

san(s)

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A dissertation

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School of Music

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**Abstract**

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The title has two different readings – as the Chinese character 散, which can mean scatter, fragment, spreading, among various meanings; as well as *sans* in French, which means without. The former is related to the formal aspect of the piece, more specifically the deconstruction of the initial material into smaller units, the different treatments of these units, and various modes of interaction among them. The latter refers to the intention that the considerations during the compositional process are solely derived from the inherent characteristics of the musical material, instead of imposing an extramusical structure or system, such as theater, ritual, narratives, which were heavily explored in my previous works. Under the framework outlined by these two readings, I intend to achieve musical poetics while maintaining a structural coherence.

wei yang



san(s)

for orchestra



instrumentation

3 Flutes (3. also piccolo)

2 Oboes

1 English Horn

2 Bb clarinets

1 Bass Clarinet

2 Bassoons

1 Contrabassoon

4 French Horns in F

3 Trumpets in C

3 Trombones: 2 tenor, 1 bass

1 Tuba

Timpani

3 Percussions (all require bows):

I - back stage center: Bass drum, 2 Bongos (high + low), large Gong (E2)

II - stage left: Singing bowl (E5), large Tam-tam, Glockenspiel

III - stage right: Tubular bells, Crotales, Vibraphones

2 Pianos (1. also Celesta)

2 Harps

Violins I (14 min.)

Violins II (12 min.)

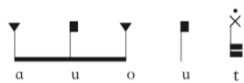
Violas (10 min.)

Cellos (8 min.)

Doublebasses (6 min.)

vocalization

↑    ■    ✕    inhale, exhale and whisper, all of which involves air only

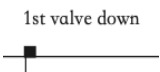
they can be combined with syllables, ex. 

vocalization are notated in different ways for different execution:

(1) notated on single-line staff with no additional marking, they are to be executed away from the instrument

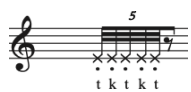
ex: 

(2) notated on single-line staff with additional markings (usually for brass instruments), the air is to enter the body of the instrument with indicated valve position or tube length

ex: trumpet  exhale into the trumpet with 1st valve suppressed

trombone  exhale into the trombone with the tube extended to 7th position

(3) on regular 5-line staff, the air is to enter the body of the instrument with the indicated fingering

ex: flute  whisper into the flute while fingering the E

Trill by default is half step unless indicated otherwise.

Pianist should suppress the sustain pedal whenever harmonics or stopped notes are executed.

The score is written in C, except for the usual transpositions:

Celesta sound one octave higher, glockenspiel and crotales two octaves higher, contrabasses sound one octave lower

Duration: 12 min



change to C flute

3<sup>rd</sup>

Picc. *mp* *p* *fp*

Fl. 1 *fp* *f* *p* *mp* *p*

Fl. 2 *fp* *f* *p* *mp* *p*

Ob. 1 *fp* *f* *pp* *f*

Ob. 2 *fp* *f* *pp* *f*

E. Hrn. *mp* *f* *pp* *f*

B. Cl. 1 *fp* *pp* *p* *f* *mf* *slap tongue*

B. Cl. 2 *pp* *f* *slap tongue* *p*

B. Cl. 3 *pp* *f* *slap tongue* *p*

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

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

C. Bsn. *mf* *p*

Hr. 1, 2 *mf* *p* *f* *pp* *p*

Hr. 3, 4 *fp* *mf* *p* *p*

C. Trp. 1 *p* *fp* *f* *mf*

C. Trp. 2 *p* *mf* *p*

C. Trp. 3 *fp* *p* *f* *p*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

B. Tbn. *pp* *f*

Tuba *fp* *p* *fp* *p*

Timp. *pp* *p* *f* *mp* *p*

Perc. 1 *pp* *fp* *p* *mf* *mp* *mf* *pp* *gong arco*

Perc. 2 *p* *brush* *f* *p* *pp* *pp*

Perc. 3 *pp* *p* *f* *mp* *p* *motor on arco* *pp* *crustale tubular bell*

Hp. 1 *p* *mf* *pp* *mp* *p* *directly into the sound hole*

Hp. 2 *p* *f* *mp* *p* *directly into the sound hole*

Pnx. 1 *fp* *f* *p* *p* *pp* *15<sup>th</sup>* *20<sup>th</sup>*

Pnx. 2 *fp* *f* *mp* *p* *pp* *15<sup>th</sup>* *20<sup>th</sup>*

Vln. I *mp* *f* *p* *mp* *pp* *pp* *stands 5-6*

Vln. II *p* *pp* *ond. -> sp* *p* *mp* *pp* *stands 1-4 on the break, dampen all strings, no pitch, just noise*

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

Cello *pp* *f* *p* *mp* *pp* *1/2 wood* *stand 1*

D.B. *p* *mp* *f* *p* *pp* *mp* *p* *pp* *stand 2*





FL.1 *pp* *p* *f* *f* *ff* *f*

FL.2 *p* *p* *f* *f* *ff* *f*

FL.3 *p* *mf* *p* *f* *f* *f*

Oh.1 *p* *mf* *p* *f* *f* *f*

Oh.2 *p* *f* *p* *f* *f* *f*

E. Hn. *p* *f* *p* *f* *f* *f*

B. Cl.1 *pp* *p* *f* *f* *f* *f*

B. Cl.2 *pp* *p* *f* *f* *f* *f*

B. Cl. *pp* *pp* *p* *p* *cresc. poco a poco* *f*

Bsn.1 *pp* *p* *fp* *f* *f* *f*

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

C. Bn. *p* *p* *p* *p* *cresc.* *f*

Hn.1-2 *pp* *1.* *2.* *pp* *f*

Hn.3-4 *pp* *3.* *4.* *pp* *f*

C. Tpt.1 *p* *p* *p* *p* *f* *f*

C. Tpt.2 *p* *1st and 2nd valve down* *f* *f*

C. Tpt.3 *p* *1st and 2nd valve down* *f* *f*

Tbn.1 *p* *7th position* *p* *7th position* *mp* *f*

Tbn.2 *p* *p* *p* *p* *f* *f*

B. Tbn. *p* *p* *p* *p* *mp* *f*

Tuba *p* *mp* *p* *air only* *p*

Timp. *f* *p*

Perc.1 *p* *p*

Perc.2 *brush* *fp*

Perc.3 *p* *f* *p* *f* *vibraphone* *sick* *motor on arco* *p*

Hp.1 *p* *p* *p* *p*

Hp.2 *p* *p* *p* *p*

Cel. *mf* *f*

Pno.2 *p* *p*

Vln. I (stands 1-3) *p* *mf* *p* *f* *f* *f* *Tutti* *f* *c.l.b.* *p*

Vln. I (stands 4-6) *p* *mf* *p* *f* *f* *f* *Tutti* *f* *c.l.b.* *p*

Vln. II (stand 1-3) *p* *mf* *p* *stands 1-4* *mf* *p* *f* *f* *Tutti* *f* *c.l.b.* *p*

Vln. II (stand 4-6) *p* *mf* *p* *mf* *p* *f* *f* *Tutti* *f* *c.l.b.* *p*

Vla. *p* *mp* *p* *mp* *p* *f* *f* *Tutti* *f* *c.l.b.* *p*

Cello (stands 1-3) *p* *mp* *p* *mp* *p* *f* *f* *Tutti* *f* *c.l.b.* *p*

Cello (stands 4-5) *p* *mf* *p* *mf* *p* *f* *f* *Tutti* *f* *c.l.b.* *p*

D.B. (stands 1-2) *p* *mf* *p* *mf* *p* *f* *f* *Tutti* *f* *c.l.b.* *p*

D.B. (stands 3-4) *p* *mf* *p* *mf* *p* *f* *f* *Tutti* *f* *c.l.b.* *p*

42

Fl. 1 *ff* *f* *f* *p* *finger the lowest E*

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

Fl. 3 *ff* *f* *ff* *f* *p*

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

Ob. 2 *ff* *f* *f* *f* *p*

E. Hrn. *f* *f* *f* *f* *p*

B♭ Cl. 1 *f* *f* *f* *f* *p* *slap tongue*

B♭ Cl. 2 *mf* *f* *f* *f* *p* *slap tongue*

B. Cl. *f* *mp* *f* *f* *p* *finger E*

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

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

C. Bsn. *f* *p* *f* *f* *p*

Hr. 1, 2 *f* *f* *f* *f* *p* *1.*

Hr. 3, 4 *f* *f* *f* *f* *p* *4.*

C. Tpt. 1 *f* *f* *f* *f* *p* *1st and 2nd valve down*

C. Tpt. 2 *f* *f* *f* *f* *p* *1st and 2nd valve down*

C. Tpt. 3 *ff* *f* *f* *f* *p*

Tbn. 1 *f* *f* *f* *f* *p* *7th position*

Tbn. 2 *ff* *p* *f* *f* *p*

B. Tbn. *f* *f* *f* *f* *p* *7th position*

Tuba *mf* *mf* *f* *f* *p* *7th position*

Timp. *f* *p* *mp* *f* *p* *pp*

Perc. 1 *ff* *f* *f* *f* *p*

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

Perc. 3 *f* *molto* *p* *f* *f*

Hp. 1 *f* *f* *f* *f* *p* *directly into the sound hole*

Hp. 2 *f* *mf* *f* *f* *p* *directly into the sound hole*

Cel. *f* *f* *f* *f* *mp* *p*

Pno. 2 *ff* *15<sup>th</sup>* *15<sup>th</sup>* *15<sup>th</sup>* *15<sup>th</sup>* *15<sup>th</sup>*

Vln. I *p* *f* *mf* *pp* *p* *ord.* *mp* *pizz.*

Vln. II *mf* *f* *pp* *p* *probably, asynchronously increase the speed of ♩*

Vla. *p* *mf* *f* *f* *p* *clb.*

Cello *p* *f* *mf* *f* *p* *clb.*

D.B. *f* *mp* *f* *f* *p* *pizz.*

3<sup>rd</sup>



This page of a musical score, numbered 8, contains the following parts and staves:

- Woodwinds:** Flute 1 (FL.1), Flute 2 (FL.2), Flute 3 (FL.3), Oboe 1 (Ob.1), Oboe 2 (Ob.2), English Horn (E. Hn.), Bass Clarinet (B. Cl.), Horn 1-2 (Hn.1-2), Horn 3-4 (Hn.3-4).
- Brass:** Trombone (Timp.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Percussion 3 (Perc.3).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), Double Bass (D.B.).

The score includes various musical notations such as dynamics (e.g., *p*, *mf*, *f*, *pp*, *mp*), articulation (e.g., *acc.*, *stacc.*), and performance instructions (e.g., *arco*, *pizz.*, *clib.*). It also features first, second, and third endings for the Horn 1-2 and Horn 3-4 parts. The percussion parts specify instruments like bass drum, low bongo, high bongo, glockenspiel, and vibraphone.









This page of a musical score, page 13, contains the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboes:** Ob. 1, Ob. 2
- English Horn:** E. Hn.
- Clarinets:** Bb Cl. 1, Bb Cl. 2, B. Cl.
- Bassoons:** Bsn. 1, Bsn. 2
- Contrabassoon:** C. Bn.
- Horns:** Hn. 1-2, Hn. 3-4
- Trumpets:** C Tpt. 1, C Tpt. 2, C Tpt. 3
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn.
- Timpani:** Tuba
- Percussion:** Perc. 1, Perc. 2, Perc. 3
- Harps:** Hp. 1, Hp. 2
- Piano:** Pno. 1, Pno. 2
- Violins:** Vln. I, Vln. II
- Viola:** Vla.
- Cello:** Cello
- Double Bass:** D.B.

The score includes various dynamic markings such as *pp*, *p*, *mp*, *mf*, *f*, *ff*, and *ppp*. Performance instructions include *pizz.*, *slap tongue*, *1st position*, *crochets*, *arco*, *change to celesta*, *arco 1/2 wood*, and *motor arco*. The page is marked with a box containing the letter 'E' in the upper right corner.

This page contains the musical score for measures 107 through 110. The instruments are arranged as follows:

- Flutes (FL. 1, 2):** FL. 1 has a melodic line with dynamics *p* and *f*. FL. 2 has a sustained line with dynamics *(p)* and *f*.
- Oboes (Ob. 1):** Sustained line with dynamics *(p)* and *f*.
- Clarinets (B. Cl.):** Sustained line with dynamics *p* and *f*.
- Bassoons (Bsn. 1):** Sustained line with dynamics *p* and *f*.
- Horns (Hn. 1-2):** Sustained line with dynamics *p* and *f*.
- Trumpets (C. Trp. 1):** Sustained line with dynamics *p* and *f*.
- Trombones (Tbn. 1, B. Tbn.):** Sustained line with dynamics *p* and *f*.
- Timpani (Timp.):** Sustained line with dynamics *pp*.
- Percussion (Perc. 1, 2, 3):** Percussive patterns with dynamics *p*.
- Harp (Hp. 1, 2):** Sustained line with dynamics *p sempre*.
- Cello (Cel.):** Sustained line with dynamics *p sempre*.
- Double Bass (D.B.):** Sustained line with dynamics *pp*.
- Violins (Vln. I, II):** Violin I has a melodic line with dynamics *p sempre* and *f*. Violin II has a sustained line with dynamics *(ppp sempre)*.
- Viola (Vla.):** Sustained line with dynamics *(ppp sempre)*.
- Cello (Cello):** Sustained line with dynamics *p*.
- Double Bass (D.B.):** Sustained line with dynamics *ppp sempre*.

Measure numbers 107, 108, 109, and 110 are indicated at the start of each staff. The page ends with a 3" mark and an upward-pointing caret (^).