

COMPROMISE (FUSION)
FOR SUONA AND ORCHESTRA

A THESIS IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

MASTER OF MUSIC

by
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FOR SUONA AND ORCHESTRA

Kwan Leung Ling, Candidate for the Master of Music Degree

University of Missouri-Kansas City, 2021

ABSTRACT

Compromise (Fusion) (for suona and orchestra) is a work that delves into the chemistry between the suona and a Western approach to orchestration. The suona has not yet been fully “discovered” by composers. Traditionally, music for the suona is characterised by the use of its distinctive techniques for fingering and embouchure. These traditional techniques often involve microtonal fluctuations and they produce a special colour in the timbre. The title of this piece, ‘*Compromise (Fusion)*’, comes from the way this traditional Chinese idiom is fused with the western symphonic style – the soloist plays chromatic material with traditional suona technique, accompanied by a Western orchestra. These two voices from two different musical traditions eventually join forces to create a combination of traditional Chinese and modern Western colors.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance have examined a thesis titled “Compromise (Fusion),” presented by Kwan Leung Ling, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

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Program Notes

Compromise (Fusion) (for suona and orchestra) is a work that delves into the chemistry between the suona and a Western approach to orchestration. The suona has not yet been fully “discovered” by composers. Traditionally, music for the suona is characterised by the use of its distinctive techniques for fingering and embouchure. These traditional techniques often involve microtonal fluctuations and they produce a special colour in the timbre. The title of this piece, ‘*Compromise (Fusion)*’, comes from the way this traditional Chinese idiom is fused with the western symphonic style – the soloist plays chromatic material with traditional suona technique, accompanied by a Western orchestra. These two voices from two different musical traditions eventually join forces to create a combination of traditional Chinese and modern Western colors.

Duration: ca. 13 minutes

Instrumentation

1 Flute
1 Piccolo
2 Oboes
2 Clarinets in B-Flat
2 Bassoons

4 Horns in F
2 Trumpets in B-Flat
2 Trombones
1 Bass Trombone

4 Timpani

Percussion I: Snare Drum, Tam-tam, Marimba, Chinese Peking Opera Gongs (6", 11"),
Suspended Cymbal (18")

Percussion II: Bass Drum, Wood Blocks, Chinese Small Cymbals (Naobo), Vibraphone

Suona:

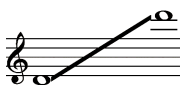
Soprano in C



Soprano in B-Flat







Alto in G



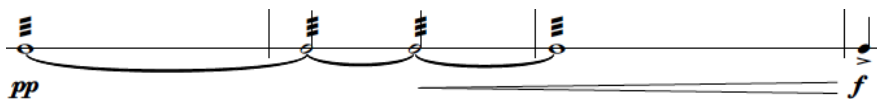
Strings

Performance Notes

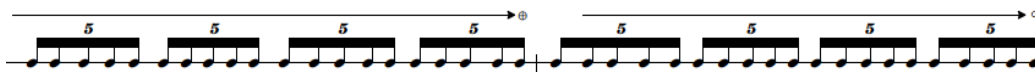
Instruction for Percussions:

-  Hard Mallet
-  Soft Mallet
-  Medium Timpani Mallet
-  Soft Timpani Mallet
-  Snare Sticks
-  Bass Drum/Tam-tam Mallet
-  Bow

Chinese Cymbals (Naobo): Rotate both Cymbals against each other.



Snare Drum: Damping the membrane from the edge towards the center slowly.



Timpani: Place a Suspended Cymbal (18") on top of the membrane and roll on the Cymbal.



Performance Notes

Instruction for Suona:

l.g. – lips glissando

TK – double tonguing (Shuangtu)

TL – rebounding tonguing (Tansheyin)

✓ Tongue-push (Shetuiyin)



breath glissando (huayin)

Instruction for Strings:

sul ponticello (s.p.) – Near the bridge

molto sul ponticello (m.s.p.) – Very close to the bridge

Instruction for all instruments:

The trill note in all trills should be a major 2nd above the base pitch, unless specified in the score.

4
4 = 60 Expressively

Piccolo

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in Bb 1

Trumpet in Bb 2

Trombone 1

Trombone 2

Bass Trombone

Timpani

Percussion 1

Percussion 2

Suona in Bb

Violin I

Violin II

Viola

Violoncello

Contrabass

mf *mf* *p sub.* *mp* *p* *mf* *p* *f* *mp*

8

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

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

TK TL

8

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *ff*

18 *accel.*

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Wood Blocks

f *p* *ff* *f*

ppp

ppp

pizz. *mp*

mp

33

Picc. *p* *f* *pp* *mp*

Fl. 2 *p* *f* *pp*

Ob. 1 *mp*

Ob. 2 *pp* *p* *mp*

Cl. 1 *p* *f* *mp*

Cl. 2 *p* *pp* *p* *mp*

Bsn. 1 *pp* *p*

Bsn. 2 *pp* *p*

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1 Chinese Peking Opera Gongs *p* *mf* *mp*

Perc. 2 Wood Blocks Chinese Opera Cymbals *p* *mp*

Sno. *mp* *f* *mf*

Vln. I 33 *p* *f* Sul E *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

38

Picc. *f*

Fl. 2 *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

B. Tbn. *p* *f*

Timp. *mp* *f*

Perc. 1 *f*

Perc. 2 *f*

Sno. *f*

Vln. I *f* *mp* *p* *s.p.*

Vln. II *f* *mp* *p* *s.p.*

Vla. *f* *mp* *p* *s.p.*

Vc. *f*

Cb. *f*

49

Picc. *p* *f*

Fl. 2 *ppp* *f*

Ob. 1 *ppp* *f*

Ob. 2 *ppp* *f*

Cl. 1 *f* *p* *f*

Cl. 2 *f* *p* *f*

Bsn. 1 *f* *p* *f*

Bsn. 2 *f* *p* *f*

Hn. 1, 2 *p* *f*

Hn. 3, 4 *p* *f* senza sord.

Tpt. 1 *pp* *f*

Tpt. 2 *pp* *f* senza sord.

Tbn. 1 *pp* *f*

Tbn. 2 *pp* *f*

B. Tbn. *pp* *f*

Timp. *p* *f*

Perc. 1 Chinese Peking Opera Gongs *f* *p sub.* *f*

Perc. 2 *f* *p sub.* *f*

Sno. *f* *p* *f*

Vln. I *ppp* *f* ord.

Vln. II *ppp* *f* ord.

Vla. *ppp* *f* ord.

Vc. *ppp* *f*

Cb. pizz. *pp* *f* arco

59

Picc. *p* *f* *p*

Fl. 2 *p* *f* *p*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1 *f* *p* *f*
con sord. (harmon)

Tpt. 2 *f* *p*
con sord. (cup)

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno. *mf* *p* *mf* *p*
1.g.

Vln. I 59 *fp* *f* *fp*

Vln. II *fp*

Vla. *fp* *fff* *fp*

Vc. *fp* *f* *fp*

Cb. *fp* *f*

64

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p*

f *p*

fp

fp

f *p*

f *p*

fp

fp

f *pp*

f *pp*

p

mp *f* *p*

mp *f* *p*

mp *f* *p*

p

Marimba

Vibraphone

Slow motor

p *mf*

f *mp* *f* *p*

64

p *f* *pp* *fp*

p *f* *pp* *fp* *f* *p sub.*

p *f* *pp* *fp* *f*

p *f* *pp* *fp*

p *f* *p*

This page contains the musical score for measures 69 through 72 of an orchestral piece. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.** (Piccolo): Measures 69-72, dynamics *f* and *p*.
- Fl. 2** (Flute 2): Measures 69-72, dynamics *f* and *pp*.
- Ob. 1** (Oboe 1): Measures 69-72, dynamics *p* and *f*.
- Ob. 2** (Oboe 2): Measures 69-72, dynamics *p* and *f*.
- Cl. 1** (Clarinet 1): Measures 69-72, dynamics *f* and *pp*.
- Cl. 2** (Clarinet 2): Measures 69-72, dynamics *f* and *p*.
- Bsn. 1** (Bassoon 1): Measures 69-72, dynamics *f* and *p sub.*
- Bsn. 2** (Bassoon 2): Measures 69-72, dynamics *f* and *p sub.*
- Hn. 1, 2** (Horn 1 & 2): Measures 69-72, dynamics *p*, *pp*, and *f*.
- Hn. 3, 4** (Horn 3 & 4): Measures 69-72, dynamics *pp* and *f*.
- Tpt. 1** (Trumpet 1): Measures 69-72, dynamics *f*, *p*, and *f*. Includes the instruction "senza sord." (without mutes).
- Tpt. 2** (Trumpet 2): Measures 69-72, dynamics *f* and *f*. Includes the instruction "senza sord." (without mutes).
- Tbn. 1** (Trombone 1): Measures 69-72, dynamics *f* and *p*.
- Tbn. 2** (Trombone 2): Measures 69-72, dynamics *pp* and *f*.
- B. Tbn.** (Baritone Trombone): Measures 69-72, dynamics *pp* and *f*.
- Timp.** (Timpani): Measures 69-72, dynamics *f*.
- Perc. 1** (Percussion 1): Measures 69-72, dynamics *f* and *pp*.
- Perc. 2** (Percussion 2): Measures 69-72, dynamics *f*. Includes the instruction "arco" (arco).
- Sno.** (Snare Drum): Measures 69-72, dynamics *f* and *pp*.
- Vln. I** (Violin I): Measures 69-72, dynamics *f*, *p sub.*, *p*, and *f*.
- Vln. II** (Violin II): Measures 69-72, dynamics *f*.
- Vla.** (Viola): Measures 69-72, dynamics *p sub.* and *f*.
- Vc.** (Violoncello): Measures 69-72, dynamics *f* and *p sub.*.
- Cb.** (Cello): Measures 69-72, dynamics *f* and *f*. Includes the instruction "arco" (arco).

The score includes various musical notations such as triplets, slurs, and dynamic markings. The page number "69" is written at the beginning of the first staff.

74

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

74

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tam-tam

Bass Drum

pp

p

f

*

80

Picc. *f* *fp*

Fl. 2 *f* *fp*

Ob. 1 *f* *fp*

Ob. 2 *fp*

Cl. 1 *fp* *fp*

Cl. 2 *fp* *fp*

Bsn. 1 *f* *f*

Bsn. 2 *f* *f*

Hn. 1, 2 *f* *rip*

Hn. 3, 4 *f* *rip*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f* cup mute *fp*

Tbn. 2 *f* cup mute *fp*

B. Tbn. *f* cup mute *fp* senza sord.

Timp. *f*

Perc. I *f*

Perc. II *f* Wood Blocks *p* *fp* *f* *p*

Sno. *mp* *f* *mf* *p* *mf*

Vln. I *f* *fp*

Vln. II *f* *fp*

Vla. *f* *fp*

Vc. *f* *fp*

Cb. *f* *fp* *f*

85

Picc. *fp*
 Fl. 2 *f* *fp*
 Ob. 1 *f* *fp*
 Ob. 2 *f* *fp*
 Cl. 1 *f* *fp*
 Cl. 2 *f* *fp*
 Bsn. 1 *f* *mp*
 Bsn. 2 *f* *mp*
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1 *f* con sord. (harmon)
 Tpt. 2 *f* con sord. (harmon)
 Tbn. 1 senza sord. *fp*
 Tbn. 2 senza sord. *fp*
 B. Tbn. *fp*
 Timp. *p* *f* *mp*
 Perc. I
 Perc. II *p* [Vibraphone] [Slow motor]
 Sno. *f* *p* *f* *p* *f* *p*
 Vln. I *p* s.p.
 Vln. II *p* s.p.
 Vla. *f* *fp* *f* *fp* *f* *fp* *f*
 Vc. *f* *fp* *f* *fp* *f* *fp* *f*
 Cb. *f* pizz. *mp*

90

Picc. *f* *p*

Fl. 2 *f* *p*

Ob. 1 *f* *p*

Ob. 2 *mp* *f*

Cl. 1 *mp* *f* *p*

Cl. 2 *mp* *f* *p*

Bsn. 1 *f* *p*

Bsn. 2 *f*

Hn. 1, 2 *mp* *f*

Hn. 3, 4 *mp* *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *mp* *f*

Tbn. 2 *fp* *f*

B. Tbn. *mp* *f*

Timp. *f*

Perc. I Wood Blocks *pp* *f* *p*

Perc. II *f* *p* *f* *p*

Sno. *f* *p sub. 2* *f*

Vln. I 90 *m.s.p.* *f* *ord.* *p* *f*

Vln. II *m.s.p.* *f*

Vla. *fp* *m.s.p.* *f* *ord.* *fp* *fp*

Vc. *fp* *m.s.p.* *f* *pizz.* *mp*

Cb. *f* *fp* *arco* *fp* *fp*

95

Picc. *f* *p*

Fl. 2 *f* *p*

Ob. 1 *f*

Ob. 2 *p* *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *mp* *f*

Hn. 1, 2 *f* *p*

Hn. 3, 4 *f* *p*

Tpt. 1 *f* *p*
senza sord.

Tpt. 2 *f* *p*
senza sord.

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

B. Tbn. *f* *p*

Timp. *p*

Perc. I *f* *p*

Perc. II *f* *p* *f*

Sno. *mf*

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *fp* *p* *f* *p* *f*

Vc. *f* *p* *f* *pizz.* *f*

Cb. *fp* *p* *f* *pizz.* *p* *f*

100

Picc. *f* *p*

Fl. 2 *f* *p*

Ob. 1 *f* *p* *mf*

Ob. 2 *f* *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p* *mf*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Hn. 1, 2 *p* *f*

Hn. 3, 4 *p* *f*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

B. Tbn. *p* *f*

Timp.

Perc. I *f*

Perc. II *p* *f*

Sno. *f*

100

Vln. I *f* *p* *f* *p sub.*

Vln. II *f* *p* *f* *p sub.*

Vla. *f* *p* *f* *p₃*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

105

This musical score page, numbered 105, features a variety of instruments. The woodwind section includes Piccolo, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horns 1 & 2, Horns 3 & 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, and Baritone Trombone. The brass section includes Timpans and Percussion I & II. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is marked with dynamics such as *f*, *mf*, *fff*, and *mp*. It includes performance instructions for Chinese Peking Opera Gongs and Bass Drum. The page number 105 is also written at the beginning of the Violin I staff.

109

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tam-tam

ff

109

f

Detailed description: This page of a musical score covers measures 109 through 112. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons) and brass (Horns, Trumpets, Trombones) sections feature complex rhythmic patterns, including triplets and sixteenth-note runs. The strings (Violins, Viola, Violoncello, Contrabass) provide a steady accompaniment. Percussion includes Timpani with sixteenth-note patterns and snare drum with various rhythmic figures. A Tam-tam is used for a dramatic effect in measure 112. The score includes dynamic markings such as *ff* and *f*, and articulation like accents and slurs. The key signature has two flats, and the time signature is 4/4.

D
114 ♩ = 60 Lyricaly

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Suona in G

mf *mp* *f* *p* *mp* *p* *mf*

114

120

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

120

Vln. I

Vln. II

Vla.

Vc.

Cb.

finger vib.

f *pp* *mf* *p* *f*

126

Picc. Fl. 2 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bsn. 1 Bsn. 2 Hn. 1, 2 Hn. 3, 4 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 B. Tbn. Timp. Perc. 1 Perc. 2 Sno. Vln. I Vln. II Vla. Vc. Cb.

126

32" PPP

finger vib.

126

pp mp mf f mp

pp pp

p mp p

p mp

p mp

131

Picc. *mp* *p* *mp*

Fl. 2 *mf* *p* *mf*

Ob. 1 *mp* *mf* *mp*

Ob. 2 *p* *mp* *p* *mf*

Cl. 1 *p* *mp* *p* *mp*

Cl. 2 *mf* *p* *mp* *p*

Bsn. 1 *pp*

Bsn. 2 *mp*

Hn. 1, 2 *pp* *mp*

Hn. 3, 4 *mp*

Tpt. 1 *p* *mp*

Tpt. 2 *mp* *p*

Tbn. 1 *mp* *p* *p*

Tbn. 2 *mf* *p*

B. Tbn.

Timp. slowly increase the speed of pitch changing *p*

Perc. 1

Perc. 2

Sno. *mf* *p* *f* *f* TK TL

Vln. I *mf* *mp* *mf* *p* *div. a 2*

Vln. II *mp* *mf* *p* *div. a 2*

Vla. *mf* *p* *mp* *p* *div. a 2*

Vc. *pp* *mf* *p* *mf* *p*

Cb. *ppp* *p*

136

Picc. *p* *mp* *p* *f*

Fl. 2 *mp* *p* *p*

Ob. 1 *mf*

Ob. 2 *mp* *p* *f*

Cl. 1 *mf* *p* *f*

Cl. 2 *mp* *p* *p*

Bsn. 1 *mp* *p* *mf*

Bsn. 2 *p* *mp* *p*

Hn. 1, 2 *mp* *f*

Hn. 3, 4 *mp* *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *p* *f*

Timp. *f* *p*
as fast as possible
slowly decrease the speed of pitch changing

Perc. 1 *mp* *ff*
Suspended Cymbal

Perc. 2 *f*
Vibraphone
slow motor

Sno. *p* *mf* *ff*

Vln. I *f* *mf*

Vln. II *mf* *ff* *mf*

Vla. *mf* *ff*

Vc. *mf* *ff*
div. a 2

Cb. *f* *p*

141

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

mf

mp

l.g.

141

146

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

146

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp

ppp

f

mp

p

mf

p

f

mp

mp

mp

mp

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

151

p

p

p

TL

p

157 *tr* *pp* *f* *mp* *f* *accel.*

Picc. *tr* *pp* *f*

Fl. 2 *tr* *pp* *f* *mp* *f*

Ob. 1 *tr* *pp* *f*

Ob. 2 *tr* *pp* *f*

Cl. 1 *tr* *pp* *f*

Cl. 2 *tr* *pp* *f*

Bsn. 1 *mp*

Bsn. 2 *p*

Hn. 1, 2 *mp* *f*

Hn. 3, 4 *mp* *f*

Tpt. 1 *f* con sord. (harmon)

Tpt. 2 *f* con sord. (harmon)

Tbn. 1 *mf* con sord. (cup)

Tbn. 2 *mf* con sord. (cup)

B. Tbn. *mf* con sord. (cup)

Timp. *mf*

Wood Blocks *f*

Perc. 1 *f*

Perc. 2 *mf* fast motor

Sno. *tr* *tr* *tr* TL TL *mf* *ff* *mf* *TK* *6* *6* *6* *6* *6* *6* *6* *6*

Vln. I *157* *m.s.p.* *mf* *accel.*

Vln. II *m.s.p.* *mf*

Vla. *m.s.p.* *mf*

Vc. *unis.* *mf*

Cb. *mf*

162

Picc. *mf* *f*

Fl. 2 *p* *mf* *f*

Ob. 1 *mp* *mf* *f*

Ob. 2 *mp* *mf* *f*

Cl. 1 *mp* *f*

Cl. 2 *p* *mf* *f*

Bsn. 1 *mf*

Bsn. 2 *p* *mf*

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

Tpt. 1

Tpt. 2

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Timp. *f*

Perc. 1 *mp*

Perc. 2 * *ff*

Sno. *fff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *f* *mf* *ff*

Cb. *f* *mp* *ff*

Snare Drum [] []
Snare on

169

Picc. *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1, 2

Hn. 3, 4

Tpt. 1 *f* senza sord. (st. metal)

Tpt. 2 *f* senza sord. (st. metal)

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f* senza sord.

Timp.

Perc. I *mp* norm. *p*

Perc. 2

Sno.

169

Vln. I *fff* *mf* *ff*

Vln. II *fff* *mf* *ff*

Vla. *fff* *mf* *ff*

Vc. *fff* *mf* *ff*

Cb. *fff* *mp*

174

Picc. *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Cl. 1 *fff*

Cl. 2 *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1, 2 *fff*

Hn. 3, 4 *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Timp. *fff*

Perc. 1 *fff* Chinese Peking Opera Gongs

Perc. 2 *fff* Chinese Opera Cymbal

Sno. *fff* TK

Vln. I 174 *s.p.* *tr*

Vln. II *s.p.* *tr*

Vla. *s.p.* *tr*

Vc. *fff*

Cb. *fff*

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

178

Vln. I

Vln. II

Vla.

Vc. s.p.

Cb.

Picc. *ff* *f* *fff* 7

Fl. 2 *ff* *f* *fff* 5

Ob. 1 *ff* *f* *fff* 6

Ob. 2 *ff* *f* *fff* 5

Cl. 1 *ff* *f* *fff*

Cl. 2 *ff* *f* *fff*

Bsn. 1 *ff* *f* *fff*

Bsn. 2 *ff* *f* *fff*

Hn. 1, 2 *f* *fff*

Hn. 3, 4 *f* *fff*

Tpt. 1 *f* *fff*

Tpt. 2 *f* *fff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Timp. *f* *fff*

Perc. 1

Perc. 2

Sno.

181

Vln. I *tr*

Vln. II *tr*

Vla. *tr*

Vc. *tr*

Cb. *tr*

184

Picc. *f* *mf* *f*
 Fl. 2 *mp* *mf* *f*
 Ob. 1 *mp* *mf* *f*
 Ob. 2 *mf* *p* *mf* *f*
 Cl. 1 *ff* *f* *mf* *f*
 Cl. 2 *mf* *mf* *f*
 Bsn. 1 *mf* *p* *mf* *f*
 Bsn. 2 *p* *mf* *f*
 Hn. 1, 2 *mf* *p* *mf* *f*
 Hn. 3, 4 *p* *mf* *f*
 Tpt. 1 *p* *mf* *f*
 Tpt. 2 *mf* *p* *mf* *f*
 Tbn. 1 *fff* *p* *mf* *f*
 Tbn. 2 *fff* *mf* *p* *mf* *f*
 B. Tbn. *mf* *p* *mf* *f*
 Timp. *mf* *p* *mf* *f*
 Perc. 1 *f* *f*
 Perc. 2 *f* *f* *finger vib.*
 Sno. *finger vib.*
 Vln. I *ord.* *fff* *p* *mf* *f*
 Vln. II *ord.* *fff* *p* *mf* *f*
 Vla. *ord.* *fff* *p* *mf* *f*
 Vc. *ord.* *fff* *p* *mf* *f*
 Cb. *pizz.* *f* *mf* *f*

190

Picc. *ff* 3

Fl. 2 *ff* 3 *mf* *ff sub.* *mf* *p sub.* 3 3 3 3 3 3 3 3

Ob. 1 *ff* 3 *mf* *ff sub.* *mf*

Ob. 2 *ff* *f* 3

Cl. 1 *ff* *mf* *ff sub.* *mf* *p sub.* 3 3 3 3 3 3 3 3

Cl. 2 *ff*

Bsn. 1 *ff* 3 *mf* *ff sub.* *mf*

Bsn. 2 *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Timp. *ff*

Perc. 1 *p* *f*

Perc. 2 *mp* *f* finger vib.

Sno.

190

Vln. I *ff* 3 *mf* *ff sub.* *mf* *p sub.* 3 3 3 3 3 3 3 3

Vln. II *ff* 3 *mf* *ff sub.* *mf*

Vla. *ff* 3 *mf* *ff sub.* *mf* 3 3 3 3 3 3 3 3

Vc. *ff* 3 *mf* *ff sub.* *mf*

Cb. arco *ff* 3 *mf* *ff sub.* *mf*

196

Picc. *f* *ff* *ffp* *ffp*

Fl. 2 *ff* *ffp* *ffp*

Ob. 1 *f* *ff* *ffp* *ffp*

Ob. 2 *ff* *ffp* *ffp*

Cl. 1 *ff* *ffp* *ffp* *ffp*

Cl. 2 *mf* *ff* *ffp* *ffp*

Bsn. 1 *f* *ff* *ffp* *ffp*

Bsn. 2 *f* *ff* *ffp* *ffp*

Hn. 1, 2 *f* *ff*

Hn. 3, 4 *f* *ff*

Tpt. 1 *f* *ff* *ffp* *ffp*

Tpt. 2 *f* *ff* *ffp* *ffp*

Tbn. 1 *f* *ff* *ffp*

Tbn. 2 *f* *ff* *ffp*

B. Tbn. *ff* *ffp*

Timp. *mp* *f*

Perc. 1 *f*

Perc. 2

Sno.

Vln. I *f* *ff* *ffp* *ffp*

Vln. II *ff* *ffp* *ffp* *ffp*

Vla. *ff* *ffp* *ffp*

Vc. *f* *ff* *ffp* *ffp*

Cb. *f* *ff* *ffp* *ffp*

con sord. (st. metal) *f* *ff* *ffp* *ffp*

con sord. (cup) *ffp* *ffp* *ffp*

con sord. (cup) *ffp*

Marimba

201

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vibraphone fast motor

TK 6

ff *ffpp* *f* *mf* *fp*

205

Picc. *ffp* *ff* *ff*

Fl. 2 *ff* *ff* *ff*

Ob. 1 *ff* *ff* *ff*

Ob. 2 *ff* *ff* *ff*

Cl. 1 *ff* *ff* *ff*

Cl. 2 *ff* *ff* *ff*

Bsn. 1 *ff* *ff* *ff*

Bsn. 2 *ff* *ff* *ff*

Hn. 1, 2 *ff* *ff* *ff*

Hn. 3, 4 *ff* *ff* *ff*

Tpt. 1 *ff* *ffp* *ff*

Tpt. 2 *ffp* *ff* *ff*

Tbn. 1 *ff* *ff* *ff*

Tbn. 2 *ff* *ff* *ff*

B. Tbn. *ff* *ff* *ff*

Timp. *ff*

Perc. 1 Chinese Peking Opera Gongs *ff*

Perc. 2 Chinese Opera Cymbal *ff*

Sno. *ff*

205

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *f* *ff* *ff*

Cb. *ffp* *ff* *ff*

210 ♩ = 120

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vibraphone fast motor

mf *ff* *f* *fff* *p*

F
215 ♩=80 Energetic

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

220

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Sno.

220

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

tr

ppp

tr

ppp

tr

ppp

This page contains the musical score for measures 225 through 228. The instruments are arranged in the following order from top to bottom:

- Picc.
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1
- Tpt. 2
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Timp.
- Perc. 1
- Perc. 2
- Sno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Measure 225 (page 225) features a dynamic range from *ppp* to *fff*. The Piccolo and Flute 2 parts begin with *mf* dynamics, while the Oboe and Clarinet parts start at *ppp*. The Bassoon 2 part has a *ppp* dynamic. The Horn 1, 2 and Horn 3, 4 parts are marked *mf*. The Trumpet and Trombone parts are marked *ppp*. The Snare Drum part has a *ppp* dynamic. The Violin I and Violin II parts are marked *f*. The Viola part is marked *f*. The Violoncello part is marked *f*. The Contrabass part is marked *f*.

Measure 226 features a dynamic range from *ppp* to *fff*. The Piccolo and Flute 2 parts are marked *fff*. The Oboe and Clarinet parts are marked *ppp*. The Bassoon 1 part is marked *ppp*. The Horn 1, 2 and Horn 3, 4 parts are marked *mf*. The Trumpet and Trombone parts are marked *ppp*. The Snare Drum part is marked *ppp*. The Violin I and Violin II parts are marked *f*. The Viola part is marked *f*. The Violoncello part is marked *f*. The Contrabass part is marked *f*.

Measure 227 features a dynamic range from *ppp* to *fff*. The Piccolo and Flute 2 parts are marked *fff*. The Oboe and Clarinet parts are marked *ppp*. The Bassoon 1 part is marked *ppp*. The Horn 1, 2 and Horn 3, 4 parts are marked *mf*. The Trumpet and Trombone parts are marked *ppp*. The Snare Drum part is marked *ppp*. The Violin I and Violin II parts are marked *f*. The Viola part is marked *f*. The Violoncello part is marked *f*. The Contrabass part is marked *f*.

Measure 228 features a dynamic range from *ppp* to *fff*. The Piccolo and Flute 2 parts are marked *fff*. The Oboe and Clarinet parts are marked *ppp*. The Bassoon 1 part is marked *ppp*. The Horn 1, 2 and Horn 3, 4 parts are marked *mf*. The Trumpet and Trombone parts are marked *ppp*. The Snare Drum part is marked *ppp*. The Violin I and Violin II parts are marked *f*. The Viola part is marked *f*. The Violoncello part is marked *f*. The Contrabass part is marked *f*.

231

Picc. *mp* *ff* *p sub.*

Fl. 2 *mp* *ff* *p sub.*

Ob. 1 *mp* *ff* *p sub.*

Ob. 2 *mp* *ff* *p sub.*

Cl. 1 *mp* *ff* *p sub.*

Cl. 2 *mp* *ff* *p sub.*

Bsn. 1 *mp* *ff* *p sub.*

Bsn. 2 *mp* *ff* *p sub.*

Hn. 1, 2 *mp* *ff* *p sub.*

Hn. 3, 4 *mp* *ff* *p sub.*

Tpt. 1 *mp* *ff* *p sub.* *mf*

Tpt. 2 *mp* *ff* *p sub.* *mf*

Tbn. 1 *mp* *ff* *p sub.* *mf*

Tbn. 2 *mp* *ff* *p sub.* *ff* *mf*

B. Tbn. *mp* *ff* *p sub.* *ff*

Timp. *ff* *p* *ff*

Perc. 1 *ff* Tam-tam

Perc. 2 *ff* Bass Drum

Sno. *f*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mf* *fff*

Cb. *fff*

236

Picc. *fff*

Fl. 2 *fff*

Ob. 1 *ff*

Ob. 2 *fff*

Cl. 1 *fff*

Cl. 2 *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1, 2 *fff* *f*

Hn. 3, 4 *fff* *f*

Tpt. 1 *mf* *fff* *f*

Tpt. 2 *fff* *f*

Tbn. 1 *fff* *f*

Tbn. 2 *fff* *f*

B. Tbn. *f* *fff* *f*

Timp.

Perc. 1 *f* *fff*

Perc. 2 *f* *fff*

Sno. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *f* *fff*

Cb. *f* *fff*

Marimba

Vibraphone fast motor

236

241

Picc. *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Timp. *mf* *ff*

Perc. 1 *ff* [Tam-tam]

B. D. *mf* *ff* *f* [Bass Drum]

Sno. *ff*

241

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Picc.
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Timp.
 T.-c.
 B. D.
 Sno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 51, starting at measure 245. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Horns (1, 2, 3, 4), Trumpets (1 and 2), Trombones (1, 2, and Bass), Timpani, Snare Drum, Cymbals, and Strings (Violins I and II, Viola, Violoncello, and Contrabass). The music is in a major key with a 4/4 time signature. The woodwinds and strings play sustained notes with various articulations and dynamics, including fortissimo (ff) and forte (f). The percussion includes a snare drum pattern and cymbal rolls. The strings play a sustained harmonic accompaniment.

VITA

Kwan Leung Ling is a composer and Suona performer, born and raised in Hong Kong. Having encountered Suona through his mentor Guo, Yazhi at the Hong Kong Chinese Orchestra in 2003, Ling has since majored in Suona under Guo and Law, Hang Leung as part of the Junior Music Programme at The Hong Kong Academy for Performing Arts, and graduated with a Bachelor's degree in Composition from the California Institute of the Arts under Michael Jon Fink, Wolfgang von Schweinitz, and James Rushford. Under the tutelage of Vinny Golia, Ling has studied Improvisation, and has developed a unique breed of experimental Suona music, blending conventional acoustics alongside delicately crafted microphonics and microsounds, concocting a microtonal style of music described by Golia as being a 'labyrinth of otherworldly realities'. Currently, Ling is furthering his studies as a Master's student of Composition at the University of Missouri – Kansas City, under the mentorship of Chen Yi, Yotam Haber, Paul Rudy and Zhou Long where he is intent on exploring the possibilities of merging Chinese and Western styles of instrumentation in order to create a specialised breed of culturally hybridised composition. Ling intends to utilize his florid background and experience in the musical arts to pursue a career in music composition and education, as a means of furthering the musical arts and contributing to its ancillary communities.