

Serendipity, Grievance, and Entanglement:
A Diorama of Lu Zhai Lang

缘·怨·鸳：《鲁斋郎》印象

for alto saxophone and electronics

Wang Ziyu

Potsdam, NY
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Duration: 13.5 minutes

MaxMSP patch provided upon request.
Please visit <https://www.wangziyu.art>

Program Note:

This piece is commissioned by and written for my dear friend, Ma Xin.
It was premiered by Ma Xin at the Asian Classical Music Initiative 2024 Conference, Los Angeles.

Written for solo alto saxophone and electronics, this composition pays tribute to Lu Zhai Lang, a theatrical work in the Yuan Dynasty authored by Guan Hanqing who was a prominent literary figure of the 13th century. Lu Zhai Lang weaves a compelling narrative about a corrupt official who abuses his authority and, in the end, faces the consequences of his actions. At the core of this composition lies an endeavor to reinterpret the lone surviving original score of Lu Zhai Lang. Featured with musical palindrome and a modern use of the Chinese pentatonic sonority, the new composition highlights the enduring themes of love and entanglement, as well as allegorical nuances found in Guan Hanqing's original work. Many bird calls of Chinese native species are reenacted with just the mouthpiece of the saxophone as metaphors of different emotions. The saxophone and the live electronics of the last movement recites a musical poem of Feng Ru Song (风入松, "the wind brushes the pines"), the rhyming scheme that governed the original score. The interplay between the saxophone and electronics invites the audience to explore the emotional, moral, and societal dimensions embedded within this age-old theatrical work, offering an engaging window into the historical significance of the Yuan Dynasty era.

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缘·怨·鸳：《鲁斋郎》印象

王子煜
Wang Ziyu

散板 ♩ = 66

Fluctuating tempo, dramatic

mp 悠扬的 **mp** 俏皮的 **f p**

2 **mf** **p** **p** **molto rit.**

前慢后快 连贯自如

3 **mf** **f** **A tempo ♩ = 66**

像山歌一样 更紧凑些，更有精气神 京剧亮相做派

5 **mf** 瀑布般飞流直下

6

7 **poco rit.**

短息... .. 更短

I. 缘 · Serendipity

快板 ♩ = 120

9 *mf* *p* *f* *pp* *mf* *p* *f* *pp*

欢快轻巧 (高音区) 模仿, 略僵硬 (低音区) 得意

13 *mf* *p* *f* *pp* *ff* 稍激烈

16 *f* *f* *f* *mp* *pp* *mp* *pp*

slap-tongue

19 *mp* *ppp* *mp* *ppp* *fff* 更激烈 *p*

22 *f* *mp* *sfz* *sfz* *mp* *f* *mp*

PEDAL T2

25 *p cantabile* *mf*

28

ppp

PEDAL
T3

模仿普通杜鹃 (布谷鸟) 乌鸢
 一高一低即可, 大约小三度 带滑音, 上行渐快

八声杜鹃 (一)

棕腹鹰鸢

poco accel.

小鸺鸢

A tempo

poco accel.

6

50

Musical notation for two bird species. The first part, labeled '棕腹鹰鹃', consists of three measures of eighth notes with a '7' above them. The second part, labeled '四声杜鹃', consists of two measures of eighth notes with a '7' above them, followed by two measures of eighth notes with a '7' above them.

棕腹鹰鹃

四声杜鹃

52

Musical notation for two bird species. The first part, labeled '小杜鹃', consists of a measure of eighth notes with a '7' above them, followed by three measures of eighth notes with a '3' below them. The second part, labeled '中杜鹃', consists of a measure of eighth notes with a '7' above them, followed by a measure of eighth notes with a '5' above them.

小杜鹃

中杜鹃

55

Musical notation for a bird species. It starts with a measure of eighth notes with a '3' below them, followed by a measure of eighth notes with a '7' above them. The next two measures are quintuplets of eighth notes, each with a '5' above them.

57

Musical notation for a bird species. It starts with a measure of eighth notes with a '7' above them, followed by a long melodic line of eighth notes with a '7' above them. The final two measures are eighth notes with a '7' above them.

59

Musical notation for '八声杜鹃 (二)'. It consists of a series of eighth notes with a '7' above them, followed by a measure of eighth notes with a '7' above them, and finally two measures of eighth notes with a '7' above them.

八声杜鹃 (二)

61

Musical notation for '噪鹃'. It consists of a series of eighth notes with a '7' above them, followed by three measures of eighth notes with a '7' above them.

噪鹃

64

Musical notation for a bird species. It starts with a measure of eighth notes with a '7' above them, followed by three measures of eighth notes with a '7' above them. The final measure is an eighth note with a '7' above it, followed by a rest. Below the rest is the instruction 'Reattach mouthpiece' with an arrow pointing to the rest. The piece ends with a treble clef.

simile

Reattach mouthpiece

II. 怨 · Grievance

行版 ♩ = 76

68 **p** **ppp** **p** **f**

模仿噪鹃 (错, 错, 错!)

72 **p** **sfz** **p** **f subito**

上下求索

77 **sfz** **p** **p** **ppp**

non vib. norm.

81 **mf** **p** **pp**

more air, less pitch
non vib. norm.

conjuring 招魂似的
极有感情的诵诗 (自怨自艾、感时伤逝那种)

85 **f** **p** **ffff** **p** **pp**

89 **p**

as soft as possible

—*: glissando, about a quartertone down

** : soft, activating octave partials from time to time

***: over-pressure to the point of out of tune; growl if possible

轮指

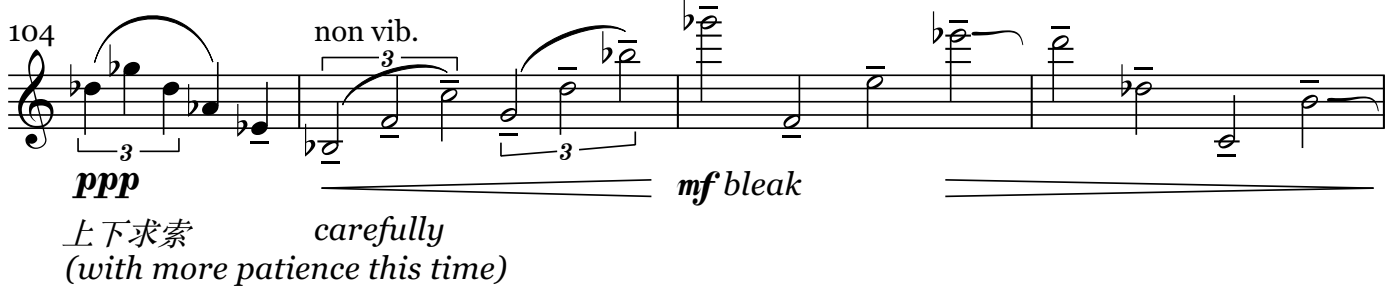
93 

96 

more and more agitated *ff* *angered* *p* *grievingly*

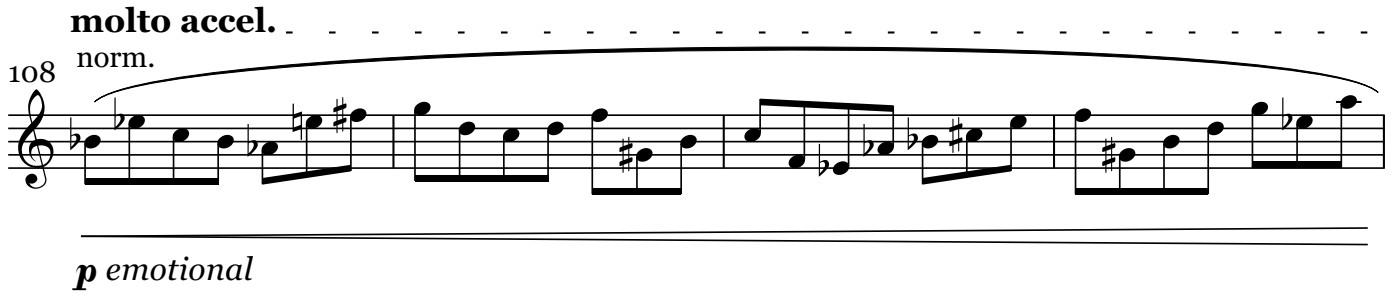
100 

sorrowfully *mf* *pp*

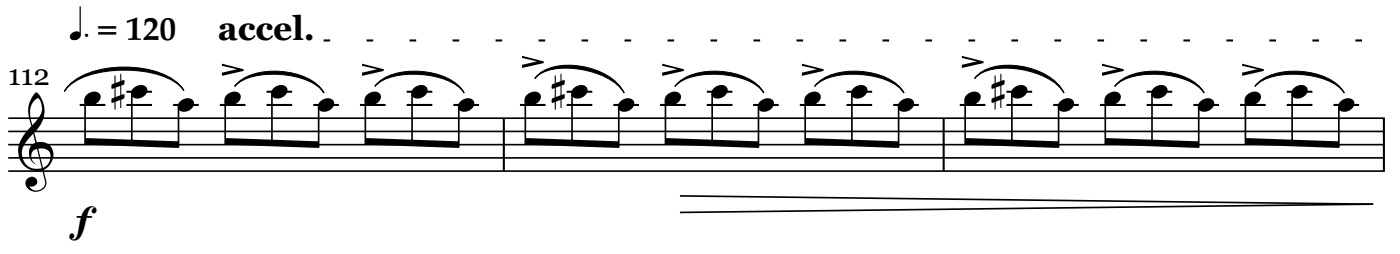
104 

ppp *mf* *bleak*

上下求索 *carefully*
(with more patience this time)

108 

p *emotional*

112 

f

molto rit.

115

ppp “哇呀呀呀” - 京剧花脸, 怒

117

f

121

non vib.

p *ppp* *rit.*

128

mf *fp* *fp simile* 轮指

135

轮指

139

rit.

III. 鹭 · Entanglement

行板 ♩ = 52

PEDAL
T4 [风入松]

144 平 平 — 平 — 仄 — 仄 — 平 — 平 — . 平 仄 — 平 —

mf *p* *mf* *p*

— 平 — . 仄 平 — 平 仄 平 — 平 — 仄 , 平 仄 仄 ,

pp *p* *f* *p* *mf* *f* *mp*

仄 — 仄 平 平 . 平 — 仄 — 平 — 平 — 平 —

p

仄 — , 平 — 平 — 仄 — 仄 平 — 平 .

162 **Subito meno mosso**

f *p* *f* *p*

仄 — 平 — 平 — 仄 — 仄 — 平 平 . 仄 — 仄 —

A tempo

p *mf* *p*

平平_____。 仄平_仄仄_平平_____

175

mf < *f* _____ *p*

仄_____， 平_____平_仄_仄_平_____平_____

182

_____ *mf* _____ *p* _____

仄_____。

188

f *p* < *f* *p* _____

平_____平_____平_____，

191

f _____ *fff* > *f* _____ *p* _____ *ppp*

平_仄_平_____平_____。 仄_____

195

_____ *f* _____ *p*

仄 平 平 平

203

ppp dolce *p* \leftarrow *f* \rightarrow \leftarrow \rightarrow \leftarrow \rightarrow

accel.

仄 , 仄 平 仄 仄

210

ff

平 平 .

215

$\text{♩} = 60$

f \leftarrow *p* \leftarrow *sfpp* *sfppp*