

Winter Into Spring

For Pipa and Chinese Orchestra

David Vayo

INSTRUMENTATION

Liuqin I (four players)
Liuqin II (four players)
Zhongruan I (six players)
Zhongruan II (four players)
Daruan I (two players)
Daruan II (two players)

Yangqin
(in addition to hammers, two guitar picks or other plectra are needed)

Pipa (Solo)

Violoncello (two players)

Percussion (three players)

- Percussion 1: marimba, dabo, vibraslap, Chinese cymbal
- Percussion 2: vibraphone (shared with Pc. 3), high woodblock, afuche (or tambourine)
- Percussion 3: 4 tom-toms, daluo, suspended cymbal, pengling, high suspended triangle, sandblocks, vibraphone (shared with Pc. 2)

WINTER INTO SPRING

David Vayo (2013)

1. Piercing Winter Stars

Allegro ♩ = 100

8va
div. >

Liuqin

I II

Zhongruan

I II

Daruan I/II

Yangqin

Pipa Solo

Violoncello 1-2

MARIMBA
8va-->

VIBES

Percussion

6 (8^{va}) -

Lq.

Zr.

Dr. I/II

Yq.

Pipa

Vc. 1-2

Perc.

* Play decrescendi and crescendi *ad lib.*, independent of all other players.

** Pluck with guitar pick or other plectrum.

9 (8va)

I Lq. II Zr. I Dr. I/II II Yq. Pipa Vc. 1-2 Perc.

VIBES motor on, ca. 5 vib./sec.

9 *mf* *Reed* ...

A

12 (8va)

I Lq. II Zr. I Dr. I/II II Yq. Pipa Vc. 1-2 Perc.

ff

ord. (non \bigcirc) (use two plectra if easier...)

ff

ff

12

* Improvise continuously on given pitches in any order, treating the A as tonic (T) or tonal center; 1-3 notes per beat

16 (8^{va}) -

I Lq.
II
I Zr.
II
Dr. I/II
Yq.
Pipa
Vc. 1-2
Perc.

simile

gliss. w/ plectrum

8^{va} -

simile

p

f

16

19 (8^{va}) -

I Lq.
II
I Zr.
II
Dr. I/II
Yq.
Pipa
Vc. 1-2
Perc.

ff

(loco)

ff

19

23 (8^{va}) -

Lq.

II

I

Zr.

II

I

Dr.

II

Yq.

Pipa

Vc. 1-2

1

2

Perc.

3

8^{va} -

ff

ff

ff

f

damp all strings

\diamond

ff

f

ff

f

(Rwd.) ...

SUSP. CYM.

f

29

Lq. I 1-2 3-4

Lq. II 1-2 3-4

Zr. I 1-2 3-4 5-6

Dr. I II

Yq.

Pipa

Perc. 1 2 3

DALUO
HIGH TOM-TOM

f

29

34

Musical score page 34 showing six staves of music for Lq. I, Lq. II, Zr. I, Pipa, and Perc. The score consists of two systems of four measures each. Measure 1 starts with dynamic >p for all parts. Measures 2-4 show dynamics mf, p, and mf respectively. Measure 5 concludes the system with dynamic mp. Measure 6 begins the second system with dynamic f. The Pipa part has a prominent role in measure 6 with eighth-note patterns. The Percussion part includes sustained notes and dynamic markings like >p, mf, and p.



39

Musical score page 39 showing six staves of music for Lq. I, Lq. II, Zr. I, Pipa, and Perc. The score consists of two systems of four measures each. Measures 1-3 are marked with dynamic p and instruction dim. Measures 4-6 show dynamics 6-7" and G.P. 4-5". The Pipa part features eighth-note patterns in measure 6. The Percussion part includes sustained notes and dynamic markings like >p, mf, and p.

attacca

39

2. Hard Freeze

Pipa

Pipa

Perc. 1

44

mf lugubre

molto *sul pont., senza vib.* **5** **molto** *S.P. sul tasto 3 fast vib.* **5** **poco sul pont., senza vib.** **5**

49

A

ord. 3

54

bend pitch w/ tuning peg

60

B *poco sul pont.* **mp**

63

*** sweep wound strings**

66 *pp < mp* **(poco sul pont.)** **mp**

Pipa

70

MARIMBA

n < pp

attacca

* With finger picks or backs of fingernails, sweep along lengths of wound strings to produce a sound like whistling wind.

3. Snowfall

76 ($\text{♩} = 60$)

Lq. II

Zr. I

Zr. II 1-3

Dr. I

Yq.

Pipa

Vc. 1-2

Perc.

VIBES
motor off

solo, sul pont.

whisper high-pitched "SH"

stagger breaths...

solo, pizz.

(MARIMBA)

n

pp

4 rubber mallets in hands

p

76

A

Lq. II

Zr. I

Zr. II 1-3

Yq.

Pipa

Vc. 1

Perc. 2

ord.

p

(sounding pitches)

II ord.

III ord.

mf

* Alternate between the two notes indicated in floating, uneven rhythms, ca. 6-8 notes per measure of $\frac{4}{4}$, independent of other player.

** Subtle crescendi and decrescendi, *ad lib.*, independent of others.

87

Più mosso $\text{♩} = 66$

sul tasto

Lq. I

Zr. I

Zr. II

Dr. I

Dr. II

Yq.

Pipa

Vc. 1-2

Perc.

B

n *sul tasto* *mp*

n *simile* *II* *I* *mp*

sul tasto *n* *sul tasto* *mp*

n *sul tasto* *mp*

pp *** *pp* *** *pp* *** *pp*

pp *** *pp* *** *pp* *** *pp*

p *** *pp* *** *pp* *** *pp*

discard two hammers *p* *5*

unis., arco

n *p* *mp*

floating **** *PENGLING* *swing arms in wide arcs after attack*

... — (Rœ.) — ...

mp

* Alternate between the two notes indicated in floating, uneven rhythms, ca. 6-8 notes per measure of $\frac{5}{4}$, independent of other players.

** Improvise on given pitches, in any order. Slow, floating rhythms, ca. 1-2 notes per beat.

91

1

Lq. I

2

1

Lq. II

2

3

1

Zr. I

2

3

1

2

Zr. II

3

4

1

2

3

4

Dr. I

1

2

Dr. II

1

2

Yq.

5

Pipa

Vc. 1-2

2

Perc.

3

1

Lq. I

2

simile

1

Lq. II

2

simile

3

Zr. I

2

3

simile

1

Zr. II

2

simile

3

simile

4

Dr. I

1

simile

2

Dr. II

1

simile

2

Yq.

Pipa

Vc. 1-2

simile

Perc.

2

C

ord.

**** > ♯> ♯> *

Lq. I

1 2 3 4

ord. n mf

** p

** p

** p

1 Lq. II 2 3

* p

* p

n

Zr. I

1 2 3

Whisper high-pitched "SH"

stagger breaths...

n pp

Zr. II

1 2 3 4

Whisper high-pitched "SH"

stagger breaths...

pp ***

Dr. I

1 2

Whisper high-pitched "SH"

stagger breaths...

mf

Dr. II

1 2

Vc. 1-2

Yq.

Pipa

Vc. 1-2

Perc.

99

* Repeat figure in the box continuously, with varied, uneven rhythms. Each figure should be approx. 1 to 1.5 beats long.

** Repeat figure in the box continuously, with varied, uneven rhythms. Each figure should be approx. 1.5 to 2.5 beats long.

*** Subtle crescendi and decrescendi *ad lib.*, independent of others.

**** Repeat figure in the box continuously; the order of notes may be changed *ad lib.* after the first couple of repetitions. Uneven, varied rhythms, approx. 6 or 7 notes per measure.

***** With finger picks or back of fingernails, sweep along lengths of wound strings to produce a sound like whistling wind.

1
2
3
4

Lq. I

1
2
3
4

Lq. II

1
2

Zr. I

1
2

Zr. II

1
2

Dr. I

1
2

Yq.

Pipa

2

Perc.

3

ord.
*
mf

damp strings

103

* With finger picks or back of fingernails, sweep along lengths of wound strings to produce a sound like whistling wind.

4. Melting Ice, Warm Winds

107 *Allegro vivo* ♩ = 132

Zr. II I III
mp

Dr. II mp

Vc. 1 2
bamboo hammers

Perc. 1 MARIMBA
107 mp

Lq. II ord. mf → f

Zr. II ord. mf → f

Dr. II

Yq. 1 2

Vc. 1 2
VIBES

Perc. 1 2 mf

113

Lq.

II

I

Zr.

II

Dr.

II

Yq.

1

Vc.

2

1

Perc.

2

A

116

Lq.

II

I

Zr.

II

I

Dr.

II

Yq.

Pipa

Vc.

Vc.

Perc.

Perc.

116

119

Lq.
II
n

Zr.
II
n

Dr.
II

Yq.

Pipa

Vc.
1
2

Perc.
1
2

119

122

Zr.
II

Dr.
II

Yq.

Pipa

Vc.
1
2

Perc.
1

122

125

Zr.
II
I
Dr.
II
Yq.
Pipa
1
Vc.
2
Perc. 1

125

I
Lq.
II
I
Zr.
II
I
Dr.
II
Yq.
Pipa
1
Vc.
2
Perc. 1
2
3

B

128

p

TOMS

131

Lq.

Zr.

Dr.

Yq.

Pipa

Vc.

Perc.

1-2
Lq. I

3-4
Lq. II 1-2

Zr. II
I

Dr.

II

Yq.

Pipa

Vc. 1
2

Perc. 1
3

C

137

Lq. I
Lq. II
Zr. I
Zr. II
I
Dr.
II
Yq.
Pipa
Vc.
Vc.
Perc.

*AFUCHE with rubbing motion
(if not available, tambourine w/ fingertip)*

SUS. CYM.

137

140 (*unis.*)

I Lq. (unis.) 3 3 3

II Zr. I div. a3 simile

Zr. II

(*unis.*) Dr. I/II

Yq. 3 3 simile

Pipa

Vc. 1-2

1 Perc. 3 3 simile 3

2

140

143

I Lq. 3 3 4

II Zr. I div. a3 3 4

Zr. II

Dr. I/II div.

Yq. 3 4

Pipa

Vc. 1-2 div.

1 Perc. 3 4

2 Vibes

3

143 f 4

D

I
Lq.
II
I
Zr.
II
I
Dr.
II
Yq.
Pipa
Vc.
1
2
Vc.
Perc.
3
147 *ff*

EMeno mosso $\text{♩} = 116$

I
Dr.
II
Pipa
Vc.
1
2
152 *mf* *p*

* Stems without noteheads show duration only; do not re-articulate.

* Improvise continuously on notes inside box, in any order. Rhythms should imitate uneven dripping.

** Stems show duration only; play continuous tremolo without accentuating eighth notes.

F

1-3

Lq. I

4

II

mp

1-3

Lq. II

4

II

mp

1-3

Zr. I

4

mp

1-3

Zr. II

4

mp

5

I

mp

1-3

Dr. I

2

5

3

1-3

Dr. II

2

3

rubber hammers

Yq.

1

f

Vc.

2

MARIMBA

Perc.

1

simile f

2

* Stems show duration only; play continuous tremolo without accentuating eighth notes.

168

Lq. I

Lq. II

Zr. I

Zr. II

Dr. I

Dr. II

Yq.

Vc.

Perc.

SUS. CYM.
on dome

168

mf

Lq. I

Lq. II

Zr. I

Zr. II

Dr. I

Dr. II

Yq.

Vc.

Perc.

172

ord.
(not on dome)

G

29

Lq. I

Lq. II

Zr. I

Zr. II

Dr. I

Dr. II

Yq.

Pipa

Vc.

Perc.

1-3

mp ppp mp ppp

mp ppp mp ppp mp

1-3

ppp mp ppp mp

4

mp ppp mp ppp mp

1

2

simile

3

4

mp ppp mp ppp

5

ppp mp ppp mp

6

mp ppp mp ppp mp

1

2

simile

3

4

n mp

5

n mp

1

2

5 5 5 5

3

2

mp ppp mp ppp mp

1

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3 3 3 3

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916

917

<p

Lq. I

Lq. II

Zr. I

Zr. II

Dr. I

Dr. II

Yq.

Pipa

Vc.

Perc.

* Improvise using all six notes; let notes ring normally.

** Repeat the descending scale continuously. Use slightly uneven rhythms, 3 to 4 beats per repetition.

DABO

184

Lq. I

Lq. II

Zr. I

Zr. II

Dr. I

Dr. II

Yq.

Pipa

Vc.

Perc.

184

H Largo ♩ = 42

♩ = 60

ca. 4"

Lq. I

1-3 4

>pp

ca. 4"

Lq. II

1-3 4

>pp

ca. 4"

Zr. I

1 2

>pp

ca. 4"

Zr. II

1 2-4

>pp

ca. 4"

Dr. I

1 2

>pp

ca. 4"

Dr. II

1 2

>pp

ca. 4"

Yq.

1

>pp

ca. 4"

Pipa

p mf p n mf mp

dolce

Vc.

1 2

>pp

ca. 4"

2

>pp

ca. 4"

1

>pp

ca. 4"

Perc.

1 2

>pp

194

1-3 Lq. I

4

1-3 Lq. II

4

1-3 Zr. I

4-6

Zr. II

I Dr.

II

Yq.

Pipa

Vc.

2

1

2

1

2

194

200

Pipa

Perc. 2

200

Zr. I 1-4

Pipa

204

I *div.*

mf

leggiero

mf

Musical score page 10, measures 207-220. The score includes parts for Zr. I 1-4, Pipa, Zr. II 1-4, Lq. I 1-2, Lq. II 1-2, Dr. I, and Pipa.

Measure 207: Zr. I 1-4 plays eighth-note chords. Pipa plays sixteenth-note patterns. The tempo is 207.

Measure 210: Zr. I 1-4 and Zr. II 1-4 play eighth-note chords. Pipa plays sixteenth-note patterns. The tempo is 210. Dynamic: *mf*. Articulation: *div.*

Measure 213: Zr. II 1-4 and Pipa play eighth-note chords. The tempo is 213.

Measure 216: Lq. I 1-2 and Lq. II 1-2 play eighth-note chords. Zr. I 1-4 and Zr. II 1-4 play eighth-note chords. Dr. I and Pipa play eighth-note chords. The tempo is 216. Dynamic: *mf*. Articulation: *div.* Measure number: J. Dynamic: *mf*. Articulation: *n*.

Measure 220: Lq. I 1-2 and Lq. II 1-2 play eighth-note chords. Zr. I 1-4 and Zr. II 1-4 play eighth-note chords. Dr. I and Pipa play eighth-note chords. The tempo is 220. Dynamic: *mf*. Articulation: *n*.

1-2

Lq. I

3-4

1-2

Lq. II

3-4

1-3

Zr. I

4-6

Zr. II

1-4

Dr. I

Pipa

$\leq f$

ff

f

f

mf

f

senza sord.

Vc.

1

2

VIBES
motor off

pp

mf

TOMS

Perc.

2

3

K

I
Lq.

II

1-3 Zr. I

4-6 Zr. II

1-2 Dr. I/II

Yq.

Pipa

Vc.

2 Vc.

1 Perc.

2 Perc.

3 Perc.

I

Lq.

II

Zr. I

4-6

Dr. I/II

Yq.

Pipa

Vc.

2

1

Perc.

3

236

I

Lq.

II

Zr. I

Zr. II

Dr. I/II

Yq.

Pipa

Vc.

Perc.

236

L

I <*ff*>*p* *mf* 3

II <*ff*>*p* *mf*

Zr. I 1-3 *ff* *mf*

4-6 *ff* *mf*

Zr. II 1-2 *ff*

3-4 *ff*

Dr. I/II *ff* *mf*

Yq. <*ff*>*p* *mf*

Pipa *ff*

Vc. 1 *ff* *mf*

2 *ff* *mf*

Perc. 1 *mf*

2 <*ff*> SUS. CYM. *mf*

3

240 *mf* *mp*

243

I

Lq.

II

Zr. I

4-6

Zr. II

3-4

Dr. I/II

Yq.

Pipa

Vc.

2

Perc.

3

243

5. Pushing Upward: The Force of Life

246 = *f*

I
Lq.

II

1
Zr. I

2

3

4-6

1-2

Zr. II

3

4

Dr. I/II

Yq.

Pipa

Vc.

1

2

1

2

3

246 = *f*

* Slowly slide down, while continuing to play tremolo, to arrive at the notes in parentheses.

** Change between strings as imperceptibly as possible, to give the effect of an unbroken glissando.

*** Slowly slide down to arrive at the notes in parentheses.

250

250

1

2

Zr. I

3

4

1

Zr. II

3

4

Yq.

Vc. 1

($\frac{1}{2}, \frac{1}{2}$)

250

250



A

d.

1

Zr. I

mf
ord.

2

Zr. II

mf
ord.

1

Dr.

mf

I

mf

II

mf
con sord.
n *mp*
con sord.
n *mp*

Vc.

MARIMBA

1

Perc.

n *pp*

2

257

n *pp*
Reo. ...

B*sul pont.*

260 (octave harmonic)  *f*

Lq. I //  *sul pont.*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *sul pont.*  *p*  *mf*  *sul pont.*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p*  *mf*  *p* *mf* *p* <img alt="circle with dot" data-bbox="

rit. . . A Tempo

1

Lq. I

1 2 3 4

Lq. II

1 2 3

Yq.

Perc. 2

264

268

ord.

Lq. I 1 *mf*
Lq. I 2 *mf*
Lq. I 3 *mf*
Lq. II 1 *mf*
Lq. II 2 *mf*
Zr. I 1-2 *mf*
Zr. II 1-2 *mf*
Dr. I 1 *f*
Dr. I 2 *f*
Dr. II 1 *f*
Dr. II 2 *f*
Yq. *mf* rubber hammers
Vc. 1 *n* *pp* senza sord.
Vc. 2 *n* *mp* senza sord.
Perc. 1 *n* *pp*
Perc. 2 *n* *pp* SANDBLOCKS
Perc. 3 *mf*

268

*mp**mf*

C

46

271

octave harmonic

Poco meno mosso $\text{♩} = 60$

Lq. I Zr. II Dr. I 1 Dr. I 2 Dr. II Yq. Pipa Vc. 1 Vc. 2 Perc. 1 Perc. 2

octave harmonic solo f octave harmonic solo f f f f f f f f f f f f f f

III ... mf (2) bend string (3) bend string - - - release bend (III) ...

271 rit. . . Più mosso $\text{♩} = 72$
bamboo hammers; bell-like

275

Yq. Pipa

p sul tasto; bell-like
 ff p sub.

275 rit. . . Più mosso $\text{♩} = 72$
bamboo hammers; bell-like

D

 $\text{♩} = 66$

Yq. Pipa Vc. 1 Vc. 2

ord. mp pizz. mp pizz.

280 rit. . . Più mosso $\text{♩} = 72$
bamboo hammers; bell-like

280

287

Lq. I

Yq.

Pipa

Vc. 1
retune
(— —)

Vc. 2
retune
(— —)

287

E Inexorable $\text{♩} = 66$

Zr. II

Vc. 1-2

Perc. 3

TOMS

290 **p**

1-2

Lq. I 3

4

1

2

Lq. II 3

4

1

2

Zr. I 3

4

5

1

2

Zr. II 3

4

Vc. 1-2

Perc. 3

(SUS. CYM.)

296

301 *simile*

Lq. I

Lq. II

Zr. I

Zr. II

Dr. I/II

Vc. 1-2

Perc.

301 *mf/mp*

F

50

305

1-2

Lq. I

3

4

1

2

Lq. II

3

4

1

2

3

4

5

Zr. I

6

1

2

3

4

5

6

Zr. II

1

2

3

4

I

II

Dr.

Yq.

Pipa

Vc.

Vibraslap

VIBES

DALUO

Perc.

305

mf

1-2

Lq. I

3

4

1

2

Lq. II

3

4

1

2

5

3

4

5

6

Zr. I

1

2

3

4

5

6

Zr. II

1

2

3

4

I

II

Dr.

Yq.

Pipa

1

2

Vc.

1

2

Perc.

1

2

3

1-2

Lq. I

3

4

1

2

Lq. II

3

4

ord. (let notes ring)

1

2

3

4

5

Zr. I

6

1

2

3

4

5

6

Zr. II

1

2

3

4

ord. (let notes ring)

I

II

Dr.

Yq.

Pipa

1

2

Vc.

1

2

3

Perc.

313

ord. (let notes ring)

Lq. I

3 cresc. ... 3 ord. (let notes ring) 3

4 cresc. ... 3 ord. (let notes ring) 3

1 cresc. ... 3 ord. (let notes ring) 3

2 cresc. ... 3 ord. (let notes ring) 3

Lq. II

3 ord. (let notes ring) 3 cresc. ... 3

4 -3- cresc. ... 3 ord. (let notes ring) 3

Zr. I

1 5 cresc. ... 5 ord. (let notes ring) 5

2 ord. (let notes ring) 5 cresc. ... 5

3 cresc. ... 5 ord. (let notes ring) 5

4 cresc. ... 5 ord. (let notes ring) 5

5 cresc. ... 5 ord. (let notes ring) 5

6 cresc. ... 5 ord. (let notes ring) 5

Zr. II

1 cresc. ... 5 ord. (let notes ring) 5

2 cresc. ... 5 ord. (let notes ring) 5

3 > cresc. ... 5 ord. (let notes ring) 5

4 > cresc. ... 5 ord. (let notes ring) 5

I

Dr.

II cresc. ...

Yq.

Pipa

Vc.

Perc.

317 cresc. ... f mp

G

H ♩=52 *accel.* ...

1 ♩=260 ♩=60 4-5"

Lq. I

Lq. II

Zr. I

Zr. II

Dr.

Yq.

Pipa

Vc. 1-2

Perc.

327

pluck with end of hammer or plectrum

bamboo hammers

stagger bow changes

HIGH TRIANGLE

SUS. CYM.

CHINESE CYM.