

2012

Moonlight Shadows and Night Thoughts (Symphony No. 1) and an analysis of Qigang Chen's Extase II

Wennan Wang

Louisiana State University and Agricultural and Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_dissertations



Part of the [Music Commons](#)

Recommended Citation

Wang, Wennan, "Moonlight Shadows and Night Thoughts (Symphony No. 1) and an analysis of Qigang Chen's Extase II" (2012). *LSU Doctoral Dissertations*. 3156.

https://digitalcommons.lsu.edu/gradschool_dissertations/3156

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Doctoral Dissertations by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

MOONLIGHT SHADOWS AND NIGHT THOUGHTS (SYMPHONY NO.1) AND AN
ANALYSIS OF QIGANG CHEN'S EXTASE II

A Dissertation

Submitted to Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

In
The School of Music

by
Wennan Wang
B.A., Southwest University, China, 2003
M.A., Southwest University, China, 2006
M.M., Louisiana State University, 2008
May, 2012

ACKNOWLEDGMENTS

I would like to express my deepest gratitude to my supervisor, Boyd professor Dinos Constantindes, for his help, encouragement, and thoughtful guidance with my dissertation. I am very grateful for his willingness to impart to me his knowledge, talent, and experience. I also gratefully acknowledge my committee members, Dr. Robert Peck, Dr. Stephen Beck and Dr. Alison McFarland, for their invaluable suggestions and support. I especially thank Dr. Robert Peck for his help in editing my paper. I also thank Dr. Jeffrey Perry, Dr. David Smyth, Dr. Samuel Ng, Dr. Jan Herlinger, and Professor Michael Gurt for the outstanding lessons they gave. My most heartfelt gratitude however goes to my family, my mother, father, and my wife, for their never-ending support and encouragement of my studies.

FOREWORD

For a long period before I came to the United States for further study of music composition, I thought that I should avoid being "Chinese" or avoid "Chinese" qualities in my music. However, it was largely through my study with Dr. Dinos Constantinides in the United States that I came to recognize the value of my own tradition and began to incorporate elements drawn from traditional Chinese music into my composition. From then on, I managed to liberate myself from certain academic trends in Western music, retaining in terms of technique and expressiveness whatever benefits me to define my own, unique idiom.

In *Moonlight Shadows and Night Thoughts* (Symphony No.1), a two movement symphonic piece, my incorporation of Chinese musical traditions (especially folk tunes, musical scales and Beijing Opera) with contemporary Western compositional techniques has become much more integrated. The symphony does not illustrate any action or drama, but was restricted to portray nature and express human feelings. Two Chinese poems have a decisive influence on me as a composer and inspire the composition of my symphony. Clear divisions of the poems directly relate to different themes and musical images in the composition itself and present the listener with a comprehensive look at different natural images and human emotions through music. The thematic working and interweaving of the sections are influenced by Johannes Brahms in his thematic variation and development technique. Also, the structure of the piece is influenced by the symphonic single-movement form of Franz Liszt. The music not only expresses the idea of the poems but, perhaps in a more profound way, reflects the emotions they stir up in me. Even though the organizing principle of the work is clearly programmatic, the title of the piece and movements are generic, leaving the listener to form his or her own opinions.

Qigang Chen, one of the most successful and talented contemporary Chinese composers,

has had an impact on my music. There are some similarities in our works. His *Extase II* and my symphony both represent our efforts to seek out the real roots of the Chinese culture. Like him, in my music, I also try to transcend cultural and musical boundaries through blending traditional Chinese arts and various Chinese philosophies and aesthetics with contemporary Western compositional techniques.

Extase II and my symphony both have a literary basis. However, they are not just a musical mirror of poems or a story. I think each of our compositions gains qualities that can satisfy, even if one does not know what they illustrate. In other words, they can be appreciated as pure music. The correlation between the music and its textual inspiration is a superb example of our preference to translate human emotions into music.

Moreover, based on a Western tradition, a strong Eastern influence is evident in *Extase II* and in my symphony, which often use traditional tales or poems, folk songs, as well as gestures borrowed from Chinese Operas. In addition, there is a distinctly audible French flavor in our music, the influences ranging from Claude Debussy to Olivier Messiaen. However, our individual styles are different enough not to be lumped together as a group. Although there are great differences between Qigang Chen's music and that of mine, we share one belief in common: we pursue our own way, based on originality and individual creativity, which are vital to our unique styles. So this is why I chose Qigang Chen's *Extase II* to do the analysis in my dissertation. I wish that through comparing my symphony with Qigang Chen's *Extase II*, it might help readers to gain a greater understanding of how the Chinese culture influences the Chinese composer's musical creation and how different Chinese composers access different music cultures and bridge the gap between different traditions.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	ii
FOREWORD.....	iii
LIST OF FIGURES.....	vi
INSTRUMENTATION.....	viii
ABSTRACT.....	ix
PART I: MOONLIGHT SHADOWS AND NIGHT THOUGHTS (SYMPHONY NO.1).....	1
I. MOONLIGHT SHADOWS.....	2
II. NIGHT THOUGHTS.....	33
PART II: AN ANALYSIS OF QIGANG CHEN’S <i>EXTASE</i> II.....	94
INTRODUCTION.....	95
CHAPTER ONE: QIGANG CHEN AND HIS COMPOSITION STYLE.....	98
1.1. Brief Biography of Qigang Chen.....	98
1.2. Qigang Chen and the “New Wave”.....	103
1.3. Olivier Messiaen, Qigang Chen and his Compositional Style.....	106
CHAPTER TWO: AN ANALYSIS OF <i>EXTASE</i> II.....	109
2.1. Historical Background.....	109
2.2. Thematic Materials.....	112
2.3. Harmonic Materials.....	121
2.4. Formal Structure.....	136
2.5. Centricity and Tonality.....	139
2.6. Influences from Western Composers.....	143
2.7. Influences from Chinese Traditional Music.....	148
CONCLUSION.....	158
BIBLIOGRAPHY.....	160
APPENDIX A: BIOGRAPHY OF ZHANG JI AND LI PO.....	164
APPENDIX B: TWO POEMS WRITTEN BY ZHANG JI AND LI PO.....	165
APPENDIX C: LETTER OF PERMISSION.....	166
VITA	167

LIST OF FIGURES

Figure 2-1	<i>San shi li pu</i> (Village of Thirty Miles).....	112
Figure 2-2	The main theme (Theme V) of <i>Extase</i> II.....	114
Figure 2-3	Heptatonic C <i>zhi</i> mode without <i>qingjiao</i>	115
Figure 2-4	Inversionally symmetrical set class (0257).....	117
Figure 2-5	Other themes appear in <i>Extase</i> II.....	119
Figure 2-6	Theme II played by piccolo.....	120
Figure 2-7	The fourth statement of the melody <i>Village of Thirty Miles</i> in <i>Extase</i> II (mm. 274-275).....	122
Figure 2-8	Set class (0257) used in the transitional part in <i>Extase</i> II (mm. 56-59).....	123
Figure 2-9	Set class (016) used in the theme II of <i>Extase</i> II (mm. 11-15).....	123
Figure 2-10	Polytonality in second statement of the melody <i>Village of Thirty Miles</i> in <i>Extase</i> II (mm. 191-197).....	124
Figure 2-11	The juxtaposition of the motives as the harmonic material in <i>Extase</i> II (mm. 140-141, and mm. 225-226).....	126
Figure 2-12	Tone cluster used in <i>Extase</i> II (m. 96).....	128
Figure 2-13	Common tones between two pentatonic scales that are a perfect fourth or a perfect fifth apart.....	129
Figure 2-14	Common tones between two pentatonic scales that are a semitone or a tritone part.....	130
Figure 2-15	The chord on the dominant that contains all the notes of the major scale.....	130
Figure 2-16	Maximum-intersecting pentatonic scales (mm. 50-52).....	131
Figure 2-17	Maximum-intersecting and minimum-intersecting pentatonic pairs (mm. 70-76).....	134
Figure 2-18	Formal structure of <i>Extase</i> II.....	139
Figure 2-19	Pitches arranged symmetrically around the central note G in Theme IV.....	140
Figure 2-20	Pitches arranged symmetrically around the central note G at the end.....	141

Figure 2-21 Graphic analysis for a passage of <i>Extase</i> II (mm. 35-41).....	142
Figure 2-22 The main motion in the bass line of a passage (mm. 258-274).....	143
Figure 2-23 Whole-tone scale used in <i>Extase</i> II (mm. 344-345).....	144
Figure 2-24 Whole-tone scale used in <i>Extase</i> II (mm. 148-150).....	144
Figure 2-25 Added values used in <i>Extase</i> II (mm. 183-190).....	145
Figure 2-26 Uncontrolled imitation between different instruments (mm. 42-49).....	146
Figure 2-27 Chinese folk instrument suona.....	149
Figure 2-28 Circular breathing used in <i>Extase</i> II.....	150
Figure 2-29 Double tonguing used in <i>Extase</i> II.....	152
Figure 2-30 Microtone used in <i>Extase</i> II.....	153
Figure 2-31 <i>Jin da man/san chang</i> (beat urgently sing slowly/freely) used in <i>Extase</i> II (mm. 134-141).....	156

INSTRUMENTATION

1 Piccolo
2 Flutes
2 Oboes
1 English Horn
2 Clarinets in Bb
1 Bass Clarinet
2 Bassoons
1 Contrabassoon

4 Horns in F
3 Trumpets in Bb
3 Trombones
1 Tuba

Timpani

Percussion 1

Glockenspiel, Marimba, Triangle, Metal Wind Chimes, Bass Drum, Tubular Chimes, Crotales, Big Chinese Cymbals.

Percussion 2

Vibraphone, Triangle, Crash Cymbals, Suspended Cymbal, Tubular Chimes, Tam-tam, Tambourine.

Percussion 3

Bass Drum, 4 Tom-Toms, 2 Temple Blocks, Metal Wind Chimes, Triangle.

Percussion 4

Tam-tam, Snare Drum, Temple Block, Small Bell, Suspended Cymbal, Big Chinese Cymbals.

Harp

Strings

SCORE IN C

Duration: ca. approximately 24 minutes

ABSTRACT

The dissertation is divided into two parts. Part One is an original composition: Moonlight Shadows and Night Thoughts (Symphony No.1). The symphony is composed of two movements. This work employs elements of two diverse cultures: (a) Chinese folk music and (b) contemporary Impressionist music by Claude Debussy, Maurice Ravel, and Toru Takemitsu most prominently. The musical imageries of the piece come from two Chinese poems, one written by Zhang Ji and the other written by Li Po. The beautiful sceneries in both Poems are associated with the word “moonlight.” The processing of time and the timbres is the focus of this work. Although vocal music is not used here, the texts of the two poems have an influence on the form, the orchestration, the general direction and the musical imageries of the piece.

Part Two is an analytical paper about Qigang Chen’s *Extase II* for oboe and instrumental ensemble. The objective of this paper is to discuss the compositional design of *Extase II* by focusing on two influences that are essential to the understanding of this work: Chinese music culture and Western compositional techniques. This research mainly focuses on the analysis of this piece, which includes the examination of thematic and harmonic material, formal structure, centricity and tonality. The influence of Western composers like Arnold Schoenberg, Claude Debussy, Olivier Messiaen, and Witold Lutosławski is also discussed. Moreover, there is a deeper examination of how Qigang Chen effectively bridges the gap between Chinese and Western musical cultures.

**PART I: MOONLIGHT SHADOWS AND NIGHT THOUGHTS
(SYMPHONY NO.1)**

MOONLIGHT SHADOWS AND NIGHT THOUGHTS

SCORE IN C

(SYMPHONY NO.1)

I. MOONLIGHT SHADOWS

WENNAN WANG
(2012)

♩ = 48 Tranquillo

Woodwinds: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B \flat 1, Clarinet in B \flat 2, Bassoon 1, Bassoon 2.

Brass: Horn in F 1 & 2, Trumpet in B \flat 1 & 2.

Percussion: Percussion 1, Percussion 2 (Vib., Lv.).

Strings: Violin I, Violin II, Viola, Cello, Double Bass.

Performance Instructions: *pp*, *p*, *mp*, *f*, *gliss.*, *div.*, *1 solo.*, *solos (one stand)*, *gli altri (the others)*, *slightly bend the pitch at the end of a note, as if naturally*.

Moonlight Shadows

[illegible]

Moonlight Shadows

13 $\text{♩} = \text{♩}$ A

Picc. $\text{♩} = \text{♩}$

Fl. 1 p

Fl. 2

Ob. 1 p pp n

Ob. 2 p pp n

B♭ Cl. 1 pp

B♭ Cl. 2

Bsn. 1 p pp n

Bsn. 2 p pp n

Hr. 1 & 2 p pp n

B♭ Tpt. 1 & 2 $gliss$ pp n

Perc. 1 $poco$ p ppp $Trgl.$ mf $Glsp.$ p $Mar.$ p

Perc. 2 mf $Vib.$ p $low speed.$

13 $\text{♩} = \text{♩}$ A 1 solo.

Vln. I $tutti.$ $div.$ mf $gliss$ pp mp

Vln. II $tutti.$ $div.$ mf $gliss$ pp n

Vla. mf p $gliss$ pp n

Vc. $gliss$ mf $gliss$ pp n

D.B. p pp n

Moonlight Shadows

20

Picc. *p*

Fl. 1

Fl. 2

Ob. 1 *p* *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 & 2 *pp*

B♭ Tpt. 1 & 2

Perc. 1 Metal W. Ch. *p* Mar. *p* Glsp. *p*

Perc. 2 *p*

Vln. I *n* *pp*

Vln. II *1 solo.* *mp* *pp* *1 solo.* *mp* *pp*
gli altri (the others) *pp*

Vla. *n* *pp*

Vc. *pp* *n* *1 solo.* *mp* *pp*

D.B. *mp* *sul E* *sul G* *pp*

J = J

Moonlight Shadows

$\text{♩} = \text{♩}$ *poco accel.* **B** **Piu mosso** $\text{♩} = 56$

Picc. *mp* *f* *p*
 Fl. 1 *mp* *f* *p*
 Fl. 2 *mp* *f* *p*
 Ob. 1 *f* *p*
 Ob. 2 *f* *p*
 B♭ Cl. 1 *f* *p* solo *mp dolce*
 B♭ Cl. 2 *f* *p*
 Bsn. 1 *f* *p*
 Bsn. 2 *f* *p*
 Hn. 1 & 2 *f* *p* 1 *p*
 B♭ Tpt. 1 & 2 *mp* *f* *p* senza sord.
 Perc. 1 *p* Susp. Cymb.
 Perc. 2 *p* Vib. *mp* *p*
 Vln. I *tutti.* *div. pp* *molto* *pp* *molto* *p* *molto* *mp* *pp* *1 solo.* *mp*
 Vln. II *tutti* *div. pp* *molto* *pp* *molto* *p* *molto* *mp* *pp*
 Vla. *p* *molto* *mp* *pp*
 Vc. *tutti* *p* *molto* *mp* *pp*
 D.B. *p* *molto* *pp*

Moonlight Shadows

This page of the musical score contains the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1 & 2
- B♭ Tpt. 1 & 2
- Perc. 1
- Perc. 2
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score is written in 4/4 time and includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The page number 34 is visible in the top left corner.

Moonlight Shadows

41

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hr. 1 & 2

B♭ Tpt. 1 & 2

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Moonlight Shadows

This page contains measures 47 through 50 of a musical score. The instrumentation includes:

- Pic.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1 & 2
- B♭ Tpt. 1 & 2
- Perc. 1
- Perc. 2
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score features complex rhythmic patterns, particularly in the woodwinds and strings, with dynamic markings such as *mp*, *mf*, *f*, and *pp*. Specific performance instructions include *pccco* (pizzicato con corno) and *arco* (arco). Measure numbers 47, 48, 49, and 50 are indicated at the beginning of their respective staves.

Moonlight Shadows

52

Picc. *f*

Fl. 1 *f* *poco* 3

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1 *mf* *mf* 3

B♭ Cl. 2 *mf* 3

Bsn. 1

Bsn. 2

Hn. 1 & 2 *mf* solo 1.

B♭ Tpt. 1 & 2

Perc. 1

Perc. 2

52

Vln. I *f* *poco* 3

Vln. II *mf* *poco*

Vla. *mf* *poco*

Vc. *mf* *poco*

D.B. *mf* *poco*

Moonlight Shadows

C

58

Picc. *p*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2 *p* *mf*

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Hn. 1 & 2 *p* *mp* *con sord. (straight mute)*

B♭ Tpt. 1 & 2 *p* *mp*

Perc. 1 *p* *mp*

Perc. 2 *p* *mp*

C

58

Vln. I *p* *pp* *sul E* *mp*

Vln. II *p* *pp* *sul A.* *mp*

Vla. *p* *div. pizz.* *mp* *unis. arco*

Vc. *p* *div. pizz.* *mp* *arco unis.*

Db. *p* *pizz.* *mp* *arco*

Moonlight Shadows

65

Picc. *f*

Fl. 1 *f* *poco a poco dim.* *p*

Fl. 2 *f* *poco a poco dim.* *p*

Ob. 1 *f* *poco a poco dim.*

Ob. 2 *f* *poco a poco dim.*

B♭ Cl. 1 *f* *poco a poco dim.*

B♭ Cl. 2 *f* *poco a poco dim.*

Bsn. 1 *f* *poco a poco dim.*

Bsn. 2 *f* *poco a poco dim.*

Hr. 1 & 2 *senza sord.* *mf* *pp* *poco a poco dim.*

B♭ Tpt. 1 & 2 *mf* *pp* *poco a poco dim.*

Perc. 1 *f* *Gisp*

Perc. 2 *f*

Vln. I *f* *poco a poco dim.*

Vln. II *f* *poco a poco dim.*

Vla. *f* *poco a poco dim.*

Vc. *f* *poco a poco dim.*

DB. *f* *poco a poco dim.*

Moonlight Shadows

69

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 & 2 *pp*

B♭ Tpt. 1 & 2 *pp*

Perc. 1 *Trgl.*

Perc. 2 *Susp. Cymb. p*

Vln. I *p*

Vln. II *p*

Vla. *pp*

Vc. *pp*

D.B. *pizz. p*

Moonlight Shadows

rit. D ♩ = 48

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2 *p*

Bsn. 1 *pp*

Bsn. 2 *n*

Hr. 1 & 2 *pp*

B♭ Tpt. 1 & 2

Perc. 1

Perc. 2 *ppp*

rit. D ♩ = 48

Vln. I *pp* poco

Vln. II *pp* poco

Vla. *pp*

Vc. *ppp*

D.B. *pp* arco

Moonlight Shadows

76

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2 Hn. 1 & 2 B♭ Tpt. 1 & 2 Perc. 1 Perc. 2

Vln. I Vln. II Vla. Vc. D.B.

pp pp pp p p pp n n

3 3 3

The musical score for measures 76 and 77 of "Moonlight Shadows" is presented for a full orchestra. The score is divided into two systems. The first system includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, B♭ Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, B♭ Trumpets 1 and 2, Percussion 1 and 2, Violins I and II, Viola, Violoncello, and Double Bass. Measure 76 features a Piccolo part with a half note, and Flutes 1 and 2 with a half note. Oboes 1 and 2 have a half note. B♭ Clarinets 1 and 2 have a half note. Bassoons 1 and 2 have a half note. Horns 1 and 2 have a half note. B♭ Trumpets 1 and 2 have a half note. Percussion 1 and 2 have a half note. Violins I and II have a half note. Viola has a half note. Violoncello has a half note. Double Bass has a half note. Measure 77 features a Piccolo part with a half note. Flutes 1 and 2 have a half note. Oboes 1 and 2 have a half note. B♭ Clarinets 1 and 2 have a half note. Bassoons 1 and 2 have a half note. Horns 1 and 2 have a half note. B♭ Trumpets 1 and 2 have a half note. Percussion 1 and 2 have a half note. Violins I and II have a half note. Viola has a half note. Violoncello has a half note. Double Bass has a half note. The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano), and articulation markings such as *n* (accents). The key signature is one flat (B♭), and the time signature is 4/4.

Moonlight Shadows

78

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *mp*

Bsn. 2 *p*

Hr. 1 & 2 *p*

B♭ Tpt. 1 & 2

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla. *p*

Vc. *mp*

D.B. *mp*

Moonlight Shadows

80

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *p* poco a poco cresc.

Ob. 2 *p* poco a poco cresc.

B♭ Cl. 1 *p* poco a poco cresc.

B♭ Cl. 2 *p* poco a poco cresc.

Bsn. 1 *p* poco a poco cresc.

Bsn. 2 *p* poco a poco cresc.

Hn. 1 & 2 *p* poco a poco cresc.

B♭ Tpt. 1 & 2 *f*

B. Dr.

Perc. 1 *pp* poco a poco cresc.

Perc. 2

Vln. I *p* div. poco a poco cresc.

Vln. II *p* poco a poco cresc.

Vla. *p* poco a poco cresc.

Vc. *p* poco a poco cresc.

DB. *p* poco a poco cresc.

Moonlight Shadows

82

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hr. 1 & 2 *ff*

B♭ Tpt. 1 & 2 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Crash Cymb.

Vln. I *ff* unis.

Vln. II *ff* unis.

Vla. *ff*

Vc. *ff*

D.B. *ff*

Moonlight Shadows

This musical score for "Moonlight Shadows" is arranged for a woodwind and string ensemble. The score is divided into two systems, each spanning two measures. The first system includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horns 1 & 2 (Hn. 1 & 2), B♭ Trumpets 1 & 2 (B♭ Tpt. 1 & 2), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The woodwinds and brass play a rhythmic melody with various articulations and dynamics, while the strings provide a sustained harmonic background. The score is written in a key with one flat and a 4/4 time signature.

94

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

B♭ Tpt. 1 & 2

Perc. 1

Perc. 2

94

Vln. I

Vln. II

Vla.

Vc.

D.B.

Moonlight Shadows

86

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hr. 1 & 2

B♭ Tpt. 1 & 2

Perc. 1

Perc. 2

B. Dr.

p *molto*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Moonlight Shadows

88

Picc. *mf* *poco a poco dim.*

Fl. 1 *mf* *poco a poco dim.*

Fl. 2 *mf* *poco a poco dim.*

Ob. 1 *mf* *poco a poco dim.*

Ob. 2 *mf* *poco a poco dim.*

B♭ Cl. 1 *mf* *poco a poco dim.*

B♭ Cl. 2 *mf* *poco a poco dim.*

Bsn. 1 *mf* *poco a poco dim.*

Bsn. 2 *mf* *poco a poco dim.*

Hr. 1 & 2 *mf* *poco a poco dim.*

B♭ Tpt. 1 & 2 *f*

Perc. 1 *mf* Crash Cymb.

Perc. 2 *f*

Vln. I *mf* *poco a poco dim.* *div.* *f*

Vln. II *mf* *poco a poco dim.*

Vla. *mf* *poco a poco dim.*

Vc. *mf* *poco a poco dim.*

D.B. *mf* *poco a poco dim.*

Moonlight Shadows

[illegible]

Moonlight Shadows

[illegible]

Moonlight Shadows

E

Picc. *p* *flt.*

Fl. 1 *n* *p* *flt.*

Fl. 2 *n*

Ob. 1 *p*

Ob. 2 *pp* *n*

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *ppp*

Bsn. 1 *n*

Bsn. 2 *n*

Hr. 1 & 2

B♭ Tpt. 1 & 2

Mar. *pp*

Perc. 1 *Glisp.* *mp*

Perc. 2 *Vib.* *pp* *p*

E

Vln. I *solos (one stand)* *gliss.* *mp*

Vln. II *gli altri (the others)* *pp* *arcd solo.* *gliss.* *mp*

Vla. *arco* *gli altri (the others) div.* *pp* *p* *pp* *p* *pp*

Vc. *ppp* *p* *pp* *p* *pp*

D.B. *ppp* *p* *pp* *p* *pp*

Moonlight Shadows

ff
 Picc. *ff*
 Fl. 1 *ff*
 Fl. 2 *ff*
 Ob. 1 *pp* *pp* *n* *pp*
 Ob. 2 *pp* *pp* *n* *pp*
 B♭ Cl. 1 *pp* *pp* *n* *mp*
 B♭ Cl. 2 *pp* *pp* *n*
 Bsn. 1 *pp* *pp* *n* *pp*
 Bsn. 2 *pp* *pp* *n* *pp*
 Hn. 1 & 2 *pp* *pp* *pp* *con sord. harmon* *solo 1.*
 B♭ Tpt. 1 & 2 *pp*
 Perc. 1 *Mar.* *pp* *pp* *p* *B. Dr.* *ppp*
 Perc. 2 *pp* *pp*
ff
 Vln. I *1 solo.* *mp* *pp* *p* *mp* *p* *pp*
 Vln. II *1 solo.* *mp* *pp* *p* *mp* *p* *pp*
 Vla. *n* *pp* *p* *mp* *p* *pp*
 Vc. *n* *mp* *pp* *sul D.* *mf*
 D.B. *n* *pp*

Moonlight Shadows

Picc. *mf*
 Fl. 1
 Fl. 2
 Ob. 1 *p* *pp* *n*
 Ob. 2 *p* *pp* *n*
 B♭ Cl. 1 *pp*
 B♭ Cl. 2 *mp dolce.* *poco*
 Bsn. 1 *p* *pp* *n*
 Bsn. 2 *p* *pp* *n*
 Hn. 1 & 2 *p* *pp* *n*
 B♭ Tpt. 1 & 2 *gliss.* *pp* *n*
 Perc. 1 *poco* *p* *ppp* *Trgl.* *Vib.* *Glsp.* *Mat.* *Metal W. Ch.*
 Perc. 2 *mf* *p* *low speed.*
 Vln. I *tutti* *mf* *p* *pp* *gliss.* *pp* *gliss.* *pp* *gliss.* *pp* *gliss.* *pp*
 Vln. II *tutti.* *gliss.* *gliss.* *mf* *div.* *mf* *pp* *pp* *gliss.* *pp* *gliss.* *pp*
 Vla. *mf* *p* *pp* *gliss.* *pp* *gliss.* *pp* *gliss.* *pp*
 Vc. *gliss.* *sul A.* *gliss.* *mf* *pp* *pp* *gliss.* *pp* *gliss.* *pp*
 D.B. *mf* *pp* *n* *pizz.* *mp*

Moonlight Shadows

ff *rit.*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

B♭ Tpt. 1 & 2

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

p

pp

sol. 1.

p dolce.

Mar.

1 solo.

gli altri (the others)

rit.

Moonlight Shadows

F Piu mosso ♩ = 54

125

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hr. 1 & 2

B♭ Tpt. 1 & 2

Perc. 1

Perc. 2

F Piu mosso ♩ = 54

127

Vln. I

Vln. II

Vla.

Vc.

D.B.

8va. 1 solo.

Moonlight Shadows

29

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2 Hn. 1 & 2 B♭ Tpt. 1 & 2 Perc. 1 Perc. 2

Vln. I Vln. II Vla. Vc. D.B.

mp *gliss* *tutti.* *1 solo. arco* *mp* *gli altri (the others)*

Moonlight Shadows

132

Picc. *mp*

Fl. 1 *mp*

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1 *mp*

B♭ Cl. 2

Bsn. 1 *pp*

Bsn. 2 *pp*

Hr. 1 & 2 *pp*

B♭ Tpt. 1 & 2

Perc. 1 *mf* Trgl.

Perc. 2 *mf*

132

Vln. I

Vln. II *mp*

Vla.

Vc.

D.B.

Moonlight Shadows

[illegible]

Moonlight Shadows

ff
 Picc.
ff
 Fl. 1
ff
 Fl. 2
ff
 Ob. 1
ff
 Ob. 2
ff
 B♭ Cl. 1
ff
 B♭ Cl. 2
ff
 Bsn. 1
ff
 Bsn. 2
ff
 Hn. 1 & 2
ff
 B♭ Tpt. 1 & 2
ff
 Perc. 1
 Perc. 2
 Metal W. Ch.
p
ppp
 low speed.
 1 solo.
 Ricochet
p
 div.
 ff
 gli altri (the others)
 div.
 pp
 n
 n
 n
 n
 n
 n
 n
 pizz.
 ff

II. NIGHT THOUGHTS

$\text{♩} = 120$ $(\text{♩} = \text{♩}) \text{♩} = 60$ $\text{♩} = \text{♩}$

Piccolo *ff*

Flute 1 & 2 *ff*

Oboe 1 & 2 *ff*

English Horn *ff*

Clarinet in B \flat 1 & 2 *ff*

Bass Clarinet *ff*

Bassoon 1 & 2 *ff*

Contrabassoon *ff*

Horn in F 1 & 3 *ff*

Horn in F 2 & 4 *ff*

Trumpet in B \flat 1 *ff*

Trumpet in B \flat 2 & 3 *ff*

Trombone 1 & 2 *ff*

Tbn. 3 & Tuba *ff*

Timpani *ff*

Percussion 1

Percussion 2 *ff* Chm.

Percussion 3 *ff* Bs. Dr. 4 Tom-Toms

Percussion 4 *ff* Tam-Tam
scrape with metal rod.

Harp *ff* (D C B \flat / E F# G# A) *gliss.* *f*

$\text{♩} = 120$ $(\text{♩} = \text{♩}) \text{♩} = 60$ $\text{♩} = \text{♩}$

Violin I *ff* *div.*

Violin II *ff*

Viola *ff*

Violoncello *ff*

Double Bass *ff*

ffpp *ff* *ppp*

Night Thoughts

The image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl. 1 & 2), Oboes (Ob. 1 & 2), Horns (Hr. 1 & 3, Hr. 2 & 4), Trombones (Bb. Tpt. 1, Bb. Tpt. 2 & 3), Trumpets (Tbn. 1 & 2, Tbn. 3 & Tbn. 4), Percussion (Perc. 1, Perc. 2, Perc. 3, Perc. 4), Harp (Hp.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 4/4 time and includes dynamic markings such as *ff*, *f*, *p*, and *pp*. The tempo is marked as 120 and 60. The music features complex rhythmic patterns, including triplets and sixteenth notes, and includes articulations like accents and slurs. The score is written for a full orchestra, with multiple staves for each instrument family. The page is numbered 120 and 60, indicating the measure number and the page number. The score is written in a standard musical notation, with notes, rests, and other musical symbols. The instruments are listed on the left side of the page, and the corresponding staves are arranged vertically. The score is a page from a larger musical work, and it shows the orchestration for a specific section of the piece. The music is in a major key and has a moderate tempo. The score is written for a full orchestra, and it includes parts for all the major instrument families. The page is a high-quality scan of a printed musical score, and it is easy to read. The notation is clear, and the instruments are well-labeled. The dynamic markings and tempo markings are also clearly visible. The score is a good example of a professional musical score, and it is a pleasure to look at. The music is beautiful, and it is a great example of orchestration. The score is a page from a larger musical work, and it shows the orchestration for a specific section of the piece. The music is in a major key and has a moderate tempo. The score is written for a full orchestra, and it includes parts for all the major instrument families. The page is a high-quality scan of a printed musical score, and it is easy to read. The notation is clear, and the instruments are well-labeled. The dynamic markings and tempo markings are also clearly visible. The score is a good example of a professional musical score, and it is a pleasure to look at. The music is beautiful, and it is a great example of orchestration.

Night Thoughts

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left include Piccolo (Picc.), Flutes 1 & 2 (Fl 1 & 2.), Oboes 1 & 2 (Ob 1 & 2.), English Horn (E. Hn.), Bass Clarinet 1 & 2 (B♭ Cl 1 & 2.), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn 1 & 2.), Contrabassoon (C. Bn.), Horns 1 & 3 (Hn. 1 & 3), Horns 2 & 4 (Hn. 2 & 4), Baritone Trompete 1 (B♭ Tpt. 1), Baritone Trompete 2 & 3 (B♭ Tpt. 2 & 3), Trombone 3 & Trombone 4 (Tbn. 3 & Tbn. 4), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is written in 4/4 time and includes various dynamic markings and performance instructions. Key markings include *ppp* (pianissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), and *sf* (sforzando). Performance instructions include *poco a poco cresc.* (poco a poco crescendo) and *div.* (divisi). The score also features a variety of musical notations, including slurs, ties, and articulation marks.

Night Thoughts

[illegible]

Night Thoughts

This musical score, titled "Night Thoughts", is arranged for a large orchestra. The score is divided into three main systems of staves.

Woodwind Section: Includes Piccolo (Picc.), Flute 1 & 2 (Fl 1 & 2.), Oboe 1 & 2 (Ob 1 & 2.), English Horn (E. Hn.), B♭ Clarinet 1 & 2 (B♭ Cl 1 & 2.), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn 1 & 2.), and Contrabassoon (C. Bn.). The woodwinds play a melodic line in the first system, marked with a forte (*f*) dynamic and a breath mark (*h*). The Piccolo and B♭ Clarinet 1 & 2 have a second ending marked with a *ffp* dynamic.

Brass Section: Includes Horns 1 & 3 (Hn. 1 & 3), Horns 2 & 4 (Hn. 2 & 4), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpets 2 & 3 (B♭ Tpt. 2 & 3), Trombone 1 & 2 (Tbn 1 & 2.), and Trombones 3 & 4 (Tbn. 3 & 4.). The brass section enters in the second system with a forte (*ff*) dynamic, playing a rhythmic pattern of eighth notes.

Percussion Section: Includes Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4.). The Timpani plays a rhythmic pattern in the second system, marked with a forte (*ff*) dynamic.

Keyboard Section: Includes Harp (Hp.).

String Section: Includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The strings play a sustained harmonic in the first system, marked with a forte (*f*) dynamic.

The score is written in 4/4 time and features a variety of dynamics, including *f* (forte), *ff* (fortissimo), and *ffp* (fortissimissimo).

Night Thoughts

17

Picc.

Fl 1 & 2.

ffp

Ob 1 & 2.

E. Ho.

B♭ Cl 1 & 2.

B. Cl.

Bsn 1 & 2.

C. Bu.

Hr. 1 & 3.

Hr. 2 & 4.

B♭ Tpt. 1.

B♭ Tpt. 2 & 3.

Tbn 1 & 2.

Tub. 3 & Tbn.

Tuba

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Hp.

gliss.

Vln. I.

Vln. II.

Vla.

Vcl.

D.B.

Night Thoughts

Picc.
 Fl 1 & 2.
 Ob 1 & 2.
 E. Hn.
 B♭ Cl 1 & 2.
 B. Cl.
 Ban 1 & 2.
 C. Bn.
 Hn. 1 & 3.
 Hn. 2 & 4.
 B♭ Tpt. 1.
 B♭ Tpt. 2 & 3.
 Tbn 1 & 2.
 Trb. 3 & Tba.
 Timp.
 Perc. 1.
 Perc. 2.
 Perc. 3.
 Perc. 4.
 Hp.
 Vln. I.
 Vln. II.
 Vla.
 Vcl.
 D.B.

The score is written for a full orchestra. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, B♭ Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horns 1 & 3, Horns 2 & 4, B♭ Trumpets 1, B♭ Trumpets 2 & 3, Trombones 1 & 2, and Trombone 3 & Tuba. The percussion section includes Timpani, four types of Percussion (1-4), and Harp. The string section includes Violins I & II, Viola, Violoncello, and Double Bass. The score features various musical notations such as dynamics (ff, f, mf, p), articulation (accents, slurs), and performance instructions (e.g., "a2" for second ending). The key signature is one sharp (F#), and the time signature is 4/4.

Night Thoughts

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, each represented by a staff. The instruments listed on the left include Picc., Fl. 1 & 2., Ob. 1 & 2., E. Hn., B♭ Cl. 1 & 2., B. Cl., Bsn. 1 & 2., C. Bn., Hn. 1 & 3., Hn. 2 & 4., B♭ Tpt. 1., B♭ Tpt. 2 & 3., Tbn. 1 & 2., Tbn. 3 & Tbn., Timp., Perc. 1., Perc. 2., Perc. 3., Perc. 4., Hp., Vln. I., Vln. II., Vla., Vcl., and D.B. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *ffp* (fortissimo piano). There are also articulation marks and slurs. The page is numbered 17 at the top left and 18 at the bottom left.

Night Thoughts

Picc.
 Fl 1 & 2.
 Ob 1 & 2.
 E. Hn.
 B♭ Cl 1 & 2.
 B. Cl.
 Ban 1 & 2.
 C. Bn.
 Hn. 1 & 3.
 Hn. 2 & 4.
 B♭ Tpt. 1.
 B♭ Tpt. 2 & 3.
 Tbn 1 & 2.
 Trb. 3 & Tba.
 Timp.
 Perc. 1.
 Perc. 2.
 Perc. 3.
 Perc. 4.
 Hp.
 Vln. I.
 Vln. II.
 Vla.
 Vcl.
 D.B.

The musical score for "Night Thoughts" is a full orchestral score. It begins with a Piccolo (Picc.) and Flutes 1 & 2 (Fl 1 & 2.) playing a melodic line in the first staff. This is followed by Oboes 1 & 2 (Ob 1 & 2.), English Horn (E. Hn.), B♭ Clarinets 1 & 2 (B♭ Cl 1 & 2.), Bass Clarinet (B. Cl.), Banjos 1 & 2 (Ban 1 & 2.), and Contrabassoon (C. Bn.). The woodwinds play a melodic line in the first staff, with dynamics ranging from *f* to *ff*. The strings (Violins I and II, Viola, Violoncello, and Double Bass) play a rhythmic pattern in the second staff, with dynamics ranging from *f* to *ff*. The percussion section (Perc. 1, 2, 3, 4) and Timpani (Timp.) play a rhythmic pattern in the third staff, with dynamics ranging from *mf* to *ff*. The Harp (Hp.) plays a melodic line in the fourth staff, with dynamics ranging from *f* to *ff*. The score is written in 4/4 time and features a variety of musical notations, including dynamics, articulation, and phrasing.

Night Thoughts

66

Picc. *ff*

Fl 1 & 2 *ffp* *ff* *ff*

Ob 1 & 2 *ffp* *ff*

E. Hn. *ff*

B♭ Cl 1 & 2 *ffp* *ff*

B. Cl. *ff*

Bsn 1 & 2 *ff*

C. Bn. *ff*

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 & 3 *ff*

Tbn 1 & 2 *ff*

Trb. 3 & Trb. *ff*

Timp. *ff*

Perc. 1

Perc. 2

Perc. 3 *ff* Bs. Dr. 4 Tom-Toms

Perc. 4 *ff*

Hrp. *ff* *gliss* (D C B♭ / E F# G# A)

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

Night Thoughts

This image shows a page of a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged in a standard orchestral layout. The instruments listed on the left include Piccolo, Fl 1 & 2, Ob 1 & 2, E. Hn., B♭ Cl 1 & 2, B. Cl., Bsn 1 & 2, C. Bu., Hn. 1 & 3, Hn. 2 & 4, B♭ Tpt. 1, B♭ Tpt. 2 & 3, Tbn 1 & 2, Trb. 3 & Tbn., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Hp., Vln. I, Vln. II, Vla., Vc., and D.B. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *div.* (divisi). There are also articulation markings like *gliss.* (glissando). The page is numbered 77 at the top left and 78 at the bottom left. The score is written in a standard musical notation with a key signature of one flat (B♭) and a time signature of 4/4.

B

B

Night Thoughts

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including the following instruments:

- Picc.
- Fl 1 & 2
- Ob 1 & 2
- E. Hu.
- B♭ Cl 1 & 2
- B. Cl.
- Bsn 1 & 2
- C. Bn.
- Hu. 1 & 3
- Hu. 2 & 4
- B♭ Tpt. 1
- B♭ Tpt. 2 & 3
- Tbn 1 & 2
- Tbn 3 & Tbn 4
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- D.B.

The score includes various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *ffp* (fortissimissimo). There are also performance instructions like "Bartok pizz." (Bartok pizzicato) and "unis." (unison). The score is written in a standard musical notation style, with staves for each instrument and a key signature of one flat (B♭).

Night Thoughts

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The staves are arranged vertically, with the following instruments listed on the left:

- Pice.
- Fl 1 & 2.
- Ob 1 & 2.
- E. Hn.
- Bb Cl 1 & 2.
- B. Cl.
- Bsn 1 & 2.
- C. Bn.
- Hn. 1 & 3.
- Hn. 2 & 4.
- Bb Tpt. 1.
- Bb Tpt. 2 & 3.
- Tho 1 & 2.
- Trb. 3 & Tba.
- Timp.
- Perc. 1.
- Perc. 2.
- Perc. 3.
- Perc. 4.
- Hp.
- Vln. I.
- Vln. II.
- Vla.
- Vc.
- D.B.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (e.g., *ff*, *p*, *sf*). The page is numbered 92 in the top left corner.

Night Thoughts

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and harp. The instruments listed on the left are: Picc., Fl 1 & 2., Ob 1 & 2., E. Hn., B♭ Cl 1 & 2., B. Cl., Bsn 1 & 2., C. Bn., Hn. 1 & 3., Hn. 2 & 4., B♭ Tpt. 1., B♭ Tpt. 2 & 3., Tbn 1 & 2., Tbn 3 & Tbn., Timp., Perc. 1., Perc. 2., Perc. 3., Perc. 4., Hp., Vln. I., Vln. II., Vla., Vc., and D.B. The score is written in 4/4 time. The key signature has one flat (B♭). The music is in a major key, as indicated by the key signature and the presence of a natural sign on the F in the key signature. The score includes various musical notations, including notes, rests, beams, slurs, and articulation marks. Dynamics such as *ff* (fortissimo) and *ffp* (fortissimissimo) are used. The score is divided into measures by vertical bar lines. The page number 90 is visible in the top left corner.

Night Thoughts

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). There are also articulation marks like *acc* (accent) and *gliss.* (glissando). The score is organized into systems, with each instrument or group of instruments having its own staff. The page is numbered 104 in the top left corner.

Night Thoughts

This musical score, titled "Night Thoughts", is arranged for a large orchestra and string ensemble. The score is divided into two systems of staves.

First System (Woodwinds, Brass, Percussion, and Harp):

- Picc.** (Piccolo): Treble clef, key of D major. Starts with a *ff* dynamic.
- Fl 1 & 2** (Flutes 1 & 2): Treble clef, key of D major. Starts with a *ff* dynamic.
- Ob 1 & 2** (Oboes 1 & 2): Treble clef, key of D major. Starts with a *ff* dynamic.
- E. Hn.** (English Horn): Treble clef, key of D major. Starts with a *ff* dynamic.
- B♭ Cl 1 & 2** (B-flat Clarinets 1 & 2): Treble clef, key of D major. Starts with a *ff* dynamic.
- B. Cl.** (Bass Clarinet): Bass clef, key of D major. Starts with a *ff* dynamic.
- Bsn 1 & 2** (Bassoons 1 & 2): Bass clef, key of D major. Starts with a *ff* dynamic.
- C. Bn.** (Contrabassoon): Bass clef, key of D major. Starts with a *ff* dynamic.
- Hn. 1 & 3** (Horns 1 & 3): Treble clef, key of D major. Starts with a *ff* dynamic.
- Hn. 2 & 4** (Horns 2 & 4): Treble clef, key of D major. Starts with a *ff* dynamic.
- B♭ Tpt. 1** (B-flat Trumpet 1): Treble clef, key of D major. Starts with a *ff* dynamic.
- B♭ Tpt. 2 & 3** (B-flat Trumpets 2 & 3): Treble clef, key of D major. Starts with a *ff* dynamic.
- Tbn 1 & 2** (Tenor Horns 1 & 2): Bass clef, key of D major. Starts with a *ff* dynamic.
- Trb. 3 & Tba.** (Trombone 3 & Tuba): Bass clef, key of D major. Starts with a *ff* dynamic.
- Timp.** (Timpani): Bass clef, key of D major. Starts with a *ff* dynamic.
- Perc. 1, 2, 3, 4** (Percussion 1, 2, 3, 4): Treble clef, key of D major. Starts with a *ff* dynamic.
- Hp.** (Harp): Treble clef, key of D major. Starts with a *ff* dynamic.

Second System (String Ensemble):

- Vln. I** (Violin I): Treble clef, key of D major. Starts with a *ff* dynamic.
- Vln. II** (Violin II): Treble clef, key of D major. Starts with a *ff* dynamic.
- Vla.** (Viola): Treble clef, key of D major. Starts with a *ff* dynamic.
- Vc.** (Violoncello): Bass clef, key of D major. Starts with a *ff* dynamic.
- D.B.** (Double Bass): Bass clef, key of D major. Starts with a *ff* dynamic.

The score includes various musical notations such as dynamics (*ff*, *f*), articulation (*acc.*, *gliss.*), and phrasing marks. The key signature is D major, and the time signature is 4/4.

Night Thoughts

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Picc., Fl. 1 & 2., Ob. 1 & 2., E. Hn., B♭ Cl. 1 & 2., B. Cl., Bsn. 1 & 2., C. Bn., Hn. 1 & 3., Hn. 2 & 4., B♭ Tpt. 1, B♭ Tpt. 2 & 3, Tbn. 1 & 2., Trb. 3 & Tbu., Timp., Perc. 1, Perc. 2, Perc. 3 (Bx. Dr.), Perc. 4, Hp., Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in 4/4 time. The key signature has one flat (B♭). The score includes dynamic markings such as *poco a poco cresc.* and *ff*. The score is divided into measures by vertical bar lines. The instruments are grouped into staves, with some instruments sharing staves (e.g., Fl. 1 & 2., Ob. 1 & 2., E. Hn., B♭ Cl. 1 & 2., B. Cl., Bsn. 1 & 2., C. Bn., Hn. 1 & 3., Hn. 2 & 4., B♭ Tpt. 1, B♭ Tpt. 2 & 3, Tbn. 1 & 2., Trb. 3 & Tbu., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Hp., Vln. I, Vln. II, Vla., Vc., and D.B.). The score is written in a standard musical notation with notes, rests, and other musical symbols. The page is numbered 106 in the top left corner.

Night Thoughts

This is a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl. 1 & 2), Oboes (Ob. 1 & 2), Horns (E. Hn.), Clarinets (B♭ Cl. 1 & 2), Bassoons (B. Cl.), Bassoons (Bsn. 1 & 2), Contrabassoon (C. Bn.), Horns (Hn. 1 & 3, Hn. 2 & 4), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2 & 3), Trombones (Tbn. 1 & 2, Trb. 3 & Tbn.), Timpani (Timp.), Percussion (Perc. 1, Perc. 2, Perc. 3, Perc. 4), Harp (Hp.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is written in 2/4 time. It features various dynamic markings, including *ff* (fortissimo), *div.* (divisi), and *sempre sim.* (sempre similes). The score includes a variety of musical notation, including notes, rests, and articulation marks. The instruments are arranged in a standard orchestral layout, with the woodwinds and strings in the front and the brass and percussion in the back.

Night Thoughts

127

Picc.

Fl 1 & 2.

Ob 1& 2.

E. Hu.

Bs Cl 1 & 2.

B. Cl.

Bsn 1 & 2.

C. Bu.

Hu. 1 & 3

Hu. 2 & 4

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Tbn 1 & 2.

Trb.3 & Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco a poco dim.

div.

gliss microtonally

Night Thoughts

179

Picc.

Fl 1 & 2.

Ob 1 & 2.

E. Hn.

B♭ Cl 1 & 2.

B. Cl.

Bsn 1 & 2.

C. Bn.

Hn. 1 & 3.

Hn. 2 & 4.

B♭ Tpt. 1.

B♭ Tpt. 2 & 3.

Tbn 1 & 2.

Trb. 3 & Tba.

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Hp.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

f

p

mf

uniss.

This musical score page, numbered 53, contains measures 179 through 184. It is a full orchestral score with parts for woodwinds, brass, percussion, keyboard, and strings. The woodwind section (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, B♭ Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon) features complex rhythmic patterns with triplets and slurs. The brass section (Horns 1 & 3, Horns 2 & 4, B♭ Trumpets 1, B♭ Trumpets 2 & 3, Trombones 1 & 2, Trombone 3 & Tuba) provides harmonic support with sustained notes and some melodic movement. The percussion section (Timpani, four different Percussion parts) and keyboard (Harp) are mostly silent. The string section (Violins I & II, Viola, Violoncello, Double Bass) includes sustained chords and some melodic lines, with dynamic markings like *mf* and *uniss.* appearing in measures 183 and 184. The score is written in a standard musical notation with various clefs and key signatures.

Night Thoughts

pp
 Picc.
 Fl 1 & 2.
 Ob 1 & 2.
 E. Hn.
 B♭ Cl 1 & 2.
 B. Cl.
 Bsn 1 & 2.
 C. Bn.
 Hn. 1 & 3.
 Hn. 2 & 4.
 B♭ Tpt. 1.
 B♭ Tpt. 2 & 3.
 Tbn 1 & 2.
 Trb. 3 & Tba.
 Timp.
 Perc. 1.
 Perc. 2.
 Perc. 3.
 Perc. 4.
 Hp.
 Vln. I.
 Vln. II.
 Vla.
 Vc.
 D.B.

Musical score for "Night Thoughts". The score is arranged in systems of staves. The instruments listed on the left are: Picc., Fl 1 & 2., Ob 1 & 2., E. Hn., B♭ Cl 1 & 2., B. Cl., Bsn 1 & 2., C. Bn., Hn. 1 & 3., Hn. 2 & 4., B♭ Tpt. 1., B♭ Tpt. 2 & 3., Tbn 1 & 2., Trb. 3 & Tba., Timp., Perc. 1., Perc. 2., Perc. 3., Perc. 4., Hp., Vln. I., Vln. II., Vla., Vc., and D.B. The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, mp, n).

Night Thoughts

[illegible]

Night Thoughts

170

Picc.

Fl 1 & 2.

Ob 1& 2.

E. Hrn.

B♭ Cl 1 & 2.

B. Cl.

Bsn 1 & 2.

C. Bn.

Hrn. 1 & 3.

Hrn. 2 & 4.

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Tbn 1 & 2.

Tbn 3 & Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco rit.

pp

p

pp

n.

n.

n.

1.

2.

con sord.

pp

pp

n.

pp

poco rit.

Night Thoughts

C
♩ = 60

Picc. *mf*

Fl 1 & 2 *1. solo. sfz molto espressivo* *more breathy but with clearly defined pitch* *f* *sfz*

Ob 1 & 2 *1. p*

E. Hn.

B♭ Cl 1 & 2 *1. p*

B. Cl.

Bsn 1 & 2 *ppp* *poco* *n.*

C. Bn.

Hn. 1 & 3 *ppp* *poco* *n.*

Hn. 2 & 4 *ppp* *poco* *n.*

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Tbn 1 & 2 *con sord.* *1. pp* *slightly bend the pitch at the end of a note, as if naturally*

Trb. 3 & Tba. *con sord.* *3. pp* *slightly bend the pitch at the end of a note, as if naturally*

Timp.

Perc. 1 *Glsp.* *mp*

Perc. 2 *Vib.* *mp*

Perc. 3 *T. Bl.* *p* *mf*

Perc. 4

Hp. *pp*

C
♩ = 60

Vln. I *con sord.* *unis.* *pp*

Vln. II *con sord.* *unis.* *pp*

Vla. *con sord.* *pp*

Vcl. *con sord.* *pp*

D.B. *pp* *n.*

Night Thoughts

This page of a musical score is divided into two systems. The first system contains staves for the following instruments: Piccolo (Picc.), Flutes 1 & 2 (Fl 1 & 2), Oboes 1 & 2 (Ob 1 & 2), English Horn (E. Hn.), Bassoon 1 & 2 (B♭ Cl 1 & 2), Bassoon 3 & Contrabassoon (B♭ Cl 3 & C. Bn.), Horns 1 & 3 (Hn. 1 & 3), Horns 2 & 4 (Hn. 2 & 4), Trumpets 1 (B♭ Tpt. 1), Trumpets 2 & 3 (B♭ Tpt. 2 & 3), Trombones 1 & 2 (Tbn. 1 & 2), Trombone 3 & Tuba (Tbn. 3 & Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), and Harp (Hp.). The second system contains staves for the string section: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score includes various musical notations such as notes, rests, dynamics (f, mf, p, pp), and performance instructions like 'con sord.' and 'gliss.'.

Night Thoughts

177

Picc.

Fl 1 & 2.

Ob 1 & 2.

E. Hn.

Bs Cl 1 & 2.

B. Cl.

Bsn 1 & 2.

C. Bn.

Hu. 1 & 3.

Hu. 2 & 4.

Bs Tpt. 1.

Bs Tpt. 2 & 3.

Tbn 1 & 2.

Tbn 3 & Tbn 4.

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Hp.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

Night Thoughts

179

Picc. *mp*

Fl 1 & 2 *p* 1. *p*

Ob 1 & 2 *p* 3

E. Hn. *p*

B♭ Cl 1 & 2 *pp*

B. Cl. *p*

Bsn 1 & 2 *pp*

C. Bn. *p*

Hn. 1 & 3 *pp*

Hn. 2 & 4

B♭ Tpt. 1 *pp*

B♭ Tpt. 2 & 3 *pp*

Tbn 1 & 2 1. *pp* 3. *pp* *senza sord.* *p*

Trb. 3 & Tba. *pp* *senza sord.* *p*

Timp.

Perc. 1

Perc. 2 *mf*

Perc. 3 *p*

Perc. 4 *p*

Harp. *8va. pedal gliss.*

Vln. I 179 *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

D.B. *pp*

Night Thoughts

D

Picc. *mf* *ff*

Fl 1 & 2. *mf* *ff*

Ob 1 & 2. *mf* *ff*

E. Hn. *p*

B♭ Cl 1 & 2. *p* *ff* *1 solo. molto espressivo* *ffp*

B. Cl. *p*

Ban 1 & 2. *p* *pp* *mf* *n.*

C. Bn. *p* *ff*

Hn. 1 & 3. *pp* *mf* *n.*

Hn. 2 & 4. *pp* *mf* *n.*

B♭ Tpt. 1. *p* *ff*

B♭ Tpt. 2 & 3. *p* *ff*

Tbn 1 & 2. *p* *ff* *con sord.* *1.* *pp*

Trb. 3 & Tba. *p* *ff* *con sord.* *3.* *pp*

Timp.

Perc. 1. Chm. *ff* Glsp. *mp*

Perc. 2. *ff* Vib. *mp*

Perc. 3. *ff*

Perc. 4. *ff*

Hp. *mp* *gliss.* *ff* *pp*

D

Vln. I. *pp* *unis.*

Vln. II. *pp* *unis.*

Vla. *pp* *unis.*

Vc. *pp* *unis.*

D.B. *pp* *unis.*

Night Thoughts

Picc. *mp*
 Fl 1 & 2. *mp*
 Ob 1 & 2. *p*
 E. Hn. *p*
 B♭ Cl 1 & 2. *f* *sf* *f* *mf* *slightly bend the pitch at the end of a note, as if naturally*
 B. Cl. *p*
 Ban 1 & 2. *p*
 C. Bn. *p*
 Hn. 1 & 3
 Hn. 2 & 4
 B♭ Tpt. 1 *p*
 B♭ Tpt. 2 & 3 *p*
 Tbn 1 & 2. *p*
 Trb. 3 & Tbn. *p*
 Timp.
 Perc. 1 *mp*
 Perc. 2 *mp*
 Perc. 3
 Perc. 4
 Hp. *p*
 Vln. I *sfpp*
 Vln. II *sfpp*
 Vla. *sfpp*
 Vc. *sfpp*
 D.B. *sfpp*

Night Thoughts

105

Picc. *f* *p* *pp*

Fl 1 & 2. *p* *f* *mf* *p* *mp*

Ob 1 & 2. *p* *f* *mf* *p*

E. Hn. *mf* *mf*

B♭ Cl 1 & 2. *subito p* *f* *mf* *p*

B. Cl. *p* *f* *mf* *p*

Bsn 1 & 2. *p* *f* *mf*

C. Bn. *p*

Hn. 1 & 3

Hn. 2 & 4

B♭ Tpt. 1 *p*

B♭ Tpt. 2 & 3 *p* *mf* *3.* *p*

Tbn 1 & 2.

Trb. 3 & Tbn.

Timp.

Perc. 1 *f* *mp* *mf*

Perc. 2 *p* *f* *mp* *mf*

Perc. 3

Perc. 4

Hrp. *p* *f* *mf* *mf*
(D C B♭ / E F♯ G A)

Vln. I 105

Vln. II

Vla.

Vcl.

D.B.

Night Thoughts

Picc. *mp*
 Fl 1 & 2. *p*
 Ob 1 & 2. *p*
 E. Hn.
 B♭ Cl 1 & 2. *pp*
 B. Cl.
 Bsn 1 & 2. *pp*
 C. Bn.
 Hn. 1 & 3. *pp*
 Hn. 2 & 4.
 B♭ Tpt. 1. *pp*
 B♭ Tpt. 2 & 3. *pp*
 Tbn 1 & 2. *pp*
 Trb. 3 & Tbn.
 Timp.
 Perc. 1. *mp*
 Perc. 2. *mp*
 Perc. 3. T. Bl. *p* Metal W. Ch. *p*
 Sun Cymd. *pp*
 Perc. 4. *pp*
 Hp. *pp*
 Vln. I. *pp*
 Vln. II. *pp*
 Vla. *pp*
 Vc. *pp*
 D.B. *pp*

Night Thoughts

204

Picc. *mf* *ff*

Fl 1 & 2 *p* *mf* *ff*

Ob 1 & 2 *p* *mf* *ff*

E. Hn. *p* *ff*

B♭-Cl 1 & 2 *p* *ff*

B. Cl. *p* *ff*

Bsn 1 & 2 *p* *ff* *n.* *pp*

C. Bn. *p* *ff* *pp*

Hn. 1 & 3 *p* *n.*

Hn. 2 & 4 *p* *n.*

B♭-Tpt. 1 *p* *ff* *senza sord.*

B♭-Tpt. 2 & 3 *p* *ff* *senza sord.*

Tbn 1 & 2 *p* *ff* *senza sord.*

Trb. 3 & Tbn. *p* *ff* *senza sord.*

Timp. *mp* *ff*

Perc. 1 *mp* *ff*

Perc. 2 *mp* *ff*

Perc. 3 *p* *ff*

Perc. 4 *ff*

Hrp. *8va* *pedal gliss.* *gliss.* *8va* *mf*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

205

E

Night Thoughts

[illegible]

Night Thoughts

216

Picc.

Fl 1 & 2.

Ob 1 & 2.

E. Hn.

B♭ Cl 1 & 2.

B. Cl.

Bsn 1 & 2.

C. Bn.

Hn. 1 & 3.

Hn. 2 & 4.

B♭ Tpt. 1.

B♭ Tpt. 2 & 3.

Tbn 1 & 2.

Trb. 3 & Tba.

Temp.

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Hp.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

pp

poco a poco cresc.

pp

poco a poco cresc.

pp

poco a poco cresc.

ppp

poco a poco cresc.

f

poco a poco cresc.

gliss.

(E♭ C B♭ / E F♯ G A B)

8va

red.

senza sord.

pizz. unis.

p

pizz.

p

n.

n.

n.

Night Thoughts

27

Picc. *ff*

Fl 1 & 2. *ff*

Ob 1 & 2. *ff*

E. Hn. *ff*

B♭ Cl 1 & 2. *ff*

B. Cl. *ff*

Bsn 1 & 2. *ff*

C. Bn. *ff*

Hn. 1 & 3. *ff* unstopped

Hn. 2 & 4. *ff* unstopped

B♭ Tpt. 1. *ff*

B♭ Tpt. 2 & 3. *ff*

Tbn 1 & 2. *ff* glass.

Trb. 3 & Tba. *ff* glass.

Timp. *ff*

Perc. 1.

Perc. 2. *ff* Chm.

Perc. 3. *ff* Bs. Dr.

Perc. 4. *ff* Tam-Tam scrape with metal rod.

Hp.

Vln. I. *ff* Bartok pizz. *senza sord.*

Vln. II. *ff* Bartok pizz. *senza sord.*

Vla. *ff* Bartok pizz. *senza sord.*

Vc. *ff* I solo. *molto espressivo* *p* *f*

gli altri. Bartok pizz.

D.B. *ff* Bartok pizz.

Night Thoughts

Picc.
 Fl. 1 & 2.
 Ob. 1 & 2.
 E. Hu.
 B♭ Cl. 1 & 2.
 B. Cl.
 Bass 1 & 2.
 C. Bn.
 Hn. 1 & 3.
 Hn. 2 & 4.
 B♭ Tpt. 1.
 B♭ Tpt. 2 & 3.
 Tbn. 1 & 2.
 Tbn. 3 & Tba.
 Timp.
 Perc. 1.
 Perc. 2.
 Perc. 3.
 Perc. 4.
 Hp.
 Vln. I.
 Vln. II.
 Vla.
 Vc.
 D.B.

Night Thoughts

27

Picc.

F1 1 & 2.

Ob 1 & 2.

E. Hn.

B♭ Cl 1 & 2.

B. Cl.

Bsn 1 & 2.

C. Bn.

Hn. 1 & 3

Hn. 2 & 4

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Tbn 1 & 2.

Trb. 3 & Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

S. Dr.

f

Hp.

27

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

gliss.

gliss.

wide vib. gliss.

wide vib. gliss.

The image displays a page from a musical score for the piece 'Night Thoughts'. The score is arranged in two systems of staves. The first system includes staves for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, B♭ Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horns 1 & 3, Horns 2 & 4, B♭ Trumpets 1, B♭ Trumpets 2 & 3, Tenors 1 & 2, Trombones 3 & Tenors, Timpani, Percussion 1, 2, 3, and 4, Snare Drum, and Harp. The second system includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violoncello part features a complex melodic line with dynamic markings (p, f), articulation (>), and glissando (gliss.) instructions. The Snare Drum part has a single note marked with 'S. Dr.' and 'f'. The page number '70' is centered at the bottom.

Night Thoughts

The image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Piccolo, Flutes (Fl. 1 & 2), Oboes (Ob. 1 & 2), Horns (Hr. 1 & 3, Hr. 2 & 4), Clarinets (Cl. 1 & 2, Cl. 3), Bassoons (Bsn. 1 & 2, Bsn. 3 & 4), Percussion (Perc. 1, Perc. 2, Perc. 3, Perc. 4), Harp (Hp.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is written in 4/4 time and includes various dynamic markings such as *p*, *mp*, *mf*, *f*, and *pp*. It also features a tempo marking of 120 and a key signature change to F major. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and includes articulations like slurs and accents. The score is divided into measures, with some measures containing multiple staves for different instruments. The overall style is that of a classical symphony score, with a focus on orchestration and dynamics.

Night Thoughts

This is a page from a musical score, likely for a symphony. The score is written in 3/4 time and includes various instruments and their parts. The instruments listed on the left are:

- Picc.
- Fl. I & 2.
- Ob. I & 2.
- E. Hu.
- B♭ Cl. I & 2.
- B. Cl.
- Bsn. I & 2.
- C. Bn.
- Hu. I & 3.
- Hu. 2 & 4.
- B♭ Tpt. 1
- B♭ Tpt. 2 & 3
- Tbn. I & 2.
- Tbn. 3 & Tbn.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score includes dynamic markings such as *ff* (fortissimo) and *unis.* (unison). The notation is in standard musical notation with various clefs and time signatures. The page is numbered 207 in the top left corner.

Night Thoughts

240

Picc. *ff*

Fl 1 & 2 *ff*

Ob 1 & 2 *ff*

E. Hn. *ff*

B♭ Cl 1 & 2 *ff*

B. Cl. *ff*

Bsn 1 & 2 *ff*

C. Bn. *ff*

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 & 3 *ff*

Tbn 1 & 2 *ff*

Trb. 3 & Tbn. *ff*

Timp.

Perc. 1

Perc. 2 *ff*

Perc. 3

Perc. 4 *ff*

Hp.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc.

D.B.

Night Thoughts

219

Picc. *ff*

Fl 1 & 2. *ff*

Ob 1 & 2. *ff*

E. Hn. *ff*

B♭ Cl 1 & 2. *ff*

B. Cl. *ff*

Bsn 1 & 2. *ff*

C. Bn. *ff*

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 & 3 *ff*

Tbn 1 & 2. *ff*

Trb. 3 & Tba. *ff*

Timp.

Perc. 1

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Hp.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

Night Thoughts

279

Picc. *ff*

Fl 1 & 2. *ff* *a2*

Ob 1 & 2. *ff*

E. Hn. *ff*

B♭ Cl 1 & 2. *ff* *a2*

B. Cl. *ff*

Bsn 1 & 2. *ff* *a2*

C. Bn. *ff*

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 & 3 *ff*

Tbn 1 & 2. *ff* *a2*

Trb. 3 & Tba. *ff* *a2*

Timp. *ff*

Perc. 1

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Hp.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Night Thoughts

This musical score, titled "Night Thoughts", is arranged for a large ensemble. The instrumentation includes:

- Woodwinds:** Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, B♭ Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1 & 3, Horn 2 & 4, B♭ Trumpet 1, B♭ Trumpet 2 & 3, Trombone 1 & 2, Trombone 3 & Tuba.
- Strings:** Violin I, Violin II, Viola, Violoncello, Double Bass.
- Other:** Timpani, Percussion 1, 2, 3, and 4, Harp.

The score is written in 2/4 time and begins with a *ff* (fortissimo) dynamic. The woodwinds and strings play a complex, rhythmic pattern of eighth and sixteenth notes, often with triplets and slurs. The percussion section provides a steady, rhythmic accompaniment. The harp is present but has no part in this section. The strings play a sustained, low-frequency accompaniment. The score is divided into four measures, with a repeat sign at the end of the first measure. The key signature is one flat (B♭).

Night Thoughts

This musical score, titled "Night Thoughts", is a page from a larger work, as indicated by the measure numbers 265 and 266. The score is divided into two main systems. The first system, spanning measures 265 to 268, features a large woodwind and percussion ensemble. The instruments listed on the left are Piccolo (Picc.), Flute 1 & 2 (Fl 1 & 2), Oboe 1 & 2 (Ob 1 & 2), English Horn (E. Hn.), Bass Clarinet 1 & 2 (B♭ Cl 1 & 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn 1 & 2), Contrabassoon (C. Bn.), Horns 1, 2 & 3 (Hn. 1 & 3), Horns 2 & 4 (Hn. 2 & 4), Trombone 1 (B♭ Tpt. 1), Trombones 2 & 3 (B♭ Tpt. 2 & 3), Trombones 1 & 2 (Tbn 1 & 2), Trombones 3 & 4 (Trb. 3 & Tbn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), and Harp (Hp.). The woodwinds and strings play complex, often triplets, rhythmic patterns, while the percussion section provides a steady, rhythmic foundation. The second system, spanning measures 269 to 272, features a string section consisting of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The strings play long, sustained notes, creating a harmonic backdrop for the woodwinds and percussion.

265

Picc.

Fl 1 & 2.

Ob 1 & 2.

E. Hn.

B♭ Cl 1 & 2.

B. Cl.

Bsn 1 & 2.

C. Bn.

Hn. 1 & 3.

Hn. 2 & 4.

B♭ Tpt. 1.

B♭ Tpt. 2 & 3.

Tbn 1 & 2.

Trb. 3 & Tbn.

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Hp.

266

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

Night Thoughts

277 G

Picc. *ff*

Fl 1 & 2 *ff*

Ob 1 & 2 *ff*

E. Hn. *ff*

B♭ Cl 1 & 2 *ff*

B. Cl. *ff*

Bsn 1 & 2 *ff*

C. Bn. *ff*

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 & 3 *ff*

Tbn 1 & 2 *ff*

Trb. 3 & Tba. *ff*

Timp. *f*

Perc. 1 *ff* Chm. II gliss.

Perc. 2 *ff* Chm. I gliss.

Perc. 3 *ff*

Perc. 4 *ff* Tam-Tam

Hp.

Vln. I *ff*

Vln. II *ff*

Vla. *ff* div.

Vc. *ff* div.

D.B. *ff*

Night Thoughts

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Picc., Fl. 1 & 2., Ob. 1 & 2., E. Hn., B♭ Cl. 1 & 2., B. Cl., Bsn. 1 & 2., C. Bn., Hn. 1 & 3., Hn. 2 & 4., B♭ Tpt. 1, B♭ Tpt. 2 & 3, Tbn. 1 & 2., Trb. 3 & Tbn., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Hp., Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in 4/4 time. The key signature is one flat (B♭). The score includes various musical notations, including notes, rests, and dynamic markings. The dynamic markings include 'ff' (fortissimo) and '8va' (octave up). The score is divided into measures by vertical bar lines. The instruments are grouped into staves, with some instruments sharing staves (e.g., Fl. 1 & 2., Ob. 1 & 2., Bsn. 1 & 2., Tbn. 1 & 2., Trb. 3 & Tbn.). The score is a page from a larger manuscript, as indicated by the page number '279' in the top left corner.

Night Thoughts

29

Picc. *ff* *8va*

Fl 1 & 2 *ff*

Ob 1 & 2 *ff* *a2*

E. Hn.

B♭ Cl 1 & 2 *ff* *a2*

B. Cl. *ff*

Bsn 1 & 2 *ff*

C. Bn. *ff*

Hn. 1 & 3

Hn. 2 & 4

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 & 3 *ff*

Tbn 1 & 2 *ff*

Trb. 3 & Tba. *ff*

Timp. *f* *ff*

Perc. 1

Perc. 2

Perc. 3 *ff* *Bs. Dr.*

Perc. 4

Hp. *ff* *gliss.* *8va*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

The musical score for 'Night Thoughts' is a full orchestral score. It begins with a Piccolo (Picc.) playing a melodic line marked *ff* and *8va*. The Flutes (Fl 1 & 2) and Oboes (Ob 1 & 2) also play melodic lines marked *ff*. The Clarinets (B♭ Cl 1 & 2) and Bass Clarinet (B. Cl.) play supporting parts, with the B♭ Cl. marked *ff* and *a2*. The Bassoons (Bsn 1 & 2, C. Bn.) and Horns (Hn. 1 & 3, Hn. 2 & 4) provide harmonic support. The Trumpets (B♭ Tpt. 1, B♭ Tpt. 2 & 3) and Trombones (Tbn 1 & 2, Trb. 3 & Tba.) play melodic lines marked *ff*. The Timpani (Timp.) and Percussion (Perc. 1, Perc. 2, Perc. 3, Perc. 4) provide rhythmic support. The Harp (Hp.) plays a melodic line marked *ff* and *gliss.* The Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) play a rhythmic pattern marked *ff*.

Night Thoughts

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl. 1 & 2), Oboes (Ob. 1 & 2), Horns (E. Hn.), Clarinets (B♭ Cl. 1 & 2), Bassoons (B. Cl., Bsn. 1 & 2, C. Bn.), Horns (Hn. 1 & 3, Hn. 2 & 4), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2 & 3), Trombones (Tbn. 1 & 2, Tbn. 3 & Tbn.), Timpani (Timp.), Percussion (Perc. 1, Perc. 2, Perc. 3, Perc. 4), Harp (Hp.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score includes musical notation, dynamics (e.g., *ff*, *f*, *sf*), and articulation marks (e.g., accents, slurs). The page is numbered 100 in the top left corner.

Night Thoughts

This page of the musical score contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl 1 & 2** (Flutes 1 and 2)
- Ob 1 & 2** (Oboes 1 and 2)
- E. Hu.** (English Horn)
- B♭ Cl 1 & 2** (Bassoon 1 and 2)
- B. Cl.** (Bassoon)
- Bsn 1 & 2** (Bassoon 1 and 2)
- C. Bn.** (Contrabassoon)
- Hu. 1 & 3** (Horn 1 and 3)
- Hu. 2 & 4** (Horn 2 and 4)
- B♭ Tpt. 1** (Trombone 1)
- B♭ Tpt. 2 & 3** (Trombone 2 and 3)
- Tbn 1 & 2** (Trombone 1 and 2)
- Trb. 3 & Tbn.** (Trombone 3 and Trombone)
- Timp.** (Timpani)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Perc. 3** (Percussion 3)
- Perc. 4** (Percussion 4)
- Hp.** (Harp)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- D.B.** (Double Bass)

The score includes various musical notations such as notes, rests, and dynamics (e.g., *ff*, *ffp*, *gliss.*). Performance instructions like "Bartok pizz." and "unis." are also present.

Night Thoughts

Instrument List:

- Picc.
- Fl 1 & 2.
- Ob 1 & 2.
- E. Hn.
- B♭ Cl 1 & 2.
- B. Cl.
- Bsn 1 & 2.
- C. Bn.
- Hn. 1 & 3.
- Hn. 2 & 4.
- B♭ Tpt. 1.
- B♭ Tpt. 2 & 3.
- Tbn 1 & 2.
- Trb. 3 & Tbn.
- Timp.
- Perc. 1.
- Perc. 2.
- Perc. 3.
- Perc. 4.
- Hp.
- Vln. I.
- Vln. II.
- Vla.
- Vc.
- D.B.

Key Musical Elements:

- Fl 1 & 2:** Features a melodic line with a *ff* dynamic and a *gliss.* (glissando) marking.
- Ob 1 & 2:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- E. Hn:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- B♭ Cl 1 & 2:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- B. Cl:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- Bsn 1 & 2:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- C. Bn:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- Hn. 1 & 3:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- Hn. 2 & 4:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- B♭ Tpt. 1:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- B♭ Tpt. 2 & 3:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- Tbn 1 & 2:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- Trb. 3 & Tbn:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- Timp:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- Perc. 1:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- Perc. 2:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- Perc. 3:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- Perc. 4:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- Hp:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- Vln. I:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- Vln. II:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- Vla:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- Vc:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.
- D.B:** Features a melodic line with a *ff* dynamic and a *gliss.* marking.

Night Thoughts

poco a poco cresc.

109

Picc. *ff*

Fl 1 & 2 *ff*

Ob 1 & 2 *ff*

E. Hn. *ff*

B♭ Cl 1 & 2 *ff*

B. Cl.

Bsn 1 & 2

C. Bn.

Hn. 1 & 3 *poco a poco cresc.*

Hn. 2 & 4

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Tbn 1 & 2

Trb. 3 & Tba. *a2*

Timp. *ff*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hrp.

poco a poco cresc.

110

Vln. I *sf*

Vln. II

Vla.

Vc. *arco* *ff*

D.B. *arco* *ff*

Night Thoughts

[illegible]

Night Thoughts

Picc.
 Fl 1 & 2.
 Ob 1 & 2.
 E. Hn.
 B♭ Cl 1 & 2.
 B. Cl.
 Bsn 1 & 2.
 C. Bn.
 Hn. 1 & 3.
 Hn. 2 & 4.
 B♭ Tpt. 1.
 B♭ Tpt. 2 & 3.
 Tbn 1 & 2.
 Trb. 3 & Tba.
 Timp.
 Perc. 1.
 Perc. 2.
 Perc. 3.
 Perc. 4.
 Hp.
 Vln. I.
 Vln. II.
 Vla.
 Vc.
 D.B.

Musical score for "Night Thoughts" featuring a full orchestra and percussion. The score is written for 12 staves, each representing a different instrument or section. The instruments listed are Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, B♭ Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1 & 3, Horn 2 & 4, B♭ Trumpet 1, B♭ Trumpet 2 & 3, Trombone 1 & 2, Trombone 3 & Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, Percussion 4, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes various musical notations such as notes, rests, dynamics (mf, f), and articulation marks. Percussion parts include specific instructions for "big Chinese Cym." and "Cham."

Night Thoughts

127

Picc.

Fl 1 & 2.

Ob 1 & 2.

E. Hn.

B♭ Cl 1 & 2.

B. Cl.

Bsn 1 & 2.

C. Bn.

Hn. 1 & 3.

Hn. 2 & 4.

B♭ Tpt. 1.

B♭ Tpt. 2 & 3.

Tbn 1 & 2.

Trb. 3 & Tba.

Timp.

Perc. 1
big Chinese Cyml.
ff *f* *mf* *mp*

Perc. 2
Chm.
ff *f* *mf* *mp* *p* *pp*

Perc. 3
Bs. Dr.
ff *f* *mf* *mp*

Perc. 4
big Chinese Cyml.
ff *f* *mf* *mp*

Hr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Night Thoughts

[H] $\text{♩} = 60$

Picc. pp

Fl 1 & 2

Ob 1 & 2

E. Hn.

B♭ Cl 1 & 2

B. Cl.

Bsn 1 & 2

C. Bn.

Hn. 1 & 3

Hn. 2 & 4

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Tbn 1 & 2

Trb. 3 & Tba.

Timp.

Perc. 1 *Gliss.* mp

Perc. 2 *Chm.* ppp *Vib.* mp

Perc. 3 *Metal W. Ch.* p *Togl.* p *T. Bl.* p *Togl.* p

Perc. 4 *Small Bell* p *Sus Cyml. scrape with metal rod.* p *Small Bell* p *Sus Cyml. scrape with metal rod.* p

Hp. p mf p *gliss.*

[H] $\text{♩} = 60$

Vln. I *div.* ppp

Vln. II *div.* ppp

Vla. *div.* ppp

Vcl. *div.* ppp

D.B. *div. pizz.* mf

Night Thoughts

[illegible]

Night Thoughts

140

Picc. *ppp*

Fl 1 & 2 *ppp*

Ob 1 & 2 *ppp*

E. Hn. *ppp*

B♭ Cl 1 & 2 *ppp*

B. Cl. *ppp*

Bsn 1 & 2 *ppp*

C. Bn. *ppp*

Hn. 1 & 3 *ppp*

Hn. 2 & 4 *ppp*

B♭ Tpt. 1 *ppp*

B♭ Tpt. 2 & 3 *ppp*

Tbn 1 & 2 *ppp*

Trb. 3 & Tbn. *ppp*

Timp.

Perc. 1 Glsp. *mp*

Perc. 2 Vib. *mp*

Perc. 3 Trgl. *p* T. Bl. *p* Trgl. *p* Metal W. Ch. *p* Trgl. *p*

Perc. 4 Snr Cyml. scrape with metal rod. *p* Small Bell *p* Snr Cyml. scrape with metal rod. *p* Small Bell *p* Snr Cyml. scrape with metal rod. *p*

Hp. *mf* *pedal gliss.*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vcl. *ppp*

D.B. *pizz.* *mf*

Night Thoughts

♩ = 120

134

Picc. *ppp*

Fl 1 & 2 *ppp*

Ob 1 & 2 *ppp*

E. Hn. *ppp*

B♭ Cl 1 & 2 *ppp*

B. Cl. *ppp*

Bsn 1 & 2 *ppp*

C. Bn. *ppp*

Hn. 1 & 3 *ppp*

Hn. 2 & 4 *ppp*

B♭ Tpt. 1 *ppp*

B♭ Tpt. 2 & 3 *ppp*

Tbn 1 & 2 *ppp*

Trb. 3 & Tba. *ppp*

Timp. *ppp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *ppp* *Sus Cymb.*

Hr.

Vin. I *ppp* *unis. non div.*

Vin. II *ppp* *unis. non div.*

Vla. *ppp* *unis. non div.*

Vc. *ppp* *unis. non div.*

D.B. *ppp* *unis. arco*

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

Night Thoughts

This page of a musical score is for a symphony orchestra. It contains the following parts and instruments:

- Picc.** (Piccolo)
- Fl 1 & 2.** (Flute 1 and 2)
- Ob 1& 2.** (Oboe 1 and 2)
- E. Hrn.** (English Horn)
- B♭ Cl 1 & 2.** (B-flat Clarinet 1 and 2)
- B. Cl.** (Bass Clarinet)
- Bsn 1 & 2.** (Bassoon 1 and 2)
- C. Bn.** (Contrabassoon)
- Hrn. 1 & 3.** (Horn 1 and 3)
- Hrn. 2 & 4.** (Horn 2 and 4)
- B♭ Tpt. 1.** (B-flat Trumpet 1)
- B♭ Tpt. 2 & 3.** (B-flat Trumpet 2 and 3)
- Tbn 1 & 2.** (Trombone 1 and 2)
- Trib. 3 & Tbu.** (Trombone 3 and Tuba)
- Timp.** (Timpani)
- Perc. 1, 2, 3, 4.** (Percussion 1, 2, 3, and 4)
- Hp.** (Harp)
- Vln. I, II.** (Violin I and II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- D.B.** (Double Bass)

The score is written for a 192-measure section, with measures 129 through 192 indicated. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *f*, *mf*, *ffz*), and articulation marks (e.g., accents, staccato). The string section (Violins, Viola, Violoncello, and Double Bass) is marked with *div.* (divisi) and *unis.* (unison) instructions. The woodwind and brass sections are marked with *ff* (fortissimo) and *f* (forte) dynamics. The percussion section is marked with *ff* (fortissimo) and *f* (forte) dynamics. The harp is marked with *ff* (fortissimo) and *f* (forte) dynamics. The score is written for a 192-measure section, with measures 129 through 192 indicated.

Night Thoughts

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for various instruments. The instruments listed on the left include Piccolo, Fl 1 & 2, Ob 1 & 2, E. Hn., B♭ Cl 1 & 2, B. Cl., Bsn 1 & 2, C. Bn., Hn. 1 & 3, Hn. 2 & 4, B♭ Tpt. 1, B♭ Tpt. 2 & 3, Tbn 1 & 2, Tbn 3 & Tbn 4, Timp., Perc. 1, Perc. 2, Perc. 3 (Bs. Dr.), Perc. 4, Hp., Vln. I, Vln. II, Vla., Vcl., and D.B. The score is written in 2/4 time and includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *mf*), and articulation marks (e.g., accents, slurs). The page is numbered 105 in the top left corner.

PART II: AN ANALYSIS OF QIGANG CHEN'S *EXTASE* II

INTRODUCTION

Since the beginning of the 20th century, and with development of modern technology, there has been an increase in communication and cultural exchange between East and West. But it is only in the last two decades that the works of Chinese composers are finally entering the mainstream of Western classical music. Breaking through the boundaries between these cultures, a group of Chinese composers gained much attention on the contemporary musical scene in the West and won international recognition. These composers have incorporated aspects of China's musical heritage into their own compositions, seamlessly blending traditional cultural elements, including folk music, traditional instrumental music, Chinese opera and even ancient Chinese philosophies with Western compositional techniques and ideas. Frequently performed worldwide by many symphonic orchestras and world-renowned musicians, their music offers audiences a truly cross-cultural musical experience. Numerous recordings of their music have been released by major record companies. As a result, Chinese music has not only been introduced but gained significant recognition and appreciation throughout the world. Qigang Chen is one of the artists in this elite group of composers.

Qigang Chen, a student of the famous contemporary composer, Olivier Messiaen, studied composition at the Central Conservatory in Beijing and later at the Paris Conservatory. He now lives and works independently as a composer in Paris. After years of training, studying and searching, Qigang Chen established his own distinctive music style. His musical language incorporates a transnational range that effectively blends Chinese and Western traditions.

This portion of the dissertation is a cultural and analytical study of *Extase II* by Qigang Chen. *Extase II* (1997), for oboe and instrumental ensemble, is a reduction of *Extase* (1995) for oboe and orchestra. The latter work has attracted many oboists throughout the world since it was first performed in 1995. The objective of this paper is to discuss the compositional design of *Extase II* by focusing on two influences that are essential to the understanding of this work: Chinese music culture and Western compositional techniques. In chapter I of this paper, a biography of Qigang Chen and an overview of his compositional style will be provided. Chapter II will present an analysis of *Extase II* that will mainly focus on examining thematic and harmonic material, formal structure, centricity and tonality. In addition, the influence of Western composers like Arnold Schoenberg, Claude Debussy, Olivier Messiaen, and Witold Lutosławski will be mentioned and discussed. Moreover, the question of how Qigang Chen fuses aspects of Western music culture with elements of traditional Chinese music culture will be answered. In order to do this, there will be an exploration of his extensive use of Chinese folk tunes and elements from Chinese Beijing Opera (also called “Peking Opera”),¹ especially one metrical type of Chinese Beijing Opera, shaking meter (*yaoban*), sometimes called *jin da man/san chang*

1. Beijing Opera is one of the most well known Chinese opera forms. It is a harmonious combination of literature, music, speech, dance, colorful costumes, make-up, acting, acrobatics, martial arts and many other arts available. “It is believed that Peking opera gradually came into being after 1790 when opera troupes from around China poured into the capital to take part in the celebrations for the Qianlong Emperor's 80th birthday in 1790.” For detailed information about Beijing Opera, please see Nancy Guy, “Beijing Opera,” *Oxford Music Online*, http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/51764?q=beijing+opera&search=quick&pos=1&_start=1#firsthit (accessed Aug 11, 2011).

(beat urgently sing slowly/freely). Along with this will be an exploration of his use of the extended techniques in solo oboe part of which imitates the sound of the traditional Chinese instrument *suona*. Following this, the conclusion synthesizes and summarizes the findings.

CHAPTER ONE: QIGANG CHEN AND HIS COMPOSITIONAL STYLE

1.1. Brief Biography of Qigang Chen

Qigang Chen is a Chinese-French composer born in 1951 in Shanghai, China to an established literary family. He began studying music as a child. His father, who had been the administrator of the Beijing Academy of Fine Arts, is a famous Chinese calligrapher and painter. The Cultural Revolution² broke out when Qigang Chen was in his early teens. At that time, he was undertaking preliminary studies as a clarinet student at the Central Conservatory of Music in Beijing.³ During the Cultural Revolution, Qigang Chen's parents were denounced as "bourgeois" and "antirevolutionary," and sent to a labor camp. Qigang Chen was also sent to a camp located south of Beijing for "ideological re-education"⁴ and kept in confinement for three years. However, despite strong political pressure, he did not give up his compositional studies, maintaining his interest and passion for music throughout the political and cultural turmoil.

2. The Cultural Revolution was a political movement that took place in China from 1966 to 1976. The chairman of Chinese Communist Party, Zedong Mao launched it in an attempt to prevent the development of a bureaucratized Soviet style of Communism and re-impose his authority on the party. The stated goal of this movement was to enforce socialism in the country, removing capitalist and traditional cultural elements from Chinese society. This decade-long movement threw China into turmoil. It ended with the death of Chairman Mao in 1976.

3. *Encyclopedia of Contemporary Chinese Culture*, s.v. "Chen Qigang."

4. During the Cultural Revolution, Chairman Mao launched a new movement in which schooling was slated to accommodate the work schedule of communes and factories. Students and teachers were also sent to countryside, farms and factories to receive re-education, where they accepted the need for their own participation in manual labor. The purpose of this movement was on an effort to remove "bourgeois" influences, restoring ideological purity.

After the Cultural Revolution, many restrictions on art were eased. In 1977, the Chinese government resumed national college entrance examinations and Qigang Chen became one of twenty-six out of 2,000 candidates to pass the composition class entry examination at the Central Conservatory of Music in Beijing.⁵ Beginning in 1977, Qigang Chen received professional compositional training at the Central Conservatory, studying with Zhongrong Luo,⁶ along with fellow students Tan Dun, Qu Xiaosong, Xiaogang Ye, Chen Yi, Zhou Long and others. After five years of study, in 1983, Chen Qigang became the first government-sponsored nominee on the national postgraduate contest list, obtaining an opportunity to pursue postgraduate compositional studies abroad. Unlike his colleagues who mostly went to the United States for further study, Chen chose to study in France.

In 1984, Qigang Chen went to Paris for postgraduate study. A grant from the French government enabled him to study privately with Olivier Messiaen, who accepted Qigang Chen as

5. Qigang Chen, "Biography of Music Composer: Qigang Chen," <http://www.chenqigang.com/chenqigang/FE/english.htm> (accessed Aug 11, 2011).

6. Zhongrong Luo, a Chinese composer, is born in Sichuan, China on December 12th, 1924. He began to study composition with Xiaolin Tan and Shande Ding at the Shanghai Conservatory of Music in the 1940s. "He went to Beijing in 1951, where he worked with the Central Philharmonic Society as a resident composer until his retirement. His musical style fluctuates between mild, Debussian Romanticism and serialism with a distinct pentatonic flavour, but he encourages bolder innovations in the younger generation. He is held to be the spiritual father of modern Chinese music by many young composers in Beijing and Shanghai." Frank Kouwenhoven, "Luo Zhongrong," *Oxford Music Online*, http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/49474?q=luo+zhongrong&search=quick&pos=1&_start=1#firsthit (accessed Aug 11, 2011).

his last and only student for four years (1984-1988)⁷ and later became “a staunch supporter of Mr. Chen’s music.”⁸ Apart from Messiaen, he studied at the Paris Conservatory with Ivo Malec,⁹ Claude Ballif,¹⁰ Betsy Jolas,¹¹

7. Eline Flipse, “Broken Silence,” <http://www.docsonline.tv/?search=Broken%20silence&type=title&docinfo=108> (accessed Aug 11, 2011).

8. Frank Kouwenhoven, “Chen Qigang,” *Oxford Music Online*, http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/49468?q=chen+qigang&search=quick&pos=1&_start=1#firsthit (accessed in April 9, 2011)

9. Ivo Malec (1925-) is a “French composer of Croatian origin. In 1972, he was appointed to the faculty of the Paris Conservatoire. Malec is one of those rare composers who has proved equally inventive and successful in the fields of both acoustic and electro-acoustic music.” Jeremy Drake, “Malec, Ivo,” *Oxford Music Online*, http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/17535?q=Malec%2C+Ivo&search=quick&pos=1&_start=1#firsthit (accessed in April 9, 2011).

10. Claude Ballif (1924-2004) is a “French composer and theorist. He was a committed pedagogue who taught composition and analysis at the Paris Conservatoire from 1971 to 1990. His music is known as a combination of tonality and serialism - a system that he called *metatonicity*.” Daniel Charles, “Ballif Claude,” *Oxford Music Online*, http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/01906?q=Claude+Ballif&search=quick&pos=1&_start=1#firsthit (accessed in April 9, 2011).

11. Betsy Jolas (1926-) is a “French composer. Her music combined avant-gardism with a lyrical impulse. She has also had a distinguished career as a teacher, assisting and then succeeding Messiaen as professor of analysis (1975) and professor of composition (1978) at the Paris Conservatoire.” Jeremy Thurlow, “Jolas, Betsy,” *Oxford Music Online*, http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/14432?q=Betsy+Jolas&search=quick&pos=1&_start=1#firsthit (accessed in April 9, 2011).

and Jacques Castérède.¹² In 1987, he received compositional training at IRCAM¹³ and the Accademia Musicale CHIGIANA.¹⁴ He obtained his doctorate in musicology at the University of Paris-IV Sorbonne (1989) and remained in Paris to work independently as a composer.

Qigang Chen's musical talent and years of hard study earned him numerous awards: the first prize in the International Composition Contest (Buffet Crampon) in Paris in 1986; the Prize "Stipendienpreis" at the 34th Summer Festival in Darmstadt in Germany; the winner of 27th International Contest of Symphony Composition of Citta di Trieste in Italy in 1988; the winner of the Hervé Dugardin prize of the SACEM (Society of Composers and Publishers) in 1991; the winner of the International Contest of Composition for organ of Saint-Rémy de Provence in 1992;

12. Jacques Castérède (1926) is a “French composer. He won the Prix de Rome in 1953 and taught at the Paris Conservatoire from 1960. Castérède has composed a large number of works, writing in a style that privileges tonality, melody and regular pulsation.” Gérard Condé, “Jacques Castérède,” *Oxford Music Online*, http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/05130?q=Jacques+Cast%C3%A9r%C3%A8de&search=quick&pos=1&_start=1#firsthit (accessed in April 9, 2011).

13. IRCAM (Institute for Research and Coordination in Acoustics and Music) in Paris, France, is “a European institute for science about music and sound and avant-garde electro-acoustical art music.” Peter Manning, “Institut de Recherche et Coordination Acoustique/Musique [IRCAM],” *Oxford Music Online*, <http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/42130> (accessed in April 9, 2011).

14. The Accademia Musicale CHIGIANA (Chigiana Musical Academy) is a music institute in Siena, Italy. “It was founded by Count Guido Chigi Saracini in 1932 as an international center for advanced musical studies. It organizes master classes in the major musical instruments as well as singing, conducting and composition.” For detailed information about it, see Maestro Aldo Bennici, “the Accademia Musicale Chigiana of Siena,” <http://www.chigiana.it/Pagina.aspx?IDMenu=fondazione&livello=1&IDpagina=storia&topResult=1> (accessed in April 9, 2011).

the Prize Villa Medici Hors les Murs (the Rome prize) in 1993; the grand Prize of the City of Paris in 2000; the grand prize of Symphony Music of SACEMs in 2005; Mercedes-AMG: National Spirit Achievers Prize in 2008; Extraordinary Composer Prize of the 7th Chinese Golden Records in 2010, among other honors. His works have also been commissioned by Radio France, Carnegie Hall, IRCAM, the Nieuw Ensemble (Holland), the Deutsche Kammerphilharmonie, Koussevitzky Music Foundation, Commande du Stuttgart Kammerorchester, the Olivier Messiaen International Piano Competition 2000, the Wind Instruments National Contest (France), the Ministry of Culture and les Grands Travaux du Bicentaire, the Domaines de l'Art, the Montréal Symphonic Orchestra, Orchestre National de France, the Orchestre Philharmonique de Strasbourg & Vandoren SAS, and Stuttgart City & Stuttgart Radio Symphony Orchestra.

Qigang Chen's compositions were published by Gérard Billaudot Editeur in Paris from 1985 to 2007, and Boosey & Hawkes in London since 2008. His music has been widely performed throughout the world by many world-class orchestras and organizations, and recorded on EMI and Virgin Classics labels. He has also been invited often to be part of the jury at various musical events, such as the Irino International Composition Contest (Japan) and the Taiwan Internrome prizernational Composition Contest in 1994, the 9th International Composition Contest of Besançon in 1998 and the International Composition Contest at Hong Kong in 1999. Qigang Chen was also a guest professor at the leading Chinese Conservatories of music in Beijing and Shanghai. He served as Music Director for the Opening Ceremony of the 2008

Olympics in Beijing. His recent piece, a piano concerto *Er Huang*, commissioned by Carnegie Hall for the pianist Lang Lang, premiered in New York on October 28th, 2009.

1.2. Qigang Chen and the “New Wave”

After the Cultural Revolution, and with the higher educational system reestablished in China, a group of talented young composers, including Tan dun, Qigang Chen, Xiaogang Ye, Xiaosong Qu, Wenjing Guo, Chen Yi and Zhou Long, were allowed to enter the Central Conservatory of China where they received strict and systematical training in both Western music and traditional Chinese music. Through this “open-door” policy carried out in the late 1970s, there has been an increase in cultural exchanges, offering these young composers more opportunities to study and absorb various Western contemporary compositional techniques. At that time, several foreign composers and musicians, such as Chou Wen-chung, Alexander Goehr, George Crumb, Toru Takemitsu, and Isang Yun, were invited to the conservatory and lectured on contemporary Western Music. Among these visiting musicians, Chou Wen-chung¹⁵ was the most influential with regard to offering new directions in musical composition to Chinese

15. Chou Wen-chung (1923-) is a Chinese-American composer. He began to study composition with Carl McKinley, Nicolas Slonimsky and others at the New England Conservatory. In 1949, he moved to New York and studied with Edgard Varèse (1949–54) at Columbia University and completed the MA (1954) there. “In 1972 he was appointed professor at Columbia. His own works show the influence of Varèse, but more deeply that of Chinese music.” Paul Griffiths, “Chou Wen-chung,” *Oxford Music Online*, http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/opr/t114/e1385?q=chou+wen-chung&search=quick&pos=3&_start=1#firsthit (accessed in April 9, 2011).

composers.¹⁶ He introduced both his own music and contemporary Western music to these composers. Chou Wen-chung described his personal approach to composition as combining philosophical and aesthetic ideas of traditional Chinese arts with contemporary Western compositional techniques.

Upon hearing Chou's lectures, these young Chinese composers realized "a deeper need for searching the real roots of the Chinese culture," something that later played an important role in their own musical composition.¹⁷ Most of their works have been composed in a contemporary avant-garde style based on traditional Chinese arts and folk music that had not been explored. Influenced by Chou, they also blended various Chinese philosophies and aesthetics with contemporary Western compositional techniques in their works. Their music emphasizes dissonant sonorities, unusual performance techniques, "nuances of timbres and a musical element different from the 'beautiful' folk melodies."¹⁸ This group of composers has come to be known as the "New Wave."¹⁹ A representative work is Tan Dun's string quartet *Feng Ya Song* (Ballad-Hymn-Ode), which won second prize in the Dresden International Weber Chamber

16. Peter Chang, "Tan Dun's String Quartet Feng-Ya-Song: Some Ideological Issues," *Asian Music* 22, no.2 (Spring/ Summer 1991): 134.

17. Ibid.

18. *The Garland Encyclopedia of World Music*, s.v. "New Wave – East Asia: China, Japan, and Korea."

19. Ibid.

Music Composition Competition in 1983.²⁰ The “New Wave” represents for Chinese composers “the first significant shift of interest in Western music from eighteenth- and nineteenth-century classicism and romanticism to the twentieth-century avant-garde.”²¹

The music and compositional style of the “New Wave” caused a heated debate in China. During the Cultural Revolution, Chairman Mao and the Chinese Communist Party stressed that “art and music must serve the needs of the revolution and the masses.”²² All activities associated with Western art were prohibited, except for eight model revolutionary works consisting of six Peking Operas and two Chinese ballets. All of these works contained strong political content because during the ten-year revolution, “music for the masses was the composer’s primary concern.”²³ However, New Wave composers disagreed with Mao’s view of art. Their view was that art should not be confined to a relatively monotonous range catering to the taste of the masses.²⁴ They advocated for originality and individual creativity. These ideas were well reflected in their works. However, even though New Wave ideas gained support from several composers and musicians, conservative composers considered their experimental works to be merely imitations of the newly-learned techniques and ideas without in-depth thought given to their social responsibilities and the needs of the masses.

20. Ibid.

21. Ibid.

22. Chang, “Tan Dun’s String Quartet,” 132-135.

23. Ibid., 135.

24. Ibid., 135.

The New Wave composers nevertheless influenced Chinese arts. In the mid-1980s, most of these composers went to the United States and Europe to study, which enabled them to continue development of their own distinctive styles of integrating elements of traditional Chinese music with those of contemporary Western compositional techniques. Through their compositions, Chinese music gained significant recognition throughout the world. Qigang Chen, one of the most successful composers from this generation, now lives and works in Paris. He has established himself as one of the leading composers in the world.

1.3. Olivier Messiaen, Qigang Chen and his Compositional Style

Olivier Messiaen, had a significant influence on Qigang Chen, who studied with him from 1984 to 1988. Before this, even though Chen was a “New Wave” composer, his personal musical style was still rather raw. It was ultimately Messiaen, as his mentor, that strongly encouraged and led the young composer to find his own voice. Qigang Chen recalled:

In China, you learn to be sociable, subservient to everyone. If necessary, you must be entirely at the disposal of society. Messiaen was the first person to tell me that you have to be true to yourself. Messiaen woke me up. For four years I was his only student. I was also his last student. I have had the opportunity to speak to him, to live with him... and in so doing to experience how musically gifted he was. This is fundamental for an artist, but few of us are brave enough to face the truth. It took me many years to discover who I really am.²⁵

This attitude was highly influential on Qigang Chen’s musical creation. From then on, he

25. Eline Flipse, “Broken Silence,” <http://www.docsonline.tv/?search=Broken%20silence&type=title&docinfo=108> (accessed Aug 11, 2011).

pursued his own personal music language style in earnest. During this period, Qigang Chen's musical material evolved considerably, allowing his unique inner voice to shine through. Deeply rooted in Chinese folk music and traditional musical culture, he fused music material from both East and West, something that mirrored his own cross-cultural experience. Thus, each musical piece Chen composed in France after 1985 reflected the exploration of his own distinctive voice, and represented a clear step forward. Messiaen once remarked:

Endowed with exceptional intelligence, and an excellent internal "ear," he has very quickly assimilated European music and all contemporary music. I have carefully read all his musical works, and I can state that his compositions display real inventiveness, very great talent and a total assimilation of Chinese thinking to European musical concepts. All his works written since 1985 are remarkable by their thought, their poetry and their instrumentation. I wish Chen Qigang the greatest success, for he deserves it.²⁶

Qigang Chen's output now amounts to almost thirty works, each testifying to his continuous involvement. It includes music for piano or organ, Chinese instruments (alone or with orchestra), a four-act ballet based on the film *Raise the Red Lantern*, as well as numerous chamber and orchestral pieces. His musical language incorporates a transnational range, effectively blending Chinese and Western traditions. Messiaen has praised Mr. Chen's works for "their harmonious stylistic union of Western and Asian musical ideas."²⁷ Qigang Chen's music transcends cultural and musical boundaries with "sensitive instrumental timbres reminiscent of

26. Qigang Chen, "Biography of Music Composer: Qigang Chen," <http://www.chenqigang.com/chenqigang/FE/english.htm> (accessed Aug 11, 2011).

27. Frank Kouwenhoven, "Chen Qigang," *Oxford Music Online*, http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/49468?q=chen+qigang&search=quick&pos=1&_start=1#firsthit (accessed in April 9, 2011)

French impressionists.”²⁸ In addition, traditional Chinese folk music and Opera, especially Beijing Opera markedly influence his work. These characteristics are best represented in his celebrated works: *Yuan* (origin) for symphonic orchestra, *Poème Lyrique II* for baritone and instrumental ensemble, *Extase* for oboe and orchestra, *San Xiao* for four traditional Chinese instruments (bamboo flute, *san xian*, *zheng*, *pipa*), *Reflet d’un Temps Disparu*, *Wu Xing* (The Five Elements) for instrumental ensemble, the ballet *Raise the Red Lantern*, *Iris Devoilee* (*Iris Unveiledn*) for grand orchestra, three female voices and three traditional Chinese instruments, and *L’Eloignement* (Departure) for string orchestra.

28. *Encyclopedia of Contemporary Chinese Culture*, s.v. “Chen Qigang.”

CHAPTER TWO: AN ANALYSIS OF *EXTASE* II

2.1. Historical Background

Extase for oboe and orchestra was composed by Qigang Chen in 1995 as a commission by the Deutscher Kammerphilharmonie and the French Ministry of Culture. It premiered on October 11th, 1995 in Bremen, Germany by Rodrigo Blumenstock and the Deutscher Kammerphilharmonie under Thomas Hengelbrock. This work blended the virtuosic solo with idiomatic orchestral writing in an entirely organic way. Frank Kouwenhoven once remarked that “there is a more extrovert style of Romanticism that dominates this piece.”²⁹ Chen’s new works were recorded by the recording company EMI/Virgin under the album title “*Extase*.” It was awarded the “5 Stars Disc” designation by BBC Music Magazine and was judged among “the best modern music albums of 2006” by the Académie Charles Cros in French.³⁰ *Extase* clearly demonstrates the composer’s expertise in synthesizing both Chinese and Western musical elements. This work later became one of his most frequently performed works. He also arranged and transcribed the piece into a smaller ensemble version, *Extase* II in 1997. However, there are

29. Frank Kouwenhoven, “Chen Qigang: A Brazen Chinese Romantic in France,” http://wolfqi.w100.west263.cn/chenqigang/chenqigang/Eng_Dissertation/200353161752.htm (accessed in April 14, 2011).

30. Qigang Chen, “Music Composer: Qigang Chen,” <http://www.qigangchen.com/> (accessed April 9, 2011).

little changes to the music.³¹ *Extase* II for oboe and instrumental ensemble premiered on July 11th, 1997 in Avignon (Festival Acanthes) by Ernest Rombout and the Nieuw Ensemble (Amsterdam) under Ed Spanjaard. After the premiere, critics held different views of the piece. Some thought it was a fantastic composition while others could not understand it and thought it was quite difficult to classify.³² However, audience response was quite positive and enthusiastic. It received six curtain calls³³ and won extensive acclaim from the performers, who thought of it as a virtuosic and challenging piece.³⁴ Moreover, it has attracted many oboists throughout the world since its first performance.

Extase was composed when Qigang Chen learned of the death of his friend and fellow composer, Wuping Mo.³⁵ Qigang Chen was deeply shocked by his friend's death. At the same

31. The major difference between the two pieces is on the instrumentation. The instrumentation of *Extase* is: 2.1.2.2 - 2.2.0.0 - 2 perc et cordes (7.6.5.4.3); the instrumentation of *Extase* II is: 1.1.1.1 - 1.1.0.0 - perc, pno, hp, 2 vl, vla, vlc et cb. There is no change on the solo part.

32. Shuqin Li, "Interview with Qigang Chen," *Journal of the Central Conservatory of Music*, no.2 (1997): 92.

33. Ibid., 91.

34. Ibid., 92

35. Wuping Mo, a Chinese composer, studied composition with Zhongrong Luo at the Central Conservatory in Beijing from 1983 to 1988, later continuing his studies with Taira and Malec in Paris. "His music combines elements of Chinese folksong with a contemporary idiom, sometimes reminiscent of Ligeti yet strongly personal and imaginative. He died of liver cancer at the age of 34 in Paris in 1993." Frank Kouwenhoven, "Mo Wuping," *Oxford Music Online*, http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/49475?q=m+o+wuping&search=quick&pos=1&_start=1#firsthit (accessed in April 14, 2011).

time, Chen's emotional life was increasingly turbulent.³⁶ All these events gave the composer the inspiration to write *Extase*. He once remarked:

When I composed *Extase*, I had a strong feeling to express.... Different from the other pieces, *Extase* depicts another aspect of my life.... At that time, I was shocked by my friend's death and meanwhile my emotional life also had some ups and downs.... I wrote down my feelings about my life without paying much attention to the compositional techniques that I've learned before. There might be some roughness in this piece, but I think it is beautiful roughness.... To our contemporary composers, it is not easy to compose such a piece because it betrayed the Western avant-garde music style. So when I composed it, I was under a lot of pressure. However, ...I mustered the courage to write what I wanted to express, trying to do something that other people didn't like to do. That's how this piece came into being. In it, I try to extricate myself from the contemporary music to pursue my own way.³⁷

In an interview by Shuqin Li, Qigang Chen explains:

In *Extase*, I tried to extricate myself from...contemporary music with a comprehensive idea wherein Western contemporary compositional concepts, or even the traditional concepts of harmonies, melodies, formal structure and performing techniques, are no longer uppermost in...priorities. The Chinese traditional culture will bring to bear the most influential elements.³⁸

According to Qigang Chen, Wuping Mo used a Chinese folk tune "*san shi li pu*" (Village of Thirty Miles)³⁹ in his composition *Fan I* for male voice and ensemble (1991). This work was given an award at the Asian Festival of the Arts that same year and was later widely performed

36. Qigang Chen, "Zouchu Xiandai Yinyue Zhuiqiu Ziji de Lu," *People's Music* 386, no.6 (1998): 5.

37. Ibid., 5-6.

38. Li, "Interview with Qigang Chen," 92.

39. Chen, "Zouchu Xiandai," 5.

in Europe and Asia. In memory of Wuping Mo, Qigang Chen also adopts this folk tune in its entirety in *Extase*.⁴⁰

2.2. Thematic Materials

Extase II includes five themes. The main theme (or Theme V) of *Extase II* quotes “*san shi li pu*” (Village of Thirty Miles), a well-known mountain song⁴¹ from northern Shanxi province, and is shown in the following figure (see Figure 2-1):



Figure 2-1: *San shi li pu* (Village of Thirty Miles)⁴²

40. Ibid.

41. According to Kuo-huang Han, “*shange* (mountain song) means songs sung in an open area, which may be near a mountain or in an open field. In general, *shange* is free in rhythm and high in pitch. Texts are improvised to a great extent. Vocables and falsetto are used frequently. *Shange* may begin and end with a high and long fermata, developed from shouting to get attention in the outdoor environment. Love is the subject of most *shange*. The alternating style of singing between a masculine voice (man) and a feminine voice (woman) is another important feature of *shange*.” For detailed information about the singing style of the mountain song, please see Kuo-huang Han, “Folk Songs of the Han Chinese: Characteristics and Classifications,” *Asian Music* 20, No. 2, Chinese Music Theory (Spring – Summer, 1989): 116.

42. Lu-Ting Ho and Kuo-huang Han, “On Chinese Scales and National Modes,” *Asian Music* 14, No. 1 (1982): 139.

The Chinese lyrics to *Village of Thirty Miles* tell a love story between a pair of youths. The melody is divided into four phrases and it is written in a pentatonic C *zhi* mode in the F *gong* system,⁴³ which lacks both a semitone and a tritone.

In *Extase II*, this melodic figure first appears in its entirety on the solo oboe in mm. 169-84 (see Figure 2-2). Although most Chinese folk music was “based on five fundamental (pentatonic) tones, in practice, each fundamental tone is often modified and embellished by its adjacent semitones.”⁴⁴ Qigang Chen once remarked:

When a Chinese Beijing Opera singer sings a melody, for example the three notes DO-RE-MI, he will sing with tones of Beijing Opera, which adds many grace notes to the melody. This type of singing reflects a great influence from his living environment. That is

43. Here, the C *zhi* mode in the F *gong* system is a pentatonic scale that is composed of pitch classes C, D, F, G, A. It begins and ends on C (*zhi*), a perfect fifth away from F (*gong*). In Chinese music, a special name is assigned to each fundamental note of the pentatonic scale—*gong* (*earth*), *shang* (*metal*), *jiao* (*wood*), *zhi* (*fire*), *yu* (*water*)—corresponding similarly to *do*, *re*, *mi*, *sol*, and *la* of Western solfège. “The pitch names are used for identification purposes.” Through starting from a different fundamental note, a scale with a different interval sequence is created, which is similar to the construction of modes in Western music. There are five pentatonic modes derived from rotating these fundamental notes without changing pitches: *gong* mode, *shang* mode, *jiao* mode, *zhi* mode and *yu* mode. One *gong* system consists of these five pitches and five pentatonic modes. Since any chromatic pitch class can be identified as the *gong*, there are twelve *gong* systems. In addition, Chinese music also uses the heptatonic scale. Normally, there are three heptatonic scales that can be viewed as pentatonic scales with two added tones assigned with special names: *Yayue* scale, a pentatonic scale with an augmented fourth (*bianzhi*) and a major seventh degree (*biangong*) added; *Qingyue* scale, a pentatonic scale with a perfect fourth (*qingjiao*) and a major seventh degree (*biangong*) added; and *Yanyue* scale, a pentatonic scale with a perfect fourth (*qingjiao*) and a minor seventh degree (*run*) added. For detailed information about Chinese Scales and modes, please see Ho and Han, “On Chinese Scales,” 132-154.

44. Bright Sheng, “Bartok, the Chinese Composer,” http://www.brightsheng.com/Sheng_essay/BARTOK.pdf (accessed in April 14, 2011).

unimaginable to Western performers. Influenced by this type of singing, I deliberately add many grace notes to the melody in *Extase*.⁴⁵

Based on these characteristics of Chinese folk music and Beijing Opera, a Chinese variation technique called *jiahua*, meaning “adding neighbor tones and grace notes to embellish the melodic tones,”⁴⁶ has been used here. Therefore, in *Extase II*, the fundamental tones of the melody *Village of Thirty Miles* are often modified and embellished by their adjacent semitones (see Figure 2-2).

The musical score is written for a Hautbois solo in 4/4 time. It consists of three staves of music. The first staff begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked '42'. The first staff includes a circled 'K' and a 'Hautb. solo' instruction. The melody is marked with a forte 'f' dynamic and the instruction 'assez sauvage, très librement'. Above the first staff, there are three 'pcset' (pitch class set) notations: [7, 9, 0, 2], [0, 2, 7], and [7, 9, 0]. The second staff continues the melody with a forte 'f' dynamic and a circled '175'. The third staff concludes the theme with a circled '180' and a circled '1'. The score includes various musical notations such as eighth notes, sixteenth notes, and grace notes, as well as performance markings like slurs and breath marks.

Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-2: The main theme (Theme V) of *Extase II*

45. Chen, “Zouchu Xiandai,” 6.

46. Xiaole Li, “Chen Yi’s Piano Music: Chinese Aesthetics and Western Models” (PhD diss., University of Hawaii, 2003), 204.

However, the pitch class E that has been added to the original melody in m. 181 cannot be interpreted as an ornamental tone. According to Ho Lu-Ting, in Shanxi folk songs and the local theatre genre (especially *qin giang*⁴⁷), there is a unique and colorful local heptatonic scale whose structure is similar to the Mixolydian mode.⁴⁸ Here, the added pitch class E makes the structure equivalent to the heptatonic *zhi* (perfect fifth degree of one *gong* system, see foot note 44) mode of Shanxi but without *qingjiao* (perfect fourth degree of one *gong* system) (see Figure 2-3).



Figure 2-3: Heptatonic C *zhi* mode without *qingjiao*

Moreover, the E can be viewed as *ku yin*⁴⁹ that comes from *qin giang* (an old theatre genre in northwest China, see footnote 48). The pitch class E, and those embellishments, give the original tune color with the addition of the semitone (or major seventh) and the augmented fourth (or diminished fifth).

47. "There is an old theatre genre in northwest China called the *qin giang* of Shanxi whose music is very colorful and dramatic. The mode of the *qin qiang* is a heptatonic *zhi* mode. In this mode, there are two types of colorful notes called *huan yin* (happy pitch) and *ku yin* (sad pitch). *Huan yin* suggests feelings of happiness. *Ku yin*, on the other hand, expresses feelings of sadness." Ho and Han, "On Chinese Scales," 140-141.

48. Ibid., 139.

49. Ibid., 141. According to Ho Lu-Ting, the major third (*biangong*) and minor seventh (*qingjiao*) above *zhi* (perfect fifth degree in one *gong* system) in the heptatonic *zhi* mode are *ku yin* (happy pitch).

Influenced by the folk style, the high cry at the beginning, notated as a high-pitched fermata in m. 170 and m. 174, is a typical feature of the mountain song (see footnote 42) that is used throughout the piece. The melody is lyrical in nature, with a rhythm that is freer than the notation indicates. Qigang Chen once stated:

The most extreme feature of Chinese traditional music is the freedom of the rhythm due to the lack of systematic notation for it.... When I composed this oboe concerto, I was also influenced by this concept, which gave more freedom to the performer. A long fermata is often assigned to the notes of the solo part. However, how long the fermata is should be decided by the performer. It does not matter that other performers play the long notes in order to wait for him.⁵⁰

The transformation of the thematic materials gives *Extase II* unity and variety. The opening four-note C-D-G-A (pcset [7, 9, 0, 2]⁵¹) is the typical melodic cell of *Village of Thirty Miles* (see Figure 2-2). All other four themes that appear in this piece derive from this melodic material of Theme V. Introduced at the beginning, it has been expanded and enriched in the various pentatonic regions. Qigang Chen utilized this motive as fundamental melodic material to develop throughout the piece, creating a highly unified piece in terms of motivic development. Set

50. Li, "Interview with Qigang Chen," 92.

51. In this paper, each pitch class in the twelve-tone chromatic scale is represented by a number from 0 through 11. Thus C=0, C#=1 ... A#=10, B=11. To avoid confusing 10 with 1 and 0, the letter 't' (for ten) is used instead of the number 10, and 'e' (for eleven) instead of the number 11. In addition, the pitch-class set, which is abbreviated to pcset, is an unordered collection of pitch classes. In this paper, all pitch-class sets are written in normal form, the most compressed way of writing a pitch-class set.

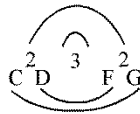


Figure 2-4: Inversionally symmetrical member of set class (0257)

class⁵² (0257), of inversionally symmetrical pentatonic subsets,⁵³ contains this motive.

This leading four-note motive contains two three-note sub-motives: C-D-G (pcset [0, 2, 7], a member of set class (027)) and G-A-C (pcset [7, 9, 0], a member of set class (025)), which also occur prominently throughout *Extase* II. Figure 2-5 lists other four themes that have a close connection with the motives of Theme V.

Theme I from the introduction, the first example in Figure 2-5, appears at the beginning of the piece. The motive F#-G#-C# (pcset [6, 8, 1]) in Theme I is a tritone away from the original tune C-D-G of *Village of Thirty Miles*.

The second example in Figure 2-5 is Theme II that appears at m. 12. The melodic fragments from Theme II are transpositionally related to the motives of Theme V: the melodic fragment E-F#-B (pcset [4, 6, e]) is four semitones away from the original tune C-D-G; the motive F#-G#-B (pcset [6, 8, e]) is eleven semitones away from the corresponding motive

52. Any pitch-class set could be transposed and/or inverted. For example, C-E-G (pcset [0, 4, 7]) transposes to D-F#-A (pcset [2, 6, 9]) and C-E-G (pcset [0, 4, 7]) inverts to F-A^b-C (pcset [5, 8, 0]). Thus, in a set class, there are normally twenty-four pitch-class sets, which are related to each other by either transposition or inversion. These pitch-class sets form a single, closely related family of sets, which is called the set class.

53. Pitch-class set [0, 2, 5, 7] can map onto itself at T₇I. In this paper, T_n, means to transpose a pitch-class set by n semitones from the original. T_nI means to invert the original set first, and then perform the transposition by some interval n.

G-A-C; and the motive B-C[#]-E (pcset [e, 1, 4]) is four semitones away from the original tune G-A-C.

The third example in Figure 2-5 is Theme III, which begins in m. 40. The principal three pitch classes of Theme III, E^b-F-A^b (pcset [3, 5, 8]), are eight semitones away from those of the corresponding motive G-A-C of *Village of Thirty Miles*.

Theme IV (or the transition theme) is found in the final example of Figure 2-5. To some extent, it is also developed from the melodic cell of *Village of Thirty Miles*. The first half of Theme IV, F-G-B^b (pcset [5, 7, 1]), is two semitones away from the original tune G-A-C.⁵⁴ However, a marked change of melodic figure in the other half of this theme, composed of four pitch classes, B^b-A^b-G^b-E (pcset [4, 6, 8, t]), is new musical material. In fact, it comes from the heptatonic *zhi* (perfect fifth degree in one *gong* system, see footnote 44) mode of Shanxi (see Figure 2-3) in which the tritone relationship between two notes, *qingjiao* (perfect fourth degree in one *gong* system) and *biangong* (major seventh degree in one *gong* system), is prominent. Even though there is no tritone in the main theme (Theme V), the composer compensates for this deficiency by applying that intervallic relationship into Theme IV. However, at the very beginning of *Extase II*, the composer has already stressed the importance of this interval. Theme I of Figure 2-5 exemplifies this point. In the second half of Theme I, there is another important motive of the piece, G[#]-C[#]-G (pcset [7, 8, 1], a member of set class (016)), which includes a tritone. In addition, the melodic material of Theme IV (the transition theme) is also suggested in

54. Based on these characteristics of Chinese folk music and Beijing Opera, the pitch class A can be explained as a grace note to B^b. Thus, the pitch class B^b is embellished by its adjacent semitone A.

Theme I from introduction
Ad lib. (♩ ≈ 56) pcset [6, 8, 1] pcset [7, 8, 1] assez sauvage
p ff ff

Theme II
pcset [4, 6, c] pcset [6, 8, e] pcset [e, 1, 4]
p f p

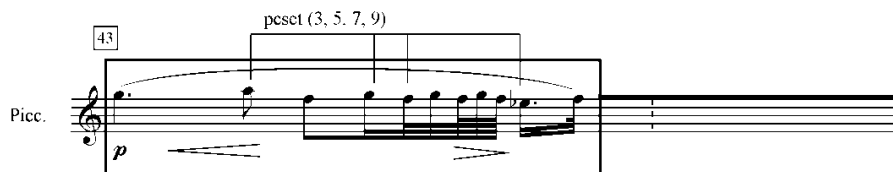
Theme III
solo arco gliss.
pcset [3, 5, 8]
p f p

Theme IV (or Transition Theme)
Ad lib. pcset [5, 7, t] pcset [4, 6, 8, t]
p f p

Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-5: Other themes appear in *Extase II*

m. 42 when the piccolo plays Theme III with a slight intervallic change (see Figure 2-6). The pitch classes A-G-F-E^b (pcset [3, 5, 7, 9]) in Figure 2-6 are eleven semitones away from those of the corresponding pitch classes B^b-A^b-G^b-E (pcset [4, 6, 8, t]) in the second half of Theme IV. They are all members of set class (0246). Since pitch-class set [0, 2, 4, 6] is an inversionally symmetrical subset of the whole-tone scale collection, use of it in Theme IV also paves the way for use of the whole-tone scale in this piece.



Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-6: Theme II played by piccolo

All melodic fragments from the five themes are often related to one another through either transposition or inversion, and they often juxtapose or overlap each other, serving as transitional materials linking one section with another. The common unifying factor among these melodic fragments is the recurring interval of a major second and a perfect fourth (or perfect fifth). In conclusion, Qigang Chen's aesthetic style influences his organization and arrangement of the thematic materials. It is perhaps best described as relating “more specifically to his other work, *Le Souvenir* (1985), yet much of it also applies to *Extase II*”.⁵⁵

The organizing principle of a composition, in terms of aural perception and temporal sequence, is one of augmentation. The work begins with a brief motive, which is then gradually expanded and augmented in its figurations, intervals, duration, and rhythm as the piece moves along, until its shape is richly enhanced and built up, and until the audience's impression of it is gradually strengthened and made ever so poignant to the extent of a total grasp. Yet in terms of compositional practice, it is just the opposite. I start with the most complete and expansive presentation of the materials, namely the climax.... Then I eliminate from it till the essence of the material [emerges]. This essential material then constitutes the main motive of the piece and its intervals and harmony, framing the piece as

55. Nancy Yunwha Rao, “Hearing Pentatonicism Through Serialism: Integrating Different Traditions in Chinese Contemporary Music,” *Perspectives of New Music* 40, no.2 (Summer 2002): 213.

a whole...⁵⁶

2.3. Harmonic Materials

As Qigang Chen notes, the harmonic material of *Extase* II is determined by the central motivic material of the piece, giving it a strong sense of cohesion. In other words, a profound influence on the harmonic design of *Extase* II can be found in the melodic contour of the themes. Set class (0257), revealed in the melodic cell of *Village of Thirty Miles*, is a source of important harmonic material. Figure 2-7, which shows the fourth complete statement of the melody *Village of Thirty Miles* in *Extase* II, is representative of this connection. In Figure 2-7, the melody is stated in A *zhi* (perfect fifth degree in one *gong* system, see footnote 44) mode. The collection of pitch classes {D, E, A, B} (pcset [9, e, 2, 4]) in the harmonic accompaniment is transpositionally related to the corresponding pitch classes {E, F#, A, B} (pcset [4, 6, 9, e]) in the melodic line. Pitch-class sets [4, 6, 9, e] and [9, e, 2, 4] are both members of set class (0257). Furthermore, the amalgamation of the two pitch-class sets forms a pentatonic collection {D, E, F#, A, B}, set class (02479).

56. Ibid., 213-214.

Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-7: The fourth statement of the melody *Village of Thirty Miles* in *Extase II* (mm. 274-275)

Set class (0257) is also extensively used in the transitional part of the piece as an important harmonic material. The two collection of pitch classes, $\{F, G, B^b, C\}$ (pcset $[5, 7, t, 0]$) and $\{D^b, E^b, G^b, A^b\}$ (pcset $[1, 3, 6, 8]$), circled in Figure 2-8 are each transpositionally equivalent and both are members of set class (0257).

Another motive, deriving from set class (016), which appears in Theme I at the beginning of the piece (see Theme I in Figure 2-5), also reoccurs frequently as harmonic material throughout the composition. Figure 2-9 shows a passage from the beginning of Theme II. The collection of pitch classes $\{C, D^b, G\}$ (pcset $[7, 0, 1]$, a member of set class (016)), played by the bass clarinet, contrabassoon and cello, provides the harmonic basis for this passage, though with

56 ©

Perc. $\text{pcset [5, 7, t, 0]}$ $\text{pcset [1, 3, 6, 8]}$

Htb. solo p pp mp

VI. I p pp

VI. II p pp

Vla p pp

Vlc. p pp

Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-8: Set class (0257) used in the transitional part in *Extase II* (mm. 56-59)

Cl. b. pcset [7, 0, 1] f ff p

Cbsn f ff p

Htb. solo p f

Cb. f ff p

Cl. b. sim. f p

Cbsn f p

Htb. solo p

Cb. f p

Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-9: Set class (016) used in the theme II of *Extase II* (mm. 11-15)

the intense rhythmic activity throughout the section. The polyrhythms⁵⁷ 3:2 (also called “hemiola”) and 4:3 pervade this passage.⁵⁸

Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-10: Polytonality in second statement of the melody *Village of Thirty Miles* in *Extase II* (mm. 191-197)

Polytonality⁵⁹ is used in the second complete statement of the melody *Village of Thirty Miles* in *Extase II* (see Figure 2-10) in which the same theme is played by different instruments in different pentatonic regions: flute and clarinet play the melody in F *gong* system {F, G, A, C,

57. Polyrythm is the simultaneous occurrence of two or more independent rhythms.

58. There is a parallel between polyrythm and musical intervals: in an audible frequency range, the 2:3 ratio produces the musical interval of a perfect fifth and the 3:4 ratio produces a perfect fourth. In fact, both intervals are very important intervals in *Extase II*.

59. Polytonality is a combination of two or more aurally distinguishable tonalities in a polyphonic texture. Here, it may be also appropriate to view it as polymodality, the superposition of more than two aurally distinguishable modes in a polyphonic texture. Since each voice is written in the same mode (*zhi* mode), but in different tonalities, the term polytonality is chosen.

D, E}; oboe plays the melody in B *gong* system {B, C#, D#, F#, G#, A#}; and bassoon plays the melody in E *gong* system {E, F#, G#, B, C#, D#}. Through use of these three *gong* systems, all twelve chromatic pitch classes have been acquired. This combination of different *gong* systems, {E, F, B}, not only reflects set class (016), but also reflects the direct influence of the heterophonic style in Chinese folk music.⁶⁰

Some of the harmonic sonorities in *Extase* II are also derived from the juxtaposition of the motives from the principal themes listed in Figures 2-2 and 2-5. Figure 2-11 contains two transitional passages from *Extase* II that exemplify this point, with the motives (here represented by pcsets) marked on a separate staff. The chordal material circled in the first example of Figure 2-11 is composed of two motives. One motive, the collection of pitch classes {G#, A#, C#, D#}, is tritonally related to the head motive of the piece (the opening four-note C-D-G-A of *Village of Thirty Miles*, a member of set class (0257)). The other motive, the collection of pitch-classes {A#, G#, F#, E}, is also tritonally related to the melodic figure in the second half of Theme IV, B^b-A^b-G^b-E (a member of set class (0246)). In addition, the collection of pitch classes {D#, E, A#}, which is also included in this chord material, is reminiscent of another important motive of the piece, the melodic figure in the second half of Theme I, G#-C#-G (a member of set class (016)).

60. For detailed information about the heterophony in Chinese folk music, please see Robert T. Monk, "Heterophony in Chinese Folk Music," *Journal of the International Folk Music Council* 18, (1966): 14-23.

140

Fl.
Htb.
Cl.
Bsn.
Cor.
Tp.
Pno.

pcset [t, 3, 4]
pcset [4, 6, 8, t]
pcset [8, t, 1, 3]

225

Fl.
Htb.
Cl.
Bsn.
Cor.
Tp.
Cb.

pcset [t, e, 4]
pcset [9, e, 4]
pcset [8, t, 1, 3]
pcset [9, e, 1, 3]

Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-11: The juxtaposition of the motives as the harmonic material in *Extase II* (mm. 140-141, and mm. 225-226)

The second example in Figure 2-11 demonstrates the use of a similar harmonic sonority. It is composed of two motives: the first is the collection of pitch classes $\{A^b, B^b, D^b, E^b\}$, transpositionally related to the head motive of the piece (the opening four-note C-D-G-A of *Village of Thirty Miles*), the second is the collection of pitch classes $\{A, B, E\}$, transpositionally related to the first three notes of the head motive (its submotive) C-D-G. In addition, the collections of pitch classes $\{A, B, D^b, E^b\}$ and $\{B^b, B, E\}$, which are also included in this chordal material, are transpositionally related to the melodic figure in the second half of Theme IV, $B^b-A^b-G^b-E$ and the melodic figure in the second half of Theme I, $G\#-C\#-G$ respectively.

The tone cluster⁶¹ used in *Extase II*, to some extent, is also derived from the juxtaposition of the motives from the principal themes. The chord in m. 96 of Figure 2-12 is voiced as a cluster. It comes from the juxtaposition of all pitch classes $\{F, G, A, F\#, G\#, B^b\}$ in the melodic fragment played by the oboe solo, which is derived from Theme IV (the transition theme). In addition, it can even be interpreted as a juxtaposition of the minimum-intersecting pentatonic pair F *gong* system and G^b *gong* system (see later discussions in next few pages), even though these two pentatonic collections are incomplete here.

61. Tone cluster is a harmonic sonority that is built from major or minor 2nds or from a combination of the two. In addition, the notes of the chord are placed adjacent to each other.

The musical score for Figure 2-12 is arranged in five staves. The top three staves are grouped by a brace and labeled 'Pno' (Piano), 'Hpe' (Harp), and 'Perc.' (Percussion). The bottom staff is labeled 'Htb. solo' (Horn). The time signature is 2/4. The key signature has one flat (B-flat). The Pno, Hpe, and Perc. staves show a tone cluster of five notes (F, G, A, B, C) in the right hand, marked *mp*. The Htb. solo staff shows a melodic line starting on E, marked *p*. A box labeled 'Vibra avec archet' is placed over the Perc. staff.

Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-12: Tone cluster used in *Extase II* (m. 96)

Apart from the harmonic sonorities derived from the motivic material, the harmonic material of *Extase II* is also derived from the traditional pentatonic modes. In fact, pentatonicism pervades *Extase II*. Besides set class (0257), the pentatonic collection set class (02479) and two other set classes of its subsets, set class (0247) and set class (0358), are occasionally used in this piece, also functioning as harmonic material. However, there is no more concrete discussion about them herein. The harmonic sonorities derived from the employment of “the principle of maximum-intersecting and minimum-intersecting pentatonic pairs”⁶² described by Nancy Yunwha Rao is the main focus of the analysis here.

62. Rao, “Hearing Pentatonicism,” 207-214.

According to Rao, the maximum-intersecting pentatonic scales are obtained from the juxtaposition of two pentatonic scales that are a perfect fourth or a perfect fifth apart. The pentatonic scale contains four instances of interval class 5 (perfect fourth or fifth), so there will be four common tones when the scale is transposed up or down by five semitones (T_5 or T_7)⁶³ (see Figure 2-13). Since there is maximum invariance - four common tones between two closely related pentatonic scales and a minimal change that only one pitch-class changes at one time - they constitute a pair of maximum-intersecting pentatonic scales.

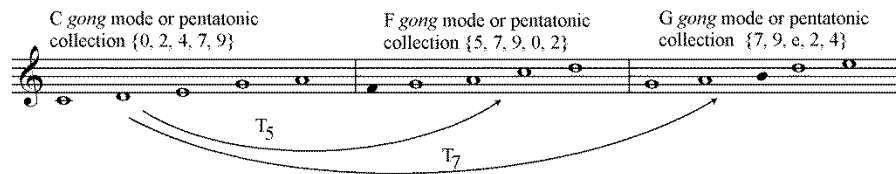


Figure 2-13: Common tones between two pentatonic scales that are a perfect fourth or a perfect fifth apart

The minimum-intersecting pentatonic scales are achieved by juxtaposing two pentatonic scales that are a semitone or a tritone apart. The pentatonic scale contains no instances of interval class 1 and 6 (minor second and augmented fourth), so there will be no common tones when the scale is transposed up or down by a semitone or a tritone (T_1 or T_6) (see Figure 2-14). Due to the minimum invariance - no common tones between two pentatonic scales, and a maximal change that five pitch-classes change at one time - they constitute a pair of minimum-intersecting

63. According to Joseph N. Straus, “when a pitch-class set is transposed by interval n , the number of common tones will be equal to the number of times the interval n occurs in the set. There is only one exception, which is tritone (interval class 6). Because the tritone maps onto itself under transposition at T_6 , each occurrence of interval class 6 in a set will create two common tones when the set is transposed at T_6 .” Joseph N. Straus, *Introduction to Post-Tonal Theory*, 3rd ed. (New Jersey: Pearson/Prentice Hall, 2005), 79.

pentatonic scales.

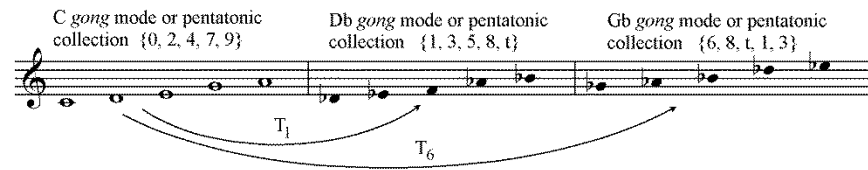


Figure 2-14: Common tones between two pentatonic scales that are a semitone or a tritone apart

In Messiaen's *The Technique of My Musical Language*, he discusses a chord on the dominant, which contains all the notes of the major scale (see Figure 2-15).⁶⁴



Figure 2-15: The chord on the dominant that contains all the notes of the major scale

Qigang Chen might have been inspired by Messiaen's idea. The harmonic sonorities extensively used in *Extase II* derive from the maximum-intersecting pentatonic scales. In fact, these sonorities can be obtained by the superposition of all notes in the hexatonic *zhi* (perfect fifth degree of one *gong* system, see foot note 44) mode mentioned before. In other words, the juxtaposition of two pentatonic scales that are a perfect fourth or a perfect fifth apart reaches a diatonic hexachord, also known as Guidonian hexachord, set class (024579). This chord can also be interpreted as an 11th chord, or an incomplete 13th chord.

64. Olivier Messiaen, *The Technique of My Musical language*, trans. John Satterfield (Paris: Alphonse Leduc, 1956-1966), 1:50.

50

Ab gong system/ Eb gong system

Fl.

Htb.

Cl.

Bsn.

Pno

Eb gong system/ Bb gong system

C gong system/ G gong system

Hpe

Perc.

Vibra

Marimba

Htb. Solo

50

VI. I

VI. II

Vla

Vlc.

Cb.

The juxtaposition of the motives

Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-16: Maximum-intersecting pentatonic scales (mm. 50-52)

The passage in Figure 2-16 is a case in point. In this passage, three pairs of pentatonic scales: E^b *gong* system / B^b *gong* system {E^b, F, G, B^b, C/ B^b, C, D, F, G}, C *gong* system / G *gong* system {C, D, E, G, A/ G, A, B, D, E} and A^b *gong* system / E^b *gong* system {A^b, B^b, C, E^b, F/ E^b, F, G, B^b, C} play an important harmonic role. All three pairs of pentatonic scales are maximum-intersecting pentatonic pairs. The final chordal material comes from the juxtaposition of the motives discussed before. In addition, the figure can reveal deeper relations. Each note played by the oboe solo comes from one of each pentatonic pair. The combination of these pitch classes {F, G, B^b, C} forms a pitch-class set, [5, 7, t, 0], which is transpositionally related to the opening four-note C-D-G-A of the *Village of Thirty Miles* melody.

Figure 2-17 is another good example of Qigang Chen's employment of maximum-intersecting and minimum-intersecting pentatonic pairs in *Extase II*. Rao also analyzes this passage in *Hearing Pentatonicism Through Serialism*.⁶⁵ Beginning with a maximum-intersecting pentatonic pair, C *gong* system (P₀)⁶⁶ and G *gong* system (P₇), on the violin and viola in bar 71, the F# *gong* system (P₆), another pentatonic region on piano, harp and percussion parts is superposed on the former pair. The F# *gong* system (P₆) is non-overlapping with the C *gong* system (P₀) and the G *gong* system (P₇). Through superposition of these three

65. Rao, "Hearing Pentatonicism," 207-208.

66. Here, P represents pentatonic scale. The subscripted number represents each pitch class in the twelve-tone chromatic scale. For example, P₀ means a pentatonic scale begins on C, which is the C *gong* system.

pentatonic regions, an aggregate⁶⁷ nearly creates. Here, “the contrast of maximum-intersecting and minimum intersecting pentatonic pairs reveals the composer's unique way of moving around the chromatic space pentatonically.”⁶⁸ After this, a succession of diatonic hexachords occurs, which starts with a maximum-intersecting pentatonic pair D *gong* system/ A *gong* system (P_2 / P_9), through A *gong* system/ E *gong* system (P_9 / P_4) and E *gong* system/ B *gong* system (P_4 / P_e), and finally ends with B *gong* system/F# *gong* system (P_e / P_6). In this progression, the four diatonic hexachords move through the circle-of-fifths and are each related to the next by sharing five common tones - a pentatonic scale. Meanwhile, the invariant pitch class F# of the four pairs of pentatonic scales, played by the oboe solo, is accompanied by a succession of diatonic hexachords.

67. An aggregate is a collection consisting of all twelve pitch-classes without regard to order or duplication.

68. Rao, “Hearing Pentatonicism,” 207-208.

Musical score for mm. 70-76. The score includes parts for Flute (Fl.), Horn (Hib.), Clarinet (Cl.), Bassoon (Bsn.), Cor, Trumpet (Tp.), Piano (Pao.), Harp (Hpe.), Percussion (Perc.), Horn solo (Hib. solo), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score features various dynamic markings such as *pp*, *p*, *mp*, *mf*, *f*, and *ppp*. It also includes tempo markings like $\text{♩} = 120$ and $\text{♩} = 60$, and specific performance instructions like "écho", "Vibra", and "sul G". The score is divided into measures, with some measures containing multiple staves for different instruments.

Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-17 Maximum-intersecting and minimum-intersecting pentatonic pairs (mm. 70-76)⁶⁹

69. Rao, "Hearing Pentatonicism," 210-211.

P_4
 P_c

Musical score for Figure 2-17 (Continued). The score is written for a large orchestra and includes the following parts: Flute (Fl.), Horns (Hrb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor.), Trumpet (Tp.), Piano (Pno.), Harp (Hpc.), Percussion (Perc.), Horn solo (Hrb. solo), Violin I (VI. I), Violin II (VI. II), Viola (Via.), Violoncello (Vlc.), and Contrabass (Cb.). The score is divided into two systems. The first system includes measures 75 and 1). The second system includes measures 75 and 1). The score features various dynamics such as *p* (piano), *f* (forte), *mp* (mezzo-piano), and *ff* (fortissimo). There are also markings for P_4 , P_c , P_6 , and P_9 . The Harp part includes a section marked "El" and "A4". The Percussion part includes a section marked "Marimba". The Horn solo part includes a section marked "75". The Violin I and II parts include a section marked "75". The Viola part includes a section marked "75". The Violoncello part includes a section marked "75". The Contrabass part includes a section marked "75".

Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-17 (Continued)

2.4. Formal Structure

In the previous section, the thematic processes of *Extase* II have been discussed. The principle of Qigang Chen's organization and arrangement of the thematic material in this piece, to a considerable extent, is similar to “developing variation,”⁷⁰ a concept created by Arnold Schoenberg who considered it as “one of the most important compositional principles of Western music from the common-practice era to his own day.”⁷¹ The principle of developing variation also lies in the continuous alteration of musical materials progressively yielding new and contrasting ideas. Schoenberg once explained:

Whatever happens in a piece of music is nothing but the endless reshaping of a basic shape...Or, in other words, there is nothing in a piece of music but what comes from the theme, springs from it and can be traced back to it; put still more severely, nothing but the theme itself. Or, all the shapes appearing in a piece of music are foreseen in the "theme." I say a piece of music is a picture-book consisting of a series of shapes, which for all their variety still (a) cohere with one another, [and] (b) are presented as variations (in keeping with the idea) of a basic shape, the various characters and forms arising from the fact that variation is carried out in a number of different ways.⁷²

The concept of developing variation appears in a number of Schoenberg's writings. They

70. According to Ethan Haimo, “the first known use of the term 'developing variation' appears in Schoenberg's never-completed theoretical treatise, *Coherence, Counterpoint, Instrumentation, Instruction in Form* and since then (1917), the term appears frequently in his writings.” Ethan Haimo, “Developing Variation and Schoenberg's Serial Music,” *Music Analysis* 16, no.3 (Oct. 1997), 350.

71. Walter Frisch, “Beahms, Developing Variation, and the Schenoberg Critical Tradition,” *19th-Century Music* 5, no.3 (Spring 1982): 215.

72. Arnold Schoenberg, *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein, trans. Leo Black (New York: St. Martin's Press, 1975), 290.

are valuable resources that offer “a wealth of information pertaining to the formal analyses of music involving transformation of motivic ideas in a non-tonal harmonic context.”⁷³ Schoenberg scholar Walter Frisch, who makes skillful use of Schoenberg's concept of developing variation to do an analytical study of eighteen important works by Brahms, also remarked on Schoenberg's compositional device:

By “developing variation,” Schoenberg means the construction of a theme by the continuous modification of the intervallic and /or rhythmic components of an initial idea. The intervals are “developed” by such recognized procedures as inversion and combination, the rhythms by such devices as augmentation and displacement.⁷⁴

The large formal structure of *Extase* II is developed from a specifically thematic evolution. The music unfolds through a unique and characteristic process of continuous motivic/thematic development. The form is based on motivic-thematic relationships. Central to this work is the presentation of the main theme *Village of Thirty Miles* in the middle, which forms the basis for all the musical action. This material is then manipulated and transformed. All the while, the theme retains its essential features, especially the intervallic structure, but takes on a different mood. Those changes effectively and progressively create new musical material, which is then subjected to further development by restatement combined with variation. “The momentum gradually increases as the figuration is built up, the pentatonic regions piled up, and the overall

73. Wendy Wan-Ki Lee, “Unpacking Aspects of Musical Influence in Three Piano Works by Chinese Composers (Chen Yi, Bright Sheng, Chen Qigang)” (PhD diss., University of Michigan, 2006), 62.

74. Walter Frisch, *Brahms and the Principle of Developing Variation* (Berkeley and Los Angeles: University of California Press, 1984), 9.

shape of the melody becomes ever more transparent. When the melody finally appears in full, the fragmented sound is finally bundled up into a whole, and the suspense is at last resolved.”⁷⁵

Apart from the influence of Schoenberg’s ideas of developing variation, some aspects or elements of sonata form are also implied in this piece. Schoenberg’s string Quartet No.4, which also uses sonata form and developing variation simultaneously, may function as a model, giving inspiration to Qigang Chen. The composition is comprised of a sonata-form-like exposition, development, and varied recapitulation (see Figure 2-18). After a short introduction, the exposition begins with the first theme group, which consists of two themes (Theme II and Theme III) that are derived from the melodic cell of *Village of Thirty Miles*. Development of the leading motive leads directly into the transition, which begins with no break in the flow of the music. The transition can be divided into two parts, which includes both dependent and independent transition. However, the theme of the independent transition (Theme IV) is to some extent also motivically related to the melodic cell of *Village of Thirty Miles*. The second theme group begins with the melodic figure *Village of Thirty Miles* appearing in its entirety. The development, which only develops the transition theme (Theme IV), leads directly into an abbreviated recapitulation in which the first theme group is omitted. The centrality (F *gong* system) of the second theme group in the exposition nicely finds its reflection in the recapitulation (B^b *gong* system),

75. Rao, “Hearing Pentatonicism,” 214.

Introduction		Part one (Exposition)					Part two (Development and Recapitulation)					Coda	
Mm.	1	10	40	49	111		168	183	198		258	274	288
		First group (P): 1a 1b		TR ₁	TR ₂	Second group (S): 2a 2a'		TR'	Second group (S): 2a'' 2a'''				
						F gong system					B ^b gong system	D gong system	

Figure 2-18 Formal structure of *Extase II*

something reminiscent of the tonal scheme that favored by Mozart and Schubert.⁷⁶ The coda, which includes two cadenzas, functions as a conclusion to the whole piece. In addition, the formal structure of the piece also reveals its relationship to the binary form models (see Figure 2-18).

2.5. Centricity and Tonality

In *Extase II*, the pitch class G receives special treatment. It is established as an important pitch center through various kinds of direct emphasis and reinforcement. It is stated frequently,

76. The characteristic progression in the exposition of most major-mode sonata forms is from tonic (I) to dominant (V). “Occasionally, particularly favored by Mozart and Shubert, this progression up a fifth normally finds its reflection in the recapitulation in which the first theme of the recapitulation appears in the subdominant key rather than tonic. Some examples of its use are the first movement of Mozart’s Sonata in C Major, K.545, and Schubert’s Symphony No.5.” For detailed information about the recapitulation beginning in a non-tonic key, please see Douglass M. Green, *Form in Tonal Music: An Introduction to Analysis*, 2nd ed. ([Belmont, CA]: Wadsworth/Thomson Learning, 1993), 217; James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 260-280.

sustained at length, metrically stressed, placed in a registral extreme, and played loudly.

Moreover, the sense of this centricity is also based on inversional symmetry. The centric pitch class G is usually an axis of inversional symmetry around which all of the notes in a passage of *Extase* II balance. In the transition theme shown in Figure 2-5, all the notes are arranged symmetrically around the central note G (see Figure 2-19). It is the axis of symmetry and the central tone in that passage. It is the focus of the melody and metrically stressed by repetition on every downbeat.



Figure 2-19 Pitches arranged symmetrically around the central note G in Theme IV

A similar passage shown in Figure 2-20 appears at the end of the piece, where the pitch class G also functioned as the central tone and all other notes are arranged symmetrically around it, regardless of whether it is in the pentatonic collection or in the whole-tone collection.

pentatonic collection whole tone collection

Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-20 Pitches arranged symmetrically around the central note G at the end

The piece ends with the centric pitch class G as well, played in octaves with *fortissimo*. Before the coda, there is a prolonged preparation for the return of the centric G through deploying a dominant-like pedal note D, which requires a functional resolution to the tonic-like G at the end. This kind of cadential pattern at the end of the piece is strongly suggestive of a V-I progression, which implies a connection with the traditional common-practice tonality. In fact, there are many passages in this piece written with the preservation of tonal factors.

Figure 2-21 illustrates a transitional passage from bar 35 to bar 41 with a comprehensive graphic analysis in the Schenkerian approach underneath it. The structural harmonic framework T-Int-D-T⁷⁷ is indicated through the functional harmonic progression of $i - iv^6 - V^7 - i$ in f minor, which is elaborated on through use of a secondary dominant along with abundant linear progressions within the harmonic progression. However, it is still possible to find traces of a root progression preserving traditional functions.

f minor: i ($b7$) — iv^6 — V^7 — i

T Int D T

Figure 2-21: Graphic analysis for a passage of *Extase* II (mm. 35-41)

Figure 2-22 sketches the main motion of the bass line in a passage from m. 258 to m. 274, which is another example illustrating how the composer preserves the traditional tonal elements in *Extase* II. The harmony in this section is nonfunctional and non-triadic, but the motion in the bass line unmistakably references the traditional tonal definition. It characteristically plays an important role in the harmonic motion, forming the basis and support for the succession of chords and larger harmonic framework they create. The tonal focus of B^b in this passage is

77. T stands for tonic class, Int for intermediate class (Chords that connect the initial tonic with the structural dominant are called intermediate harmonies. Among the many chords that can function in this manner are II, IV, VI, and III.), and D for dominant class.

suggested in the circle-of-fifths progression (F- B^b -E^b) in the bass. With the conclusion comes a shift of tonal focus to D, approached via a stepwise bass from F to D. A pentachord based on A in m. 273, functioning as the dominant-type chord, receives a traditional resolution to the tonic-like D in m. 274.

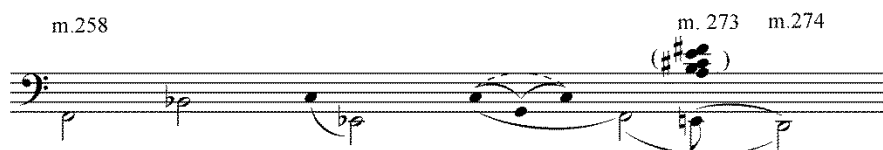


Figure 2-22: The main motion in the bass line of a passage (mm. 258-274)

2.6. Influences from Western Composers

In previous discussions, some influences from Schoenberg, Debussy, and Messiaen's music, or their compositional ideas, have been mentioned or discussed. In this section, other influences from these and other Western composers will be examined.

Qigang Chen once admitted that "the detail and nuance in French music was very similar to my own. I had already discovered Debussy and Ravel on my own."⁷⁸ In *Extase II*, some of the harmonic sonorities and musical textures are reminiscent of music by Debussy. For instance, the use of eleventh and thirteenth chords, the use of quartal and quintal chords, and parallel movement of the chords. Apart from these, the whole-tone scale is also used in *Extase II*. The whole-tone scale is often associated with Debussy. As mentioned before, the set class (0246), an

78. Ken Smith, "Focus on: Chen Qigang," Carnegie Hall, http://www.carnegiehall.org/chinafestival/themes/classof78_chenqigang.aspx (accessed September 20, 2011).

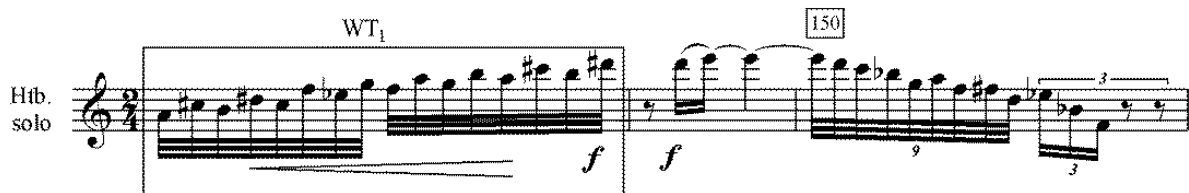
inversionally symmetrical subset of the whole-tone scale collection (set class (02468t)), is used in the transition theme, paving the way for use of the whole-tone scale. It makes the switch between the pentatonic scale and the whole-tone scale smoother and more natural. In *Extase II*, one transposition of whole-tone scale, WT_1 {C#, D#, F, G, A, B}, has been used. Figure 2-23 is a passage from the end of the piece that is based on a whole-tone collection, WT_1 . However, the centric pitch class G of this excerpt is reached through the ascending whole-tone scale and a chromatic scale at the very end.



Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-23: Whole-tone scale used in *Extase II* (mm. 344-345)

A similar passage based on the whole-tone collection WT_1 from the transitional part is shown in Figure 2-24.



Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-24: Whole-tone scale used in *Extase II* (mm. 148-150)

In *Extase II*, the occasional use of added values⁷⁹ is reminiscent of music by Messiaen. The passage in Figure 2-25 is an example of this. Bar 184 and bar 188 of Figure 2-25 would clearly be in quadruple meter without added values.



Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-25: Added values used in *Extase II* (mm. 183-190)

The passage in Figure 2-26 is written in a type of graph notation and involves a kind of uncontrolled imitation that frees performers from having to maintain strict meter, yet allows some control over attack times and durations. Woodwinds and piano players freely play their repeated pattern in an uncoordinated fashion until the next section begins. The parts of the ensemble are not to be synchronized exactly. Each instrument (piccolo, oboe, clarinet, piano, violin and viola) has its own pitch material played in different tonalities, but the patterns and

79. Added Values means to complicate a simple rhythmic pattern by the addition of a short duration in the form of a dot, a note, or a rest. It is often associated with Olivier Messiaen.

Picc. 1) *p*
 Cl. 1) *p*
 VI. I solo arco *p* (8^{va}) gliss. *p*
 VI. II *mp* 10 *p* 10 *mp* 10
 Vla. *p* *p* gliss. *p* tr.

Picc. 45
 Htb. 1) *p*
 Cl. *p*
 Pno 1) *p*
 VI. I *p* (8^{va}) gliss. *p* 45
 VI. II *mp* 10 *p* 10 *mp* 10
 Vla. *p* *p* gliss. *p* tr.

Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-26 Uncontrolled imitation between different instruments (mm. 42-49)

prendre la Gr. Fl.

The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting in 3/4 time and switching to 4/4 time. Dynamics: *f*.
- Htb.**: Horn, starting in 3/4 time and switching to 4/4 time. Dynamics: *f*.
- Cl.**: Clarinet, starting in 3/4 time and switching to 4/4 time. Dynamics: *f*.
- Bsn.**: Bassoon, starting in 3/4 time and switching to 4/4 time. Dynamics: *p*, *f p*, *f*.
- Pno.**: Piano, starting in 3/4 time and switching to 4/4 time. Dynamics: *f*.
- Hpc.**: Harp, starting in 3/4 time and switching to 4/4 time. Dynamics: *f*.
- Perc.**: Percussion, starting in 3/4 time and switching to 4/4 time. Dynamics: *mf*. Includes a Marimba part.
- Htb. solo**: Horn solo, starting in 3/4 time and switching to 4/4 time. Dynamics: *f*.
- VI. I**: Violin I, starting in 3/4 time and switching to 4/4 time. Dynamics: *p*, *mp*, *f*. Includes glissando and trill markings.
- VI. II**: Violin II, starting in 3/4 time and switching to 4/4 time. Dynamics: *p*, *f p*, *f*. Includes glissando and trill markings.
- Vla.**: Viola, starting in 3/4 time and switching to 4/4 time. Dynamics: *p*, *f*. Includes glissando and trill markings.
- Vlc.**: Violoncello, starting in 3/4 time and switching to 4/4 time. Dynamics: *p*, *f p*, *f*. Includes glissando and trill markings.
- Cb.**: Contrabasso, starting in 3/4 time and switching to 4/4 time. Dynamics: *p*, *f p*, *f*. Includes glissando and trill markings.

The score is written in 3/4 and 4/4 time signatures. The key signature is one flat (B-flat). The dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as glissando, trill, and pizzicato.

Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-26 (Continued)

melodic contour are somewhat similar, resulting in uncontrolled imitation within each instrument. Bar lines have little meaning except to aid performers in generally maintaining their place in the music. They do not indicate stresses and should not be noticeable in performance. This controlled freedom given to the individual musicians in *Extase II* reveals the influence of the preeminent Polish musician Witold Lutosławski and his concept of “controlled aleatory.”⁸⁰

2.7. Influences from Chinese Traditional Music

In previous discussions, the marked influences of traditional Chinese musical culture in *Extase II* have already been examined in several aspects, especially its extensive use of the folk tune *san shi li pu* (Village of Thirty Miles) and harmonic sonorities based on pentatonic modes. In addition, with regard to orchestration, the extensive use of Chinese percussion instruments,

80. Lutosławski own personal aleatoric technique (which he called “controlled aleatory”) whereby the performers have freedom within certain controlled parameters was first demonstrated in his orchestral work *Jeux Vénitiens* (1961) and is employed in almost all his subsequent compositions. This aleatoric technique “frees both the rhythmic and textual dimensions of his music. The composer has attributed this change of style and compositional method to his encounter in 1960 with John Cage’s *Concerto for Piano and Orchestra*. Lutosławski devised a music that he termed ‘aleatoric counterpoint,’ in which pitches in all instrumental and vocal parts are precisely notated and rhythms are improvised by the player within certain guidelines.” In *Jeux Vénitiens*, Lutosławski also wrote long passages in which the parts of the ensemble are not to be synchronized exactly. At cues from the conductor, each instrumentalist may be instructed to finish their current section and move straight on to the next section or to stop. This controlled freedom given to the individual musicians is contrasted with passages where the orchestra is asked to synchronize their parts. “Passages of aleatoric counterpoint normally alternate with conventionally notated passages, and each block-like section projects a distinct texture that is linked to its neighbors in subtle ways.” Bryan R. Simms, *Music of the Twentieth Century: Style and Structure*, 2nd ed. (California: Thomson Learning, 1996): 361-363.

like Chinese cymbals, temple blocks, Chinese tam-tam and so on, also strengthens the oriental flavor of this piece. In this section, the influence of other elements from traditional Chinese music will be explored, including the rhythmic organization of Beijing Opera, and instrumental techniques used by a Chinese folk instrument called *suona* (see Figure 2-27).



Figure 2-27 Chinese folk instrument *suona*

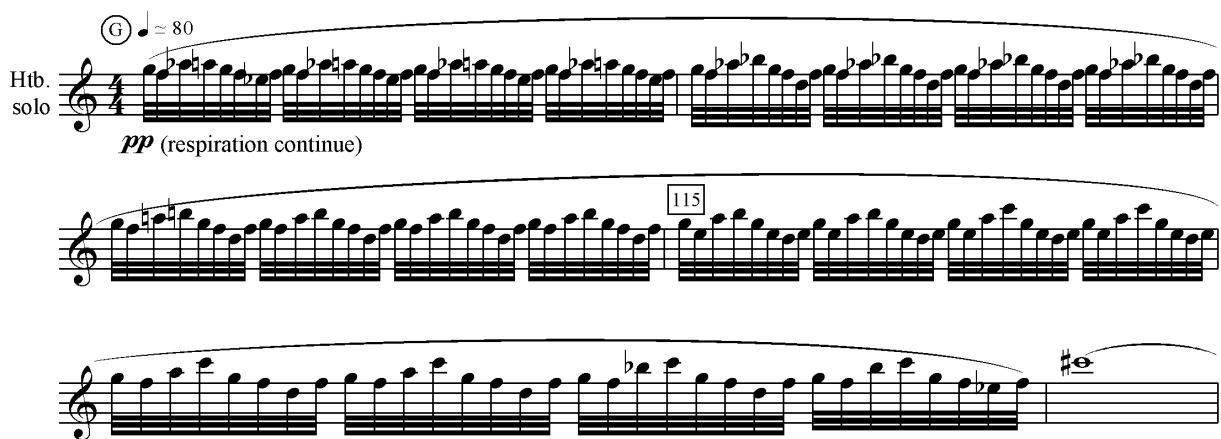
The oboe in *Extase II* is played in a way that draws on the instrumental techniques used by *suona*. *Suona* is a shawm⁸¹ of the Han Chinese.⁸² This instrument is commonly employed in traditional music ensembles. It has “a distinctively loud, bright and high-pitched sound and is

81. “Shawm is a conical-bore woodwind instrument played with a double reed.” For detailed information about shawm, please see Anthony C. Baines and Martin Kirnbauer, “Shawm,” *Oxford Music Online*, http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/opr/t114/e6144?q=+so-na&search=quick&pos=2&_start=1#firsthit (accessed September 25, 2011).

82. *Suona* is “believed to have been developed from Central Asian instruments such as the *zūrṇā* or *surṇāy*, from which its Chinese name probably derives. It has a conical wooden body, with seven frontal finger-holes and one thumb-hole. A very small double reed made from a species of river reed, *luwei* is bound with thin copper wire to a hollow metal staple, below which is a lip plate which guides playing position. This reed assembly is inserted into the upper end of the instrument. Loosely fitted over the lower end is a large flaring metal bell.” For detailed information about *suona*, please see Alan R. Thrasher, “Suona,” *Oxford Music Online*, <http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/45373> (accessed September 25, 2011).

used in village wedding and funeral processions in China.”⁸³ It is also an important instrument in the folk music of northern China.

The piercing shrill, or what Qigang Chen called “crying sound effect”⁸⁴ of the high register in the oboe is very attractive to the composer due to its similarity in tone color to *suona*. Therefore, the oboist is often asked to play in the altissimo⁸⁵ register of the oboe in *Extase II*. Figure 2-2 and the first example of Figure 2-5 exemplify this.



Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-28 Circular breathing used in *Extase II*

83. Ibid.

84. Chen, “Zouchu Xiandai,” 5.

85. Altissimo refers to the very high register of the woodwind instruments.

A technique associated with *suona*, called circular breathing,⁸⁶ is also extensively used in *Extase II* (see Figure 2-28). In traditional Chinese instrumental performance, an experienced *suona* player will continuously use circular breathing to produce the characteristic tone uninterrupted until the audience responds with loud applause. Qigang Chen once expressed his interest in this technique, referring to it as “one of the most characteristic expression in traditional Chinese music.”⁸⁷

The passage in Figure 2-29 shows the application of another *suona* technique, a very rapidly articulated double-tonguing that creates a strong, harsh reed-instrument sound. It is extensively used in *Extase II*. Two famous Chinese oboists, Liang Wang and Zheng Huang, both mention this technique and the technique of circular breathing in an interview they gave on Qigang Chen’s *Extase II*.⁸⁸

86. Circular breathing refers to breathe in through the nose while air which has been trapped in the mouth, is push out through the reed thus maintaining a continuous sound without interruption.

87. Chen, “Zouchu Xiandai,” 5.

88. New York Philharmonic, “Liang Wang on Chen Qigang’s *Extase*,” Youtube, http://www.youtube.com/watch?v=YMti_b6hyt4&feature=related; Hong Kong Chinese Orchestra, “Interview with Oboist Huang Zheng,” Youtube, http://www.youtube.com/watch?v=UZzwFAdj_6s (both accessed September 26, 2011).



Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-29 Double tonguing used in *Extase II*

Apart from these techniques, other techniques or effects have also been frequently used in the piece — glissando and bending pitches (see Figure 2-2 and 2-5), the microtone (see Figure 2-30), and the wide vibrato (see Figure 2-5). The application of these extended techniques is related to either the sound effect or instrumental techniques of *suona*. In the end, introducing *suona* techniques in *Extase II* results in a modification of the way the oboe is made to sound. Through them, the composer gives the instrument, in addition to its well-known expressivity, a more extravagant, almost savage, character, which well-expresses the painful emotions he experienced at that time in his life.⁸⁹

89. Chen, “Zouchu Xiandai,” 5-6.



Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-30 Microtone used in *Extase II*

In the previous discussion (**2.2 Thematic Materials**), the influences from some rhythmic features of Chinese folk music or Beijing Opera have been examined. In addition to these, according to Qigang Chen, there is a metrical type of Beijing Opera, the shaking meter (*yaoban*) — sometimes called *jin da man/san chang* (beat urgently sing slowly/freely) — which also has a great impact on the rhythmic organization of *Extase II*:

A further study and investigation of Chinese traditional music is necessary to me. I think I should put more energy on that. To me, everything about Chinese traditional music is perceived in an intuitive manner.... I know only a little bit about *jin da man/san chang* in Beijing Opera. In fact, I used it in *Extase*, by the feel of it. However, most of what I used is just off the top if a professional of Beijing Opera hears it, because it is full of variety. It is quite different every time it is applied in the music of Beijing Opera.⁹⁰

90. Li, "Interview with Qigang Chen," 93.

Shaking-meter (*yaoban*) is a free metrical type⁹¹ used in the musical system of Beijing Opera known as *pihuang* (the general name for *xipi* and *erhuang* drama in traditional Chinese operas).⁹² This is why *yaoban* is often referred to as *jin da man/san chang* (beat urgently sing slowly/freely). Elizabeth Wichmann describes the characteristics of shaking-meter (*yaoban*) as follows:

Shaking-meter (*yaoban*) is somewhat faster than dispersed-meter.⁹³ Its tempos are those of

91. “Metrical types in the *pihuang* musical system can be classified into two categories: metered metrical types and free metrical types. The *pihuang* musical system includes six principal metered metrical types: primary-meter (*yuanban*), slow meter (*manban*), fast-meter (*kuaiban*), fast-three-eyes-meter (*kuaيسانyan*), two-six-meter (*erliuban*), and flowing-water-meter (*liushuiban*). Every metered metrical type provides a pattern of accented beat (*ban*) and unaccented beat (*yan*) by which melodic-lines and melodic-passage are organized. The *pihuang* musical system includes three principal free metrical types: dispersed-meter (*sanban*), lead-in-meter (*daoban*), and shaking-meter (*yao-ban*). Another metrical type, undulating-dragon (*huilong*)-meter, is associated with the free metrical types although it is actually metered. The free metrical types have no rhythmic regulation.” Elizabeth Wichmann, *Listening to Theatre: the Aural Dimension of Beijing Opera* (Honolulu: University of Hawaii Press, 1991), 59-71.

92. “There are two modal systems in the *pihuang* musical system, *xipi* and *erhuang*. The term *pihuang* is an abbreviated statement of their names ([*xi*] *pi* [*er*] *huang*). Even though the two modal systems share the same basic modal scale and large structural features, they are different in terms of cadential pitches, metrical structure, tempo, melodic detail and specific dramatic or emotional association. *Erhuang* is typically used in serious or melancholy situations, while *xipi* is heard in livelier, more positive circumstances.” Ibid., 53-54; Nancy Guy, “Beijing Opera,” *Oxford Music Online*, http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/51764?q=beijing+opera&search=quick&pos=1&_start=1#firsthit (accessed September 26, 2011)

93. “Dispersed-meter (*sanban*, lit. “dispersed/ loosen/ scattered accented beat [type]”) is the basic free metrical type. It is generally sung at moderate tempos. Lyrics with either ten or seven written-characters per line may be sung in dispersed-meter.” Wichmann, *Listening to Theatre*, 67.

primary-meter⁹⁴ and two-six-meter.⁹⁵ Shaking-meter is distinct from the other two free metrical types in that it uses the single-beat-meter percussive accompaniment of flowing-water-meter.⁹⁶ However, the singing itself is free from this rhythmic accompaniment; shaking meter is frequently referred to as “beat urgently sing slowly/freely” (*jin da man/san chang*) for this reason. Like the other free metrical types, shaking-meter may be sung with lyrics of either seven-or ten written-character lines...⁹⁷

The rhythmic organization of many passages in *Extase II* refers to this metrical type of Beijing Opera. The rhythmic patterns of the passage in Figure 2-31 suggest this idiom. It is written in regular duple meter. However, an ostinato composed of eight thirty-second notes to some extent suggests the single-beat-meter percussive accompaniment and acts as the fast playing. Above the ostinato, a prolonged melody-like chordal note action is the slow singing, which is free from that rhythmic accompaniment. It well-reflects the concept of *jin da man/san chang* (beat urgently sing slowly/freely).

94. “Primary-meter, the most fundamental metrical type, is characterized as *yi ban yi yan* (one accented beat and one unaccented beat in each measure) which corresponds similarly to duple meter 2/4 in Western music. Its tempo is moderate. Lyrics with either ten or seven written-characters per line may be sung in primary-meter.” Ibid., 59-61.

95. “Two-six-meter often uses the metrical organization of primary meter (2/4 meter). However, sometimes, especially in the male melodic-passage, it also uses the metrical organization of fast-meter – four accented beats and no unaccented beats (1/4 meter). It is faster and more syllabic than primary-meter. Like flowing-water-meter, lyrics of both ten and seven written-characters per line may be sung in two-six-meter.” Ibid., 64.

96. “Flowing-water-meter uses the metrical organization of fast-meter (1/4 meter). Like two-six-meter, lyrics of both ten and seven written-characters per line may be sung in flowing-water-meter. It is faster and more syllabic than two-six-meter.” Ibid., 64.

97. Ibid., 69-70.

The musical score is divided into two systems. The first system (measures 134-135) features the Flute (Fl.), Clarinet (Cl.), and Vibraphone (Vibra.solo) parts, all marked *pp*. The Percussion (Perc.) part has a continuous rhythmic pattern marked *pp*. The second system (measures 136-141) features the Harp (Hpe.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.) parts. The Harp part has a long note marked *f*. The Violin I and II parts have a continuous rhythmic pattern marked *p* and *f* respectively, with the instruction "Très exact" above them. The Viola part has a continuous rhythmic pattern marked *f*. The Violoncello part has a continuous rhythmic pattern marked *f*. The Contrabass part has a long note marked *f* with an accent (>).

Qigang Chen ©1999 by Gérard Billaudot Editeur SA, Paris, France.

Figure 2-31 *Jin da man/san chang* (beat urgently sing slowly/freely) used in *Extase II* (mm. 134-141)

CONCLUSION

In conclusion, through the creation of *Extase II*, Qigang Chen successfully explores the possibility of combining traditional Chinese musical elements with contemporary Western compositional techniques. He consistently and logically fused these two elements together in several instances. For instance, he uses the original folk tune to represent the primitive local style, occasionally complicating it through the use of polytonality to represent the heterophonic style of Chinese folk music. He also carefully applies set theory to manipulate the motives (or set classes) extracted from the folk tune and pentatonic modes to get the thematic and harmonic material for the piece. Moreover, he applies Schoenberg's developing variation technique, and reminiscent of sonata theory, to the formal structure of the piece. He creates the sense of centrality through focusing on specific pitch classes and occasionally creating a sense of traditional common-practice tonality through functional harmonic progression and voice-leading. Other elements from traditional Chinese musical culture, such as rhythmic features of Chinese folk music (especially mountain songs), the rhythmic organization of Beijing Opera (especially *jin da man/san chang*), and instrumental techniques used by the Chinese folk instrument *suona*, have significant impacts on the creation of *Extase II*. In addition, uses of a whole-tone scale, added values and controlled aleatory are reminiscent of music by Debussy, Messiaen, and Lutosławski. However, the way Qigang Chen accesses them is different from that of these composers, ultimately reflecting Qigang Chen's open awareness of contemporary Western music culture and his own aesthetic inclinations.

All in all, all these factors taken together contribute to the successful and effective piece of music. To create it, Qigang Chen absorbs various influences from both Western and traditional Chinese musical culture. Through his ideal combination of these styles, Qigang Chen successfully established his own distinctive style, which is fully represented in his oboe concerto, *Extase II*.

BIBLIOGRAPHY

BOOKS

- Edward, Davis L. *Encyclopedia of Contemporary Chinese Culture*. New York: Routledge, 2005.
- Frisch, Walter. *Brahms and the Principle of Developing Variation*. Berkeley and Los Angeles: University of California Press, 1984.
- Green, Douglass M. *Form in Tonal Music: An Introduction to Analysis*. 2nd ed. Belmont: Wadsworth/Thomson Learning, 1993.
- Hepokoski, James and Warren Darcy. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*. New York: Oxford University Press, 2006.
- Messiaen, Olivier. *The Technique of My Musical language*. Translated by John Satterfield. Paris: Alphonse Leduc, 1956-1966.
- Provine, Robert C., Yosihiko Tokumaru, and J. Lawrence Witzleben, ed. *New Wave – East Asia: China, Japan, and Korea*. Vol. 7 of *The Garland Encyclopedia of World Music*, edited by Bruno Nettl, Ruth M. Stone, James Porter, and Timothy Rice. New York: Garland Publications, 1998-2002.
- Schoenberg, Arnold. *Style and Idea: Selected Writings of Arnold Schoenberg*. Edited by Leonard Stein and translated by Leo Black. New York: St. Martin's Press, 1975.
- Simms R., Bryan. *Music of the Twentieth Century: Style and Structure*. 2nd ed. California: Thomson Learning, 1996.
- Straus, Joseph N. *Introduction to Post-Tonal Theory*. 3rd ed. New Jersey: Pearson/Prentice Hall, 2005.
- Wichmann, Elizabeth. *Listening to Theatre: the Aural Dimension of Beijing Opera*. Honolulu: University of Hawaii Press, 1991.

JOURNALS

- Chang, Peter. "Tan Dun's String Quartet Feng-Ya-Song: Some Ideological Issues." *Asian Music* 22, no.2 (Spring/ Summer 1991): 127-158.
- Chen, Qigang. "Zouchu Xiandai Yinyue Zhuiqiu Ziji de Lu." *People's Music* 386, no.6 (1998): 5-7.

Frisch, Walter. "Beahms, Developing Variation, and the Schenoberg Critical Tradition." *19th-Century Music* 5, no.3 (Spring 1982): 215.

Haimo, Ethan. "Developing Variation and Schoenberg's Serial Music." *Music Analysis* 16, no.3 (Oct. 1997): 349-365.

Han, Kuo-huang. "Folk Songs of the Han Chinese: Characteristics and Classifications." *Asian Music* 20, no. 2 (Spring – Summer, 1989): 116.

Ho, Lu-Ting and Kuo-huang Han. "On Chinese Scales and National Modes." *Asian Music* 14, no. 1 (1982): 107-128.

Li, Shuqin. "Interview with Qigang Chen." *Journal of the Central Conservatory of Music*, no.2 (1997): 91-93.

Monk, Robert T. "Heterophony in Chinese Folk Music." *Journal of the International Folk Music Council* 18 (1966): 14-23.

Rao, Nancy Yunwha, "Hearing Pentatonicism Through Serialism: Integrating Different Traditions in Chinese Contemporary Music." *Perspectives of New Music* 40, no.2 (Summer 2002): 190-231.

DISSERTATIONS & THESES

Lee, Wendy Wan-Ki. "Unpacking Aspects of Musical Influence in Three Piano Works by Chinese Composers (Chen Yi, Bright Sheng, Chen Qigang)." PhD diss., University of Michigan, 2006.

Li, Xiaole. "Chen Yi's Piano Music: Chinese Aesthetics and Western Models." PhD diss., University of Hawaii, 2003.

INTERNET

Baines, Anthony C. and Martin Kirnbauer. "Shawm." *Oxford Music Online*.

http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/opr/t114/e6144?q=+so-na&search=quick&pos=2&_start=1#firsthit (accessed September 25, 2011).

Bennici, Maestro A. "the Accademia Musicale Chigiana of Siena."

<http://www.chigiana.it/Pagina.aspx?IDMenu=fondazione&livello=1&IDpagina=storia&toPResult=> (accessed in April 9, 2011).

Charles, Daniel. "Ballif Claude." *Oxford Music Online*.

http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/01906?q=Claude+Ballif&search=quick&pos=1&_start=1#firsthit (accessed in April 9, 2011).

Chen, Qigang. "Biography of Music Composer: Qigang Chen."

<http://www.chenqigang.com/chenqigang/FE/english.htm> (accessed Aug 11, 2011).

_____. "Music Composer: Qigang Chen." <http://www.qigangchen.com/> (accessed April 9, 2011).

Condé, Gérard. "Jacques Castérède." *Oxford Music Online*.

http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/05130?q=Jacques+Cast%C3%A9r%C3%A8de&search=quick&pos=1&_start=1#firsthit (accessed in April 9, 2011).

Drake, Jeremy. "Malec, Ivo." *Oxford Music Online*.

http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/17535?q=Malec%2C+Ivo&search=quick&pos=1&_start=1#firsthit (accessed in April 9, 2011).

Flipse, Eline. "Broken Silence."

<http://www.docsonline.tv/?search=Broken%20silence&type=title&docinfo=108> (accessed Aug 11, 2011).

Griffiths, Paul. "Chou Wen-chung." *Oxford Music Online*.

http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/opr/t114/e1385?q=chou+wen-chung&search=quick&pos=3&_start=1#firsthit (accessed in April 9, 2011).

Guy, Nancy. "Beijing Opera." *Oxford Music Online*.

http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/1764?q=beijing+opera&search=quick&pos=1&_start=1#firsthit (accessed Aug 11, 2011).

Hong Kong Chinese Orchestra. "Interview with Oboist Huang Zheng." Youtube.

http://www.youtube.com/watch?v=UZzwFAdj_6s (accessed September 26, 2011).

Kouwenhoven, Frank. "Mo Wuping." *Oxford Music Online*.

http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/49475?q=mo+wuping&search=quick&pos=1&_start=1#firsthit (accessed in April 14, 2011).

_____. "Luo Zhongrong." *Oxford Music Online*.

http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/49474?q=luo+zhongrong&search=quick&pos=1&_start=1#firsthit (accessed Aug 11, 2011).

_____. "Chen Qigang." *Oxford Music Online*.

http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/9468?q=chen+qigang&search=quick&pos=1&_start=1#firsthit (accessed in April 9, 2011)

Manning, Peter. "Institut de Recherche et Coordination Acoustique/Musique [IRCAM]." *Oxford Music Online*. <http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/42130> (accessed in April 9, 2011).

New York Philharmonic. "Liang Wang on Chen Qigang's Extase." Youtube. http://www.youtube.com/watch?v=YMti_b6hyt4&feature=related (accessed September 26, 2011).

Smith, Ken. "Focus on: Chen Qigang." Carnegie Hall. http://www.carnegiehall.org/chinafestival/themes/classof78_chenqigan.g.aspx (accessed September 20, 2011).

Thrasher, Alan R. "Suona." *Oxford Music Online*. <http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/45373> (accessed September 25, 2011).

Thurlow, Jeremy. "Jolas, Betsy." *Oxford Music Online*. http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/14432?q=Betsy+Jolas&search=quick&pos=1&_start=1#firsthit (accessed in April 9, 2011)

SCORE

Chen, Qi-gang. *Extase II*. Paris: Gérard Billaudot Editeur, 1999.

APPENDIX A: BIOGRAPHY OF ZHANG JI AND LI PO

Zhang Ji (715-779), is a Chinese poet and scholar of the Tang Dynasty. He is credited with one poem *Maple Bridge Night*, which references the famous Maple Bridge in Suzhou, China. The poem is included in the classic anthology *Three Hundred Tang Poems*.

Li Po (701 – 762), also known as Li Bai or Li T'ai Po, is one of the greatest Chinese poets of the Tang dynasty. Li Po is both a prolific and a profound poet. Around a thousand yet existing poems are attributed to him. Thirty-four of his poems are included in the classic anthology *Three Hundred Tang Poems*. His lyrics are celebrated for their exquisite imagery, rich language, allusions, and cadence. Li Po is best known for his poems describing the relief found in wine, friendship, solitude, women, nature, and the passage of time.

APPENDIX B: TWO POEMS WRITTEN BY ZHANG JI AND LI PO

Maple Bridge Night -- Zhang Ji (715-779)

The moon is down and the crows cry as autumn is coming with the frost in the air.
By maples and boat lights, I can't get sleep at night in sorrow.
Outside of Gusu city, an ancient temple is in sight, sitting still and lonely.
Its ringing bells reach my boat at midnight.

Thoughts in A Tranquil Night – Li Po (701-762)

There is a splash of white around my bed.
The hoar frost fallen from the night? I wondered.
When I raised my head,
I found that it's the bright moonlight!
Then I bowed my head again,
And suddenly I am sighing for my homeland.

-----Translated by Wennan Wang

APPENDIX C: LETTER OF PERMISSION

Dear Wennan Wang,

We are happy to grant you the requested permission, for free, only for paper reprint (no download is authorized, whether free or not).

Only the original parts of the score can be reprinted, *ie*:

1. m.1, mm.12-15, mm.40-42, mm.111-117, mm.143-150, mm.168-183, mm.286-290, mm.344-345, mm.183-190: only oboe solo part. 2. mm.43-44: only piccolo part 3. mm.11-15: only oboe solo, bass clarinet, contrabassoon, and contrabass parts, mm.191-197: only flute, oboe, clarinet and bassoon parts, mm.274-275: only oboe solo and strings parts, mm.56-59: only oboe solo, vibraphone and strings parts, m.96: oboe solo, piano, harp and percussion, mm.343-345: oboe solo and strings parts, mm.134-135: percussion, flute and clarinet, mm.136-138: flute, clarinet, harp, percussion and string's part, mm.225-226: only flute, oboe, clarinet, bassoon, horn, trumpet, harp and strings. 5. mm.42-49, mm. 50-52, mm.70-76, mm.139-141: full score.

The measures made to piano score cannot be reproduced.

The following lines must appear under each excerpts, as well as the name of the composer:

- (c) 1999 by Gérard Billaudot Editeur SA, Paris, France.

Please provide us with one copy of your dissertation.

Yours sincerely.

Didier MASSIAT

Copyright Department

Gérard Billaudot Editeur SA

14 rue de l'Echiquier F-75010 PARIS

Tél. : 01 47 70 12 64

Fax : 01 45 23 22 54

www.billaudot.com



VITA

Wennan Wang (b. 1981), began studying the accordion at six and the clarinet at seven and earned the highest level of amateur performance diploma of clarinet in China in 1997. In 1999, he was enrolled in the bachelor's program at the Music School of Southwest China University, majoring in music theory. After that, he continued his study of music theory to pursue a master degree. During these seven years, he has been granted the outstanding musician scholarship and fellowship of music school and Southwest University year by year, because of his academic excellence. At the meantime, he performed as a clarinetist, pianist and accordionist in the music and dance theater of the University and the City. In 2003, Wennan was elected as outstanding graduate in Chongqing. Moreover, two theses of Wennan had been published by Chongqing University and Southwest University *Xuebao* in 2005. Wennan obtained his master degree in music theory with the highest GPA in music school in June 2006.

At the same year, he received scholarship and assistantship from LSU, and left China for studying composition at Louisiana State University as an assistant of Boyd Professor Dinos Constantinides. Wang successfully had his master recital at LSU and earned his MM in composition in 2008. Right now, he is currently pursuing his Doctor of Philosophy degree majoring in composition with a minor in music theory there. He got several commissions and wrote many solo, chamber and orchestra pieces. His pieces have been broadly performed in the United States and in China. During his years in the US, several works of his have also been performed by the Louisiana Sinfonietta. Recently, the piece *Grasses-Farewell to a Friend* was

commissioned and performed by Trio Angelico. One of his orchestral works "*Shui Diao Ge Tou*" from *Poems of the Sung Dynasty* was published by LAP LAMBERT Academic Publishing in Germany in 2011. Based on a Western tradition, a strong Eastern influence is evident in his music, which often uses traditional tales, folk songs, as well as gestures borrowed from Chinese Operas; however, it is incorporated into a highly original and assured framework based on a Western tradition.