

# Moon and Sun

for SATB Choir, Erhu, Zheng, & Percussion

David Vayo

# Instrumentation

**Choir SATB** (minimum 8-8-8-8, suggested maximum 12-12-12-12)

Four members of the choir also play percussion instruments; see below

The choir should be set up behind the instruments and amplified with several area microphones

**Percussion** (1 player; see below for instrument list)

**Erhu**

**Zheng** (21-string instrument)

Initial tuning:



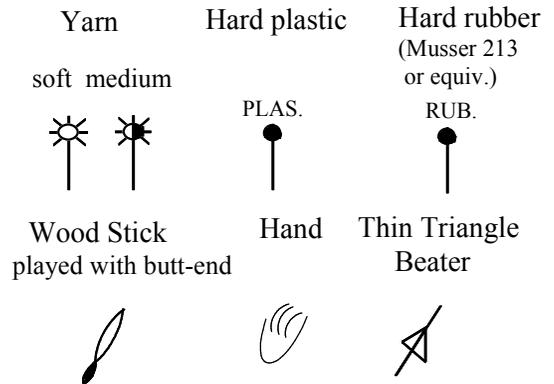
Zheng harmonics sound an octave higher than written.

## Percussion Equipment

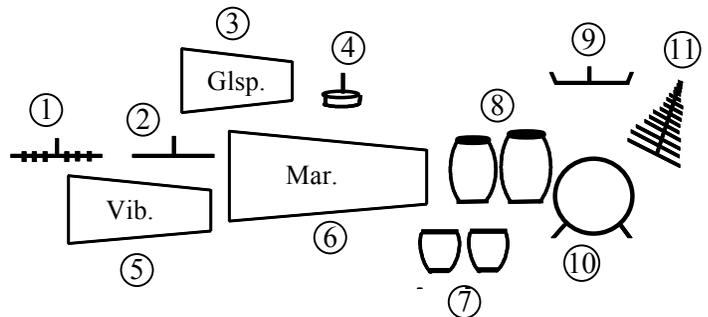
- ① **Sizzle Cymbal**
- ② **Low Suspended Cymbal**
- ③ **Glockspiel**
- ④ **Crotales**  
only the indicated four pitches are needed, and may be taken down an octave if given notes are not available.
- ⑤ **Vibraphone**
- ⑥ **Marimba**
- ⑦ **Bongos**  
(place between knees to play)
- ⑧ **Two Congas**
- ⑨ **Chinese Cymbal**
- ⑩ **Pedal Bass Drum**
- ⑪ **Bell Tree**



## Percussion Mallet Pictograms



## Suggested Percussion Setup



In addition, the following percussion equipment must be provided to four choir members or auxiliary percussionists

**Player 1: Cencerro**, wood drumstick

**Player 2: Ganza**, hard plastic mallet  
(note this player will also play the crotales in main setup)

**Player 3: Timbales, High Suspended Cymbal**, two timbal sticks

**Player 4: Vibraslap**

# Moon and Sun

for the Orchid Ensemble and the Illinois Wesleyan University Collegiate Choir, J. Scott Ferguson, Director

Freely ♩ = 56

David Vayo (2007)

The musical score is arranged in a system with the following parts from top to bottom:

- Soprano**: Treble clef, 4/4 time signature. Rested throughout.
- Alto**: Treble clef, 4/4 time signature. Rested throughout.
- Tenor**: Treble clef, 4/4 time signature. Rested throughout.
- Bass**: Bass clef, 4/4 time signature. Rested throughout.
- Percussion**: Two staves, treble clef, 4/4 time signature. Rested throughout.
- Erhu**: Treble clef, 4/4 time signature. Rested throughout.
- Zheng**: Treble clef, 4/4 time signature. Starts with a *mf* dynamic. Features a melodic line with various rhythmic patterns and accidentals.
- Piano (for rehearsal only)**: Treble clef, 4/4 time signature. Starts with a *mf* dynamic. Provides a harmonic accompaniment for the Zheng.

Below the Piano part, there are two double bar lines with a repeat sign (two parallel slanted lines) on either side, indicating a rehearsal section.

The score continues with two parts:

- Zh.**: Treble clef, 2/4 time signature. Starts at measure 7. Features a melodic line with various rhythmic patterns and accidentals.
- Reh. Pno.**: Treble clef, 2/4 time signature. Starts at measure 7. Provides a harmonic accompaniment for the Zh. part.



23 *mp* *p* 3

S

A

T

B

Er.

Reh. Pno.

*n* *mf* *p* *mf*

28 *mp* *p* *mf* *p*

28 *n* *mf* *p* *mf*

28 *p* *mf* *p* *mf*

33 (B) *p* *n*

A

3 T2 soli *p* slow crescendi and decrescendi ad lib., independent of others, stagger breaths...  
solo 1. Ü...  
2. Ah...  
3. Aw...

3 B2 soli *p* slow crescendi and decrescendi ad lib., independent of others, stagger breaths...  
\* solo 1. Ü...  
2. Ah...  
3. Aw...

33 (B) \* VIBES motor off

Perc.

Er. *mf* *n*

Zh. *f* (II)

Reh. Pno. *mf* (*mf*) *f* (*f*)

37

3 T2 soli

3 B2 soli

Perc. \*\* LOW SUSP. CYM. *n* *p*

Zh. (II)

Reh. Pno.

\* If only one or two basses can sing the low D, they may choose any syllable from the list given.

42 *f* *p* *f*

T2 solo 1

T2 solo 2

T2 solo 3

3 B2 soli

Perc. *LOW CONGA*  
*p < mp*

Zh.

Reh. Pno.

---

45 *p* *f* *p*

Perc. *mp* *p < mp*

Zh.

Reh. Pno.

© Più mosso ♩ = 72

48 *mp*  
 (uh...)  
 (brighter vowel)

48 *p*  $\leftarrow$  *mp*  
 (uh...)  
 (brighter vowel)

48 *p*  $\leftarrow$  *mp*  
 (uh...)  
 (brighter vowel)

48 *p*  $\leftarrow$  *mp*  
 (uh...)  
 (brighter vowel)

T2 solo 1

T2 solo 2

T2 solo 3

3 B2 soli

☼☼☼☼ © Più mosso ♩ = 72

Perc. **VIBES**  
*mp*  
 ① ② ③ ④ ⑤

Zh. *mf*

Reh. Pno. *p*  $\leftarrow$  *mp*



55

S1

S2

A1

A2

T1  
8  
*mf*  
(uh...)

T2  
8  
*mf*  
(brighter vowel) (uh...)

B1  
8  
*mf*  
(brighter vowel) Buh

B2  
*mf*  
(brighter vowel) Buh

Perc.  
3  
*pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *p*

Er.  
*n* < *mf*

Reh. Pno.  
3  
*pp* < *mp* *pp* < *mp* *pp* < *mp* *p*

59 *mp* *f* *p*

S1

59 *mp* *f* *p*

S2

59 *mp* *f* *p*

A1

59 *mp* *f* *p*

A2

59 *mp* *f* *p*

T1

59 *mp* *f* *p*

T2

59 *f* *mf* *f* *p*

B1

\* Uh Uh Uh...

59 *f* *mf* *f* *p*

B2

T2

\* Uh Uh Uh...

59 *pp* *f* *p* *f*

Perc.

59 *f*

Red... Red... Red... Red... Red... Red... Red... Red...

59 *mf* *f* *p*

Er.

59 *f*

w/ finger picks

3 3 3

Zh.

59 *mf* *f*

3 3 3

Reh. Pno.

\* Articulate these notes with diaphragm, not glottis

63 *p*  
 S1 sola (hum) Mmm...  
 S1 le altre  
 S2 sola (hum) Mmm...  
 S2 le altre  
 A1 sola (hum) Mmm...  
 A1 le altre  
 A2 sola (hum) Mmm...  
 A2 le altre  
 T1 solo (hum) Mmm...  
 T1 gli altri  
 T2 solo (hum) Mmm...  
 T2 gli altri  
 B1  
 B2 solo (hum) Mmm...  
 B2 gli altri

63 *p* *f* *pp* \* SIZZLE CYM.  
 Perc. thin trgl. (strike single low bell) beater  
 Er. senza vib. *p*  
 Zh. picks off w/ fingers *mf* *n* *mf* *p*  
 Reh. Pno. *p*

ⓓ ♩ = 88



69 **BONGOS** *mf*

R R L R

Perc. *mf*

74 *p* *mf* Salsa-like groove

L R R L R R R L R R

Perc. *p* *mf*

79

R R L R

Perc.

83 ⓔ

continue simile...

with finger picks poco sul pont. damp notes immediately after plucking...

83 *mf*

Zh.

83 *mf*

Reh. Pno.

89

89

89

Zh.

Reh. Pno.

95 *mf* Uh...

B.

95

Perc.

95

Zh.

95

Reh. Pno.

\* Right hand on high drum, left hand on low unless indicated otherwise  
 \*\* (>) = slightly heavier tenuto

101

B

Perc.

Zh.

Reh. Pno.

106

B

Perc.

Er.

Zh.

Reh. Pno.

*f*

*f*

(F)

(F)

110

110

110

110

110

114 *mf* *simile*

A1 \* Ďuh Ďuh Ďuh Ďuh

A2 \* Ďuh Ďuh Ďuh Ďuh

B

Perc.

Er.

Zh.

Reh. Pno.



118

118

118

118

118

118

118

118

118

118

\* Ď = soft 'D' consonant, close to an 'L'

(G)

S1 Uh... (gradually - to -) ...Ah Uh...(gradually - to -) ...Ah

S2 Uh... (gradually - to -) ...Ah Uh...(gradually - to -) ...Ah

A1 Uh (- to -) Ah Uh (- to -) Ah

A2 Uh (- to -) Ah Uh (- to -) Ah

T Uh... (gradually - to -) ...Ah Uh...(gradually - to -) ...Ah

B1 *n*

B2 (uh...) (gradually - to -) ...Ah (uh...) (gradually - to -) ...Ah

(G)

Perc. *>* *>* *>* *>* continue simile...

Er. *mf* 3 3 3

Zh.

Reh. Pno. *mf* 3 3 3

128 *simile*

S1

S2

A1

A2

T1

T2 *f* ah... 3

B1 *f* ah... 3

B2 *simile*

Perc.

Er. *V* 3

Zh.

Reh. Pno. 3

Detailed description: This page of a musical score, numbered 15, begins at rehearsal mark 128. It features eight staves. The vocal staves (S1, S2, A1, A2, T1, T2, B1, B2) are in 2/4 time and contain melodic lines with various dynamics and articulations. The instrumental staves include Percussion (Perc.), Erhu (Er.), Zither (Zh.), and Rehearsal Piano (Reh. Pno.). The Erhu and Rehearsal Piano parts include trills and triplets. The Percussion staff is mostly silent, with some rhythmic markings. The score is written in a mix of treble and bass clefs.

132 (H)

S1 *f* *mp*  
Ah Dah - dah - duh Dah dah-duh Dah-duh Dah Duh - dah-duh Duh-dah-duh

S2 *f* *mp*  
Ah Dah - dah - duh Dah dah-duh Dah-duh Dah Duh - dah-duh Duh-dah-duh

A1 *f* *mp*  
Ah Dah - dah - duh Dah dah-duh Dah-duh Dah Duh - dah-duh Duh-dah-duh

A2 *f* *mp*  
Ah Dah - dah - duh Dah dah-duh Dah-duh Dah Duh - dah-duh Duh-dah-duh

T1 *f* *mp*  
Ah Dah - duh Dah - duh Duh Dah Duh

T2 *f* *mp*  
Ah Dah - duh Dah - duh Duh Dah Duh

B1 *f* *mp*  
Ah Dah - duh Dah - duh Duh Dah Duh

B2 *f* *mp*  
Ah Dah - duh Dah - duh Duh Dah Duh

Perc. *f* *mp*

Er. *f* *mp*

Zh. *f* *mp*

Reh. Pno. *f* *mp*



138

S1  
dah - duh Duh - dah - duh Dah - dah - duh Dah - duh Duh - dah - duh Dah

S2  
dah - duh Duh - dah - duh Dah - dah - duh Dah - duh Duh - dah - duh Dah

A1  
dah - duh Duh - dah - duh Dah - dah - duh Dah - duh Duh - dah - duh Dah

A2  
dah - duh Duh - dah - duh Dah - dah - duh Dah - duh Duh - dah - duh Dah

T1  
8 dah - - - duh Dah - - - duh Dah - - - - duh Dah -

T2  
8

B1

B2  
dah - - - duh Dah - - - duh Dah - - - - duh Dah -

Perc.  
(>)

Er.  
3

Zh.

Reh. Pno.

138

138

141 *f*  
 Dah-dah-duh-dah Duh-duh-dah Duh-duh-dah Duh-dah Dah-duh - dah-dah-dah Duh-duh-duh-dah

141 *f*  
 Dah-dah-duh-dah Duh-duh-dah Duh-duh-dah Dah Dah-duh - dah-dah-dah Duh-duh-duh-dah

141 *f*  
 Dah-dah-duh-dah Duh-duh-dah Duh-duh-dah Duh-dah Dah-duh - dah-dah-dah Duh-duh-duh-dah

141 *f*  
 Dah-dah-duh-dah Duh-duh-dah Duh-duh-dah Dah Dah-duh - dah-dah-dah Duh-duh-duh-dah

8 - dah-duh-dah Duh-duh-dah Duh-duh-dah Dah Dah-duh - dah-dah-dah Duh-duh-duh-dah

141 *f*  
 Dah-dah-duh-dah Duh-duh-dah Duh-duh-dah Duh-dah Dah-duh - dah-dah-dah Duh-duh-duh-dah

141 *f*  
 Dah-dah-duh-dah Duh-duh-dah Duh-duh-dah Duh-dah Dah-duh - dah-dah-dah Duh-duh-duh-dah

141 *f*  
 Dah-dah-duh-dah Duh-duh-dah Duh-duh-dah Duh-dah Dah-duh - dah-dah-dah Duh-duh-duh-dah

141 *f*  
 Dah-dah-duh-dah Duh-duh-dah Duh-duh-dah Duh-dah Dah-duh - dah-dah-dah Duh-duh-duh-dah

141 *f*  
 L R L R L

141 *f*

141

141

141

141

I

144

S1 Duh-dah Dah Dah dee-yah-duh - dah

S2 Dah Dah Dah dee-yah-duh - dah

A1 Duh-dah Dah Dah Dah Duh *p*

A2 Dah Dah Dah Dah Duh *p 2 sole* *mf* port.

T1 8 Dah Dah Dah dee-yah-duh - dah

T2 8 Duh-dah Dah Dah dee-yah-duh - dah

B1 Duh-dah Dah Dah Dah Uh *n*

B2 Dah Dah Dah Dah

Perc. I

Er.

Zh.

Reh. Pno.

148

A1

A2 2 sole

B1

B2 Soli 1-2

Perc.

Zh.

Reh. Pno.

*mf* *p*

2 soli *pp* *mf* *p*

port. Uh...

(>) (>) (>)

CHINESE CYM.

*mf*

*mf*

152

B1 solo

B1 gli altri

B2 Soli 1-2

B2 solo 3

Perc.

Zh.

Reh. Pno.

*pp* *p*

Uh

*n*

*mf* *n*

*pp* *p*

Uh

\*\*\* (J) MARIMBA

*mf*

\* stems indicate duration only; do not rearticulate

156

Perc.

Zh.

156 retune ⑥ ⑧ ⑩

Reh. Pno.

160

Perc.

Reh. Pno.

164

Perc.

Er.

Reh. Pno.

*mp* *mf*

168

Reh. Pno.

172

172

172

172

172

172

176

(K)

*mf*

Oh...

A1

176

*mf*

Oh...

A2

176

*mf*

Oh...

T1

176

*mf*

Oh...

T2

176

(K)

Perc.

176

Er.

176

Reh. Pno.

2 A1 sole

2 A2 sole

2 T1 soli

2 T2 soli

B1

B2

Perc.

Er.

Reh. Pno.

180

*f*

Oh...

Oh...

The musical score for page 24 consists of ten staves. The top four staves are for woodwinds: 2 A1 sole, 2 A2 sole, 2 T1 soli, and 2 T2 soli. The next two staves are for brass: B1 and B2. The percussion part (Perc.) is on the seventh staff, and the horn part (Er.) is on the eighth staff. The piano part (Reh. Pno.) is on the bottom two staves. The score begins with a tempo marking of 180. The woodwinds and horns play melodic lines with slurs. The brass parts (B1 and B2) play a melodic line starting with a forte (*f*) dynamic and include the vocalization "Oh...". The percussion part features a complex rhythmic pattern of eighth and sixteenth notes. The piano part consists of a steady eighth-note accompaniment in the right hand and a more complex rhythmic pattern in the left hand.

185 *mp* Bu - du - du Bu - du

185 *mp* Bu - du - du Bu - du

2 A1 sole *pp*

2 A2 sole *pp*

2 T1 soli *pp*

2 T2 soli *pp*

3 B1 soli *pp*

3 B2 soli *pp*

Perc. *mp*

Er. *pp*

Zh. *mf* ord. with finger picks

Reh. Pno.

188

S1 Bu - du Bu Bu - du Bu - du Bu - du Bu

S2 Bu - du Bu Bu - du Bu - du Bu - du Bu

T1 *mp* tutti Bu - du Du Bu - du Bu - du Bu - du Du Bu Buh-du

T2 *mp* tutti Bu - du Du Bu - du Bu - du Bu - du Du Bu Buh-du

Perc. *p*

Er. *p* *f*

Zh.

Reh. Pno.

Detailed description: This page of a musical score, numbered 26, covers measures 188 to 191. It features six staves: Soprano 1 (S1), Soprano 2 (S2), Tenor 1 (T1), Tenor 2 (T2), Percussion (Perc.), Euphonium (Er.), and Rehearsal Piano (Reh. Pno.). The vocal parts (S1, S2, T1, T2) have lyrics: 'Bu - du Bu Bu - du Bu - du Bu - du Bu' for S1 and S2, and 'Bu - du Du Bu - du Bu - du Bu - du Du Bu Buh-du' for T1 and T2. The Tenor parts are marked *mp* tutti. The Euphonium part includes dynamics *p* and *f*, and features triplet markings. The Percussion part is marked *p*. The Rehearsal Piano part consists of two staves with complex rhythmic patterns. The score is in 3/8 time, with a key signature of one flat (B-flat major or D minor).

**L** Poco meno mosso ♩ = 84

\* WHISTLE

S

191

*pp* *f*

Whisper; medium pitch level

A1

*mp* *n*

Ssh

A2

191

*ppp* *p*

Uh...

Whisper; start at medium pitch level, then fluctuate up and down ad lib., independent of others...

T

8

*pp* *f*

\* WHISTLE

Whisper; medium pitch level

B1

191

*mp* *n*

Ah

B2

*pp* *mp*

*Fff*

Whisper; medium pitch level

**L** Poco meno mosso ♩ = 84

GLSP.

Perc.

191

*mp*

Er.

191

*mp* *pp*

Zh.

191

picks off

*f*

with finger; strum

Reh. Pno.

191

*mp*

8va

191

195

S1 *p f*

A1 *pp mp*  
Ssh...

A2 *n pp*  
Oh...

T *p f*

B1 *pp mp n*  
Ah...

B2 *n pp <*  
Fff

Perc. *mp*  
\* CROTALES

Er. *mf*

Reh. Pno. *(8va)*

Start at medium pitch level, then fluctuate up and down ad lib., independent of others...

Whisper; start at medium pitch level, then fluctuate up and down ad lib., independent of others...

199

*n*

*pp*

Sss

199

*mp*

*n*

199

*pp*

*mp*

Ah

*mp*

*n*

199

199

199

*f*

(8va)

199

203

*> p* *f*

*< mp* *n*

Uh...

*pp* *mp*

*> p* *f*

*n* *pp*

Ssh...

*pp* *mp*

Fff

Perc.

Er.

Zh.

(11) (16)

(8<sup>va</sup>)

Reh. Pno.

Detailed description: This page of a musical score, numbered 30, contains rehearsal mark 203. It features a complex arrangement of parts. At the top, a vocal line in treble clef with a 2/4 time signature begins with a dynamic of *> p* and *f*. Below it, a piano accompaniment part in bass clef starts with *< mp* and includes a *n* (noisy) marking. A vocal line in bass clef follows, marked with *pp* and *mp*, and includes the vocalization "Uh...". Another vocal line in treble clef appears below, marked with *> p* and *f*. The piano accompaniment continues with *pp* and *mp* dynamics, and includes a *n* marking and the vocalization "Ssh...". A percussion part (Perc.) is shown in treble clef with a 2/4 time signature, featuring a rhythmic pattern of eighth and sixteenth notes. Below the percussion are staves for Er. (Euphonium) and Zh. (Trumpet), with circled numbers 11 and 16 indicating specific notes. At the bottom, a Rehearsal Piano (Reh. Pno.) part is shown in treble clef with a 2/4 time signature, featuring a complex rhythmic pattern of sixteenth and thirty-second notes, with a *(8<sup>va</sup>)* marking.

(M)

207

S1

A1 *pp* *mp* *n* *mp*  
Oh... Mmm...

A2 *n* *mp*  
Mmm...

T *n*

B1 *mp* *n* *mp*  
Mmm...

B2 *n* *mp*  
Mmm...

(M)

Perc.

Er.

Reh. Pno. *(8va)*

Detailed description: This page of a musical score contains measures 207 through 210. It features six vocal staves (S1, A1, A2, T, B1, B2), a Percussion staff, an Euphonium staff, and a Rehearsal Piano staff. The vocal parts include lyrics such as "Oh..." and "Mmm...". Dynamic markings like *pp*, *mp*, *n*, and *mp* are used throughout. The Percussion staff has a circled 'M' above it. The Rehearsal Piano staff includes an *(8va)* marking. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and triplets.

210 *mp*  
S1 (sing) Uh (Uh) (close mouth gradually) Mmm

210 *mp*  
S2 (sing) Uh (Uh) (close mouth gradually) Mmm

210  
A1

210  
A2

210  
B1

210  
B2

210  
Perc. *p* *leg.* **VIBES** motor off

210  
Er.

210 *p*  
Reh. Pno. *(mp)*

Detailed description: This page of a musical score contains measures 210 through 214. It features vocal parts for Soprano 1 (S1) and Soprano 2 (S2), piano parts for Alto 1 (A1), Alto 2 (A2), Bass 1 (B1), and Bass 2 (B2), a Percussion part, an Euphonium (Er.) part, and a Rehearsal Piano (Reh. Pno.) part. The vocal parts include lyrics and performance instructions such as 'close mouth gradually'. The piano parts include dynamic markings like *mp*, *p*, and *leg.*, and a specific instruction for the Vibraphone: 'VIBES motor off'. The score is written in 2/4 time with various key signatures and includes triplets and slurs.

poco rit. ...

214 *ppp*

S1

214 *ppp*

S2

214 *ppp*

A1

214 *ppp*

A2

214 *ppp*

B1

214 *ppp*

B2

214 *ppp*

Perc.

214 *pp*

Er.

214 (strum) *mp*<sup>5</sup>

Zh.

214 *mp*

Reh. Pno.

214 *pp*

214 *pp*

5

poco rit. ...

⊕ ♩ = 60

217

Perc.

217 *pp*

Er.

217 *p* *n*

Zh.

217 *mp*

Reh. Pno.

217 *mp*

RUB. CROTALES

8va

VIBES  
motor off

Poco più mosso ♩ = 64

222

Perc.

Er.

Zh.

Reh. Pno.

*p*

*mf*

*mf*



225

motor on, slow

(change pedal as necessary to avoid excess ring...)

*n*

(change pedal as necessary to avoid excess ring...)



Musical score for page 36, measures 232-234. The score is arranged in a system with the following parts:

- T2:** Treble clef, 8va. Measures 232-234. Dynamics: *p*. Articulation: pencil hairpins. Performance instruction: *simile*. Boxed notes in measures 232 and 233.
- B1:** Bass clef. Measures 232-234. Dynamics: *p*. Performance instruction: *simile*. Boxed notes in measures 233 and 234.
- B2:** Bass clef. Measures 232-234. No notes.
- Perc.:** Treble clef. Measures 232-234. Triplet patterns.
- Er.:** Treble clef. Measures 232-234. Triplet patterns.
- Zh.:** Treble clef. Measures 232-234. Performance instruction: *(strum) sul pont.* in measure 233. Dynamics: *mp*. Triplet patterns.
- Reh. Pno.:** Grand staff (treble and bass clefs). Measures 232-234. Triplet patterns.

235

S1 *p* half-open lips (P) Mmm...

S2 *p* half-open lips Mmm...

A1 *p* half-open lips Mmm...

A2 *p* half-open lips Mmm...

T1 *p* half-open lips Mmm...

T2

B1

B2

Perc. (P) *sed.*

Er. *n*

Zh. (sul pont.) *mp* 3 retune ⑩ ⑪ ⑬ ⑮ ⑯ ⑰ ⑱ ⑳ ㉑

Reh. Pno. *mp* 3

241

S1

S2

A1

A2

T1

Perc. **MARIMBA**  
*ppp < p*

Reh. Pno. *p*



246

S1 *n*

S2 *n*

A1 *n*

A2 *n*

T1 *n*

B2 *mf* Soft articulation - don't push  
Oh Oh Oh Oh *mf* Oh Oh

Perc. *n p >*

Reh. Pno. *n*

ca. 3"  $\text{Q} = 88$   
 250 *ppp*  
 B2  
 ca. 3" *CENCERRO* (with butt end of stick)  
 Aux. Pc. 1 *mp*  
 ca. 3"  $\text{Q} = 88$   
 250 *n* *mp* PEDAL BASS DR. HIGH CONGA  
 Perc.  
 ca. 3" *n*  
 250  
 Reh. Pno.



257  $\text{R}$  *mf*  
 A1 *Đu* *Đu* *Đu* *Đu*  
 257 *mf*  
 A2 *Đu* *Đu* *Đu*  
 257 *mf*  
 B2 \*Uh...  
 257  
 Aux. Pc. 1  
 257  $\text{R}$   
 Perc.



263 *Đu* (simile...)  
 263 *Đu* (simile...)  
 263  
 263  
 263

\* Each note should be articulated with breath/diaphragm, not with a glottal.

267

A1

T1

B2

Aux. Pc. 1

Perc.

Er.

Reh. Pno.

267

\* L H L H *simile*

267

*mp*

267

*mp*

271

A1

T1

B2

Aux. Pc. 1

Perc.

Er.

Reh. Pno.

271 vary slightly if desired...

\* L = play on low, flared end of cencerro (normal playing position)  
 H = play on higher, narrower part of cencerro, for brighter pitch

(S)

275 *pp*  $\text{mf}$

S2  
 Đu Đu Đu (*simile...*)

A1  
*< mf*

T1  
*< mf*

B1  
 275 *pp*  $\text{mf}$   
 \*Uh...

Aux. Pc. 1  
 275 *< mf*

Aux. Pc. 2  
 275 GANZA  
*mf*

Perc.  
 275 *< mf*  
 RLRR RLRRL LLRRLRLR *simile*

Er.  
 275 *< mf*

Zh.  
 275 ord. with finger picks  
*mf*

Reh. Pno.  
 275 *< mf*

\* Each note should be articulated with breath/diaphragm, not glottis.

279

S2

A1

T1

B1

Aux. Pc. 1

Aux. Pc. 2

Perc.

Er.

Zh.

Reh. Pno.

vary ad lib...

8

7.

V

Detailed description: This page of a musical score, numbered 42, contains rehearsal mark 279. It features ten staves of music. The vocal parts (S2, A1, T1, B1) are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The auxiliary percussion (Aux. Pc. 1, 2) and standard percussion (Perc.) parts are in a different clef and time signature. The Erhu (Er.) and Zither (Zh.) parts are in treble clef. The Rehearsal Piano (Reh. Pno.) part is in a grand staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A rehearsal mark '279' is placed at the beginning of each staff. The Perc. staff includes the instruction 'vary ad lib...' and a fermata over a note. The Erhu staff has a 'V' marking above a note. The Zither staff has a '7.' marking below a note. The Rehearsal Piano staff has a '8' marking below a note. The score is divided into four measures by vertical bar lines.

283 (T) *mf*

S1 Du \* Dah dah Du - dah Dah dah Du - dah -

S2 \* Dah dah Du - dah Dah dah Du - dah -

A1 \* Dah dah Du - dah Dah dah Du - dah -

T1 \* Dah dah Du - dah Dah dah Du - dah -

B

Aux. Pc. 1

Aux. Pc. 2

Aux. Pc. 3 *mf* timbal sticks // HIGH SUSP. CYM. TIMBALES

Perc. (T)

Er.

Zh.

Reh. Pno. *8va*

\* Normal "D" consonant

287

S1  
dah Dah dah Dah - dah - du - dah Dah dah Du - dah

S2  
dah Dah dah Dah - dah - du - dah Dah dah Du - dah

A1  
dah Dah dah Dah - dah - du - dah Dah - dah Du - dah

T1  
dah Dah dah Dah - dah - du - dah Dah dah Du - dah

B  
287

Aux. Pc. 1  
287

Aux. Pc. 2  
287  
vary slightly if desired...

Aux. Pc. 3  
287

Perc.  
287

Er.  
287

Zh.  
287

Reh. Pno.  
287  
(8<sup>va</sup>)

287

U

291 *f*

S1 Dah - dah - dah - dah - dah Dah - dah - dah Dah - dah - dah - du Dah - dah -

291 *f*

S2 Dah - dah - dah - dah - dah Dah - dah - dah Dah - dah - dah - du Dah - dah -

A1 *f*

A2 *f*

291 *f*

T1 8 Dah - dah - dah - dah - dah Dah - dah - dah Dah - dah - dah - du Dah - dah -

291 *f*

T2 8 Dah - dah - dah - dah - dah Dah - dah - dah Dah - dah - dah - du Dah - dah -

291 *f*

B Buh - duh - buh Buh Buh Buh - duh - duh - buh Buh Buh

291

Aux. Pc. 1 *f*

291

Aux. Pc. 2 *f*

291 *f*

Aux. Pc. 3 *f*

291 *f* **VIBRASLAP** raise in slow arc after striking

Aux. Pc. 4 *f*

U

291 *f*

Perc. *f*

291 *f* *vigoroso*

Er. *f* *vigoroso*

Zh. *f* *vigoroso*

(8va)

291 *f*

Reh. Pno. *f*

295

S1 dah Du - du - dah - du Dah - dah - dah Dah - dah - dah - du Dah - dah

S2 dah Du - du - dah - du Dah - dah - dah Dah - dah - dah - du Dah - dah

A1 dah Du - du - dah - du Dah - dah - dah Dah - dah - dah - du Dah - dah

A2 dah Du - du - dah - du Dah - dah - dah Dah - dah - dah - du Dah - dah

T1 8 dah Du - du - dah - du Dah - dah - dah Dah - dah - dah - du Dah - dah

T2 8 dah Du - du - dah - du Dah - dah - dah Dah - dah - dah - du Dah - dah

B 295 Buh - duh - buh Buh Buh Buh - duh - buh - buh Buh Buh

Aux. Pc. 1 295

Aux. Pc. 2 295

Aux. Pc. 3 295

Aux. Pc. 4 295

Perc. 295

Er. 295

Zh. 295

(8<sup>va</sup>)

Reh. Pno. 295

Detailed description of the musical score: The score is for rehearsal mark 295 and consists of 16 staves. The vocal parts (S1, S2, A1, A2, T1, T2) and bass (B) have lyrics. The instrumental parts include four auxiliary percussion parts (Aux. Pc. 1-4), main percussion (Perc.), erhu (Er.), zhonghu (Zh.), and rehearsal piano (Reh. Pno.). The tempo is 2/4. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



303

S1 Dah - dah - dah - du - dah Dah - du Dah - du-du - dah - du Dah - du - dah

S2 Dah - dah - dah - du - dah Dah - du Dah - du-du - dah - du Dah - du - dah

A1 Dah - dah - dah - du - dah Dah - du Dah - du-du - dah - du Dah - du - dah

A2 Dah - dah - dah - du - dah Dah - du Dah - du-du - dah - du Dah - du - dah

T1 Dah - dah - dah - du - dah Dah - du Dah - du-du - dah - du Dah - du - dah

T2 Dah - dah - dah - du - dah Dah - du Dah - du-du - dah - du Dah - du - dah

B Buh - buh Buh - buh - buh Buh - buh - buh Buh - buh - buhduh Buh - buh

Aux. Pc. 1

Aux. Pc. 2

Aux. Pc. 3

Aux. Pc. 4

Perc.

Er.

Zh.

Reh. Pno.

(8<sup>va</sup>)

Ⓜ Più mosso ♩ = 96

S1 *ff* Dah Du - dah Dah-dah - du - dah *port.* *ff* *port.*

S2 *ff* Dah Du - dah Dah-dah - du - dah *port.* *ff* *port.*

A1 *ff* Dah Du - dah Dah-dah - du - dah *port.* *ff* *port.*

A2 *ff* Dah Du - dah Dah-dah - du - dah *port.* *ff* *port.*

T1 *ff* Dah Du-dah Bu-dah bah dah bah-dah bah - dah - bu-dah bah-dah-bah Dah-dah - du - dah Bu-dah-bah

T2 *ff* Dah Du-dah Bu-dah bah dah bah-dah bah - dah - bu-dah bah-dah-bah Dah-dah - du - dah Bu-dah-bah

B *ff* Dah Du - dah Dah-dah - du - dah *ff*

Aux. Pc. 1 *ff* *f* *f*

Aux. Pc. 2 *ff* move to crotales

Aux. Pc. 3 *ff* *ff*

Aux. Pc. 4 *ff*

Ⓜ Più mosso ♩ = 96

Perc. *ff* roll back and forth between congas; *ad lib.* *ff* *simile*

Er. *ff*

Zh. *ff* finger picks off with fingers ②

Reh. Pno. *ff*

Ancora più mosso ♩ = 108

310 *port.* *ff*

S1 Bah dah - dah Du - dah - du - du - dah Dah - du - dah - du - du -

S2 Bah dah - dah Du - dah - du - du - dah Dah - du - dah - du - du -

A1 Bah dah - dah Du - dah - du - du - dah Dah - du - dah - du - du -

A2 Bah dah - dah Du - dah - du - du - dah Dah - du - dah - du - du -

T1 8 dah - bu - dah - bu - dah - bah Bah dah - dah Du - dah - du - dah Dah - du - dah - du

T2 8 dah - bu - dah - bu - dah - bah Bah dah - dah Du dah - du - du - dah Dah - du - du

B1 Bah dah - dah Du - dah - du - du - dah Dah - du - du

B2 *ff* Ba - da Du - da Du -

Aux. Pc. 1 310 *>* *>* *>*

Aux. Pc. 3 310 *>* *>* *>*

Perc. 310 *>* *>* *>*

Er. 310 *>* *>* *>*

Zh. 310 *>* *>* *>*

Reh. Pno 310 *>* *>* *>*

310 *>* *>* *>*

Con brio ♩ = 120

51

*p* *ff*

313 S1 dah Du - dah - du - dah - du - dah - du Dah

313 S2 *mf* Dah du - dah - du - dah *ff* du Dah

313 A1 dah *p* Aw (aw ----- gradually ----- to -----) ...ah Dah

313 A2 dah *p* Aw (aw ----- gradually ----- to -----) ...ah Dah

313 T1 *mf* 8 Dah du - dah - du Dah

313 T2 *mf* 8 Dah du - dah - du Dah

313 B1 dah *p* Aw (aw ----- gradually ----- to -----) ...ah Dah

313 B2 dah *p* Aw (aw ----- gradually ----- to -----) ...ah Dah

313 Aux. Pc. 1 *p* *ff* PLAS. CROTAL damp

313 Aux. Pc. 2 *f* damp cym.

313 Aux. Pc. 3 *pp* *f* *ff* damp

313 Aux. Pc. 4 damp

313 Perc. *Con brio* ♩ = 120 to wood sticks, butt ends *p* *ff* (CHINESE CYM.) damp cym.

313 Er. *mf* *ff* *ff* damp all strings

313 Zh. *mf* *f* (*f*) *ff*

313 Reh. Pno.

\* Stems indicate duration only; do not rearticulate  
\*\* down an octave if high B not available