



For Lin Lin

Sandy Clark

Sang Liang & Shao Yu
Flute Concerto

2017

Sang Liang & Shao Yu Flute Concerto

c. 29 mins

Instrumentation

Solo Flute

Percussion
(Glockenspiel, Marimba, Shaker, Suspended Cymbal,
Tam-tam, Tom-toms, Water Bowl, Waterphone)

Violin I
Violin II
Viola
Violoncello

Technical Requirements

A microphone should be placed with the percussionist over the Water Bowl to pick up and amplify the sound. However there should also be enough room to play a shaker underneath the microphone. A reverb effect should also be applied to the sound before being outputted.

This will require a speaker and likely a computer with appropriate live processing software in order to create a reverb effect.

Sang Liang & Shao Yu Flute Concerto

Long ago, in the Dai village, where they grow bamboo and gourds, lived a kind young man named Sang Liang. Not only was he good at farming, but also talented in music and dance. Therefore, he was a very worthy bachelor and many girls liked him. But Sang Liang believed he would soon meet his true love.

In the Autumn, during the harvest season, the people of the village celebrated the Gan Duo Festival. On the way to market one day with his friends, Sang Liang saw an old lady struggling with a yoke full of gourd seeds. Suddenly, the old lady fell to the floor, and the gourd seeds scattered all over the floor. Sang Liang helped the old lady up and picked up all the gourd seeds. He then carried the yoke for her to the market. The old lady was very appreciative, showering Sang Liang with thanks and blessings. She also told Sang Liang that he would meet his true love who would be coming to buy a bag of gourd seeds very soon. However she also said that if they fell in love with each other, a disaster would befall them. Whether they could survive it depended on their Fu Qi, their luck.

Sang Liang said goodbye to the old lady and started to wander around the market. Suddenly it began to rain heavily, so he hid in a stall to take shelter from the rain. Two beautiful girls were running trying to find cover, so Sang Liang called them over and gave his place to them. It rained for a long time, so they had a lot of time to get to know each other. One of the girls, named Shao Yu, impressed Sang Liang very much. She was very beautiful; her eyes shone like diamonds, her small mouth reminded Sang Liang of a cherry and her voice was clear like yellow warbler. They fell in love at first sight and they agreed to go shopping together after the rain. Shao Yu left her handkerchief where they were hiding from the rain, so Sang Liang got it back for her. It dropped on the floor and he saw that gourd seeds were wrapped inside. Remembering what the old lady said to him, he discovered that Shao Yu had bought the seeds from the same lady, so he was sure that Shao Yu was his true love.

The lovers planted lots of gourd and bamboo by the Meng Yang river to remember the old lady who brought them together. With a great harvest, they used the gourds and bamboo both to eat and to sell. They decided that, after harvesting all their produce and decorating their new house, they would set a date for their wedding.

One day, whilst they were harvesting gourds, an unusually severe storm struck, and all the villages were flooded. In order to escape, Sang Liang cut the bamboo and made a raft, Shao Yu tied the dried gourds which they were about to use to decorate the house on to the raft to keep it afloat. However the tiny raft could only take one person's weight, so Shao Yu jumped into the flood in order to save the man she loved. Sang Liang sobbed, shouting out Shao Yu's name over and over again desperately.

Shao Yu died in the flood and left Sang Liang alive, but alone. He fell into a deep sadness and hardly wished to live. Every day, he would sit on the raft crying and lamenting his loss. In order to remember Shao Yu, he took one of the gourds from the raft, and insert a thin bamboo tube into it. Every time he missed Shao Yu, he took his creation out and put it close to his heart or next to his face. One time, he put the bamboo tube in mouth and blew. The object unexpectedly made a sound and Sang Liang suddenly had an idea, he wanted to use the gourd and bamboo tube to make an instrument, and play a lament to Shao Yu. He soon completed the instrument, now known as a Hulusi, and played his lament through it all the time. As time passed, the sound formed a melody which sounded like crying. Later on, others named this music 'cry tune', and handed it down from age to age, known as Dai Hulusi 'old tune' nowadays.

Sang Liang's story moved the Buddha so much that came to the Meng Yang river holding a cloud in his hands. With a point of his finger, golden rays appeared in the sky lighting up the Dai village. Suddenly, flowers blossomed, peacocks flaunted their tails and hundreds of birds began to sing together. Shao Yu was lifted upon the surface of the river by a giant gourd and was reborn. Henceforth, Sang Liang and Shao Yu played the Hulusi beautifully together, and lived happily ever after.

Performance Directions

Movement I - The Lovers

The opening is in free time and all players are to play individually at their own speed. Performers are to play their given material in the time brackets given.

Percussion: Water Bowl - this should be a bowl filled with water and amplified with live reverb. The percussionist should move their hands around the water gently, unsettling it and ensuring that the sound is picked up by the microphone.

Movement II - The Storm

Performers are to play the given material as cells. **Strings** when not playing cell material should return to the material given in the top left.

The dynamics of the whole movement, as indicated by the conductor, should begin quietly, swell towards the middle and die away towards the end.

Movement III - Cadenza, Sang Liang's Lament

Solo Flute should play material similarly to *Movement II*, selecting cells in an improvisatory manner. **Strings** TACET.

When playing as a piece on its own, **Violins I & II** should play sustained A & E from beginning to end of the movement. **Viola, Violoncello & Percussion** TACET.

Movement IV - The Buddha's Gift

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Sang Liang & Shao Yu Flute Concerto

Movement I - The Lovers

Sandy Clark (2017)

Molto rubato, tempo libre Conductor should indicate each 30 secs. c.2 mins

Flute *p ad lib.*

Percussion *Improvise gentle movements in amplified water bowl. pp-p*

Violin I *play as legato long notes for unspecified length, as long as you like*
pp con sord. sul pont. (norm.) sul tasto (norm.)

Violin II *play as legato long notes for unspecified length, as long as you like*
pp con sord. sul pont. (norm.) sul tasto (norm.)

Viola *play as legato long notes for unspecified length, as long as you like*
pp con sord. sul pont. (norm.) sul tasto (norm.)

Violoncello *play as legato long notes for unspecified length, as long as you like*
pp con sord. sul tasto (norm.) sul pont! (norm.)

c.2 mins

Fl. *sf feroce* *p dolce*

Perc. **END**

Strings **4/4**

4 Begin to conduct along with flute when flute plays this material.

2 **4** **Più mosso** **rit.** **A** **2** **4** **Lento** $\text{♩} = c.45$

Fl. *mp* *mp*

Perc. *To Shaker* *Shaker* *To Glock.* *Glockenspiel* *pp* *p*

Vln. I *into microphone* **END** *con sord. sul tasto* *pp* *mf* *p*

Vln. II **END** *con sord. sul tasto* *pp* *mf* *p*

Vla. **END** *con sord. sul tasto* *pp* *mf* *p*

Vc. **END** *con sord. sul tasto* *pp* *f solo* *p*

20 **molto rit.** **A tempo**

Fl. *mf* *ff* *mf*

Glock. *To Sus.Cym.* *Suspended Cymbal w/ soft beater* *To Water Bowl* *p* *L.V.*

Vln. I *mf solo* *f* *sul tasto* *mf* *p* *pp*

Vln. II *f* *sul tasto* *mf* *p* *pp*

Vla. *f* *sul tasto* *mf* *p* *pp*

Vc. *f* *sul tasto* *mf* *p* *pp*

*remove sord.

c.2 mins

B Conductor should indicate each 30 secs.

44

Fl. *Improvise gentle movements in amplified water bowl. p-mp*

W.Bowl

Vln. I *senza sord. gradually sul pont. molto sul pont. gradually norm. norm. mp solo*

Vln. II *senza sord. non-vib. gradually sul pont. molto sul pont. gradually norm. norm. pp*

Vla. *senza sord. gradually sul pont. molto sul pont. gradually norm. norm. pp*

Vc. *senza sord. gradually sul pont. molto sul pont. gradually norm. norm. pp*

feroce sf feroce

A tempo

24

54

4 **C** *Lento* ♩ = c.45

Fl. *mp p rit.*

W.Bowl

Vln. I *p ppp solo*

Vln. II *p ppp*

Vla. *p ppp*

Vc. *p ppp*

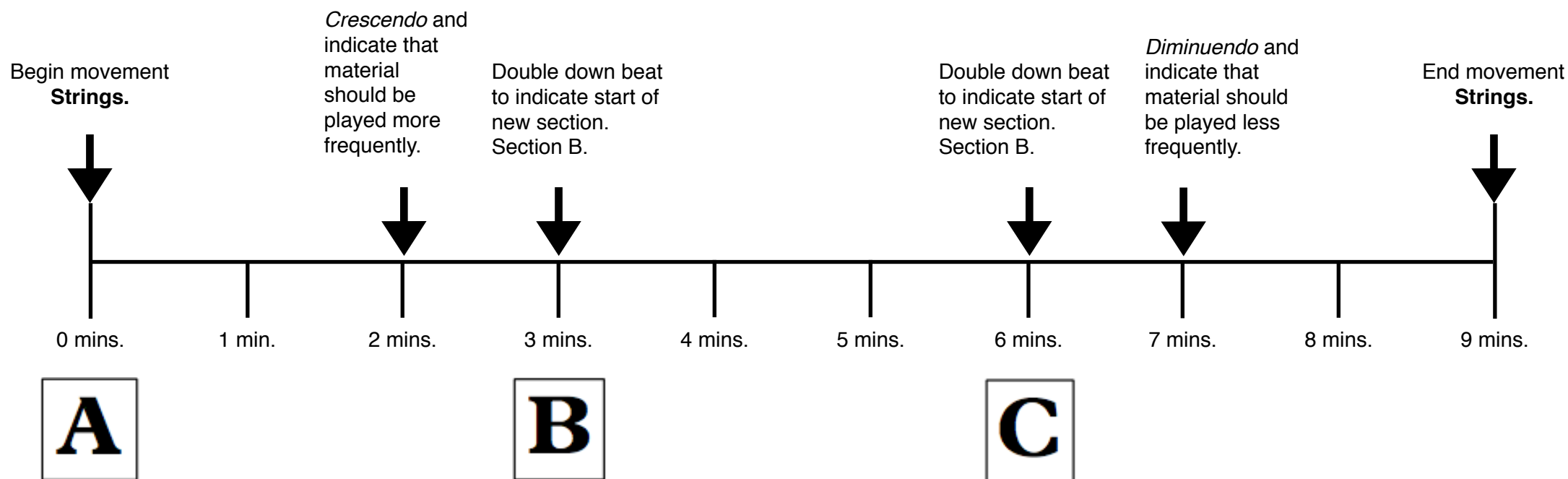
Movement II - Storm

Conductor's Score

Strings begin the movement on central material.

All players may play cell material freely throughout the movement.
Conductor should indicate where sections begin/end and control the shape of the playing e.g. dynamics, frequency of cell material.
These instructions have been detailed on the timeline below.

Strings end movement on central material.



Movement II

Wait for strings to
begin the movement.

Flute



p

-----c. 2 mins-----

feroce

sf feroce

6 9 5

-----c. 1 min-----

Gradually more frequent. As if the storm is worsening.

-----c. 2 mins-----

Can play material from first 3 mins, as well

f

opt. 8va

double-tongue, not flz.

flz.

f

allow pitch to bend

ff

either 8ve

-----c. 1 min-----

Only play material from below section

6 9 5

feroce

sf feroce

opt. 8va

p

-----c. 2 mins-----

Gradually less frequent. As if the storm is dying down.

Movement II

Begin the piece with
this and return to it
when not playing
fragmented material

Violins



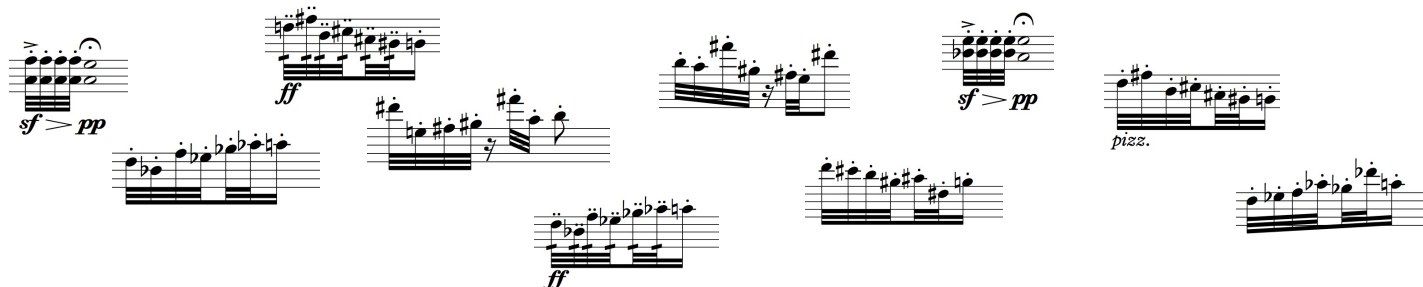
Can be played *norm.*,
sul pont., *sul tasto*, or
tremolo at an
appropriate dynamic.

p



--c. 2 mins-

Can be played either *arco* or *pizz.* where possible

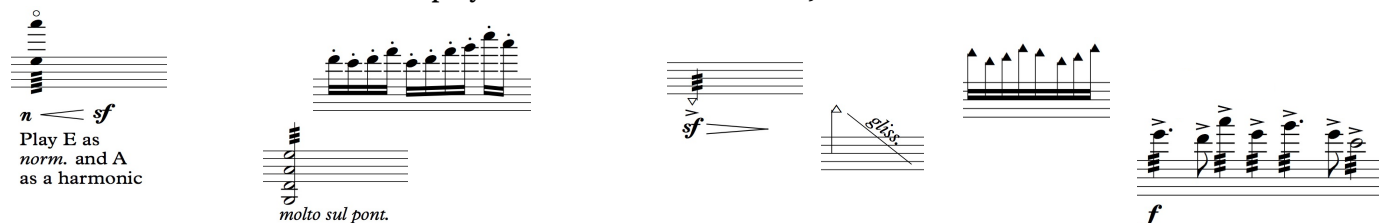


c. 1 min

Gradually more frequent. As if the storm is worsening.

--c. 2 mins

Can play material from first 3 mins, as well



--c. 1 min

Only play material from below section, as well as sustained A/E returning material



- c. 2 mins


Gradually less frequent. As if the storm is dying down.

END 



Movement II

Begin the piece with this and return to it when not playing fragmented material

Viola  *p*

Can be played *norm.*, *sul pont.*, *sul tasto*, or *tremolo* at an appropriate dynamic.

-----c. 2 mins-----
Can be played either *arco* or *pizz.* where possible



-----c. 1 min-----
Gradually more frequent. As if the storm is worsening.



-----c. 2 mins-----
Can play material from first 2 mins, as well




f

-----c. 1 min-----
Only play material from below section, as well as sustained E returning material




-----c. 2 mins-----
Gradually less frequent. As if the storm is dying down.

p

END 

Movement II

Begin the piece with
this and return to it
when not playing
fragmented material

Cello  ***p***
Can be played *norm.*,
sul pont., *sul tasto*, or
tremolo at an
appropriate dynamic.



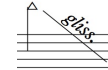
Can be played either *arco* or *pizz.* where possible

c. 1 min

Gradually more frequent. As if the storm is worsening.

c. 2 mins

Can play material from first 2 mins, as well




c. 1 min

Only play material from below section, as well as sustained A returning material



c. 2 mins

Gradually less frequent. As if the storm is dying down.

END 

Movement II

Wait for strings to begin the movement.

Perc.



p

-----c. 2 mins-----

Glock. *pp* bowed, these notes

Tam-tam *pp*

Tom-toms

Marimba *p* at own speed

Waterphone, bowed into microphone

Tom-toms on the rim

-----c. 1 min-----

Gradually more frequent. As if the storm is worsening.

-----c. 2 mins-----

Can play material from first 3 mins, as well

Glock. bowed, any note

Tam-tam bowed

Tam-tam *mp* Thunder effect

Sus.Cym. bowed

Shaker into microphone

Thunder tube *mf*

-----c. 1 min-----

Only play material from below section

Glock. *pp* bowed, these notes

Tam-tam *pp*

Tom-toms

Marimba *p* at own speed

Waterphone, bowed into microphone

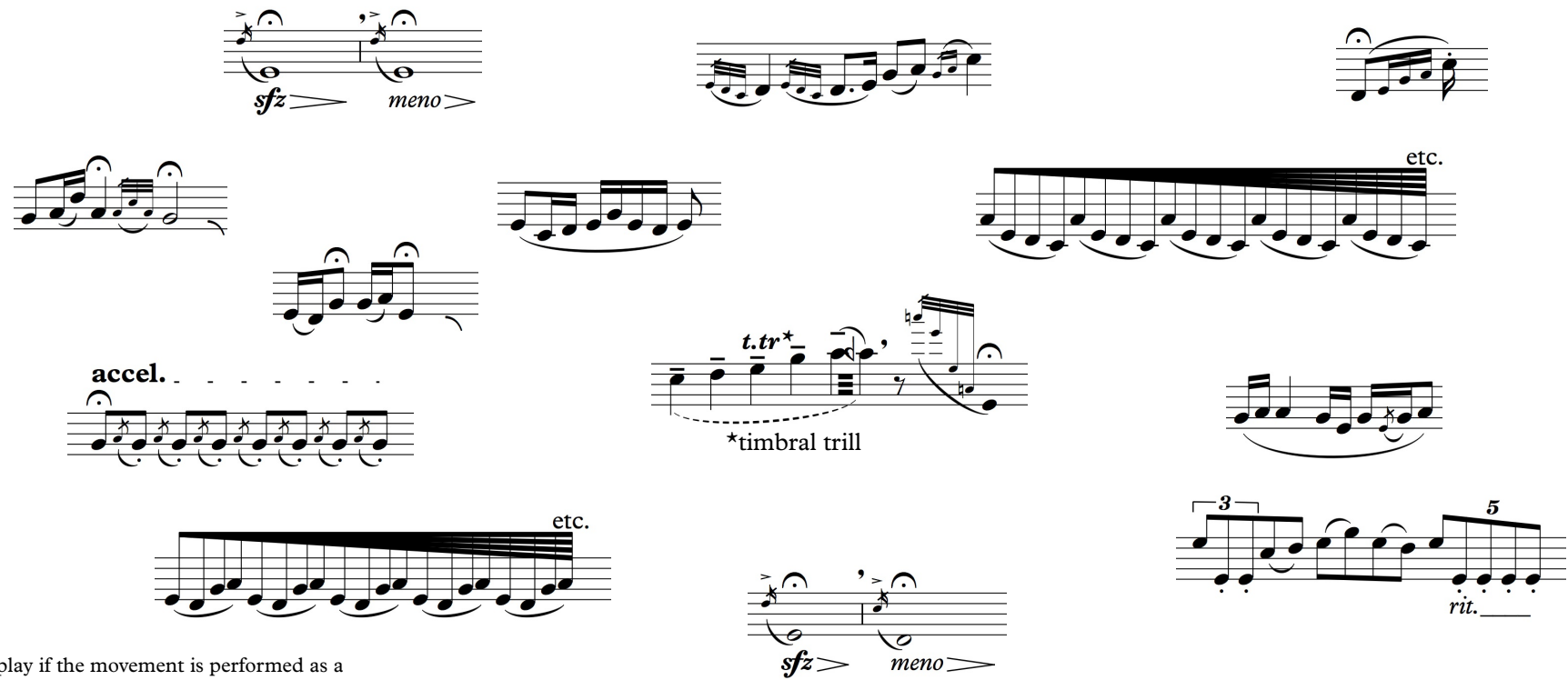
Tom-toms on the rim

-----c. 2 mins-----

Gradually less frequent. As if the storm is dying down.

Movement III - Lament

Alto Flute  | ----- Movement lasts c. 2 mins ----- | 



sfz *meno*

etc.

acc.

*t.tr**

**timbral trill*

etc.

3 *5*

rit.

sfz *meno*

Only play if the movement is performed as a stand-alone piece. If played as part of the whole, TACET.
 Play until end of movement.
c. 2 mins
 Percussion, viola & violoncello TACET.

Violins I & II  *pp*

Movement IV

1 $\text{♩} = 55$

Fl. p *rit.* pp

Mar. Marimba Soft beater pp To Glock. Glockenspiel pp To Tom-t. *L.H. pizz.*

Vln.I mp *flautando* mp *sim.* p *sul tasto* pp

Vln.II mp *flautando* mp *sim.* p *sul tasto* pp

Vla. mp *flautando* mp *sim.* p *sul tasto* pp

Vc. mp *flautando* mp *sim.* p *sul tasto* pp

≡

23 **A tempo ma rubato**

Fl. mp *ad lib. heavy ornamentation*

Tom-t. Tom-toms (Improvise based on this figuration) n mp To Waterphone mp

Vln.I p

Vln.II p

Vla. p

Vc. p

Waterphone or bowed cymbal if unavailable. mp

Improvise on waterphone/bowed cymbals until b.43. If using waterphone, play only one note at a time. If using bowed cymbals, keep it sparse.

38

Fl. *mp*

Perc. *To Glock.* **END** *Glockenspiel, bowed* *To T-t.*

Vln. I *pp*

Vln. II *pp*

Vla. *solo* *mf* *pp*

Vc. *pp*

65

Fl. *p* *mf* *p* *cresc. poco a poco* *mf* *fff*

Glock. *Tam-tam* *pp* *f* *To Sus.Cym.* *Suspended Cymbal* *Soft beater* *To Glock.*

Vln. I *mf sub. p* *cresc. poco a poco* *mf* *cresc. molto* *ff*

Vln. II *mf sub. p* *cresc. poco a poco* *mf* *cresc. molto* *ff*

Vla. *mf sub. p* *cresc. poco a poco* *mf* *cresc. molto* *ff*

Vc. *mf sub. p* *cresc. poco a poco* *mf* *cresc. molto* *ff*

87

Fl. *rit.* *Meno mosso* $\text{♩} = 50$ *p* *dolcissimo*

Glock. *Glock.* *pp* *To Shaker* *Shaker* *To Mar.* *into microphone*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

104 $\text{♩} = 70$

Fl. *p*

Shaker. Marimba, soft beater *p L.V.* *pp*

Vln.I *pizz.* *p arco* *ppp*

Vln.II *pizz.* *arco* *ppp*

Vla.

Vc.

117

Fl. *p* *tr* *ff*

Mar. To Glock. Glockenspiel *p* *f*

Vln.I *p* *pp* *pizz.* *arco* *f* *molto* *ff*

Vln.II *p* *pp* *f* *molto* *ff*

Vla. *f* *molto* *ff*

Vc. *pp pizz.* *arco* *f* *molto* *ff*

rit. A tempo

130

Fl.

Glock.

Vln. I

Vln. II

Vla.

Vc.

mf *p* *pp*

To Mar.

Marimba, soft beater

mf *p* *pp*

p *pp*

mf *p* *pp*

mf *p* *pp*

p *pp*

mf *p* *pp*

p *pp*

mf *p* *pp*

p *pp*

rit. A tempo

147

Fl.

Mar.

Vln. I

Vln. II

Vla.

Vc.

p

Play if marimba does not have lower 8ve

To Glock.

To Glock.

Glockenspiel

pp

fp *pp*

fp *pp*

fp *pp*

fp *pp*

f *pp* *pp*

157

Fl.

Glock.

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

p *rubato*

The musical score for measures 157-164 is written for a chamber ensemble. The Flute part begins with a melodic line in measure 157, followed by a rest in measure 158, and then a melodic line in measure 159. In measure 160, the Flute part has a rest, and the Violoncello part has a 'pizz.' marking. In measure 161, the Flute part has a rest, and the Violoncello part has an 'arco' marking. In measure 162, the Flute part has a rest, and the Violoncello part has a melodic line. In measure 163, the Flute part has a rest, and the Violoncello part has a melodic line. In measure 164, the Flute part has a rest, and the Violoncello part has a melodic line. The Violoncello part has a 'pizz.' marking in measure 160 and an 'arco' marking in measure 161. The Violoncello part has a 'p' marking in measure 162. The Violoncello part has a 'rubato' marking in measure 163. The Violoncello part has a 'p' marking in measure 164.