



Hakka

for orchestra

Program Notes

In "Hakka", each instrument has a unique timbre and texture. I took an oblique direction from the given Hakka theme and twisted it into an obscure beauty with the woodwinds that produce multiphonics in a chaotic manner. I deliberately simulated the sound to resemble one of Picasso's paintings, in which a woman's body is distorted into a mysterious and unrecognizable figure. This corollary sonic figure excites the ear, which adds a new dimension to the work.

Audio:

https://jingjingluo.com/wp-content/uploads/2019/06/Hakka_915_.mp3

Recorded at the world premiere by the Evergreen Symphony Orchestra at Taipei National Symphony Hall in Taipei, Taiwan on October 10, 2014.

Instrumentation

2 Flutes

Oboe

English Horn

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Contrabassoon

2 Horns in F

2 Trumpets in B \flat

Trombone

Bass Trombone

Tuba

Percussion I: 1 large bass drum with soft yarn mallets, wooden mallets, wire brush, 1 large tam tam, 1 large metal object with metal hammer, 1 bell tree (shared with Percussion II), 1 set of pots and pans with a pair of chopsticks, 1 pair of Asian crash cymbals

Percussion II: 5 tom toms, 1 wire-brush, 1 large metal object, 1 thin metal stick, soft and hard mallets, 1 bell tree (shared with Percussion I), 1 set of pots and pans with a pair of chopsticks, 1 pair of Asian crash cymbals, 3 Almglocken (Xiao Luo (Beijing opera gong) may be substituted for Almglocken if not available)

Strings

Performance Notes (乐器演奏法)

For all players:

‡ = quarter sharp (4分之一升音)

♭ = quarter flat (4分之一降音)



etc., = Bend note according to the contour shape
(按照音符线形状)

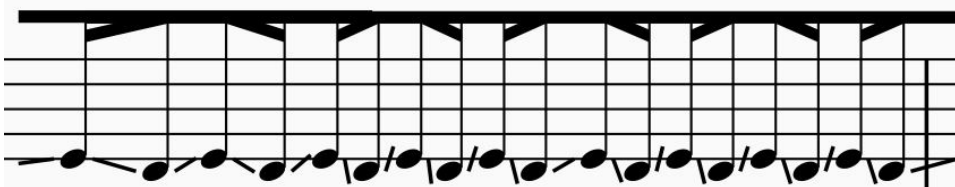
Glissandi (whether fast or slow) begin as soon as the glissando line begins, with no lingering on the initial pitch unless otherwise noted.

For Woodwinds/Brass:

Some passages call for "air sound" (e.g., woodwinds in m. 64) or "embouchure blow" (e.g., horn, trombone, tuba m. 1). In these passages there will be no distinct pitch, though players should follow the general contour of the given notes or the contour shapes (above)

Some passages call for "mouthpiece only" (e.g., trumpet 1 m. 1) or "reed only" (e.g., oboe, english horn, bassoon, and contrabassoon m. 77). In these passages there does not need to be a distinct pitch, although as with the air sound, players should follow the general contour of the given notestems or the contour shapes (above).

In passages such as shown below, players should play an irregular and uneven rhythm on the given notes in the timeframe.



For Flutes:



Jet whistle, no specific pitch (j.w.)
强力哨音，无音高（缩写 j.w.）

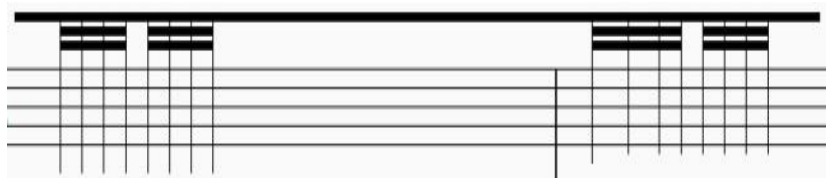
General Notes for Strings:

♯ = Bartok (snap) pizzicato 巴托克拨弦
c.l.b. = col legno battuto 用弓背敲击琴弦

When bowing sul ponticello (s.p.) or behind the bridge, it can be any pitch on any string unless otherwise noted. 在琴码上面或者后面拉，请注意琴弦标记

■ = Heavy bow pressure, like a noise, no distinct pitch, however finger given notes with left hand unless otherwise noted. 噪音，野蛮暴躁在特定琴弦上

s.p.e. = sul ponticello extreme 极为靠近琴码的地方，将音压扁的声音



Continue the same pattern throughout the time frame
继续演奏相同的节奏

jet whistle (j.w.)

8

Fl. 1

sfz

1. mouthpiece only (indef. pitch)

2. embouchure blow (indef. pitch)

Hn. 1, 2

p < mf >

a2 mouthpiece only

1. mouthpiece only

2. embouchure blow

f

fp < f

Tpt. 1

mouthpiece only

Tbn.

mouthpiece only

mf < f

f p

p < p

B. Tbn.

fp < f

fp < f

p < p

Tba.

fp

normale

embouchure blow 3

f sfz

bass drum, wooden mallet (b.d., w.m.)

Perc. I

sfz

Perc. II

5 tomtoms (5 t.t.)

ff p < f

Vln. I

sul ponticello (L.H. any pitch) (normal pressure)

sul E

f

sul ponticello (L.H. any pitch) (normal pressure) sul E

mf

Vln. II

mp < f

f gliss.

f

col legno battuto

Vla.

h.b.p.

mf

f

Vc.

col legno battuto

normal pizz.

f

mf

col legno battuto

Db.

f > p

mp f > p

f > p

j.w.

sfz

Fl. 1, 2
Ob.
E.H.
Cl.
B. Cl.
Bsn.
Cbsn.

Hn. 1, 2
Tpt. 1, 2
Tbn.
B. Tbn.
Tba.

Perc. I
Perc. II

Vln. I
Vln. II
Vc.
Db.

This musical score page contains measures 16 through 19 for a brass and string ensemble. The instruments are arranged as follows:

- Hn. 1, 2:** Horns 1 and 2, Treble clef. Measure 16 starts with a dynamic of *f* and a hairpin. Measures 17-19 are rests.
- Tbn.:** Trombone, Bass clef. Measure 16 starts with a dynamic of *mf* and a hairpin, followed by *f* and *pp*. It features a melodic line with triplets and a slur labeled "normale".
- B. Tbn.:** Baritone Trombone, Bass clef. Measure 16 starts with a dynamic of *mf* and a hairpin, followed by *f* and *pp*. It features a melodic line with triplets and a slur labeled "normale".
- Tba.:** Tuba, Bass clef. Measure 16 starts with a dynamic of *pp*. It features a melodic line with triplets and a slur.
- Vln. I, II:** Violins I and II, Treble clef. Measures 17-19 are rests.
- Vla.:** Viola, Bass clef. Measure 16 starts with a dynamic of *mp* and a slur labeled "h.b.p., sul G". Measures 17-19 feature a melodic line with triplets and a slur labeled "sul D".
- Vc.:** Violoncello, Bass clef. Measure 16 starts with a dynamic of *mp* and a slur labeled "h.b.p., sul G". Measures 17-19 feature a melodic line with triplets and a slur labeled "sul D".
- Db.:** Double Bass, Bass clef. Measures 17-19 feature a melodic line with triplets and a slur labeled "h.b.p., sul A" and "sul D".

Fl. 1, 2
Ob.
E.H.
Cl.
B. Cl.
Bsn.
Cbsn.

$\text{♩} = 72$

(24)

Hn. 1, 2
Tpt. 1, 2
Tbn.
B. Tbn.

1. 3 embouchure blow a2
pp *sfz* *sfp*

a2 embouchure blow
sfp *f*

pp *f*

Perc. I
Perc. II

ff *f* *mp* *p*

$\text{♩} = 72$
all strings: very sharp and short

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

p *p* *p* *p*

p 3 3

♩ = 54

Fl. 1, 2: 1. j.w. a2. *sfz* < *f* > *p*. *f* < *p*

E.H.: *mp* 5 3 *p*

B. Cl.: *f* < *p*

Bsn.: *mp* 3 3 *p*

Hn. 1, 2: normale. embouchure blow. *f* < *sfp* > *f*

Tpt. 1, 2: embouchure blow. *f* <

B. Tbn.: *f*. embouchure blow

Tba.: < *f* > *ff*

Perc. I: b.d., w.m. *sfz*

Perc. II: 5 t.t. < *f* > *p*

♩ = 54 All strings: scrape a pencil along length of string between bridge and fingerboard

Vln. II: *mp*

Vla.: *mp*

Vc.: *mp*

Db.: *mp*

Fl. 1, 2

Ob.

E.H.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 2

Tpt. 1, 2

Tbn.

B. Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Db.

(32)

j.w.

sfz

p < *f* *ff* *f*

(slow gliss.)

p *mp* *p* normale *p* < *f* *ff* *f*

hand-mute

embouchure blow normale *f*

fp embouchure blow < *f* > normale

fp normale *p* < *f* *ff* *f*

f *p* < *f* *ff* *f*

(b.d., w.m.) tamtam, let vib. (t.t., l.v.)

sfz *p* — *f*

(5 t.t.) *f* — *sfz*

h.b.p. sul G *f* slow gliss.

h.b.p. sul A *f* slow gliss.

h.b.p. sul G *f* slow gliss.

Fl. 1, 2

Ob.

E.H.

Cl.

B. Cl.

Hn. 1, 2

Tpt. 1, 2

B. Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

2. embouchure blow

1. normale

sul ponticello (normal bow pressure)

sul ponticello (normal bow pressure)

(normal bow pressure)

Fl. 2: *p*

Cl.: *mp* (triplets)

B. Cl.:

Hn. 1: *pp*, *mf*, *p*

B. Tbn.: *p*

Tba.: *p*, *p*, *gliss.* (triplets)

Vln. I: *p* (behind the bridge)

Vln. II: *pp* (sul pont. extreme)

Vla.: *f*, *p* (behind the bridge (normal pressure))

Vc.: *f*, *p* (h.b.p, *slow gliss.*)

Db.: *f*, *p* (h.b.p, *slow gliss.*)

p (sul pont. extreme (normal pressure))

Fl. 1, 2 *a2* *p* *ff* (44) *a2* (multiphonic)

Ob.

E.H.

Cl. *wild, extremely wide and fast vibrato (dynamics freely)* *f* *ff*

B. Cl.

Bsn.

Cbsn.

Hn. 1 *f* *p* *f* *p* *ff*

Tpt. 1, 2 *a2* *p* *ff*

Tbn.

B. Tbn. *p* *ff*

Tba. *ff*

Perc. I *bell tree* *b.d.* *f* *pp* *sfz* *non vib.*

Perc. II *tam tam* *pp* *f*

Vln. I *All strings: wild, extremely wide and fast vibrato* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Fl. 1, 2 *ff*

Ob. *fff*

E.H. *fff*

Cl. *fff*

B. Cl. *fff*

Bsn. *fff*

Cbsn. *fff*

Hn. 1 *ff* *f* *p*

Tpt. 1 *ff* *fp* *f* *p*

Tbn. *ff* *f*

B. Tbn. *p* *mp*

Tba. *ff* *f* *p*

Perc. I *sfz* *sfp* *sfz* *fp* b.d.

Perc. II tam tam, let vib. (l.v.) *f* metal object *ff* tam tam *mp* l.v.

Vln. I *ff* normale *p*

Vln. II *ff* normale *p*

Vla. *ff* normale 5

Vc. *ff* normale

Db. *ff*

irregular and uneven rhythm (52)

Hn. 1, 2 *mp*

Tpt. 1, 2 *mp*

Tbn. *mp*

B. Tbn. *p*

Tba. *mp*

Perc. I *ppp* (t.t.)

Vln. I *p* col legno battuto

Vln. II *p* col legno battuto

Vla. *p* col legno battuto

Vc. *p* col legno battuto

Db. normale *p* col legno battuto

Detailed description: This page of a musical score contains staves for Horns 1 & 2, Trumpets 1 & 2, Trombones (Tenor, Baritone, Bass), Percussion I, Violins I & II, Viola, Violoncello, and Double Bass. The brass section (Horns, Trumpets, Trombones) begins in the third measure with a melodic line marked 'irregular and uneven rhythm' and 'mp'. The woodwinds (Viola, Vc., Db.) play a rhythmic accompaniment with 'col legno battuto' effects, marked 'p'. The strings (Vln. I & II) also play 'col legno battuto' patterns. Percussion I has a triplet of notes marked 'ppp' and '(t.t.)'. The score includes various musical notations such as slurs, ties, and dynamic markings.

This musical score page contains measures 55, 56, and 57. The instruments and their parts are as follows:

- Hn. 1, 2:** Horns 1 and 2. Measure 55 has a melodic line. Measure 56 is silent. Measure 57 has a single note marked *f*.
- Tpt. 1, 2:** Trumpets 1 and 2. Measure 55 has a melodic line. Measure 56 has a triplet of notes. Measure 57 is silent.
- Tbn.:** Trombone. Measure 55 has a melodic line. Measure 56 has a melodic line. Measure 57 has a note marked *p*.
- B. Tbn.:** Bass Trombone. Measure 55 has a melodic line. Measure 56 has a melodic line. Measure 57 has a note marked *pp*.
- Tba.:** Tuba. Measure 55 has a melodic line. Measure 56 has a glissando marked *gliss.*. Measure 57 has a note marked *p*.
- Perc. I:** Percussion I. Measure 55 has a note marked *p*. Measure 56 has a note marked *p*. Measure 57 has a note marked *pp* with the instruction (l.v.) above it.
- Vln. I:** Violin I. Measure 55 is silent. Measure 56 has a tremolo marked *col legno battuto* and *ff*. Measure 57 has a tremolo marked *p* and *pp*.
- Vln. II:** Violin II. Measure 55 is silent. Measure 56 has a tremolo marked *col legno battuto* and *ff*. Measure 57 has a tremolo marked *f* and *p*.
- Vla.:** Viola. Measure 55 is silent. Measure 56 has a tremolo marked *col legno battuto* and *ff*. Measure 57 has a tremolo marked *p*.
- Vc.:** Violoncello. Measure 55 is silent. Measure 56 has a tremolo marked *col legno battuto* and *ff*. Measure 57 has a tremolo marked *ff*.
- Db.:** Double Bass. Measure 55 is silent. Measure 56 is silent. Measure 57 has a tremolo marked *col legno battuto* and *ff*.

(1. & 2.)

(j.w.)

60

Fl. 1, 2

Ob.

E.H.

Cl.

B. Cl.

Bsn.

Cbsn.

(1. & 2.)

Hn. 1, 2

Tpt. 1, 2

Tbn.

B. Tbn.

Tba.

(b.d.)

Perc. I

Perc. II

Both Perc.:
Pots
Pans
Metal Spoons
Metal Can

Vln. I

Vln. II

Vla.

Vc.

Db.

a2 airy fluttertongue (64)

Fl. 1, 2
Ob.
E.H.
Cl.
B. Cl.
Bsn.
Cbsn.

air only *fp*

Hn. 1, 2
Tpt. 1, 2
Tbn.
B. Tbn.
Tba.

p *f* *ff* *p* *ff* *p* *ff* *p*

fluttertongue: normale

Perc. I
Perc. II

ff *mp*

b.d. pots, pans, etc.

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

gliss. *gliss.* *gliss.* *ff* *ff* *ff*

col legno battuto

Fl. 1, 2

Ob.

E.H.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Tpt. 1, 2

Tbn.

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Db.

key click, noise

fluttertongue

ff

mp

accented humming while playing low pitch

68

high, piercing! behind bridge

normale

sfz

5 normale

3 normale

5

h.b.p.

mf

f (normal pressure)

f (normal pressure)

f

This musical score page includes the following parts and details:

- Woodwinds:** Fl. 1, 2; Ob.; E.H.; Cl.; B. Cl.; Bsn.; Cbsn. (Measures 1-4 are mostly rests).
- Brass:** Hn. 1, 2; Tpt. 1, 2; Tbn.; B. Tbn.; Tba. (Measures 1-4 are mostly rests; measures 5-8 feature *ff* dynamics).
- Percussion:** Perc. I and Perc. II. Perc. I includes parts for pot, pan, b.d., spoon, and can. Perc. II includes parts for 3pot, pan, can, and spoon. Dynamics include *f*, *fp*, and *sfz*. Rhythmic patterns include quintuplets and triplets.
- Strings:** Vln. I and Vln. II (marked *f* and "(behind bridge)"); Vla.; Vc.; Db. (Measures 1-4 are mostly rests).

Fl. 1, 2
Ob.
E.H.
Cl.
B. Cl.
Bsn.
Cbsn.

<ff mp

p

all brass: start gliss. at highest breathy pitch

Hn. 1, 2
Tpt. 1, 2
Tbn.
B. Tbn.
Tba.

sfz

slow gliss.

p

3

Perc. I
Perc. II

ff

Large tam tam

pp

ff

(l.v.)

pp

Vc.
Db.

norm. h.b.p.

p

5

norm. h.b.p.

norm. h.b.p.

norm. h.b.p.

norm.

norm. h.b.p.

5

norm.

♩ = 54 1. & 2.
(normale)

88

Fl. 1, 2 *mp*
(reed only)

Ob. *p* < *f* >
(reed only)

E.H. *p* < *f* >
(reed only)

Cl. *mp*

B. Cl. *mp*

Bsn. *p* < *f* >

mp put reed back on

mp put reed back on

mp put reed back on

mp put reed back on

Hn. 1, 2 *p* < *f* >
(mouthpiece only)

Tpt. 1, 2 *p* < *f* >
(mouthpiece only)

Tbn. *p* < *f* >

B. Tbn. *p* < *f* >
(mouthpiece only)

Tba. *p* < *f* >

f > *mf* < *ff*

f > *mf* < *ff*

f > *mf* < *ff*

f > *mf* < *ff*

put mouthpiece back on

put mouthpiece back on

put mouthpiece back on

put mouthpiece back on

Perc. I b.d., soft mallet
mp

♩ = 54 sul pont. extreme

Vln. I *mf*

Vln. II sul pont. extreme
mf

Vla. behind bridge
mf

Vc. sul pont. extreme
mf

Db. sul pont. extreme
mf

f

f bow back & forth on yarn near tailpiece

bow back & forth on yarn near tailpiece

bow back & forth on yarn near tailpiece

Fl. 1, 2

Ob.

E.H.

Cl.

B. Cl.

Bsn.

Cbsn.

p

p

p
(normale)

f

f

f

f

f

92

Hn. 1, 2

Tpt. 1, 2

Tbn.

B. Tbn.

Tba.

1. & 2.

(irregular vibrato)

p < *f* >

pp — *f*

p < *f* >

f

p < *f* >

p < *f* >

p < *f* >

f

f

Perc. I

Perc. II

5 tomtoms
soft mallet

mf

f

mp

mf

f

loud noise, no pitch (!)
freely bowing on strings
with heavy pressure

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

Fl. 1, 2 *p* *ff* *sfz*

Ob. *p* *ff* *fff*

E.H. *p* *ff*

Cl. *p* *ff*

B. Cl. *p* *ff* *fff*

Bsn. *p* *ff* *fff*

Cbsn. *p* *ff* *fff*

Hn. 1, 2 *ff* *p* *ff* *fff*

Tpt. 1, 2 *p* *ff* *fff*

Tbn. *ff* *fff*

B. Tbn. *ff* *fff*

Tba. *ff* *fff*

Perc. I *p* *ff* *sfz* *fp*

Perc. II *p* *ff* *sfz* *p*

Vln. I *p* *h.b.p.* *ff*

Vln. II *p* *h.b.p.* *ff*

Vla. *p* *h.b.p.* *normale* *ff*

Vc. *p* *h.b.p.* *normale* *ff*

Db. *p* *h.b.p.* *normale* *ff*

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Tpt. 1, 2

Tbn.

B. Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vc.

Db.

slow gliss.

fff

ff

slow gliss.

ff

slow gliss.

slow gliss.

fff

ff

slow gliss.

fff

slow gliss.

fff

slow gliss.

fff

slow gliss.

fff

slow gliss.

sfz

p

sfz

5

p

irregular slow gliss.
sul pont.

mp

irregular slow gliss.
sul pont.

mp

heavy bow pressure

sfz

heavy bow pressure

sfz

Fl. 1, 2 *a2 multiphonic* 104

Cl. *multiphonic*

B. Cl. *multiphonic*

Perc. I *b.d. (free rhythm)*

Perc. II *tamtam with wirebrush (non vib.)*

Vln. I *behind bridge*

Vln. II *behind bridge*

Vla. *behind bridge irregular slow gliss.*

Vc. *behind bridge sul A, irregular slow gliss.*

Db. *behind bridge sul G, irregular slow gliss.*

mp *ff* *ff* *ff* *mp* *ff*

p *p* *ff* *ff* *ff* *ff*

Fl. 1, 2

mf

Ob. multiphonic

mf

E.H. multiphonic

mf

Cl.

mf

B. Cl.

mf

Bsn. multiphonic

mf

Cbsn. multiphonic

mf

Tba.

mp

Perc. I

mp

mf

f

rub wire brush freely around surface of the tam tam (l.v.)

ff

Perc. II

mp

mf

ff

Vln. I

p

ff

noise, no pitch

Vln. II

p

p

f

p

f

ff

noise, no pitch

Vla.

p

ff

Vc.

ff

fast & irregular vib., gliss from highest possible pitch sul pont.

ff

Db.

ff

ff

ff

Cl. *pp*

B. Cl. *pp*

Bsn. *pp*

Cbsn. *pp*

Hn. 1, 2 *pp* *ff* *very loud* *slow gliss.* *slow gliss.* *p* *ff* *a2* *slow gliss.* *p*

Tpt. 1, 2 *pp* *ff* *p*

Tbn. *pp* *sfz* *very loud!* *slow gliss.* *p* *sfz* *p* *ff* *p*

B. Tbn. *pp* *sfz* *very loud!* *slow gliss.* *p* *sfz* *p* *ff* *p*

Tba. *pp* *sfz* *very loud!* *slow gliss.* *p* *f* *p*

Perc. I *sfz* *pp* *sfz* *mp* *p* *sfz p* *pp*

Perc. II *sfz* *ff* *tam tam* *(l.v.)* *ff (l.v.)* *pp*

Vln. I *sfz* *fast gliss. downward from highest possible pitch*

Vln. II *sfz* *col legno battuto*

Vla. *ff* *pp*

Vc. *sfz* *ff* *col legno battuto* *p*

Db. *sfz* *ff* *p*

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Tpt. 1, 2

Tbn.

B. Tbn.

Tba.

Perc. I

Perc. II

Vla.

Vc.

Db.

Rub two Chinese cymbals together vertically in a circular motion (crash cymbals may be substituted for Chinese cymbals)

tap all fingertips on tam-tam

h.b.p.

(norm.)

pp

p

mf

mp

p

mp

pp

p

mf

p

mp

reed only

reed only *p*

reed only *p*

reed only *p*

mouthpiece only *p*

p *f* *p* *mf*

2 almglocken (or small Chinese gong (xiao lu), hung, with soft mallet if no almglocken) (l.v.)

(l.v.)

Solo: airy, sul pont. gliss in highest possible register

(h.b.p.) *p* *mp*

(h.b.p.) *p*

pp *p*

reed back on *p*

p

embouchure blow *fp*

embouchure blow

embouchure blow *f*

embouchure blow *f*

embouchure blow *mf*

l.v.

pp

(almglocken) (l.v.) (l.v.)

p

pp *f* *p*

Solo: heavy bow pressure, freely

mf *pp*