

TO THE FORGOTTEN

FOR ORCHESTRA

A DISSERTATION IN

Music Composition

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

DOCTOR OF MUSICAL ARTS

by

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2013

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TO THE FORGOTTEN  
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Hui-Ting Yang, Candidate for the Doctor of Musical Arts Degree  
University of Missouri-Kansas City, 2013

ABSTRACT

*To the forgotten* is inspired by the process of observing nature and realizing the interrelationship between humanity and nature by the method of self-preservation. I discovered a similar approach toward nature in three main references for this piece, including a Chinese poem “Moon Over Frontier Mountains” by Li Bai, the philosophy of Zhuangzi (369 BC-286 BC), and my journey in Northeast Taiwan. In the poem, the poetic process of picturing the remote landscape first, reminiscing about the grievous battle in the middle, and humanizing the scene with personal emotions in the end demonstrates the transformation between visual sensation, social consciousness, and self-reflection. This poetic approach reminds me of my Taiwan journey in which the magnificent scenery, a carnival, the sharing of human emotions, inheritance of tradition, and spiritual inspiration not only symbolize the process of self-preservation, but also resonate with Zhuangzi’s statement of achieving the unification of humanity and nature by avoiding the self-

centered thinking.

This piece is divided into three main contrasting sections that portray nature, people, and self to represent the programmatic approach of forgetting self in which the focus of perception transfers from visualization to participation and ends in self-preservation. The ideas of uncertainty, fragmentation, and interruption characterize every musical element in the first section. The opening gesture, constructed by a three-note motive G-B<sup>b</sup>-F<sup>#</sup> going downward with an extreme registral expansion, symbolizes the visual transformation. The intervallic relationship and harmonic structure of the first section are based on the opening gesture and the following motive E-C-B-C<sup>#</sup>. The rhythmic complexity, motivic layering, and harmonic variety are particularly emphasized in the energetic second section. The enhanced harmonic energy and rhythmic pulse of alternating duple and triple in this carnival-like section contrast with the diatonically grounded last section in which the diatonic persistency on E flat, articulated by a transparent texture, resolves the preceding harmonic dissonance. In the coda, the return of the opening gesture, accompanied by the sustained diatonic sonority, resonates with the mysterious first section and invokes harmonic dissonance, dynamic change, and textural opposition to metaphorically reflect the process of the unification of humanity and nature.

## APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a thesis titled “To the Forgotten”, presented by Hui-Ting Yang, candidate for the Doctor of Musical Arts Degree, and certify that in their opinion it is worthy of acceptance.

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## INSTRUMENTATION

1 Piccolo

2 Flutes

2 Oboes

2 Clarinets in B-Flat

1 Bass Clarinet in B-Flat

2 Bassoons

4 French Horns in F

3 Trumpets in C

2 Trombones

1 Bass Trombone

1 Tuba

Timpani

Percussion 1      Xylophone, Woodblocks (5), Bamboo Wind Chimes

Percussion 2      Chimes (the tubular bells), Suspended Cymbals (2, high and low),  
Slapstick, Bass Drum, Temple Blocks (5)

Harp

Strings

Duration: approx. 20 minutes

The score is transposed.

## PERFORMANCE NOTES

- Trills should be performed using the note one letter name higher than the notated pitch, unless a flat or sharp is marked above the trill sign to clarify the accidental added to the destination note. The smaller note with parenthesis marks the destination note of a trill.
- In timpani, percussion, and harp parts, damping is only applied when the damping sign or the verbal explanation is marked.
- Accidental cancels at the end of the measure. Courtesy reminders of accidental are provided throughout the score.
- Solo should be played by only one player.



# To the Forgotten

Transposed Score

Andante Misterioso (♩ = 66)

A

Hui-Ting Yang

4/4

Piccolo *f*

Flute 1,2

Oboe 1,2

Clarinet in B♭ 1,2 *a 2* *f* → *p*

Bass Clarinet in B♭ *mf*

Bassoon 1,2 *a 2* *mf* → *mp* → *pp*

4/4

French Horn in F 1,2

French Horn in F 3,4

Trumpet in C 1,2 *a 2 con sord. (straight mute)* *f* → *p*

Trumpet in C 3

Trombone 1,2

Bass Trombone

Tuba

4/4

Timpani E, F2, Bb, F2 (Medium) *f* → *p* → *pp*

Percussion 1 Xylophone (hard) *f*

Percussion 2 Chimes (Medium) *f* l.v.

Harp D C# Bb/ E F# G# A# l.v. (let vibrate) *p*

Andante Misterioso (♩ = 66)

A

4/4

Violin I *f*

Violin II *f* → *p*

Viola *tr.* *mf* → *ppp*

Cello *f* → *p*

Double Bass *f* → *p* *pizz.* *arco*

**B**

This musical score, labeled 'B', is a page from a larger orchestral score. It contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1,2), Oboe 1 & 2 (Ob. 1,2), Clarinet 1 & 2 (Cl. 1,2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1,2), Horn 1 & 2 (Hn. 1,2), Horn 3 & 4 (Hn. 3,4), Trumpet 1 & 2 (C Tpt. 1,2), Trumpet 3 (C Tpt. 3), Trombone 1 & 2 (Tbn. 1,2), Bass Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1) with a section for 'Bamboo Wind Chimes (the end of the mallet)' marked *mf*, and Percussion 2 (Perc. 2) with a section for 'Suspended Cymbals (high, low) (soft)' marked *p* and *mf*.
- Keyboard:** Harp (Hp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key performance instructions include:

- Woodwinds:** 'a 2' (second octave) markings for Flute, Oboe, Clarinet, and Horn 1 & 2. Trills (tr.) are indicated for Flute, Oboe, Clarinet, Bassoon, and Horn 1 & 2.
- Brass:** '1' (first octave) marking for Trumpet 1 & 2.
- Strings:** 'solo (one player) arco' for Violin I, and 'arco tutti sul pont.' for Violin I and II.

C

23

Picc. *pp*

Fl. 1.2 *pp*

Ob. 1.2 *mf* *espress.* *p* *mf* *p* *mf* *p*

Cl. 1.2 *pp* *mf*

B. Cl. *p*

Bsn. 1.2 *p*

Hn. 1.2 *p*

Hn. 3.4

C Tpt. 1.2 *pp*

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp. *pp*

Perc. 1 *mf* *Xylophone (Medium)*

Perc. 2

Hp. *p* *D<sup>♯</sup>-D<sup>♯</sup>*

C

Vln. I *pizz.* *div.* *mf* *arco ord.* *mf*

Vln. II *div.* *pizz.* *arco sul pont.* *p* *mf* *p* *mf*

Vla. *p*

Vc. *div.* *pizz.* *arco* *p*

Db. *pizz.* *p*



42

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*f*

*p*

*f*

*mp*

*f*

*mp*

*f*

*f*

*mp*

*f*

*mp*

*f*

*p*

*p*

*f*

*p*

*mf*

*pp*

*mp*

*p*

*mf*

*p*

*mp*

*mp*

*p*

*f*

*p*

*p*

*f*

*p*

*mp*

**E**

52

Picc. *mf* *f* *f*

Fl. 1.2 *mf* *f* *f*

Ob. 1.2 *f*

Cl. 1.2 *mp* *f* *f*

B. Cl. *mp* *f* *f*

Bsn. 1.2 *f*

Hn. 1.2 *mp* *f* *f*

Hn. 3.4 *mp* *f* *f*

C Tpt. 1.2 *f* *a 2 senza sord.*

C Tpt. 3 *con sord. (straight mute)* *mf* *ff*

Tbn. 1.2 *f* *f* *f*

B. Tbn. *f* *mf* *ff* *f*

Tba. *f* *mf* *ff* *f*

Timp. *mf* *ff* *f*

Perc. 1 *f* *Woodblocks (hard)*

Perc. 2

Hp. *f* *A4-A4, D4-D4* *D C# B>/E F# G# A* *f* *gliss.*

**E**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *unis.*

Db. *f*

**F**

2/4

6/8

Agitato ♩ = 112

58

Picc. *f* *sfz* *f* *f* *f* *f*

Fl. 1,2 *f* *sfz* *f* *f* *f* *f*

Ob. 1,2 *f* *ff* *f* *f* *f* *f*

Cl. 1,2 *ff* *sfz* *mp* *f* *f* *f*

B. Cl. *ff* *f* *f* *f* *f* *f*

Bsn. 1,2 *ff* *f* *f* *f* *a2* *f*

Hn. 1,2 *ff* *f* *f* *f* *a2* *f*

Hn. 3,4 *ff* *f* *f* *f* *a2* *f*

C Tpt. 1,2 *ff* *f* *f* *f* *a2* *f*

C Tpt. 3 *sfz* *mp* *f* *f* *a2* *f*

Tbn. 1,2 *ff* *f* *f* *f* *a2* *f*

B. Tbn. *ff* *sfz* *mp* *f* *f* *f*

Tba. *ff* *sfz* *mp* *f* *f* *f*

Timp. *ff* *sfz* *p* *f* *f* *f*

Perc. 1 *ff* (hard) *ff* Woodblocks (hard) *ff*

Perc. 2 Temple Blocks *f* Slapstick *f*

Hp. *f*

**F**

2/4

6/8

Agitato ♩ = 112

Vln. I *ff* *sfz* *mp* *ff* *f* *f*

Vln. II *ff* *sfz* *mp* *ff* *f* *f*

Vla. *ff* *pizz.* *f* *arco div.* *ff* *tr.* *ff* *unis.* *f*

Vc. *ff* *tr.* *div.* *f* *tr.* *ff* *unis.* *f*

Db. *ff* *sfz* *mp* *f* *ff* *f*

66 **G**

Picc.  
Fl. 1.2  
Ob. 1.2  
Cl. 1.2  
B. Cl.  
Bsn. 1.2  
Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Hp.

This section of the score covers measures 66 through 74. It features a variety of woodwind instruments including Piccolo, Flutes 1 and 2, Oboe 1 and 2, Clarinets 1 and 2, Bass Clarinet, Bassoon 1 and 2, Horns 1 and 2, Horns 3 and 4, Trumpets 1 and 2, Trumpet 3, Trombones 1 and 2, and Tuba. Percussion includes Timpani, Percussion 1, and Percussion 2. The Harp (Hp.) part is present but contains no notes. Dynamics such as *f* and *a2* are indicated throughout. A rehearsal mark **G** is placed above the Piccolo staff at the beginning of measure 66.

**G**

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

This section of the score covers measures 75 through 82. It features the string section: Violins I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). Dynamics such as *f* and *pizz.* are indicated. A rehearsal mark **G** is placed above the Violin I staff at the beginning of measure 75.



H

79

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

senza sord.

f

f

f

f

Timp.

Perc. 1

Perc. 2

Tempo Blocks (Medium)

E3-E5, F3, B3, F4

Hp.

H

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

arco

f

f

f

I

(4=2)

3/4

91

Picc. *ff*

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

3/4

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

II *sfz*

III *sfz*

IV *sfz*

*p*

3/4

Timp.

Perc. 1

Perc. 2

Bass Drum *f* (wire brush, brush the center in a circular motion)

Hp.

*mp*

*div.*

*ff*

l.v.

I

(4=2)

3/4

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*ff*

*mp*

div. sul pont.

**J****K** $\frac{4}{4}$  poco rit. . . . .  $\text{ord. } \text{♩} = 66$ 

Picc.  $\text{sfz}$   $p$  Flutter  $f$   $\text{ord. sfz}$

Fl. 1.2  $\text{sfz}$   $p$   $\text{sfz}$   $p$  Flutter  $f$   $\text{ord. sfz}$

Ob. 1.2  $\text{sfz}$   $p$   $f$   $ff$

Cl. 1.2  $\text{sfz}$   $p$   $f$   $ff$   $a 2$   $\text{sfz}$

B. Cl.  $f$   $ff$

Bsn. 1.2  $f$   $ff$   $a 2$

Hn. 1.2  $p$   $\text{sfz}$   $p$   $f$   $\text{mf}$

Hn. 3.4  $\text{sfz}$   $p$   $f$   $a 2$   $\text{mf}$

C Tpt. 1.2  $p$   $\text{sfz}$   $p$   $\text{sfz}$   $p$  con sord. (straight mute)  $a 2$   $\text{sfz}$

C Tpt. 3  $\text{sfz}$   $p$   $\text{sfz}$   $p$  con sord. (straight mute)  $\text{sfz}$

Tbn. 1.2  $\text{sfz}$   $p$   $f$   $ff$   $a 2$   $\text{sfz}$

B. Tbn.  $\text{sfz}$   $p$   $f$   $ff$   $\text{sfz}$

Tba.  $\text{sfz}$   $p$   $f$   $ff$   $\text{sfz}$

Timp.  $mp$   $f$   $p$   $f$

Perc. 1 (Xylophone)  $ff$   $fp$  (hard)

Perc. 2 [Suspended Cymbals] (medium)  $mf$   $ff$

Hp.  $f$  l.v. F $\sharp$ -E, G $\sharp$ -G:  $f$

**J****K** $\frac{4}{4}$  poco rit. . . . .  $\text{pizz. } \text{♩} = 66$ 

Vln. I  $\text{sfz}$   $p$   $f$   $ff$   $ff$

Vln. II  $\text{sfz}$   $p$   $\text{sfz}$   $p$   $f$   $ff$   $f$   $p$

Vla.  $\text{sfz}$   $p$   $f$   $ff$   $ff$

Vc.  $f$   $ff$   $ff$   $\text{sfz}$

Db.  $f$   $ff$   $\text{sfz}$

L

118

Picc. *sfz*

Fl. 1.2 *pp* *sfz*

Ob. 1.2 *fp* *a2* *tr*

Cl. 1.2 *p* *fp* *solo* *mf espress.*

B. Cl. *tr*

Bsn. 1.2 *tr* *solo* *mf espress.* *3*

Hn. 1.2 *pp* *mf* *p*

Hn. 3.4 *mf* *p*

C Tpt. 1.2 *solo* *p* *mf espress.* *3* *mf* *p* *a2* *fp*

C Tpt. 3 *p* *fp*

Tbn. 1.2 *p* *f* *p*

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

Tba. *p* *f* *p*

Timp. *p* *E♭-E♭, F♯-G, B♭, F♯*

Perc. 1 *ff*

Perc. 2

Hp. *mf*

L

Vln. I *arco* *fp* *sfz* *p*

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

Vla. *tr* *p* *f* *p*

Vc. *p* *f* *p*

Db. *p* *f* *pizz.*

M

126

Picc. *f*

Fl. 1.2 *f*

Ob. 1.2 *mf espress.* solo *p*

Cl. 1.2 *f* *p*

B. Cl. *f* *p*

Bsn. 1.2 *f* *p*

Hn. 1.2 *f* *p* *a2*

Hn. 3.4

C Tpt. 1.2 *f* *p*

C Tpt. 3 *f* *p*

Tbn. 1.2 *f* *p*

B. Tbn.

Tba.

Timp.

Perc. 1 *f*

Perc. 2 Chimes (soft) *mp* *pp*

Hp.

M

Vln. I *fp*

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

Vla. *f* *p* *pp*

Vc. *f* *pp* *mf espress.* solo (one player)

Db. *f* *pp* *arco*

N

Energico ♩ = 80

3+2+2

7  
8

136

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

*p*

*pp*

*p*

*pp*

7  
8

137

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

7  
8

138

Timp.

Perc. 1

Perc. 2

Hp.

(soft)

*pp*

*pp*

*mp*

*mp*

*pp*

\*

N

Energico ♩ = 80

3+2+2

7  
8

139

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*mp*

*mf*

*p*

*pp*

*pizz.*

*p*

*pizz.*

*p*

*pizz. div.*

*p*

*pizz. div.*

*p*

*p*

O

146 2+3

3+3

2+3

3+2+2

2+3

3+3

2+3

3+2+2

O

Picc.   
 Fl. 1.2   
 Ob. 1.2   
 Cl. 1.2   
 B. Cl.   
 Bsn. 1.2   
*mp* *mf* *mf*

5 6

5 7

5 6

5 7

E. G. Bs. F# secco (medium)

Hn. 1.2   
 Hn. 3.4   
 C Tpt. 1.2   
 C Tpt. 3   
 Tbn. 1.2   
 B. Tbn.   
 Tba.   
*mp* *mf* *mf*

5 6

5 7

5 6

5 7

O

Timp.   
 Perc. 1   
 Perc. 2   
 Hp.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Db.   
*div.* *unis.* *mp* *mf* *mf* *mf* *pizz.* *p* *mp* *mf* *mf*

P

2+3

3+3+2

2+3

3+2+2

3+2

3+3+2

3+2

3+3

3+2+2

2+2

157

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

5/8

8/8

5/8

7/8

5/8

8/8

5/8

6/8

7/8

4/8

8/8

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

5/8

8/8

5/8

7/8

5/8

8/8

5/8

6/8

7/8

4/8

8/8

Timp.

Perc. 1

Perc. 2

Hp.

E, G, B♭, A, F♯, D

Woodblocks

Suspended Cymbals

mf (wire brush, brush the rim)

P

5/8

8/8

5/8

7/8

5/8

8/8

5/8

6/8

7/8

4/8

8/8

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

unis.

unis.



Q

3+3+2 3+3 2+2+3 3+2 3+3 3+2 3+2+2 3+2 3+3 3+2+2 2+2 7

168

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Q

3+3+2 3+3 7 5 6 5 7 5 6 7 4 7

Vln. I

Vln. II

Vla.

Vc.

Db.

R

3+2+2 3+2+3 2+2+2 3+3 3+2+2 3+2 3+2+2 2+3 3+3 2+3

7/8 8/8 6/8 7/8 5/8 7/8 5/8 6/8 5/8 7/8

Picc. *p*

Fl. 1.2 *p*

Ob. 1.2 *a 2* *p*

Cl. 1.2 *dim.* *p*

B. Cl. *dim.* *p*

Bsn. 1.2 *dim.* *p*

7/8 8/8 6/8 7/8 5/8 7/8 5/8 6/8 5/8 7/8

Hn. 1.2 *dim.* *p*

Hn. 3.4 *dim.* *p*

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2 *a 2* *p*

B. Tbn. *p*

Tba.

7/8 8/8 6/8 7/8 5/8 7/8 5/8 6/8 5/8 7/8

Timp.

Perc. 1 *dim.* *p*

Perc. 2 *p*

Hp. *secco* *p*  
D C# B# Eb F G A

R

7/8 8/8 6/8 7/8 5/8 7/8 5/8 6/8 5/8 7/8

Vln. I *dim.* *p* Hit the body of the instrument with palm

Vln. II *dim.* *p* Hit the body of the instrument with palm

Vla. *dim.* *p*

Vc. *unis.* *p* *div.* *unis.*

Db. *p*

3+2+2 2+3 3+3 2+3 3+2+2 S

190 Picc. *mp* *mf*

Fl. 1,2 *mp* *mf*

Ob. 1,2 *mp* *mf*

Cl. 1,2 *mp* *mf*

B. Cl. *mp* *mf*

Bsn. 1,2 *mp* *mf*

7 5 6 5 7 S

Hn. 1,2 *mp* *f*

Hn. 3,4 *mp* *f*

C Tpt. 1,2

C Tpt. 3

Tbn. 1,2 *mp* *f* *mf*

B. Tbn. *mp*

Tba. *mp*

7 5 6 5 7 S

Timp. E, G, A, D *mf*

Perc. 1 Xylophone (hard) *mf*

Perc. 2 Bass Drum dead stroke *mf* (medium)

Hp. *mp* B $\flat$ -B $\natural$

7 5 6 5 7 S

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* arco *mf*

Vc. div. unis. *mp* *f* *mf*

Db. *mp* arco *mf*

T

2+3 3+3+2 2+3 3+2 2+2 3+2+3 3+2+2 2+3

Picc. 200

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

5/8 8/8 5/8 4/8 8/8 7/8 5/8 8/8

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

senza sord.

senza sord.

a 2

5/8 8/8 5/8 4/8 8/8 7/8 5/8 8/8

Timp.

Perc. 1

Perc. 2

Hp.

T

5/8 8/8 5/8 4/8 8/8 7/8 5/8 8/8

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

Hit the body of the instrument with palm

div. pizz.

Hit the body of the instrument with palm

arco

U

3+3+2      2+3      3+2+2      3+2      2+2      2+2+2+2+2      3+2+2

209

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

(xylophone)

Perc. 1

Perc. 2

Hp.

U

Vln. II

Vla.

Vc.

Db.

arco

div.

pizz.

f

V

2+3+2

2+3

2+3+2

2+3

3+3

2+2+2

3+3

3+2+2

5/8

216

Picc.  
Fl. 1.2  
Ob. 1.2  
Cl. 1.2  
B. Cl.  
Bsn. 1.2

5/8

7/8

5/8

6/8

7/8

5/8

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3  
Tbn. 1.2  
B. Tbn.  
Tba.

5/8

7/8

5/8

6/8

7/8

5/8

Timp.  
Perc. 1  
Perc. 2

Wood Blocks (hard)

f

p

V

5/8

7/8

5/8

6/8

7/8

5/8

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

W

2+3 2+2+2 2+2+2+2 3+2+2 2+3 2+2 7

225 Picc. Fl. 1,2 Ob. 1,2 Cl. 1,2 B. Cl. Bsn. 1,2

5 6 8 7 5 4 7

Hn. 1,2 Hn. 3,4 C Tpt. 1,2 C Tpt. 3 Tbn. 1,2 B. Tbn. Tba.

5 6 8 7 5 4 7

Timp. Perc. 1 Perc. 2 Hp.

(medium) Suspended Cymbals Temple Blocks

W

5 6 8 7 5 4 7

Vln. I Vln. II Vla. Vc. Db.

X

3+2+2 2+3 3+2 2+3 2+2+2 2+2 7

Picc. *f*

Fl. 1.2 *f* *a2* *f*

Ob. 1.2 *f*

Cl. 1.2 *mf*

B. Cl. *mf*

Bsn. 1.2 *f* *a2* *mp* *cresc.*

Hn. 1.2 *sfz* *mf* *a2* *mp* *cresc.*

Hn. 3.4 *mf* *a2* *mp* *cresc.*

C Tpt. 1.2 *f* *mp*

C Tpt. 3 *mp*

Tbn. 1.2 *a2* *mp* *cresc.* *ff*

B. Tbn. *f* *mp* *cresc.*

Tba. *f* *mp* *cresc.*

Timp. *ff* *mp* *cresc.* (hard)

Perc. 1 *f* *Xylophone (hard)* *sub p*

Perc. 2 (medium)

Hp. *D♯-D♯, E♭-E♭, F♯-F♯, A-Ab*

X

Vln. I *mp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

Db. *mp* *cresc.*



Y

3+2+2  
7/8

2+3  
5/8

3+3  
6/8

2+3  
5/8

3+2+2  
7/8

2+3  
5/8

3+3  
6/8

5/8

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Cl. 1.2 *ff*

B. Cl. *ff*

Bsn. 1.2 *ff*

7/8

5/8 div.

6/8

5/8

7/8

5/8

6/8

5/8

Hn. 1.2 *ff*

Hn. 3.4 *ff*

C Tpt. 1.2 *ff*

C Tpt. 3 *ff*

Tbn. 1.2 *ff*

B. Tbn. *ff*

Tba. *ff*

7/8

5/8

6/8

5/8

7/8

5/8

6/8

5/8

Timp. *ff*

Perc. 1 *ff*

Perc. 2

Hp. *ff*  
D# C# B/ E F# G A#

Y

7/8

5/8

6/8

5/8

7/8

5/8

6/8

5/8

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Z

AA

2+3 3+2+2 2+3 3+3 2+3 3+2+2

Picc. 252

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Z

AA

Vln. I

Vln. II

Vla.

Vc.

Db.

2+3 3+3+2 3+2 3+2+2 BB 2+3 3+3 2+3 3+2+2 CC

262

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Cl. 1.2 *ff* a2

B. Cl. *ff*

Bsn. 1.2 *ff*

Hn. 1.2 *f*

Hn. 3.4 *f*

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1 *ff* Xylophone (hard)

Perc. 2 *mf* Suspended Cymbals (soft)

Hp.

Vln. I *ff*

Vln. II *ff* Hit the body of the instrument with palm

Vla. *ff* Hit the body of the instrument with palm

Vc. *ff* unis. div.

Db. *ff*

DD

273

Picc.  $\frac{2+3}{5}$   $\frac{3+3}{6}$   $\frac{3+2+2}{7}$   $\frac{2+3}{5}$   $\frac{3+3}{6}$   $\frac{2+3}{5}$   $\frac{3+2+2}{7}$

Fl. 1.2

Ob. 1.2

Cl. 1.2 *a2* *mf* *ff*

B. Cl. *mf* *ff*

Bsn. 1.2 *a2* *mf* *ff*

Hn. 1.2 *sfz* *mp* *ff*

Hn. 3.4 *sfz* *mp* *ff*

C Tpt. 1.2 *sfz* *mp* *ff* *a2*

C Tpt. 3 *sfz* *mp* *ff*

Tbn. 1.2 *mf* *ff*

B. Tbn.

Tba. *ff*

Temp.  $\frac{5}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{6}{8}$   $\frac{5}{8}$   $\frac{7}{8}$  (hard) *ff*

Perc. 1 *ff*

Perc. 2 Temple Blocks (medium) *f* take bow

Hp. *ff*

DD

Vln. I  $\frac{5}{8}$   $\frac{6}{8}$   $\frac{7}{8}$  Hit the body of the instrument with palm  $\frac{5}{8}$   $\frac{6}{8}$   $\frac{5}{8}$   $\frac{7}{8}$  *mf* *ff*

Vln. II *div.* *unis.* Hit the body of the instrument with palm *mf* *ff*

Vla. *mf* *ff* *div.*

Vc. *mf* *ff* *div.*

Db. *mf* *ff*

283

2+3 3+3 2+3 3+2+2 2+3

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

5/8 6/8 5/8 7/8 5/8 6/8

5/8 6/8 5/8 7/8 5/8 6/8

5/8 6/8 5/8 7/8 5/8 6/8

div. *f* div.

EE

3+3 2+3 3+2+2 3+3 3+3+2 3+2+2 2+3 6/8

291 Picc. Fl. 1.2 Ob. 1.2 Cl. 1.2 B. Cl. Bsn. 1.2

6/8 5/8 7/8 6/8 6/8 7/8 5/8 6/8

Hn. 1.2 Hn. 3.4 C Tpt. 1.2 C Tpt. 3 Tbn. 1.2 B. Tbn. Tba.

6/8 5/8 7/8 E-Eb, G-F, A-Bb,D 6/8 6/8 7/8 5/8 6/8

Timp. Perc. 1 Perc. 2

Hp. D#-D#, Ab-A#

EE

6/8 5/8 7/8 6/8 6/8 7/8 5/8 6/8

Vln. I Vln. II Vla. Vc. Db.

**FF**

3+3 3+2+2 3+3 3+2+2 6

300

Picc. *f*

Fl. 1.2 *f* *mf* *a 2*

Ob. 1.2 *mf* *mf* I *mf* II

Cl. 1.2 *f* *sfz* *p* *sfz* *p* *mp*

B. Cl. *f* *mf* *mp*

Bsn. 1.2 *f* *mf* *mp*

6 7 6 7 6

Hn. 1.2 *sfz* *p* *sfz* *p* *open* *mp*

Hn. 3.4 *sfz* *p* *sfz* *p* *III open* *mp*

C Tpt. 1.2

C Tpt. 3 *con sord. (straight mute)* *sfz* *p*

Tbn. 1.2

B. Tbn.

Tba.

6 7 6 7 6

Timp.

Perc. 1 *p*

Perc. 2

Hp.

**FF**

6 7 6 7 6

Vln. I *div.* *p* *Sul A unis.*

Vln. II *Hit the sounding board with palm*

Vla. *div.* *Hit the sounding board with palm*

Vc. *Hit the sounding board with palm*

Db. *Hit the sounding board with palm*

GG

3+3  
6/8

3/4 ♩ = 66

Picc. Fl. 1.2 Ob. 1.2 Cl. 1.2 B. Cl. Bsn. 1.2

Hn. 1.2 Hn. 3.4 C Tpt. 1.2 C Tpt. 3 Tbn. 1.2 B. Tbn. Tba.

Timp. Perc. 1 Perc. 2 Hp.

GG

6/8 harmonics

3/4 ♩ = 66

Vln. I Vln. II Vla. Vc. Db.



HH

331

Picc. *f*

Fl. 1.2 *cresc.* *f* *mp* *f*

Ob. 1.2 *f* *mf*

Cl. 1.2 *f* *mf*

B. Cl. *f*

Bsn. 1.2 *f* *mf*

Hn. 1.2 *poco a poco cresc.* *f*

Hn. 3.4 *poco a poco cresc.* *f*

C Tpt. 1.2 *mf* *f*

C Tpt. 3 (con sord.) *mf* *p*

Tbn. 1.2 *poco a poco cresc.* *f*

B. Tbn.

Tba.

Timp.

Perc. 1 *mf* *Bamboo Wind Chimes (hand)*

Perc. 2 *mf* *Slapstick*

Hp. *f* *C2-C3, B3-B4, E3-E4, F3-F4, A3-A4*

HH

Vln. I *div.* *f*

Vln. II *f* *mp*

Vla. *mp* *mf* *p*

Vc. *f* *mp*

Db. *f* *mp*

II

343

Picc. *mp*

Fl. 1.2 *mp*

Ob. 1.2

Cl. 1.2

B. Cl. *p*

Bsn. 1.2 *p*

Hn. 1.2 *p*

Hn. 3.4 *p*

C Tpt. 1.2

C Tpt. 3 *pp*

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *p* Chimes (soft)

Hp. *p* D C B $\flat$  E $\flat$  F G A $\flat$

II

Vln. I *solo mp espress.*

Vln. II

Vla. *p*

Vc. *p*

Db. *p*

Picc. *pp*

Fl. 1.2 *pp*

Ob. 1.2 *mf*

Cl. 1.2 *mf*

B. Cl. *mp* *espress.*

Bsn. 1.2 *p*

Hn. 1.2 *mp* *pp*

Hn. 3.4 *p*

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2 *con sord. (straight mute)* *mp* *pp*

B. Tbn.

Tba.

Timp.

Perc. 1 *Xylophone* *p (medium)*

Perc. 2 *p* *ca*

Hp.

Vln. I *tutti* *pp*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf* *arco* *mp* *pp* *mp*

Vc. *mp*

Db. *p*

KK

368

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

This section of the score covers measures 368 to 373. It includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bass Clarinet, Bassoon 1 and 2, Horns 1, 2, 3, and 4, Trumpets in C 1, 2, and 3, Trombones 1, 2, and Bass Trombone, Tuba, Timpani, Percussion 1 and 2, and Harp. The woodwinds and percussion parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The strings are mostly silent in this section.

KK

Vln. I

Vln. II

Vla.

Vc.

Db.

This section of the score covers measures 368 to 373. It includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I part features a melodic line with slurs and accents. The Violin II part is marked *arco* and *pp*. The Viola and Violoncello parts have dynamic markings of *mf* and *f*. The Double Bass part has a dynamic marking of *mf*.

LL

374

Picc. *p* *mf* *f*

Fl. 1.2 *p* *mf* *f*

Ob. 1.2 *p* *mf* *f*

Cl. 1.2 *mf* *mf* *mf*

B. Cl. *mf* *mf* *mf*

Bsn. 1.2 *f*

Hn. 1.2

Hn. 3.4

C Tpt. 1.2 *f*

C Tpt. 3 *f* senza sord.

Tbn. 1.2 *f*

B. Tbn. *f*

Tba. *f*

Timp. (medium) *fp* *f*

Perc. 1 *f* *mp*

Perc. 2 *mf* \*

Hp. *mp* *f*

LL

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

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

Vla. *p* *mf* div.

Vc. *p* *mf* div.

Db. *mf*

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: This page contains the musical notation for measures 377-380. The woodwind section (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2) features complex rhythmic patterns with frequent sixteenth-note runs and slurs. The brass section (Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Bass Trombone, Tuba) plays sustained notes with dynamic markings of *mp* and *f*. The percussion section includes Timpani (Timp.) with *mf* markings and Percussion 1 (Perc. 1) playing a rhythmic pattern of eighth notes. Percussion 2 (Perc. 2) and Harp (Hp.) are present but have no notation on this page. The string section (Violins I & II, Viola, Violoncello, Double Bass) plays sustained, low-frequency notes with dynamic markings of *f*.

MM

386

Picc. *mf*

Fl. 1.2 *mf*

Ob. 1.2 *mf*

Cl. 1.2 *mf*

B. Cl. *mf*

Bsn. 1.2 *mf*

Hn. 1.2 *p*

Hn. 3.4 *mf*

C Tpt. 1.2 *p*

C Tpt. 3 *p*

Tbn. 1.2 *mf*

B. Tbn. *mf*

Tbn. *mf*

Timp. *p*

Perc. 1

Perc. 2

Hp.

Detailed description: This block contains the musical notation for measures 386 through 395 for the woodwind and percussion sections. The Piccolo part has a measure rest in 386 and then plays a melodic line starting in 387. The Flute 1.2, Oboe 1.2, Clarinet 1.2, Bass Clarinet, and Bassoon 1.2 parts have similar melodic lines. The Horns, Trumpets, and Trombones parts provide harmonic support with sustained notes and some melodic movement. The Timpani part plays a rhythmic pattern. Percussion parts 1 and 2 have rests. The Harp part has a whole rest. Dynamics include *mf* and *p*. There are also performance markings like 'a 2' and '5'.

MM

solo (one player only)

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This block contains the musical notation for measures 386 through 395 for the string section. The Violin I and II parts have melodic lines with some sustained notes. The Viola part plays a rhythmic pattern. The Violoncello and Double Bass parts play sustained harmonic notes. Dynamics include *mp* and *mf*.

394

Picc. *p*

Fl. 1.2

Ob. 1.2 *a2* *mf*

Cl. 1.2 *mf*

B. Cl. *mf*

Bsn. 1.2 *mf*

Hn. 1.2 *a2* *mf*

Hn. 3.4 *p*

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp. *mf* *p*

Vln. I *p* *mf*

Vln. II *mp*

Vla. *mf*

Vc. *p*

Db. *mf* *pizz.* *arco* *p*



401  
NN

Picc. *pp*

Fl. 1.2 *pp* *mp*

Ob. 1.2 *pp* *mp*

Cl. 1.2 *mp*

B. Cl. *mp*

Bsn. 1.2 *mp*

Hn. 1.2

Hn. 3,4

C Tpt. 1.2 *mp* solo

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *pp* Suspended Cymbals (soft)

Hp. D2-D4, C3-C4, E3-E4, F3-F4, A3-A4

NN

Vln. I *pp* *mp* *p* tutti

Vln. II *p*

Vla. *pp* *p*

Vc. *p*

Db. *p*

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

PP

QQ

422

Picc. *p*

Fl. 1.2

Ob. 1.2 *p*

Cl. 1.2 *p*

B. Cl. *p*

Bsn. 1.2 *p*

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Bass Drum (medium) *ppp*

PP

QQ

Vln. I *ppp*

Vln. II *ppp*

Vla. *p*

Vc. *p*

Db. *p*

RR

435

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

RR

Vln. I

Vln. II

Vla.

Vc.

Db.

SS

455

Picc. *sfz* *mf*

Fl. 1.2 *ff* *sfz* *mf*

Ob. 1.2 *a 2* *sfz* *mp*

Cl. 1.2 *a 2* *sfz* *mf*

B. Cl. *mf* *pp*

Bsn. 1.2 *f* *mp*

Hn. 1.2 *sfz* *mp*

Hn. 3.4 *ff*

C Tpt. 1.2 *ff*

C Tpt. 3 *ff*

Tbn. 1.2 *f* *p*

B. Tbn. *f* *p*

Tba. *f* *p*

Timp.

Perc. 1 Xylophone (Medium) *ff* *mf* Bamboo Wind Chimes (hand) *p*

Perc. 2 *lv.*

Hp. *D4 C# Bb/E# G A* *ff* *G# G#* *p* *lv.*

SS

Vln. I *ff* *mf* *pizz.* *p*

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

Vla. *ff* *mf* *pp*

Vc. *ff* *mf* *pizz.* *pp* *p*

Db. *ff* *mf* *pizz.* *mf* *p*

**TT**

467

Musical score for woodwinds and percussion. The instruments listed on the left are Piccolo (Picc.), Flute 1 & 2 (Fl. 1.2), Oboe 1 & 2 (Ob. 1.2), Clarinet 1 & 2 (Cl. 1.2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1.2), Horn 1 & 2 (Hn. 1.2), Horn 3 & 4 (Hn. 3.4), Trumpet 1 & 2 (C Tpt. 1.2), Trumpet 3 (C Tpt. 3), Trombone 1 & 2 (Tbn. 1.2), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Harp (Hp.). The woodwind parts feature dynamic markings of *p* and *pp*. The Clarinet 1 & 2 part has a *ppp* marking. The Percussion parts are mostly blank.

**TT**

Musical score for strings. The instruments listed on the left are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part has dynamic markings of *pp* and *ppp*, and includes the instruction *arco div.*. The Violin II part has a *pp* marking and includes *div.*. The Viola part has a *pp* marking and includes *pizz. unis.*. The Violoncello part has a *pp* marking and includes *div. arco*. The Double Bass part has a *pp* marking. The score concludes with a *pp* marking at the bottom right.

## VITA

Composer Hui-Ting Yang was born on June 18, 1980 in Kaohsiung City, Taiwan.

She started to learn piano at the age of 8 and started to study composition with Yi-Chun Dong in the high school. She attended the music department of National Taiwan Normal University in Taipei, Taiwan in 1998 and received her Bachelor of music in composition in 2002.

From 2002 to 2004, Yang held a teaching position in Xinja Junior High School in Taipei, Taiwan. She directed the string ensemble and presented her arrangement of various styles of music for large ensemble in the public performances. She studied composition with Gordon Shi-Wei Chin in 2003-2005. In 2003, she was awarded as one of the young composers in new music series held by Yin-Chi Foundation. Her *String Quartet No.1* was performed by NTNU String Quartet, and she gave a public presentation followed by the concert.

In 2005, Yang was accepted by the Peabody Conservatory of the Johns Hopkins University, Baltimore and received Master of Music degree in composition in 2007. While at the Peabody Conservatory, she studied composition with Shafer Mahoney and Christopher Theofanidis. Yang moved to Kansas City, Missouri in 2007 to pursue Doctor of Music Art degree where she studied composition with Paul Rudy, James Mobberley,



Zhou Long, and Chen Yi at the University of Missouri- Kansas City.

Yang remains active both as composer and music educator. Her music has been performed in the United States and Taiwan. Her chamber music was praised as music that delicately blends the flavors of Eastern culture and Western technique of orchestration in the musical review. From 2011 to 2013, she moved back to Taiwan and held several teaching positions in theory and composition in schools and music institutes all over Taiwan.