

FOR WHOM THE BELL TOLLS  
FOR FLUTE (PICCOLO),  
SOPRANO SAXOPHONE (ALTO SAXOPHONE),  
PERCUSSION, AND PIANO

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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B.A., Central Conservatory of Music, 2012

Kansas City, Missouri  
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PERCUSSION, AND PIANO

Hao Yin, Candidate for the Master of Music Degree University  
of Missouri-Kansas City, 2018

ABSTRACT

This piece is inspired by "Meditation XVII", a poem written by John Donne in 1624. It appears in *Devotions Upon Emergent Occasions* and *Seuerall Steps in my Sicknes*. The opening line is:

"PERCHANCE he for whom this bell tolls may be so ill, as that he knows not it tolls for him; and perchance I may think myself so much better than I am, as that they who are about me, and see my state, may have caused it to toll for me, and I know not that."

In this varied work, I use familiar structural elements and alter them to create unexpected twists. The environment is heavy in the beginning until rapid, running material appears. This, in turn, becomes the core of the piece. The bell chord, melodic lines in the winds, and rhythmic percussive patterns all originate from this material. In terms of instrumentation, I rely on two groups: the first is a pair of wind instruments and the second consists of percussion and piano. These duets interact with each other during the development process. Occasionally, I break these groupings to create diverse timbral combinations, such as when the piano interacts with piccolo in the high register or with alto saxophone in the low register.

## APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a thesis titled “For Whom the Bell Tolls,” presented by Hao Yin, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

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## **INSTRUMENTATION**

Flute (Piccolo)

Soprano Saxophone (Alto Saxophone)

Percussion (Triangle, Bass drum, Cymbal, Vibraphone, Tom-toms, Tubular Bell)

Piano

Duration: 10'00''

# For Whom the Bells Toll

Hao Yin

$\text{♩} = 60$

Flute

Soprano Sax.

Percussion

Piano

Triangle

(Slap in side the string)

*ff*

*ff*

*fff* *f* *mp*

Rea

(Play as fast as possible)

Fl.

S. Sax.

Perc.

Pno.

6

6

6 3

7 7"

Fl.

S. Sx.

Perc.

Pno.

*ff* (Slap in side the string) (o)

12

Fl.

S. Sx.

Perc.

Pno.

*ppp*

*ppp*



**A**

15

Fl.

S. Sx.

Perc.

Pno.

Bass Drum

*pp*

*pp*

*pp*

*sfz*

*pp*

19

Fl.

S. Sx.

Perc.

Pno.

*sf*

*p*

*sfz*

*sf*

*p*

*sfz*

*pp*

*pp*

*sfz*

*sfz*

*p*

*8va*

*8vb*

22

Fl.

S. Sx.

Perc.

Pno.

*f* 3

*sfz*

Cymbal

23

Fl.

S. Sx.

Perc.

Pno.

*pp*

*sfz*

*p* 3

*f* 3

5

5

5

5

3

3

25

Fl. *f* 5 3 *p* 5

S. Sx. 5 *p* 3

Perc.

Pno. *p* 3 5 *f* 5

27

Fl. *p* 3

S. Sx. 3

Perc.

Pno. *sfz* *mp* 3 3 *p* 3 *8vb* *8vb*

29

Fl. *f* *sfz*

S. Sax. *f*

Perc. *mf*

Pno. *sfz* *p* *mf* *8<sup>vb</sup>*

30

Fl. *f*

S. Sax. *f*

Perc. *8<sup>va</sup>*

Pno. *f* *mf* *8<sup>vb</sup>*

Fl. <sup>31</sup>

S. Sx.

Perc. Tom-tom

Pno.

*sfz* *p*

3 6

3 3

8<sup>vb</sup>-----

(Play as fast as possible)

**B**

Fl. *p*

S. Sx. *p*

Perc. *p*

Pno.

(Play as fast as possible)

6 6 3

33

Fl. *cresc.*

S. Sx. *cresc.*

Perc. *cresc.* *accel.* *ff*

Pno. *pp cresc.*

*a tempo* (♩ = 60)

38

Fl. *ff*

S. Sx. *ff* *ppp*

Perc. *a tempo* *mp*

Pno.

39

Fl. *ppp*

S. Sax.

Perc.

Pno.

40

Fl.

S. Sax.

Perc. Tubular Bell

Pno.

*pp*

*fff*

*ff*

*fff*

*fff*

8va

42

Fl. *mp*

S. Sx. *mp*

Perc.

Pno. *mf* *fff* *fff*

8<sup>va</sup>

48 *piu mosso*

Fl.

S. Sx.

Perc.

Pno. *mf* 8<sup>va</sup> 3 5 8<sup>vb</sup>



53

Fl.

S. Sx.

Perc.

Pno.

Vibraphone

*8va*

*fff*

*(8<sup>va</sup>)*

56

Fl.

S. Sx.

Perc.

Pno.

*a tempo*

*f*

*ff*

*f*

*8va*

*f*

*D*

59 8<sup>va</sup>-----

Fl.

S. Sax.

Perc.

Pno.

61 8<sup>va</sup>-----

Fl.

S. Sax.

Perc.

Pno.

8<sup>va</sup>-----

62

Fl.

S. Sx.

Perc.

Pno.

8<sup>va</sup>-----

64

Fl.

S. Sx.

Perc.

Pno.

8<sup>vb</sup>-----

66

Fl. *8<sup>va</sup>*

S. Sx.

Perc.

Pno.

5

68

Fl. *8<sup>va</sup>*

S. Sx. *ff*

Perc.

Pno.



77

Fl.

S. Sx.

Perc.

Pno.

80

Fl.

S. Sx.

Perc.

Pno.

Tom-tom

$\text{♩} = \text{c. } 140$

**F**

Fl. *fff*

S. Sx. *fff*

Perc. *fff*

Pno. *fff*

(8va)-----

86

Fl.

S. Sx.

Perc.

Pno.

89

Fl.

S. Sx.

Perc.

Pno.

92

Fl.

S. Sx.

Perc.

Pno.



95

Fl.

S. Sx.

Perc.

Pno.

Musical score for measures 95-97. The Flute (Fl.) and Saxophone (S. Sx.) parts feature eighth-note patterns with accents and slurs. The Percussion (Perc.) part has a steady eighth-note accompaniment. The Piano (Pno.) accompaniment includes complex chords and triplets in both hands.

98

Fl.

S. Sx.

Perc.

Pno.

Musical score for measures 98-100. The Flute (Fl.) and Saxophone (S. Sx.) parts feature eighth-note patterns with accents and slurs. The Percussion (Perc.) part has a steady eighth-note accompaniment. The Piano (Pno.) accompaniment includes complex chords and triplets in both hands. The Saxophone part has a *fff* dynamic marking.

101

Fl.

S. Sx.

Perc.

Pno.

104

Fl.

A. Sx.

S. Sx.

Perc.

Pno.

**G** Piccolo

Fl.

S. Sax. A.Sax

Perc.

Pno. *fff*

110

Picc.

A. Sax.

Perc. Bass Drum

Pno. *accel.* *a tempo*

114

Picc.

A. Sx.

Perc.

Pno.

Solo

*f*

*ff*

120

Picc.

A. Sx.

Perc.

Pno.

*ff*

123

Picc.

A. Sax.

Perc.

Pno.

8va

126

Picc.

A. Sax.

Perc.

Pno.

8va

129

Picc.

A. Sx.

Perc.

Pno.

Vibraphone

132

Picc.

A. Sx.

Perc.

Pno.

*ff*

*ff*

*fff*

135

Picc.

A. Sx.

Perc.

Pno.

138

Picc.

A. Sx.

Perc.

Pno.

**H**

Picc. *fff* 5

A. Sx.

Perc.

Pno. *fff* 6 5

8<sup>va</sup>

8<sup>vb</sup>

144

Picc. 5

A. Sx. 3

Perc.

Pno. 5

RH

LH

*f*

8<sup>va</sup>

8<sup>vb</sup>



147

Picc.

A. Sx.

Perc.

Pno.

8vb

150

Picc.

A. Sx.

Perc.

Pno.

8vb

153

Picc. I

A. Sx.

Perc. Tom-tom

Pno.

*ff*

*ff*

*ff*

*ff*

155

Picc.

A. Sx.

Perc.

Pno.

*f*

158

Picc.

A. Sx.

Perc.

Pno.

*ff*

LH

162

Picc.

A. Sx.

Perc.

Pno.

LH

166

Picc.

A. Sax.

Perc.

Pno.

169

Picc.

A. Sax.

Perc.

Pno.

Flute

S.Sax

Cymbal

$\bullet = 60$

*fff*

*sfz*

*sfz*  $\rightarrow$  *p*

*fff*

*f*  $\rightarrow$  *mp*

*sfz*

*Leg.*

(Slap in side the string)

174

Fl. *mf*

S. Sax. *mf*

Perc. Tubular Bell *mf*

Pno.

179

Fl. *p*

S. Sax. *p*

Perc.

Pno. *p*, *mp*, *p*, *pp* 8<sup>vb</sup>

189

Fl. *pp*

S. Sx. *pp*

Perc. *mp* Bass Drum

Pno. *mf*

**K**

Fl. *pp* *ppp*

S. Sx. *pp* *ppp*

Perc. *ppp*

Pno. *pp* *f*

*8<sup>vb</sup>-----*

205

Fl.

S. Sx.

Perc.

Pno.

*mf*

*mp*

*p*

*pppp*

## VITA

Hao Yin was born in Shijiazhuang City, grew up in Beijing, and graduated from Central Conservatory of Music (CCOM) with a degree in music composition. He is currently a master's student in composition at the University of Missouri-Kansas City (UMKC) Conservatory of Music and Dance, where he is a student of Prof. Zhou Long, Prof. Chen Yi, and Prof. James Mobberley. Hao was one of the top students in the Composition Department at the CCOM; his chamber music and orchestral works received acclaims from professional audiences at the CCOM. He is also an outstanding pianist, with an impressive array of solo recitals and chamber performances. Hao's music ranges from solo and piano, Lieder, and chamber music to orchestral works. His is influenced by the avant-garde and the Chinese folk instrumental music. Hao's representative works include the song "Enjoy the sight of the mountain", the sextet *Chanson oubliée*, and the orchestral work *Lines*.