed:

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88

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|| 3 - - | 8 - - | 3 - - | 4 - - |

|| 2 - - - - |

mp
* At the edge of the cliff,

100

mp the old palm tree changes into the torso of a woman

Musical score for page 100. The score consists of four staves. The top staff has a treble clef and includes dynamic markings *p dolce*, *ben marcato*, *p dolce*, *ben marcato*, *arco*, *pizz.*, *arco, sul pont.*, and *pizz.*. The second staff has a treble clef and includes *p*, *mf*, and *pp*. The third staff has a bass clef and includes *p*. The bottom staff has a bass clef and includes *f* and *p*.

105

mp
leaning over the abyss.

Musical score for page 105. The score consists of four staves. The top staff has a treble clef and includes *sonoro*, *sul E*, *sul pont.*, *pesante e marcato*, and *fp*. The second staff has a treble clef and includes *p*, *mp*, *mf*, and *fp*. The third staff has a bass clef and includes *(pizz.)*, *mf*, *mf < f > p*, *mf*, and *fp*. The bottom staff has a bass clef and includes *mp*, *mf*, *mf < f > p*, and *fp*.

(exact rhythm)

109

mp her long *mf* hair wa- ving in the *p* wind.

p flautando

ord. *p* flautando *pizz.* *p* *> ppp*

p

ord. *p* *ppp* *p* *v*

p marcato e pesante

arco *p* *sul tasto* *(arco)* *p*

pizz. + *p marcato e pesante* *ppp* *pizz. +* *p*

114

ord. *mf p* *pp* *flautando* *ord.* *mf p* *pp* *8*

arco *sul G & D* *pizz.* *mf ppp* *arco* *sul G & D* *mp* *p*

mf ppp *p >* *mf ppp* *mp* *p*

sul A *arco* *mf ppp* *sul A* *mf ppp* *mp* *p*

arco *(arco)* *mf ppp* *pizz.* *p* *mf ppp* *p* *mp* *p*

118

mp

The stool supporting the great book

Musical score for page 118. The score consists of four staves. The top staff uses a common time signature (2/4) and includes dynamics *p*, *ben marcato*, *mp*, *arco*, *p*, and *leggiero*. The second staff uses a common time signature (2/4) with dynamics *p*, *pp*, *mp*, and *pizz.*. The third staff uses a common time signature (3/4) with dynamics *ben marcato*, *mp*, *arco*, and *p*. The bottom staff uses a common time signature (2/4) with dynamics *p*, *mp*, *pizz.*, and *mp*.

122

mp
whose pages are covered with black characters, seems to him changed into a bush crammed with

Musical score for page 122. The score consists of four staves. The top staff uses a common time signature (2/4) with dynamics *leggiero*, *ben marcato*, *mp*, *p*, and *ben marcato*. The second staff uses a common time signature (2/4) with dynamics *pizz.*, *mp*, *ben marcato*, *arco*, and *mp*. The third staff uses a common time signature (3/4) with dynamics *sul pont.*, *pizz.*, *pp*, and *p*. The bottom staff uses a common time signature (2/4) with dynamics *mp*, *p*, *sul pont.*, and *ord.*.

attacca

Musical score for page 126. The score consists of five staves. The first staff starts with a dynamic of p . The second staff has a dynamic of pp . The third staff has a dynamic of 3 . The fourth staff has a dynamic of $sul tasto$. The fifth staff has a dynamic of p . Various performance instructions are present, such as 'arco, sul pont.', 'pizz.', 'sul tasto', and 'sul pont.'. The score concludes with an 'attacca' instruction at the end of the bar.

3 - Wu's Dream

 $\text{♩} = 76$ mp Wu*It must be the candle which is making this strange play of light... Let's put it out!*

131

Musical score for page 131. The score consists of five staves. The first staff starts with a dynamic of mp and an instruction 'ord. pesante'. The second staff starts with a dynamic of mf . The third staff starts with a dynamic of f . The fourth staff starts with a dynamic of p . The fifth staff starts with a dynamic of f . Various performance instructions are present, such as 'ord. pesante', 'mf', 'f', 'p', 'arco', 'pizz.', and 'ord. pesante'.

2 8

sul pont. ord.

f

sul pont. ord.

f

sul pont. ord. sul pont.

f + +

pizz.

f 5 5

p *sf* *sf*

* Images appear suddenly, percussively as in flashes.

= 112

2 4

pp *p* *mp*

(sul pont.)

p *mp* *mf* *p*

(sul pont.)

p *mp* *p*

arco 3 3

sul pont.

ord.

p *mf*

Musical score for page 144. The score consists of five staves. The top two staves are violins, the third is cello, the fourth is double bass, and the bottom staff is piano. The violins play sixteenth-note patterns with dynamic *p*. The cello and double bass provide harmonic support with sustained notes and eighth-note patterns. The piano part includes dynamic markings *mp*, *p*, *sul pont.*, and *mf*.

mf — *fff*
Their motion accelerates.

Musical score for page 149. The score consists of five staves. The top two staves are violins, the third is cello, the fourth is double bass, and the bottom staff is piano. The violins play sixteenth-note patterns with dynamic *pp*. The cello and double bass play sustained notes. The piano part includes dynamic markings *ord.*, *mp*, *pp*, *sul pont.*, and *f*.

154

arco
sul A

f

(sul pont.) ord. sul pont.

(sul pont.)

mf

(sul pont.) ord. *ff*

gliss. *ff* *mf*

158

sul pont.
quasi gliss. sul G & D

f

(sul pont.) ord. *p*

f

(sul pont.) ord. *p*

f

ord. *mp*

ff *ff* *ff* *mp*

Musical score for page 162:

- Staff 1: Treble clef, 5 measures. Dynamics: *pp*, *pp*. Performance instruction: *gliss.*
- Staff 2: Treble clef, 3 measures. Dynamics: *mf*, *f*. Performance instruction: *sul pont.*
- Staff 3: Bass clef, 3 measures. Dynamics: *ord.*, *ord.*. Performance instruction: *sul pont.*
- Staff 4: Bass clef, 3 measures. Dynamics: *pp*, *7*, *mf*, *f*. Performance instruction: *sul pont.*, *ord.*

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Musical score for page 167:

- Staff 1: Treble clef, 3/8 time, 4 measures. Dynamics: *fff*, *>p*, *fff > ppp*, *ff*. Performance instruction: *sul pont.*
- Staff 2: Treble clef, 3/8 time, 4 measures. Dynamics: *fff*, *mp*, *fff > ppp*, *ff*. Performance instruction: *sul pont.*
- Staff 3: Bass clef, 3/8 time, 4 measures. Dynamics: *fff*, *mf*, *fff ppp*, *ff*. Performance instruction: *sul pont.*
- Staff 4: Bass clef, 3/8 time, 4 measures. Dynamics: *fff*, *mp*, *fff ppp*, *ff*. Performance instruction: *ord.*
- Staff 5: Bass clef, 3/8 time, 4 measures. Dynamics: *fff*, *fff*, *fff*, *ppp*, *ff*, *sf*, *f*, *p*. Performance instruction: *sul pont. poco sul pont.*

P

Sometimes again, they pause and

gradually pale and melt away.

172

(non harm.)

p

pp ma sempre molto marcato

poco sul pont.

pma marcato

sotto voce

pp ma sempre molto marcato

poco sul pont.

pma marcato

sotto voce

pp ma sempre molto marcato

(poco sul pont.)

pizz.

pma marcato

pp

ppp

sul pont. ord. sul pont.

arco

176

pp

ppp

ord.

pp

ppp

ppp

sul pont.

ppp

|| 3 - | 4 - | 3 4 - | - | - |

pizz.

col legno battuto

sul pont.

ord. sul D

sul tasto

pizz.

col legno battuto

sul pont.

sul tasto

mp

pp

mp

pp

mp

pp

|| 2 - | 3 8 - | - | - | - |

ppp

(sul pont.)

ord.

p

ppp

sul tasto

pp

(sul tasto)

mp

ppp

mf ppp

mp ppp

2 4 2 4

ppp *pp* *p*
ppp *pp* *f mp*
ord. *pp* *p*
pp *mp*

3 8 4 8

pp * Images multiply.

pp * Images multiply.
p *pp*
pp *p*
mp *p* *pp*
mp *p* *p* *pp*
mp *p* *p* *pp*
mp *p* *p* *pp*

197 *pp*
surround him, besiege him.

Musical score for page 197. The score consists of four staves. The top staff is in 3/4 time, dynamic *pp*. The second staff is in 2/4 time, dynamic *sul G f pizz + p*. The third staff is in 3/4 time, dynamic *pp*. The bottom staff is in 2/4 time, dynamic *pp*. Measure 1 starts with a single note followed by a sixteenth-note pattern. Measure 2 starts with a eighth-note followed by a sixteenth-note pattern. Measure 3 starts with a eighth-note followed by a sixteenth-note pattern. Measure 4 starts with a eighth-note followed by a sixteenth-note pattern.

201

Musical score for page 201. The score consists of four staves. The top staff is in 3/8 time, dynamic *p*. The second staff is in 3/8 time, dynamic *pp*. The third staff is in 3/8 time, dynamic *p*. The bottom staff is in 2/4 time, dynamic *pp*. Measure 1 starts with a eighth-note followed by a sixteenth-note pattern. Measure 2 starts with a eighth-note followed by a sixteenth-note pattern. Measure 3 starts with a eighth-note followed by a sixteenth-note pattern. Measure 4 starts with a eighth-note followed by a sixteenth-note pattern.

205

poco meno mosso,

= 100

ord.

arco sul G & D

mfppp

ord., sul A

pizz.

arco

col legno battuto

ord.

arco

pizz.

arco

col legno battuto

ord.

arco

pizz.

arco

p

209

pp

pp

pp

pp

212 *p* * An unspeakable fear takes possession of him.

His being seems to dissolve;

p dolce

pp

pizz.

p

pp

ppp

216 *mp* – and, no longer able to resist, Wu falls prostrate upon his mat.

pp

sul pont.

mp < mf

f

pizz.

sul pont.

mp < mf

f

gliss.

ord.

> mp < pp

arco

f

pp

pizz.

2/4

> mp < pp

f

220

attacca
4 - Chang's Defeat

Musical score for page 220, featuring four staves of music. The first staff uses a treble clef and 4/4 time, starting with *fpp*. The second staff uses a treble clef and 4/4 time, starting with *p*. The third staff uses a treble clef and 4/4 time, starting with *pp*. The fourth staff uses a bass clef and 5/8 time, starting with *sul pont.*. The score includes dynamic markings such as *ord.*, *pp < mp*, and *pp < mp*.

224

Musical score for page 224, featuring four staves of music. The first staff uses a treble clef and 3/4 time, starting with *port.* and *< mf >*. The second staff uses a treble clef and 3/4 time, starting with *p*. The third staff uses a treble clef and 3/4 time, starting with *pizz.*. The fourth staff uses a bass clef and 5/4 time, starting with *arco, flautando*. The score includes dynamic markings such as *flautando*, *ord.*, *p*, *pizz.*, *arco, flautando*, *ord.*, *pp*, *p*, *ord.*, *port.*, *mp < mf*, and *pp*.

228

mp

Then a great shadow defines itself on the ground.

mp

It is a warrior, leaning

228

mp Then a great shadow defines itself on the ground.

mp It is a warrior, leaning

arco flautando
mf
ord.
ord.
sul G
mf
sul D
mf

5/8 2/4 2/2

p dolce pp pp pizz. arco pizz.

5/8 2/4 2/2

p pp pizz. arco pizz.

5/8 2/4 2/2

p pp pizz. arco pizz.

mp

232 upon the roof of the hut like some gigantic bear threatening him with his spear.

232

mp upon the roof of the hut like some gigantic bear threatening him with his spear.

2/8 3/8 2/8

p pp pizz. 3

2/8 3/8 2/8

p pp 3

2/8 3/8 2/8

p pp pizz. 3

2/8 3/8 2/8

p mf pp pp pp

mf but lightly

238 Wu knocks him down with the book,

p

and suddenly awakes.

238

mf but lightly

Wu knocks him down with the book,

p

and suddenly awakes.

sul pont.

ord.

sul D

pp

ppp

ppp

sul tasto

pp

ppp

mf pp

241

(Wu) **p**
Did I dream? ... I was all so vivid!

241

p

pizz.

p

pp

p

pp

mf > pp

arco

As he kneels down, Wu notices that the warrior

pp

p

pp

p *pp*

pp

p

p *pp*

pp

249 *p* is no more than a paper cut-out. He folds the figure and keeps it between the pages of his book.

pp

pp *mp* *pp*

pp

sul pont.

pp <*mp*> *pp*

sul pont.

pp <*mp*> *pp*

attacca

5 - Chang's wife confronts Wu
256

p At midnight, a woman knocks at the door.

ord.
p pesante e marcato

ord.
p pesante e marcato

$\text{quarter note} = 200$

260 As she emerges from the darkness, Wu notices the tears on her face.

(sul pont.)

$\text{quarter note} = 200$

(sul pont.)

pp

ord.

sul pont.

pp

sul pont.

pp

4 16 | 9 16

pp

mf *mp* *mp*

poco sul pont.

pp *mp* *mp* *sempre marcato e pesante*

sul G&D *4+4+1* *4+5*

pp *mp* *sempre marcato e pesante*

ringing like little bells

if possible play a quintuplet followed by a semiquaver rest

3

4 8 | 16 7

pp

mf *ord.*

pp *mf marcato*

simile

3

mf marcato

3

mf (Chang's wife)

272 I am Chang's wife; my husband came to attack you

and you imprisoned him in your book.

mf (Chang's wife)

272 I am Chang's wife; my husband came to attack you and you imprisoned him in your book.

sul pont. 6

ord.

en dehors

sul G & D

mf 5 f

mp 5 f

arco

sf

mf 3 f

mf
I beg you let him go.

mf (Wu)
Your husband is

sf
not in my book.

275

6 7 5 16 4 5 16 5 16

> non harm.

sul pont.

ord.

sff pp

sul pont.

ord.

mf pp p

mf pp p

sul pont.

ord.

mf p

ff +

mf + sul pont.

mf pp p

mf pp p

sul pont.

ord.

mf p

mf p

mf p

*mf**I have only captured a paper figure.*

|| 3 - | 8 - | 2 - | 5 - | 16 - |

sul pont. 3 3 *ord.* > *f pp* *mp pp* *p*
pp mf *p* > *sul pont.* 3 3 *ord.* > *f pp* *mp pp* *p*
ord. > *sul pont.* 3 3 *ord.* > *sul pont.* 3 3 *ord.* > *f pp* *mp pp* *p*
pp mf + *ord.* > *p* *plzz.* > *f +* *mp* + *p* + *ord.* >
ord. > *sul pont.* 3 3 *ord.* > *sul pont.* 3 3 *ord.* > *f pp* *mp pp* *p*
pp mf > *p* > *f* > *mp* > *p*

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mf
(Chang's wife)*His soul is in that figure. His body is awaiting in our home.*

|| 6 - | 5 - | 4 - | 5 - | 16 - |

> *non harm.* *sul pont.* 3 3 3 > *ord.* > *non harm.* *mf pp* *p*
sff pp > *ord.* > *sul pont.* 3 3 > *ord.* > *non harm.* *mf pp* *p*
ord. > *sul pont.* 3 3 > *ord.* > *sul pont.* 3 3 > *ord.* > *non harm.* *mf pp* *p*
arco > *ord.* > *sul pont.* 3 3 > *ord.* > *sul pont.* 3 3 > *ord.* > *non harm.* *mf pp* *p*
pizz. > *ord.* > *sul pont.* 3 3 > *ord.* > *sul pont.* 3 3 > *ord.* > *non harm.* *mf pp* *p*
sff > *ord.* > *sul pont.* 3 3 > *ord.* > *sul pont.* 3 3 > *ord.* > *non harm.* *mf pp* *p*
mf pp > *ord.* > *sul pont.* 3 3 > *ord.* > *sul pont.* 3 3 > *ord.* > *non harm.* *mf pp* *p*
mf pp > *ord.* > *sul pont.* 3 3 > *ord.* > *sul pont.* 3 3 > *ord.* > *non harm.* *mf pp* *p*
mf pp > *ord.* > *sul pont.* 3 3 > *ord.* > *sul pont.* 3 3 > *ord.* > *non harm.* *mf pp* *p*
mf pp > *ord.* > *sul pont.* 3 3 > *ord.* > *sul pont.* 3 3 > *ord.* > *non harm.* *mf pp* *p*

*Should you not let him go by dawn,**he will certainly die.*

Musical score for page 288. The score consists of four staves. The top staff has a treble clef, 3/8 time, and dynamic markings *pp*, *sul pont.* 3, 3, *ord.*, *sff pp*, *mp pp*, and *p*. The second staff has a treble clef, 3/8 time, and dynamic markings *pp*, *sul pont.* 3, 3, *ord.*, *sff pp*, *mp*, and *p*. The third staff has a bass clef, 3/8 time, and dynamic markings *pp*, *mf*, *> p*, *pizz.*, *pont.*, *sff*, *mp*, and *p*. The bottom staff has a bass clef, 3/8 time, and dynamic markings *ord.*, *pont.*, *ord.*, *pont.*, *pont.*, *sff*, *mp*, and *ord.*.

(Wu)

p ————— *f p*
Wrrreeeee.....tched

Musical score for page 293. The score consists of four staves. The top staff has a treble clef, 6/16 time, and dynamic markings *pp*, *sul pont.*, *4+5*, *ord.*, *mf*, *4+5*, *ord.*, and *mf*. The second staff has a treble clef, 6/16 time, and dynamic markings *pp*, *sul pont.* 6, *ord.*, *4+5*, *ord.*, *mf*, *poco sul pont.*, and *mf*. The third staff has a bass clef, 6/16 time, and dynamic markings *pont.*, *ord.*, *4+5*, *ord.*, *poco sul pont.*, *mf*, *p*, and *mf*. The bottom staff has a bass clef, 6/16 time, and dynamic markings *pont.*, *pp*, *ord.*, *8+1*, *sul G&D*, *p*, and *3*.

297 *mf* (slightly pausing on each word, as indicated)
magician! - ... I will not ... let him ... go.

mp *p* *sul pont.* *pp*
mp *p*
(poco sul pont.)
p sempre marcato *pp*
p *5* *5* *5* *pp* *5* *5* *5*

300

pp *5*
pp
en dehors
ord.
mf
sul D
pp

pizz. *arco*
p *mp* >
pp

pp

5

6

8

attacca

pp

pp

pp

6 - postlude

306

 $\text{♩} = 100$

6

7

ppp

pizz.

arco

p

arco

p

ppp

pp

p

ppp

pp

p

311

p

In the morning, Wu learns

that

5/4 4/4 4/4 4/4

p > *ppp* *pp*

> *pizz.* *arco* > *pizz.* *arco*

p > *#ppp* > *pizz.*

> 5/4 4/4 4/4

p *ppp* *pp*

p > 5/4 4/4

315 the magician was found dead in his bed.

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315

the magician was found dead in his bed.

2/4 2/4 2/4 2/4

pp

pizz. *col legno battuto*

pp

arco *sul tasto*

ppp

sul tasto

pizz. *p*

8'45"

2 – The Sentence

1 8 | 3 4 - 2 4 - -

= 144 *molto marcato sul tasto*

ord., flautando 8 3 3

pizz. *arco, ord.* 3

p 3 3 *pp* *pp*

molto marcato sul tasto

p *pp* *mf* *mp* *p*

en dehors *molto marcato* 3 3 3 3 *port.*

ff > > *mp* *pp* *mf* *ff* > *p*

en dehors *molto marcato* *pizz.* *arco, sul tasto* *pp* *mf* *ord.* *port.*

pizz. *f* < *mf* > *pp*

5

1 8 - 3 4 - -

pizz. 8 3 3 *sul tasto*

arco nat. > *ppp* > *ppp* *sussurrando*

pizz. *arco, sul tasto,* 3 3 *sul tasto*

f > *pp* *pp* *ppp* *sussurrando*

mf > *pp* *p* > *pp* *mf* > *pp*

mf > *pp* *sul tasto* *sul pont.* *pizz.* *arco, sul tasto*

pizz. *ppp* < *p* > *ppp* *mp* *pizz.* *ppp* < *p* >

10

1 - | 3 - | 1 - | 3 - | 1 - | 3 - |

sul tasto *ord., senza vib.*

ppp sussurrando

sul tasto *ord., senza vib.* *pizz.*

ppp sussurrando

mp > ppp

pizz. *arco, sul tasto* *ppp < p >* *pizz.* *arco*

pizz. *p*

p

arco

pizz.

arco

16

2 - | 8 - | 2 - | 8 - | 2 - | 8 - |

ord., flautando

pizz.

arco

pizz.

arco

(pizz.) arco, ord.

mf

mp

p

f

mf

areo

*en dehors
ord.*

sul pont.

ord.

port.

f

> p

mf

pp

mf

pp

f

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

20

that my senses

(natural rhythm of speech)
were leaving me.

20

p

that my senses

(natural rhythm of speech)
were leaving me.

8 flautando 3 3

pp *ppp sussurando*

ppp *ppp dolce*

(sul pont.) ord.

pp

sul pont. ord. 3 3

ppp *pp* *pp*

23 The sentence —

the dream

sentence of death was the

23

mp

The sentence —

the dream

mf

sentence of death was the

8 3 3

ppp pesante ord.

ppp pesante

pp *mp* *mf*

pp pesante *mp* *mf*

pp pesante *p*

pp pesante *p*

*mp**last of distinct accentuations which reached my ears**p*

At the actress holds her last gesture as if time had suddenly stopped.
Her facial expression suggests that she is listening attentively to the music whose source is inside her head.

**sul pont.
sotto voce**

p

pp

**en dehors
sempre pesante**

**sul pont.
sotto voce**

p

sub. pp

**en dehors
sempre pesante**

**ord.
slow and very broad vib.**

slow and very broad vib.

**ord.
slow and very broad vib.**

slow and very broad vib.

**sul pont.
ord. vib.**

ppp < pp

ord. vib.

pp

ord. vib.

pp

ord. vib.

pp

ord. slow, broad vib.

slow, broad vib.

slow, broad vib.

slow, broad vib.

non vib.

non vib.

non vib.

non vib.

**scorrevole
ord.**

**scorrevole
sul pont.**

**scorrevole
sul pont.**

**scorrevole
sul pont.**

4 4 | 3 4

pont. ord.

ord.

(sul pont.)

pp

sul pont. sff > p

ord.

(sul pont.)

pp

f < fff p

4 4 | 4 4

mp v

ord.

pp v sul E

en dehors
sul tasto

mp v

ord.

pp v

$\frac{3}{4}$

sul tasto
sotto voce

ord. *sempre sotto voce*

en dehors

sul tasto

ppp *3* *3* *3* *3* *3* *3*

p

p

$\frac{2}{4}$

(sul tasto)

mf *p*

mf *p*

mf *p*

mf *p*

cantabile
ord. *p* *mp*

ppp

ord. *ppp*

ord. *ppp*

50

—3—

p < *mp*

ppp

ppp *mf*

ppp *mp*

ppp *mf*

ppp *mp*

ord.

ppp *mp*

ppp *mp*

molto marcato

molto marcato

54

—3— —3— —3— —3— —3— —3—

mf

p leggero

mp

p leggero

mp

mp

6 poco rall. $\text{♩} = 132$ grazioso e leggero ($\text{♩} = 132$)

Musical score for measures 64-65. The score consists of four staves:

- Top staff: Treble clef, 2/4 time, dynamic *p*. Measures show various bowing patterns and slurs.
- Second staff: Treble clef, 2/4 time, dynamic *p*, *mp*, *p*. Measures show slurs and grace notes.
- Third staff: Treble clef, 3/4 time, dynamic *p*. Measures show sustained notes and slurs.
- Bottom staff: Bass clef, 2/4 time, dynamic *pp*. Measures show sustained notes and slurs.

65

Musical score for measure 65. The score consists of four staves:

- Top staff: Treble clef, 2/4 time, dynamic *pp*. Measures show slurs and grace notes.
- Second staff: Treble clef, 2/4 time, dynamic *p*. Measures show slurs and grace notes.
- Third staff: Treble clef, 3/4 time, dynamic *pp*. Measures show slurs and grace notes.
- Bottom staff: Bass clef, 2/4 time, dynamic *pp*. Measures show slurs and grace notes.

Measure 65 continues with:

- Arco dynamic *p* (Bass staff)
- sul pont.* dynamic *p* (Treble staff)
- ord.* dynamic *ppp* (Treble staff)
- ord.* dynamic *p* (Bass staff)

69

Musical score page 69 featuring three staves of music. The top staff uses a treble clef and includes dynamic markings *p*, *mp*, *pp*, *flautando*, *b.o.*, and *sul pont.*. The middle staff uses a bass clef and includes *ppp*, *ord.*, and *pp*. The bottom staff uses a bass clef and includes *mp*.

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72

Musical score page 72 featuring three staves of music. The top staff uses a treble clef and includes dynamic markings *ord.*, *2*, *4*, *sul tasto*, *ppp*, *p*, *ord.*, *2*, *4*, and *sul pont.*. The middle staff uses a bass clef and includes *sul tasto*, *ppp*, *p*, *ord.*, *2*, *4*, *p*, and *sul pont.*. The bottom staff uses a bass clef and includes *ppp*, *3*, *8*, *3*, *p*, *2*, *4*, *p*, and *p*.

75

3

ord.

ppp 3-3-3

p

en dehors

p 3-3-3

mp

78

4

p molto marcato

sul pont.

p pesante

sub mf 3-3-3 *pp* 3-3-3

en dehors

sub mf 3-3-3 *pp* *mp*

81

2 - 4 - 4 -

p

sul pont.
pesante

pp *p*

p *pp*

mp *p* *mp* *pp*

84

2 - 4 - 4 -

p

ord.

ppp sussurando

p

ppp

87

2 3

sul tasto

pp

ord.

pleggero

pesante

sul pont.

p

ord.

sul tasto

pp

mf

p

pp

91

p

mp

ppp

p

ppp 6 6 6 6

pp

mp

ppp

pp

mp

ppp

93

2/4 - 3/4 - 2/4 -

mp *ppp* *p*

ppp 6 6 6 6 6 *p*

mp *ppp* *p*

mp *ppp* *p*

96

5
8

non vib. vib.

p

pizz. arco sul pont.

p

p

sul pont. ord.

p

non vib. vib. sul pont.

p

ppp

101

|| 3 4 - - | 4 4 - -

Preview File Only

104

|| - - -

Preview File Only

107

||: 3/4 - - - 3/8 - - - 3/4 - - - |

p

pp *mf pp*

pp *mf pp*

(sul pont.)

pp *mf pp* *ord.*

111

||: 2/8 - - 3/8 - - 2/8 - - 3/8 - - 2/8 - - 3/8 - - |

p leggero

p leggero

en dehors

mp

en dehors

mp

2 8 | 2 4 | 3 4

p

sul tasto

3

p

< mp > p

mp

mp

col legno battuto

pp 3 3 3 | *mp*

sul pont. 3 | *ord.*

pp | *pp*

pp | *mp* | *pp*

pp | *mp* | *ord.*

pp | *mp* | *pp*

col legno battuto

pp 3 3 3 | *mp*

sul pont. 3 | *ord.*

pp | *pp*

pp | *mp* | *pp*

pp | *mp* | *ord.*

pp | *mp* | *pp*

2
43
8

ord.

molto marcato

molto marcato

molto marcato

pp *ppp* *f* *ppp* *mp* *pp* *ppp* *f* *ppp* *mp* *pp* *ppp* *f* *ppp* *mp* *pp*

3
42
8 - 3
82
8 - 3
82
8 - 3
82
8 - 3
8

p leggero

mp

p leggero

mp

mp

|| 2 4 - - | 3 4 - - | - - | - - | - - | - - |

poco più mosso, $\text{♩} = 144$

con sord.

3 4 5 8 3 4

pizz. arco
con sord.
p
pp

mp

soave, = 96
lontano

ppp
ppp
pp
ppp
en dehors

2
4

lontano

sul E >

p

lontano

flautando

ppp

p

ppp

lontano

mp sonoro

con sord.

arco

(pizz.)

mp

ppp

3
8

ord.

flautando

ppp

ord.

ppp

flautando

ppp

ppp

ppp

pizz.

arco

mp

ppp

163

Musical score for page 163. The score consists of four staves, each representing a different string instrument. The time signature is $\frac{3}{8}$. The key signature changes from one staff to another. The dynamics are consistently marked as *ppp*. The first staff has an instruction "ord." above it. The fourth staff ends with a measure number 163.

Preview File Only

167

Musical score for page 167. The score consists of four staves, each representing a different string instrument. The time signature is $\frac{3}{8}$. The key signature changes from one staff to another. The dynamics are marked as *ppp* for the top two staves and *p* for the bottom two staves. The first staff has a dynamic *pizz.* and the second staff has a dynamic *mp*. The third staff has a dynamic *arco* and the fourth staff has a dynamic *ppp*.

171

2 3

$\frac{2}{4}$ $\frac{3}{4}$

pizz.

mf *p* *pp*

mf *p* *pp*

mf *p* *pp*

p dolce

arco

p dolce

p dolce

p dolce

174

3 3

$\frac{3}{8}$ $\frac{3}{4}$

p

mp

p

mp

p

mp

p

mp

177

2/4

mp

mf *mp*

mp

pp

p

pp

pp

181

3/8

p

pp

pp

pp

pp

pp

|| 3 4 | 4 | 2 |

flautando
ppp

pizz.
p

flautando
ppp

ord. eco

sul pont.
eco

sul pont.

(as if awakening from a dream)

P
* the sentence

-the dream

|| 4 | 4 | 4 | 4 |

8

3

ppp

pp

V

ord.

p

mp

V

pp

mute off

V

pp

ord. 3

p

pp

mute off

191

mp
sentence*pp*
of death

191

p

mp sentence

pp of death

p *mp* *pp* *<p>pp*

sul tasto

ppp

senza sord.

pizz.

arco

mp

p

f

arco sul tasto sul C & G

ppp

pp

197 *p* After that the sound of the inquisitorial voice seemed merged in one dreamy indeterminate

197

p After that the sound of the inquisitorial voice seemed merged in one dreamy indeterminate

senza sord.

pizz. molto risonante

sul pont.

mf sonoro

senza sord.

col legno battuto

sul tasto molto risonante

pp

sul tasto

(arco) molto risonante

mf sonoro

arco, ord.

molto risonante

mp

pizz.

p

p

p

203 *pp hum.**mp*
I heard no more.

(sul pont.)

ppp

(sul tasto)

ppp

(pizz.)

p

mp *mf*

arco

sul pont.

arco, sul C & G

mf

f

(the tone of the speech becomes increasingly more intense)

207

mp
*I saw the lips of the black-robed judges.**mf*
I saw them

snapped ord. pizz.

fff *mp*

arco

sul pont.

fff

sul pont.

fff *sf*

ord.

sff *mp*

(sul pont.) ord.

sff *mp*

sul pont. *snapped pizz.*

fff *< sf*

ord.

pp *mp*

arco

pp *mp*

p subito
211 fashion the syllables of my name; and I shuddered because no sound succeeded.

211

p subito

fashion the syllables of my name; and I shuddered because no sound succeeded.

sul pont. ord. *pp*

p *pizz.* *mp*

f *mp* sul tasto

pizz. arco sul tasto

ff *mp*

(softly and dreamy)

214

mp And there stole into my fancy,

like

sul pont. *sub. ppp*

ppp *p* *pp*

arco *sub. ppp*

pp *p* *mp*

(*sul tasto*) *sul pont.* *sub. ppp*

pp *pp*

(*sul tasto*) ord. *sub. ppp*

pp *mp*

217

a rich musical note, the thought of what sweet rest there must be in the grave.

p *sul tasto*
pp
sub. mp
sul pont.
ppp
sul tasto
ppp
sul pont.
sub. mp
p pp

The figures of the judges vanished, as if magically, from before me;

p
ord.
ppp *dolce* *pp*
ppp *pp dolce* *> pp mp*
ord.
p *pp*
ord.
p *pp*

mf sub. *ppp*

mf sub. *ppp*

sul tasto
mf sub. *ppp*

sul pont.
mf sub. *pp*

226 sank into nothingness;

the flames went out utterly;

the blackness

p

sub. *mp* *ff* *p* sub. *mf*

ord. *ff* *p* sub. *mf*

sub. *mp* *ff* *p* sub. *mf*

229

*p**of darkness supervened;**mp**all sensations appeared*

229 *p*
of darkness supervened;
 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
ppp *ppp* *p* *ppp*
sul pont. *ord.*
ppp *p* *ppp*
sul pont. *ord.* *sul pont.*
ppp *p* *mfmp*

232

swallowed up in a mad rushing descent as of the soul of Hades.

232 *swallowed up in a mad rushing descent as of the soul of Hades.*
 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mp *p* *ppp*
mp *sub. p* *sub. pp* *sub. sub. ppp*
mp *sub. 3 p* *sub. 3 pp* *sub. sub. pp*
ord. *sub. p* *sub. 3 pp* *sub. sub. pp*

235

p Then siiii....lence,

1
2
3
4

ppp 3

ppp 3

sul pont.

ppp

sul pont.

237

and stillness, and night were the universe.

1
2
3
4

3

3 3 3 3

3 3 3 3

ord.

ord.

pizz.

pp

2

ppp

mp

p

p

7.4

7.4

ppp

ppp

very slow and broad vib.

arco

non vib.

mf p

ppp >

5'20"

Preview File Only

III – The Mirror of Wind and Moon

I – prelude

come se da lontano, $\text{♩} = 84$

con sordina

con sordina

pizz.

poco vib.

con sordina

pp

poco vib.

con sordina

pp

poco vib.

ppp

ord.

arco

ord.

ord.

poco vib.

pp

mp

pizz.

p

poco vib.

ppp

2
4

p

arco sul pont.

ord.

molto vib.

senza vib.

pizz.

p

ppp

pp

ppp

pp

mp

ppp

ppp

+ 1/4 tone

ritardando

 $\text{♩} = 74$

ord. dolce

ppp

sempre sotto voce ma ben marcato

pp

en dehors

p

mp

p

sul tasto

ppp sotto voce

14

a tempo, $\text{♩} = 74$

p

pp

pp

pp

mf

pp

(sul tasto)

v

v

en dehors ord.

sonoro

f

sf

pp

arco sul tasto >

A

3 port.

17

sempre port.

p

mp

mp

mp

pp

ppp

(non port.)

3 port.

f

sf

f

pp

sf

pp

v

A

v

A

v

A

en dehors
ord. *dolce*
pp

sussurrando ma sempre marcato *ppp*

(*sul tasto*) *ppp*

sussurrando *6* *un poco sonoro*

p *pp*

come sospiro
portamento
3

ppp *mf* *p* *ppp* *mp* *> ppp*

offuscare (clouded, blurred) *3*

ppp *sussurrando* *6* *offuscare (clouded, blurred)* *3*

ppp *sussurrando* *sul pont.*

26

2

poco sul pont.

sul pont. *ord.* *3* *en dehors*

sul pont. *ord.* *3*

29

3

poco sul pont.

sul tasto

poco sul pont.

sul tasto

sul pont. *ord.* *3* *en dehors*

sul pont. *ord.* *3* *mf*

+1/4 tone

p

Musical score page 32. The score consists of four staves. The top staff has a treble clef and a 3/8 time signature, starting with a dynamic of > *ppp*. The second staff has a treble clef and a 2/4 time signature, with dynamics (sul tasto) and ord. The third staff has a bass clef and a 3/8 time signature, with a dynamic of *ppp*. The bottom staff has a bass clef and a 2/4 time signature, with dynamics *sul tasto*, ord., and 3. Measure 1 ends with a fermata over the first note of the second measure. Measures 2 and 3 show eighth-note patterns with various dynamics like > *ppp*, *p*, and *pp*.

Musical score page 36. The score consists of four staves. The top staff has a treble clef and a 2/4 time signature, with a dynamic of > *v*. The second staff has a treble clef and a 2/4 time signature, with eighth-note patterns. The third staff has a bass clef and a 2/4 time signature, with a dynamic of *pp*. The bottom staff has a bass clef and a 2/4 time signature, with a dynamic of *pp*. Measures 1 and 2 show eighth-note patterns with dynamics > *v* and > *pp*. Measures 3 and 4 show eighth-note patterns with dynamics > *v* and > *pp*.

40

semper port.
sonoro 3

mp

ppp

pizz. arco sul tasto

f pizz. arco sul tasto

en dehors molto sonoro
subito 3

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43

3 dolce ord. V

sub. ff p ppp

3 ppp

3 ppp

3 ppp

f sf ppp

46

Musical score page 46 featuring four staves of music for strings. The top staff (Treble) has dynamics *ppp*. The second staff (Treble) has dynamics *ppp*. The third staff (Bass) has dynamics *ppp* and markings *(sul tasto)* and *ord.* *offuscare (clouded, blurred)*. The bottom staff (Bass) has dynamics *ppp* and markings *offuscare (clouded, blurred)* and *—3—*. The score consists of six measures divided by vertical bar lines.

Preview File Only

49

Musical score page 49 featuring four staves of music for strings. The top staff (Treble) has a dynamic *p*. The second staff (Treble) has dynamics *ppp*. The third staff (Bass) has dynamics *ppp*. The bottom staff (Bass) has dynamics *ppp* and a marking *—3—*. The score consists of six measures divided by vertical bar lines. The bass staff in measure 6 includes the instruction *sul tasto*.

52

52

mute off

senza accentuare

senza accentuare

sul tasto

ord.

(sul tasto)

*en dehors
pizz.*

ppp

mp

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55

55

$\frac{3}{8}$ $\frac{2}{4}$

ppp

ppp

arco

p

ppp

mp

mp

mp

4

♩ = 100

senza sord.

- only let the higher harmonics ring loudly towards the end of the note

63

2 – fanfare

 $\frac{3}{4}$ $\frac{4}{4}$ poco più mosso, $\text{♩} = 112$

Preview File Only

66

 $\frac{2}{4}$

Preview File Only

3 4 - 3 4 - 4 4 -

sul pont.
3 4 - 3 4 - 4 4 -

ppp

en dehors -

mf p <*mf*> *pp*

sul pont.

ppp

3 4 - 3 4 - 4 4 -

mute off

senza sord.

senza sord.

sul pont.

ppp

3 4 - 3 4 - 4 4 -

mute off

senza sord.

sul pont.

mp — *pp*

BRITISH MUSIC INFORMATION CENTRE.

10, Stratford Place, London, W.1

After one year, Kla Yui's health

3 4 - 3 4 - 4 4 -

sul pont.

mp — *p*

ord.

en dehors 3 3

mp

sul pont.

mp — *p*

ord.

3 -

mf

sul pont.

mp — *p*

has deteriorated badly.

The image of the

inaccessible Madame Phoenix wastes his days;

con sord.

con sord.

con sord.

en dehors

p
One day, a Taoist beggar calls at the door

3

3

3

3

3

3

87 asking for alms and claiming he can cure the diseases of the soul.

87

mute on

leggiero
con sord.

pp

mute off

senza sord.

pp

senza sord.

pp

port.

pizz.

mute off

91

ppp

pp

mp > p

pp

mp > p

pp

senza sord.
arco

pp

Kia Yui, calls out for him

|| - - - | 3/4 *p*

3 - sighing duet

97 from his bed:

pp Holy man, cure me!*p* cure me!

poco meno mosso, $\text{♩} = 100$

lontano e espressivo, come sospiro

(con sord.)

con sord.

ppp

this tremolando figure should always very faintly and distant

(senza sord.)

dolce e cantabile

mute on

con sord. >

ppp

101

p The beggar tells him :

soothingly and very slow

p The beggar tells him :

101

(soothingly and very slow)

p **pp** **mp** **pp** **p** **ppp** **(arco)** **pizz.** **p**

105 (*deep and long sigh*)*No medicine can cure your sickness but I can lend you a precious object*

soothingly and very slow

pp **p** **v** **pp** **p**

v **pp** **p** **p** **ppp** **p** **ppp** **(arco)** **pizz.** **p**

(very slowly outlines a large circle with the hands in the air,
this gesture should last 4 to 6 bars, and finally hands it over to Kia Yui)

109 that will heal you if you do as I say. This is the mirror of the

Musical score for page 109. The score consists of four staves. The top staff has a treble clef and a bass clef, with a dynamic of *pp*. The second staff has a treble clef and a bass clef, with dynamics of *ppp*, *ppp*, and *ppp*. The third staff has a bass clef and a dynamic of *p*. The bottom staff has a bass clef and dynamics of *p*, *ppp*, and *pizz. p*.

113 Wind-and-Moon, and it can cure the sufferings caused by impure thoughts and

Musical score for page 113. The score consists of four staves. The top staff has a treble clef and a bass clef, with a dynamic of *ppp*. The second staff has a treble clef and a bass clef, with a dynamic of *mp*. The third staff has a bass clef and a dynamic of *ppp*. The bottom staff has a bass clef and a dynamic of *ppp*.

117 desires. This mirror has two sides, you may only look on the reverse side.

Musical score for page 117. The score consists of four staves. The top staff uses a treble clef and common time (indicated by a '4'). The second staff uses a treble clef and common time (indicated by a '4'). The third staff uses a bass clef and common time (indicated by a '4'). The bottom staff uses a bass clef and common time (indicated by a '4'). The score includes dynamic markings such as *mp*, *pp*, *mf*, *ppp*, *port.*, and *p*. Measure 1 starts with *mp* on the first staff, followed by *pp* and *mf*. Measure 2 starts with *ppp* on the second staff, followed by *ppp* and *port.*. Measure 3 starts with *p* on the fourth staff. Measure 4 ends with a measure repeat sign and begins with *p*.

121

Remember, never

Musical score for page 121. The score consists of four staves. The top staff uses a treble clef and common time (indicated by a '4'). The second staff uses a treble clef and common time (indicated by a '4'). The third staff uses a bass clef and common time (indicated by a '4'). The bottom staff uses a bass clef and common time (indicated by a '4'). The score includes dynamic markings such as *ppp*, *nat.*, *ppp*, *ppp*, *p*, *ppp*, *(arco) ppp*, *pizz.*, and *p*. Measure 1 starts with *ppp* on the second staff, followed by *nat.* and *ppp*. Measure 2 starts with *ppp* on the third staff, followed by *ppp*. Measure 3 starts with *p* on the bottom staff, followed by *ppp* and *(arco) ppp*. Measure 4 starts with *pizz.* and *p* on the bottom staff.

125 look into the front side.

Tomorrow I'll fetch the mirror and you'll

Musical score for strings and piano, measures 125-128. The score consists of four staves: two treble staves for strings, a bass staff for strings, and a piano staff. The piano part includes dynamic markings such as *pp*, *ppp*, *p*, and *mp*. The strings play eighth-note patterns with various dynamics and slurs. Measure 125 starts with a piano dynamic *pp*. Measures 126 and 127 show piano dynamics *ppp* and *p* respectively. Measure 128 ends with a piano dynamic *ppp*.

129 be cured.

Musical score for strings and piano, measures 129-132. The score continues with four staves: two treble staves for strings, a bass staff for strings, and a piano staff. The piano part includes dynamic markings such as *p*, *ppp*, *pp*, *port.*, *pizz.*, and *p*. The strings play eighth-note patterns with dynamics like *ppp* and *pp*. Measure 130 features a piano dynamic *ppp*. Measure 131 includes a dynamic marking *port.* above the bass staff. Measure 132 ends with a piano dynamic *p*.