

Corey Chang

Letters from **Jong Hai**

(2023)

Commissioned by KOE Duo

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for flute, cello, percussion, and electronics

Letters from Jong Hai

For flute, cello, percussion*, and electronics

*instruments: vibraphone, bass drum, large gong, 2 suspended cymbals, 2 tom-toms (medium, low), 2 bongos (both low), 3 wood blocks (high, medium, low), 1 crotales (tuned to B6) tibetan singing bowl (tuned to B), rainstick, thunder spring

sticks/materials: soft mallets (wool), hard mallets (rubber), timbale sticks, knitting needle (or something thin), basin of water

Duration: 31 minutes

Program Note:

"Letters from Jong Hai" depicts the story of Charles Wong (Wong Mingzhu) and Flora Wong (Lee Jong Hai), a Chinese-American couple separated by geographical and political barriers during a tumultuous period in history.

Flora and Charles Wong had an arranged marriage in 1947 when Charles was 41 and Flora was 18. They would proceed to fall in love, as Charles was, in Flora's words, "a handsome guy, a good father, and a good husband.*"

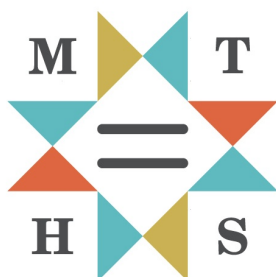
When Charles Wong departed to start a new life in the United States of America, his wife Flora was forced to remain in her home country due to her inability to secure exit papers for immigration. Despite the lifting of the Chinese Exclusion Act in 1943, the process of emigrating from China to the United States remained arduous. The letters, written in 1948 and preserved in the Wong Family Collection as part of the Montana Historical Society's "Re-Imagining Migration" model, offer a poignant glimpse into the bureaucratic challenges the couple faced, along with the emotional toll of confronting the frustrating immigration system that repeatedly treated its citizens with neglect and indifference. Flora would detail these experiences in her book, *Long Way Home: Journeys of a Chinese Montanan*.

The variety of instrumental ensembles reflects the period of separation between Flora and Charles Movements, alternating between digitally created music, accompanied with Chinese text narrated by Asian-American vocalist Yi-An (Esther) Tien, and instrumental performances. Only three movements (mvts 1, 3, and 8) contain parts for all acoustic instruments, while all others are either entirely electronically generated (mvts 2, 5, and 8) or contain instrumental subsets (mvts 4, 6, and 7). In the final movement, although they appear to have plans to reunite in the near future, this optimism is coupled with both exhaustion and emotional suppression.

*M. Lincoln, "'Long Way Home' The fascinating journey of Helenan Flora Wong," Independent Record, 20-Oct-2011. [Online]. Available: https://helenair.com/entertainment/yourtime/long-way-home/article_50cf0854-f9f7-11e0-98c1-001cc4c03286.html

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Letters between Charles Wong and Flora Wong, 1948. Wong family papers. SC 2523. Montana Historical Society Library & Archives, Helena, Montana.




MONTANA
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
Specific Performance Notes:

In movement 2 *Apart*, fixed media is visually represented by lines, blotches and symbols that are reflective of the occurring sounds.

The symbols in each instrumental part   indicate for the performer to take out a pencil and paper/pad and scribble eratically.

Likewise, in movement 5 *Immigration Must Wait*,  indicates crumpling paper in unspecified intervals of 1-3 seconds, as indicated in the corresponding score.

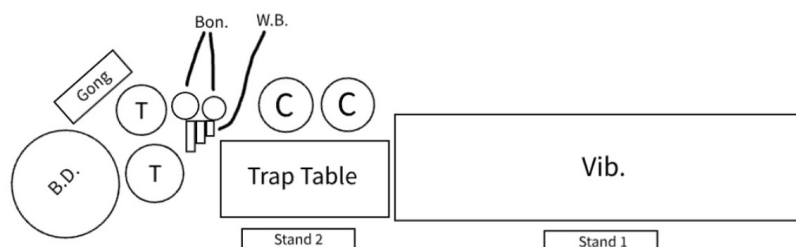
Small, parenthesized stemless notes in the percussion part  represent the location of the labeled instruments on the staff

 indicates a cue to trigger the fixed media

Setup:

Flute

Vcl.



*Trap table contains crotale, singing bowl, rainstick, thunder spring, sticks, and water basin

Percussion Notation:

The percussion notation staff shows the following instruments and their positions: Large Gong (marked with a red 'x'), Bass Drum, Tom-toms, Rainstick, Bongos, Crotale (B), Singing Bowl (marked with a downward arrow), Thunder Spring (marked with an 'x'), Wood Blocks, and Cymbals (marked with an 'x').

Text

1. Alone [no text]

2. Apart

我俩分别以来，不觉有一个月来了，但在我看来，可似有一年都了。但未知何时才的相见你呢。真令人想念得很。吾想不到我们各自分开南北，真可恨呀。对于我去见领事，他云，要乡长盖印以及县府盖印之证明书及证人才办。但我的证明书，你在家时已寄去美国，还未见寄回。领事云要我即速回家，取过证明书然后出来再见过领事，然后寄我的证件回美京办理。在于八月二十五日，往见领事，他亦没有什么事问我。只得叫我回乡。后他的通知书给我。然后出来再见领事，我又问及汝品之事如何，他亦这样说。后领事有信通知我才办理的。啊真是麻烦到极了。

It has been a month since you left and it seems like a year. Don't know when we will be united again. It makes me feel very sad. I can't believe that we are so far apart. In regards to going to the immigration department, I had to go through the governor to get the correct forms and identification before they can begin the process. When you returned to the US you sent my identification but I have not received it yet. The immigration office wants me to get back home fast to reapply for a new one and then return to the immigration office so that it can be sent to the U.S. On August 25 I went to the immigration office, they didn't have much information. They told me to go back home and wait for them to contact me as to when I was to return. I also ask him about our son's papers. He said the same, wait for them to contact me, and then they will get it started. It really is a lot of trouble to get things done.

3. Fleeting Touch

对于吾在河南暂住，是吾母见我身怀六甲况有时常出入搭车不便，所以我在此于吾姊妹及母亲品儿等在此暂住，及侯领事通知，请吾兄放心吧。未知我俩何时才得相见呢。你在外仍要加意加心为要。吾在处安好。你的爱妻。

I am living in my Mom's home because I am six month pregnant. It is not easy to travel. We do a lot with my sister and our son. It won't be long until we hear from immigration. So don't worry. Now we are far apart, and I dream that we will be together soon. I wish you well; I am fine so don't worry. Your loving wife.

4. A Long Way From Home I [no text]

5. Immigration Must Wait

延年，我的亲爱贤夫如见，多么想念。吾在穗看见各有夫妻同行，令我更加伤悲。但未知何时再相会了。对于吾见领事一事，我已出两次，第一次去见领事，领事说我没有证明书，要我回家讨证明书，才和我办理。第二次吾已讨证明书来见领事，他说现在领事未有通间时候来办理你的手续。你可回家，候我领事有通知书给你，然后出来办理手续吧。令我未知怎样，你有叫我去见领事，领事有不同我办理，令吾真是苦闷到极。还是无日得安乐。望你在外，在状师处讨人情，趣状师写信通知领事馆。你的爱妻。

My dearest loving husband, I think a lot about you. I see couples together and it makes me miss you more. Don't know when we will meet again. About the immigration, I went to see them twice. The first time I went to see them, they said I needed my documents so they sent me home. The second time I went I had my documents with me to see them. They said they didn't have time to work on them right now. They sent me home again. I have been waiting for them to contact me. I don't know what to do. I worry day and night. I hope you can talk to the lawyer to have him send a letter to the immigration. Your loving wife.

6 Nothing Gold Can Stay [no text]

7. A Long Way From Home II

吾自在穗住落，已得收你信五封。但是每当我接到你的信时候，更容易想起我的思念之心。回思我们同床共枕之时，是何等之快乐呢。现在我们已远隔千里，还乐有何如。回想一时真是双泪流不尽，只是有时覆看吾兄手书，而开怀吾之心。惟有祝苍天佑我，可得我们早日相逢，共同快乐重合恩爱夫妻情义。

Since living in the city, I have received five of your letters. When I read your letter it makes me miss you more. Thinking back to the time we were together and the good times we had. We are now thousand and thousand miles apart. It just makes me cry. Often, I go back and read your letters again and again to comfort me. I wish God can help us get together so that we will be happy like before. In love as man and wife that is my wish.

8. Interlude [no text]

9. Epilogue

延年我的爱夫如见，今吾之手续已完全办妥，已得领事发护照与我。吾于定飞机位是十二月四号搭香港中国航空公司飞美，惟望你早日来等候接我为要。现吾洒姊亚爱手续亦完全办妥，他日吾共四姊共同飞美。吾自十一月十号写信于你，未曾写过信你了，因吾前日于定二十三号机位，现在他没有给我，所以吾未写信给你。我希望我能在我们的孩子出生之前到达美国。余话面谈，草此并祝愉快，你的爱妻。

My dearest loving husband, good news, my paperwork is all done. I have received my passport from the immigration and I have my ticket. The plane leaves on December 4 from Hong Kong on China Airlines. I hope you can come early to pick me up. Florence and Joyce's papers are also done. Joyce will travel with me. Since November 10, I haven't sent you any letter because I was supposed to leave on the 23rd. They didn't have a seat for me. I hope I can get to the United States before our baby is born. Soon we will be face to face to talk. All for now, wish you well. Your loving wife, Jong Hai.

Commissioned by KOE Duo through Chamber Music America

Letters From Jong Hai

1. Alone

Corey Chang
(b. 1996)

Flute Trigger 16" ♩ = 44 Calm but Lonely senza vib.

Percussion Bass Drum ff

Violoncello deep and resonant free bow pp

Tape Windy roar + rainstick fff

Fl. 3 p mf 3 5 5 f 3

Vib. p

Vc. p

Fl. 7 mf timbral tr p 3 5 5 pp Flz.

Vib. Vib. soft mallets pp

Vc. pp

♩ = 52 Poco Piu Mosso

10

Fl. *p* *f* *p* *f* *sharp sound*

Vib. *mf*

Vc. *gliss.* *gliss.* *gliss.* *mp* *p* *mf*

13

Fl. *p* *f* *p* *tr* *mf* *f*

Vib. *p* *mf* *pp*

Vc. *p* *gliss.* *gliss.* *f*

16

Fl. *f* *tr* *dying momentum...* *mf* *con vib.* *p*

Vib. *mf* *pp* *p* *p*

Vc. *gliss.* *p*

20

Fl. *fsub.* *p* *p* *f*

Vib. *f* *pp* *mf*

Vc. *mp*

23

Fl. *p* *f* *mf*

Vib. *p* *mf* *f*

Vc. *p* *f*

bowed Take soft mallets

26

Fl. *pp* *mf* *p* *mf* *f* *p*

Vib. *p* *mf* *p* *fp* *p*

Vc. *p* *gliss.* *gliss.*

soft mallets

timbral heartbreak *tr*

$\text{♩} = 104$ $\text{♩} = 132$ $\text{♩} = 104$

31

Fl. *mf* *mf* *pp*

Vib. *mf* *p* *p* *mf*

Vc. *mf* *p* *gliss.* *gliss.*

$\text{♩} = 132$ $\text{♩} = 104$

36 $\text{♩} = 132$

Fl. *p* 5 5 6 7

Vib. *p* 5 *mp* 5 *mf* 6

Vc. *gliss*

41 *f* 5 6 *p* *ff* *sub.* *pp* *p* *pp*

Vib. deadstroke *f*

Vc. *between growling and roaring* *ff* *fpp*

46 *p* 3 3 *overblow* *fpp* *mf* *p* *pp* *airy sound* *p* *f*

Vib. *tch k t tch*

Vc. *tch k t tch*

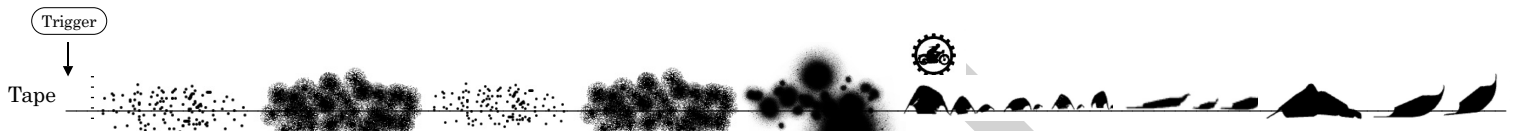
51 *a bit less* *p* *mp* *one last word...* *f* *ff*

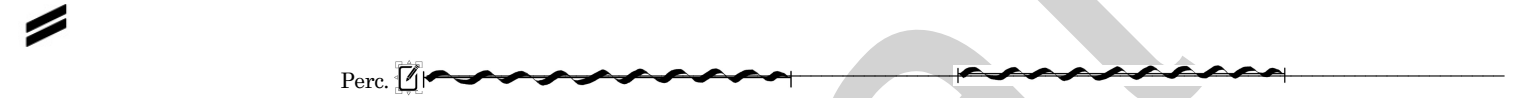
Vib. *tch k t tch* *tch k t tch*

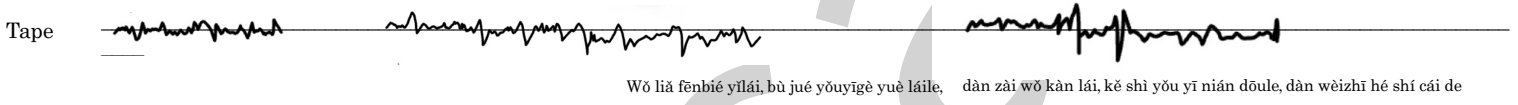
Vc. *tch k t tch*

2. Apart


Trigger


Tape 


Perc. 

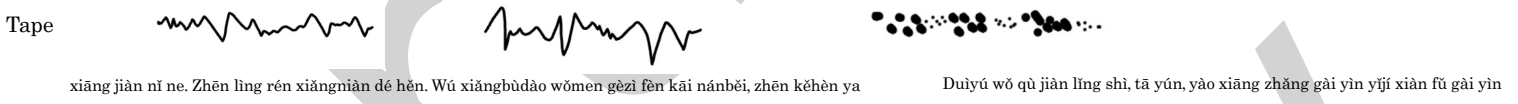
Tape 

Wǒ liǎ fēnbié yǐlái, bù jué yǒuyīgè yuè láiile. dàn zài wǒ kàn lái, kě shì yǒu yī nián dòule, dàn wèizhī hé shí cái de


Fl. 


Perc. 


Vcl. 

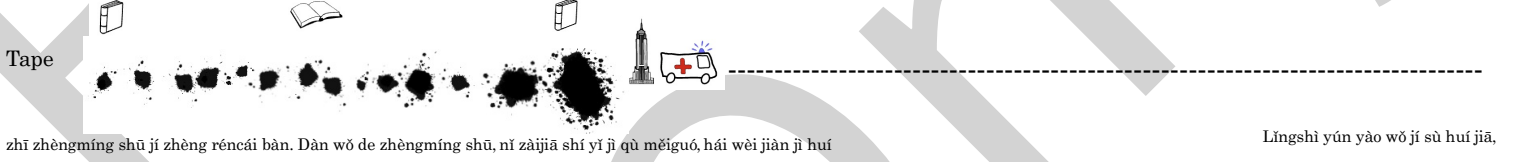
Tape 

xiāng jiàn nǐ ne. Zhēn líng rén xiāngniàn dé hěn. Wú xiāngbùdào wǒmen gèzi fēn kāi nánbèi, zhēn kēhèn ya Duiyú wǒ qù jiàn líng shì, tā yún, yào xiāng zhǎng gài yin yǐjì xiàn fū gài yin

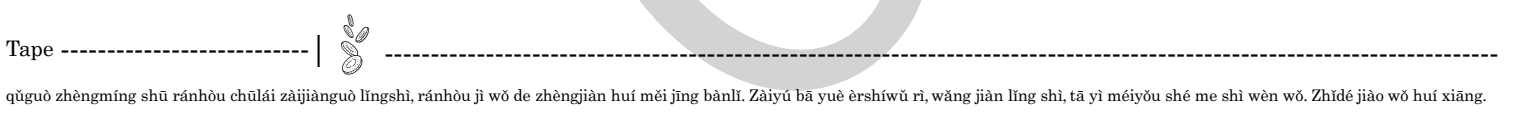
Fl.  continue writing until

Perc.  continue writing until

Vcl.  continue writing until

Tape 

zhī zhèngmíng shū jí zhèng réncái bàn. Dàn wǒ de zhèngmíng shū, nǐ zài jiā shí yì jì qù měiguó, hái wèi jiàn jì huí Lǐngshì yún yào wǒ jí sù huí jiā,

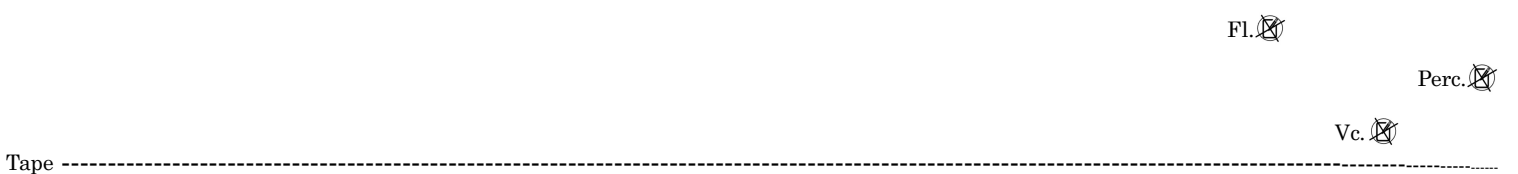
Tape 

qùguò zhèngmíng shū ránhòu chūlái zài jiànguò língshì, ránhòu jì wǒ de zhèngjiàn huí měi jīng bànlǐ. Zàiyú bā yuè èrshíwǔ rì, wǎng jiàn líng shì, tā yì méiyǒu shé me shì wèn wǒ. Zhídé jiào wǒ huí xiāng.

Fl.

Perc.

Vc.

Tape 

Hòu tā de tōngzhī shū gěi wǒ. Ránhòu chūlái zài jiàn língshì, wǒ yòu wèn jì rǔ pín zhī shì rúhé, tā yì zhèyàng shuōfǎ. Hòu líng shì yǒu xīn tōngzhī gěi wǒ cái bànlǐ de. A zhēnshi máfan dào jile.

3. Fleeting Touch

$\text{♩} = 48$ Not Anxious, but A Bit Unsettled

System 1 (Measures 1-4):
Piccolo: $\text{♩} = 48$ Not Anxious, but A Bit Unsettled. Dynamics: p , mf , f .
Percussion: Rainstick. Dynamics: mf , mf , pp , mf . Includes instruction: shake.
Violoncello: Dynamics: p , p . Includes fingering: I $\#^8$, II.

System 2 (Measures 5-8):
Piccolo: Dynamics: mf , pp , p , mf , p . Includes instruction: more mellow.
Percussion: Wood Blocks soft mallets. Dynamics: mf , mf .
Violoncello: Dynamics: f , mf , mf , f . Includes instruction: pizz.

System 3 (Measures 9-12):
Piccolo: Dynamics: p , mf .
Percussion: Dynamics: mf .
Violoncello: Dynamics: f , p , mf . Includes instruction: arco.

System 4 (Measures 13-16):
Piccolo: Dynamics: mp , mf , p , ppp , p , mf .
Percussion: Bongos w/ hands.
Violoncello: Dynamics: mf , f , pp . Includes instruction: resonant, pizz., arco.

17

Picc. *screeching*
ff

Perc. (Bon.)
pp *f*
roll w/ hands

Vc. *wild glissandi*
ff

19

Picc. *f* *p* *mp*
introspective

Perc. *f* *pp* *mp* *f*
four finger roll w/ hands

Vc.

23

Picc. *p* *pp* *ppp*
rit.

Perc.

Vc. *pp*
like an echo pizz.

27

Picc. *a tempo* *ff* *ff* *f* *mf*
interruption!!

Perc. B. Dr. w/ hands *pp* *mp* Crotales knitting needle *mf* *p*

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

31 *accel.*.....

Picc. *p* *f* *pp* *cresc. poco a poco*

Perc. Bon. timbale sticks *fp*

(unspecified; high as possible)

Vc. *gliss.* *pp* *cresc. poco a poco*

34 *♩ = 72 accel.*..... *♩ = 80*

Picc. *f* *p* *f*

Perc. *pp* *f* Floor Tom *pp* *f* booming *pp* B. Dr. *pp* sim.

Vc. *f* *fp* *f* *slash!*

37 *♩ = 104 Birdsong-like*

Picc. *mf* *f* *p* *timidly longing*

Perc. Large Gong *f simile* *p < ff* *f*

Vc. (free bow) *ppp*

42 *mp opening up*

Picc. *mp*

Perc.

Vc. *p*

46

Picc. *mf* *p*

Perc. (Sus. Cym.) *pp* *p*

Vc. *pp*

50

Picc. *mp* *pp*

Perc. *pp* *p* bowed *pp* *p*

Vc. *p*

54

Picc. *mf* bowed *mp* *p* poco rit.....

Perc. *pp* *mf*

Vc. *pp* quasi gliss

59

Trigger

♩ = 60 Sighing *p* *mp* pitch-bend

♩ = 80 Singing Cautiously *pp*

Perc. bowed dip+ shake a bit in water basin *f*

Vc.

"Duiyú wú zài hénán zàn zhù.....kuàng yǒu shícháng chūrù dāchē bùbiàn"

Fleeting Touch

♩ = 60

65

Picc. *Trigger*

Perc. *Crot. (bowed)* *Cym. (soft mallet)* *sim. (10)*

Vc.

"Suōyǐ wǒ zài ...zàn zhù" "jī hóu língshì tóngzhī, qīng wú xiōng fāngxīn ba"

p < *mf* *p* < *mp* > *pp*

p < *f* > *pp* < *p* > *pp*

pp

71

♩ = 104 **A Tempo**

Picc. *Trigger*

Perc. *Crot. knitting needle* *Singing Bowl (ring)*

Vc. *glass*

"Weizhī wǒ liǎ hé shí cái dé xiāng jiàn ne"

p *mp* *p* *mf*

pp < *mf*

p *pp* < *p*

77

molto rit.settled down

Picc. *Trigger*

Perc. *Crot. knitting needle* *Rainstick (~4-5 sec)* (To Vib.)

Vc. *dying away...*

pp > *pp* > *mf*

pp

Attacca

"Nǐ zàiwài réng vào jiāyī....ní de ài qī"

4. A Long Way From Home I

$\text{♩} = 88$ Tired and Drained of Energy

Flute

Vibraphone

motor on

p feeling like eyes are closed

pp

p lovingly

2

reminiscently

mf

Low Sus. Cymbal

like a sad gong

sf

pp

p

p poco

6

mf

p

10

mf

p

mf

p

p poco

14

mp

mf

5

18

Fl. *mf* *pp* *mf* (Low Sus. Cymbal) *pp* *p*

Vib. *mp* *pp* *p* *pp* *p* *pp* *p*

24

Fl. *p* *mf* *p*

Vib. *poco* (*ℳ.*) *mp* *p* *mp* *p poco* (*ℳ.*)

30

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

Vib. *mp* *p* *p*

36

Fl. *p* *mp* *p*

Vib. *p* *pp*

40

Fl. *bursting; no rush* *tr* *fp* *f* *pp*

Vib. *f sub.* *p* *mp* *ppp* (Low Sus. Cymbal)

5. Immigration Must Wait

Percussion

Trigger 4" 3" Cym.

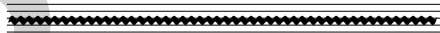
pp ————— f

Tape

Swell Low bells

Yán nián, wó de qīn'ài xián fū rú jiàn. Duōme xiǎngniàn. Wú zài suì kànjiàn gè yǒu fūqī tóngxíng.

(begin ~12 seconds after cello starts)

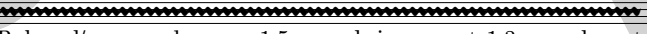
Fl. 

Rub and/or crumple paper 1-5 seconds increment, 1-3 seconds rest

Perc. (begin ~2 seconds after background chatter starts)

Rub and/or crumple paper 1-5 seconds increment, 1-3 seconds rest

(begin ~8 seconds after percussion starts)

Vcl. 

Rub and/or crumple paper 1-5 seconds increment, 1-3 seconds rest

Tape

Background chatter Distant bells

líng wǒ gēngjiā shāng bēi. Dàn wèizhī hé shí zài xiāng huile. Duiyú wú jiàn língshì yīshì, wó yí chū liǎng cì, dì yī cì qù jiàn língshì, língshì shuō wǒ méiyǒu zhèngmíng shū, yào wǒ huí jiā tāo zhèngmíng shū, cái hé wǒ bànli. Dì èr cì wú yì tāo zhèngmíng shū lái jiàn língshì, tā shuō xiànzài língshì wèi yǒu tóng jiàn shíhòu lái bànli nǐ de shǒuxù.

Perc. Crotales hard mallet

Tape

THUD

Nǐ kě huí jiā, hóu wǒ língshì yǒu tóngzhī shū gěi nǐ, ránhòu chūlái bànli shǒuxù ba Líng dé wǒ wèizhī zényàng...

Perc. Large Gong scrape w/ coin (or something metal) ♩ = 116

Tape

Bird call, flapping

nǐ yǒu jiào wǒ kuài qù jiàn língshì língshì yǒu bùtóng wǒ bànli, líng wú zhēnshì kǔmèn dào jī. Hàishì wú rì dé ānlè. Wàng nǐ zàiwài, zài zhuàng shī chǔ tǎo réngqíng, qù zhuàng shī xiě xīn tóngzhī língshiguān.

Attaca

6. Nothing Gold Can Stay

♩ = 116 **Energetically Stormy**

Percussion

Violoncello

Tape

Bells

THUD

Perc.

Vc.

Tape

B. Dr. hard mallets

Pickaxe

p → *f*

Perc.

Vc.

Tape

p → *f*

Perc.

Vc.

Tape

Tom-toms

Tom-toms

p → *f*

p → *f*

Perc.

Vc.

Tape

like starting up a motor

f → *p*

p → *ff*

mf → *ff*

*only important fixed media events marked from here on

20 Perc. **B. Dr.** **T-t.**
p f p mf p f mf p
Vc. *WILD!* *gliss.*
mf < f < f < f < fp < ff f

25 Perc. **T-t.** **B. Dr.**
mf p p f
Vc. 3 5 7 3 f

29 Perc. **T-t.** **B. Dr.**
mf p mf p mf p mf
Vc. mf *più f*

33 Perc. **Floor T-t & B. Dr.**
p f p f sf
Vc. 6 ff Muted bell mf 5 f
Muted bell

38 Perc. **Sus. Cymbal** **B. Dr.** **T-t.**
p mf p mf mf p
Vc. *più f* mf f mf f
BIG THUNDER

43 Perc. **B. Dr.**
f *p* *f*
Vc. *mf* *f* *mf*
like a boat rocking in a storm

48 Perc. **Cym.** **B. Dr.**
p *f* *p* *f* *p* *f*
Vc. *f* *mf*

53 Perc. *mf* *p* *f* *mf*
Vc. *ff declarative* *f*

57 Perc. *p* *mf* *p* *f*
Vc. *mf*

60 Perc. *f*
Vc. *f*
Warped bells, swirling

63

Perc.

Vc.

mf *f*

68

Perc.

Vc.

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

73

Perc.

Vc.

ff *f*

tr

78

Perc.

Vc.

p *f* *p*

tr

Distorted bells

High & Low Cym.
Singing Bowl
timbale sticks

81

Perc.

Vc.

84

Perc.

Vc.

p *mf* *p* *p* *mp* *p*

in the background on the bell for cym.

89 **B. Dr.** (side of drum) **W. Bl.**

Perc. *p* *f*

Vc.

92 **Sus. Cymbal** **Bon. (low)** **High T-t. & Gong**

Perc. *pp* *mf* *pp* *f* *p* *f* *p* *f* *mf* *f* *p*

Vc.

97 **Low T-t.** **B. Dr.** **Bon. (high)** soft mallets

Perc. *mf* *p* *f* *p* *mf* *p* *f* *p* *f* *mp*

Vc. *p* *mp*

Glass

105 **Bon. (low)**

Perc. *p* *mf* *p* *mf* *p* *mf*

Vc. *p* *mf*

111 **Bon. (high)** **Bon. (low)**

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

Vc. *mf* *f*

115 **Tom-toms**

Perc. *p*

Vc. *mf* *f* *mf*

120

Perc. *mp* *mf* *mf* *f* *p*

Vc. *f*

124

Perc. B. Dr. *f* *p* *mp* *mf* *f*

Vc. *mf* *f*

128

Perc. Tom-toms B. Dr. *mf* *f* *p* *f* *f*

Vc. *più f* *f*

132

Perc. Tom-toms *p* *f* *p* *f*

Vc. *ff* *f*

135

Perc. B. Dr. Tom-toms B. Dr. *p < mf* *p* *f* *mf* *f*

Vc. *ff*

138

Perc. Tom-toms B. Dr. Large Gong *mf* *f* *p* *f* *f*

Vc. *fff* *ffff*

142

Perc.

Vc.

f *mf*

145

Perc.

Vc.

f *mf*

149

Perc.

Vc.

p *mp* *cresc.*

154

Perc.

Vc.

f

Low Tom & Low Cym.

158

Perc.

Vc.

ff *f*

Low Tom & High Cym.

163

Perc.

Vc.

ff *p sub.*

Tom-toms B. Dr.

166

Perc.

Vc.

p *fff*

(mvt. 7 flute starts/interrupts)

7. A Long Way From Home II

♩ = 80 **Somber and Desperate***start/interrupt
before end of mvt 6multiphonics;
sing bottom note

Flute

ff *mf* *f* *mf* *f*

Trigger

10 3

Wú zìzài suì zhù luò, yí dé shǒu nǐ xīn wú fēng. Dànshì měi dāng wǒ jiē dào nǐ de xīn shíhòu, gèng róngyì xiāngqǐ wǒ de sīniàn zhī xīn.

Fl.

p *f*

6 (16)

molto accel. **a tempo**

Fl.

p *ff* *f*

Trigger

heartbreak

preparing to cry

Huí sī wǒmēn tóng chuāng gòng zhēn zhī shí, shì héděng zhī kuàilè ne. Xiānzài wǒmēn wǐ yuǎn gé qiānlǐ, hái là yǒu hérú.

Fl.

mp *p* *mp*

Trigger

5 3 3 3 (16)

Huíxiǎng yǐshí zhēnshí shuāng lèi liú bù jìn, zhǐshì yǒushí fù kàn wú xiōng shǒushū...

Fl.

p *ff* *p* *f sub.*

Trigger

3 5 3

...ér kāihuái wú zhī xīn. Wéiyóu zhù cāngtiān yòu wǒ, kě dé wǒmēn zǎori

Fl.

mf *p* *pp* *mf*

no rit.

xiāngfēng, gòngtóng kuàilè chónghé è'n'ài fùqī qīngyì.

8. Interlude

$\text{♩} = 40$ Alone in one's own thoughts

High Bongo Low Tom-tom Gong & Crotale
strike gong w / coin Thunder Spring

Percussion

Tape

Trigger

Attacca

9. Epilogue

♩ = 60 **Meditative**

Flute

pp emotionless

bowed

pp soft mallet

bowed

Vibraphone

senza vib.

p

pp

p

Violoncello

pp emotionless

pp

6

Fl.

pp

p

pp

mp

Vib.

soft mallet

bowed

soft mallet

pp

p

pp

mp

Vc.

pp

p

pp

mp

11

Fl.

pp

Vib.

(*Red.*)

bowed

p

Vc.

pp

17

Fl.

mp

p

Vib.

Vc.

mp

p

p

♩ = 72 A Shimmer of Hope Emerges

22

Fl. *mf* a bit emotional and lethargic

Vib. *p* *mf* *p* *mf*

Vc. *mf* a bit emotional and lethargic

soft mallets

roll notes cont. at even speed

sim.

26

Fl. *f* *mf*

Vib. *p* *mf* *mf*

Vc. *f* *mf*

29

Fl. *f*

Vib. *p* *f* *p* *mf*

Vc. *f*

31

Fl. *mf*

Vib. *p* *f* *p* *mf*

Vc. *mf*

33

Fl. *p*

Vib. *p mp p pp*

Vc. *pizz. p*

37

Fl. *mf pp*

Vib.

Vc. *mf pp arco*

43

Fl. *f p*

Vib.

Vc. *f p arco free bow*

48

Fl. *mp pp p*

Vib.

Vc. *sim. p*

52

Fl. *pp* *f*

Vib. *p*

Vc. *pp* *mf*

56

Fl. *mp* *p* *ppp*

Vib. *mf*

Vc. *p*

60

Fl. *ppp sempre*

Vib. *ppp sempre*

Vc. (Vc. sounds like) III. II. I. *ppp sempre*

65

Fl. *f*

Vib. *f*

Vc. *f*

like a very long exhale

free bow

69

Trigger

TACET ET AL

Tape

Yán nián wǒ de ài fū rú jiàn, jīn wú zhī shǒuxù yī wánquán bàn tuǒ, yī dé língshì fā hùzhào yǔ wǒ. Wú yú dīng fēiji wèi shì shí'èr yuè sì hào dā xiānggāng zhōngguó hángbān gōngsī fēi méi, wéi wàng nǐ zǎori lái dēnghòu jiē wǒ wèi yào. Xiàn wú sī zǐ yà ài shǒuxù yī wánquán bàn tuǒ, tā rì wú gōng sī zǐ gòngtóng fēi méi. Wú zì shīyī yuè shí hào xié xīn yú nǐ, wéicéng xiéguò xīn nǐ, yīn wú qiánrì yú dīng èrshísān hào jǐ wèi, xiànzài tā méiyǒu gēi wǒ, suǒyǐ wú wèi xié xīn gēi nǐ. Wǒ xīwàng wǒ néng zài wǒmen de hái zǐ chūshēng zhīqián dào dá měiguó. Yú huà miàntán, cáo cí bīng zhū yúkuài, nǐ de ài qī, Jōng Hài