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UNIVERSITY OF SOUTHAMPTON

FACULTY OF HUMANITIES

Department of Music

PORTFOLIO OF COMPOSITIONS:

FILM RE-SCORES

The Goddess (1934)

Princess Iron Fan (1941)

by

Yu-Ching Cha

Thesis for the degree of Doctor of Philosophy

August 2016

UNIVERSITY OF SOUTHAMPTON

ABSTRACT

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Yu-Ching Cha

This thesis consists of an original composition portfolio and a commentary. There are ostensibly two works here, both re-scores of early Chinese films: a re-scoring of the seventy four minutes long Chinese silent film *The Goddess* (1934) and a re-scoring of the *Princess Iron Fan* (1941), the first Chinese full-length animated film which is seventy three minutes long.

My research has centred on the question: is there another viable approach to re-scoring a silent film besides what Kevin Donnelly¹ sets out as either 'purist' (i.e. historically informed) or 'novel' (radically different to the film)? I place my own method between these two extremes, formulating what I call a 'mixed model approach' and through it I can explore and develop my own musical identity drawing on an eclectic and diverse range of musical styles, using a leitmotivic strategy within the architecture of both scores.

¹ K.J. Donnelly and A.K. Wallengren, *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema* (Basingstoke: Palgrave Macmillann, 2016)

Preface

Composition commentaries for PhD portfolios are an opportunity for the composer to explain her aims and methods. Traditionally the preface is also the place for a disclaimer that acknowledges that the folio, even when completed, will always ultimately be a work-in-progress, because it forms part of a larger cycle within the life of the composer. The impulse to look back comes from a moment, at the end of proceedings, where the hopeful candidate reviews the work and feels the paradoxical mixture of relief and caution. This is that moment.² For me this may be because this PhD in film music is interdisciplinary in nature: it is in its entirety composition for film, reflecting on a question drawn from film music studies, and as such does not have many precedents within conventional academic composition work.³

There is an expression in Chinese about not being able to “see the mountains from the clouds”. It is similar to the one in English about not being able to “see the wood from the trees”. It is apt. Let me say what follows here is personal (and so the word “I” will be used a lot, and the context in Taiwan will be referred to) and any and all mistakes are my own.

² In preparing this PhD thesis I have looked at a range of other Composition theses writes-ups from PhD candidates from the University of Southampton, and have been helped by their format. I am grateful to all the following for their insights and remarkable creative work: Robert Fokkens, "Portfolio of Compositions " (Ph.D diss., University of Southampton, 2006). As late as 1997 Marks highlights the fact that only ‘respected’ concert composers (Copland, Stravinsky etc) had been the subject of academic scrutiny; Christopher John Habron, "Portfolio of Compositions" (Ph.D diss., University of Southampton, 2006); Edward Dudley Hughes, "Portfolio of Compositions" (Ph.D diss., University of Southampton, 2003); Jee-Soo Shin, "Portfolio of Compositions and Commentary" (Ph.D diss., University of Southampton, 2011); James Douglas Edward Weeks, "Portfolio of Compositions " (ibid.2005); Andrew Fisher, "Portfolio of Compositions" (Ph.D diss., University of Southampton, 2003).

³ See also: Philip Johnston, "The Polysynchronous Film Score: The Relationship between Music and Image/Narrative in Contemporary Scores for Silent Film" (Ph.D diss., University of Newcastle, 2015). This recent PhD is a good example of a Musical Composition PhD in a similar crossover area.

FOR

My mother Chuan-Hsiang

My husband Ben and parents-in-law Graham and Sarah Sanders

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List of Accompanying Materials

DVD 1: *The Goddess*

DVD 2: *Princess Iron Fan*

USB Stick containing *The Goddess* and *Princess Iron Fan* films

DECLARATION OF AUTHORSHIP

I, YU-CHING CHA

Declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

PORTFOLIO OF COMPOSITIONS: FILM RE-SCORES

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. None of this work has been published before submission:

Signed:

Date:

Acknowledgements

I would like to thank my supervisor and mentor Dr. Andrew Fisher for his patience and guidance, and for helping me with my English grammar. I deeply appreciate his kindness and encouragement.

I would also like to thank my advisor Dr. Kevin Donnelly, and Dr. Ben Oliver and Dr. Francesco Izzo for giving me good ideas and sound advice along the way.

Thanks also to my friends:

Jacopo and Xin-Ying for help with reference formatting; Julio Yuan and Eini Peng for help with recording and singing for *The Goddess*.

Chapter 1:

Personal Aesthetics and Methodology

I believe each composer's voice reflects his or her cultural identity and his or her historical context. As I reflect on how my own compositional voice is emerging through my music, I am aware that part of it is being informed by the Western-Art European tradition. Another part has come and is coming from my own natural interest and private study and assimilation of Taiwanese pop music, and another part from my interest in mainstream Western film music practice and aesthetics. These different musical styles and cultures co-exist quite organically within my own musical identity and my 'voice' often draws from all three.

Being Taiwanese, the musical cultures and practises from Japan, China, Korea, Europe and America were all variable parts of the formation of my musical identity.⁴ The music learning system in Taiwan was based on curricula developed from America from the 1950s, and because of that, we sang American songs with Chinese lyrics (*Old McDonald Had A Farm*, *Yankee Doodle Dandy* etc.) as we learned music as small infants. An approximated American and wider Asian musical culture informed a significant part of the Taiwanese music learning experience.

It should come as no surprise then, that I am more interested in the principles of hybridity because I have heard, seen and experienced a hybrid culture all around me in the world that I am from. It is unsurprising that it is my natural inclination to write a music that reflects that culture, and may be perceived to draw from different musical styles at the same time. To that end I am cautious about using the label "Taiwanese" to define my musical voice.

⁴ For example, the on-going influence of Japanese culture on Taiwan since the occupation is complex, yet still tangible in music making. For instance, Japanese *Enka* holds a huge influence over early Taiwanese pop culture in terms of harmonic language, melodic writing and vocal performance.

The compositions presented in this portfolio are in many ways hybrids, often combining a popular-culture musical idiom, be it drawn from a pop song or something else, with other music. Popular culture music composition portfolios are still relatively unusual in academia. It is perhaps anthropologically inevitable for younger composers who are brought up curious about, and engaging in, many different musical cultures, to (whether consciously or not) assimilate them organically in their own compositional voices. The differences between musical cultures are often social. As Novitz argues:

...the distinction between the high and the popular arts is a social distinction, one that cannot be wholly located in the intrinsic qualities or the affective dimension of the work itself.⁵

My aesthetic and personal voice

I was taught composition along Western classical lines, because Western art music still dominates compositional teaching paradigms in Taiwanese academia. As I have continued to develop as a musician I have been more drawn to popular music culture. For, I believe, to be a fulfilled composer, you must please yourself in your making of your own music and have enough confidence to share this with your audience. I also believe that the majority of audiences are these days more accepting of a wider range of musical styles than ever before. As the contemporary Japanese film composer Joe Hisaishi said: “one is lucky to be a composer in this century because composers can write whatever they like”.⁶

I see myself as a composer who works comfortably in both popular and classical cultural contexts (both Eastern and Western) and my experience in both are important to my musical identity. I would add that it may seem a paradox that the most detectable sense of national identity (should it be important here) comes out

⁵ David Novitz, *The Boundaries of Art- a Philosophical Inquiry into the Place of Art in Everyday Life* (Christchurch, New Zealand: CyberEdition, 2001), 53.

⁶ Hisaishi Joe, 感動如此創造 [Touching Moments within Creation: The Renowned Japanese Film Score Composer Joe Hisaishi's Dream of Music], trans. C.H. Ho (Taipei: Rye Field Publishing, 2008), 217.

most strongly in my writing of pop songs rather than in other musical styles.⁷ Since the issue of cultural politics informs some of this, I will unpackage it more fully now.

There is a tradition in popular Asian musical cultures for Asian composers to inhabit western musical idioms, and combining them with Asian elements (instrumentation, lyrics, musical material, performance *affect* and so forth) to make a cultural artefact that becomes known as, say 'Taiwanese Pop', which is a distinctive, socially accepted hybrid genre, recognisable to and celebrated by those familiar with it.

An interesting case study of this can be found in contemporary pop song writing. I will compare Khalil Fong's song *This Love* released in 2012 (which reached the top 5 in Taiwan in October that year) to Jay Chou's *Blue and White Porcelain* released in December 2007, which reached Number 1.⁸ In the former the music is strongly influenced by American R'n'B and jazz-inflected writing and arranging styles in terms of harmony, orchestration (Fender Rhodes, strings) and especially vocal tone and improvisatory performance. Only the lyrics are in Mandarin (but are very traditional in terms using ancient metaphors). In the Jay Chou song, the *Di Zi* (Chinese Flute) and the *GuZheng* (Zither) are employed prominently, and the pentatonic melody in the links displays the prominent traditional tremolo technique on the *Pipa* (Chinese lute). The question of what makes one type of hybrid more or less authentically 'Asian' or 'Taiwanese' may perhaps boil down to comparative arguments about the quantity/content/conviction of instrumentation, lyrics, musical material, performance *affect* etc, and it is for the individual to decide. There is room for both songs. The wider principle is that any composer is

⁷ I have not felt a pressure to engage simplistically with a 'national' music- a process Yeh alludes to in Yueh-yu Yeh, " Historiography and Sinification: Music in Chinese Cinema of the 1930s" *Cinema Journal* 41, no. 3 (2002): 79. 'Leftist...musicians made an effort to feature Chinese-style music in addition to borrowing Western melodies'.

⁸ Khalil Fong, *This Love*, Youtube, <https://www.youtube.com/watch?v=812omgU1tHs>, accessed 28 July, 2015; Jay Chou, *Blue and White Porcelain*, Youtube, <https://www.youtube.com/watch?v=Z8Mqw0b9ADs>, accessed 28 July, 2015.

inevitably influenced by the range of musical styles they encounter in life outside one particular sphere, and that there are ever more hybrid genres and experiments emerging. These examples here point to complex cultural crossovers and interactions where the perception of 'authentic' Chinese and Taiwanese popular musical styles are emerging whilst paradoxically drawing on music from other cultures.

It is also worth mentioning that the differences between Chinese and Taiwanese popular music cultures belong to a wider political debate that there is not time to engage with at length here. To someone, like me, from Taiwan, they are detectable, for example, in the accent of the singers and the type of performance delivery, but in terms of general musical style the differences may seem small. Given the cultural politics between the two countries my perceptions and value judgements I acknowledge to be subjective.⁹ I will in the following pages move between my own Taiwanese identity and Chinese cultural artefacts and history; I plan to do so without the need to comment on the cultural politics involved each time, beyond saying this now: I am a Taiwanese person engaging with Chinese films and culture with reverence and respect and also because I share common language and many common cultural similarities, these films and their messages are more familiar to me and part of a shared, and complex, and for my part affectionate, heritage.¹⁰

I look at my portfolio as an opportunity for me, a female Taiwanese composer to write music for two early Chinese films. For some, it may be easiest to define me as a 'commercial' composer (because I have sincere and passionate interest in writing scores for motion pictures and for composing pop songs). My music is tonal, has a strong melodic line, often uses simple, largely tonal harmony, and usually has a strong narrative purpose. My music in these films is conceived through a sense of narrative i.e I will be using leitmotifs within the musical architecture to tell a story. In this portfolio, I am consciously using what could be

⁹ Many Chinese are still taught that Taiwan is a province of China, not a separate country, a teaching that is not shared in Taiwan.

¹⁰ My paternal grandfather Yue Cha was Chinese not Taiwanese.

called late Romantic music alongside other forms of music expression like hip-pop, silent film piano and jazz styles.

The question of how any of us define and value a distinctive personal voice in music composition is a difficult one, because it will always be so subjective. When two or more composers work in any similar genre in a similar historical time period with similar musical syntaxes, the challenge to argue the *different* virtues of either can sometimes be problematic, where it seems that sometimes it takes an expert to recognise the distinctive differences of personal voice between two acknowledged masters of their crafts inhabiting the same vernacular style. It does not follow that no one should attempt to inhabit an idiom if it serves their purpose. Whilst I can recognise my own voice and compositional preferences even when working within an idiom it may be that others only perceive the generalities of the idiom, but this situation is true for anyone who chooses to work in an idiom. Sometimes the line between what would be called an 'idiom' and a distinctive personal musical expression can be difficult to differentiate.

For me, it is the fact of the *combination* of musical styles and idioms in the same piece that is another compelling factor in what makes any score original and able to stand out compared to others. My opinion is that using idiomatic language in a film score is an option, for it is the *purpose* of the use of style and its placement that is important. Film music is *applied* composition – it informs the text of a film in certain ways. I am bringing a Taiwanese pop understanding to the fabric of these two film scores. My purpose in using contemporary Chinese pop and classical styles in *The Goddess* is to make a comment in the films- of the contemporary resonance of their themes and stories. We hear a 2016 Chinese pop ballad against a depiction of a 1930s prostitute – as if to say this woman, her dilemma, her humanity and the social problem of single mothers in desperate social circumstances are still with us today.

In *Princess Iron Fan* I select a different set of idioms, re-imagining the musical language following a 1930s orchestral film music sensibility combined with a modern Disney style. I have several purposes: partly trying to inhabit and express the onscreen story, partly giving it a historical context, partly alluding to the musical use in other contemporaneous Disney films (for example the use of Mussorgsky's *Night on Bare Mountain* in *Fantasia*).

Methodology

I started the process by selecting which films to re-score. I reviewed many silent films as part of my research from around the world, but admit that I had all along a personal preference to do Chinese films. I was looking to find films that I resonated with personally in an organic way – films that stood out in terms of their topic, or visual and story telling style.

My methodology of film composition is in effect a common practise one most clearly outlined in *On The Track*,¹¹ which I reduce here for simplicity sake.

1. Preliminaries
2. Conceptualising¹²
3. Composing
4. Recording

I will go through each of these in turn where further detail into my own methods may be of interest.

1. Preliminaries

Much of the Karlin and Wright detail, although vital to the actual film industry, was not relevant in terms of the PhD structure. There was no director to be accountable to or financial contract for this project of re-scoring a silent film.

2. Conceptualising

¹¹ F. Karlin and R. Wright, *On The Track* (New York: Routledge, 2001), vii-ix.

¹² Karlin and Wright add a section called 'Timings' which goes into the finer details of planning synchronisations. I have simply added it as part of 'conceptualising' because for me it seemed a more natural part of that process in terms of thinking/ decision making.

At the start of my process I have four areas of decision making within this phase. They were:

- a) Approach – what kind of music(s) to use
- b) Choosing and researching/ developing found materials:

In both films I spent considerable time reflecting on the setting of the film and made a decision to use music from that time period, i.e. as found materials. This then meant time spent researching the history of that music, and tracking down recordings and making transcriptions.

- c) Choosing whether to use a leitmotivic or non-leitmotivic approach within the structure. In both films I chose to use a leitmotivic approach, creating motifs for each of the characters with the plan to place these themes against the characters where their story and character development struck me as most prominent.

- d) Spotting, synchronisations (cuts and stings):

This involved the practical decisions of spotting, assembling cue sheets and synch points. I will go into more detail and I will use examples from *Princess Iron Fan*. My approach to *The Goddess* was very similar.

Spotting and Cue Sheet

The first step was to make a cue sheet, and to decide where each reel would begin and end. I divided the film into narrative sections (1M, 2M, 3M following film scoring reel conventions), each of which is around eight minutes long. I deconstructed every section to approximately four to five cues (1M1, 1M2, 1M3 etc); every cue lasted between thirty seconds and two minutes and covered a dramatic incident, whether a decision, a discussion, a small journey. Each cue finished where the point of closure of the dramatic incident was clear on the film (usually implied by a cut or a cross fade to a new scene and/ or character). See *Example 1* below.

Example 1.

Princess Iron Fan Cue Sheet Chapter 1 = 1M				
Cue Sheet				
Cue	Start T/C	End T/C	Duration	Title
1M1	01:00:00:00	01:01:35:21	1'35	Opening Credits
1M2	01:01:35:21	01:03:00:00	1'24	Introduction of Journey to the West
1M3	01:03:01:00	01:04:56:10	1'55	Walking to the flame mountains
1M4	01:04:56:10	01:05:43:24	0'47	Talking--->Monkey flying
1M5	01:05:43:24	01:08:08:00	3'51	Monkey and fire devil

Sync points

Then I decided on the tempo and style, and located where in any particular bar I wished to hit a sting, i.e. mark a physical gesture with a musical one. I found it useful, on occasion, to write a description about on screen action (for example ‘cut’) in shorthand above the stave. I would do all of this before I had started composing any music in earnest. An example of this planning is shown in *Example 2* is below.

Example 2.

Princess Iron Fan 1 M3 (3'0 ~ 4'56) Duration: 1'55
- Walking to the flame mountains

1 = 100 Introduction

Scene 1: Walking to the flame mountains

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

Verse 1

Can think about
Celle Piz

Monkeys
play

Pigs (music & funny sound)
thump

Brass

Composing and Arranging

My process then involved the actual composing moment where I would write down the musical material, with the theme visibly referable in front of me where relevant. The actual composing process is one of imagining, trying and testing certain musical gestures, whether melodic lines and intervals, chord voicings, chord sequences and rhythmic gestures. I recognise a similar process that Hughes describes:

'Within this framing, I then find flexibility and freedom to write, which occasionally leaps into a sense of fluency at certain points in the writing process, which you recognise when you are there but which is very hard to analyse or describe. As you write, what you are trying to write becomes gradually clearer and reveals itself, if you are lucky, to the point where external links, ideas and comparisons may become viable.'¹³

This composition process for me would always in the first instance be in short score, where I would put in instrumental abbreviations where a certain timbre intuitively leaped out at me. See *Example 3* below.

Example 3. Writing in piano staff. e.g. *Princess Iron Fan* score 1M3 Bar 1~8

Finally where necessary I would open this out to a larger score to allow space to orchestrate or thicken chord voicings or extend ranges of melodic lines. See *Example 4* below.

¹³ K.J. Donnelly and A.K. Wallengren, *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema*, 176.

Example 4. Arranging in orchestra. e.g. *Princess Iron Fan* score 1M3 Bar 1~8

Recording

The last stage was to record this and using samples (and in *The Goddess* a live singer) in LOGIC studio, and then finally to mix and master the recording.

Chapter 2:

Field of Research

This composition portfolio is located within the wider field of research of music for silent film, an area of increasing academic interest and enquiry.

Should a general introduction to the subject be useful, Kevin Donnelly and Ann-Kristen Wallengren's 2016 book *Today's Sounds For Yesterday's Films*¹⁴ has just recently been published, and its first chapter acts as an excellent outline, which includes exploring compositional approaches to re-scoring silent film soundtracks, including a range between the 'novel' (i.e. using a radically different music to the films period or images) and the 'historically informed' (linking closely to the music originally written for the film) - which Donnelly explores in greater depth in his second chapter '*How Far Can Too Far Go? Radical Approaches to Silent Film Music*'.¹⁵

My own composition portfolio- which involves re-scoring two early Chinese silent films - is located within this field, and the scope of my research centres on finding whether a middle ground between these two positions is a viable method for a composer to take in re-scoring a silent film. I argue that it is, and in my two scores I have used what I call a 'mixed model' approach. Much of the rest of this thesis will be outlining the details of this.

In this chapter I will first outline a general overview of the field, that complements the one Donnelly and Wallengren undertake in their chapter but with a specific focus to place the renaissance of silent film within the Asian context by looking at re-scores shown at recent Asian silent film festivals. I will then explore the motives for a composer to re-score a silent film.

¹⁴ K.J. Donnelly and A.K. Wallengren, *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema*, 10.

¹⁵ *Ibid.*, 10.

After this I will look at whether there is a middle-ground approach between the binary that Donnelly sets up between 'purist' and 'novel', and argue that my contribution to knowledge is to have created two complete film re-scores that take this approach. I reflect on the success of this attempt in the conclusion.

Silent Film Renaissance

Silent film is enjoying a recent renaissance in terms of popularity.¹⁶ This has grown beyond the niche interest of silent *cinephiles* and scholars and the theatrical, televisual and video and DVD format re-releases of early classics.¹⁷ Hollywood and European cinema have seen some recent *homages* to the silent film era that have enjoyed critical and commercial success, and have made the general public more aware of silent film and the debt modern film-making owes to it. For example, the 2012 silent film *The Artist* won 5 Oscars including Best Motion Picture and Best Director (Michel Hazanavicius) and grossed \$133 million dollars worldwide.¹⁸ Pablo Berger's Spanish silent re-telling of the Snow White fable *Blanca Nieves* won Goya, Gaudi and European film awards in 2013.¹⁹

This renaissance is not just limited to Europe and the USA. There are many film festivals around the world that showcase silent films, including many in Asia, the most prominent of which is perhaps the Asia Pacific Film Festival.²⁰ Others include, in China: the Golden Rooster and Hundred Flowers Film Festival,²¹ the Changchun Film Festival,²² the Shanghai International Film Festival,²³ the Beijing International

¹⁶ K.J. Donnelly and A.K. Wallengren, *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema*, 11; Rick Altman, *Silent Film Sound* (New York: Columbia University Press, 2004), 289.

¹⁷ Mervyn. Cooke, *A History of Film Music* (Cambridge: Cambridge University Press, 2008), 290.

¹⁸ "The Artist (2011)," accessed March 8, 2014, http://www.imdb.com/title/tt1655442/?ref_=nv_sr_1

¹⁹ "Blancanieves (2012)," accessed July 15, 2015, <http://www.imdb.com/title/tt1854513/>.

²⁰ "The 56th Asia-Pacific Film Festival," accessed June 12, 2014, <http://apff2013.com/>.

²¹ "Golden Rooster and Hundred Flowers Film Festival," accessed June 12, 2014, <http://wh2013.cjn.cn/>.

²² "Changchun Film Festival," accessed June 7, 2014, <http://www.chinacff.com/>.

Film Festival²⁴ and the Hong Kong Asian Film Festival.²⁵ In Taiwan there is the Taipei Film Festival as well as The Taipei Golden Horse Film Festival.²⁶

Silent films, whether experienced at Festivals, arts centres or on DVDs are often presented with a soundtrack: some are 'specially written music for the films while others go out of their way to have an 'authentic' score from the time of the film's release.²⁷ The presentation of a film with a new score is a practise going back many years and is well documented by other writers and silent film websites.²⁸ As early as 1969 German composer Peter Schirrmann re-scored F.W. Murnau's 1927 horror classic *Nosferatu*.²⁹ Some films have been re-scored many times, for example, Fritz Lang's *Metropolis* (1927) which was first re-scored in the BBC version featuring an electronic interpretation composed in 1975 by William Fitzwater and Hugh Davies. A recent turntable-based new score was performed at Adelaide Film Festival in 2005 and 2011 by German trip-hop ensemble *The New Pollutants*.³⁰

Although silent films from Europe and America are more commonly re-scored (perhaps due to greater fame and western reputation), the fashion and practice of creating a new composition for an old film is now a worldwide phenomenon, including (critically for my thesis) Asian films.³¹ I will argue this by presenting a

²³ "The 17th Shanghai International Film Festival," accessed June 12, 2014, <http://www.siff.com/InformationEn/Index.aspx>.

²⁴ "The 4th Beijing International Film Festival," accessed June 12, 2014, <http://www.bjiff.com/en/>.

²⁵ "Hong Kong Asian Film Festival," accessed June 12, 2014, <http://www.hkaff.asia/home/index.html>.

²⁶ "The 15th Taipei Film Festival," accessed June 12, 2014, <http://eng.taipeiff.org.tw/>; "Taipei Golden Horse Film Festival," accessed June 15, 2014, http://www.goldenhorse.org.tw/ui/index.php?&lang=en&switch_lang=1.

²⁷ K.J. Donnelly and A.K. Wallengren, *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema*, 2.

²⁸ K.J. Donnelly and A.K. Wallengren, *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema*, 10; Cooke, *A History of Film Music*, 37-39. Cooke provides a comprehensive account of the engagement of British composers in re-scoring Silent films; "Adelaide Film Festival," accessed July 9, 2015, <http://adelaidefilmfestival.org/>.

²⁹ "Peter Schirrmann," accessed July 7, 2014, http://www.imdb.com/name/nm0771954/?ref=ttfc_fc_cr11.

³⁰ K.J. Donnelly and A.K. Wallengren, *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema*, 16.

³¹ For a potted history of Chinese cinema see: Kathryn Kalinak, *Film Music: A Very Short Introduction* (New York: Oxford University Press, 2010), 81-82.

short summary of recent re-scores of Asian films – an area that, to my knowledge, has not received academic scrutiny.

Recent Re-scores to Asian films

A new score was composed by Taiwanese-born Snow Huang Chu-Sheng Tsai's for the 1934 film *Girl of New Type*, and was performed in the Taipei Film Festival 2010.³² It was also re-scored using live electronics by the Zurich-based Swiss ensemble IOIC (Institute of Incoherent Cinematography) in 2013 as part of their tour of China.³³ Yi-Ming Wen's 1929 film *The Red Errant Knight / Heroine in Red*, (which has the distinction of being the world's first kung-fu film), was re-scored in a rock aesthetic by the Israeli rockband *Eatliz and the Devil Music Ensemble* in their 2012 tour of China. *The Goddess* – the 1933 film I have re-scored has also attracted many contemporary composers from different countries to re-score it.³⁴ Some have performed their scores with live players at international film festivals: For example, the American soundtrack composer and guitarist Gary Lucas used guitar as the lead instrument for his *Goddess* re-score, music that he included in his album *The Edge of Heaven*.³⁵ This was critically acclaimed by Richard Peña (Director Emeritus of the New York Film Festival & Professor of Film Studies at Columbia University):

Gary Lucas has created a marvellous score for the great Chinese silent classic *The Goddess* that not only creates the perfect period ambience for the film but even more crucially adds a rich emotional texture to this tragic tale of a woman's struggle for justice.³⁶

Another example, the Chinese composer Zou Ye performed his *The Goddess* score with the English Chamber Orchestra in London film festival 2014. Other Asian film re-scores include Sun Yu's *Little Toy* (1933) which was re-composed by Singaporean composer Chen Guo-Hua and Li Erh (2007) and performed in the

³² "Girl of New Type Re-Scoring ", accessed March 8, 2013, <http://www.youtube.com/watch?v=SLrn3xnFvXk>.

³³ "Ioic (Institute of Incoherent Cinematography)," accessed June 2, 2014, www.ioic.ch/en/china.

³⁴ "The Red Errant Knight / Heroine in Red, Re-Scoring by Eatliz and the Devil Music Ensemble," accessed June 20, 2014, http://v.youku.com/v_show/id_XMzQ0NjkwMjU2.html; "Eatliz," accessed June 18, 2014, www.eatliz.com/.

³⁵ Gary Lucas, "The Goddess," accessed July 7, 2015, <http://garylucas.com/www/goddess/>.

³⁶ Ibid.

Shanghai Concert Hall with the Hong Kong Chinese Orchestra featuring Erhu, Pipa, Piano, Percussion and Cello soloists. The same film was also re-scored by the Taiwanese composer Shu-Hsi Chen (2010) and performed in Zhongshan Hall with the Taipei Symphony Orchestra in Taiwan.³⁷ Minwei Li and Yao Hou's 1927 film *Romance of the Western Chamber* was re-scored by Hong Kong composer Ming-Zi Chen and performed by the Hong Kong New Music Ensemble at the Hong Kong Arts Centre in 2013.³⁸

As we can see, many Western and Eastern composers have come to value and engage with Asian silent films and to attempt to re-compose them in a variety of ways, mostly along romantic or high-modernist lines. We can also note that this has been a recent phenomenon particularly in the past eight years since 2008 or thereabouts and that often the re-score involves live performance.

Tieber and Windisch summarise the general silent film music context:

As an ephemeral live event, performed in the moment for a single presentation, silent film live accompaniment remains a matter of interpretation(s) in many respects. Year in and year out, screenings of silent film classics and lesser-known works at film and music festivals worldwide appeal to broad audiences with original, compiled, adapted, reconstructed or re-mixed musical accompaniment and *reinvent* the interpretations of silent film sound in novel ways.³⁹

The surge in interest in silent films is not only seen in the growing number of international festivals and film re-scores, but also in the growing body of academic writing on it. Film music itself has gained significant academic scrutiny, (for example Prendergast, Marks, Karlin and Wright)⁴⁰ with an ever-growing body of

³⁷ Taipei Film Festival, "Taipei Film Festival- Little Toy Concert " accessed March 5, 2014, <http://www.youtube.com/watch?v=fscyu9wOEc>.

³⁸ "Art@Lunch: Romance of the Western Chamber (1927)," accessed May 8, [ibid.http://www.youtube.com/watch?v=5tP9wVYJPkc](http://www.youtube.com/watch?v=5tP9wVYJPkc).

³⁹ Tieber C. and A.K. Windisch, *The Sounds of Silent Films: New Perspectives on History, Theory and Practise* (New York: Palgrave Macmillan, 2014), 6.

⁴⁰ R.M. Prendergast, *Film Music: A Neglected Art* (New York: W.W. Norton&Company Ltd, 1992); Martin Marks, *Music and the Silent Film: Contexts and Case Studies, 1895-1924* (New York: Oxford

writers contributing to the discourse.⁴¹ In fact Wierzbicki's traces the writing about film music to before World War I. Silent film music has also gained recent academic interest, especially with the writing of Gorbman, Anderson, Marks, Brown, Cooke, and Kalinak.⁴² Marks also provide a compelling overview of the literature on film music, and a history of its academic development.⁴³ The process of re-scoring, and the debate about why and how to re-score a silent film has also received significant contributions within scholarly discourse (for example Anderson, Blair Davis, Altman and Donnelly).⁴⁴ Donnelly and Wallengren summarise more recent publications:

In the twenty-first century we have access to diverse research on the field. Only to mention some of the books from the last fifteen years:... *The Sounds of Early Cinema* edited by Richard Abel and Rick Altman, Rick Altman's *Silent Film Sound*, Julie Brown and Annette Davison's anthology *The Sounds of Silents in Britain*, and the recent anthology by Claus Tieber and Anna K. Windisch *The Sounds of Silent Films: New Perspectives On History, Theory and Practice*.⁴⁵

The attempt to re-score a film is within this wider discourse as well, and it is to this we turn our attention.

University Press, 1997), 4. As late as 1997 Marks highlights the fact that only 'respected' concert composers (Copland, Stravinsky etc) had been the subject of academic scrutiny; Fred Karlin and Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring*, 2nd ed. (Great Britain: Routledge, 2001).

⁴¹ Martin Miller Marks provides a substantial literature review of writing pre-Prendergast pages 8-25 in Marks, *Music and the Silent Film: Contexts and Case Studies, 1895-1924*.

⁴² James Wierzbicki, *Film Music: A History* (New York: Routledge, 2009); Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987); Gillian B. Anderson, *Music for Silent Films, 1894-1929: A Guide* (Washington, DC: Library of Congress, 1988); Marks, *Music and the Silent Film: Contexts and Case Studies, 1895-1924*; Royal S. Brown, *Overtones and Undertones* (London: University of California Press, 1994); Cooke, *A History of Film Music*; Kalinak, *Film Music: A Very Short Introduction*.

⁴³ Marks, *Music and the Silent Film: Contexts and Case Studies, 1895-1924*, 3-25.

⁴⁴ Anderson, *Music for Silent Films, 1894-1929: A Guide*; Blair Davis, "Old Films, New Sounds: Screening Silent Cinema with Electronic Music" *Canadian Journal of Film Studies* 17, no. 2 (2008); Altman, *Silent Film Sound*; K.J. Donnelly and A.K. Wallengren, *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema*

⁴⁵ K.J. Donnelly and A.K. Wallengren, *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema*, 5.

Rescoring Silent Film

First of all I would like to address the motivations for a composer to re-score a silent film.

Why re-score a silent film?

It is possible to create a spectrum of motives for a composer to re-score a silent film. Chief among them is the idea of 'resurrection' – to allow the film a new life and a new audience that can engage with 'the glories of the past', where the film can 'be enhanced by live sound'.⁴⁶ This can be made more compelling if a 'original' score had not actually been created or may have been lost: indeed this is the case for many early Asian films.⁴⁷

An alternative motivation is to make a work of 'art' in itself. Donnelly and Wallengren summarise this intention well, locating 'popular musicians who have no regard for any reconstruction of the film as an historical object but wish to forge it anew as an aesthetic object in the present'⁴⁸

A slightly different but related motivation beyond the object itself, is the more general notion of an artist exploring new creative territory, possibly as a way to re-brand a creative identity for themselves. To quote Donnelly and Wallengren again:

There are a number of possible reasons for the increased interest of popular musicians, not least the 'crisis' in the music industry and the proliferation of ageing musicians wishing to branch out.⁴⁹

What is interesting comparing scoring a silent film to a contemporary mainstream film is the presence and agency of the films' director. In a silent film, often the

⁴⁶ Cooke, *A History of Film Music*, 38.

⁴⁷ Xiao-Duo Guo, "Silent Film Music Composition in a Cross-Cultural Context" (master's, University of Adelaide, 2011), 7-8.

⁴⁸ K.J. Donnelly and A.K. Wallengren, *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema*, 6.

⁴⁹ Ibid., 3.

director is not involved in the re-score (they may well be dead!) and so the composer has greater autonomy to make their own creative choices and impose their voice on the film. In a newly released film it is part of the creative dynamic that the composers job is to serve the directors (or indeed other creative and studio-influential voices) musical vision for a film. The lack of those sort of collaborate restraints may also be why silent film re-scoring appeals to some composers.

Indeed the process of re-scoring a silent film is perceived slightly differently to scoring a contemporary mainstream film. Donnelly and Wallengren again explain why:

Among reasons for the burgeoning live music for silent films culture is the elevated cultural status that relatively recently has become associated with silent films. They are generally seen as closer to art, in contrast with the popular forms of cinema evident at multiplexes, and have this potentially high culture status bolstered by their association with cultural heritage and its surrounding discourses.⁵⁰

I share some of these motivations, but as I reflect on my own I also have other personal ones. One is the satisfaction of working on a film whose message/concerns have profound contemporary importance and social resonance (which was for me a particular motivation in writing *The Goddess*), particularly on the plight of many single mothers in Asia, where I believe the social justice message of the film might do some good. Another satisfaction is working on a film I would judge to be culturally important in itself - *Princess Iron Fan* - whose fascinating peculiarities may seem in places jarring to a modern Western audience yet the film seems so eloquent of a first-time experimental artwork, which contains strong feminist characters and ideas. I consider it a masterpiece.

⁵⁰ Ibid.,2.

There seems to be more artistic credibility to re-scoring an older film than scoring a new one. This creates an intriguing academic question: does the writing of a film score need a scholarly justification beyond the discipline of writing the score itself? Can it be argued that it is a scholarly project *per se* to write the music for a silent film in *any* style, simply because of the compositional opportunities presented in the work, as well as the fact that the job required involves working around the film as an historical object – navigating and negotiating within the constraints/limitations set by the film? Is it possible to view my re-scores to *The Goddess* and *Princess Iron Fan* as one potential answer to the debate?

It may be worth acknowledging that such arguments may still be problematic to some, should the conservative view still hold sway that film-music composition is somehow a subservient activity to concert music for a perception that it lacks the same authorial autonomy, and perhaps undervalue the exacting disciplines of synchronisation, dramaturgical empathy and the long-range architectural planning that can be required.⁵¹ This may be informed or re-enforced by some of the blandishments and plagiarisms in the mainstream industry.

A different score can change the experience of the film by emphasising the importance of certain characters, ideas, moments, and narrative themes in a film, but has the danger that it might reduce/ adapt/ alter the importance of other significant ones.

Approaches in how to re-score a silent film: the purist vs the novel

The process of re-scoring a film can be problematic and has excited a polemical academic debate. Donnelly highlights the most polarized views:

⁵¹ *Film Music: Critical Approaches* (New York: Continuum Publishing Group, 2001), 1; Marks, *Music and the Silent Film: Contexts and Case Studies, 1895-1924*, 4. Elaborates on further problems for the researchers relating to the absence of an accepted film music 'repertoire'.

Many DVD releases have new, specially-written music for their films while others go out of their way to have an 'authentic' score from the time of the film's release. A notable demarcation exists between scores for silent films that espouse the notion of historical veracity and those that aim to furnish something new. At heart, this betrays a profound difference in conception of silent films, on the one hand seeing them primarily as historical documents, works of art essentially imbued with the period of their production, and on the other seeing them as living objects that have new life breathed into them by the performance situation and the new moments of the film's experience with new music.⁵²

On one extreme the argument runs something like this: film is a precious historical artefact. If a re-score *has* to be attempted it *should* be done reverentially in a historically-informed way, that fundamentally connects as closely as possible to the time, aesthetics and the feeling of the historical period, area and context.⁵³ In short the new score should *recreate* the time, and the audience can somehow (no doubt pleasurably) *re-enact* the experience as the first audiences heard it.

Usually this sort of film would be viewed in a museum (or museum-like environment) and would be enjoyed most by historians, who can admire the reference and reverence of the composer to the perceived historical 'reality'.⁵⁴ This view, in a way, privileges the film as the most important factor in the film-music relationship, with music as a subservient partner. For many historian-centric or 'purist' thinkers (whether film buffs or not) this paradigm seems to be most 'authentic', because its intention is to 'conserve' or honour a tradition, or gets closer to the 'authority' of an author's (or in this case *auteurs*) intention of a film's historical context. For some that is enough of a project in itself: 'even the few recovered film scores of the silent era that have been synchronised with the corresponding films continue to spark debates among scholars'.⁵⁵

Donnelly notes, of this research context:

Scholarly history often has little concession to contemporary taste and tends to focus on 'authenticity', and fidelity to the historical context of the film's initial release. Scholar-conductors like Gillian B. Anderson have reconstructed scores from historical sources, using primary

⁵² K.J. Donnelly and A.K. Wallengren, *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema*, 2-3.

⁵³ *Ibid.*, 13.

⁵⁴ Cooke, *A History of Film Music*, 38-41.

⁵⁵ C. and Windisch, *The Sounds of Silent Films: New Perspectives on History, Theory and Practise*, 6.

information and often exploiting the musical compendiums of the period to furnish scores as close to what might have been as possible. In historiographical terms, this is closely related to the processes of traditional academic history, and films screened along these lines usually have a strong sense of 'historical veracity' and scholarly responsibility (as curators of culture).⁵⁶

It is possible to see how, why and to whom this approach would appeal, especially for a much loved canonic silent film like *Metropolis* where the engagement experience is closer to viewing a film with an already existing soundtrack. There is a satisfaction to be had in giving a film back *its own* music, or as close as one can get to it.

The other end of the spectrum, which Donnelly calls the 'Novel' or radical version, is to add a music soundtrack that may be stylistically and historically divergent from the film.⁵⁷ This can be done self-consciously, and the motivation can be to add new layers of meaning and interpretation to the film. An advantage of this is that a modern score can bring out meanings that could never have been said this way in the original but can speak (perhaps *more* eloquently than the original score) to an untrained modern audience who can appreciate or comprehend its message. Indeed, this audience may be *more* willing to listen to it and find the relevance, if it were, for example, presented in a more up-to-date musical style. The academic argument for this is eloquently made by Thomas Elsaesser on his discussion of Moroder's new score to *Metropolis*:

The desire to perform *Metropolis*, instead of putting it in a critical or historical perspective, is largely responsible for lending new life to the vision of Lang and von Harbou. ... To some, such treatment and especially the New Wave music track compounded heresy with blasphemy, adding a special cynicism to iconoclastic insouciance. But it was a bold move, ... Moroder's score, perhaps by its deliberate anachronisms, induces one to discover Lang's images afresh ...⁵⁸

In some cases the music may seemingly have little to do with the style or period or even the timing (i.e. synchronising) of the film, and the perception may be that the film is subservient to the music – a convenient backdrop, or even a mere 'premise'

⁵⁶ K.J. Donnelly and A.K. Wallengren, *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema*, 12.

⁵⁷ Ibid.

⁵⁸ Thomas Elsaesser, *Metropolis* (London: BFI, 2000).

to draw an audience to arrive for a concert or, worse, to 'authenticate' a music that has little or no bearing on the film. Usually this sort of film re-score is presented in a concert hall or an arthouse cinema, and is more likely to be watched by the public, and film fans and be scorned by those specialists who are invested in deriving meaning and satisfaction from a recreated historical accuracy.

As many film re-scores tend to involve live musicians, it is worth mentioning for this debate, that *if* this is the norm, the music could have a greater than usual impact – which may well be why some are so cautious (and/or embracing) of its power. It is arguable whether the presence of the 'live' musician⁵⁹ distracts or enhances the 'performance' of a film. The audience can appreciate the skill of the player(s) but may end up paying (or indeed be socialized/ obliged to pay) much more attention to the music for its very visible and sonic *presence* in the room, 'binding the audience together into a community of listener –participants'.⁶⁰ This is an undeniable part of the social reality of 'authentic' early silent film - here is a film – AND an artist performing their 'art'. A modern audience may be less used than an early silent audience to ignoring the musician, because they are in the cinema. If a silent film has a modern re-score with a likely live music element the music may have an advantage in the film-or-music debate for this reason.

Clearly both positions as Donnelly argues create something of a paradox, because it seems there *is* room for both paradigms, which can be quite critical of the other, and both have academic credentials and proponents.⁶¹ Any wider audience for the film is likely to be made up of some people with sympathies to both persuasions, and this could make the discussion of which should have primacy - the film or the music? - a debate for every viewing.

⁵⁹ Or indeed a live orchestra, as happen at the 2011 presentation of *The Matrix* in the Royal Albert Hall, where the score was performed live. For more examples, see Cooke, *A History of Film Music*, 40-41.

⁶⁰ Gorbman, *Unheard Melodies: Narrative Film Music*, 40.

⁶¹ K.J. Donnelly and A.K. Wallengren, *Today's Sounds for Yesterday's Films: Making Music for Silent Cinema*, 23-24.

If a composer were to take on either paradigm, it would inform the style and methodology of every decision about what music they should employ – whether to use leitmotifs, a particular rhythmic or harmonic style, instrumentation, or sync points - or - to do none of these things. For my part I have some sympathy with both ‘traditional’ and ‘radical’ positions, for I would argue that Donnelly’s point is valid. I agree that Donnelly’s examples of ‘novel’ approaches (e.g. the music composed and performed in 2010 by the Prima Vista Quartet for *The Goddess* which used a high modernist aesthetic to accompany the film) and example of ‘purist’ approaches (e.g. Kevin Purone’s piano solo score to *The Goddess*) are convincing.

However it is worth noting that Donnelly does not claim to be summarizing the entire field of silent film re-score approaches, or insisting that all film scores *must only* take one approach or another. Rather he is noting a pattern within it. It may be that not every film score approach sits comfortably on his binary system; it may be that there are other approaches. A composer is not obliged to do one or the other.

Mixed Model Approach

This is the scope of my research: that there is a middle ground between the ‘novel’ and the ‘purist’ that I will call a ‘mixed model’ approach that seeks to use some novel and some historically-informed elements in a score; that this is a viable approach for other composers to use; that doing so deliberately can provide a different sort of musical text than either the ‘purist’ or the ‘novel’ and bring out contemporary and historical meanings either at the same time, or at different moments in the same film score.

Mixed-model approaches may already exist: for example in my analysis of *The Goddess* in Chapter 3, I discuss the work of both Kimho Ip and Gary Lucas- both these composers used mixed-model elements in their scores, which I analyse in more detail later. It may well be that other mixed-model approaches exist beyond

my knowledge. So, I am not claiming that I am the first person to use a mixed model approach. I am, however, looking to inhabit and enlarge that area, and this is, to my knowledge, the first PhD work to look at this approach and attempt to locate it within the wider academic field. In the conclusion I present a 'mixed-model' methodology.

I discuss the specifics of how I have used a mixed model approach in my scores to *The Goddess* and *Princess Iron Fan* in chapters 3 and 4, including how I arrived on it as an approach. I will say for now that I did not start the composition process with a cut-and-dried conception of using a mixed-model approach, but rather it emerged organically through my experimentation with deploying different idioms, and wondering whether there was room for radically contrasting idioms within the same film score.

Original contribution

This thesis presents two new complete new re-scores. The first is a re-score of *Princess Iron Fan*, where I utilised historical-informed material from the Tang Dynasty, but mixed this with a late romantic language akin to early Disney films. This is, to my knowledge, the first complete rescore for the entire film that has been attempted.

The second presents a re-score of *The Goddess* using an eclectic range of styles in the same score, including an original Chinese contemporary pop song, and classic silent film music piano. Whilst other composers' re-scores of *The Goddess* have used songs as part of their musical architecture, they have (for good reasons) used songs from the 1930's period (e.g. Kimho Ip's 2007 rescore used a Marlene Dietrich song). However, I composed an original song in a contemporary Chinese pop style. My approach was largely empathic, for example, going *with* the characters emotional journey rather than standing away from it.

All re-scores create a dialogue between the time they were written and the period the film is set, potentially making the issues of the film relevant and applicable in modern society. A later score can allude to ideas and concepts that may have emerged culturally after the film was made, and present the experience of an ongoing dialogue between past and present to the audience. In short, a new film score contributes to knowledge because it provides a substantial original score in and of itself and elicits a different understanding of a films' text and subtext.

This is my original contribution to knowledge because it adds to what we know about film re-scoring methodology and places it within the discourse on silent film re-composition. It may open the door to other composers to try more consciously to embrace mixed model composition, however my own attempts are perceived. In the Chapter 5 conclusion I assess some of the problems with using a mixed model.

Chapter 3:

The Goddess (1934)

My compositional goal with my score to *The Goddess* (aside from my own personal reasons I will outline shortly) is to integrate the ‘purist’ and the ‘novel’ ideologies mentioned previously – to synthesise both sets of ideas in a score that alludes to the period of the film in terms of when it is set and made (i.e. using live silent film piano, and quoting music from the relevant historical period and location – i.e. Shanghai Jazz which began in the 1930’s). I also wished to open up sections of it to a modern audience using later (largely pop-based) musical styles that can speak of the emotions of the characters and the themes of the film to a modern audience in a way that may be closer to popular cultural tastes.

What is *The Goddess*?

The Goddess is a 74 minute-long silent film- a tragic drama first released in 1934 directed by Wu Yong Gang. It is one of the most famous Chinese silent films from the 1930s: a film masterpiece considered at “the same level as the great classics of the silent cinema from the United States, France, Russia, Germany and Japan”.⁶² It starred the legendary Chinese actress Ruan Ling-Yu, who was probably the leading female Asian movie star in the 1920s and 1930s Chinese silent film era, who often portrayed a victim who represented the suffering of Chinese women in society at the time.⁶³ It is an exemplar “melodrama of the unknown woman”, an established sub-genre that has counterparts in American and World cinema.⁶⁴

⁶² "The Goddess/ Shen Nu 1934," in *The Buffalo Film Seminars*(University at Buffalo, The University of New York 2006).

⁶³ Ibid.

⁶⁴ Wimal Dissanayake, *Melodrama and Asian Cinema: Cambridge Studies in Film* (Cambridge University Press, 2005), 62.

The Goddess depicts the struggle of an unnamed prostitute, who is a single mother with a young son in Shanghai city. She wishes to use her earnings to support and educate her son, but is constantly undermined by other people and circumstances. One night, as she flees a police raid, she hides in the house of a gangster, who uses the situation as a way to become her pimp and live off her income. She is able to hide some of the money from him, in order to continue payments to her son's school, until she reaches a point where she runs away from him. The school board discovers her occupation, and the boy is expelled despite the pleadings of the sympathetic Headmaster. When the gangster finds her again and steals her money, the prostitute, driven to the end of her patience, kills him, and is caught by the police. Despite many noble sacrifices for her son, and valiantly struggling time and again, she finishes the story in prison - a victim of circumstances and social prejudice - 'but not before the kindly principal of the school which her son had attended offers to adopt [her] child and has guaranteed his continued education'.⁶⁵

(Mother and son)



(Mother, son and headmaster)



(Mother and gangster)



It is possible to interpret the story in a number of different ways. I share the following social interpretation by Qian Huang because for me, it clearly identifies representatives of different elements of Chinese society at the time, and I found it a useful way in to the context, because it underlined the social values that motivated me so powerfully when I came to write it. The four groups in society Huang identifies are:

⁶⁵ "The Goddess/ Shen Nu 1934."; Paul J. Bailey, *Women and Gender in Twentieth Century China* (London: Macmillan, 2012), 79.

1. The mother (prostitute) and her son are sympathetic low status characters on the borderline of society. The mother earns money as a prostitute in order to feed and educate her son. However, the economic depression, the indifference of society and the actions of ruthless people push the woman into tragedy.
2. The Gangster, the policeman and the parents on the school council represent a more powerful, largely male group in society. Even those not of higher social status (for example the Gangster) have no empathy, even to the point of using violence against the woman, who does not have the power to resist. The policeman, also of higher status, represents the government who is also apathetic to the woman and her vulnerability. The parents on the school council are also more concerned about their own respectability, and the force the woman's son to be expelled due to her reputation as a prostitute.
3. The Woman's neighbours: most of them are female in the film, and also, like the woman, of low social status. They do not have solidarity as women- they have no empathy for her, criticising and gossiping about her, trampling on her dignity.
4. The Headmaster- is the one sympathetic high status friend to the prostitute. Hiang interprets him as the aspirational ideal intellectual.⁶⁶

The title of the film, *The Goddess*, is also worth unpackaging. In Chinese the word *Shan Nu* (神女) means 'Goddess', but was commonly understood in colloquial slang at the time to mean 'prostitute', and the film title is clearly playing on the double meaning. The first meaning is the main focus of the story, acknowledging the idea of the 'holy': the noble and selfless sacrifices the mother makes for her son, and an ideal of motherhood. Interestingly, the second meaning, i.e. a lady of the

⁶⁶ Qian Huang, "Interpretation of Female Issues in Realistic Movie: The Chinese Silent Film *the Goddess*," *Today's Massmedia*, 2013.

night, is given much less screen time. The director discretely avoids gratuitous depictions of prostitution.

Why did I re-score *The Goddess*?

I am rescoring the film because I think it tells a powerful truth of great contemporary resonance: that many Asian women today still face great injustice, inequality and prejudice from the system and from social values, especially those outside the norm. The plight of many Asian single mothers in particular, is still a desperate one.⁶⁷ I do acknowledge that Asian culture however is easier now than it was in the 1930's where, outside marriage, prostitution was, for many women, their only option to get an income, or to raise their children.⁶⁸

This reality is encapsulated in the film in a terrific performance from Ruan Ling-Yu,⁶⁹ who, as Rothman says:

'Plays a woman who is sad much of the time – she has much to be sad about – but she is strong, and never meekly submits to anything. We view her in the throes of a wide range of powerful feelings, culminating in her two extraordinary explosions of emotion: she kills the gangster, and she tells the truth to the Headmaster, and declares herself with astonishing passion and authority'⁷⁰

The film has enjoyed critical success. Meyer quotes Rayns in praising the film for being both 'startling modern' and 'the first anywhere in the world to deal with prostitution without equating it to moral degradation'. Rothman also praises the film for exposing the hypocrisy of the educational establishment, a comment he describes as "passing judgment on virtually all of Shanghai society."⁷¹

⁶⁷ For recent articles in the British press, see: "For Chinese Women, Unmarried Motherhood Remains the Final Taboo," accessed 22, June, 2015, <http://www.theguardian.com/world/2014/jan/20/china-unmarried-motherhood-remains-final-taboo>.

⁶⁸ Bailey, *Women and Gender in Twentieth Century China*, 79.

⁶⁹ See also R. Meyer, *Ruan Ling Yu: The Goddess of Shanghai* (Hong Kong: Hong Kong University Press, 2005), 41-79. For more on Ruan and Shanghai cinema at the time.

⁷⁰ William Rothman, *The 'I' of the Camera: Essays in Film Criticism: History, and Aesthetics* (New York: Cambridge University Press, 2003), 58.

⁷¹ Meyer, *Ruan Ling Yu: The Goddess of Shanghai*, 46; "The Goddess/ Shen Nu 1934."

Beyond the social cause, another early motivation for me at the start of the project was that I wanted to develop my voice as a film composer, and give myself the technical challenge and experience of writing a full-length film score.

How have I re-scored *The Goddess*?

My methodology developed as I wrote the film music, and I will outline how it changed. As Kassabian alludes to, a film score can be an identification process for the audience, who see images, characters, stories, and hear music.⁷²

I started by making a decision that I was going to go *with* the story and then chose how intensely I was going to underscore the drama.⁷³ I wanted to write an emotive romantic score in an unashamed way that underlined the amazing strength of this woman. As I look back now over the process and how I started, I can see, for ease of reading, that it may be best to separate the following issues into groups and gather them under subheadings. However it should be understood that the actual composing process was never this systematized; it was much more organic and followed creative impulses, and that these ideas were repeatedly interconnected, thought and re-thought.

Methodology

Leitmotifs

My first structural decision was to use a leitmotivic system, common to film music practise whose history and use is well known, which I will not describe here (see Karlin and Wright, Kalinak, Marks, Cooke et al),⁷⁴ beyond simply stating that the film structure lead the thematic choices here. I placed my ‘mother’ theme when the

⁷² Kalinak, *Film Music: A Very Short Introduction*, 87.

⁷³ I did consider using strategies like *Verfremdungseffekt* to make the audience more objective, but finally decided that the message of the film required a sincere approach.

⁷⁴ See Karlin and Wright, *On the Track: A Guide to Contemporary Film Scoring*; Kalinak, *Film Music: A Very Short Introduction*, 64; Cooke, *A History of Film Music*; Marks, *Music and the Silent Film: Contexts and Case Studies, 1895-1924*, 3-25. I used this methodology in both scores for *The Goddess* and *Princess Iron Fan*.

mother coaxes her son; the 'prostitute' theme for when she is a lady of the night, and so forth.

Shanghai Jazz

My second main decision was to use the musical style known as 'Shanghai Jazz', and to include some examples of specific songs as found material in my leitmotifs. This made sense as popular songs were deliberately used in early Chinese films of that time, as Yeh notes: "the filmmakers featured popular Chinese tunes in the narrative as an audio code of National authenticity", so it seemed appropriate to use material from Shanghai jazz songs as the film was set in Shanghai at a time when Shanghai jazz was current and gaining popularity.⁷⁵ Shanghai jazz inhabited the *zeitgeist* of the time – especially in the city itself, which was looking to adopt Western music and social values, and where urban development was increasing in its own sense of sophistication.⁷⁶

My immediate task then was to find some Shanghai jazz songs, and my research here was archival: I looked at many songs from the period in the Hong Kong online archive,⁷⁷ and decided in the end to quote from the songs *Shanghai Nights* (*Yeah Shanghai* 夜上海 in Chinese) by Chen Gexin (1914-1961) and *Yeah Lei Shang* (夜來香 in Chinese), by Li Ching Guan (1907-1997) which were the most popular Chinese pop songs from this period. Although both songs were written in 1940s, my reason for selecting them was that they are perhaps most *representative* of the style of Shanghai Jazz and are still popular to this day. Many singers and composers have arranged and re-interpreted them, and I felt they might have more currency with a contemporary audience.

⁷⁵ Yeh, " Historiography and Sinification: Music in Chinese Cinema of the 1930s," 87.

⁷⁶ Andrew F. Jones, *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age* (USA: Duke University Press, 2001).

⁷⁷ "Hong Kong Film Online Archive," accessed July 20, 2014, <http://www.lcsd.gov.hk/CE/CulturalService/HKFA/index.html>.

Shanghai Nights is an ABA Ternary form song. I used only the first A section in my musical material. (See *Example 5*)

Example 5.



According to Andrew Jones, ‘Shanghai Jazz’ music combined Western Jazz, Chinese pop songs and Hollywood film music of the time. Structurally the music in general followed Binary or Ternary forms, and the melody lines featured (but were not limited to) pentatonic scales.⁷⁸ In contemporary 1940s recordings, the songs often combined many archetypal jazz elements (for example a bluesy introduction, swung feel, big band instrumentation and syncopated accompaniment gestures), with Chinese elements (lyrics, the vocal performance, the pentatonic material). Then I decided how to use this material in my leitmotifs, which I shall now explore.

Shanghai city theme

I chose to use material from ‘Shanghai Nights’ as my Shanghai City theme. In watching the film I became aware of how the director seemed to deliberately portray two versions of Shanghai. One, which we see at the start, which evokes a tranquil feeling of a sleeping calm urban area, and one which shows the exciting

⁷⁸ *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age.*

centre-of-town energy. To reflect this duality, I developed two incarnations of my 'city' theme material- see the examples below.

Example 6.

(Shanghai Theme - Version 1- sleeping city- 1M2 Bar 1~11)

The *Shanghai Nights* melody in the left Hand in bars 1-2.



Example 7.

(Shanghai Theme Version 2- Exciting city – 1M3 bar 8~31)

This version of the Shanghai city shows Shanghai as a place she works as a prostitute who walks the streets - and is more lively and more superficial – the *Shanghai Nights* theme is rhythmically approximated in the right hand from bar 5.



I also used a different well-known Shanghai jazz song in my creation of the main protagonist. This theme based on the song *Yeah Lei Shang* (which literally means ‘Tuberose’ – a sweet smelling flower which is used as a metaphor for an attractive woman). The lyrics and music were composed by Li Ching Guan. This has remained a popular song since the 1940s, and has been re-interpreted by later pop song singers. This song is a major key and the lyrics describe how the smell of the tuberose is naturally stronger at night, and how this is a metaphor for when men desire beautiful women - the sexual subtext making it appropriate for the story.

Here is a lead sheet transcription of the original material *Yeah Lei Shang*.

Example 8. Yeah Lei Shang

Lead sheet transcription of the song *Yeah Lei Shang*. The music is written in G major (one sharp) and 4/4 time. The melody is on a single staff with a treble clef. Chords are indicated by letters above the staff. The piece consists of 16 measures.

Chord progression (measures 1-16):

- Measure 1: C
- Measure 2: C
- Measure 3: C
- Measure 4: C
- Measure 5: C
- Measure 6: C
- Measure 7: C
- Measure 8: C
- Measure 9: C
- Measure 10: C
- Measure 11: C
- Measure 12: C
- Measure 13: C
- Measure 14: C
- Measure 15: C
- Measure 16: C

The main protagonist occupies two roles: prostitute and mother. It made sense to do two versions of the *Yei Lei Shang* material, to reflect each of these roles.

Mother theme

I use the song *Yeah Lei Shang* as element for my section A of mother theme, which has a more jazzy style in the harmonic progression and voicing with chromatic extensions in the chords. In section B from bar 9, the musical personality moves to a more simple and lyrical pentatonic feeling – my intention was to use this change to inform us of the change of the woman’s character – by turns sophisticated then elegantly serene but with a hint of underlying sadness.

Example 9. Mother Theme – 1M2 Bar 34~59

The musical score for 'Mother Theme' (Example 9) spans measures 34 to 59. It is written in 4/4 time and the key of D major (two sharps). The score is divided into four systems. The first system, labeled 'A', covers measures 34-38. The second system, labeled 'B', covers measures 39-43. The third system covers measures 44-48, and the fourth system covers measures 49-53. The music features a mix of eighth, quarter, and half notes, with some triplets and chords. The bass line is generally more active than the treble line.

Prostitute theme

I arranged this material into a minor key with a Tango style accompaniment (for I perceive the Tango to create a musical subtext for seduction), which I used for my prostitute theme.

Example 10. Prostitute theme -1M3 Bar 39~73

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). The score is divided into seven systems, each containing a grand staff (treble and bass clefs). Measure numbers 5, 10, 15, 20, 26, and 30 are indicated at the beginning of their respective systems. The music consists of a complex interplay of chords and melodic lines. The right hand often plays chords or short melodic phrases, while the left hand provides a steady accompaniment with chords and moving lines. The piece concludes with a double bar line at the end of the seventh system.

Boy theme

The material for the boy theme has connections to other themes. For example, the material from bars 9-13 is the first phrase of the pop song (which I will discuss shortly), which links the mother and son in the music.

Example 11. Boy Theme used in 1M2 bar 19~33

The musical score for Example 11 is written in 4/4 time and the key of D major (indicated by two sharps). It consists of six systems of piano and vocal staves. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staff. The score includes bar numbers 8, 14, 21, 27, 31, and 36. The music features a mix of eighth and quarter notes, with some chords and rests. The piano accompaniment includes chords and moving lines in both hands.

Headmaster theme

I use legato, sedate chords in a slow tempo to represent The Headmaster's ultimately warm character: serious but upright and noble. Also I took the rhythm of the boy's theme (crotchet, crotchet, and minim) in motif for this character, in order to underline the importance of the growing relationship between the headmaster and the boy.

Example 12. Headmaster Theme Used in 3M4 bar 13~25



Gangster theme

The gangster also is depicted in two contexts, and I developed two themes to reflect this. One is as a street kingpin- this is usually shown when he is gambling, and so I have called it the 'Gambling theme'. I was informed by the 'Exciting city' material here, as these scenes always are set in the city; I wished to make a feature of the dotted quaver-semiquaver rhythmic personality to reflect his spiky energy. The Gangster represents the dark side of Shanghai –it's 'dangers and pitfalls'.⁷⁹ The music was inspired the *Dance of the Knights* sequence from Prokofiev's ballet *Romeo and Juliet*.

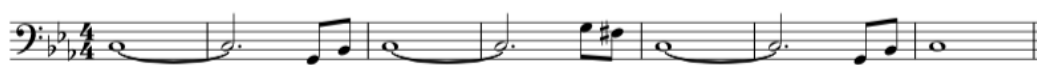
⁷⁹ Bailey, *Women and Gender in Twentieth Century China*, 79.

Example 13. Gangster 'Gambling' Theme- 1M7 bar 1~28

The musical score is presented in five systems, each with a system number (1, 6, 10, 15, 18) indicating the starting bar. The notation includes various musical symbols such as clefs, key signatures, note values, rests, and dynamic markings. The overall style is characteristic of early 20th-century popular music, with a focus on rhythmic patterns and chromatic movement.

The second Gangster theme showed him with the mother. I called this the 'Bully' Theme; I intended to play with sustained notes with sinister and bluesy chromatic anacrusis gestures.

Example 14. Gangster 'Bully' Theme 1M6 bar 1~20



I will now turn my attention to other key creative decisions that occurred through the development of the score to *The Goddess*.

Use of silent film piano

I debated whether to use a piano-centred score or not at the start of the process. It could seem too obvious a choice, for the performance of a live piano in the soundtrack for a silent film was very common in the first decades of the twentieth century,⁸⁰ and is still employed today by silent film specialists such as Neil Brand and John Sweeney.⁸¹ In the end, I did choose to embrace the piano, and I will elaborate how the final score evolved in due course. Once the decision was made, it became clear that I would employ the piano in a fairly standard way – playing the character melody against an often simple accompaniment for the duration of the scene.

Compilation Score

My thinking then took an unexpected turn. I began wondering how effectively a pop song from another period could colour the emotion of a film scene, and contribute to the story telling. On further research I found out how common popular songs were in early Chinese Cinema, and even learned that the inclusion of a pop song would not be anachronistic to the historical accuracy of the approach.⁸²

⁸⁰ See Marks, *Music and the Silent Film: Contexts and Case Studies, 1895-1924*, 10, and also Davis, R, *Complete guide to Film Scoring*, Boston, Breklee Press, 1999, 18-21 for discussion and examples from the early piano anthologies, including Erno Rapée's *Encyclopedia of Music for Pictures* and his 'Motion Picture Moods for Pianists and Organists'.

⁸¹ See Neil Brand, "The Pianist Speaks," accessed July 30, 2015, http://www.neilbrand.com/silent_pianist_speaks.shtml; "Pianist Makes Silent Film Go Down a Treat," accessed July 30, 2015, <http://mykeyboardlessons.co.uk/2014/01/pianist-makes-silent-films-go-down-a-treat/>.

⁸² Yeh, "Historiography and Sinification: Music in Chinese Cinema of the 1930s", 87.

I found the idea of changing my methodology to incorporate aspects of the 'Compilation score' paradigm to be appealing.

By 'Compilation score' I simply mean a score that uses both songs and conventional (i.e. Hollywood) underscoring in its soundtrack. This follows what Smith discusses at length in his chapter on compilation scores following Kalinak's work particularly on Sixties pop scores: 'the compilation score emerges as a curious hybrid of the musical and the traditional classical Hollywood Score'.⁸³ However I don't particularly wish to be too restricted in my definition of 'compilation score' to a specific period or style of film-making, or indeed, to the principle that the songs and/ or score must be pre-existing. For my purposes here, my definition of 'Compilation score' is simply to mean using the differing *musical forms* of song and underscore within the soundtrack.

As a device, others have found it useful. Kalinak quotes Anahid Kassabian:

'The compilation score opens up new types of identification processes for the audiences, which is a positive and even liberating development. The compilation score provides new possibilities for audiences to forge individual relationships to films, to create spaces for alternative voices, especially those of women and minorities to be heard'.⁸⁴

It struck me that here was a new direction: to use, in effect, a pop-song as part of the film score, although they would be based on one original song written and performed by me for certain important sequences. This would both state and restate thematic material also used in the underscore in other places. In several respects this can be considered a 'mixed model':⁸⁵ (i) employing an original contemporary Taiwanese pop song style placed in a period film (mixing historical periods – pop song alongside silent film piano), (ii) combining sung material against instrumental material (mixing instrumentation and the human voice) (iii) mixing compositional form combining song (with repeating modular stanzaic

⁸³ J Smith, *The Sounds of Commerce: Marketing Popular Film Music* (New York: Columbia University Press, 1998), 155; K Kalinak, *Settling the Score: Music and the Classical Hollywood Film* (Madison: University of Wisconsin Press, 1992), 186.

⁸⁴ Kalinak, *Film Music: A Very Short Introduction*, 87.

⁸⁵ Also see W.J.T Mitchell, "Addressing Media" *MediaTropes eJournal* 1(2008): 1-18. wrote "All Media are mixed media" – my 'mixing' of elements here is not particularly new. I simply wish to show what ingredients are at work in the mixing.

construction) form against more open harmonic construction in the underscore (iv) placing 'live' music alongside and against pre-recorded music (v) placing original lyrics against closed captions with dialogue or summary.

Example 15 shows this in diagrammatic form: 'Mixed Model' at work in *The Goddess*

(i) Historical period	Silent film piano AND Pop song
(ii) Instrumentation	Piano AND orchestral sample AND synths AND Voice
(iii) Musical form	Song form (closed) AND Underscore (open)
(iv) Live-ness	Live piano AND pre-recorded sounds
(v) Words	Sung lyrics AND dialogue /summary closed captions

The song in its different incarnations hopefully gives powerful expression to the feelings of the mother but also adds a contemporary layer of meaning, and a lyric subtext, to the images. The presence of the type of pop song, here a mainstream pop ballad, may also impact on its reception and interpretation. As Smith states: 'a [pop songs'] meaning within a film is often dependent upon the meaning of pop music in the larger spheres of society and culture'.⁸⁶

I used the boy theme and the mother theme together to form the material for my pop song. I decided to place the pop version at the beginning of the film but adapted so that it deliberately fits the sync points of the film. I deliberately chose to hit the cut at 1'18" to the first image of the mother with the son to coincide with the lyrics *Wo Wei Yong Yuan Di Ai Ni Shou Hu Ni* (which means 'I will love and protect you forever').

⁸⁶ Smith continues: "much of the compilation score's expressiveness derives...from the system of extramusical associations activated by the scores referentiality". See: Smith, *The Sounds of Commerce: Marketing Popular Film Music*, 155.

The lyrics in Chinese lyrics with English translation and score are as follows

我愛你 我的好孩子
為了你 再辛苦也值
我要你勇敢
平安地長大
我的孩子
請你聽我說

我愛你 我的好孩子
你是我 唯一的力量
我會永遠地
愛你守護你
我的孩子
這是我心所願

My Little Boy

I love you, my lovely child
I sacrifice, just for you
I want you to be brave
Growing up in peace and safety
My child
Always know in your heart
I love you, my lovely child
You are my only motivation to survive
I will love you and protect you forever
My child

That is all I want

Example 16. Lead Sheet for the Pop song My Little Boy

Lead sheet for the pop song *My Little Boy* in G major, 4/4 time. The sheet consists of four staves of music with lyrics in Chinese characters and pinyin. Chords are written above the notes.

Staff 1: D Gm/D D Gm/D D F#^{o7}/Bb D(sus2)/A D(sus4)/Bb
 wo ai ni wo di hao hai tz wei le ni tzai shin ku ye chih

Staff 2: Bm Bb A Gmaj7 G(sus4)/F# Bb+/E A(sus4)
 wo yao ni yon gan ping an di chang da— wo di hai tz ching ni ting wo shuo

Staff 3: D Gm/D D Gm/D D F#^{o7}/Bb D(sus2)/A D(sus4)/Bb
 wo ai ni wo di hao hai tz ni shih wo wei yi de li liang

Staff 4: Bm Bb A Gmaj7 G(sus4)/F# Bm/E A D
 wo hui yong yuan di ai ni shou hu ni— wo di hai tz je shih wo shin suo yuan

My Little Boy uses a late-romantic rather saccharine melody, moving from chord I to Minor IV presented in a pop version with the arrangement styled around a contemporary pop ballad – electric piano, string harmonic and counter-melodic support, and a flute solo. The material moves into a pentatonic consequent phrase.

I chose to embrace the sentimentality of this genre. I was imagining that this was the sort of affecting song that, if she were alive now, she would listen to and derive hope and aspiration for her son from, but also that a contemporary audience could relate to directly in a similar way.

The song *My Little Boy* has been inserted into three different clips within *The Goddess*. Explanations of the status of the song at different critical points throughout the film are discussed and presented below:

Opening Credits

The placement of the song against the opening credits sequence was for me a critical decision because it aligns the song with the characters, where they are first presented in a strikingly simple but stark way visually, as a fixed portrait of her holding him; in doing so the film *and* the music tells us what the story is going to be about: these two characters, and the mother's love for her child. It places the lyric *My Little Boy* as not only a narrative *theme* of the film, (so a returning set of affecting scenes in the film revolve around the loving interaction between the woman and her child) but also the melody as a musical theme for the film. This is her song.

51 minutes and 32 seconds

This scene begins with the headmaster visiting the mother, telling her of his intention to expel her son from school because of her job. This moment is one of great emotional power in the film, because all of the women's suppressed feelings, and all the ongoing sacrifices we have seen her make, and pressures and injustices we have seen her suffer, and are now forced to be released. She fears for the future prospects of her son, and fears the judgement of society the Headmaster represents, and admits to the shame of her job, and of the social injustice that has led her there in desperation, and thinks that she is now caught and her son that she loves so desperately will be taken from her. It is one of the few times in the film we see her cry.

For this is the first time in the film that the mother is able to share her feelings with anyone who is sympathetic, let alone the Headmaster who has power to help her and does, finally, show empathy towards her. I decided to place another version of the song here. I am told there is a saying in the theatre - "when people can't speak they sing" - as if the dramatic necessity of a situation compels a heightening and intensifying of a character's personal expression and my reason for placing the song here follows this logic. For the character spends a long time pacing and wringing her hands before she can even speak.

She eventually articulates her plight:

“Yes you are right, but I did this to make a living to support my son. I know this is shameful! I love him, he is my life. Even though I am a degenerate woman don’t I have the right as a mother to raise him as a good boy? I used the money I earned selling my body to support him in school. I want him to become a good person. Why do you deny my child the opportunity to get a good education.”

My purpose of using *My Little Boy* in this scene is to give these emotions power and to sustain the emotional level so that it runs through the scene until the boy comes back in to the room on hearing his mother crying inconsolably to comfort her. The essence of the whole scene is that she loves her son, and the song says this clearly. I believe this works because it is a silent film – the audience are able to process the song and read the words at the same that we would not if they were spoken.

It may be that the jury is still out on whether this moment and decision works. As I reflect on the scene now, my instinct is to try it out further with more audiences to see if there is a consensus on whether it is effective dramatically or not. An alternative could be to lose the voice and just have the music, but my current inclination is to keep it as is.

1 hour, 9 minutes and 47 seconds

In this final scene it made sense to recapitulate the song at the moment the mother, makes an ultimate loving sacrifice, and gives up her right to mother her child for the difficulties the shame of her prison sentence could bring her son in his future life. She says to the Headmaster who has come to visit her:

“But when he grows up, please tell him that his mother is dead. I don’t want him ever to know anything about me.”

This bleak sentence is rather stark, and the song *My Little Boy* sweetens the moment, reminding the audience again that the whole story line revolves around her mother's love.

Hybrid form: silent film piano within a compilation score

Once I had played with this idea, and used pop music for this scene I decided to change the scope of the project in terms of forces. I decided to use a piano solo *alongside* pre-recorded music (where as previously the notion had been to do piano solo only throughout). Should this score be presented in the cinema I will use *live* piano alongside pre-recorded music. This itself presents some interesting possible interpretations for an audience in terms of how they choose to read the moments when pre-recorded music comes in, and what, if anything, it represents, other than a heightening of dramatic tension. The bulk of the score is realised as piano solos, so when the pre-recorded elements are brought in, their presence stands out.

I selected to use pre-recorded music for certain critical scenes for the following reasons:

- 1) For dramatic effect (a discovery, a surprise, a reversal, a strong emotion)
- 2) For the sake of sonic and stylistic contrast
- 3) For certain characters – e.g. the Gangster and judgement of court/ school's committee

I did not follow strict criteria beyond these, for my main purpose in selecting moments corresponded to where I felt the most dramatic moments were happening, in particular, for the plight of the mother, where she gets bad news, or a fright, for example. Beyond that I did not attribute further significance to the entry of pre-recorded music, as I wanted to play with dramatic surprise.

The 2M1 (at 13'32 in the film) sequence is an example where I move from live piano solo to the pre-recorded Gangster theme for dramatic effect. In this sequence, the entrance of the Gangster theme could now become a real surprise: the loud abrupt ugly synth timbre deployed here to make the audience jump, mirroring her own surprise, as she is not expecting to see him.

For the Gangster theme, I wanted to present something that had distant links to contemporary urban street culture, and once I had decided to use pre-recorded music I deliberately wanted to select cheap, dated, un-authentic sounds to mirror the Gangster's character. So I intentionally chose synth sounds and a drum loop from the KONTAKT 5 library that seemed to me out of date and unconvincing as a hip-hop like colour. It struck me that this was an accurate way to portray what the Gangster character could represent to a modern audience, (and it is a tribute to his brilliant portrayal by Chinese actor Zhizhi Zhang that he is so chilling). In this way these sounds and this beat became a signifier for his character.

When I used sample sounds,⁸⁷ like the drum loop and the synth timbre, I deliberately adapted the sounds to fit my own aesthetic purposes. For example I removed an unwanted bell sound from the drum loop by going into the MIDI data and deleting the specific note from the matrix editor in LOGIC; also I set my own tempi rather than following their preset beats per minute.

For the theme of judgment of the court and school committees, I used a synthesised choir sound to evoke a sense of moral judgment, in effect echoing/parodying a church choir (again a deliberately unconvincing one) following a service. This underlines the committee's understanding that to be a prostitute is an irredeemable thing, and also their own lack of empathy for a woman to see no other solution to her predicament. These moments present some

⁸⁷ I see using sample libraries as a viable instrument for composing, and acknowledge the wider culture surrounding home studio use is changing social and cultural perceptions about how we view music making and the act of musical composition. See also: factor-tech.com, accessed 31 July, 2015. Wider cultural perspectives may be found in: P Levinson, *Digital McLuhan: A Guide to the Information Society* (London: Routledge, 1999); C Gere, *Digital Culture* (London: Reaktion Books, 2002).

interesting possible interpretations for an audience in terms of how they choose to read the moments when pre-recorded music comes in.

To conclude, my methodology is a hybrid approach – combining several film-scoring traditions:

- 1) Using Leitmotifs
- 2) Embracing an emotional score in a tonal, late romantic style
- 3) Using Found materials: quoting Shanghai Jazz songs
- 4) Using [Western] silent film piano techniques
- 5) Adapting the concept of a ‘compilation score’ to include the repeated presence of a symbolic pop song
- 6) In a possible live performance scenario: Using pre-recorded music alongside live piano

My score is, to my knowledge, very different to the other scores that have been written for *The Goddess*. I have not followed one type of silent film re-score or been particularly lead by the style of one composer or one approach. My ‘mixed model’ approach emerged organically from my engagement with the film, and the effectiveness of my approach may perhaps be best judged, in time, when compared to other re-scores of the same film through history. For, as Bellano notes: ‘A comparison between a historical score and a contemporary one can provide scholars with great insights into the transformation of the audiovisual language’.⁸⁸ Writing the score has been a departure for me creatively: I have not made such a *pot pourri* before and have enjoyed making this one. The use of music from a range of cultural sources invites an audience to add new layers of meaning to the themes of the film.

⁸⁸ C. and Windisch, *The Sounds of Silent Films: New Perspectives on History, Theory and Practise*, 208-9.

Other re-scores of *The Goddess*

The Goddess has been re-scored by a number of different composers in a number of different ways, including Singaporean composer Lincoln Lo (羅堅), American composers Kevin Purrone and Gary Lucas, Belgian musician Eric Bribosia, the French ensemble Prima Vista Quartet, the Hong Kong composer Kimho Ip, and the Chinese composers Xu Yi and Zou Ye.

Of these, two may be of interest in relation to my work for they touch on a 'mixed-model' approach. I shall look at each in turn.

Gary Lucas⁸⁹

The American composer and guitarist Gary Lucas developed a new score for a solo guitar. This re-score was presented at two film festivals: Santander (Spain) in January 2014 and Symphony Space (New York City) in September of the same year. In his music, he uses material taken from 1930's Shanghai pop music including *Shanghai Nights* and incorporates them within an ongoing pop guitar patter, which involves a lot of diatonic chord turnarounds articulated as pop strum patterns and common practise arpeggiations and licks. The music is tonal, often with lyrical melodic fragments although the composer rarely changes the key signature, the chord progression or the tempo. The music style is unapologetically drawn from the American pop and blues guitar tradition and featuring extensive harmonic improvisation, (with the occasional break into quotes from *Shanghai Nights*). This links more to the tradition of the live performer mentioned on page 16, where the music style is akin to traditional silent film piano but uses solo blues guitar instead of solo piano. The similarity between Lucas' work and mine is that we both keep an historically informed element and feature an instrumental solo. I would say that his palette of harmonic and emotional colours is more limited, and the connection of the blues guitar to the film is, perhaps, more remote.

⁸⁹ <https://soundcloud.com/symphony-space/the-goddess-the-goddess-with>), accessed 10 June, 2016

Kimho Ip⁹⁰

The Hong Kong composer, conductor and dulcimer player Kimho Ip (葉劍豪) was commissioned to compose a new soundtrack and perform it live in 2007 at the Cinema China Festival in Edinburgh. This work includes combining Shanghai Jazz songs and Lute songs by John Dowland. In addition Ip used a traditional Chinese instrument, the Yangqin (a Chinese Dulcimer), combined with piano and soprano saxophone in a jazz style. In this re-scoring, the composer created long, slow, simple and repeating music phrases with much pedalling and voice echos.

For example, in the opening credits, he uses a rising and emotive melodic line in the key of Bb minor featuring a saxophone solo accompanied by quiet tremolo strings playing a sustained pad consisting of simple triadic harmonies. As the picture moves to the first images of the flat interior he adds a female vocalist (mixed with a prominent reverb) to sing a slow sustained lyrical melodic line which is echoed heterophonically on the Yangqin. The message to the audience is clear – that they are watching a tragedy. This sad and sombre musical atmosphere is sustained until 2 minutes 55 seconds into the film where we cut to the first image of the mother with her son, and in the continuing sequence of the mothers preparation to go out, this short domestic scene is accompanied by a quasi-improvised Yangqin solo. On the cut at 5 mins 22 seconds to street scenes of Shanghai, Ip moves to an actual Shanghai jazz recording from the period which he fades on the cut at 7 minutes 28 seconds to return to the Yangqin solo on another domestic scene.

A comparison between Ip's work and my own would reveal that his mixed model approach operates in a similar way in these opening scenes. He moves between different musical styles as I do, but perhaps it could be argued I have tried to integrate the 'Shanghai' jazz element more- blending my Shanghai jazz song into an ongoing piano solo, rather than rather bluntly just deploying an actually historical recording. As a collage construction Ip's ingredients are unapologetically different from each other and may provide more distancing and conflict for the

⁹⁰ See his music link on Youtube <https://www.youtube.com/watch?v=910hWGWK6RY>, accessed 10 June, 2016

listener; the new sounds are surprising and bring attention to themselves, and this is done every few minutes, requiring the audience to consciously process each time the musical text is radically changed.

The second example I would like to look at comes from a later scene from 11 minutes and 34 seconds in a scene where the gangster moves from drinking and gambling to staring out at the Shanghai night sky and fantasizing about the prostitute. Here Ip again uses a rather crude collage construction for the scene, in two halves. The first half consists of simple sound effects – of sounds of chatting and drinks clinking at a bar while some jazz is played in the background. This is stopped rather abruptly and taken over by a return to the sustained saxophone solo motif from the start, this time playing without accompaniment.

Again, here the sense of the mixed model is to my sensibility rather clumsy: the difference between the sound effects and the musical material is striking and distancing again for the audience, and the sense of through line and connectness between the materials does not seem well woven together - the entrance of the sax is loud and jarring.

Other composers have adopted other various approaches when re-scoring *The Goddess*. For example, Kevin Purrone used a solo piano following a more traditional silent film piano method;⁹¹ the French ensemble Prima Vista Quartet adopted a high-modernist aesthetic.⁹² What is interesting is that *The Goddess* has attracted many different attempts to rescore it, and all are different from each other, and may draw out different ideas and elements in the film. Even composers who have used, in some way, a similar approach (like the 'mixed model') have selected different ingredients and created quite different musical texts from each other. Although comparing the effectiveness of any one score against another will always be subjective, the process of looking at *The Goddess* with different musical scores has underlined for me the power of any music to add subtext to a film to radically alter its meaning.

⁹¹ <https://www.youtube.com/watch?v=Vw-jEWy8HeQ>, accessed 10 June, 2016

⁹² http://cineconcertvista.online.fr/The_Prima_Vista_Quartet_cine-concerts/The_Goddess.html, accessed 10 June, 2016

Chapter 4:

Princess Iron Fan (1941)

My second composition work centres on re-scoring the first full length Chinese animated film *Princess Iron Fan* (1941). My aim was to combine Western scoring methods and aesthetics (some deliberately in the style of Disney from that period, for example like Leigh Harline and Paul J Smith's score to *Snow White and the Seven Dwarves*), with source material from the Tang Dynasty, which was when the story was set. I chose this approach because it mirrors the visual and narrative style of the film itself. In the following I will answer three basic questions: What is *Princess Iron Fan*? Why did I rescore *Princess Iron Fan*? And how did I re-score *Princess Iron Fan*?

What is *Princess Iron Fan*?

Princess Iron Fan is well documented in academic articles in Chinese but not yet in the English language. To that end, it might be helpful if I give a brief contextual outline here. The film was the first full length animated motion picture created in Asia and only the twelfth worldwide, arriving in cinemas only two years after Disney's *Snow White and the Seven Dwarves* which inspired its creation.⁹³

Plot

The story and characters of *Princess Iron Fan* come from the Chinese folk tale *Journey to the West* which is set in the Tang Dynasty (618-907) but was actually written by Wu Chen An (1504-1582) in the Ming Dynasty (1368-1644). In the story, the Buddha Xuan Zhang and his three companions, a brave but impulsive monkey (Sun Wukong), a lazy but loyal pig (Zhu Bajie) and a stuttering but reliable human monk (Sha Wujing - whose name is translated in the English subtitles of the

⁹³ Xian-Hui Luo, "Relationship between Art Nouveau and Art Design" *Journal of Jishou University* 13, no. 4 (2010): 174.

film as 'Sandy') - travel to the western regions (modern-day Iran/Turkey) to obtain a sacred text. On their journey they have a series of adventures. The writer Wu Chen An borrowed the central character Xuan Zhang from the book *Great Tang Records on the Western Region* which was compiled in 646 A.C.E.

The film *Princess Iron Fan* focuses on an episode within this sequence where the Buddha and his companions cannot pass a range of hostile volcanoes, (whose heat in the film is depicted by a Fire Devil,) which are threatening a nearby peasant village. The Buddha and his companions wish to help and suggest they cool down the volcanoes by borrowing the magical fan from a nearby Goddess called Princess Iron Fan who is extremely reluctant to share it. The various companions try to borrow it from her, and much of the film focuses on the duel between the monkey Sun Wukong and Princess Iron Fan. The later sequence of the film follows the comic melodrama between Princess Iron Fan's Husband, a Bull who can transform himself into a man, known as 'the Bull king' and his affair with another woman, a Vixen who can transform herself into a woman. Through the film, the characters learn that if they work together they can achieve victory over their common enemies (Princess Iron Fan and the enraged Bull King), which would have a lot of contemporary resonance among the audience in China, following the Japanese invasion.

Example 17. Below shows the images of each main character:

Xuan Zhang



Sun Wukong



Sha Wujing



Zhu Bajie



Princess Iron Fan



Bull King



Vixen



Fire Devil



The directors were twin brothers Wan Guchan and Wan Lai Ming (see images *Example 18* below). The Wan Brothers were the first major animators in China, their previous work including the animated short film *The Camel's Dance*.

Wan Guchan

Wan Lai Ming

(1900-1995)

(1900-1997)



Princess Iron Fan contains a visual style influenced by Chinese landscape painting⁹⁴ using a technique called Ink Wash painting, which flourished in the Sui and Tang

⁹⁴ Pong Wang, "萬籟鳴與中國動畫片" [Wan Lai Ming and Chinese Animated film], *Ta Kung Pao* 2013, B12.

Dynasty from sixth to ninth century⁹⁵ and is still in used today. See the images below, comparing a painting from 736 ACE in that style (*Chien Yen Wan Huo Tu*) by Wang Wei against a frame from early in the film against a modern paining *Shen Xue Ching* by Duan Shuao Shing.

Example 19. Comparative Ink wash Chinese landscape images

Chien Yen Wan Huo Tu (736)



Image of the *Princess Iron Fan (1941)*



Shen Xue Ching (2010)



It combines this with a line drawing character style that is influenced by early Disney films, especially with biped animal characters that are given moments of physical comedy informed by such films as *Steamboat Willie* (see comparison below).⁹⁶

⁹⁵ Bo-Min Wang, 中國繪畫通史 [The history of Chinese fine arts] (Taipei: Dong da tu shu gong si, 1997), 145.

⁹⁶ Ross Chen, "Princess Iron Fan," accessed March 12, 2008, http://www.lovehkfilm.com/panasia/princess_iron_fan.html.

Example 20. Comparison of physical comedy from early Disney and Princess Iron Fan

Image of *Steamboat Willie*

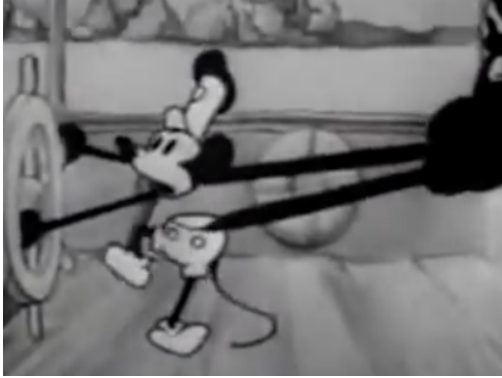


Image of *Monkey*



We can see the style of the comic Disney cartoon character (big head, thin legs) influencing the realisation of Monkey. However, the character modelling in *Princess Iron Fan* also contains less caricature representations of humans, for example Xuan Zhang, Wujing, and Princess Iron Fan, the latter in particular belonging more to the warrior Princess trope than the classic feminine Disney Princess. This would be a better match for the expectations of an audience that was familiar with *Journey to the West*.⁹⁷

The film made extensive use of Rotoscoping, where animators trace over live action shots frame by frame. It is a visually striking, unexpectedly funny film that is little known in the west.

History of the film

In 1941, *Snow White* was released in Shanghai, to immediate success. This inspired directors Wan Guchan and Wan Lai Ming to produce a full-length Chinese animated film, one made for Chinese children by Chinese filmmakers.⁹⁸ However, there were many difficulties. Wan Guchan said in an interview: "In such a long animated film, we drew 160,000 cells, each with a different image; we hired 300

⁹⁷ Tien-Wei Zhu, "回顧國內第一部長動畫片鐵扇公主" [Reviewing the First full-length Animated film in China], *Popular Movies* 24(2010): 41.

⁹⁸ *Ibid.*, 40.

people to work on this.... it cost us a huge of money for drawing paper, pencils, colouring these kind of materials.... and this is only one small part of the process".⁹⁹ Moreover, the Second World War and the occupation of China by the Japanese made everything more difficult. The shortage of money in particular, became more serious near the end of film production in Shanghai, where it was produced by Xinghua Company, the only production company outside of Hong Kong not to have Japanese influence. Finally it was finished when the Xan Yuen consortium in Shanghai invested in the films completion at the last minute.¹⁰⁰

Princess Iron Fan was released in December 1941 to great success at three cinemas in Shanghai, and played for one and half months, a record for the time, becoming a box office hit.¹⁰¹ In the following years it was shown in Hong Kong, and then further afield in Southern Asia and Japan.¹⁰² The film was influential, for example, one of the originators of Japanese anime, Manga and most famously the cartoon series *Astro Boy*, Osamu Tezuka, watched the film when he was a child and was inspired to change careers and become an animation film-maker rather than a medical student.¹⁰³ In 1952 he started the manga book *The Tale of Osamu Tezuka (Son Goku)*, a story itself heavily influenced by *The Journey to the West*, where a boy in 1950s Japan can transform at will into the Monkey character and can do powerful magic. This was made into a popular Japanese cartoon series in 1989.

Princess Iron Fan reflects the cultural and political issues during the period it was made: the Second Sino-Japanese War 1937-45. For example, the dialogue contains war-like rhetoric. In the final sequence of the film when the villagers plan to catch the Bull King, the Buddha Xuan Zhang says, "Everyone, let's fight together for the final victory". This would strike a chord with the spirit of revolt against the

⁹⁹ Ibid., 40-41.

¹⁰⁰ Wang, "Wan Lai Ming Yu Zhong Guo Dong Hua Pian," B12.

¹⁰¹ Ibid.

¹⁰² Ibid.

¹⁰³ Xue-Dong Qi, "A Research on Cartoon Adaption of "Pillarimage to the West" and New Editions of Cartoon" *Journal of Urumqi Vocational University* 21, no. 1 (2012): 76; Ching-Zen Xu, "The Study of Creation on Anime Aesthetic" (master's, Ming Chuan University, 2008).

Japanese.¹⁰⁴ As a result, the Japanese military banned this film from continuing to be shown in Japan.

Original soundtrack of *Princess Iron Fan*

The original soundtrack was composed by Lu Chong-Ren (1911-2011), who was a famous composer and educator during this period, most known for his composition of folk music. His score for *Princess Iron Fan* has received critical praise from Chinese scholars, for example Zhang Xin admires that “it quotes and adapts Chinese folk music” and elsewhere mentions that “Lu’s music has simple material but is very distinctive”. Indeed, Chen Xing Wang considers the score as “the pinnacle of early animated film music”.¹⁰⁵

Despite such praise, to some modern ears (including my own) the original score may seem rather too gestural; it is like a Tom and Jerry cartoon, following the physical action closely, but rather lacking in space for considered thematic development over a seventy-four minute film. In addition, the quality of recording, whilst valiant for its time, makes for a difficult listening experience for a modern audience, with many crackles and scratches on the soundtrack.

An analysis of certain sections of the film comparing Lu’s score with my own re-score follows here.

Cue	Start T/C	End TC	Duration
1M1	00:00:00	00:01:35	1:35

Description:

Lu’s opening credits are written for a western orchestra playing simple material in 2/4 and in E flat major. The melody line has been doubled with all the string, brass and woodwind sections across the range. The sonority and gestures of piccolo part, in particular, evoke the musical style deployed in early Disney short cartoons,

¹⁰⁴ Qi, "A Research on Cartoon Adaption of "Pillarimage to the West" and New Editions of Cartoon," 75.

¹⁰⁵ Xin Zhang, "Discussion of the Music Thinking of Chinese Cartoon" *Journal of Lanzhou Polytechnic College* 18, no. 5 (2011): 84; Xing-Wang Chen, "早期中國動畫電影音樂及其歷史地位" [Early Chinese Animated Film music and its historical influence], *Journal of the Central Conservatory of Music* 2, no. 1 (2013): 53-62.

known as the ‘silly symphonies’. If one was to compare the musical syntax of this opening to, say, 1934 *Who’s Afraid of the Big Bad Wolf?*¹⁰⁶ (music by Frank Churchill) one can see many surface similarities- a simple folk tune, repeated melodic gestures, straightforward triad harmonic formulations, use of piccolo and violin interplay and orchestral doubling of the melody. Similarly in Lu Chun Ren’s score to *Princess Iron Fan* the music phrases are repetitive, with simple triadic I-IV-V chords; towards the end of piece, we can hear the big orchestra tutti playing continual confident I-V chords evoking perhaps Rossini’s overtures. (Indeed this work could have been influenced by early Disney cartoons, for example *The Barnyard Concert* (1930) and the later *Band Concert* (1935) which featured concerts of Rossini overtures within their stories). I would argue that the musical practise of early Disney films has clearly influenced Lu’s original score, with the acknowledgement that the composer adds a Chinese-folk flavour.

Cue	Start T/C	End TC	Duration
1M2	00:01:35	00:02:58	1:17

Description:

In this clip a screen written text introduces us to the book *The Journey to the West*. Lu uses a simple sung unison melody evoking a Buddhist chant with male chorus (perhaps implying Buddhist monks), against a foregrounded Chinese folk percussion instrument known as a *Mu Wu* (literal translation means ‘woodfish’ – similar to the Western woodblock but shaped like a fish) playing on the first and third beat through the whole cue. The melodic E flat major pentatonic gesture is accompanied by a very simple (I-V-I) chord progression. The film clip includes a cut to a screen of text to explain that the film was made for the purpose of ‘training the hearts and minds of children’. This disclaimer reminds the audience that this is not aspiring to be a ‘serious’ religious text is a world of fantasy and playfulness: a useful and entertaining film for children.

In my music, I combined eastern and western instruments, using Lydian scale played on a Chinese flute and cello as a duet, and using elements of my Buddha

¹⁰⁶ See the link: https://www.youtube.com/watch?v=ShE27Hst_NM

theme and a short section of the Monkey's theme. Harp arpeggios are employed in the accompaniment to create the feeling of mystery.

Cue	Start T/C	End TC	Duration
1M3	00:03:00	00:04:55	1:55

Description:

The clip shows Xuan Zhang was on the journey with his three companions. Lu's musical texture in this clip is a tremolo string pad, playing long sustained chords. The pentatonic melody line is stated as a duet between both low register (bassoon) and high register (flute) sonorities in 4/4 and in the key of D major. The score provides a general ambience, but does not seem to related to the characters or their situation.

In my opinion, this was a critical opportunity to show all of the personalities for each central character with their own musical themes. The camera pans between each character, giving them an opportunity to be perceived and realised in dialogue. In my version, as the characters walk along and bicker, I present each leitmotif. For example, I used staccato bassoon playing lydian motif to show the pig's bumbling and pompous character; Dizi (Chinese flute) on semiquavers in a higher register to show the monkey's confidence and vigour; a legato cello line with a consistent pulse to show Xuan Zhang's calm and stable nature.

Cue	Start T/C	End TC	Duration
1M5	00:05:32	00:08:02	2:30

Description:

In this clip the monkey flies to the volcano, fights with fire devil and looses, being forced to retreat. Lu uses almost continual fast moving chromatic scales distributed amongst the orchestra with occasional low G sharp *fortissimo* sustained notes blaring on the lower brass. There is not a compelling sense of a tonal centre, or clearly defined melodic form in a long sequence, and the effect

(under the distracting swanee whistle sound effects) is rather chaotic. It provides a sense of dramatic tension that is not given time to breath or to rise or diminish in tension and the overall potential scene is dissipated.

For me this clip was an exciting opportunity to present some stirring action music. Using Mussorgsky's *Night on Bare Mountain* as a basis (consciously linking with its use in *Fantasia*), I was keen to establish a clearer tonal centre, and present actual themes (re-using the Monkey's theme established earlier and presenting the new Fire Devil theme). I was also trying to hit more sync points audibly (for example at 6'01" on muted brass at the first appearance of the fire devil) and to add a greater sense of threat and danger, deploying percussion and chromatically moving diminished chords.

Cue	Start T/C	End TC	Duration
3M4	00:16:10	00:17:46	1:36

Description:

In this cue Princess Iron Fan creates a hurricane with her fan to get ride of the unwanted presence of the monkey, which causes the nearby village including trees, cats, a woman, and so forth to be swept up in its path. This is a long cue and as before Lu uses extensive and repeated rising and falling chromatic scales, with trills playing on strings and woodwinds to create the effect of flying; again there are dominating sound effects in the mix. There is no actual melody line explored and again the effect becomes that the listener is aware of the music - it draws attention to itself and away from the striking (and funny) visual images.

In my music, I wished to move away from being continually gestural, and to emphasise the princess's anger and power, (and contrast with the earlier fire devil section) over the simple illustrative effect of the wind. I used Princess Iron Fan's theme at a slower tempo playing in the low register with cello, double bass and

bassoon, and added countermelodic ideas to show some (but not all) of the physical action, using the Dizi (Chinese flute) as a colour.

Cue	Start T/C	End TC	Duration
4M3	00:33:42	00:36:23	2:41

Description:

This clip depicts the moment when the Vixen-woman character is singing in the forest and meets the pig and playfully teases him with flowers as she sings. It clearly influenced by a sequence from the Disney film *Snow White and the Seven Dwarfs* (1937) at 10'03¹⁰⁷ where Snow White sings in the forest and attracts the affection and attention of the forest animals. In the Disney sequence Snow White (soprano) has a musical conversation with the birds (a flute), and in the Lu score a similar device is used; a conversation between sung soprano and woodwind, before the deliberately clumsy introduction of the brass and the pig. The music texture in this clip is light and simple with a pentatonic melody line, and the flute/bird countermelodic material is clearly intended to be akin to birdsong. The pig pursues the lady back to Palm Cave and Lu illustrates with a more intense musical texture including some (prominent) percussion writing.

In my score I use a similar effect of soprano in conversation with woodwind, but I try and keep a lighter touch with the arrival of the pig, using the character leitmotif on bassoon and pizzicato strings, and deliberately include more sync points and more clearly defined formal sections to support the dramatic action more clearly.

¹⁰⁷ It is part of a wider trope- also used in the later Disney film *Sleeping Beauty* (1959) movie from 25'50, which bears unusual similarities to this sequence in Princess Iron Fan visually.

Why did I re-score *Princess Iron Fan*?

Beyond these practical reasons, my central compositional aim in re-scoring *Princess Iron Fan* was to combine a 'historically informed' method in combination with my own 'original' voice. My purpose is to explore the relationships between ancient Chinese and contemporary mainstream Western musical cultures, techniques and aesthetics, creating a hybrid musical language which responds both to the demands of the film structure but also reflects the hybrid nature and visual and narrative content of the film itself. The wider dialogue between East and West, and the past and present has a strong resonance on a political and cultural level within Asia, and the film has a strong contemporary relevance both now and for when it was made. A new score can bring out these themes in a different way than the original, and with a better recording quality, can bring new life and new meanings to the audience.

How did I re-score *Princess Iron Fan*?

My methodology centred on the decision to use musical material and techniques from the Tang Dynasty (618-907). Before I started composing, I watched the film and analysed it many times. Although the film was influenced visually by a 'Disney' style, I was struck how many of the elements in the film- images, characters, and story- seemed to be historical informed, and I was intrigued if I could use any authentic historical found materials as a basis for my composition. To that end I spent several months researching Tang Dynasty culture and its musical style at the library at the National Taipei University of the Arts, and almost exclusively from sources that have not yet been translated into English. I will go into a little context on this here.

Xian (Royal music), Dunhung music and Xingjing music

Music from this period is called *Dunhuang Gu Pu* (Ancient Dunhuang music), named after a scroll written at the time, which was discovered in a cave in the

Dunhuang region in 1900.¹⁰⁸ It has received considerable academic attention from Chinese and Japanese Scholars¹⁰⁹ and indeed there are different versions of the *Dunhuang* manuscript because it has been transcribed and edited by different experts over the years.¹¹⁰

I particularly focused on *Dunhuang Gu Pu Yi Du*, edited by Ye Dong;¹¹¹ *Dunhuang Yue Pu Jie Shi*, edited by Yin-Shi Chen and *Tangdai Yinyue Shi*, edited by Guan Ye Wei largely for practical reasons, because their transcriptions are realised in five line western musical staff notation with which I am most familiar. I also used the melody type drawn from Xingjiang music as well as features of *Kugar* music¹¹² from this period, and I found *Xinjiang Folk Songs* (collected from *Tangdai Yinyue Shi (Music History in Tang Dynasty)*, edited by Guan Yeh Wei) a very helpful resource.¹¹³ For me the transcriptions in all these sources were the most complete and understandable. Some authors assert that within the history of Chinese feudal society, music and dance were at their most sophisticated during the Tang Dynasty. It was a time when a regional composition technique was consciously developed and cultivated, including its musical form, melodic line, mode and modulation.¹¹⁴

Example 21 – Extract from *Dunhuang Pu Qu* from *Tangdai Yinyue Shi* by Guan Ye Wei

¹⁰⁸ Tung Yeh, 唐樂古譜譯讀 [The study of music scores in Tang Dynasty] (Shanghai: Shanghai music Publishing House, 2001), 18-19.

¹⁰⁹ Tang-Hsuan Lo, "黃安倫二胡作品《敦煌古譜四首》之研究" [Huang An Lun's Erhu studies: Four Dunhuang scores] (master's thesis, National Taiwan Normal University, 2010), 6.

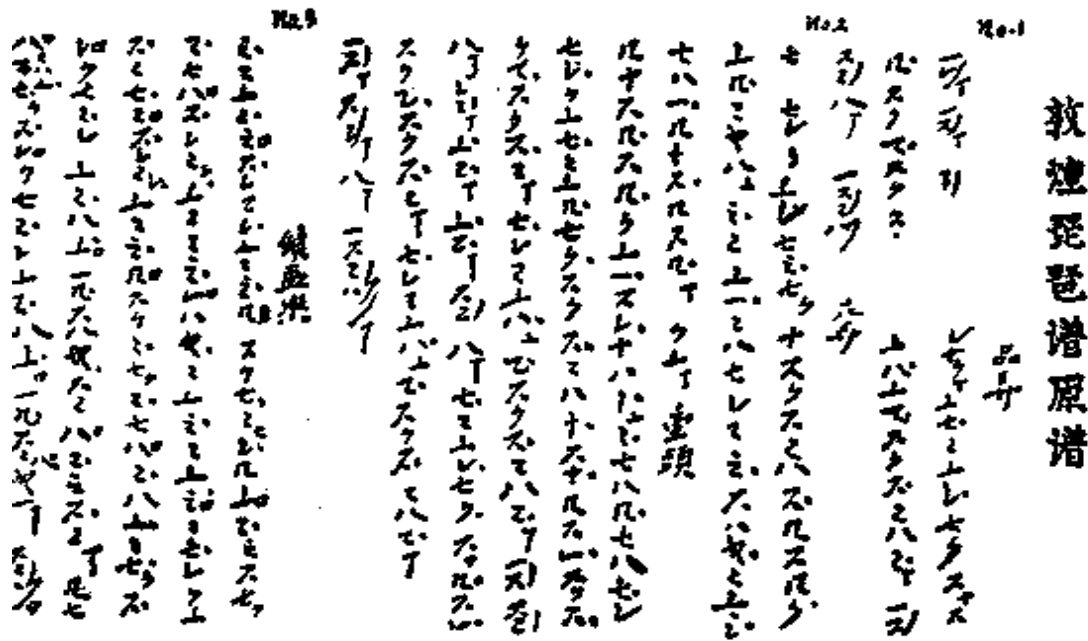
¹¹⁰ Yin-Shi Chen, 敦煌樂譜解釋辯證 [Analysis of Dunhuang music scores] (Shanghai: Shanghai music Publishing House, 2005).

¹¹¹ Yeh, [the Study of Music Scores in Tang Dynasty].

¹¹² Kuchar, the area lies in present day Xingjing. According to the book "Great Tang Records of the Western Regions", Xuan Zhang only mentioned the music in Kugar, which represent the Kugar music was developed during the period. The elements included Pipa seven mode, Shadja and Panchama mode. Along with the qiu'ci music came to China during the Tang Dynasty, it developed to the Buddhist music. See: Wei-Zhen Wang, 漢唐大曲研究 [Daqu in Han and Tang Dynasty] (Taipei: Xue yi chu ban she, 1974), 68-70.

¹¹³ Ye-Wei Guan, 唐代音樂史 [Music history in Tang Dynasty] (Beijing: Minzu University of China Press, 2006).

¹¹⁴ Ibid., 23.



To elucidate with a further example 21 printed above,¹¹⁵ which is a facsimile written by Tang Zhuan. This is a transcript of the original scroll of *Dunhuang Pu Qu* in Zhuan's handwriting. The style of notation is called *Yen Yue Pan Tzu Pu*, and uses vertical symbols for notation, where some symbols represent pitch and others rhythm. In China to this day the convention is to read from Right to Left. The first column on the right is a title which says "Score from Dunhuang – for the *Pipa*". The second column to the right under Zhuan's English "No. 1" is the title of the piece – in this case "Ping Num" whose meaning is not known, and is quite possibly abstract. Then follows the notation of the music, being read from the top down, which gives details of the rhythm and pitch to which Zhuan provides transcriptions. The next piece begins where Zhuan has written "No.2" at the top of the fifth column to the right, the title being the lowest two symbols in that column. Each musical piece continues in this way, moving right to left, and there are in total twenty-five individual pieces. The format of the scroll followed the convention where on the front side of the scroll lyrics were written, and on the other side is the notation.

¹¹⁵ Ibid.

I am also indebted to the work of Dr Guan Ye Wei of the University of Mizu, and I will refer often to his seminal book *Music History in Tang Dynasty*, comparing the techniques he outlines against my own composition.¹¹⁶

Leitmotifs

Again my methodology with the score structure was largely leitmotivic in nature. I developed themes, which were derived from the melodic structures I encountered in the Tang dynasty material. But there were also sections of material where I have abandoned using strict leitmotif- led material and followed the mood/ ambience of the dramatic thrust of certain scenes for dramaturgical reasons.

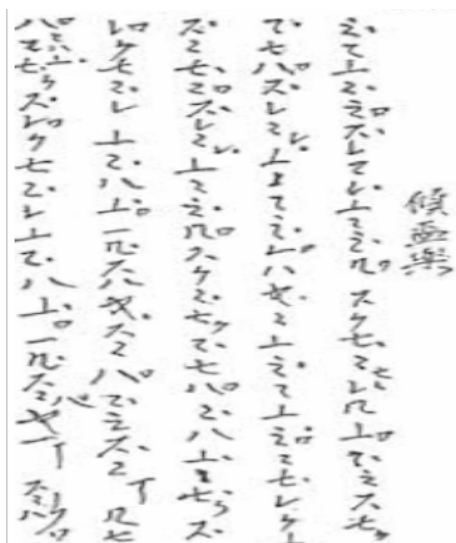
I chose to assign leitmotifs for the following main characters: Princess Iron Fan, the Monkey, Wujing, the Pig, Xuan Zhang, the Bull king, the Vixen and the Fire devil. Each character was also assigned different instruments to signify their personalities, following the well-known method shown best perhaps in Prokofiev's *Peter and the Wolf*. I also wanted to be informed by the musical style, title and occasion of the Tang Dynasty source material, and pick something that suitably fitted the personality of the character in the story.

The first example would be using the Pipa solo *Qing-Bei-Yue*¹¹⁷ for *Princess Iron Fan*, (see example 18 below). In both the film and the story Princess Iron Fan personifies alertness and force. She is also royalty. *Qing-Bei-Yue* is one of the most famous pieces of court music from the Tang dynasty and the Pipa its most dominant melody instrument. I will outline how my research to composition process worked.

¹¹⁶ Ibid.

¹¹⁷ Ching-Pei-Yueh is one of the Da-Chu in Tang "Chiao-Fang-Chu", attributed to Emperor Taizong of Tang. The piece "Ching-Pei-Yueh" is for Pipa Solo. See: Kai Chang, "唐傾杯樂考論" [Ching-Pei-Yueh in Tang Dynasty], *Social Science Journal, School of Literature, Capital Normal University*, no. 6 (2007).

Example 22- The ancient notation of *Qing-Bei-Yue*, one of the Da-Qu for Pipa solo in Tang Dynasty, attributed to Emperor Taizong of Tang.¹¹⁸



Example 23 shows the notation arranged of this, by Tang Zhuan from *Wuxuan Pipa Pu*.¹¹⁹ (Transcription by the author)



Example 24 shows my motif for the character of *Princess Iron Fan* clearly based on the above material, using the Lydian mode.



¹¹⁸ Ibid.

¹¹⁹ The recording is available at the National Taipei University of Arts archive on CD performed by Shan-hai Chinese Ancient Orchestra

Example 25 shows the *Princess Iron Fan* motif as a minor pentatonic scale with 4th interval in the LH.



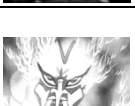
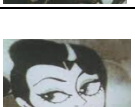
Another example is my Fire Devil theme where I use the Xingjing folk song *Axigul*. According to the *Journey to the West*, the location of the volcano is in Xingjing province, and so it seemed appropriate to me to use a Xingjing folk song.

Example 26- *Axigul*¹²⁰



include Tang Dynasty instruments like the Erhu and Pipa was straightforward, and in terms of characterisation I followed my own sense and feeling for which instrumental timbre suited which personality – see example 28 below.

Example 28. The characters with Tang Dynasty music pieces and representative instruments

	Characters	Music pieces in Tang Dynasty	Representative instruments
	Princess Iron Fan	Qing-Bei-Yue (Score from <i>Dunhung pipapu</i>)	Pipa, Piano
	Monkey	Music of King Qin Breaking up the Enemy's Front (<i>Wuxuan pipapu</i>)	Chinese flute (Dizi)
	Pig	Yin Jiou Yue (Score from <i>Wuxuan pipapu</i>)	Bassoon, Tuba
	Wujing (Monk)	Chiu Hu Tzu (Score from <i>Jen Chi Yao Lu</i>)	GuZheng (Low section)
	Xuan Zang	Shang Yuan Yueh (Score from <i>Wuxuan Qin pu</i>)	Cello, Erhu
	The Fire devil	Axigul (Music from <i>Xingjing</i> folk song)	Trumpet, Cymbal
	Bull King	San San Mani San (Music from <i>Xingjing</i> folk song)	Bass Clarinet, Drums
	Vixen	His Ching Yueh (Score from <i>Dunhung pipapu</i>)	Violin, GuZheng (High section)

Only for one character did a specific work from the Western Art classical repertoire inform my realisation of its presence in a scene, and that is in the sequence where Monkey confronts the Fire Devil (for example at 29:08). Although

the Fire Devil's leitmotif gesture is from the Tang Dynasty, the sequence here is clearly influenced by Mussorgsky's *Night on the Bare Mountain*, and I fully acknowledge both the reference and its previous use in *Fantasia* (1941): this is partially because it is about a scary mountain, and also to acknowledge the *Fantasia* influence within their own visual in this sequence. I wished to mark their allusion in a playful way.

Technical Features from the Tang Dynasty Music

In general, once the thematic material was selected, I fleshed out this material more fully into two stave short pieces often of 32 bars (or under approximately one minute duration). Here again, I drew on a technical principle drawn from the Tang Dynasty manuscripts, for example exact repetition, imitation and so forth. I also used these techniques in musical sequences once I was in the process of fitting the leitmotif to the specifics of a scene. I am again indebted to the work of Dr Guan Ye Wei of the University of Mizu, and I will refer often to his seminal book *Music History in Tang Dynasty*, comparing the techniques he outlines against extracts from my own composition. Sometimes I was lead by the personality of the character (and used those technique that seemed to be fitting with that character), and sometimes I was lead by the assembly of the film and the physical gestures of the characters in my selection of the material. I have compiled a range of comparative examples in *Example 29* below. The composition techniques evident in Tang dynasty music are on the left and the musical materials I have extrapolated from it are on the right.

Example 29

Features in Tang Dynasty¹²¹

Examples from my score

1) Exact Repetition

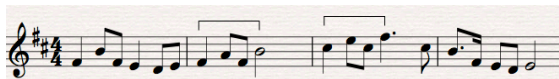


1M3 Bar 55-56 (Dizi)

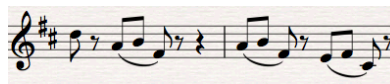


¹²¹ See: Guan, [*Music History in Tang Dynasty*], 197-207.

2) Imitation



1M2 Bar 17-18 (woodwind)

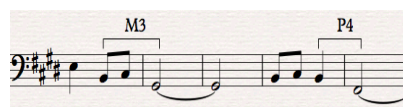


3) Intervals in gestures

(3.1) Extension of interval



3M1 Bar 36-38 (GuZheng)



(3.2) Diminution of interval



3M4 Bar 1-3 (Violin 1)



(3.3) Octave



2M4 Bar 19-20 (Harp)



(3.4) Fourth or Fifth



1M2 Bar 5-6 (GuZheng)



(3.5) Double Fourth or fifth



2M2 Bar7-8 (GuZheng)



(3.6) Arpeggios



3M4 Bar 26 (Harp)



As I have mentioned, all the themes for each character were realised as a full short composition using one of these formal templates. In practise this meant composing around thirty to fifty bars on a piano stave – see *Example 30*

Example 30. Composing for leitmotifs of Princess Iron Fan

Princess Iron Fan Theme

Yu-Ching Cha

♩ = 140

However through the film there was not always time to present the full rendition of the theme so I would use an extract of a few bars to convey the character.

My compositional process then, involved immersing myself in musical practise from the period, using the ethnomusicological monographs from the National Taipei University of Arts archive. Through my research I have learned that Tang

Dynasty music has sophisticated theoretical techniques and practises underpinning its compositional thinking and I have come to a place of appreciative awe at the level of reflection and rigorous discipline that went into the aesthetics and music making of that time.

I also learned a lot from the rigorous process of re-recording the entire spoken soundtrack. Something for which I was awarded a research grant:¹²² I have recorded the process in some detail, and have placed it, for the sake of reading ease, in Appendix A.

Although the composition methodology was similar to *The Goddess* I did find the composition of the score to *Princess Iron Fan* more challenging. This is partly to do with the overall tone of the film: I found it difficult to combine the rather odd blend of slapstick and Buddhist seriousness from scene to scene. The long sequences of physical comedy became tricky to manage: the approach of doing endless mickey-mouse began to lose its effectiveness after a while, and some of the repeated gags become something of a mixed blessing.

¹²² In 2012 I was awarded £500 from the Research Committee to re-rerecord the dialogue for this film.

Chapter 5:

Conclusion

The scope of the research has been to rescore two films, *The Goddess* (74min) and the animated film *Princess Iron Fan* (73 min – which has not been re-scored before), exploring the question of whether a ‘mixed model’ approach is a possible method between the binary notion of ‘novel’ vs ‘purist’ that Donnelly identifies.

I argue that this ‘mixed-model’ method *is* indeed a viable option as a compositional approach to film re-scoring. To my knowledge the notion and expression ‘mixed-model’ has not been formally recognised as a method, although other composers have experimented with similar ideas already. These two scores are located within that field and other silent film composers may well wish to explore it. It is not without problems, however, which I will go into on page 77.

In *Princess Iron Fan* I utilised a historically-informed approach using Tang Dynasty music material and a 1930s film music style juxtaposed with a more contemporary Disney style exploring a Chinese sensibility. In *The Goddess* I combined period Shanghai Jazz songs like *Shanghai Nights* and a silent film piano sensibility with more recent pop musical styles like hip hop and Chinese contemporary pop ballads.

My dramatic emphasis in both films was largely empathic, going *with* the characters emotional journey rather than standing away from it. For although I appreciate and acknowledge different compositional perspectives, I personally enjoy and engage with films scores on an emotional level and wish to write in that way. Having listened to several composers re-scores of *The Goddess*, my personal

preference is to support a films' images, especially in a film as socially important and moving as *The Goddess* or as quirky and distinctive as *Princess Iron Fan*.

In developing my methodology, through this thesis I have completed a survey of Asian film festivals and re-scores, I have undertaken archival research of Dunhuang music in my score *Princess Iron Fan*, and I have performed archival research and transcription of Shanghai jazz for my score for *The Goddess*.

I have also engaged with the process, discipline and protocols of writing a score for film, including handling the associated technologies for recording (including live vocal recording) and score presentation (LOGIC and Sibelius). My aim in my engagement with these tasks has been in the service of creating a film score.

The following section shows where the 'mixed model' method fits into a common practise film score process identified by Karlin and Wright that was outlined earlier¹²³ which is by now very familiar to many film composers.

The place of a mixed model approach within a film score process

1. Preliminaries

- Watch the film
- Spotting
- Budget, contracts, etc.

2. Conceptualising

- Identify themes/ issues / characters
- Identify approach:
 1. Leitmotifs? Ambience?
 2. Synchronisations?
 3. Are you going to respond to the structure of the film or not (i.e. follow its cuts, synch points) If yes, how often?
- Select musical style/ aesthetic.

¹²³ F. Karlin and R. Wright, *On The Track*, viii-x.

1. Historically informed 'purist'
2. Radically different 'novel'
3. Mixed model

In effect using a mixed model is a conscious decision at the conceptual stage of designing a soundtrack to include 'historically informed' material alongside 'new' material within the fabric of a film (rather than, say using one or the other).

This involves:

- A decision to use musical idioms and styles from both the period of the release of the film and a new music style (or range of styles)
- The selection of those musical styles, i.e. which ones to choose. I would suggest not more than four or five styles.
- Research into those styles. Listening/ analysis / transcription of musical examples from that style

3. Composing

- Draft musical ideas
- Short score
- Full score

4. Recording/ Performance

Within this methodology, I wish to emphasise that composers may have a 'both/and' choice rather than an 'either/or' if confronted with Donnelly's 'novel'/ 'purist' binary.

My own 'mixed model' approach is different from other 'mixed model' approaches mentioned earlier in terms of the different ingredients- for example in *The Goddess* using Shanghai Jazz/ silent film piano with Chinese pop musical/ hip hop styles.

My selections here have been purposeful, because for me they align with issues and themes I perceived in the film.

Time will be the best test on whether these ideas are significant; I am arguing that I am locating and identifying an emerging approach that has been in existence and that more work can be explored using this method.

Potential Problems

As I reflect critically on using a 'mixed-model' approach, I can anticipate several problems.

Firstly in terms of audience- there may be a risk that mixing both 'purist' and 'novel' creates a hybrid that neither the 'purists' nor the 'novelists' like very much. This is a risk in any creative endeavour – that the audience don't like what you do. However, it does not follow that the audience *only* consists of 'purists' and 'novelists' or that no one will ever like using a hybrid as an approach. Nor does it follow that these two scores presented here are the most perfect syntheses of a mixed model approach. This is for other composers to explore further in other re-scores.

Another potentially problematic issue using a mixed model is with the balance of ingredients. This could be in terms of having too many radically different musical styles that might create a bewildering, overwhelming collage (that could even be the intent, but it pushes the film into being a mere 'premise' for the score). Another issue could be the uneven-ness of musical styles, i.e. not having enough of one type of ingredient, say should a one-off musical colour have no bearing on the rest of the film music text, and become too distracting. In the end this issue is at the hands of the composer to solve.

As I reflect on my scores at the end of their completion, I find myself experiencing the self-criticism I perceive in others at the end of a creative task. I ask myself

whether there are one or two sections that are too similar in terms of key, range, and tempo and where they are placed close together whether this is a problem in terms of on going contrast. For example, if I were to attempt to re-score these films again, I would consider using less oom-pah, modulate more and use *accelerando* and *ritenuto* more often. That said, there is a point where the artist must finish their work. Perhaps I should more appreciate the concept of multivalence: “the acknowledgment of the possibly equal validity of multiple interpretations”,¹²⁴ including my own.

Future implications

I like to look at the process as a possibility of giving both films a new lease of life, and opening them up with different music to tell their stories differently, and perhaps in a more contemporary way, to new generations.

It may be that my methodology could become a starting point for other forms of hybrid re-scores of silent films. It does fit in the growing practice within the film-music composition tradition, where certain films of particular aesthetic influence and historical significance, for example *Nosferatu*, *Faust*, *The Cabinet of Dr. Caligari*. *The Lost World* and *Metropolis* have been re-explored, re-viewed, re-interpreted-in short re-vitalised by later composers. All re-scores create a dialogue between the time they were written and the period the film is set, which can make the issues of the film relevant and applicable in modern society. If the film gets the opportunity to be presented at a venue in the UK, it could promote increased awareness of Asian film culture.

¹²⁴ N. Cook and M. Everist, *Rethinking Music* (Oxford: Oxford University Press, 1999), ix.

Appendix A

Princess Iron Fan Script Recording

I received a research scholarship in 2012 to enable my re-recording of the spoken script to *Princess Iron Fan*. Since I was stripping away the entire soundtrack, I was obliged to replace it, and this process was a monumental task, and I outline the detail below.

Re-recording the dialogue

The process of re-scoring a film, like *Princess Iron Fan*, which has an existing soundtrack also required me to remove all the original music, the original dialogue and the original sound effects, and then to replace them: as these originals were not available to me as separate tracks, my only option was to re-record them. I received a research award to enable me to do this with the dialogue, and I provide the following reflective account.

(1.1) Script Preparation

In order to re-record the dialogue it became clear that I would need to recreate the film script, which was not available in published form. I transcribed all the dialogue of the film in mandarin, listening painstakingly to each spoken sentence and writing it down in a standard script format that also including timings. This was a new (and slightly daunting) experience for me, and I learned as I went along, the role of a script editor.

I listened to the full-length film, typing the conversations in Chinese sentence by sentence. My script included the timing and expression for each moment for the conversation, which was intended to help the actor to discover and create the suitable emotional colour for each dramatic moment, mapping the timings as closely as possible to the original voice track from 1941. I experimented with

colouring differing fonts to differentiate the roles, with the intention of making it easier for actor to read. Each actor was given a personalised script with his or her own part highlighted in red. Here is the example for the script for the Pig character:

(See the *Example 31* in below)

Example 31- Chinese script

00:03:34	豬八戒：都已經是秋天了，怎麼還這麼熱？（非常焦慮的）
00:03:38	孫悟空：呆子，不要說廢話，趕路要緊！（不耐煩）
00:03:58	沙悟淨：這....啥....地.....天....氣...（口吃）
00:04:07	唐三藏：悟空，這是到了甚麼地方？（慢條斯理）
00:04:09	豬八戒：這是我們上西天必定要經過的地方。（尊敬的語氣）
00:04:14	唐三藏：我們沒有走錯路線吧？ 為什麼這個地方這麼樣地熱呢？（慢條斯理）
00:04:30	豬八戒：師父，您看，前面不是有一座房子嗎？ 我們大家進去休息一會兒好嗎？（驚喜狀）

Clearly, the time code is on the left hand side. I should add that it is the convention in written mandarin to put the stage/expression directions after the line rather than before it as in English scripts. The full script was written in Mandarin Chinese for the Chinese voice actors: I include a short English translation below in *Example 35*

Example 35

PIG:

(very anxious)

It's already autumn, how can it still be so warm?

MONKEY:

(impatient)

Fool, don't take rubbish. We should hurry and get on our way.

SANDY:

(stammering)

It's.....so.....warm....

XUAN ZANG:

(gentle but serious)

Wukong, where is this place?

PIG:

(deferential)

We must pass through here to continue westwards.

That much is certain.

XUAN ZANG: Might we have taken the wrong path?

Why it is so hot here?

PIG:

(surprised)

Master, look! Isn't that a house up ahead?

Let's go in and rest for a while, OK?

(1.2) Casting

Another unexpected task for this project was to audition and rehearse Chinese voice actors and actresses for the central characters of the film. Given time and money constraints I used six very obliging friends of mine, and in some cases cast them in multiple parts. The characters they were playing include the Monkey, the Pig, Princess Iron-Fan, Wujing, the old monk, the Bull King, the Buddha Xuan Zhang, and the Vixen.

Two of my criteria in casting were to select actors (i) in the Southampton area for practical reasons that (ii) had Beijing accents. A Beijing accent is very similar to a standard mandarin accent, except for the proliferation of rhotic vowels (érhuà (儿化) in mandarin). The Beijing accent is associated with traditional Chinese cultural expression (for example Beijing opera), and I wished to deliberately use it for symbolic reasons, which would be understood by Chinese audiences.

My goal here was simply to achieve spoken clarity, understandable to as many mandarin speakers as possible. The Beijing dialect and Standard Chinese in

phonology are almost identical. An analogous equivalent in the UK would be selecting newscasters based on their accents, or using Received Pronunciation in casting theatrical roles in England, for example.

The Beijing dialect tends to emphasise the initial consonants, and soften and shorten the vowels sounds. There also tends to be greater variety in expression of final consonants and tones, compared with, say the patois of mandarin spoken in southern China. For the female roles, I chose Taiwanese actresses partly due to who was available, and partly because standard Chinese is spoken in Taiwan. These are creative decisions on my part – and it may be that if they invoke discussions on cultural politics, they were also the best solutions available to me given the time, budget and casting constraints.

(1.3) Recording the dialogue

I decided to record the actors together at the same time so they could work off each other, and I could capture the nuances of the live interaction, rather than doing all the lines individually. Usually I asked the actor to give five renditions of each line, each one with a slightly different nuance, including delivery, emphasis, and attitude. Once a portion of the script has been recorded I included the group in deciding that were the best takes, wishing to listen to their feedback. On the whole we tended to agree where one take stood out from the others.

The recording was done using the Logic Studio programme, which allowed great sophistication in terms of aligning the spoken take to the lip movement of the animated characters and the appearance of the subtitles. This is a tricky and time-consuming process – and obliged us to mimic the speed of delivery of the original voice track to a fastidious level. However it is gradually became easier as we developed our own practical methodology.

All in all, the project was a success: I was able to transcribe, record and re-align the entire script to the lip synchronisation of the animated characters for the whole film. Though it was intimidating learning curve, I am pleased that through it I learned the additional skills of transcription, script formation and voice direction.

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The Goddess

Full scores

Music by Yu-Ching Cha

Full score in C

$\text{♩} = 63$

This musical score is for the film 'The Day After Tomorrow'. It features a variety of instruments and a choir. The instruments listed are Flute, Oboe, English Horn, Timpani, Cymbals, Marimba, Harp, Acoustic Guitar, Voice, Celesta, Electronic piano, Synthesizer (Pad), Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in G major (one sharp) and 4/4 time. The tempo is marked as '♩ = 63'. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The score is divided into measures, with some measures containing rests for certain instruments. The Marimba and Celesta parts are particularly prominent in the early measures. The Synthesizer (Pad) part provides a sustained harmonic background. The string section (Violins, Viola, Violoncello, and Double Bass) enters in the later measures, playing a melodic line. The Voice part is marked with a 'p' (piano) dynamic. The overall mood is dramatic and atmospheric.

A

Fl.

Ob.

Eng. Hn.

Timp.

Cym.

Mar.

Hp.

A. Gtr.

Voice

Cel.

Elec piano

Syn. (Pad)

pp *mf*

mp

mf

wo ai ni wo di hao hai tz wei le ni tzai shin ku ye chih

mf

mf *p*

mf *p*

A

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *pp* *p*

mf *pp* *p*

mf *pp* *p*

mf *pp* *p*

mf *pp* *p*

Ob. *mp* *mf* **B**

Cym. *pp* *mf* *pp* F# C#

Hp. *mf* *pp* *mf* gliss.

Voice
wo yao ni yon gan ping an di chang da wo di hai tz ching ni ting wo shuo wo ai ni wo di

Syn. (Pad) *mf*

Vln. I 13 *mf* *mp* *mf* **B**

Vln. II 13 *mf* *mp* *mf*

Vla. 13 *mf* *mp* *mf*

Vc. 13 *mf* *mp* *mf*

Db. *mf* *mp* *mf*



Fl. *f* *p*

A. Gtr. *p*

Voice
hao hai tz ni shih wo wei yi de li liang wo hui yon yuan di ai ni shou hu ni wo di hai tz

Syn. (Pad) *p* 8

Vln. I 18 *p*

Vc. 18 *p*

Db. *p*

C

Fl. *mf* *pp*

Ob. *mf* *pp*

Eng. Hn. *mf* *pp*

Timp. *pp* *f*

Cym. *pp* *f*

Hp. *pp* *f* *let ring* *F# C#* *gliss.*

A. Gtr.

Voice *je shih wo shin suo yuan*

Syn. (Pad) *mp* *mf*

C

Vln. I *mf* *pp*

Vc. *mf* *pp*

Db. *mf* *pp*

The Goddess 1M2

(Piano solo)

♩ = 80

Measures 1-6 of the piano solo. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a mix of chords and moving lines in both hands. Dynamic markings include *mp* (mezzo-piano) and *p* (piano).

Measures 7-11 of the piano solo. The music continues with a focus on sustained chords and moving bass lines. A dynamic marking of *p* (piano) is present.

Measures 12-17 of the piano solo. Measure 12 is marked with a box containing the letter 'A'. The music features a series of chords and moving lines. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano).

Measures 18-23 of the piano solo. Measure 18 is marked with a box containing the letter 'B' and the word 'espr.' (espressivo). The music features a series of chords and moving lines. Dynamic markings include *p* (piano) and *mp* (mezzo-piano).

Measures 24-28 of the piano solo. The music features a series of chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is present.

Measures 29-33 of the piano solo. The music features a series of chords and moving lines. A dynamic marking of *pp* (pianissimo) is present.

34 **C**

pp *mf*

39

mf *f*

43 **D**

mf

47

mf

52 **E**

p *mp*

58

mp *p*

62

Rit. *pp* *attacca*

The Goddess 1M3

(Piano and Electric piano)

♩ = 101

Piano

mp

Pno.

p

Elec Pno.

mf

Elec Pno.

mp

Elec Pno.

f

Elec Pno.

mp

Elec Pno.

mf

24

Elec Pno.

pp

mf

3

29

Pno.

pp

3

C

Elec Pno.

f

mp

34

Pno.

mp

mf

3

Elec Pno.

p

39

D

Pno.

mp

43

Pno.

46

Pno.

pp

50 **E**

Pno.

mf

54

Pno.

mp *pp* *mf*

59

Pno.

mp

64

Pno.

mf

69

Pno.

mp *mf* *pp* *attacca*

The Goddess 1M4

(Piano solo)

♩ = 90

pp p

7 **A**

mp mp

13

p mf mp

19 **B**

p

24

Rit. *attacca*

pp

The Goddess 1M5

(Piano, Trombone, Synthesizer, Electric drum kit)

♩ = 120

Piano

mp

pp

♩ = 120

Bass Trombone

Synth Brass

♩ = 120

Drum Set

5 **A**

Pno.

p

cresc.

10

Pno.

ff

p

mf

14

Pno.

mp

f

18

Pno.

mp *p* *mf*

23

Pno.

mp *mf*

28

Pno.

B

mf *mp*

33

Pno.

C

mf *mp* *pp*

C

B. Tbn.

Syn. Br.

mp *p*

37

Pno.

B. Tbn.

Syn. Br.

mp

Measures 37-40. Piano part features a continuous eighth-note pattern in both hands. Brass parts play sustained notes: B. Tbn. has a half note in the first measure, a whole note in the second, and a half note in the third; Syn. Br. has a half note in the first measure, a whole note in the second, and a half note in the third. Dynamics include *mp* in the piano part.

41

Pno.

B. Tbn.

Syn. Br.

mf

Measures 41-44. Piano part continues with eighth-note patterns. Brass parts play sustained notes: B. Tbn. has a half note in the first measure, a whole note in the second, and a half note in the third; Syn. Br. has a half note in the first measure, a whole note in the second, and a half note in the third. Dynamics include *mf* in the piano part.

45

Pno.

B. Tbn.

Syn. Br.

pp

ppp

attacca

Measures 45-49. Piano part features eighth-note patterns in measures 45-46, then rests in 47-48, and chords in 49. Brass parts play sustained notes: B. Tbn. has a half note in the first measure, a whole note in the second, and a half note in the third; Syn. Br. has a half note in the first measure, a whole note in the second, and a half note in the third. Dynamics include *pp* in the piano part and *ppp* in the brass parts. The piece ends with the word *attacca*.

The Goddess 1M6

(Piano, Bass trombone, Synthesizer, Electric Drum Set)

♩ = 100

Piano

Musical notation for the Piano part, measures 1-5. The part is in 4/4 time. Measures 1 and 2 feature chords in the right hand and single notes in the left hand, with dynamics *mf* and *mp*. Measures 3 and 4 continue with similar patterns. Measure 5 features a more complex chordal structure with *mf* dynamics.

♩ = 100

Bass Trombone

Musical notation for the Bass Trombone part, measures 1-5. The part is in 4/4 time. Measures 1 and 2 feature a half note followed by a quarter note, with a *mf* dynamic. Measures 3 and 4 continue with similar patterns. Measure 5 features a half note followed by a quarter note, with a *mf* dynamic.

Synth Brass

Musical notation for the Synth Brass part, measures 1-5. The part is in 4/4 time. Measures 1 and 2 feature a half note followed by a quarter note, with a *mf* dynamic. Measures 3 and 4 continue with similar patterns. Measure 5 features a half note followed by a quarter note, with a *mf* dynamic.

♩ = 100

Drum Set

Musical notation for the Drum Set part, measures 1-5. The part is in 4/4 time. Measures 1 and 2 feature a quarter note followed by a quarter rest, with a *mf* dynamic. Measures 3 and 4 continue with similar patterns. Measure 5 features a quarter note followed by a quarter rest, with a *mf* dynamic.

6

Pno.

Musical notation for the Piano part, measures 6-10. The part is in 4/4 time. Measures 6 and 7 feature chords in the right hand and single notes in the left hand, with dynamics *mp* and *p*. Measures 8 and 9 continue with similar patterns. Measure 10 features a more complex chordal structure with *mf* dynamics.

B. Tbn.

Musical notation for the Bass Trombone part, measures 6-10. The part is in 4/4 time. Measures 6 and 7 feature a half note followed by a quarter note, with a *mf* dynamic. Measures 8 and 9 continue with similar patterns. Measure 10 features a half note followed by a quarter note, with a *mf* dynamic.

Syn. Br.

Musical notation for the Synth Brass part, measures 6-10. The part is in 4/4 time. Measures 6 and 7 feature a half note followed by a quarter note, with a *mf* dynamic. Measures 8 and 9 continue with similar patterns. Measure 10 features a half note followed by a quarter note, with a *mf* dynamic.

Dr.

Musical notation for the Drum Set part, measures 6-10. The part is in 4/4 time. Measures 6 and 7 feature a quarter note followed by a quarter rest, with a *mf* dynamic. Measures 8 and 9 continue with similar patterns. Measure 10 features a quarter note followed by a quarter rest, with a *mf* dynamic.

11

Pno. *mp* *mf*

B. Tbn. *mf*

Syn. Br. *mf*

Dr.

16

Pno. *f*

B. Tbn. *f*

Syn. Br. *f*

Dr.

A

20

Pno. *mf*

B. Tbn. *mf*

Syn. Br. *mf*

Dr.

Pno.

p *pp*

B. Tbn.

Syn. Br.

p *p*

Dr.

The musical score for measures 23-26 is as follows:

- Piano (Pno.):** Measures 23-24 feature a melody in the right hand with a piano (*p*) dynamic. Measures 25-26 feature a melody in the right hand with a pianissimo (*pp*) dynamic. The left hand provides accompaniment in measures 23-24 and rests in measures 25-26.
- Brass (B. Tbn. and Syn. Br.):** Both instruments play a sustained low note in measures 23-24 with a piano (*p*) dynamic, then rest in measures 25-26.
- Drums (Dr.):** The drum part consists of a steady quarter-note pattern throughout all four measures.

The Goddess 1M7

(Piano, Bass trombone, Synthesizer, Electric Drum Set)

♩ = 100

Piano

mp

3

♩ = 100

Bass Trombone

Synth Brass

♩ = 100

Drum Set

5

Pno.

mf

Dr.

9

A

Pno.

f

A

Dr.

14

Pno.

Dr.

mf

19

Pno.

Dr.

3

24

Pno.

Dr.

29

B

Pno.

mp

33

Pno.

p

38 C

Pno. *f* *mf*

44

Pno.

48 *pp* *attacca*

Pno.

The Goddess 1M8

(Piano, Bass trombone, Synthesizer, Electric Drum Set)

♩ = 100

Piano

mf

Bass Trombone

mf

Synth Brass

f

Drum Set

f

6

Pno.

mp

mf

B. Tbn.

f

Syn. Br.

Dr.

f

A

11

Pno.

B. Tbn.

Syn. Br.

Dr.

11

12

13

14

15

16

Pno.

B. Tbn.

Syn. Br.

Dr.

16

17

18

19

20

21

Pno.

Dr.

B

21

22

23

24

25

26

Pno.

Dr.

p

32

Pno.

Dr.

pp

38

Pno.

mp

46

Pno.

mp

51

Pno.

pp

57 **C**

Pno. *pp* *mp*

Syn. Br. **C**

66

Pno. *p*

Syn. Br.

74 **D**

Pno. *pp* *mf*

Syn. Br. **D**

79

Pno. *f* *mp*

Syn. Br.

83

attacca

Pno.

pp

ppp

Syn. Br.

ppp

The musical score consists of two staves. The top staff is for the Piano (Pno.) and the bottom staff is for the Synthesizer (Syn. Br.). Both staves are in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The Piano part begins with a *pp* (pianissimo) dynamic and features a series of chords and single notes. The Synthesizer part begins with a *ppp* (pianississimo) dynamic and features a series of sustained notes, some of which are beamed together. The score concludes with a double bar line and a final chord in both parts.

The Goddess 2M1

(Piano, Bass trombone, Synthesizer, Electric Drum Set)

♩ = 120

Piano

mf *f*

Bass Trombone

mp

Synthesizer

mp

♩ = 120

Synth Drums

A

9

Pno.

mf *p*

B. Tbn.

Synth.

A

Syn. Drums

B

18

Pno.

B. Tbn.

Synth.

Measures 18-24. The piano part features a complex texture with chords and moving lines in both staves. The bass tuba and synth parts provide a low-frequency accompaniment. Dynamics include *f* and *mf*.

25

Pno.

Measures 25-31. The piano part continues with dense chordal textures. Dynamics include *mp* and *f*.

C

32

Pno.

Measures 32-37. The piano part features sustained chords and moving lines. Dynamics include *mp* and *p*.

38

Pno.

attacca

Measures 38-44. The piano part concludes with sustained chords and moving lines. Dynamics include *p* and *pp*. The section ends with the instruction *attacca*.

The Goddess 2M2

(Piano, Bass trombone, Synthesizer, Electric Drum Set)

♩ = 120

Piano

Bass Trombone

Synthesizer

Synth Drums

♩ = 120

8

A

Pno.

B. Tbn.

Synth.

Syn. Drums

A

16

B

Pno.

ff

mp

mp

24

Pno.

p *pp*

32

Pno.

mf

41

Pno.

B. Tbn.

Synth.

mp *p* *f* *mp*

mp

mp

C

50

Pno.

B. Tbn.

Synth.

pp *pp* *pp*

attacca

The Goddess 2M3

(Piano solo)

♩ = 88

Measures 1-5 of the piano solo. The music is in B-flat major (two flats). The right hand features a melody of eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment. Dynamic markings include *mp* (measures 1-4) and *p* (measure 5).

Measures 6-9. Measure 6 begins with a box containing the letter 'A'. The right hand continues its melodic line, and the left hand accompaniment changes slightly. Dynamic markings include *pp* (measure 8) and *p* (measure 9).

Measures 10-14. The key signature changes to D major (two sharps) at measure 10. The right hand plays chords and moving lines, while the left hand continues with eighth-note patterns. A dynamic marking of *mf* appears in measure 12.

Measures 15-19. The key signature changes back to B-flat major at measure 15. The right hand features a more active melodic line with some triplets. Dynamic markings include *mp* (measure 16) and *p* (measure 18).

Measures 20-23. The right hand has a long, flowing melodic line spanning measures 20 and 21. The left hand accompaniment remains consistent. A dynamic marking of *mf* is present in measure 20.

Measures 24-28. The key signature changes to B-flat minor (three flats) at measure 24. The right hand plays a descending melodic line, and the left hand accompaniment changes to a more complex pattern. A dynamic marking of *mp* is present in measure 24.

29 **B**

pp mf mp

34

p

38 *attacca*

pp

The Goddess 2M4

(Piano, Bass trombone, Synthesizer, Electric Drum Set)

♩ = 88

Piano

mf

f

♩ = 88

Bass Trombone

f

Synth Brass

f

Drum Set

♩ = 88

mf

7

A

Pno.

p

f

A

B. Tbn.

Syn. Br.

A

Dr.

12

Pno.

f

B. Tbn.

Syn. Br.

Dr.

17

Pno. *mp* *p*

B. Tbn.

Syn. Br.

Dr.

Measures 17-20. Piano part features a complex texture with many beamed sixteenth notes in both hands. Bass Trombone and Synthesizer Brass play sustained notes with some movement. Drums play a steady eighth-note pattern.

21 **B**

Pno. *mf* *mp* *mf*

Dr. **B**

Measures 21-26. Piano part features block chords and some melodic movement. Drums play a steady eighth-note pattern. A section marker 'B' is present at the beginning of measure 21.

27

Pno. *ff p* *mf* *p* *mf*

Dr.

Measures 27-32. Piano part features a dynamic shift from fortissimo to piano and back to mezzo-forte. Drums play a steady eighth-note pattern.

33

Pno. *f* *p*

Dr. *p*

Measures 33-36. Piano part features block chords. Drums play a steady eighth-note pattern, with a dynamic shift to piano in measure 35.

38

Pno.

Dr.

pp

43

Pno.

Dr.

mp

p

C

C

51

Pno.

Dr.

mf

f

mp

57

Pno.

Dr.

p

ppp

attacca

The Goddess 2M5

(Piano solo)

♩ = 110

The score is written for piano in 4/4 time, with a tempo of 110 beats per minute. It consists of six systems of music, each with a treble and bass staff. The key signature changes from C major to B-flat major at measure 10 and remains there until the end. The piece features various dynamics including *mp dolce*, *p*, and *pp*, along with articulation like slurs and accents. A section labeled 'A' begins at measure 10. The piece concludes with a final sustained chord in the right hand.

6

10

15

20

23

mp dolce

p

mp

A

p

p

pp

27 **B**

mf *f* *p*

36

mp

44

51 **C**

mp

59

mf

67

mp *mf*

75

mp *mf*

83 **D**

p *mp*

91

Measures 91-98 of a musical score. The system consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and features a melodic line with eighth and quarter notes, some beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with quarter and eighth notes. A mezzo-forte (*mf*) dynamic marking appears in measure 95. The system concludes with a double bar line.

99

Measures 99-106 of a musical score. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. It begins with a mezzo-piano (*mp*) dynamic and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment. A piano (*p*) dynamic marking appears in measure 103. The system concludes with a double bar line.

107

Measures 107-111 of a musical score. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. It begins with a piano (*p*) dynamic and features a melodic line with eighth and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment. A mezzo-piano (*mp*) dynamic marking appears in measure 110. The system concludes with a double bar line.

112

Measures 112-115 of a musical score. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. It begins with a piano (*p*) dynamic and features a melodic line with eighth and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment. A pianissimo (*pp*) dynamic marking appears in measure 114. The system concludes with a double bar line and the word *attacca* written above the staff.

The Goddess 2M6

(Piano solo)

♩ = 110

Measures 1-9 of the piano solo. The music is in 3/4 time and E-flat major. Measures 1-4 feature a piano (pp) accompaniment in the right hand with chords and a single note in the left hand. Measures 5-9 feature a melody in the right hand with dynamics *mf*, *mp*, *pp*, and *mp*.

Measures 10-17. Measure 10 is marked with a '10' and features a melody in the right hand with dynamics *pp* and *mf*. Measures 11-17 continue the melody in the right hand with dynamics *pp* and *mf*. The left hand provides a steady accompaniment.

Measures 18-25. Measure 18 is marked with an '18' and a box labeled 'A'. Measures 18-25 feature a melody in the right hand with dynamics *f*, *mp*, and *f*. The left hand provides a steady accompaniment.

Measures 26-31. Measures 26-31 feature a melody in the right hand with dynamics *mp* and *mf*. The left hand provides a steady accompaniment.

Measures 32-38. Measures 32-38 feature a melody in the right hand with dynamics *f* and *p*. The left hand provides a steady accompaniment.

Measures 39-44. Measure 39 is marked with a '39'. Measures 39-44 feature a melody in the right hand with dynamics *mp* and *pp*. The left hand provides a steady accompaniment. The piece ends with the word *attacca* in the right margin.

The Goddess 3M1

(Piano, Synthesizer, Electric drum kit)

♩ = 100

Piano

pp *mp* *mp*

♩ = 100

Synth

♩ = 100

Drum Set

8

A

p

Pno.

14

mf *mp*

Pno.

Syn.

mp

21

B

p

Pno.

B

Syn.

f

B

Dr.

26

Pno.

mp

mf

Syn.

p

Dr.

31

Pno.

f

p

mf

p

C

Syn.

f

C

Dr.

C

37

Pno.

mf

mp

Syn.

p

Dr.

p

43

Pno.

Syn.

Dr.

pp

6/4

49

Pno.

D

mp

6/4

55

Pno.

mp

p

59

Pno.

pp

attacca

The Goddess 3M2

(Piano solo)

♩ = 130

Measures 1-9 of the piano solo. The right hand features a melodic line with eighth-note patterns and a triplet of eighth notes in measure 5. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mp* (measures 1-2, 8-9) and *mf* (measures 5-7).

Measures 10-17. Measure 10 is marked with a box containing the letter 'A'. The right hand continues with melodic patterns, including a triplet in measure 11. The left hand accompaniment includes chords and moving lines. Dynamics include *mf* (measures 11-12) and *mp* (measures 16-17).

Measures 18-25. The right hand features a more active melodic line with eighth-note patterns. The left hand accompaniment includes chords and moving lines. Dynamics include *mf* (measures 19-20) and *p* (measures 24-25).

Measures 26-33. The right hand continues with melodic patterns. The left hand accompaniment includes chords and moving lines. Dynamics include *p* (measures 32-33) and *mf* (measures 33-34).

Measures 34-42. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment includes chords and moving lines. Dynamics include *p* (measures 34-35, 37-38) and *mf* (measures 36-37, 41-42).

Measures 43-50. Measure 43 is marked with a box containing the letter 'B'. The right hand continues with melodic patterns. The left hand accompaniment includes chords and moving lines. Dynamics include *p* (measures 43-44, 46-47) and *mf* (measures 44-45, 48-49).

53

mp

p

mp

f.

f.

59

The musical score for measures 59-64 of 'The Swan' by Camille Saint-Saëns. The score is in 3/4 time, key of B-flat major, and features a piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The music is characterized by a simple, elegant style with a focus on the piano accompaniment.

65

mf

mp

73

83

91

91

mf

f

100

p *mf* *p* *mf*

4/4

The musical score for 'The Rose Tree' is presented in a standard musical notation format. It features a treble and bass staff. The tempo is marked '100'. The dynamics are indicated by *p* (piano) and *mf* (mezzo-forte). The time signature is 4/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes a key signature of one flat (B-flat) and a common time signature of 4/4. The piece is in the key of B-flat major (two flats). The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment provides a steady rhythmic foundation with chords and single notes. The piece concludes with a double bar line and a repeat sign.

110 **C**

p *mp* *p*

117

mp *p*

123

mp

131

p *mf*

138

mp *p*

144 *attacca*

pp *ppp*

The Goddess 3M3

(Piano, Synthesizer)

♩ = 130

Piano

mf f mp

♩ = 130

Synthesizer

mf

6

Pno.

f mp p

Synth.

p pp

11 **A**

Pno.

mp p mp p

19

Pno.

mp p mp p

27

Pno.

mp p mp p

35

Pno.

mp

mf

42

Pno.

mp

mf

49

Pno.

p

mp

mf

56

Pno.

p

62

Pno.

pp

attacca

The Goddess 3M4

(Piano, Synthesizer, Electric Drum Set)

♩ = 70

Piano

p *mf*

Synth Brass

Drum Set

8

Pno.

mp

13

A

Pno.

p *mp*

20

Pno.

mf

♩ = 110

26

Pno.

f *mf* *f*

Syn. Br.

f

Dr.

mf

♩ = 110

31

Pno.

mp *mf*

Syn. Br.

Dr.

35

Pno.

mf

Syn. Br.

Dr.

38

B

Pno.

f *p*

B

Syn. Br.

ff

B

Dr.

43

Pno.

Syn. Br.

Dr.

f

49

Pno.

Syn. Br.

Dr.

mf

f

55

Pno.

Syn. Br.

Dr.

mf

f

C

C

C

60

Pno.

mf

f

mp

Syn. Br.

Dr.

Measures 60-64. Piano part features complex chords and arpeggios with dynamics *mf*, *f*, and *mp*. Synthesizer part has sustained notes with a *mp* dynamic. Drum part has a steady quarter-note pattern.

65

Pno.

p

mp

Syn. Br.

Dr.

Measures 65-69. Piano part features sustained chords with dynamics *p* and *mp*. Synthesizer part has sustained notes with a *p* dynamic. Drum part has a steady quarter-note pattern.

71

Pno.

mf

mp

p

pp

D

Syn. Br.

D

Dr.

pp

D

Measures 71-75. Piano part features sustained chords with dynamics *mf*, *mp*, *p*, and *pp*, ending with a double bar line and a **D** chord. Synthesizer part has sustained notes with a **D** chord at the end. Drum part has a steady quarter-note pattern, ending with a *pp* dynamic and a **D** chord.

76

Pno.

p

Measures 76-80. Piano part features sustained chords with a *p* dynamic. Synthesizer and Drum parts are not visible in this block.

84

Pno.

Measures 84-88 of a piano score. The key signature has two flats (B-flat and E-flat). Measure 84 features a half note chord in the right hand and a half note in the left. Measures 85-87 continue with similar textures, including some chords and moving lines. Measure 88 ends with a half note chord in the right hand and a half note in the left, followed by a fermata.

89

Pno.

pp

rit. *attacca*

ppp

Measures 89-93 of a piano score. Measure 89 begins with a piano (*pp*) dynamic. Measures 89-91 show a melodic line in the right hand and a supporting line in the left. Measure 92 is marked with a *rit.* (ritardando) and a dashed line indicating a gradual deceleration. Measure 93 ends with a *ppp* (pianissimo) dynamic and an *attacca* marking, indicating the start of the next section.

The Goddess 3M5

(Piano solo)

♩ = 125

First system of music (measures 1-9). The right hand features a melodic line with eighth-note patterns and a triplet of eighth notes in measure 4. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mp* (measures 1-3), *mf* (measures 7-9), and a crescendo leading into measure 10.

Second system of music (measures 10-18). The right hand continues the melodic development with a triplet in measure 11. The left hand accompaniment includes chords and moving lines. Dynamics include *mp* (measures 10-11) and a crescendo leading into measure 19.

Third system of music (measures 19-28). The right hand features a melodic line with a triplet in measure 20. The left hand accompaniment includes chords and moving lines. Dynamics include *mf* (measures 19-20), *p* (measures 21-22), and a crescendo leading into measure 29.

Fourth system of music (measures 29-36). The right hand features a melodic line with a triplet in measure 30. The left hand accompaniment includes chords and moving lines. Dynamics include *mf* (measures 29-30), *p* (measures 31-32), and a crescendo leading into measure 37.

Fifth system of music (measures 37-44). The right hand features a melodic line with a triplet in measure 38. The left hand accompaniment includes chords and moving lines. Dynamics include *p* (measures 37-38) and a crescendo leading into measure 45.

Sixth system of music (measures 45-53). The right hand features a melodic line with a triplet in measure 46. The left hand accompaniment includes chords and moving lines. Dynamics include *pp* (measures 45-46), *mp* (measures 47-48), *mf* (measures 49-50), *p* (measures 51-52), and a crescendo leading into measure 54.

Seventh system of music (measures 54-61). The right hand features a melodic line with a triplet in measure 55. The left hand accompaniment includes chords and moving lines. Dynamics include *mf* (measures 54-55), *p* (measures 56-57), and a crescendo leading into measure 62.

62

mf p

71

mf p

80

B

p mf mp

89

98

p

106

mp

113

120

C

f ff

8^{va}

129

Musical score for measures 129-137. The system consists of two staves. The upper staff is in bass clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of chords and single notes, with a *ff* (fortissimo) dynamic marking in measure 135. A fermata is placed over a chord in measure 134.

138

Musical score for measures 138-145. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of chords and single notes, with a *f* (forte) dynamic marking in measure 142.

146

attacca

Musical score for measures 146-153. The system consists of two staves. The upper staff is in bass clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of chords and single notes, with dynamic markings of *f* (forte) in measure 147, *mp* (mezzo-piano) in measure 149, and *ff* (fortissimo) in measure 151.

The Goddess 4M1

(Piano solo)

♩ = 60

Measures 1-8 of the piano solo. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The left hand plays a steady eighth-note accompaniment. The right hand features chords and dyads. Dynamics include *p* (piano) and *pp* (pianissimo), with crescendo and decrescendo markings.

Measures 9-16. Continuation of the piano solo. Measure 9 is marked with a *p* dynamic. The piece concludes with a final chord in measure 16, marked with a *pp* dynamic.

Measures 17-22, marked with a section label **A** in a box. Measure 17 is marked with a *mp* (mezzo-piano) dynamic. The right hand has a melodic line with slurs, while the left hand provides harmonic support with chords. Measure 22 is marked with a *mf* (mezzo-forte) dynamic.

Measures 23-28. The right hand continues its melodic development with slurs. The left hand features a descending eighth-note line in measures 23-24. Measure 25 is marked with a *mp* dynamic.

Measures 29-34. The right hand has a more active melodic line with eighth-note patterns. The left hand continues with a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *p* (piano).

Measures 35-38. Continuation of the piano solo. Measure 36 is marked with a *mp* dynamic. The right hand features a melodic line with slurs, and the left hand provides harmonic support.

Measures 39-44, marked with a section label **B** in a box. Measure 39 is marked with a *pp* dynamic. The right hand has a melodic line with slurs. The left hand features a descending eighth-note line in measures 39-40. Measure 43 is marked with a *p* dynamic.

45

pp *ppp* *pp*

54

p *pp*

63

C

pp *mp*

70

mf *f* *attacca*

The Goddess 4M2

Full score in C

♩ = 60

Flutes

Oboes

English Horn

Bassoons

Timpani

Cymbals

Harp

Piano

Acoustic Guitar

Voice

Electric Piano

Celesta

Synthesizer

Violin I

Violin II

Viola

Violoncello

Contrabass

pp

mf

pp

mf

f

mf

ppp

♩ = 60

9 A

Ob. *mp*

Cym. *mf*
mf
pp

Voice

mf wo ai ni wo di hao hai tz wei le ni tzai shin

E. Pno. *mp*

A

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

[illegible]

22

Fl.

A. Gtr.

Voice

E. Pno.

Synth.

Vln. I

Vln. II

Vla.

Vc.

Cb.

hao hai tz ni shih wo wei yi de li liang wo hui yon yuan di ai ni shou hu ni—— wo di hai tz

mf

pp

mp

The musical score is written for a symphonic band and voice. It consists of ten staves. The first staff is for Flute (Fl.), the second for Acoustic Guitar (A. Gtr.), the third for Voice, the fourth for Electric Piano (E. Pno.), the fifth for Synthesizer (Synth.), the sixth for Violin I (Vln. I), the seventh for Violin II (Vln. II), the eighth for Viola (Vla.), the ninth for Violoncello (Vc.), and the tenth for Contrabass (Cb.). The music is in 4/4 time with a key signature of one flat. The voice part has lyrics in Chinese. Dynamics include *mf*, *pp*, and *mp*.

28 C

Fl. *mf*

Cym.

Hp. *B $\flat$*

Pno. *mf*

A. Gtr.

Voice
je shih wo shin suo yuan

E. Pno. *mf*

Synth.

C

Vln. I *p mp p mp p*

Vln. II *p mp p mp p*

Vla. *p mp p mp p*

Vc. *p mp p mp p*

Cb. *p mp p*

34

Fl.

mp *pp*

Pno.

mp

E. Pno.

mp

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

mp *pp*

Cb.

pp

This musical score page contains measures 34 through 38. The instruments are Flute (Fl.), Piano (Pno.), Electric Piano (E. Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure 34 features a melodic line in the Flute, with dynamics *mp* and *pp* indicated. The Piano and Electric Piano provide harmonic support with chords and moving lines. Measures 35-38 continue the development of these parts, with the Violins, Viola, and Cello/Contrabass section playing a rhythmic pattern in the lower register, marked with *pp* dynamics.

39 **D**

Fl. *f* *mp*

Ob. *mf*

Bsn. *mf*

Pno. *mp*

A. Gtr. *mp*

E. Pno. *ppp*

Vln. I **D** *f*

Vln. II *f*

Cb. *mf*

The musical score is written for a full orchestra and solo instruments. The key signature changes from three flats to two flats (D major) at measure 39. The dynamics are marked as follows: *f* (forte) for Flute and Violins I and II at measure 39; *mp* (mezzo-piano) for Flute at measure 40, Piano at measure 41, Acoustic Guitar at measure 43, and Cello at measure 44; *mf* (mezzo-forte) for Oboe at measure 41, Bassoon at measure 39, and Cello at measure 44; and *ppp* (pianissimo) for Electric Piano at measure 41. The score includes various musical notations such as slurs, ties, and dynamic markings.

45

E

Fl. *mp* *f* *mf*

Ob. *f*

Eng. Hn. *mf*

Bsn. *mp*

Cym. *p* *mf*

Hp. *p* *mf* *gliss.*

A. Gtr.

Voice
wo ai ni wo di hao hai tz

E. Pno. *mp* *mf*

E

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cb. *mf*

49

Fl.

Eng. Hn.

Bsn.

mf

Voice

ni shih wo wei yi de li liang wo hui yon yuan di ai ni shou hu ni — wo di hai tz je shih wo shin suo

E. Pno.

mp

Vln. I

mp

Vln. II

mp

Vla.

mp

Cb.

mp

Detailed description: This is a page of a musical score, page 49. It contains eight staves. The first three staves are for woodwinds: Flute (Fl.), English Horn (Eng. Hn.), and Bassoon (Bsn.). The fourth staff is for Voice, with lyrics in Chinese: 'ni shih wo wei yi de li liang wo hui yon yuan di ai ni shou hu ni — wo di hai tz je shih wo shin suo'. The fifth staff is for Electric Piano (E. Pno.). The last four staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The score shows measures 49 through 54. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The woodwinds and strings play sustained notes or chords, while the voice part has a melodic line with lyrics. The electric piano part has a rhythmic accompaniment.

The Goddess 4M3

(Piano, Synthesizer, Electric Drum Set)

♩ = 90

Piano

Synthesizer

Synth Drums

mf

f

♩ = 90

mf

5

Pno.

Synth.

Syn. Drums

f

p

9

A

Pno.

Synth.

Syn. Drums

mf

A

13

Pno. *f*

Synth.

Syn. Drums

Measures 13-16: Piano part features a complex arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand, marked with a forte (*f*) dynamic. The synth part consists of sustained low-octave notes. The drums play a consistent eighth-note pattern.

B

17

Pno. *mp* *mf*

Synth.

Syn. Drums

Measures 17-20: Piano part features a complex arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand, marked with mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics. The synth part consists of sustained low-octave notes. The drums play a consistent eighth-note pattern.

21

Pno. *mp*

Synth.

Syn. Drums

Measures 21-24: Piano part features a complex arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand, marked with mezzo-piano (*mp*) dynamic. The synth part consists of sustained low-octave notes. The drums play a consistent eighth-note pattern.

25 **C**

Pno. *p* *8vb*

Synth. *pp*

Syn. Drums **C**

Measures 25-28: Piano part features chords in the right hand and single notes in the left hand, marked *p* and *8vb*. Synth part has a sustained low note marked *pp*. Syn. Drums part has a rhythmic pattern of eighth notes and rests, marked **C**.

29

Pno. *mf* *p* *(8)*

Synth.

Syn. Drums

Measures 29-32: Piano part features a melodic line in the right hand and chords in the left hand, marked *mf* and *p*. Synth part has a sustained low note. Syn. Drums part has a rhythmic pattern of eighth notes and rests.

33 **D**

Pno. *mf* *mp* *(8)*

Synth. *pp*

Syn. Drums **D**

Measures 33-36: Piano part features a melodic line in the right hand and chords in the left hand, marked *mf* and *mp*. Synth part has a sustained low note marked *pp*. Syn. Drums part has a rhythmic pattern of eighth notes and rests, marked **D**.

The musical score for "The Day After Tomorrow" features three staves: Piano (Pno.), Synth., and Syn. Drums. The Piano part is in the bass clef, playing a melodic line with eighth and quarter notes, and a final chord marked *ppp* in 2/4 time. The Synth. part is in the bass clef, playing a sustained low note with a long sustain pedal. The Syn. Drums part is in the treble clef, playing a rhythmic pattern of eighth and quarter notes, and a final chord marked *ppp* in 2/4 time.

The Goddess 4M4

(Choir, Strings)

♩ = 49

SOPRANO

ALTO

TENOR

BASS

Wo *mp* *pp*

Wo *mp* *pp*

Violin I

Violin II

Viola

Violoncello

Double Bass

♩ = 49

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

9 **A**

S. *Wo*
mp *Wo* *p* *Wo* *pp*

A. *Wo* *Wo* *p* *pp*

T. *mp*
Wo *mp* *Wo* *p* *pp*

B. *Wo* *Wo* *p* *pp*

A

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

Vln. II *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

Db. *mp* *p* *pp*

17 **B**

S. *Wo*
mp

A. *Wo*
mp

T. *Wo*
p

B. *Wo*
p

Score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The Soprano and Alto parts have lyrics "Wo" and dynamics *mp*. The Tenor and Bass parts have lyrics "Wo" and dynamics *p*. The score is in G major and 4/4 time, starting at measure 17. The Soprano and Alto parts have a melodic line starting in measure 17, while the Tenor and Bass parts have a sustained note.

B

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Db. *p* *pp*

Score for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and II parts have dynamics *p* and *pp*. The Viola, Violoncello, and Double Bass parts have dynamics *p* and *pp*. The score is in G major and 4/4 time, starting at measure 17. The Violin I and II parts have a melodic line starting in measure 17, while the Viola, Violoncello, and Double Bass parts have a sustained note.

Score for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is written in G major (one sharp) and 4/4 time. The vocal parts (S., A., T., B.) feature a melodic line with a crescendo from *mf* to *p* in the first measure, followed by a *Wo* (wordless) section marked *mp*. The instrumental parts (Vln. I, Vln. II, Vla., Vc., Db.) provide harmonic support, with dynamics ranging from *mp* to *pp*.

Vocal Parts:

- S. (Soprano):** Melodic line with a crescendo from *mf* to *p* in the first measure, followed by a *Wo* (wordless) section marked *mp*.
- A. (Alto):** Melodic line with a crescendo from *mf* to *p* in the first measure, followed by a *Wo* (wordless) section marked *mp*.
- T. (Tenor):** Melodic line with a crescendo from *mp* to *p* in the first measure, followed by a *Wo* (wordless) section marked *mp*.
- B. (Bass):** Melodic line with a crescendo from *mp* to *p* in the first measure, followed by a *Wo* (wordless) section marked *mp*.

Instrumental Parts:

- Vln. I (Violin I):** Melodic line with a crescendo from *mp* to *p* in the first measure, followed by a *Wo* (wordless) section marked *pp*.
- Vln. II (Violin II):** Melodic line with a crescendo from *mp* to *p* in the first measure, followed by a *Wo* (wordless) section marked *pp*.
- Vla. (Viola):** Melodic line with a crescendo from *mp* to *p* in the first measure, followed by a *Wo* (wordless) section marked *pp*.
- Vc. (Violoncello):** Melodic line with a crescendo from *mp* to *p* in the first measure, followed by a *Wo* (wordless) section marked *pp*.
- Db. (Double Bass):** Melodic line with a crescendo from *mp* to *p* in the first measure, followed by a *Wo* (wordless) section marked *pp*.

33 **C**

S. *pp*

A. *pp*

T. *Wo* *pp* *ppp*

B. *Wo* *pp* *ppp*

Detailed description: This block contains the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts consist of whole rests for the entire duration. The Tenor and Bass parts begin with a whole note, marked with a piano (*pp*) dynamic and a *Wo* (vocalization) marking. They then enter a melodic line consisting of eighth notes, which concludes with a half note marked *ppp* (pianissimo), indicated by a crescendo hairpin.

C

Vln. I *pp* *p* *pp* *ppp*

Vln. II *pp* *p* *pp* *ppp*

Vla. *pp* *p* *pp* *ppp*

Vc. *pp* *p* *pp* *ppp*

Db. *pp* *p* *pp* *ppp*

Detailed description: This block contains the instrumental staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). All five parts follow a similar dynamic contour: starting with *pp* (pianissimo), moving to *p* (piano) at the second measure, returning to *pp* at the third measure, and finally reaching *ppp* (pianissimo) at the fourth measure. The parts are written in a way that suggests a harmonic progression, with some notes marked with sharps or naturals to indicate specific pitch changes.

The Goddess 4M5

(Piano solo)

♩ = 59

First system of music (measures 1-5). The treble clef staff contains a melody with a *mp* (mezzo-piano) dynamic marking. The bass clef staff provides harmonic accompaniment with chords and moving lines.

Second system of music (measures 6-8). The treble clef staff continues the melody. The bass clef staff features a *p* (piano) dynamic marking in measure 7, which transitions to *pp* (pianissimo) in measure 8.

Third system of music (measures 9-10). Measure 9 is marked with a box containing the letter 'A'. The bass clef staff has a *mf* (mezzo-forte) dynamic marking and features a complex, rapid sixteenth-note pattern.

Fourth system of music (measures 11-12). The bass clef staff continues the rapid sixteenth-note pattern from the previous system, maintaining a consistent rhythmic intensity.

Fifth system of music (measures 13-14). The bass clef staff features a *mp* (mezzo-piano) dynamic marking and continues the rapid sixteenth-note pattern.

Sixth system of music (measures 15-16). The bass clef staff continues the rapid sixteenth-note pattern, with a *p* (piano) dynamic marking in measure 15.

Seventh system of music (measures 17-18). The bass clef staff continues the rapid sixteenth-note pattern, concluding the piece with a final measure in measure 18.

19 **B**

Measures 19 and 20 of the musical score. Measure 19 features a piano (*pp*) dynamic and a key signature of one sharp (F#). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Measure 20 continues the melodic development in the right hand, with the left hand maintaining the accompaniment. Both measures end with a double bar line.

21

Measures 21 and 22 of the musical score. Measure 21 features a key signature change to one flat (Bb). The right hand continues the melodic line, and the left hand provides a steady eighth-note accompaniment. Measure 22 continues the melodic development in the right hand, with the left hand maintaining the accompaniment. Both measures end with a double bar line.

23

Measures 23 and 24 of the musical score. Measure 23 features a key signature change to two flats (Bb, Eb). The right hand continues the melodic line, and the left hand provides a steady eighth-note accompaniment. Measure 24 continues the melodic development in the right hand, with the left hand maintaining the accompaniment. Both measures end with a double bar line.

25

Measures 25 and 26 of the musical score. Measure 25 features a key signature change to two sharps (F#, C#). The right hand continues the melodic line, and the left hand provides a steady eighth-note accompaniment. Measure 26 continues the melodic development in the right hand, with the left hand maintaining the accompaniment. Both measures end with a double bar line.

27

Measures 27 and 28 of the musical score. Measure 27 features a piano (*ppp*) dynamic and a key signature change to one flat (Bb). The right hand continues the melodic line, and the left hand provides a steady eighth-note accompaniment. Measure 28 continues the melodic development in the right hand, with the left hand maintaining the accompaniment. Both measures end with a double bar line.

29

Measures 29 and 30 of the musical score. Measure 29 features a key signature change to two flats (Bb, Eb). The right hand continues the melodic line, and the left hand provides a steady eighth-note accompaniment. Measure 30 continues the melodic development in the right hand, with the left hand maintaining the accompaniment. Both measures end with a double bar line.

31

attacca

Measures 31 through 34 of the musical score. Measure 31 features a forte (*ff*) dynamic and a key signature change to two sharps (F#, C#). The right hand plays a melodic line, and the left hand provides a steady eighth-note accompaniment. Measure 32 continues the melodic development in the right hand, with the left hand maintaining the accompaniment. Measure 33 features a piano (*pp*) dynamic and a key signature change to one flat (Bb). The right hand continues the melodic line, and the left hand provides a steady eighth-note accompaniment. Measure 34 continues the melodic development in the right hand, with the left hand maintaining the accompaniment. The piece concludes with a double bar line.

The Goddess 4M6

(Piano, Synthesizer, drum loop)

♩ = 120

Piano

Synthesizer 1
(drum loop)

Synthesizer 2
(drum loop)

Synthesier 3

Measures 1-7. The Piano part features a bass line with chords and a melody. Synthesizer 1 has a drum loop. Synthesizer 2 and Synthesier 3 are silent.

8

Pno.

Syn. 1
(drum loop)

Syn. 3

Measures 8-11. The Piano part continues with a melody. Synthesizer 1 has a drum loop. Synthesizer 3 is silent.

12

Pno.

Syn. 1
(drum loop)

Syn. 3

A

A

Measures 12-15. The Piano part features a melody. Synthesizer 1 has a drum loop. Synthesizer 3 is silent. Section markers A are present at measures 13 and 15.

16

Pno.

Syn. 1 (drum loop)

f

20

Pno.

Syn. 1 (drum loop)

mp

24

Pno.

Syn. 1 (drum loop)

Syn. 3

cresc.

ff

28

Pno.

Syn. 1 (drum loop)

Syn. 3

f

33

Pno.

Syn. 1
(drum loop)

Syn. 3

mf

mp

38

Pno.

Syn. 1
(drum loop)

Syn. 3

ff

mf

42

Pno.

Syn. 1
(drum loop)

mp

46

Pno.

Syn. 1
(drum loop)

Syn. 1
(drum loop)

51

Pno.

Syn. 1
(drum loop)

mp *mf*

55

Pno.

Syn. 1
(drum loop)

mf *f*

59

Pno.

Syn. 1
(drum loop)

63

Pno.

Syn. 1
(drum loop)

Syn. 2
(drum loop)

f *ff*

f

70

Pno.

p

mp

Syn. 1
(drum loop)

Syn. 2
(drum loop)

76

Pno.

cresc.

Syn. 1
(drum loop)

Syn. 2
(drum loop)

80

Pno.

f

mp

cresc.

Syn. 1
(drum loop)

Syn. 2
(drum loop)

rit.

86

Pno.

fff

8^{vb}

Syn. 1
(drum loop)

Syn. 2
(drum loop)

♩ = 100

93

Pno.

p

The Goddess 4M7

(Choir, Strings)

♩ = 100

Choir

mp

mp

Violin I

mp

Violin II

mp

Viola

mp

Violoncello

mp

Contrabass

mp

13

Choir

p

mp

p

mp

Vln. I

p

mp

Vln. II

p

mp

Vla.

p

mp

Vc.

p

mp

Cb.

p

mp

Choir

Wo *Wo* *Wo* *Wo* *Wo* *p* *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *pp*

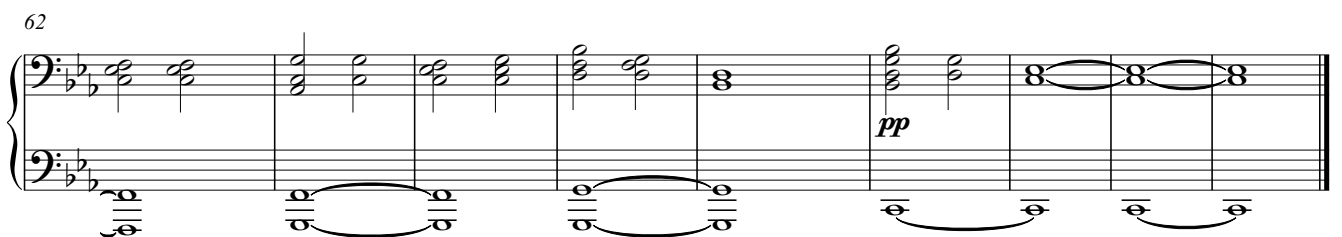
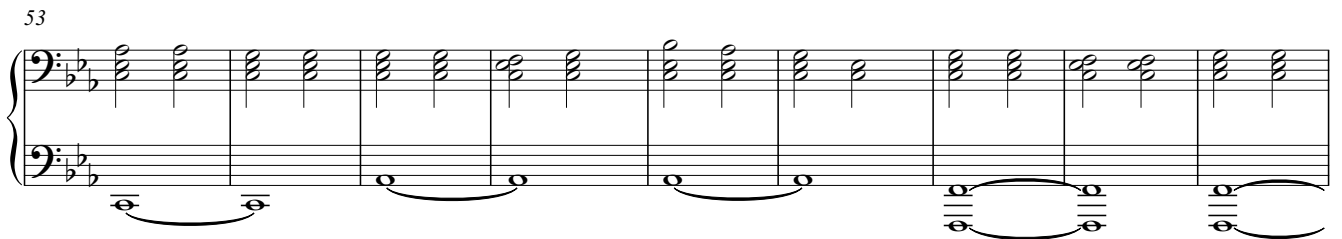
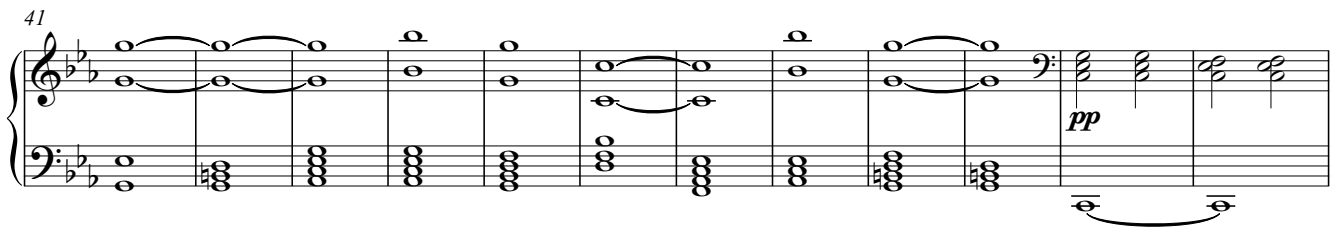
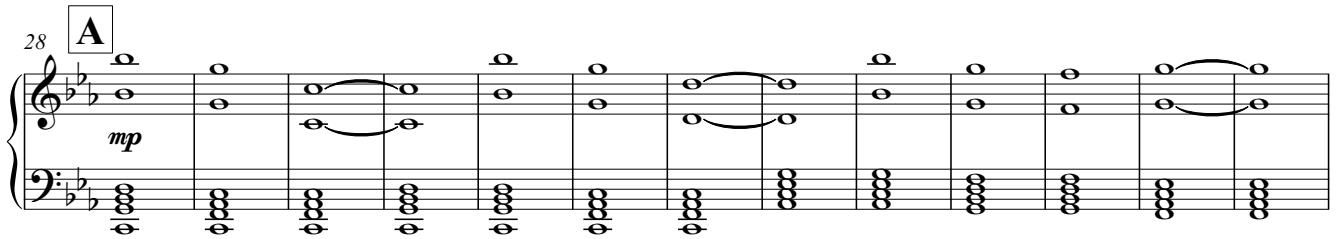
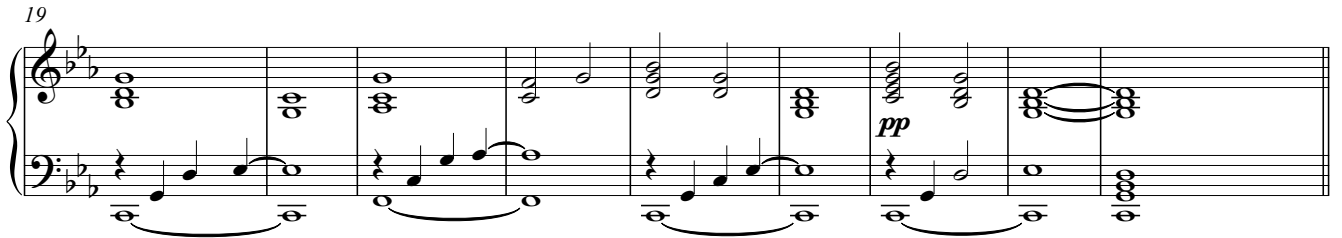
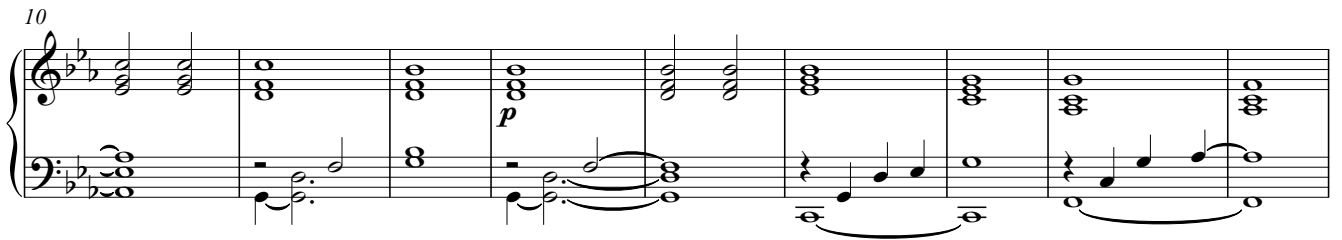
p *pp*

p *pp*

The Goddess 4M8

(Piano solo)

♩ = 120



The Goddess 4M9

Full Score in C

♩ = 120

Flutes

Oboes

English Horn

Bassoons

Timpani

Cymbals

Harp

Piano

Voice

Electric Piano

Celesta

Synthesizer

Violin I

Violin II

Viola

Violoncello

Contrabass

p

mp

ppp

p

pp

♩ = 120

This musical score is for a piece titled 'The Goddess 4M9', a full score in C major. The tempo is marked as 120 beats per minute (♩ = 120). The score is written for a large ensemble, including woodwinds (Flutes, Oboes, English Horn, Bassoons), percussion (Timpani, Cymbals), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and keyboard instruments (Harp, Piano, Electric Piano, Celesta, Synthesizer). The key signature is C major, and the time signature is 4/4. The score is divided into two systems. The first system contains staves for Flutes, Oboes, English Horn, Bassoons, Timpani, Cymbals, Harp, Piano, Voice, Electric Piano, Celesta, and Synthesizer. The second system contains staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The Harp and Celesta parts feature a melodic line starting in the second measure of the first system, marked with a piano (*p*) dynamic. The Synthesizer part features a sustained chord in the eighth measure, marked with a mezzo-piano (*mp*) dynamic. The Violin I and II parts feature a melodic line starting in the second measure of the first system, marked with a pianissimo (*ppp*) dynamic. The Viola part features a sustained chord in the eighth measure, marked with a piano (*p*) dynamic. The Violoncello and Contrabass parts feature a sustained chord in the eighth measure, marked with a piano (*p*) dynamic. The score is written in a clean, professional style with clear notation and dynamics.

33

Fl. *mp* *p* *mf* *p*

Ob. *mf* *p* *mf* *p*

Cym. *pp*

Hp. *pp*

Voice
wo yao ni yao gan ping an di chang da_____ wo di hai tz ching ni ting wo shuo wo ai
mf

E. Pno. *mf*

Synth. *mp*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

42

Fl. *mf*

Cym. *mf*

Hp. *mf*

Voice

ni wo di hao hai tz ni shih wo wei yi de li

E. Pno. *mf*

Synth. *mf*

Vln. I *f*

Vln. II

Vla.

Vc.

Cb.

48

Fl. *mp* *mf*

Voice

liang wo hui yon yuan di ai ni shou hu ni wo di

E. Pno.

Synth. *mp*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp*

Vc. *mp*

Cb. *mp*

54

Fl.

Ob.

Eng. Hn.

Cym.

Hp.

Voice

E. Pno.

Synth.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

pp

mf

pp *mf*

pp *mf* gliss.

hai tz je shih wo shin suo wo ai ni wo di hao hai

mf

mf

mf

mf

mf

mf

60

Eng. Hn.

Voice

tz ni shih wo wei yi de li liang wo hui

E. Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

Ob.

Voice

yon yuan di ai ni shou hu ni wo di hai tz je shih wo

E. Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mp

This musical score page contains measures 86 through 90. The instrumentation includes Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Bassoon (Bsn.), Harp (Hp.), Piano (Pno.), Euphonium (E. Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score begins at measure 86, marked with a rehearsal symbol. The woodwinds (Fl., Ob., Bsn.) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) play sustained chords or long notes, often marked with a piano (*p*) dynamic. The Oboe (Ob.) has a melodic line starting in measure 87. The English Horn (Eng. Hn.) has a melodic line starting in measure 89. The Harp (Hp.) and Piano (Pno.) provide harmonic support with chords and arpeggiated figures. The Piano (Pno.) part features a prominent arpeggiated figure in the right hand and a sustained bass line in the left hand. The Euphonium (E. Pno.) part has a melodic line starting in measure 89, marked with a mezzo-piano (*mp*) dynamic. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines starting in measure 89, marked with a piano (*p*) dynamic. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts have sustained notes or long notes, marked with a piano (*p*) dynamic. The score ends at measure 90 with a double bar line.

93 **D**

Fl. *mf* *pp*

Ob. *mf* *pp*

Eng. Hn. *mf* *pp*

Bsn. *mf* *pp*

Hp. *mf* *pp*

Pno. *mf* *mp*

Voice
wo ai ni

E. Pno. *mf*

D

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*



99 rit.

Pno. *pp* *p*

Princess Iron Fan

Full scores

Music by Yu-Ching Cha

Princess Iron Fan 1M1

Full score in C

♩ = 130

Dizi

Piccolo

Flutes

Oboes

Clarinet in B $\flat$

Bassoons

Horns in F

Trumpets in B $\flat$

Tuba

Timpani

Cymbals

Xylophone

Harp

Violoncello

Violin I

Violin II

Viola

Violoncello

Contrabass

mf

f

mp

mf

p

mf

p

♩ = 130

6 **A**

Picc. *mp*

Picc. *mp*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mf* *div*

Tpt. *mf*

Tba. *mf*

Timp. *mf*

Cym. *pp* *f*

Xyl. *pp* *f*

Hp. *pp* *f* *gliss.*

Vc. *mp*

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

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

Vla. *f* *p* *mf*

Vc. *mp* *f*

Cb. *mp* *mp*

24

Picc. *mf*

Picc. *mp*

Tpt. *f*

Tba. *f*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cb. *pp*



29

Picc. *mf*

Tpt.

Xyl. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Cb. *mp*

41

Picc. *mf*

Hn. *mf*

Xyl. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cb. *mf*

46

Picc. *f* *ff*

Fl. *f* *ff*

Hn. *p*

Cym.

Xyl. *mp*

Vc. *ff* *mp*

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

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

Vla. *mp*

Cb. *pp*

Princess Iron Fan 1M2

Full score in C

♩ = 75

Dizi (Chinese Flute) Solo



Pipa



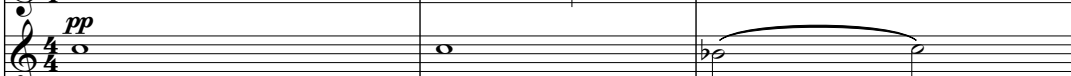
GuZheng



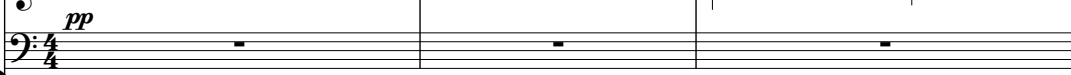
Flute



Clarinet in Bb

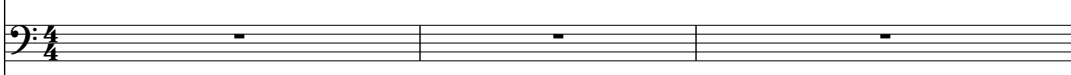


Bassoon

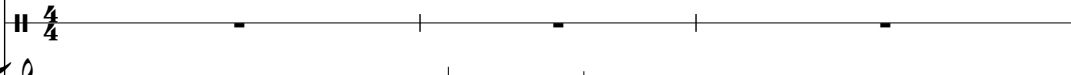


♩ = 75

Timpani



Cymbals



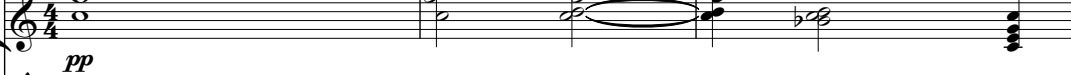
Glockenspiel



Xylophone



Celesta

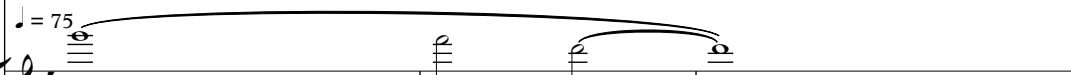


Harp 1

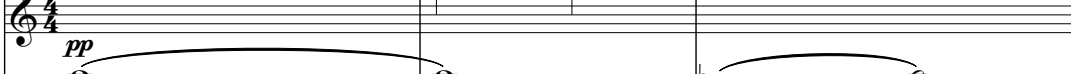


♩ = 75

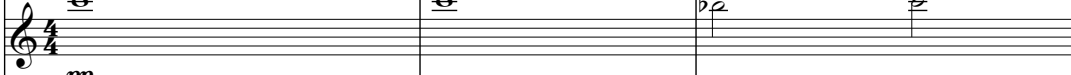
Violin I



Violin II



Viola



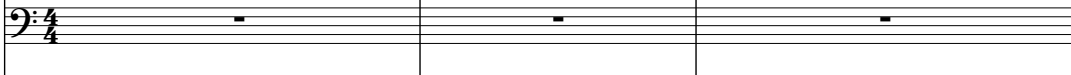
Cello Solo



Violoncello



Double Bass



4

A

Dizi Solo

GuZheng

mf

pp

Fl.

Cl.

A

Xyl.

Cel.

Hp. 1

pp

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

express.

mf

4

A

Dizi Solo

GuZheng

mf

pp

Fl.

Cl.

A

Xyl.

Cel.

Hp. 1

pp

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

express.

mf

[illegible]

9 **B** *express.*

Pipa *f* *mf*

GuZheng *mf*

Cl. *mf*

B

Timp. *f*

Cym. *f*

Hp. 1

B *express.*

Vln. I *f* *ff*

Vln. II

Vla. *mf*

Vc. *p* *mf*

Vc. *mp*

Db. *mp*

Pipa

GuZheng

Fl.

Cl.

Bsn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Db.

The musical score is written for measures 15 through 18. The key signature has two sharps (F# and C#), and the time signature is 4/4. The instruments and their parts are as follows:

- Pipa:** Measures 15-16 have a melodic line with eighth and quarter notes. Measures 17-18 are whole rests.
- GuZheng:** Measures 15-16 have a melodic line starting with a *mf* dynamic. Measures 17-18 have a sustained chord in measure 17 and a melodic line in measure 18.
- Fl.:** Measures 15-16 are whole rests. Measures 17-18 have a melodic line starting with a *mp* dynamic.
- Cl.:** Measures 15-16 have a melodic line. Measures 17-18 have a melodic line starting with a *mp* dynamic.
- Bsn.:** Measures 15-16 are whole rests. Measures 17-18 have a melodic line starting with a *mp* dynamic.
- Timp.:** Measures 15-16 have a sustained note. Measures 17-18 are whole rests.
- Vln. I:** Measures 15-16 have a melodic line. Measures 17-18 have a melodic line starting with a *mp* dynamic.
- Vln. II:** Measures 15-16 are whole rests. Measures 17-18 have a melodic line starting with a *pp* dynamic.
- Vla.:** Measures 15-16 have a sustained note. Measures 17-18 have a melodic line starting with a *pp* dynamic.
- Vc. (top):** Measures 15-16 have a sustained note. Measures 17-18 have a melodic line.
- Vc. (bottom):** Measures 15-16 are whole rests. Measures 17-18 have a melodic line.
- Db.:** Measures 15-16 are whole rests. Measures 17-18 have a melodic line.

19 **C**

Dizi Solo

GuZheng

p

Hp. 1

C

p

Vln. I

C

mf

Vln. II

p

Vla.

p

Vc.

p

Vc.

p

Db.

p

22

GuZheng

Hp. 1

Vln. I

Vln. II

Vla.

Vc.

Vc.

Db.

pp

mp

24

Dizi Solo

GuZheng

Hp. 1

Vln. II

Vla.

Vc.

Db.

mp

pp

pp

pp

pp

Full score in C

This musical score is for the piece "The Great Wall" by Tan Dun. It features a Dizi solo and a string ensemble. The score is written for a full orchestra, including strings, woodwinds, and percussion. The key signature is D major (three sharps) and the time signature is 4/4. The tempo is marked as quarter note = 90. The Dizi solo begins with a *mf* dynamic, followed by a *ad lib* section with a 9-measure rest and a 4-measure rest, and ends with a *p* dynamic. The string ensemble consists of Violin I, Violin II, Viola, Cello Solo, Violoncello, and Contrabass. The Violin I and II parts are marked *p* and feature long, sweeping melodic lines. The Cello Solo part is marked *mf* and features a *pizz* (pizzicato) section. The Violoncello and Contrabass parts are marked *p* and feature a *pizz* section. The Viola part is marked *p* and features a *pizz* section. The score is written for a full orchestra, including strings, woodwinds, and percussion.

6 A

Erhu *mf* *express.*

Ob. *p*

Hp. *mp* *mf*

Vln. I *pp*

Vln. II *pp*

Cello solo *mf* *express.*

Vc. *p*

Cb. *p*

Score for measures 15 through 21, featuring various instruments and dynamics.

Instrumentation and Dynamics:

- Dizi:** *mf* (measures 19-21)
- Erhu:** (measures 15-21)
- Ob.:** *staccato*, *mp* (measures 15-21)
- Cl.:** *staccato*, *mp* (measures 15-21)
- Bsn. solo:** *staccato*, *f* (measures 15-21)
- Bsns:** *staccato*, *mp* (measures 15-21)
- Hp.:** (measures 15-21)
- Vln. I:** *pizz*, *mp* (measures 15-21)
- Vln. II:** *pizz*, *mp* (measures 15-21)
- Vla.:** *pizz*, *mp* (measures 15-21)
- Vc.:** *mp* (measures 15-21)
- Cb.:** *mp* (measures 15-21)

The score is written in 2/4 time with a key signature of three sharps (F#, C#, G#). The measures are divided into two systems of seven measures each. The first system (measures 15-21) includes a Dizi entry in measure 19. The second system (measures 22-28) continues the orchestration with various dynamics and articulations.

Score for measures 22 through 27, featuring various instruments and dynamics.

Measures 22-27:

- Dizi:** *mp* (measures 22-23), then rests.
- Ob.:** *p* (measures 22-27).
- Cl.:** *p* (measures 22-27).
- Bsn. solo:** *p* (measures 22-23), *f* (measures 24-25), then rests.
- Bsns:** *p* (measures 22-27).
- Hp.:** *p* (measures 22-27).
- Vln. I:** *p* (measures 22-27).
- Vln. II:** *p* (measures 22-27).
- Vla.:** *p* (measures 22-27).
- Vc.:** *p* (measures 22-27).
- Cb.:** *p* (measures 22-27).

B

28

Erhu

GuZheng

Ob.

Cl.

Bsn. solo

Bsns

Hp.

f

mf

p

p

p

p

B

Vln. I

Vln. II

Vla.

Cello solo

Vc.

Cb.

p

p

p

p

p

p

arco

p

arco

p

arco

p



36

Dizi

Erhu

Hp.

Vln. I

Vln. II

Vla.

Cello solo

ad lib

mf

mf

pp

pp

pp

pp

44

Dizi

Erhu

GuZheng

Bsn. solo

Vln. I

Vln. II

Vla.

Cello solo



50 **C**

Dizi

GuZheng

Bsn. solo

Hp.

Vla.

Cello solo

Vc.

Cb.

mf

mp

mf

mp

pizz f

pizz

pp

Princess Iron Fan 1M4

Full score in C

♩ = 120

Flutes

Oboes

Bassoons

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

staccato

mf

staccato

mp

p

staccato

mp

staccato

mp

pizz

p

9 **A**

Fl.

Ob.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Cb.

staccato

mf

mp

p

mp

mf

mf

mf

14

Fl.

Ob.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

staccato

p

Princess Iron Fan 1M5

Full score in C

DiZi

Flute

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Timpani

Percussion
(Symbal, Tom Tom)

Snare Drum

Glockenspiel

Xylophone

Piano (L.H.)

Violin I

Violin II

Viola

Violoncello

Double Bass

Staccato

mp

mf

p

pizz

4

Bsn. *f* *p*

Hn. *fz*

Timp. *fz*

Vln. I *cresc.* *f* *tr.*

Vc. *mf* *p*

Db. *pizz* *p*

7 **A**

Hn. *pp*

Tpts. *f*

Tbn. *f*

Tba. *pp*

Timp. *f*

Perc.

Pno. *mp*

Vln. I *pp* *arco* *f*

Vln. II *f* *arco*

Vla. *Staccato* *mp*

Vc. *Staccato* *mp*

Db. *arco* *mf*

13

DiZi

mf

Cl.

mf

Hn.

Tpts.

harmon mute in

ff

harmon mute in

ff

Tbn.

Tba.

Timp.

pp *f* *pp* *f*

Pno.

Vln. I

Vln. II

pizz *mf*

Vla.

pizz *mf*

Vc.

Db.

19

DiZi *mp* *mf*

Cl. *mp*

Bsn. *mp*

Hn.

Tba.

Timp. *pp*

Perc. *pp*

Vln. I *f* *arco* *tr.*

Vln. II *f* *arco* *tr.*

Vla. *mp*

Vc. *pizz* *mp*

Db. *arco*

24 **B** $\text{♩} = 125$

Hn. *mf*

Tpts. *ff*

Tbn. *ff*

Tba. *ff*

B $\text{♩} = 125$

Timp. *f*

Perc. *f*

S. D. *mf*

Pno. *ff*

B $\text{♩} = 125$

Vln. I *fp*

Vln. II *fp*

Vla. *Staccato* *mf*

Vc. *Staccato* *mf*

Db. *Staccato* *mf*

29

Hn.

mf

Tpts.

fff

Tbn.

mf

Tba.

mf

Timp.

Perc.

S. D.

Pno.

mf

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Db.

mf

34

C

Hn.

f

Tpts.

Tbn.

ff

3

Tba.

ff

3

C

Timp.

mf

Perc.

S. D.

Pno.

ff

3

C

Vln. I

Vln. II

Vla.

ff

3

Vc.

ff

3

Db.

mf

39

Hn. *f* *mf*

Tpts. *f* *mf*

Tbn. *f*

Tba. *f*

Timp.

S. D.

Pno. *f* *8^{vb}*

Vln. I *ff* *3*

Vln. II *ff* *3*

Vla. *f*

Vc. *f*

Db. *f*

46

Hn.

Tpts.

Tba.

Timp.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

p

pp

f

mf

p

f

8va

mf

f

pp

p

pp

p

p

[illegible]

61

D

Hn.

Tpts.

Tbn.

Tba.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

f *p*

f *p*

f *p*

ff

ff

f *p*

f *p*

f *p*

f *p*

f

90

E

Hn. *ff*

E

Timp. *ff*

Perc. *ff*

S. D. *f*

E

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

95

Hn.

Timp.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

fff

fff

mp

mp

mp

100

Hn. *f*

Tbn. *f*

Tba. *f*

Timp. *f*

S. D. *f*

Xyl. *mf* *f* *mf* *f*

Pno. *mf* *f* *mf* *f*

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

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

Vla. *mf* *f* *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

Detailed description of the musical score: The score is for measures 100 through 103. Measure 100 starts with a tempo marking of 100. The key signature is two sharps (F# and C#). The brass section (Hn., Tbn., Tba.) plays a rhythmic pattern of eighth notes, starting on a half note and moving up. The woodwinds (S. D., Xyl.) and piano (Pno.) provide a steady accompaniment. The strings (Vln. I, Vln. II, Vla., Vc., Db.) play a complex, fast-moving pattern. Measure 101 continues the same pattern. Measure 102 shows a transition where some instruments (Hn., Tbn., Tba., Timp.) have rests, while others (S. D., Xyl., Pno., Vln. I, Vln. II, Vla., Vc., Db.) continue. Measure 103 concludes the section with a key signature change to three sharps (F#, C#, G#).

104 $\text{♩} = 69$

DiZi *ff*

Fl. *p*

Cl. *p*

Bsn. *p*

Hn. *fz*

Tpts. *mp* *mf*

Tbn. *fz*

Tba. *fz*

$\text{♩} = 69$

Timp. *f*

S. D. *fz*

Pno. *fz*

$\text{♩} = 69$

Vln. I *fz*

Vln. II *fz*

Vla. *fz*

Vc. *fz*

Db. *fz*

Princess Iron Fan 2M1

Full score in C

$\text{♩} = 69$

Flute

Clarinet in B♭

Bassoon

Tuba

Glockenspiel

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

mp

staccato

mf

p

Pizz

mf

mp

7

Fl.

Cl.

Bsn.

Tba.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

staccato

mp

staccato

mp

f

mf

Pizz

13

Bsn.

Tba.

Hp.

Vln. I

Vln. II

Vc.

Db.

staccato

pp

arco

mf

arco

mf

arco

mp

19

Hp.

Vln. I

Vln. II

Db.

mp

mp

25

Cl.

Hp.

Vln. I

Vln. II

Vc.

Db.

staccato

mf

p

mf

Pizz

mp

31

Fl.

Cl.

Hp.

Vln. I

Vln. II

Vc.

Db.

mp

mp

Pizz

mp

Pizz

mp

35

Fl.

Cl.

Bsn.

Hp.

Vln. I

Vln. II

Db.

pp

pp

pp

pp

arco

pp

The musical score for measures 35-39 is written for a woodwind and string ensemble. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwinds (Flute, Clarinet, Bassoon) and strings (Violin I, Violin II, Double Bass) play eighth notes in measures 35 and 36. In measure 37, the woodwinds and strings play a half note, with a piano (pp) dynamic marking. In measure 38, the woodwinds and strings play a half note, with a piano (pp) dynamic marking. In measure 39, the woodwinds and strings play a half note, with a piano (pp) dynamic marking. The Double Bass part in measure 39 is marked arco.

Princess Iron Fan 2M2

Full score in C

$\text{♩} = 80$

DiZi *mf*

Pipa

Guzheng

Flute *f*

Oboe *f* *p*

Clarinet in B♭ *mf*

Bassoon solo *mf*

Bassoon *a3* *p* *mf*

Cimbasso *p* *f*

Bass Trombone *p*

$\text{♩} = 80$

Timpani

Xylophone *f*

Glockenspiel

Piano

Harp

$\text{♩} = 80$

Violin I *mf* *f* *mf*

Violin II *mf* *f* *mf*

Viola *Pizz* *mp*

Violoncello *p* *arco*

Double Bass *Pizz* *p*

6

$\text{♩} = 98$

A *express.*

DiZi

Pipa *mp*

Guzheng *p*

Fl.

Ob.

Cl.

Bsn solo

Bsn.

Cimbasso

B. Tbn.

A $\text{♩} = 98$

Timp.

Xyl.

Glock. *mp*

Pno.

Hp. *p*

A $\text{♩} = 98$

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *pp arco*

Vc. *pp*

Db. *mp*

11

♩ = 95

DiZi *mf*

Pipa

Guzheng

Bsn. *p*

♩ = 95

Hp. *p*

Vln. II *p*

Vc. *mf*

Db. *mp*

Pizz



15

Ob. *mf*

Bsn solo *mf*

Bsn. *mf*

Hp. *p*

Vln. II *p*

Vla. *mf*

Vc. *mf*

Db. *p*

DiZi

Guzheng

Fl.

Cl.

Bsn solo

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

p

mp

Pizz

Detailed description of the musical score: The score is for page 20 of a piece. It features ten staves. The DiZi (top staff) starts with a melodic phrase marked *mf* and then rests. The Guzheng (second staff) has a melodic line starting in the third measure, marked *f*. The Flute (Fl.) and Clarinet (Cl.) both have melodic lines starting in the fifth measure, marked *mp*. The Bassoon solo (Bsn solo) has a melodic line starting in the second measure, marked *f*. The Bassoon (Bsn.) has a rhythmic pattern of eighth notes, marked *p*. The Harp (Hp.) has a complex arpeggiated pattern, marked *mf*. The Violin I (Vln. I) and Violin II (Vln. II) both have melodic lines starting in the fifth measure, marked *mp* and *Pizz* respectively. The Viola (Vla.) has a melodic line starting in the third measure. The Violoncello (Vc.) has a melodic line starting in the first measure. The Double Bass (Db.) has a rhythmic pattern of eighth notes, marked *p*.

Score for measures 25 through 31, featuring the following instruments:

- Guzheng
- Fl.
- Ob.
- Cl.
- Bsn.
- Glock.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

Key signature: one sharp (F#). The score includes various dynamics and articulations:

- Guzheng:** *mf* (measures 25-26), then rests.
- Fl.:** *p* (measure 25), then rests.
- Ob.:** Rests until measure 31, where *mf* is indicated.
- Cl.:** *p* (measure 25), then rests.
- Bsn.:** *p* (measure 25), then rests.
- Glock.:** Rests until measure 30, where a chord is played.
- Hp.:** Rests throughout.
- Vln. I:** *arco* and *mf* (measure 27), then *mp* (measure 31).
- Vln. II:** *arco* (measure 30), then *mp* (measure 31).
- Vla.:** *mf* (measure 25), then *mp* (measure 31).
- Vc.:** *p* (measure 26), then rests.
- Db.:** *p* (measure 26), then *mp* (measure 31).



32

Pipa *mf*

Guzheng *f* *p*

Ob.

Vln. I

Vln. II

Vla.

Vc.

Db.

38 **B** $\text{♩} = 120$ $\text{♩} = 129$

Guzheng

Bsn.

Cimbasso

Xyl. $\text{♩} = 120$ $\text{♩} = 129$

Pno. $\text{♩} = 120$ $\text{♩} = 129$

Vln. I *f*

Vln. II

Vla. *f* *Staccato*

Vc.

Db.

42

Pno.

Vln. I

Vln. II

Vc.

Measures 42-45. PIANO: Complex chordal textures in both staves. Violins I & II: Similar melodic lines with slurs. Viola: Simple eighth-note accompaniment.



46

Cimballo

B. Tbn.

Timp.

Xyl.

Pno.

Vln. I

Vln. II

Db.

Measures 46-50. Cimballo: Melodic line with dynamics *mp*, *f*, *mp*. B. Tbn.: Sustained notes. Timp.: Sustained notes with *mp*. Xyl.: Sustained notes with *mp*. PIANO: Sustained notes with *mf*. Violins I & II: Similar melodic lines. Double Bass: Simple eighth-note accompaniment.

52

C

Guzheng

Fl.

Cl.

Bsn solo

Cimbasso

B. Tbn.

Xyl.

Pno.

Db.

mf

C

C



57

Guzheng

Bsn solo

B. Tbn.

Xyl.

Vla.

Vc.

fp

fp

fp

fp

65

DiZi

Guzheng

Xyl.

Vln. I

Vln. II

Vla.

Vc.

f

p

fp

fp

fp

fp



72

DiZi

Guzheng

Ob.

Cl.

Bsn solo

Xyl.

Vln. I

Vln. II

f

Princess Iron Fan 2M3

Full score in C

♩ = 109

DiZi

GuZheng

Flutes

Oboes

Clarinets in B♭

Bassoons

Tuba

Xylophone

Harp

Piano

♩ = 109

Violin I

Violin II

Viola

Violoncello

Contrabass

Staccato

p

mf

Pizz

DiZi

GuZheng

Fl.

Ob.

Cl.

Bsn.

Tba.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mp

mf

mf

p

p

f

p

f

p

Staccato

p

mp

Staccato

p

mp

mf

mf

p

f

p

arco

Pizz

p

mp

Pizz

p

mp

9 **A**

DiZi *mf*

Ob. *p* *f*

Cl. *p*

Bsn. *p*

Xyl. *f*

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

Vln. II *p* *f*

Vla. *mp* *mp*

Vc. *Pizz* *mp*

Cb. *mp*

DiZi

GuZheng

Ob.

Cl.

Bsn.

Tba.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mp

mf

mf

♩ = 90

18

♩ = 138

B

GuZheng

Fl.

mf

Ob.

mf

p

Cl.

mf

p

Bsn.

mf

p

Tba.

mf

Hp.

mp

Pno.

f

♩ = 138

B

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Cb.

p

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hp. *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

The musical score is written for measures 23 through 26. The key signature is one flat (B-flat). The time signature is 4/4. The instruments are arranged in a standard orchestral layout. The Harp part is written in grand staff notation. The Oboe, Clarinet, Bassoon, Violin I, Violin II, Viola, Violoncello, and Contrabass parts are written in single staves. The dynamics are indicated by *mp* (mezzo-piano) and *f* (forte).

27

GuZheng

Ob.

Cl.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

arco

pp

The musical score for measures 27-31 is as follows:

- GuZheng:** Measures 27-29 are silent. In measure 30, it plays a sustained chord in the right hand and a sustained chord in the left hand, marked *mp*.
- Ob.:** Measures 27-29 play a rhythmic pattern of eighth notes. In measure 30, it plays a sustained note. In measure 31, it is silent.
- Cl.:** Measures 27-29 play a rhythmic pattern of eighth notes. In measure 30, it plays a sustained note. In measure 31, it is silent.
- Bsn.:** Measures 27-29 play a rhythmic pattern of eighth notes. In measure 30, it plays a sustained note. In measure 31, it is silent.
- Hp.:** Measures 27-29 play a rhythmic pattern of eighth notes. In measure 30, it plays a sustained chord, marked *p*. In measure 31, it is silent.
- Vln. I:** Measures 27-29 play a rhythmic pattern of eighth notes. In measure 30, it plays a sustained note. In measure 31, it is silent.
- Vln. II:** Measures 27-29 play a rhythmic pattern of eighth notes. In measure 30, it plays a sustained note. In measure 31, it is silent.
- Vla.:** Measures 27-29 play a rhythmic pattern of eighth notes. In measure 30, it plays a sustained note. In measure 31, it is silent.
- Vc.:** Measures 27-29 play a rhythmic pattern of eighth notes. In measure 30, it plays a sustained note, marked *arco*. In measure 31, it plays a sustained note, marked *pp*.
- Cb.:** Measures 27-29 play a rhythmic pattern of eighth notes. In measure 30, it plays a sustained note, marked *arco*. In measure 31, it plays a sustained note, marked *pp*.

Full score in C

♩ = 88

DiZi

Guzheng

Flutes

Oboes

Clarinets in Bb

Bassoons

Cymbals

Glockenspiel

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

$\text{♩} = 143$

$\text{♩} = 88$

mp

pp

f

mf

Pizz

[illegible]

40

Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



44 *attacca*

Picc.

Ob.

Cl.

Bsn. *f*

Vln. I

Vln. II

Vla. *mp* *f*

Vc. *mp* *f*

Cb.

Princess Iron Fan 2M5

Full score in C

♩ = 88

DiZi

Flutes

Bassoons

Trumpets in B $\flat$

Trombone

Tuba

Timpani

Cymbals

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

$\text{♩} = 88$
arco

mf

mf

f

mp

f

mp

28

Bsn.

Tpt.

Tbn.

Tba.

Timp.

Vla.

Cb.

32

B

Picc.

Bsn.

Tba.

Timp.

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

attacca

fff

mf

mf

mf

Princess Iron Fan 3M1

Full score in C

♩ = 88

DiZi

Guzheng

Flutes

Oboes

Clarinets in Bb

Bassoons

Glockenspiel

Harp

♩ = 88

Violin I

Violin II

Viola

Violoncello

Contrabass

Pizz

mp

arco

mp

A

7

Fl. *mf* *Pizz*

Cl. *p* *Pizz*

Bsn. *p* *Pizz*

A

Vln. II *Pizz* *p*

Vla. *Pizz* *p*

Vc. *p* *Pizz*

Cb. *p* *Pizz*

B

13

Fl.

Cl.

Bsn.

B

Vln. II *arco* *mp*

Vla. *arco* *mp*

Vc. *arco* *mp*

Cb. *arco* *mp*

21

arco

Vln. I *mf*

Vln. II *mf* *p*

Vla. *mf* *p* *mf*

Vc. *p*

Cb. *mf* *p*

29

Fl. *mf*

Cl. *mf*

Bsn. *p*

Vln. I *Pizz* *p*

Vln. II *Pizz* *p*

Vla. *mf*

Vc. *p* *Pizz* *p*

Cb. *p* *Pizz* *p*



35

Picc. **C** *mf*

Guzheng *f*

Cl. **C**

Bsn. *p*

Vln. I **C**

Vln. II **C**

Vc. *p*

Cb. *p*

40

Picc.

Guzheng

Fl.

Bsn.

Vln. I

Vln. II

Vc.

Cb.

mf

mp

arco

mp

mp

mf

mf

46

Bsn.

Hp.

Vc.

Cb.

mf

mp

p

51

Hp.

Vln. I

Vln. II

Vla.

Cb.

mp

mp

mp

arco

p

Picc.

Bsn.

Vln. I

Vln. II

Vla.

Cb.

mp

p

p

p

Princess Iron Fan 3M2

Full score in C

♩ = 88

DiZi

Flutes

Oboes

Clarinets in B♭

Bassoons

Horns in F

Trumpets in B♭

Trombone

Tuba

Timpani

Cymbals

Glockenspiel

Harp

Piano

Guzeng

♩ = 88

Violin I

Violin II

Viola

Violoncello

Contrabass

7 **A**

Tpt. *f*

Vln. I *f* 3 3 6 3

Vla. *mp*

Vc. *mp*

Cb. *mp* *mf*

12

Bsn. *mp*

Tpt. *f*

Vln. I *f* 3 3 6 3

Cb. *mp*

17

Picc. *mp*

Cl. *mp*

Bsn. *p* *mp*

Glock. *mp*

Vln. I *mp*

Vc. *mp* *mp*

Cb. *mp*

23 **B**

Cl. *mp*

Bsn. *mp*

Pno. *mf* **B**

Vln. I *mp*

Vc. *mp*

29

Bsn.

Pno.

Vc.

mf



35

Fl.

Bsn.

Hp.

Pno.

Vln. I

Vc.

mf

mp

C

C



40

Fl.

Glock.

Hp.

p

Princess Iron Fan 3M3

Full score in C

♩ = 90

Score for Princess Iron Fan 3M3, Full score in C. The score is written for a full orchestra and includes a tempo marking of ♩ = 90.

The score is divided into two systems, each containing 12 staves. The instruments are listed on the left of each staff.

System 1 (Top):

- Dizi
- Pipa
- Guzheng
- Flutes
- Oboes
- Clarinets in B♭
- Bassoons
- Trumpets in B♭
- Tuba
- Glockenspiel
- Xylophone
- Harp
- Piano

System 2 (Bottom):

- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

The score is written in 3/4 time. The key signature is C major. The tempo is marked as ♩ = 90. The score includes various musical notations such as notes, rests, and dynamics (e.g., *mp*, *p*).

A

8 *express.*

mf

Pipa

Fl.

Hp.

Vc.

Cb.

Pizz

mf

mp

15

Pipa

Guzheng

Fl.

Hp.

Vc.

Cb.

mf

mp

arco

21

Guzheng

Hp.

Vc.

p

mf

25

Guzheng

Fl.

Hp.

Vc.



B

29

Guzheng

Vln. I

Vc.

Cb.



37

Guzheng

Fl.

Bsn.

Glock.

Pno.

Vc.

Cb.

44

Fl.

Bsn.

Pno.

Vc.

mp

50

Cl.

Bsn.

Tpt.

Xyl.

Pno.

Vln. I

Vln. II

Vc.

p

mp

pp

pp

arco

pp

58

Tpt.

Tba.

Pno.

Cb.

ff

f

f

ff

f

8va

66

Pipa

Fl.

Tba.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Cb.

mf

f

al

mp

pp

pp

pp



74

Pipa

Fl.

Hp.

Vln. I

Vln. II

Vla.

Cb.

mp

pp

D

81

Guzheng

Ob.

Cl.

Bsn.

Tpt.

Glock.

Hp.

Pno.

D

Vln. I

Vln. II

Vc.

Cb.

90

Picc. *ff* *mp*

Ob. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

Hp. *pp* *f*

Pno. *pp* *f*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Fl. *mf*

Ob. *pp* *f* *ff*

Cl. *pp* *f* *ff*

Bsn. *pp* *f* *ff*

Tpt.

Xyl. *ff*

Hp. *pp* *f* *mf*

Pno. *pp* *f*

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f* *mf*

Vc. *pp* *f* *mf*

Cb. *pp* *f* *mf*

119

Picc. *mf*

Guzheng *p* *mp*

Fl. *mp*

Bsn.

Tba. *mp*

Cb. *mp*

125

Fl. *p*

Ob. *Staccato* *p*

Cl. *p*

Bsn. *p*

Xyl. *p*

Hp. *p*

Vln. I *Pizz* *p*

Vln. II *Pizz* *p*

Vla. *Pizz* *p*

Vc. *Pizz* *p*

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Xyl. *pp*

Hp. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Detailed description: This page of a musical score, numbered 129, contains measures 129 through 131. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Xylophone (Xyl.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. Measures 129 and 130 are marked with a repeat sign. In measure 129, the Flute, Clarinet, Bassoon, and Violin I/II parts play a series of eighth-note chords. The Oboe and Xylophone play a rhythmic pattern of eighth notes and rests. The Harp plays a continuous sixteenth-note arpeggiated figure. In measure 130, the woodwinds and strings continue their patterns, while the Harp maintains its arpeggiated texture. Measure 131 features a sustained chord in the Flute, Clarinet, Bassoon, and Violin I/II parts, marked *pp* (pianissimo). The Oboe and Xylophone have rests. The Harp continues its arpeggiated pattern, also marked *pp*. The Viola and Violoncello parts play a steady eighth-note pattern, with the Viola marked *pp* and the Violoncello marked *pp* in the final measure.

Princess Iron Fan 3M4

Full score in C

♩ = 90

Flutes

Oboes

Clarinets in B♭

Bassoons

Cymbals

Harp

Violoncello

Violin I

Violin II

Viola

Violoncello

Contrabass

♩ = 90

mf

p

pp

pp

mf

pp

mf

p

9

A

Fl.

mp

A

Vc.

mf

f

p

Vln. I

p

mf

Vln. II

p

mf

Vla.

p

Vc.

pp

mf

Cb.

pp

18

a2

B

Fl.

Ob.

Cl.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

staccato

mp

mp

mf

pizz

arco

pp

p

mp

p

26

Fl.

Ob.

Cl.

Bsn.

Hp.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

p

mf

p

pizz

p

p

pizz

mp

33 **C**

Ob. *p*

Cl. *p*

Vln. I *p*

Vln. II *p*

Vc. *p arco* *pp*

Cb. *p* *pp*



41

Ob. *pp*

Cl. *pp*

Cym. *ff*

Vln. I

Vln. II

Vc. *pp* *ppp*

Cb. *pp* *ppp*

Princess Iron Fan 3M5

Full score in C

$\text{♩} = 120$

Dizi

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

$\text{♩} = 120$

Timpani

Cymbals

Snare Drum

Piano

8^{va}

$\text{♩} = 120$

Violin I

Violin II

Viola

Violoncello

Double Bass

6

Picc.

Cl.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Vln. I

Vc.

Db.

A

A

A

10

Hn.

C Tpt.

Timp.

Cym.

Pno.

Vln. I

a2

mp

mp

mf

14

Hn.

C Tpt.

Timp.

Vln. I



17

Hn.

C Tpt.

Timp.

Vln. I

f



20

B

Hn.

C Tpt.

mf

B

Timp.

pp < *f* *pp* < *f* *pp* < *f* *pp* < *f*

Cym.

ff

B

Vln. I

ff

Db.

ff

Pno. *mp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Hn. *mf*

S. D. *mf*

Pno. *ff*

Vln. I *p* *mf*

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

Vla. *p*

Vc. *p*

C

33

Hn.

C Tpt.

S. D.

Pno.

Vln. I

Vln. II

Vc.

Db.

mf

mp

ff

f

ff

ff

Princess Iron Fan 4M1

Full score in C

♩ = 110

Dizi

Clarinet in B♭

Trombone

Tuba

Glockenspiel

Harp

Bassoon

Violin I

Violin II

Viola

Violoncello

Double Bass

mf

p

staccato

mp

p

mf

mp

pizz

p

pizz

p

pp

pp

pp

[illegible]

18

Hp. *p*

Bsn. solo *mp* *pizz* *p* *mf*

Db. *mp*

[illegible]

37

Tbn. *mute* *f*

Tba.

Bsn. *div.*

Vc.

Db.

Princess Iron Fan 4M2

Full score in C

♩ = 77

The image displays a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for a large ensemble, including the following instruments:

- Guzhang
- Flute
- Clarinet in Bb
- Cor Anglais
- Glockenspiel
- Marimba
- Harp
- Violin I
- Violin II
- Viola
- Violoncello
- Double Bass

The music is in 4/4 time. The score includes various dynamic markings such as *mf* (mezzo-forte), *pp* (pianissimo), *ppp* (pianississimo), and *mp* (mezzo-piano). The Guzhang part begins with a *mf* marking. The Flute and Clarinet in Bb parts start with *pp* markings. The Cor Anglais part is marked *ppp*. The Glockenspiel part is marked *mp*. The Harp part is marked *mp*. The Violin I and Violin II parts are marked *pp*. The Viola part is marked *ppp*. The Violoncello and Double Bass parts are marked *p* (piano) and *mf* (mezzo-forte). The score also includes a tempo marking of $\text{♩} = 77$ and a 'tremolo' marking for the Violoncello and Double Bass parts.



6 **A**

GuZhang

mf *mp*

Hp.

mp

A

Vln. I

p

Vln. II

p

Db.

p pizz. *mp* *p*

12

GuZhang

Fl.

Cl.

Hp.

Vln. I

Vln. II

Db.

This musical score page contains measures 12 through 17 of the piece 'The Great Wall'. The score is written for a large ensemble, including GuZhang, Flute (Fl.), Clarinet (Cl.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), and Double Bass (Db.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure 12 features a melodic line in the GuZhang and Violin I, with a piano (p) dynamic marking. Measures 13-17 show a more active texture with various instruments contributing to the harmonic and melodic development. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The score concludes with a key signature change to three sharps (F-sharp, C-sharp, G-sharp) in the final measure.



18

GuZhang

B

C

Fl.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

mf

p

p

p

mf

arco

p

24

Fl.

C. A.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

pp

pp

pp

pp

pp

==

28

GuZhang

Fl.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

pp

pp

pp

pp

pp

div

Princess Iron Fan 4M3

Full score in C

♩ = 92

GuZhang

Piccolo

div.
mp

Flute

Clarinet in B♭

Bassoon

Trombone

Tuba

Glockenspiel

Marimba

Harp

mp

Soprano Solo

Ah
mp

♩ = 92

Violin I

pp

Violin II

pp

Viola

pp

Violoncello

Double Bass

[illegible]

16

GuZhang

Cl.

Bsn.

Tba.

Hp.

S. Solo

Vln. I

Vln. II

Vc.

Db.

arco

24

GuZhang

Picc.

Fl.

Cl.

Bsn.

Tbn.

Tba.

Glock.

Mar.

Hp.

Vc.

Db.

arco

31

GuZhang

Cl.

Bsn.

Tbn.

Tba.

Glock.

Hp.

Vln. I

Db.

pizz.

arco

37

B

GuZhang

Cl.

Bsn.

Tba.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

C

div.

div.

p

mf

B

C

pizz.

pizz.

pizz.

mf

mf

45

Cl.

Bsn.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

52

Bsn.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

f

mp

mf

mp

arco

mp

55

Bsn.

Mar.

Hp.

Vc.

mf

58

GuZhang

Bsn.

Tbn.

Tba.

Mar.

Hp.

Vc.

Db.

D

mf

mf

f

mp

p

mf

62

GuZhang

Hp.

Vc.

p

65

Cl.

Bsn.

Hp.

Vln. I

Vln. II

Vc.

pp

mf

p

p

pp

mp

Princess Iron Fan 4M4

Full score in C

♩ = 90

GuZhang

Flute

Clarinet in B♭

Cor Anglais

Bassoon

Trombone

Tuba

Cymbals

Glockenspiel

Xylophone

Marimba

Harp

Piano

♩ = 90

Violin I

Violin II

Viola

Violoncello

Double Bass

7

GuZhang

Fl.

Hp.

mf

mp

mp

13

GuZhang

Fl.

Cl.

Bsn.

Tba.

Xyl.

Hp.

pp

p

p

p

mf

mp

A

A

Vln. I

Vln. II

Vla.

Db.

pizz.

pizz.

pizz.

pizz.

19

Fl.

Cl.

Bsn.

Tba.

Cym.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

pp

p



24

Fl.

Cl.

C. A.

Bsn.

Tba.

Vln. I

Vln. II

Vc.

Db.

B

div.

p

mf

p

mf

p

mf

div.

div.

32

Fl.

Cl.

C. A.

Bsn.

Tba.

Db.

mf

==

40

Cl.

Bsn.

Tbn.

Tba.

Vln. I

Vc.

Db.

mp

mf

mf

arco

div.

mf

63

GuZhang

Fl.

Cl.

C. A.

Bsn.

Glock.

Hp.

Vln. I

Vln. II

Vc.

mf

p

p

p

p

mp

p

p

p

p

69

D

GuZhang

Fl.

Cl.

Bsn.

Tba.

Xyl.

Hp.

Vln. I

Db.

pp

ppp

mf

p

pp

ppp

p

p

p

76

Fl. *p* *mp*

Cl. *mp*

Bsn. *p* *mp*

Mar. *p* *mp* *p*

Hp. *p* *mp* *p*

Vln. I *p*

Vln. II

Db. *p*

83

Fl.

Cl.

Bsn. *mp*

Glock.

Mar. *mp*

Hp. *mp*

Pno. *p*

Vln. I

Vln. II

Vc. *mp*

Db. *mp* *p*

87

Fl.

Cl.

Bsn.

Xyl.

Pno.

Vln. I

Vc.

Db.

mp

mf

mp

mf

mp

mf

Princess Iron Fan 4M5

Full score in C

♩ = 92

A

GuZhang

Flute

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone

Tuba

Percussion

Cymbals

Glockenspiel

Xylophone

Marimba

Violin I

Violin II

Viola

Violoncello

Double Bass

staccato

p

staccato

p

mf

mf

staccato

mf

mp

mp

mp

p

pizz.

p

pizz.

p

p

pizz.

p

8

GuZhang

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Cym.

Glock.

Xyl.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

Score for a large ensemble, featuring various instruments and a conductor's part. The score is written in standard musical notation, including staves for woodwinds, brass, percussion, and strings. The key signature is one sharp (F#), and the time signature is 4/4. The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte).

The instruments listed are:

- GuZhang
- Fl.
- Cl.
- Bsn.
- Hn.
- Tpt.
- Tbn.
- Tba.
- Perc.
- Cym.
- Glock.
- Xyl.
- Mar.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score is divided into measures, with a repeat sign at the beginning of the first measure. The conductor's part is marked with *mp* and *f* dynamics.

15

Fl.

Cl.

Bsn.

Tbn.

Mar.

Vln. I

Vln. II

Db.



B

21

Bsn.

p

Cym.

pp

Mar.

B

Vc.

p



24

Fl. *mp* *f*

Cl. *mp* *f*

Bsn. *f* *mf*

Tbn. *mf*

Cym.

Xyl. *mp* *f*

Vln. I

Vln. II

Vc. *f*

Db. div.

31

Bsn. **C**

Tbn.

Tba. staccato

Perc.

Vln. I **C**

Vln. II

Vc. pizz. *p*

Db. *p*

37

Bsn. *mf* *legato* *f*

Tbn. *mf* *f*

Tba.

Perc.

Vc.

Db.

43

Bsn. *mf*

Tbn. *mf*

Tba.

Perc.

Vc.

Db.

49

Bsn. *f* **D**

Tbn. *f*

Tba.

Perc.

Mar. *mf*

Vc. **D**

Db.

55

Hn.

Tpt.

Tba.

Perc.

Mar.

Vc.

Db.

staccato

f

f

mf

61

Hn.

Tpt.

Tba.

Perc.

Vc.

Db.

66

GuZhang

Hn.

Tpt.

Tba.

Perc.

Glock.

Vc.

Db.

f

5

f = 80

Princess Iron Fan 5M1

Full score in C

♩ = 75

GuZhang

Piccolo

Flute

Clarinet in B♭

Bassoon

Glockenspiel

Marimba

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

legato

mf

mp

mp

♩ = 75

6

GuZhang

Fl.

Mar.

Hp.

Vc.

Db.

mf

pp

mp

pp

pizz.

pizz. *p*

p

13

Picc.

legato

Cl.

mf

Mar.

mp

Hp.

p

Vc.

p

Db.

p

staccato

p

mp



18

GuZhang

Picc.

Cl.

Mar.

Hp.

Vc.

Db.

pp

p

mf

pp

mf

pp

mf



25

GuZhang

Vc.

f

f

pp

mf

32

GuZhang

Fl.

Cl.

Mar.

Hp.

Vln. I

Vln. II

Vc.

pp *p*

mp *mf*

p

pp

41

Fl.

Cl.

Mar.

Hp.

mf *p*

49

Fl.

Cl.

Glock.

Mar.

Hp.

Vln. I

ppp

Princess Iron Fan 5M2

Full score in C

♩ = 120

♩ = 83

Pipa

GuZhang

Flute

Clarinet in B♭

Bassoon

Trombone

Percussion

Cymbals

Glockenspiel

Marimba

Harp

Soprano Solo

Violin I

Violin II

Viola

Violoncello

Double Bass

staccato

mp

mf

p

pp

pizz.

7 **A**

GuZhang

Perc.

Hp.

S. Solo

Db.

A *mf* hai yen ching chu da wong qua hao chou yin ching chuan gi bei

13

GuZhang

Perc.

Hp.

S. Solo

Db.

mf gi yio hsiang ya yio mei chu yio— fei wuo ching lian de ger— wuo ching lian de wu

mp *p* *mp*

19 **B**

GuZhang

Bsn.

Perc.

Hp.

S. Solo

Db.

mp *mf* **B**

— ni yeh yiao ching lian de zue—

26

Pipa

Fl.

Cym.

Hp.

S. Solo

Db.

mf

f

mp

p

arco

da wong ah_____

ni ba jau ren dieo

ni ai cheng ren mei_____



32

Pipa

Fl.

Bsn.

Perc.

Mar.

Hp.

S. Solo

Db.

mf

mf

p

mf

p

C

— wei ni tang le do shao shan si le

C

38

Fl.

Bsn.

Perc.

Mar.

Hp.

S. Solo

Vln. I

pp

mf 5

mp

pp

den yi hai dong er chue zan er chae ni du

45

Fl.

Cl.

Perc.

Hp.

S. Solo

Vln. I

Vln. II

Vla.

p

mp

p

p pizz.

p

zi er shue yeh chan chan ze chi lian wei shu wuo bu fon pei

51

Fl.

Cl.

Perc.

Hp.

S. Solo

Vln. I

Vln. II

Vla.

jo shi tong chuan wuo men ge ren kai jer ge ren de bei



58

GuZhang

Fl.

Cl.

Bsn.

Tbn.

Hp.

Vln. I

Vln. II

Vla.

Db.

D

D

66

GuZhang

Fl.

Bsn.

Tbn.

Perc.

Hp.

Db.

shiny

mp

74

GuZhang

Fl.

Bsn.

Mar.

Hp.

p

mf

p

82

Fl.

Bsn.

Perc.

Hp.

mf

p

E

Princess Iron Fan 5M3

Full score in C

♩ = 112

♩ = 80

A

[illegible]

29

Fl.

Cl.

Bsn.

Tba.

Cym.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

f

pizz.

37 **D**

GuZhang

Fl.

Cl.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

D



45 **E** ♩ = 110

GuZhang

Fl.

Cl.

Bsn.

Xyl.

Mar.

Pno.

Vln. I

Vln. II

Db.

mf

p

p

f

mp

p

p

p

E ♩ = 110

52

Fl.

Cl.

Bsn.

p

Mar.

mp

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

$\text{♩} = 60$

58

Fl.

Cl.

Bsn.

Tba.

Perc.

Mar.

Hp.

Voice (pig singing)

Nu da sau da fon sau

mp

p *mf*

mp

f

60

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

mp

pizz.

mp

66

Bsn.

Perc.

Hp.

Voice (pig singing)

Vc.

Db.

mf

p

mf

mf

f

mf

mf

Zon siao yio do jun chaio lou chu jin yo dian sho bu liao shen gi chaio sou duan miao gu ren pian de le

76

Bsn.

Perc.

Hp.

Voice (pig singing)

Vc.

Db.

p

p

p

p

wu jia bow je yi fen zon ku kong kao sa zen kai bai dau ho er kai lin jiao si fu ye yao sha yi tiao

83

Bsn.

mf *pp*

Perc.

pp

Hp.

pp

Voice (pig singing)

wuo lau chu ye yo ching chao wuo lau chu ye yo ching chao—

Vc.

pp

Db.

pp

Princess Iron Fan 5M4

Full score in C

$\text{♩} = 80$

This musical score is for the piece "The Swan" (Le Cygne) by Camille Saint-Saëns, Op. 20, No. 6. It is a single-movement work in E-flat major, 3/4 time, lasting approximately 10 minutes. The score is arranged for a full orchestra and includes the following instruments:

- Woodwinds:** Dizi, GuZhang, Flute, Clarinet in Bb, Cor Anglais, Bassoon.
- Brass:** Horn in F, Trumpet in Bb, Trombone, Tuba.
- Percussion:** Percussion, Cymbals, Glockenspiel, Marimba.
- Keyboard:** Harp.
- Strings:** Piano, Violin I, Violin II, Viola, Violoncello, Double Bass.

The score is written in E-flat major (three flats) and 3/4 time. The tempo is marked as "Allegretto" (quarter note = 80). The dynamics range from *mf* (mezzo-forte) to *p* (piano). The piece features a prominent woodwind melody in the first half, a brass melody in the second half, and a string melody in the third half. The score is presented in a standard musical notation format with staves for each instrument and a key signature of three flats.

6

Dizi

GuZhang

Fl.

Cl.

C. A.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Cym.

Glock.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *mf* *pp* *f*

11

Dizi

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Glock.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mp

f

mf

pp

f

pizz.

mp

pizz.

mp

pizz.

16

Dizi

Fl.

Cl.

Bsn.

Tbn.

Tba.

Perc.

Mar.

Pno.

Vln. I

Vln. II

mf

f

mf

This musical score page contains measures 16 through 20. The instruments are arranged in a standard orchestral layout. Measures 16-17 show the woodwinds (Dizi, Flute, Clarinet) and Bassoon playing a melodic line, while the Trombone and Trombone/Baritone play a supporting line. The Percussion section plays a rhythmic pattern. The Maracas play a steady beat. The Piano plays a bass line. The Violins I and II play a melodic line. The dynamics are marked as *mf* (mezzo-forte) and *f* (forte).

21

Dizi

Fl.

Cl.

C. A.

Bsn.

Tbn.

Hp.

Vln. I

Vln. II

Vla.

mp

p

mp

mf

p

mf

mp

mp

pizz.

mp

27

Fl.

Cl.

C. A.

Bsn.

Perc.

Glock.

Mar.

Vln. I

Vln. II

Db.

mf

p

p

mf

p

mp

f

p

mp

p

p

mf

p

Princess Iron Fan 6M1

Full score in C

♩ = 60

A

Dizi

GuZhang

Piccolo

Flute

Clarinet in B♭

Cor Anglais

Bassoon

Horn in F

Trumpet in B♭

Trombone

Tuba

Percussion

Glockenspiel

Xylophone

Marimba

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

f

mf

f

mp

f

12

Fl.

4

4

A. Gtr.

4

4

Picc.

4

4

Fl.

4

4

Cl.

4

4

C. A.

4

4

Bsn.

4

4

Hn.

4

4

Tpt.

4

4

Tbn.

4

4

Tba.

4

4

Perc.

4

4

Glock.

4

4

Xyl.

4

4

Mar.

4

4

Hp.

4

4

Pno.

4

4

Vln. I

4

4

Vln. II

4

4

Vla.

4

4

Vc.

4

4

Db.

4

4

♩ = 110

♩ = 137

B

18

Fl.

Cl.

Perc.

Mar.

Pno.

Vln. I

Vln. II

Vc.

Db.

mf

mf

ff

B

$\text{♩} = 137$

pizz.

mf pizz.

mf pizz.

mp pizz.

mp

♩ = 137

B

24

Fl.

Picc.

Fl.

Cl.

Bsn.

Perc.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

p

p

p

pizz.

35

Fl.

Picc.

Fl.

Cl.

C. A.

Bsn.

Perc.

Xyl.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Db.

pizz.

mf

pizz.

pizz.

Detailed description of the musical score: The score is for measures 35 to 44. Measure 35 begins with a key signature change to one sharp (F#). The Flute part has a melodic line with eighth and sixteenth notes. The Piccolo part has a rhythmic pattern of eighth notes. The Flute part has a melodic line with eighth and sixteenth notes. The Clarinet part has a melodic line with eighth and sixteenth notes. The C. A. part has a melodic line with eighth and sixteenth notes. The Bassoon part has a melodic line with eighth and sixteenth notes. The Percussion part has a steady eighth-note pattern. The Xylophone part has a melodic line with eighth and sixteenth notes. The Maracas part has a melodic line with eighth and sixteenth notes. The Harp part has a melodic line with eighth and sixteenth notes. The Violin I part has a melodic line with eighth and sixteenth notes. The Violin II part has a melodic line with eighth and sixteenth notes. The Viola part has a melodic line with eighth and sixteenth notes. The Double Bass part has a steady eighth-note pattern. Measure 44 features pizzicato entries for the Violin I, Violin II, and Viola parts.

$\text{♩} = 100$

C

46

Picc.

Fl.

Cl.

C. A.

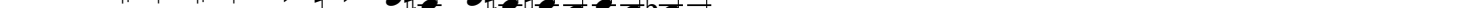
Bsn.

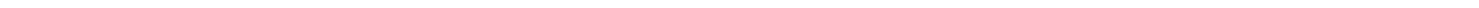
mf

C

Detailed description: This musical score shows measures 46 through 51. Measure 46 is marked with a '46' above the staff. The Piccolo part begins in measure 46 with a quarter rest, followed by eighth notes G4, A4, B4, and A4 in measure 47, then a quarter rest in measure 48. The Flute and Clarinet parts play a continuous sixteenth-note pattern in measures 46-48, then have a quarter rest in measure 49. In measure 50, the Flute and Clarinet parts play a half note G4, marked with a mezzo-forte (*mf*) dynamic. The C. A. part has a quarter rest in measures 46-48, then a quarter note G3 in measure 49, and a half note G3 in measure 50. The Bassoon part has a quarter rest in measures 46-48, then a quarter note G2 in measure 49, and a half note G2 in measure 50. A rehearsal mark 'C' is placed at the beginning of measure 50. The score ends with a double bar line at the end of measure 51.

Xyl.



Mar. 

Hp.

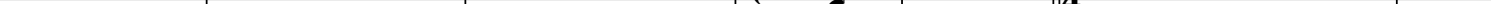
The harp part consists of two staves. The right staff (treble clef) has a whole rest in the first measure, followed by a chord of Bb3, D4, and F4 in the second measure. The left staff (bass clef) has a whole note G2 in the first measure, followed by a whole note F2 in the second measure. A dynamic marking of *p* is placed between the staves in the second measure. The piece ends with a double bar line and a repeat sign, followed by two measures of whole rests on both staves.

$\text{♩} = 100$

C

Violins I and II: Treble clef, key signature of one flat (B-flat). Violins I and II play a complex melodic line with many accidentals. Viola: Alto clef, key signature of one flat. Viola has a single note in the fourth measure. Violoncello and Double Bass: Bass clef, key signature of one flat. Violoncello and Double Bass have a single note in the fifth measure.

Vln. II

Vla. 

Vc. 

Db. Musical notation for Double Bass (Db.). The staff is in bass clef with a key signature of one flat (Bb). The first four measures contain whole rests. The fifth measure contains a half note Bb and a quarter rest. The sixth measure, which is the start of a new 4/4 time signature, contains a quarter note Bb, a quarter note D, a quarter rest, and a quarter note F.

53

Fl.

Cl.

C. A.

Bsn.

Mar.

Hp.

Vln. I

Vln. II

Vc.

Db.

f

p

div.

60

Picc.

Cl.

Bsn.

Hp.

Vla.

Vc.

Db.

f

p

68

Fl.

Picc.

Fl.

Cl.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

75

Picc.

Fl.

Cl.

Bsn.

Perc.

Vln. I

Vln. II

Vc.

Db.

D

D

arco

mf

arco

mp

81

Picc.

Fl.

Cl.

C. A.

Vc.

Db.

mf

mf

mf div.

mp

mf

p



92

Fl.

Cl.

C. A.

Xyl.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

p

mp

mf

p

mp

pizz.

mp

p

mp

arco

mp

arco

mp

arco

mp

pizz.

mp

mp

101

Fl.

Cl.

C. A.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

pp

mf

mp

E

[illegible]

[illegible]

13

Fl.

Cl.

C. A.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.



19

Perc.

Mar.

Pno.

Vln. I

Vln. II

Vla.

♩ = 88

[illegible]

27

Hn.

Tpt.

Pno.

Db.

The image shows a musical score for measures 27 through 30. The score is written for four instruments: Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), and Double Bass (Db.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Horn and Trumpet parts are in the treble clef, while the Piano and Double Bass parts are in the bass clef. The Piano part features a continuous eighth-note pattern. The Double Bass part features a continuous eighth-note pattern. The Horn and Trumpet parts have rests in measures 27 and 28, and then play a melody in measures 29 and 30.

[illegible]

36

Fl.

Bsn.

Hn.

Tpt.

Tba.

Mar.

Pno.

Db.

mf

mf

mf

mf

mf

42

Fl.

Hn.

Perc.

Mar.

Pno.

Db.

mf

mp

mf

mf

mf

46

GuZhang

Fl.

Cl.

Hn.

Perc.

Pno.

Db.

ff

55

Tpt.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mp < f

gliss.



61

Fl.

Cl.

Tpt.

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

mf

67

C. A.

Tpt.

Tbn.

Tba.

Perc.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

mp

p

p



73

Tbn.

Tba.

Perc.

Mar.

Pno.

Vln. I

Vln. II

Vc.

Db.

f

ff

f

mf

mf

f

97

Tbn.

Tba.

Pno.

Vla.

Vc.

Db.

mf

103

Pno.

Db.

109

Hn.

Tpt.

Tbn.

Tba.

Perc.

Hp.

Pno.

Vla.

Vc.

Db.

mf

p

p

p

E

E

118

Hn.

Tpt.

Tbn.

Tba.

Hp.

Vla.

Vc.

Db.

==

127

Fl.

Hn.

Tpt.

Tbn.

Tba.

Hp.

Vla.

Vc.

Db.

mf

mp

mp

pp

mp

pp

mp

pp

mp

pp

Princess Iron Fan 6M3

♩ = 90

GuZhang

Piccolo

Flute

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone

Tuba

Percussion

Cymbals

Xylophone

Harp

Piano

♩ = 90

Violin I

Violin II

Viola

Violoncello

Double Bass

6

GuZhang

Picc.

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

mf

Tba.

mf

Perc.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

10

A

Tbn.

Tba.

Perc.

Cym.

Pno.

Vc.

Db.

f

mp

mp

mp

mp



15

Tbn.

Tba.

Perc.

Cym.

Vc.

Db.

mp

19

Fl.

Cl.

Tbn.

Tba.

Perc.

Cym.

Pno.

Vln. I

Vln. II

Vc.

Db.

mf

mp

mp

ff

f

pizz.

mf

pizz.

mf

f

23

Fl.

Cl.

Tbn.

Tba.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Db.

f

p

9

41

This musical score page contains measures 41 through 47. The instruments are GuZhang, Cl., Bsn., Pno., Vla., Vc., and Db. The key signature is one sharp (F#) and the time signature is 4/4. The GuZhang part features a melodic line with some grace notes. The Cl. and Bsn. parts have a melodic line starting in measure 43, marked *mp*. The Pno. part provides a harmonic accompaniment with chords. The Vla. and Vc. parts have a melodic line starting in measure 43, marked *pizz.*. The Db. part provides a harmonic accompaniment with chords. The score is written for a full orchestra with a GuZhang.

GuZhang

Cl.

Bsn.

Pno.

Vla.

Vc.

Db.



GuZhang

Fl.

Cl.

Bsn.

Pno.

Vln. II

Vla.

Vc.

Db.

♩ = 120

56

B

GuZhang

Picc.

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

♩ = 120

B

gliss.

mp *<* *mf*

mp

mp

mp

mp

mp

62

Tpt.

Tbn.

Tba.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.



68

Tpt.

Tbn.

Tba.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

74

Tpt.

Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

C

mp

arco

mp



82

Tpt.

Tbn.

Tba.

Perc.

Pno.

mp

Vln. I

Vln. II

mp

Vla.

Vc.

mp

Db.

mp

88 D

Tpt.

Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

f

mp

93

Tbn.

Tba.

Perc.

Vla.

Vc.

Db.

105

Tbn.

Tba.

Pno.

Vla.

Vc.

Db.

f

mp

mp

GuZhang

Tbn.

Tba.

Hp.

Pno.

Vc.

Db.

f 6

f 6

Princess Iron Fan 6M4

♩ = 60

Dizi

GuZhang

Piccolo

Flute

Clarinet in Bb

Cor Anglais

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Percussion

Cymbals

Glockenspiel

Xylophone

Marimba

Harp

Piano

♩ = 60

Violin I

Violin II

Viola

Violoncello

Double Bass

7 **A**

GuZhang

Fl.

Hp.

Vln. I **A**

Vln. II

Vla.

Vc.

mf

14

GuZhang

Fl. *pp*

Hp. *pp*

Vln. I *pp*

Vln. II *pp*

Vc. *pp*

21 **B**

Hn. div.

Tpt. *mf*

Glock.

Hp.

Db. pizz. **B** *mf*

31

Fl.

Tpt.

Hp.

Vln. I

Vln. II

Db.

mf

p

pp

pp

39

Fl.

Perc.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

mp

pp

mf

46

C

Dizi

Fl.

Cl.

Bsn.

Perc.

Hp.

Vln. I

Vc.

mf

mp

mf

p

mf

mp

mf

51

Fl. *mf*

Tbn. *p*

Tba. *p*

Perc. *mf*

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *f*

Db. *f*

57

Dizi *p*

Fl.

Hn. *mf*

Tbn.

Tba.

Perc.

Cym.

Pno. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *p*

[illegible]

66

Tbn.

Tba.

Perc.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

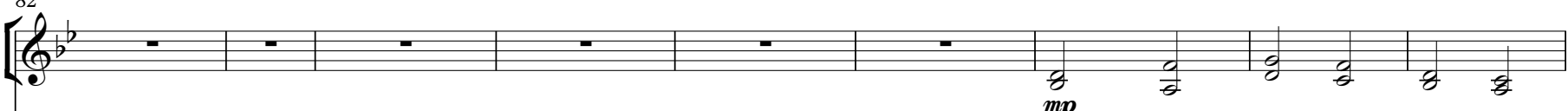
[illegible]

[illegible]

♩ = 90

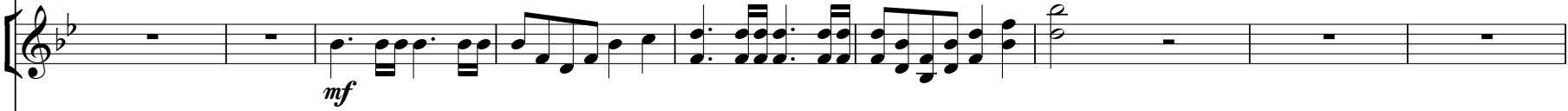
82

Cl.



mp

Tpt.

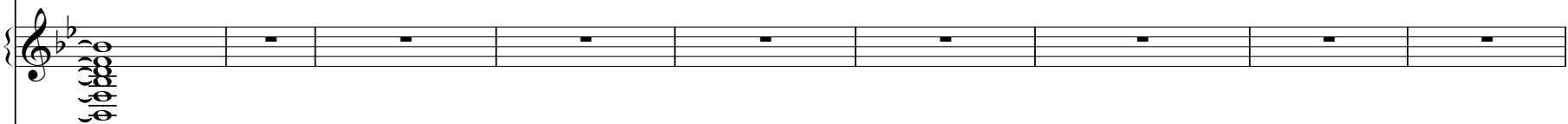


mf

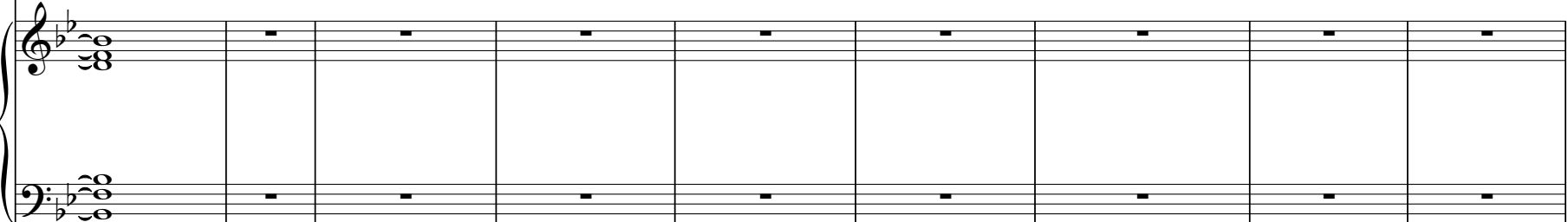
Glock.



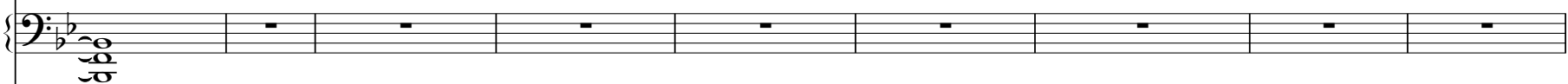
Mar.



Hp.

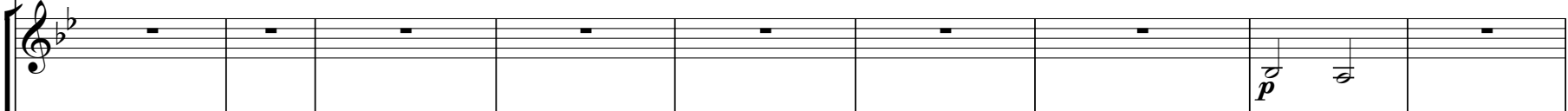


Pno.



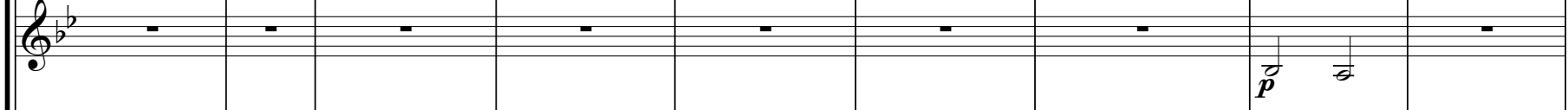
♩ = 90

Vln. I



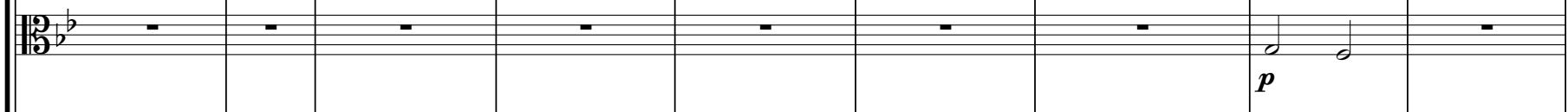
p

Vln. II



p

Vla.



p

Vc.



mf

103

Fl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

G

G

p

p

110

C. A.

Bsn.

Vla.

Vc.

Db.

mf

mf

118

Dizi

GuZhang

Bsn.

Glock.

Vla.

Vc.

Db.

mf

pp

mf

pp

pp

pp