

希望的連綿氣息

魯迅

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Theatre Piece for Tenor, Dancer,
Flute, Clarinet, Cello, Harp
and Percussion.

Primavera

Hope's Perpetual Breath

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Flute, Clarinet, Cello, Harp
and Percussion.

HOPE'S PERPETUAL BREATH

writings of

LU HSUN

Primavera

Music Theatre

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BASED ON WRITINGS BY
MUSIC, JULIA USHER

LU HSUN

HOPE'S PERPETUAL BREATH.

PROJECTED LENGTH: 20 MINUTES

SCORING: Flute, Clarinet, Cello, Harp, Perc, Tenor (actor), Dancer

In the two texts I have chosen, the Chinese writer Lu Hsun looks back on his life with regret; for the passing of youth, and the extremes of feeling, hope and despair. He is existing in a grey world of tranquil emptiness. He has lost his own youth, and is disillusioned with the passivity he feels all around him.

" But why is it now so lonely? Is it because even the youth outside me has departed, and the young people of the world have all grown old?

He remembers vividly flashes of his earlier protesting , striving youth-

" ..My heart once overflowed with sanguinary songs, blood and iron, fire and poison, resurgence and revenge. "

These flashbacks are recreated by the dancer. He recreates the imaginative, romantic images of a young man:

"I thought that the youth outside me still existed: stars and moonlight, limp fallen butterflies, flowers in the darkness..."

Hope in the future then was still a shield against the sense of emptiness which threatened to invade his spirit . He looks back now on hope as another delusion, a vanity.

He has rejected hope, and faces only loneliness.

The work closes with an alternative vision of Hope.
"Hope cannot be said to exist, or not to exist . It is just like roads across the earth. For the earth had no roads to begin with, but when many people pass one way, a road is made."

This idea, that the hopeful path is built by the patient efforts of ordinary people establishing a road, one step at a time, is recreated theatrically:

The dancer and the singer will be involved in the careful placing of a group of (white) stones; at first set down randomly during the piece; but later laid into the suggestion of a road shape. This road will be revealed at the end of the piece, perhaps by ultraviolet light.

This idea brings together both the Zen idea of mindful action; and of the work of the English environmental sculptor Richard Long, who explores the mindful carrying and arranging of stones into patterns to explore order and meaning discovered in the landscape.

INSTRUMENTATION

flute (doubling alto)
Clarinet (doubling bass)
Cello
Harp
Percussion.
Tenor
Dancer.

The score is untransposed.

Percussion List:

3 Gongs, one deep
Tom Tom (opt)
3 (Chinese) Toms
Large Drum
Bell Chime (Mark Tree)
Chinese Bell string
Wind Chimes
Shell Chimes (opt)
Suspended Cymbal
2 small Clashed Chinese cymbals

CONVENTIONS (NOTATION)

-indicates a note that fades to nothing, and reemerges.

-Conductor's cued downbeat, usually following free section.

Rests and silences are particularly important in this piece. Players and the singer should cultivate an atmosphere of "listening", to a pervading silence.

Hope's Perpetual Breath

TEXT by Lu Hsun

Edited by Julia Usher

HOPE ! Hope- Hope.

My heart is extraordinarily lonely.

But my heart is very tranquil, void
of love and hate,
joy and sadness, colour and sound.

I am probably growing old.

Is it not a fact that my hair is turning
white?

Is it not a fact that my hands are
trembling?

Then the hands of my spirit must also be
trembling.

But this has been the case for many years.

Before that my heart once overflowed
with sanguinary songs, blood and iron,
fire and poison, resurgence and revenge.

Then suddenly my heart became empty,

except when I sometimes deliberately filled
it with vain, self-deluding hope.

Hope, hope-

I took this shield of hope to withstand
the invasion of the darknight in the
emptiness.

So I slowly wasted my youth.

I knew, of course, that my youth had departed.

But I thought that the youth outside me
still existed: stars and moonlight,
limp, fallen butterflies,
flowers in the darkness,
the funereal omens of the owl,
the weeping with blood of the nightingale,
the vagueness of laughter, the dance of
love...

Although it might be a youth of sadness
and uncertainty, it was still youth.

But why is it now so lonely? Is it because
even the youth outside me has departed, and the
young people of the world have all grown old?

I have to grapple alone with the dark night in
the emptiness.

I put down the shield of hope.

Despair, like hope, is but vanity.

If I must still live in this vanity which is
neither light nor darkness,

I would seek the youth of sadness which has
departed. For once the youth outside me vanishes,
my own old age will also wither away.

But now there are neither
stars nor moonlight,
no vagueness of laughter,
no dance of love.

Before me there is not even a real dark night.

Even if I cannot find the youth outside me,
I would have a last fling in my own old age.

The young people are very peaceful .

Despair, like hope is but vanity.

CODA

Hope
cannot be said to exist,
or not to exist.
It is just like roads across the earth.

For the earth had no roads to begin
with,
but when many people pass one way,
a road is made.

Hope's Perpetual Breath

Excitable

fl

cl

vel

hp

voice

perc

colleg

nat

"stumble"

mf

ff

cresc

decresc

ff

RAIN STICK

3 TOMS

dry

HOPEI

TOMS

poco f

CHANGE → ALTO

FREE

CON SORD

AD LIB

ten

ten

ten

ten

(defeated)

mf HOPE-

Hope,

GONGS

1 mf

3 mp

A Col parte; poignant but held in.

5

B

6

Adagio
♩=60

8

♩=♩

C

11

18

Musical score for measures 18-22. The score includes vocal lines and piano accompaniment. The piano part features a GONG 2 in measure 18 and various dynamics such as *mp*, *pp*, and *mf*. The lyrics are: "heart is ex-tror din".

23

Musical score for measures 23-27. The score includes vocal lines and piano accompaniment. The piano part features a GONG *mp* in measure 23 and a WOOD CHIME *PP* (rustle) in measure 27. The lyrics are: "a-ri-ly lone ly. tender". Performance instructions include *RALL*, *hesitant*, *SOLO, rubato*, and *tender*.

28

Musical score for measures 28-31. The tempo is marked *Allegro Moderato* with a metronome marking of $\text{♩} = 60$. The score includes vocal lines and piano accompaniment. The piano part features TOMS in measure 28 and various dynamics such as *pp*, *p*, *mf*, and *mp*. The lyrics are: "But my heart".

More Moderato, more and more tentative; flexible tempo col'parte

32

5 6 2

ten

mp

mf

mf

tron

mf

F#G#A B

poco

Db

+8ve

GONG 3

PP soft stick

mp

TDMS is ve ry tron quil, void of

CROTALE

37

mf

p

no vibr

no vibr

E

3

sigh

no vibr

E#F#G#A
D C Bb

love and hate, joy, and sad

CYM mf

GONG 2 mp

CYM piu mf

GONG 3 p

GONG 2 mp

Emphasise the silent pauses.

42

p

pbt.

PPP

PPP

PPP

3

(STAN) BELL CHIME

WOOD CHIME

P

ness, co lour end

46

FREE ten very tender F

mp mf mf

CON SORB sul pont

E \flat F# G# A D C \flat B \flat

mf

ghostly:
soft beater,
or even
brushes

ad lib, very fast, over full compass, in this style:

CROTALES

until:

49

poco f nat poco f

poco f

pp # \flat b \flat f

8ve 8ves

GONG mf 2 poco f

I am pro ba-bly grow-ing

TOMS

old

trun y

mf

mocking

sfz

mf

54

mp

poco cresc

cresc

cresc

cresc

cresc

F4 mf

molto

CYM roll

mp

poco f

♩ = 92 Allegro nervoso

60

He seems overcome with terror, dread, but suppressed, breathless.

Is it not a fact that my hair

CROTALES mf

94

68

is turning white? pin f Is it not a

FALSETTO sfz

94

74

fact that my hands are trembling? ghostly sensations

FALSETTO mf

5

PPP

80

6 3 2

mf cresc

sfz

rit

falso

breathy

loco

Then the hands of my spirit must

4 TEMPLE BLOCKS (w/ TOM pattern)

mf

86

3)

f

PPP

PPP

PPP

PPP

fz

BELL STRING

quave

breathy

al - so be trem - bling

TEMPLE BLOCKS

90

mp

3] 4] RECIT, dry, without feeling.

But this has been the case for me ny years

TAM TAM or GONG 3

6

J. *Alla Marcia* $\text{♩} = 88$

WAIT PERC

93

96

Musical score for measures 93-96. The piano part includes chords: $E F G^{\flat} A$, $B^{\flat} C^{\sharp} D$, B^{\flat} , G^{\sharp} . The violin part has dynamics f and $legato$. The cymbal part has dynamics mf and mp .

CHINA CYMBAL(S)
poss. clashed:
but watch
balance mf

Be-fore that, my heart

← 96

100

CHANGE PICC

Musical score for measures 96-100. The piano part includes chords: B^{\flat} , G^{\sharp} , B^{\flat} , A^{\flat} , B^{\flat} . The violin part has dynamics f , sfz , and ffz . The cymbal part has dynamics fz and mf .

Ch
CYM

once o ver flowed with san guin

101

K
PERC
Cadenza
Harp X 3
Cue

Musical score for measures 101-104. The piano part includes chords: A^{\flat} , B^{\flat} , G^{\sharp} . The violin part has dynamics f , mf , mp , and sfz . The cymbal part has dynamics f and mf .

CYM $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{2}$

songs. PERC CADENZA

LARGE (OR 2 GONGS)
DRUM OR: FREE 'MILITARY'
CADENZA on drums/gongs
- WATCH BALANCE

105 $\text{♩} = 100$

blood and iron, fire and poi-son,

LARGE DRUM ff add faster decoration if desired. **OR CADENZA** *tutti* f ff fz

108

re-sur-gence and re-venge!

LARGE DRUM mf **CADENZA ENDS:** f TAM mf P (in reversed stick)

Rall

stacc, col legno

poco rall

Brush on Cym.

112 $\text{L Poco Meno Mosso} \text{♩} = 84$ **TO FLUTE** **Attacca Subito**

a little breathless, tired, but f Then sud den ly

CHINESE CYMS, CLASHED mf sfz damp

GP

heartbeat, low heartbeat

slide

shift

ad lib.

shifts

shift

EFA# D#B7

Instruments still pressing tempo - voice drags back.

Allegro →

116

mp p f quite fast
shift
my heart be come
frail

brush on damped
♩ = 100 CYM mp

M Unexpected Restart

119

→ to
5 7 6 7
f sfz Ct f shift
am ply, ex-cept when I some-times de-li
CYM drumstick fz

N

FREE

124

poco sub. rall
mf ppp
filled it with vain, self de lud ing
EFGA DC

127

0

P *solo* *mf* *PPP* *mp*

no vibr *P CON SORD*

mf *#D*

FALSETTO if easier

Hope. *Hope,* *hope-*

mp *pp*

128

rubato *P* *b60* *Very Deliberate*

mp *pp* *f* *fff*

G# D#C *B4* *E4A# B#*

BELL CHIME *mp* *dreamy* *pprof* *I took this shield of*

132

b=72 *ritacca* *very determined*

ten *mf+cresc* *mf cresc* *mf cresc*

E# G# A *D# C B* *G#*

hope *sub p* *etc.* *mf* *mf* *mf* *mf*

TOMS *pprof* *10*

to withstand the invasion of the dark.

137

night In the emp—tl ness. ache In the emp—tl ness. deader

WOOD CHIME slow, dead, dry tr

142

Scherzo $\text{♩} = 112$ but not rigid

So I slow-ly was—ted my youth.

CROTALES

147

vibr (wide) sul pont trem

SHELL WOOD CHIME BELL CHIME Gong 2

152 $\text{♩} = 70$ Ghostly Waltz

BELL CHIME *mf*

156

mf cantabile

I knew, of course, that my youth had de-per ted.

161 $\text{♩} = 112$ again, but rall... $\text{♩} = 72$ più mosso

CHANGE FLUTE

WOOD/SHELL CHIME *mf*

12

167 *Very legato, fading*

mf dim mp

still ex-ists led:

BELL CHIME

E9#11
GA#7
D C# Bb

U ① ② ③ ④ ⑤

Sonorous and Mysterious

171

pp p mp

stars and moon light, fall-en

WOOD BELL WOOD WOOD CROTALES

Bve loco recit ghostly PZZZ ARCO

174

pp p mp

but ter-ries flow-ers in the dark-ness, ---

CROTALES rapid pattern, brushes

delicate

V $\text{♩} = 66$
much sharper characterisation

177

mf

PIZZ

ARCO

mf

mf

mf

almost humorous

damp

mf

the fun o re el

BRUSH ON: TOM 1 mp CYM TOM 2

or: free 'neutral' improvisation

180

hook bend

mp

mp

FREE CADENZA

SOLO

mf

(flutter breath)

romantic

mens of the owl, the weep ing with

TOM 1

3 GONGS

mf

P

183

W

4

4

sob

poco f

dim

mf

dim

FALSETTO

nat

blood of the night in gate

TOM

14 CYM GONG

3

3

Attacca $\text{♩} = 66$ Sprightly

187

Musical score for measures 187-188. The score is in 4/4 time with a tempo of 66 beats per minute. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, often beamed together. The bass line is primarily eighth notes. A dynamic marking of *mf* is present. A percussion part for temple blocks is shown below the piano staves, consisting of rhythmic patterns of eighth notes.

189

Musical score for measures 189-192. The score continues with piano accompaniment and vocal lines. The piano part includes chords and triplets. A dynamic marking of *mp* is used. The vocal line includes the lyrics: "delighted reminiscence the vagueness of laughter,". The score includes performance instructions for "BELL STRING" and "TOMS".

193

Musical score for measures 193-196. The score continues with piano accompaniment and vocal lines. The piano part includes chords and triplets. A dynamic marking of *mp* is used. The vocal line includes the lyrics: "the vagueness of laughter, fading...". The score includes performance instructions for "BELL STRING" and "TOMS".

Light, energetic but subdued dynamics

207

mp
cresc.
cresc.
mp
cresc.

$E^b F^b G A^b$

GONGS *mf*

The separate instruments go their own way

208

ppp
mp
cresc.
poco
marcato
mp
poco a poco rall
RALL
repeat ad lib 5''
8ve

TOM TOM
CADENZA

continue

Per den do-si

209

mp
pp
ARCO
8ve
8ve

gradually growing scattered and remote.

211

Y

1 2 4

pp mf pp mp

F# G A b mp: mf pp

8ve

RECIT very faded remembering

Al-though it might be a youth of sad ness

214

3 4 5

pp pp mf f

E# G A b D# C B b

Lento ma molto espressivo

last strength

and-un cer-tain-ty, It was still youth.

218

3 4 6

mf p mp cresc mf cresc f poco

mp cresc mp cresc f poco

mp But why is it now so lone

cresc molto f

224

AA

ly? Is it be cause ev-en the cresc

230

youth out side me has de par ted, and the

236

youth of the world have all grown old?

CYM (with FIZZ)

Raise - may have to wait for Bass Clar change.

241

3/4

2/4

♩ = 104 Con Fuoco

BASS

E^bF G A^b
D^bC B^b

CYM

f TOMS

247

2/4

ALTO

6/8

2/4

f

mf

f

f

I have to grap-ple a-lone with the dark night to

252

3/4

2/4

6/8

4/4

f

mf

f

grap-ple a-lone a-lone

E^bF G[#]A
D^bE C^b

accel

accel

257

ff
GONG 3
WAIT
mp
a tempo
mp
PP
PP
mf
In the emp-ti-ness. in the the

259

FLUTE
3
3
CC $\downarrow = 84$ as before
ff
ff
E^b F G A^b
D^b C E^b
slower ten
emp ti ness.
TOMS
B^b shift
put down the

264

mp
sfz
sfz
sfz
mp
poco a poco dim
poco f
shield of hope. crotales

271

CUT DD $\text{♩} = 076$ flexibl. quas: Recit

CON SORD

Des-pair, like hope, is va-ni-ty. if I must still

ten

transparen^t tone

sfz *mf*

276

WW phrases keep vanishing

live in this va-ni-ty which is nei-ther

BELL CHIME

mp *pp* *mf*

280

EE

light nor dark ness, I would seek the youth of

ten (covered tone)

mf *p* *pp*

284

sad ness which has de per ted.

SHELL CHIME mp pp niente PPP

287

col parte

3 GP

2 FF

meno Mosso, but strong
♩=66

SENZA SORD

solo a tempo

bē bē bē bē bē bē

mf

quite strong

For once the youth out-side me

CYM or GONG rolls ptr y . trum

292

fading away

3 Strong

belab

niente

CON SORD mf

ve ni shes.

my own ege will

GONG 2 mp

23

296 $\frac{3}{4}$ $\frac{6}{8}$ 299

al - so (perhaps dread...) wi - ther a - way.

FIZZ CYM

GG attacca

pp

mf

299 300 3

pp

mp

pp

SENZA SORD

GG attacca

determination grows

303

Energetico $\text{♩} = 96$

CRDTALES

GG attacca

edgy, → "wicked" gleam of defiance

Even if I can not find the

f

24

307

youth out—side me, I would have a last—fling in my

3 4 9

Subp

falsetto

f

p

FALSETTO

nat

a touch of

tr

TB

HH

FREE

311

own — old — age.

4 6 8

molto cresc

molto cresc

erratic pound and pluck

pizz

TOMS

poco

Large DRUM

314

Bleak $\text{♩} = 60$

Be—fore me there

ARCO

trem

DRUM mf

or PERC Cadenza

Intense cresc, tutti

319

is not e' van a real dark

still angry... fading...

$EFGAB$
 $FCRB$

324

night. stars nor moon—light,

8ve

CON SORD

very remote

330

(looks in vain)

no vague ness of laugh-ter,

wistful, but half-voiced, listless

BELL CHIME P PPP

335

TO BASS

no dance of love.

TAM

339

KK $\text{♩} = 80$
heavy

tense, rigid, sardonic

poof

ten

The young people are very peace ful.

343

FREE

rather flabby

mf+

Des pair.

like hope, dem is

376

free

gliss

Chordal gliss

For the earth had no roads to begin with.

oo sullen, stoical

379

C# B4

But when many people

382

PIZZ

ARCO

PIZZ

ARCO

pass one way

386 6

4/4

PIZZ vibrato
mp

ARCO
mp

Steady.
mp

CROTALES
mf

non dim. poco

390

mf

mf

mf

mf

mf

made. |

ALL BELLS
ATTACA
GONG **f**

ff Standing.
Bells
ff Standing
Bells
ff Standing
Bells

HARPIST joins PERC

non dim sfz



竹林