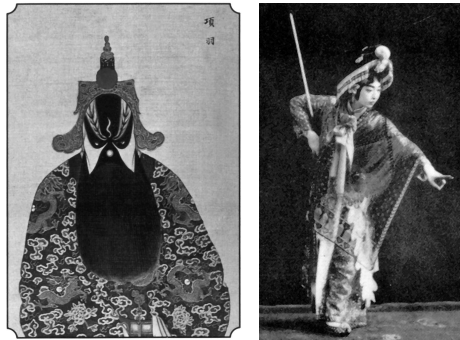


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## Ho Wai-On

***Impression of an Opera*** 2000 version  
(also known as *Farewell My Beloved*)

何蕙安 霸王別姬 单簧管獨奏加念白

It is written for solo B $\flat$  clarinet but can also be played by any of the family. This piece can be played with or without narration. On my website you will hear one recording of each. If it is narrated it can be by the clarinettist using key snaps as percussion or by a narrator who also plays simple percussion (e.g. hitting the music stand with a chopstick or striking chopsticks together). This piece is very typical of the composer's influence by her childhood memory of Chinese opera. In fact, it is inspired by a well known opera called "*The Conqueror Bade his Concubine Farewell*" which in the West is known as "*Farewell my Beloved*". For the story of this piece download my CD and Book "*Music is Happiness*" from my website and see page 31-37.

N.B. I suggest printing this at B4 or A3 size for use in performance.

Dr Ho Wai-On (surname Ho), aka Ann-Kay Lin, British Chinese.

ARU: PhD in Music & Performing Art; Cardiff: MA in Contemporary Music & Electronic/Computer Music; Royal Academy of Music: performer and graduate courses (ARAM LRAM ARCM GRSM); Stanford University: CCRMA Computer Music Workshop; Chinese University HK: Chinese & English language & literature.

Best known as a composer, and creator/director of cross-cultural combined arts projects. Works have been performed in the UK, HK, US and Europe. She has been using the Internet as a venue for her creative work. For more info see her website.

The following is the optional narration that corresponds to the 8 sections in the score below. If the performer prefers to narrate more simply, they can use the text in brackets after the title of each section in the score.:

The narration:

1) (Abandoned)

*In the bloody times of ancient China,  
Xiang Yu the Conqueror,  
Who has never tasted defeat,  
Faces the overwhelming army of Liu Bang.  
His men are deserting in droves.*

2) (Conversation between Xiang Yu and  
Lady Yu in the tent)

*Lady Yu is with him.  
In his tent they talk.  
In the shadow of death, ... lovers, ... so close.*

3) (Xiang Yu's character)

*Xiang Yu is proud,  
Impulsive, ... head strong ... and fierce.*

4) (Xiang Yu's stylized martial movements,  
gestures and attitudes on stage)

*Xiang Yu the Conqueror,  
His strength uproots mountains.  
Awesome sight!  
Fast and strong, deadly and overpowering.*

5) (Lady Yu consoles Xiang Yu)

*Xiang Yu knows he will be defeated.  
Lady Yu consoles her lord with words,  
And with wine ... to ease... his mind.*

6) (Xiang Yu's state of mind)

*Xiang Yu is angry and sad.  
Trapped, what can he do?  
What will happen to his beloved?  
Shame stares him in the face.*

7) (Lady Yu's stylized graceful and  
descriptive movements on stage)

*Elegant Lady Yu,  
Graceful, with willowy movements.  
In her voice ...  
flowers of Summer are choked in Wintry pain.*

8) (The sword dance and Lady Yu's suicide)

*Choosing death over captivity,  
And to free her lord to fight,  
Lady Yu dances with a sword.  
She spins faster and faster,  
Draws the blade across her throat ... and falls -  
Dead.  
The Conqueror howls ... and howls,  
... then groans.*

# Impression of an Opera

Ho Wai-On

for Solo Clarinet (any of the family)

Ian Mitchell - Arts Council Commission

• is a short rest - a visible & audible sharp intake of breath, and together with ornaments add irregular extra time to the notated value.  
x key snap or any percussive sound (such as striking any part of the clarinet with finger nail). # Key rattle or any rattling sound.

## I. Abandon (Hsiang Yü has been surrounded by the vast army of his rival and many of his men have deserted ....)

(♩ = 56)  
rubato  
f mf mp mf p sfz mf f

## II. Duo (Conversation between Hsiang Yü and Lady Yü in the tent)

poco piu mosso

(♩ = 76 or slower)

2 mf p mf mp cantabile espressivo mf mp

8 poco meno mosso mp f mf mp a tempo

13 lunga meno mosso poco accel. --- a tempo f mf p

## III. Furioso Lamentando (Hsiang Yü - proud, head strong, impulsive and fierce ....)

poco piu mosso (♩ = 100 or faster)

18 rather extreme mf f mf p f mp

24 f p f p mp mf f p mp

28 poco meno mosso lyrical p mf p f mf

33 a tempo rather extreme f p mf p mf f mp f mf

38 f mf f mf fp mf

## IV. Fast & pungent (instrumental interlude for actions on stage - i.e. non-singing section in the opera. x acts as punctuation.)

(♩ = 200 or slower. The speed and difficulties in this passage are intended to cause flexibility in time and depict efforts & actions.)

43 f

47 p sfz mf

V. Consolation (Lady Yü consoles Hsiang Yü)

Adagio

(♩ = 56 or slower)

53 *mp* *mf* *f subito* *mp* *p* *f subito*  
*espressivo con amore e rubato*

58 *mp* *mf* *mp* *f* *mp*  
 slow trill

62 *sfz* *p* *mf* *p* *f & macho*

poco meno mosso

66 *mp* *mf* *f* *mp* *f* *p*  
*grazioso con amore* a tempo

VI. Agitato (Hsiang Yü's state of mind - double bars punctuate different thoughts & moods)

(♩ = 76 or faster)

69 *mf* *p* *mf* *p* *f* *mp* *f* *mf* *p*  
 lunga

72 *p* *f* *mf* *p*  
 lunga

74 *mf* *f* *p* *f* *mf*

76

78 *f*  
 poco a poco agitato

80

83

con fuoco (poco meno mosso)

85 *ff*

87

89 *sfz* *mf* *poco rit* *f* *mp* *mf*

VII. Prelude to the sword dance (instrumental interlude for lady Yu's actions on stage - i.e. non-singing section)

Adagio ma non troppo

92 *mf* melancholical con vibrato

96 *p* *sfz* *mf* slow trill

VIII. Andante con moto (The sword dance & Lady Yü's suicide)

102 (♩ = 120) *rubato* *p* *mf*

105 *f & macho* *mf* meno mosso poco accel. --- a tempo

108 *a tempo* *mp* *f* *p* *mf* *mp* meno mosso then poco accel.

111 *p* *mf* *f & macho* *mf* *mp* meno mosso then poco accel.

114 *a tempo* *f* *mp* *f* *mp* *f* *mp* *mf* *mp* marcato pesante leggiero pesante leggiero simile Ritmico

119 *p* *mf*

126 *mp* *mf*

132 *mp* *mf* *mp* , piu mosso (♩ = 144)

138 *mf*

146 *mp* *p* *mf* *mf* *mp* *mf* *mp* piu mosso (♩ = 200)

152 *p*

157 *mf* *poco rit. ---* molto piu mosso (♩ = 56 or slower)

160 *poco a poco accel. ---* *f* *harshly* *p* *f* *flutter tongue* *fff*

any multiphonic with the indicated pitch sounding prominent