

Symphony No 3
ROBERT CASTEELS



FULL SCORE

Cover: detail of painting by Cheong Soo Pieng, reproduced with the kind permission of its owner

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ISMN 979-0-9016519-2-0

Symphony No 3

for orchestra of Chinese instruments

opus 55

by

Robert Casteels

FULL SCORE

Duration: 12'

In 3 movements: tempo giusto/ tempo giusto/ tempo giusto

Composed in 2006 and premiered by the Singapore Chinese Orchestra conducted by Tsung Yeh during the opening concert of the 31st Asian Composers League Festival & Conference in the Singapore Conference Hall on 20-09-2013

Instrumentation:

2 bangdi [1st doubling on xun in the 2nd movement]

2 qudi [1st doubling on xiao in C in the 2nd movement]

2 gaoyin sheng

2 zhongyin sheng

1 diyin sheng

2 gaoyin suona [1st doubling on levered soprano guan in the 2nd movement]

1 jiajian zhongyin suona [doubling on levered alto guan in the 2nd movement]

1 jiajian cizhong suona [doubling on levered bass guan in the 2nd movement]

1 diyin suona [doubling on levered double bass guan in the 2nd movement]

2 yang qin

2 liuqin

4 pi pa

4 zhong ruan

2 da ruan

1 gu zheng 1 [tuned to flats]

1 gu zheng 2 [tuned to naturals]

6 percussionists [timpani, piccolo snare drum, glockenspiel, 6 pai gu, vibraphone, 5 mu yu, ta gu, Chinese suspended cymbal, marimba, banzi, bass drum, xylophone, geophone, yun luo, 6 fang xiang or yun luo]

grand piano

6 gaohu, 12 erhu, 6 zhonghu, 6 violoncello and 4 basses

Programme notes:

This symphony opus 55 is based on an artwork painted by Cheong Soo Pieng in 1961. Born in Xiamen (China) in 1917, Cheong Soo Pieng studied at the Xiamen Academy of Art from 1933 to 1935 and subsequently enrolled at the Xinhua Academy of Fine Arts in Shanghai. He arrived in Singapore in 1946. Inspired by Cubism and Expressionism, Cheong experimented ceaselessly with various media including oils, Chinese ink on paper and cotton, mixed media sculptures, porcelain work and paintings on tiles and porcelain. His experimentation was also much influenced by trips overseas such as his visit to Bali in 1952 and Europe between 1962 and 1963. He remained very active until his death in 1983, and still is a prominent figure in the Nanyang School of painting.

I was moved by Cheong's series called *The Village* because of the successful cubist reinterpretation of the traditional scroll picture. We all originate from our native 'kampong', hence this symphony is based on the permutations of one single chord of natural harmonics. Growing out of our childhood *kampong*, we embark on our life's journey. At some crucial crossroad, a single different element could trigger off a different chain of events; different people hence lead different lives. Similarly, each movement of the 3rd Symphony starts with the same chord, yet develops differently. The same 'sliding door' opens to 3 different worlds: the first movement opens up to a carefree walking bass, the second to an introverted impression of grief, the third towards an extroverted expression of confident *joie-de-vivre*.

Symphony No 3: 1



Robert Casteels
[Singapore 2006]

Tempo giusto ♩ = 132
(sweep with 2 brushes) ○

Timpani: ♩: 4 **ppp** (only b flat if low f on Tagu is available)
sweep with brush

Paigu: ♩: 4 **ppp** (sweep with brush) ○

Tagu: ♩: 4 **ppp** (sweep with brush) ○
Geophone
Percussion
Bass Drum

Piano with depressed sostenuto pedal: ♩: 4 (sweep back and forth with fingers across these 3 strings inside the piano) ↑ ○

Cello 4, 5, 6: ♩: 4 **pp 2** **pp 1** **pp 6** **pp 5** **pp 4**

3 Double Bass: ♩: 4 **pp 3**

11

Tmp: ♩: 4

6 Pg: ♮: 4

Tg: ♩: 4

Prssn: ♩: 4 (to Xylophone)
(to Marimba)

Pn: ♩: 4

Zhngh 1 - 3: ♩: 4 **pp 5** **pp 4** **pp 3** **pp 2** **pp 1**

Zhngh 4 - 6: ♩: 4 **pp 6**

Vlc 1 - 3: ♩: 4 **pp 3**

Vlc 4 - 6: ♩: 4 **pp 1**

D bss: ♩: 4

17

Tmp

6 Pg

Tg (to Vibraphone)

Pn

Erh I 1 - 3

Erh I 4 - 6

Erh II 7 - 9

pp 9

pp 10

pp 11

pp 12

pp 6

pp 5

pp 4

pp 2

pp 3

Zhngh 1 - 3

Zhngh 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

22

A1

Yngqn

Lqn

Pp

Zhngrn

Drn

Mrmb

6 Pg

Gh 1 - 3

Gh 4 - 6

Erh I 1 - 3

Erh I 4 - 6

Erh II 7 - 9

Erh II 10 - 12

Zhnhg 1 - 3

Zhnhg 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

pp non cresc.

(to Glockenspiel)

pp 1

pp 2

pp 3

pp

26

Yngqin

Lqn

Pp

Zhngm

Drn

Vbrphn

Mrmb

Gh 1-3

Gh 4-6

Erh I 1-3

Erh I 4-6

Erh II 10-12

Zhng 1-3

Zhng 4-6

Vlc 1-3

Vlc 4-6

D bss

p poco a poco crescendo

pp non cresc.

(motor on, middle speed)

ped. (6-bar pedal)

p poco a poco crescendo

unis.

p poco a poco crescendo

v

unis.

p poco a poco crescendo

29

Yngqn

Lqn

Pp

Zhngnm

Drn

Vbrphn

Mrmb

Gh 1-3

Gh 4-6

Erh I 1-3

Erh I 4-6

Erh II 7-9

Erh II 10-12

Zhngbh 1-3

Zhngbh 4-6

Vlc 1-3

Vlc 4-6

D bss

p poco a poco crescendo

mp poco a poco crescendo

div.

div.

mp poco a poco crescendo

div.

unis.

p poco a poco crescendo

unis.

p poco a poco crescendo

unis.

p poco a poco crescendo

3 3 3

3 3 3

3 3 3

32

Yngqnn

Lqn

Pp

Zhngnm

Drn

Vbrphn

Mrmb

Gh 1-3

Gh 4-6

Erh I 1-3

Erh I 4-6

Erh II 7-9

Erh II 10-12

Zhngbh 1-3

Zhngbh 4-6

poco a poco crescendo

[PAGE 8]

34

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqnn

Lqn

Pp

Zhngnm

Drn

Gzhng 1

Gzhng 2

Vbrphn

6 Gh

6 Erh I

6 Erh II

Zhngh 1 - 3

Zhngh 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

cresc. L

5:4

cresc.

5:4

div. a 4

cresc.

div. a 4

cresc.

non div. cresc.

cresc.

(multiple glissandi across the whole register)

(multiple glissandi across the whole register)

(6 mallets, motor at fastest speed)

36 **B1**

Gyn Shng 1 f sostenuto

Gyn Shng 2 f sostenuto

Zhngyn Shng 1 f sostenuto

Zhngyn Shng 2 f sostenuto

Dyn Shng f sostenuto unis.

Yngqnn unis. ff

Lqn div. a 2 ff

Pp ff

Zhngm ff

Drn ff

Gzhng 1 ff

Gzhng 2 ff

Vbrphn f Ped. ff

Mrbmb

6 Gh

6 Erh I

Erh II 7 - 9

Erh II 10 - 12

Zhngh 1 - 3

Zhngh 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

= long fermata

= shorter fermata

39

= short fermata

C1

42

This musical score page contains 19 staves of music for various instruments. The instruments listed on the left are: Yngqn, Lqn, Pp, Zhngrn, Drn, Gzhng 1, Gzhng 2, Vbrphn, Mrmb, Tmp, 6 Gh, 6 Erh I, Erh II 7 - 9, Erh II 10 - 12, Zhngbh 1 - 3, Zhngbh 4 - 6, Vlc 1 - 3, Vlc 4 - 6, and D bss. The score is in 3/4 time. The first 10 measures show various instruments playing eighth-note patterns with grace marks. Measures 11 through 16 show more complex patterns, including sixteenth-note chords and sustained notes. Measure 17 begins a section labeled '(6 bar-pedal)' for the Vbrphn, Mrmb, and Tmp. The Vbrphn plays a continuous eighth-note pattern with dynamic markings 'ff' and 'ff Leo.'. The Mrmb and Tmp play eighth-note chords. Measures 18 through 23 continue this pedal pattern. Measures 24 through 29 show the instruments returning to their previous patterns. Measures 30 through 35 show a return to the initial patterns. Measures 36 through 41 show a final return to the initial patterns.

Yngqn

Lqn

Pp

Zhngrn

Drn

Gzhng 1

Gzhng 2

Vbrphn (6 bar-pedal)

Mrmb

Tmp

6 Gh

6 Erh I

Erh II 7 - 9

Erh II 10 - 12

Zhngbh 1 - 3

Zhngbh 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

46

Yngqn
Lqn
Pp
Zhngrn
Drn
Gzhng 1
Gzhng 2
Vbrphn
Mrmb
Tmp
Gh 1-3
Gh 4-6
Erh I 1-3
Erh I 4-6
Erh II 7-9
Erh II 10-12
Zhngh 1-3
Zhngh 4-6
Vlc 1-3
Vlc 4-6
D bss

D1

50

Gyn Shng 1
Gyn Shng 2
Zhngyn Shng 1
Zhngyn Shng 2
Dyn Shng
Yngqnn
Lqn
Pp
Zhngnm
Drn
Gzhng 1
Gzhng 2
Vbrphn
Mrmb
Tmp
6 Gh
6 Erh I
6 Erh II
6 Zhnggh
Vlc 1 - 3
Vlc 4 - 6
D bss

55 **E1** (whole sheng section well balanced, especially zhngyn. 2 and dyn.)

Gyn Shng 1 *mp*

Gyn Shng 2 *mp*

Zhngyn Shng 1 *mp*

Zhngyn Shng 2 *mp*

Dyn Shng

Yngqnn *p leggiero*

Lqn *p leggiero*

Pp *p leggiero*

Zhngnm *p leggiero*

Drn *p leggiero*

Gzhng 1

Gzhng 2 *p leggiero*

Gcknspn

Vbrphn

Mrbm *mp*

mp espress.

Tmp

Erh I 1 - 3

Erh I 4 - 6

Erh II 7 - 9

Erh II 10 - 12

6 Zhngn

Vlc 1 - 3 *p leggiero*
bows down pizz.

Vlc 4 - 6 bows down pizz. *p leggiero*

D bss

ben cantando

ben cantando

ben cantando

ben cantando

p leggiero

ben cantando e sostenuto

p leggiero

65

Gyn Shng 1
Gyn Shng 2
Zhngyn Shng 1
Zhngyn Shng 2
Dyn Shng
Yngqnn
Lqn
Pp
Zhngm
Drn
Gzhng 1
Gzhng 2

Glcknspl
Vbrphn
Mrmb
Tmp
Erh I 1 - 3
Erh I 4 - 6
Erh II 7 - 9
Erh II 10 - 12
6 Zhng
Vlc 1 - 3
Vlc 4 - 6
D bss

F1

75

155

Gyn Shng 1
Gyn Shng 2
Zhngyn Shng 1
Zhngyn Shng 2
Dyn Shng
Yngqnn
Lqn
Pp
Zhngm
Drn
Gzhng 1
Gzhng 2
Glcknspl
Vbrphn
Mrmb
Tmp
Erh I 1 - 3
Erh I 4 - 6
Erh II 7 - 9
Erh II 10 - 12
6 Zhng
Vlc 1 - 3
Vlc 4 - 6
D bss

84

G1

Qd

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqn

Lqn

Pp

Zhngm

Drn

Gzhng 1

Gzhng 2

Gcknspl

Vbrphn

Mrbm

Tmp

Gh 1 - 3

Gh 4 - 6

Erh I 1 - 3

Erh I 4 - 6

Erh II 7 - 9

Erh II 10 - 12

6 Zhng

Vlc 1 - 3

Vlc 4 - 6

D bss

93

H1

Qd

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqnn

Lqn

Pp

Zhngnm

Drn

Gzhng 1

Gzhng 2

Glcknspl

Vbrphn

Mrmb

Tmp

Gh 1-3

Gh 4-6

Erh I 1-3

Erh I 4-6

6 Erh II

6 Zhngsh

Vlc 1-3

Vlc 4-6

D bss

102

Bngd

Qd

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqnn

Lqn

Pp

Zhngnm

Drn

Gzhng 1

Glknspl

Vbrphn

Mrbm

6 Gh

Erh I 1 - 3

Erh I 4 - 6

6 Erh II

6 Zhngh

Vlc 1 - 3

Vlc 4 - 6

D bss

110 | I

Bngd

Qd

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqnn

Lqn

Pp

Zhngnm

Drn

Gzhng 1

Glcknspl

Vbrphn
4 mallets

Mrmb

Tmp

6 Gh

6 Erh I

6 Erh II

6 Zhngbh

Vlc 1 - 3

Vlc 4 - 6

D bss

116

Bngd

Qd

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqnn

Lqn

Pp

Zhngm

Drn

Gzhng 1

Glcknspl

Vbrphn

Mrmb

Tmp

6 Gh

Erh I
1 - 3

Erh I
4 - 6

Erh II
7 - 9

Erh II
10 - 12

Zhngh
1 - 3

Zhngh
4 - 6

Vlc
1 - 3

Vlc
4 - 6

D bss

121 **J1**

Bngd

Qd

Gyn Shng 1

fp

Gyn Shng 2

fp

Zhngyn Shng 1

fp

Zhngyn Shng 2

fp

Dyn Shng

fp

Yngqnn

Lqn

Pp

Zhngnm

Drn

Gzhng 1

Glknspl

Vbrphn

(soft mallets, blending with plucked strings)

Mrrmb

Tmp

Gh 1 - 3

Gh 4 - 6

fp

Erh I 1 - 3

fp

Erh I 4 - 6

fp

Erh II 7 - 9

fp

Erh II 10 - 12

fp

Zhngn 1 - 3

fp

Zhngn 4 - 6

fp

Vlc 1 - 3

fp

Vlc 4 - 6

fp

D bss

fp

126

K1

Bngd

Qd

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqn

Lqn

Pp

Zhngrn

Drn

Gzhng 2

Glcknspl

Vbrphn

Mrmb

Gh 1-3

Gh 4-6

Erh I 1-3

Erh I 4-6

Erh II 7-9

Erh II 10-12

Zhngsh 1-3

Zhngsh 4-6

Vlc 1-3

Vlc 4-6

D bss

[PAGE 24]

L1 *Istesso Tempo*
 131

Yngqn div. *ff* *f* *p*
 Lqn div. *ff*
 Pp *ff* *f*
 Zhngrn *p*
 Drn

Ynl *ff* *mf*
 Glcknspl *ff* *mf*
 (motor off,
without pedal)
 Vbrphn *ff* *mf*
 (to Bangzi)
 Mrmb

Istesso Tempo
 6 Gh
 6 Erh I (free bowing) *pp*
 6 Erh II (free bowing) *pp* (free bowing)
 Vlc 1 - 3 (free bowing) *pp*
 Vlc 4 - 6 (free bowing) *pp*

M1 Istesso Tempo

141

Bngd

Yngqn

Drn

Ynl

Glknspl

Vbrphn

Xylphn

6 Pg

Sn Drm

5 My

Istesso Tempo *p*

6 Gh

6 Erh I and 6 Erh II

6 Zhng

Vlc
1 - 3 and 4 - 6

D bss

150

Bngd

Xylphn

6 Pg

Sn Drm

Bngz

5 My

(1 by 1, play octave harmonic)

6 Gh

6 Erh I and 6 Erh II

6 Zhng

Vlc
1 - 3 and 4 - 6

D bss

157

Xylopn
6 Pg
Sn Drm
Bngz
5 My
6 Gh
6 Erh I and 6 Erh II
6 Zhngh
Vlc 1 - 3 and 4 - 6
D bss

(1 by 1, play octave harmonic)

163

Xylopn
6 Pg
Sn Drm
Bngz
5 My
6 Gh
6 Erh I and 6 Erh II
6 Zhngh
Vlc 1 - 3 and 4 - 6
D bss

(1 by 1, play octave harmonic)
(1 by 1, play octave harmonic)
(1 by 1, play octave harmonic)

169

Bngd Qd 2 Gyn Sn Zhngyn Sn Czhng Sn Dyn Sn Xylphn Mrbmb Tmp 6 Pg Sn Drm Bngz 5 My Prcssn 6 Gh 6 Erh I 6 Erh II 6 Zhngh Vlc 1 - 3 Vlc 4 - 6 D bss

ff feroce

ffff feroce secco

ffff feroce secco

ffff feroce secco

ffff feroce secco

(to Timpani)

(to Marimba)

ffff feroce secco

ffff feroce secco

4'12"

Symphony No 3: 2

1 Tempo giusto ♩ = 138

Timpani
Paigu
Tagu
Geophone
Percussion
Bass Drum
Piano with depressed sostenuto pedal
Erhu II (= 7, 8, 9)
Erhu II (= 10, 11, 12)
Zhonghu 1, 2, 3
Zhonghu 4, 5, 6

9.

Tempo giusto ♩ = 138

Prcssn
Pno.
Erh I 4 - 6
Erh II 7 - 9
Erh II 10 - 12
Zhngngh 1 - 3
Zhngngh 4 - 6
Vlc 1 - 3
Vlc 4 - 6

8
8 sempre pp
sempre pp
pp 6
5
4 pp
sempre pp
sempre pp
1
sempre pp
sempre pp
sempre pp
sempre pp
sempre pp
sempre pp
sempre pp

14

A2

Yngqn

Lqn

Pp

Zhngrn

Drn

Vbrphn

Prcssn

Gh 1 - 3

Gh 4 - 6

Erh I (1 - 3)

Erh I 4 - 6

Erh II 7 - 9

Erh II 10 - 12

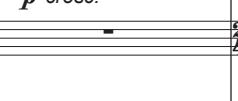
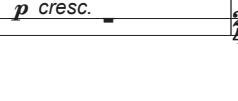
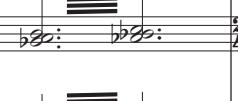
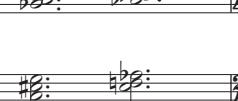
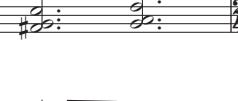
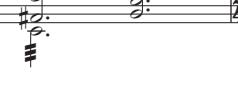
Zhngn 1 - 3

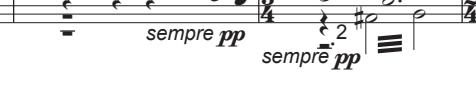
Zhngn 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

R 
p cresc. 
p cresc. 
(to Marimba) 
p cresc. 
pp 1 
pp 2 
pp 3 
pp 4 
pp 5 
pp 6 
pp 7 
pp 8 
pp 9 

sempre pp 

19

Yngqnn

Lqn

Pp

Zhngrn

Drn

Vbrphn

Gh 1 - 3

Gh 4 - 6

Erh I (1 - 3)

Erh I (4 - 6)

Erh II 7 - 9

Erh II 10 - 12

Zhngh 1 - 3

Zhngh 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

p cresc.

p cresc.

p cresc.

div.

*

22

Yngqn div.

Lqn *mf cresc.*

Pp

Zhngrn

Drn

Mrbm

Gh 1 - 3

Gh 4 - 6

Erh I (1 - 3)

Erh I 4 - 6

Erh II 7 - 9

Erh II 10 - 12

Zhngh 1 - 3

Zhngh 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

mf cresc.

div. a 2

mf cresc.

div. a 2

mf cresc.

mf cresc.

mf cresc.

unis.

cresc.

cresc.

cresc.

25

Yngqn

Lqn

Pp

Zhngrn

Drm

div.

Mrmb

6 Gh

Erh I
(1 - 3)

Erh I
4 - 6

Erh II
7 - 9

Erh II
10 - 12

unis.

cresc.

unis.

cresc.

unis.

cresc.³

Vlc
1 - 3

Vlc
4 - 6

27

The musical score page contains 20 staves, each representing a different instrument or section. The instruments listed on the left are: Gyn Shng 1, Gyn Shng 2, Zhngyn Shng 1, Zhngyn Shng 2, Dyn Shng, Yngqnn, Lqn, Pp, Zhngrn, Drn, Gzhng 1, Gzhng 2, Gh 1 - 3, Gh 4 - 6, Erh I (1 - 3), Erh I 4 - 6, Erh II 7 - 9, Erh II 10 - 12, Zhngh 1 - 3, Zhngh 4 - 6, Vlc 1 - 3, Vlc 4 - 6, and D bss.

Dynamic markings include: *mp cresc.*, *cresc.*, *unis.*, *div. a 4*, *cresc.*, *non div.*, *cresc.*, *cresc.* (multiple glissandi across whole register), *cresc.*, *div. a 4*, *cresc.*, *cresc.* (multiple glissandi across whole register), *cresc.*, and *cresc.*.

Rhythmic patterns involve various note heads and stems, with some containing the number '3' indicating triplets. Measure numbers 27 and 28 are visible at the top of the page.

B2

30

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqnn

Lqn

Pp

Zhngrn

Drn

Gzhng 1

Gzhng 2

Glcknspl

Vbrphn

Mrmb

6 Gh

6 Erh I

Erh II 7 - 9

Erh II 10 - 12

Zhnhgh 1 - 3

Zhnhgh 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

33

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqnn

Lqn

Pp

Zhngnrrn

Drn

Gzhng 1

Gzhng 2

Glcknspl

Vbrphn

Mrbmb

6 Gh

Erh I (1 - 3)

Erh I 4 - 6

Erh II 7 - 9

Erh II 10 - 12

Zhngh 1 - 3

Zhngh 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

(to Paigu)

(to Tagu)

Ped.

(to Bass Drum)

C2

36

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqin

Lqn

Pp

Zhngrn

Drn

Gzhng 2

Tmp

Pg

Tg

Prcssn
[BD]

Gh 1 - 3

Gh 4 - 6

Erh I (1 - 3)

Erh I 4 - 6

Erh II 7 - 9

Erh II 10 - 12

Zhngh 1 - 3

Zhngh 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

40

Alt Gn

Bss Gn

Dbl bss Gn

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqnn

Lqn

Pp

Zhngrn

Drn

Gzhng 1

Gzhng 2

Tmp

Pg

Tg

Prcssn

Gh 1-3

Gh 4-6

Erh I (1-3)

Erh I (4-6)

6 Erh II

Zhngh 1-3

Zhngh 4-6

Vlc 1-3

Vlc 4-6

D2 Lento grave $\text{♩} = 56$
47

Gyn Gn
 Alt Gn
 Bss Gn

solo
 molto espressivo
 non vibrato

non cresc.!

Yngqn
 Lqn
 Pp
 Zhngrn
 Drn
 Gzhng 1
 Gzhng 2
 Tmp
 Pg
 Tg
 Prcssn

pp con vib
 gradual cresc.
 until letter D
 1.

gradual cresc.
 until letter D
 1.

pp con vib
 gradual cresc.
 until letter D
 1.

pp con vib
 gradual cresc.
 until letter D
 1.

pp con vib
 gradual cresc.
 until letter D
 1.

mp
 gradual cresc.
 until letter D

mp
 gradual cresc.
 until letter D

ffff

(to Vibraphone)

(to Marimba)

ffff

solo
 molto espressivo
 non vibrato

non cresc.!

gradual cresc.
 until letter D

a 2

a 2

a 2

a 2

gradual cresc.
 until letter D

ffff

p

Vlc 1 - 3
 Vlc 4 - 6

ffff

p

ffff

p

Lento grave $\text{♩} = 56$

56

Gyn Gn

Alt Gn

Bss Gn

Dbl bss Gn

Yngqn

Lqn

Pp

Zhngrn

Drn

Gzhng 1

Gzhng 2

non cresc.

non cresc.

non cresc.!
non vibrato

*gradual cresc.
until letter D*

a 3

a 4

a 3

fff

fff

fff

66

Gyn Gn *non cresc.*

Alt Gn *non cresc.*

Bss Gn *cresc. e poco a poco vibrato*

Dbl bss Gn *cresc. e poco a poco vibrato*

Yngqn *cresc. e poco a poco vibrato*

Lqn

Pp

Zhngrn *a 4*

Drn

Gzhng 1

Gzhng 2 *****

Gh 1 - 3 *a 2*

Zhng 1 - 3 *mp*

Zhng 4 - 6 *mp*

Vlc 1 - 3 *mp*

Vlc 4 - 6 *mp*

74

Gyn Gn

Alt Gn

Bss Gn

Dbl bss Gn

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqnn

Lqn

Pp

Zhngnrrn

Drn

Gzhng 1

Gh 1 - 3

Gh 4 - 6

Erh I (1 - 3)

Erh I 4 - 6

Erh II 7 - 9

Erh II 10 - 12

Zhngh 1 - 3

Zhngh 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

Senza Rit.

E2 *molto vibrato*

81

Gyn Gn
Alt Gn
Bss Gn
Dbl bss Gn
Gyn Shng 1
Gyn Shng 2
Zhngyn Shng 1
Zhngyn Shng 2
Dyn Shng
Yngqnn
Lqn
Pp
Zhngrrn
Drn
Gzhng 1
Gzhng 2
Vbrphn
Mrbmb
Tmp
Gh 1 - 3
Gh 4 - 6
Erh I (1 - 3)
Erh I 4 - 6
Erh II 7 - 9
Erh II 10 - 12
Zhnhgh 1 - 3
Zhnhgh 4 - 6
Vlc 1 - 3
Vlc 4 - 6
D bss

(free bowing)

91

Gyn Gn

Alt Gn

Bss Gn

Dbl bss Gn

Zhngyn Shng 2

Dyn Shng

Yngqn

Lqn

Pp

Zhngrn

Drn

Gzhng 1

Gzhng 2

Vbrphn

Erh I
4 - 6

Erh II
7 - 9

Zhngh
1 - 3

Zhngh
4 - 6

Vlc
1 - 3

Vlc
4 - 6

D bss

(Xun played by Bangdi player 1)

Xun

101

Xn

(Xiao played by Qudi player 1)

X

Alt Gn

Bss Gn

Dbl bss Gn

Yngqnn

Lqn

Pp

Zhngrn

Drm

Gzhng 1

Gzhng 2

Vbrphn

p (to Tagu)

Zhngh 1 - 3

Zhngh 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

ppp secco

F2

Lentissimo

111

Xn *Xiao in C*

X

Zhngyn
Shng 1

Zhngyn
Shng 2

Dyn
Shng

Yngqn

Lqn

Pp

Zhngrn

Drn

Gzhng 2

Tmp

Pg

Tg

Prcessn

Zhngh
1 - 3

Zhngh
4 - 6

Vlc
1 - 3

Vlc
4 - 6

D bss

p cresc. *dolce f*

dolce f

dolce f

(to Chinese Suspended Cymbal)

mf

ppp

B D *mf*

Lentissimo

dolce f

div. a 3

dolce f

dolce f

118

Attacca

Zhngyn Shng 1

Zhngyn Shng 2 *diminuendo*

Dyn Shng *diminuendo*

Yngqn *diminuendo*

Lqn

Pp

Zhngrn

Drn

Gzhng 1

Gzhng 2

Ynl *p* *espress.*

Glknspl

6 Fngxng

Pg *mf*

Prcssn

Zhngh 1 - 3 *diminuendo*

Zhngh 4 - 6 *diminuendo*

Vlc 1 - 3 *diminuendo*

Vlc 4 - 6 *diminuendo*

D bss *diminuendo*

fffff brillante *let ring*

Suspended Chinese Cymbal *fff*

Attacca

5'20"

Symphony No 3: 3

Tempo giusto $J = 144$



Gaoying Sheng 1

Gaoyin Sheng 2

Zhongyin Sheng 1

Zhongyin Sheng 2

Gaohu 1, 2, 3

Gaohu 4, 5, 6

Tempo giusto $J = 144$

1 2 3 4 5 6

p *sempre pp* *sempre pp* *sempre pp* *sempre pp* *sempre pp*

Gh 1 - 3

Gh 4 - 6

Erh I 1 - 3

Erh I 4 - 6

1 2 3 4 5 6

sempre pp *sempre pp*

1 2 3 4 5 6

sempre pp *sempre pp*

Gh 1 - 3

Gh 4 - 6

Erh I 1 - 3

Erh I 4 - 6

Erh II 7 - 9

Erh II 10 - 12

Zhngsh 1 - 3

13 14 15 16 17 18 19 20

sempre pp *sempre pp*

7 8 9 10 11 12 13 14

sempre pp *sempre pp* *sempre pp* *sempre pp*

17

Yngqn

Lqn

Pp

Zhngm

Drn

Gzhng 1

Gzhng 2

Gh 1 - 3

Gh 4 - 6

cresc.

Erh I 1 - 3

Erh I 4 - 6

cresc.

Erh II 7 - 9

cresc.

Erh II 10 - 12

cresc.

Zhngh 1 - 3

2

mp

3

mf

4

cresc.

5

mf

6

mf

Vlc 1 - 3

mf

1

2

mf

Vlc 4 - 6

D bss

3

3

3

3

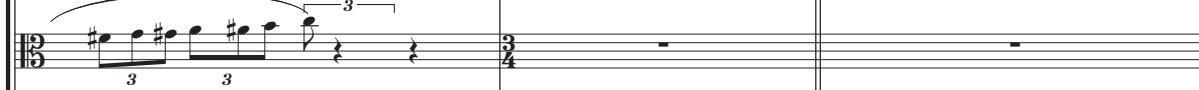
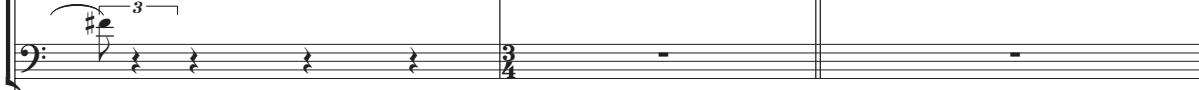
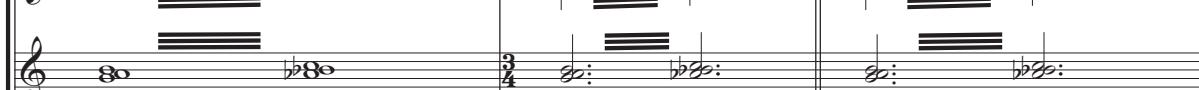
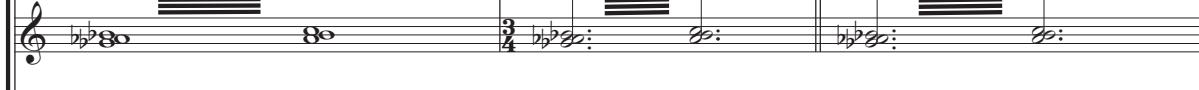
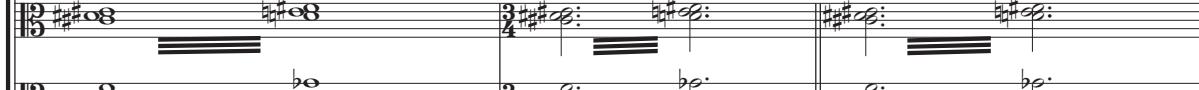
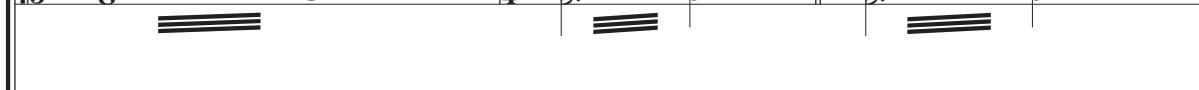
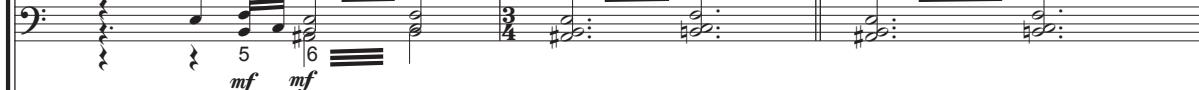
pp cresc.

pp cresc.

pp cresc.

pp cresc.

A3
 div. 
 div. 

20
 Yngqn 
 Lqn 
 Pp 
 Zhngrn 
 Drn 
 Vbrphn 
 Gh 1 - 3 
 Gh 4 - 6 
 Erh I 1 - 3 
 Erh I 4 - 6 
 Erh II 7 - 9 
 Erh II 10 - 12 
 Zhngh 1 - 3 
 Zhngh 4 - 6 
 Vlc 1 - 3 
 Vlc 4 - 6 
 D bss 

23

Yngqnn

Lqn

Pp

Zhngnm

Drn

Vbrphn

Mrmb

Gh 1 - 3

Gh 4 - 6

Erh I 1 - 3

Erh I 4 - 6

Erh II 10 - 12

Zhngbh 1 - 3

Zhngbh 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

div. a 2

div. a 2

div.

cresc.

leggiero off the string

26

Yngqn

Pp

Zhngm

Drn

Vbrphn

(6 mallets, motor at fastest speed)

Mrmb

Gh 1 - 3

Gh 4 - 6

Erh I 1 - 3

Erh I 4 - 6

Erh II 7 - 9

Erh II 10 - 12

Zhngh 1 - 3

Zhngh 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

div. a 4

div. a 4

unis.

leggiero off the string

unis.

unis.

[PAGE 52]

28

Gyn
Shng 1

Gyn
Shng 2

Zhngyn
Shng 1

Zhngyn
Shng 2

Dyn
Shng

Yngqin

Lqn

Pp

Zhngm

Drn

Gzhng 1

Gzhng 2

Tmp

6 Gh

6 Erh I

Erh II
7 - 9

Erh II
10 - 12

Zhnhg
1 - 3

Zhnhg
4 - 6

Vlc
1 - 3

Vlc
4 - 6

D bss

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

non div.

cresc.

cresc.

cresc.

cresc.

cresc.

(multiple glissandi the across whole register)

p cresc.

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

cresc. 3 3 3 3 3 3 3 3

B3

30

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqn

Lqn

(div. a 2)

Pp

(div. a 2)

Zhngm

Drn

Gzhng 1

Gzhng 2

Ynl

Gcknspl

Vbrphn

Xlphn

Tmp

6 Gh

6 Erh I

Erh II
7 - 9

Erh II
10 - 12

Zhngh
1 - 3

Zhngh
4 - 6

Vlc
1 - 3

Vlc
4 - 6

D bss

32

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqnn

Lqn

Pp

Zhngnm

Drn

Gzhng 2

Ynl

Glcknspl

Vbrphn

Xlphn

Tmp

6 Gh

6 Erh I

Erh II 7 - 9

Erh II 10 - 12

Zhng'h 1 - 3

Zhng'h 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

34

Gyn
Shng 1

Gyn
Shng 2

Zhngyn
Shng 1

Zhngyn
Shng 2

Dyn
Shng

Yngqn

Lqn

Pp

Zhngm

Drn

Gzhng 1

Gzhng 2

Ynl

Glcknspl

Vbrphn

Xlphn

Tmp

6 Gh

Erh I
1 - 3

Erh I
4 - 6

Erh II
7 - 9

Erh II
10 - 12

Zhnggh
1 - 3

Zhnggh
4 - 6

Vlc
1 - 3

Vlc
4 - 6

D bss

cresc.

>

cresc.

>

cresc.

cresc.

>

cresc.

(to Paigu)

(to Geophone)

36

Xd

Bngd

Qd

Yngqn

Lqn

Pp

Zhngrn

Drn

Gzhng 2

6 Gh

Erh I
1 - 3

Erh I
4 - 6

Erh II
7 - 9

Erh II
10 - 12

Zhng'h
1 - 3

Zhng'h
4 - 6

Vlc
1 - 3

Vlc
4 - 6

D bss

38

C3

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqin

Lqn

Pp

Zhngrn

Drn

Gzhng 1

Gzhng 2

Pg

6 Gh

6 Erh I

6 Erh II

6 Zhnhg

42

This musical score page contains 14 staves of music, numbered 42 at the top left. The instruments listed from top to bottom are: Gyn Shng 1, Gyn Shng 2, Zhngyn Shng 1, Zhngyn Shng 2, Dyn Shng, Drn, Gzhng 1, Vbrphn, Mrmb, Pg, 6 Gh, 6 Erh I, 6 Erh II, 6 Zhngh, 6 Vlc., and D bss. The music consists of three measures. In the first measure, most instruments play eighth notes or sixteenth notes. In the second measure, there is a dynamic change indicated by *p* (piano) and *sf* (sforzando). The third measure features sustained notes and sixteenth-note patterns. Measures 1 and 2 have vertical bar lines separating them, while measure 3 spans all staves.

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Drn

Gzhng 1

Vbrphn

Mrmb

Pg

6 Gh

6 Erh I

6 Erh II

6 Zhngh

6 Vlc.

D bss

D3
 45 a 1

Qd
 Gyn Shng 1
 Gyn Shng 2
 Zhngyn Shng 1
 Zhngyn Shng 2
 Dyn Shng
 Zhngm
 Drn
 Gzhng 2
 Vbrphn
 Mrmb
 Pg
 6 Gh
 6 Erh I
 6 Erh II
 6 Zhngh
 6 Vlc.
 D bss

49

Qd

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Zhngrn

Drn

Gzhng 2

Vbrphn

Mrbmb

Pg

6 Gh

6 Erh I

6 Erh II

6 Zhng

6 Vlc.

D bss

sfp

p

sf

cresc.

sf

52 **E3**

Bngd a 1
 mp a 2

Qd

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Pp

Zhngm

Drn

Gzhng 2

Vbrphn

Mrbm

Pg

6 Gh

6 Erh I

6 Erh II

6 Zhng

6 Vlc.

D bss

This musical score page shows a complex arrangement of Western and traditional Chinese instruments. The instruments listed on the left are: Bngd, Qd, Gyn Shng 1, Gyn Shng 2, Zhngyn Shng 1, Zhngyn Shng 2, Dyn Shng, Pp, Zhngm, Drn, Gzhng 2, Vbrphn, Mrbm, Pg, 6 Gh, 6 Erh I, 6 Erh II, 6 Zhng, 6 Vlc., and D bss. The score is divided into measures, with measure 52 starting with a dynamic of *mp*. The music includes various performance techniques such as slurs, grace notes, and dynamic markings like *sf* (fortissimo) and *p* (pianissimo). The 6 Vlc. and D bss parts feature sustained notes with vertical stems indicating sustained sounds.

56

Bngd

Qd

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Pp

Zhngrn

Drn

Gzhng 2

Vbrphn

Mrmb

Pg

6 Gh

6 Erh I

6 Erh II

6 Zhngngh

6 Vlc.

D bss

F3

59 a 2

Bngd

Qd

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Lqn

Pp

Zhngnm

Drn

Gzhng 1

Vbrphn

Pg

6 Gh

6 Erh I

6 Erh II

6 Zhngbh

6 Vlc.

D bss

64

Bngd
Qd
Gyn Shng 1
Gyn Shng 2
Zhngyn Shng 1
Zhngyn Shng 2
Dyn Shng
Lqn
Pp
Zhngrn
Drn
Gzhng 1
Gzhng 2
Vbrphn
Mrmb
Pg
6 Gh
6 Erh I
6 Erh II
6 Zhngbh
6 Vlc
D bss

68

Xd

Bngd

Qd

Gyn
Shng 1

Gyn
Shng 2

Zhngyn
Shng 1

Zhngyn
Shng 2

Dyn
Shng

Yngqnn

Lqn

Pp

Zhngnm

Drn

Pg

Prcessn

[Geophone]

crescendo molto

diminuendo

(to Xylophone)

6 Gh

cresc.

6 Erh I

cresc.

6 Erh II

cresc.

6 Zhngbh

cresc.

6 Vlc.

D bss

G3
 72

Xd
 Bngd
 Qd
 Gyn Shng 1
 Gyn Shng 2
 Zhngyn Shng 1
 Zhngyn Shng 2
 Dyn Shng
 Yngqnn
 Lqn
 Pp
 Zhngrn
 Drn
 Gzhng 1
 Vbrphn
 Xlphn
 Mrmb
 Pg
 6 Gh
 6 Erh I
 6 Erh II
 6 Zhnhgh
 Vlc 1-3
 Vlc 4-6
 D bss

76

Xd

Bngd

Qd

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

Yngqnn

Lqn

Pp

Zhngnm

Drn

Gzhng 2

Vbrphn

Xlphn

Mrmb

Pg

6 Gh

6 Erh I

6 Erh II

6 Zhngh

Vlc 1 - 3

Vlc 4 - 6

D bss

79

Tmp Pg Tg Bass Drum
 (with brush) crescendo
 (with brush)
 (crescendo)
 (with brushes)
 Pno. (8va bassa!) crescendo

6 Gh 6 Erh I 6 Erh II 6 Zhng

82 (to Piccolo Snare Drum)

Tmp Pg Tg Prssn
 diminuendo
 diminuendo
 diminuendo

Pno.

6 Gh 6 Erh I 6 Erh II 6 Zhng

H3

85

Xd

Bngd

Qd

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Yngqnn

Lqn

Pp

Vbrphn

Pg

6 Gh

6 Erh I

6 Erh II

6 Zhngn

88 #
 Xd *cresc.*
 Bngd *cresc.*
 Qd *cresc.*
 Gyn Shng 1 *cresc.*
 Gyn Shng 2 *cresc.*
 Zhngyn Shng 1 *cresc.*
 Zhngyn Shng 2 *cresc.*
 Dyn Shng *cresc.*
 Yngqn *cresc.*
 Lqn *cresc.*
 Pp *cresc.*
 Zhngrn *cresc.*
 Drn *cresc.*
 Gzhng 1 *cresc.*
 Vbrphn *cresc.*
 Xlphn *cresc.*
 Mrmb *cresc.*
 Pg *cresc.*
 6 Gh *cresc.*
 6 Erh I *cresc.*
 6 Erh II *cresc.*
 6 Zhngh *cresc.*
 Vlc 1 - 3 *cresc.*
 Vlc 4 - 6 *cresc.*
 D bss *cresc.*

(to Muyu)
(to Banzi)

Pg

92

Sn Drm: (snares on) *f*

Bngz: -

5 My: *f*

6 Gh: -

6 Erh I: -

6 Erh II: -

6 Zhng: -

Pg

95

Sn Drm: *f* (to Timpani)

Bngz: -

5 My: *f* (to Vib)

6 Gh: -

6 Erh I: -

6 Erh II: -

6 Zhng: -

[13] 98

2 Gyn Sn f

Zhngyn Sn f

Czhng Sn f

Dyn Sn f

Yngqnn (div. a 2) sempre l.v.

Lqn sempre l.v.

Pp (div. a 2) sempre l.v.

Zhngnm (div. a 2) sempre l.v.

Drn sempre l.v.

Gzhng 1 sempre l.v.

Gzhng 2 sempre l.v.

Vbrphn (4 mallets) ff

Pg ff

Gh 1 - 3 ff

Gh 4 - 6 ff

Erh I 1 - 3 ff

Erh I 4 - 6 ff

Erh II 7 - 9 ff

Erh II 10 - 12 ff

Zhnggh 1 - 3 ff

Zhnggh 4 - 6 ff

Vlc 1 - 3 ff

Vlc 4 - 6 ff

D bss ff

104

2 Gyn Sn
Zhngyn Sn
Czhng Sn
Dyn Sn
Yngqin
Lqn
Pp
Zhngrn
Drn
Gzhng 1
Gzhng 2
Vbrphn
Gh 1 - 3
Gh 4 - 6
Erh I 1 - 3
Erh I 4 - 6
Erh II 7 - 9
Erh II 10 - 12
Zhng 1 - 3
Zhng 4 - 6
Vlc 1 - 3
Vlc 4 - 6
D bss

109

Yngqn

Lqn

Pp

Zhngm

Drn

Gzhng 1

Gzhng 2

Gh 1 - 3

Gh 4 - 6

Erh I 1 - 3

Erh I 4 - 6

Erh II 7 - 9

Erh II 10 - 12

Zhnggh 1 - 3

Zhnggh 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

111

Xd

Bngd

Qd

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

2 Gyn Sn

Zhngyn Sn

Czhng Sn

Dyn Sn

Vbrphn

Gh 1 - 3

Gh 4 - 6

Erh I 1 - 3

Erh I 4 - 6

Erh II 7 - 9

Erh II 10 - 12

Zhng 1 - 3

Zhng 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

ff

cresc.

113

Yngqnn

Lqn

Pp

Zhngrn

Drn

Gzhng 1

Gzhng 2

Gh 1 - 3

Gh 4 - 6

Erh I 1 - 3

Erh I 4 - 6

Erh II 7 - 9

Erh II 10 - 12

Zhnhg 1 - 3

Zhnhg 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

non trem.

non trem.

non trem.

non trem.

non trem.

non trem.

116

Xd

Bngd

Qd

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

2 Gyn Sn

Zhngyn Sn

Czhang Sn

Dyn Sn

Vbrphn

6 Gh

Erh I 1-3

Erh I 4-6

Erh II 7-9

Erh II 10-12

Zhng 1-3

Zhng 4-6

Vlc 1-3

Vlc 4-6

D bss

(to Tagu and Suspended Cymbal)

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

119

Yngqin

Lqin

Pp

Zhngrn

Drn

Gzhng 1

Gzhng 2

Ynl

Glcknspl

Xlphn

Mrmb

Tmp

Gh 1 - 3

Gh 4 - 6

Erh I 1 - 3

Erh I 4 - 6

Erh II 7 - 9

Erh II 10 - 12

Zhng 1 - 3

Zhng 4 - 6

Vlc 1 - 3

Vlc 4 - 6

D bss

122

Xd

Bngd

Qd

Gyn Shng 1

Gyn Shng 2

Zhngyn Shng 1

Zhngyn Shng 2

Dyn Shng

2 Gyn Sn

Zhngyn Sn

Czhng Sn

Dyn Sn

Ynl

Glcknspl

Xlphn

Mrmb

Pg

Tg

Bngz

6 Gh

6 Erh I

6 Erh II

6 Zhngh

6 Vlc.

D bss

(to Paigu)

> (to Bangzi)

fff

cresc.

fff

Suspended Chinese Cymbal

3'30"



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