
Invitation to Wine

將進酒

for mixed choir and percussion trio

for HKU Chamber Singers & The Up:Strike Project

LEE, Yat Fung Ivan (b. 2005)

Text by Li Bai

(2025–26)

Full Score

Laureate work, HKU Doming Lam Composition Prize 2025/26

Invitation to Wine 將進酒

for mixed choir and percussion trio

for HKU Chamber Singers & The Up:Strike Project

duration: ca. 9'00"

Invitation to Wine is a laureate work of the HKU Doming Lam Composition Prize 2025/26.

Première at *Living Resonances / Echoes of Dwelling*

16 April 2026, Loke Yew Hall

Mixed choir: HKU Chamber Singers (Chorusmaster: Caleb WOO)

Percussion: Eugene KWONG, Karen YU, Samuel CHAN (The Up:Strike Project)

Conductor: Angus LEE

Foreword

Li Bai's "Invitation to Wine" is raw desperation masquerading as a festive anthem. Born from the agony of unfulfilled ambition and the terror of being forgotten, the poet's wild celebration is a profound act of escape. This ancient anxiety feels violently modern. Confronted with burnout and a fracturing sense of identity, we too run from reality, chasing quick distractions to numb our deeper fears. Scored for mixed choir and percussion trio, **Invitation to Wine** translates this frantic evasion into an overwhelming sensory rush. A relentless, swirling velocity and sudden, explosive shifts in energy create a chaotic momentum, pushing the mind into a daze. Beneath the manic surface lies a fragile vulnerability and a defiant, collective stance against the void.

Text [文本]

將進酒 李白

君不見黃河之水天上來，奔流到海不復回！

君不見高堂明鏡悲白髮，朝如青絲暮成雪。

人生得意須盡歡，莫使金樽空對月！

天生我材必有用，千金散盡還復來。

烹羊宰牛且為樂，會須一飲三百杯。

岑夫子，丹邱生，將進酒，君莫停！

與君歌一曲，請君為我傾耳聽！

鐘鼓饌玉不足貴，但願長醉不用醒！

古來聖賢皆寂寞，唯有飲者留其名。

陳王昔時宴平樂，斗酒十千恣歡謔。

主人何為言少錢，徑須沽取對君酌！

五花馬，千金裘，呼兒將出換美酒，

與爾同銷萬古愁！

[Invitation to Wine – Li Bai]

See how the Yellow River's waters move out of heaven,
Entering the ocean, never to return.

See how lovely locks in bright mirrors in high chambers,
Though silken-black at morning, have changed by night to
snow.

...Oh, let a man of spirit venture where he pleases
And never tip his golden cup empty toward the moon!
Since heaven gave the talent, let it be employed!
Spin a thousand pieces of silver, all of them come back!

Cook a sheep, kill a cow, whet the appetite,
And make me, of three hundred bowls, one long drink!

...To the old master, Tsên,
And the young scholar, Tan-ch'iu,
Bring in the wine!

Let your cups never rest!

Let me sing you a song!

Let your ears attend!

What are bell and drum, rare dishes and treasure?

Let me be forever drunk and never come to reason!

Sober men of olden days and sages are forgotten,
And only the great drinkers are famous for all time.

...Prince Chên paid at a banquet in the Palace of
Perfection

Ten thousand coins for a cask of wine, with many a laugh
and quip.

Why say, my host, that your money is gone?

Go and buy wine and we'll drink it together!

My flower-dappled horse,

My furs worth a thousand,

Hand them to the boy to exchange for good wine,

And we'll drown away the woes of ten thousand
generations!

*Translated by Witter Bynner (In collaboration with Kiang Kang-hu), from
The Jade Mountain: A Chinese Anthology. New York: Alfred A. Knopf, 1929.*

Instrumentation

SATB Mixed Choir (12, 6, 2, 2)

Percussion I

- Vibraphone
- Suspended Cymbal [low]
- Bass Drum
- Kick Drum*
- 3 Tom-toms [high, medium & low]*

Percussion II

- Vibraphone (with motors)
- Crotales [2 octaves]
- Suspended Cymbal [medium]
- Chinese Large Drum

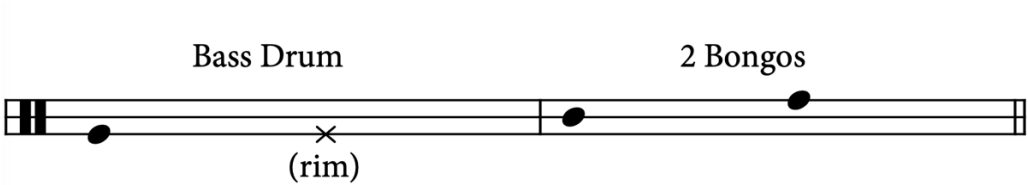
Percussion III

- Glockenspiel
- Crotales [2 octaves]
- Suspended Cymbal [high]
- Tam-tam [large]
- 2 Bongos [high & low]**
- Bass Drum**

* Notation for Percussion I

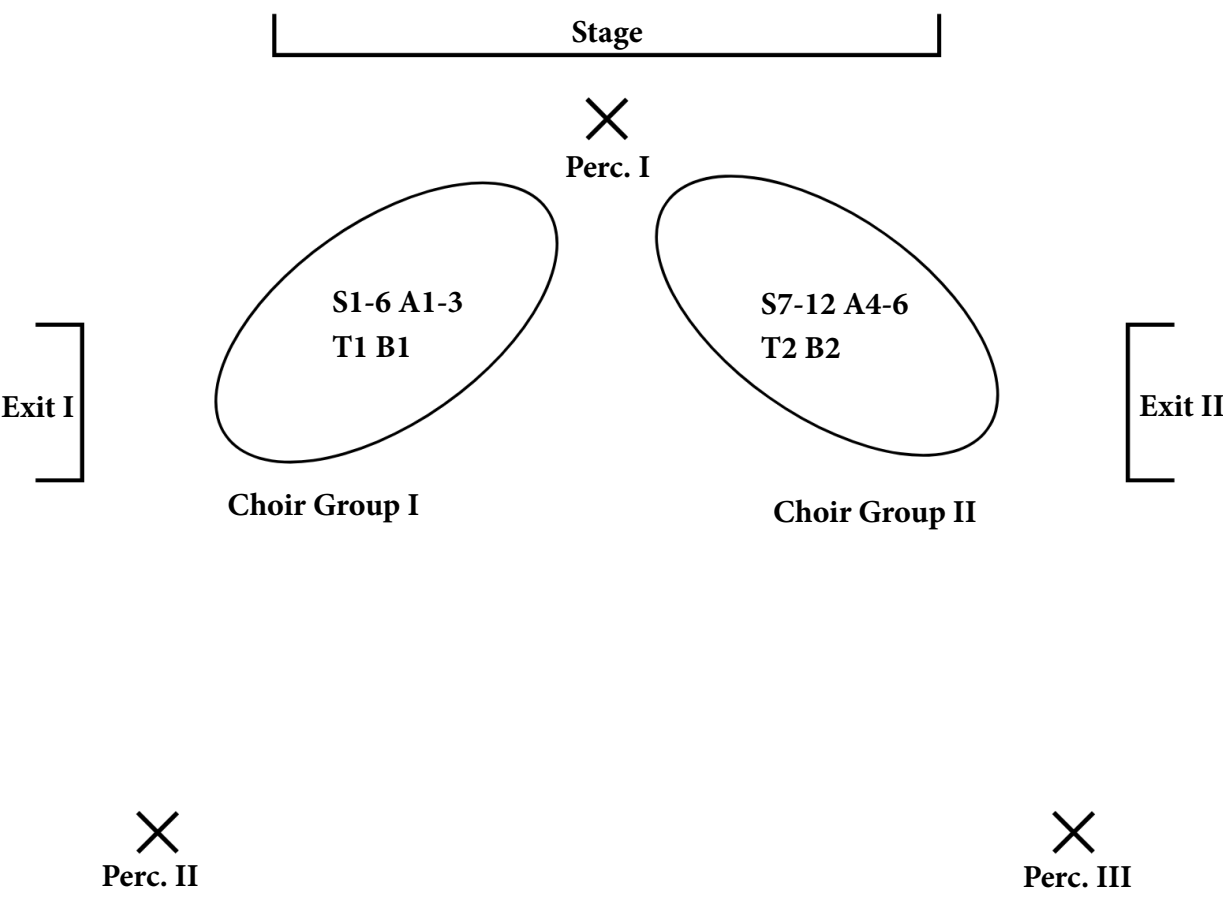


** Notation for Percussion III



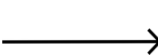
Set-up

The ensemble should be spatialized as below at Loke Yew Hall, Main Building, HKU.

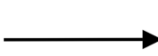
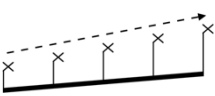


Symbols

General

 Dictates the total duration of a repeating cycle (applicable to text loops, rhythmic figures, or dynamic patterns).

Choir

- Closed mouth
- Open mouth
-  Gradual and continuous change of state over the designated duration (e.g., transitioning between vowel colors, modifying mouth positions from closed to open).
-  A non-linear, dramatic *glissando* executed with an intentionally wide, exaggerated vibrato. This stands in contrast to a standard *glissando* (), which should remain smooth and uninflected.
-  Registration path for spoken passages. Repeated lyrics should be spoken in a higher register by following the natural, relative inflections of the text contour rather than ascending linearly.

IPA symbols

- [s]: as in Stravinsky
- [ʃ]: as in sht

Percussion

-  Circular motion
-  Arco

Further Remarks

- **Language:** the text is sung in Cantonese.
- **Glissandi:** all *glissandi* should commence immediately after the initial note, i.e. the glissando starts at the same time when the note it is attached on starts.
- **Fermatas:** three types of *fermatas* (, , ) are utilized to represent short, medium, and long pauses, respectively.
- **Articulation:** *accents* (>) and *marcatos* (^) are frequent occurrences throughout the piece. In general, a *marcato* should be thought of as a significantly stronger *accent* with a sharp, aggressive character.
- **Spoken:** recite the lyrics in rhythm without specific pitches, but follow the contour of the lyrics. All reciting should be articulated very clearly and strongly. Spoken passages are notated with cross noteheads on a five-line staff; their relative vertical placement serves as a reference to outline the natural lexical contour of the Cantonese linguistic tones.
- **Whisper:** whisper the lyrics in rhythm without pitches. All whispered passages are notated with cross noteheads on a single-line staff.

Invitation to Wine

将进酒

for mixed choir and percussion trio
for HKU Chamber Singers & The Up:Strike Project
(2025-26)

Text by Li Bai 李白

LEE, Yat-fung Ivan 李逸峯 (b. 2005)

Minaccioso, con furore ♩ = 84

Soprano

Alto

Tenor

Bass

Minaccioso, con furore ♩ = 84

Percussion I

Percussion II

Percussion III

Perc. I

Perc. II

Perc. III

(BD)

(Chinese LD)

(Sus. Cym.)

[illegible]

A Maestoso con slancio ♩ = 84
(unis.)

S
啊 君 不 見 黃 河 之 水
aa gwan bat gin wong ho zi seoi

A
啊 君 不 見 黃 河 之 水 黃 河
aa gwan bat gin wong ho zi seoi wong ho

T
啊 啊 水 黃
aa aa seoi wong

B
啊 啊 水 黃
aa aa seoi wong

Perc. I
(BD)
fff sffz

Perc. II
(Vib.)
fff f p sffz Red. simile

Perc. III
(Glockenspiel)
soft mallet
fff sffz p sffz simile

S

14

p

sfz

p

天 上 來
tin soeng loi

A

sfz

p

之 水
zi seo - - - - - i

T

p

sfz

p

河 之 水
ho zi seo - - - - - i

B

p

sfz

p

河 之 水
ho zi seo - - - - - i

Perc. I

(BD)

(T.t.)

sfz

mf

sfz

Perc. II

mf

Perc. III

mf

The musical score is for 'The Yellow River Cantata' by Xian Xinghai. It features four vocal parts (Soprano, Alto, Tenor, Bass) and three percussion parts (Perc. I, II, III). The score is written in staff notation with lyrics in Chinese and Pinyin. The tempo is marked 'Allegretto' and the key signature is one sharp (F#).

Vocal Parts:

- Soprano (S):** (div. a 2) S1-6. Lyrics: 君 (gwan) 不 (bat) 見 (gin) 黃 (wong) 河 (ho) 之 (zi).
- Alto (A):** (div. a 2) A1-3. Lyrics: 君 (gwan) 不 (bat) 見 (gin).
- Tenor (T):** Lyrics: 君 (gwan) 不 (bat) 見 (gin).
- Bass (B):** Lyrics: 君 (gwan) 不 (bat) 見 (gin).

Percussion Parts:

- Perc. I:** (BD) and (T.t.).
- Perc. II:** (Vib.).
- Perc. III:** (Glock.).

Dynamic Markings: *f*, *sf*, *ff*, *mf*, *p*, *dim.*

Tempo: Allegretto

Key Signature: One sharp (F#)

20

S

水 天 上 來
se - - oi tin soeng loi

A

君 不 見 君 不 見
gwan bat gin gwan bat gin

君 不 見 君 不 見
gwan bat gin gwan bat gin

T

君 不 見 君 不 見
gwan bat gin gwan bat gin

B

君 不 見 君 不 見
gwan bat gin gwan bat gin

Perc. I

(BD) 3 3 3
(T.t.)

Perc. II

(Vib.)
ff 3 3 *fff* 3
(Xed.) *pp* *f* *p*

Perc. III

(Glock.)
fff *f* *p* *mf*

23 (div. a 3) S1-4

mp *f*

奔 流 到 海 不
ban lau dou hoi bat

S5-8

mp *mf*

奔 流 到 海
ban lau dou hoi

S9-12

p *f*

啊
aa

A

回 !
wui

p *mp* *f*

奔 流 到 海 不
ban lau dou hoi bat

啊
aa

T

回 !
wui

p *mp* *f*

奔 流 到 海
ban lau dou hoi

B

回 !
wui

p *mp* *f*

奔 流 到 海
ban lau dou hoi

Perc. I

(BD) *mf*

(T.t.) *f dim.*

Perc. II

(Vib.) *mf* *p* *f dim.* *sf* *sf* *sf* *sf* *sf* *simile*

(colla parte, cross-fading with Perc. 3)

Perc. III

(Glock.) *p* *mp* *pp cresc. gradually*

(colla parte, cross-fading with Perc. 2)

26

Vocal Soloists:

- F (Female):** 復 (fau) 回! (wui) *fp*
- S (Soprano):** 不 (bat) 復 (fau) 回! (wui) *fp*
- A (Alto):** 復 (fau) 回! (wu) - - - - - i (gradual change) *mp*
- T (Tenor):** 不 (bat) 復 (fau) 回! (wui) *fp*
- B (Bass):** 不 (bat) 復 (fau) 回! (wui) *fp*

Percussion:

- Perc. I:** (BD) (t.t) *al niente*
- Perc. II:** (Vib.)
- Perc. III:** (Glock.) *simile*

28

C

p sotto voce e luminoso

君 不 見 高 堂 明 鏡 悲 白 髮

gwan bat gin gou tong ming geng bei baak faat

S

p sotto voce e luminoso

君 不 見 堂 明 鏡 悲 白 髮

gwan bat gin tong ming geng bei baak faat

pp

啊

aa

A

pp *p* *pp*

啊

aa

pp *p* *pp*

啊

aa

T

p *pp* *pp* *p* *pp*

啊

aa

B

(div. a 2)

B1

pp *p* *pp* *pp* *p*

啊

aa

B2

pp *p* *pp* *p*

啊

aa

Perc. I

C

(T.t.)

mf

○ scrap surface with triangle beater

pp

Perc. II

(Vib.)

p molto *sf*

And.

Perc. III

45

(Glock.)

sf

poco rit.
(div. a 4)

S1-3
p
朝 ziu 如 jyu 青 cing 絲 si
[s] (gradual change) [] (lowest possible)

S4-6
pp
青 cing
[s] (gradual change) [] (lowest possible)

S7-9
pp
青 ching
[s] (gradual change) [] (lowest possible)

S10-12
mp soli
朝 ziu 如 jyu 青 cing 絲 si
幕 mou 成 sing
[] (lowest possible)

A1-2
(div. a 3)
pp
朝 ziu 如 jyu 青 cing [s] 幕 mou 成 sing
[] (lowest possible)

A3-4
p
啊 aa

A5-6
pp
青 cing 青 cing si 絲 si 成 sing
[] [] (lowest possible)

T
mp soli
朝 ziu 如 jyu 青 cing 絲 si 幕 mou 成 sing 雪 syut

B
mp soli
朝 ziu 如 jyu 青 cing 絲 si 幕 mou 成 sing 雪 syut
[] [] (lowest possible)

Perc. I
poco rit.
(T.t.)
pp
[] (lowest possible)

Perc. II
Crotales
pp *mf* *poco mp* *pp* *p*
(Vib.)
p *sub. mf* *pp* *mf*
(Xed.)

Perc. III
Crotales
p *sub. mf* *pp* *p* *mf*
(Glock.)
p *sub. mf* *p* (damp)

* Each singer has independent tempi (avoid same tempo within the same part). Enter after specified number of seconds (see bracket). Repeat the figure in marked rhythm (short-long), *accel.* to as fast as possible (even rhythm), while still being comprehensible.

** Perc. 2 and Perc. 3 start at individual tempo ($\text{♩} = 72$) different from the choir, *accel.* for 6", then tremolo.

S

43 S1-6 (div a 2)

Largamente

ff sub.

莫使金樽 _____
mok si gam zeon _____

A

S7-12

ff sub.

莫使金樽空對月！
mok si gam zeon hung deoi jyut _____

T

spoken

ff sub.

莫使金樽空對月！
mok si gam zeon hung deoi jyut _____

B

spoken

ff sub.

莫使金樽空對月！
mok si gam zeon hung deoi jyut _____

Perc. I

(BD) (T.T.)

Largamente

f

To Crotales

○ scrap edge with triangle beater

Perc. II

(Vib.)

p **più p** **pp**

f sub. **sf** **sf** **sf** **sf** **sf** **sf** **sfz**

Perc. III

(Crotales)

p **più p** **pp** **f sub.** **sf** **sf** **sf** **sf** **sf** **sf**

Score for "The Great Wall" by John Williams

Vocal Parts (Soprano, Alto, Tenor, Bass):

- Lyrics:** 天生我才必有用 (Tin saang ngo coi bit jau ju - - ng)
- Notes:** The vocal parts are written in treble and bass clefs. The Soprano part starts at measure 49. Dynamics include *p* (piano) and *f* (forte). A *poco rit.* (poco ritardando) marking is present.

Percussion Parts:

- Perc. I:** Includes Tam-tam, Suspended Cymbal (low), and Vibraphone. Dynamics range from *pp* to *mf*.
- Perc. II:** Includes (Vib.) motor 1/2, Suspended Cymbal (medium), and Crotales. Dynamics range from *pp* to *mp*.
- Perc. III:** Includes (Glock.) and Suspended Cymbal (high). Dynamics range from *pp* to *ppp*.

Other Markings:

- Colla parte:** Indicated for Perc. II and Perc. III, referring to measures 2 and 3.
- Transitions:** "To Crotales" and "To Glockenspiel" markings are present in the Perc. II and Perc. III parts.

* Sustained with a continuous glissando upward to a maximum pitch over the fully indicated duration. Each entry is spoken, very accented with *fp* and *cresc.* to bar 56.

** Perc. II and Perc. III start at individual tempo ($\text{♩} = 72$) different from the choir, *accel.*, then tremolo.

56

S

A

T

B

F Precipitoso e vivo ♩ = 92

ff

ff

ff

ff

ff

ff

F Precipitoso e vivo ♩ = 92

ff

ff

ff

F Precipitoso e vivo ♩ = 92

p

p

p

F Precipitoso e vivo ♩ = 92

p

p

p

68 (Kick Drum, Tom-toms)

Perc. I

(Chinese LD)

Perc. II

(Bongos, BD)

Perc. III



71 (Kick Drum, Tom-toms)

Perc. I

(Chinese LD)

Perc. II

(Bongos, BD)

Perc. III



75 (Kick Drum, Tom-toms)

Perc. I

(Chinese LD)

Perc. II

(Bongos, BD)

Perc. III



79 (Kick Drum, Tom-toms)

Perc. I

(Chinese LD)

Perc. II

(Bongos, BD)

Perc. III



83 (Kick Drum, Tom-toms)

Perc. I

(Chinese LD)

Perc. II

(Bongos, BD)

Perc. III

Group II

Group I

92

S

A

T

B

Group II

S

A

T

B

Perc. I

Perc. II

Perc. III

Group I

97

S

酒 zau

君 莫 停 君 莫 停 君 莫 停! 與 君 歌 一 曲

gwan mok ting simile jyu gwan go jat kuk

A

酒 zau

君 莫 停 君 莫 停 君 莫 停! 與 君 歌 一 曲

gwan mok ting jyu gwan go jat kuk

T

酒 zau

君 莫 停 君 莫 停 君 莫 停 君 莫 停 君 莫 停! 與 君 歌 一 曲

gwanmok ting simile jyu gwan go jat kuk

B

酒 zau

君 莫 停 君 莫 停 君 莫 停 君 莫 停 君 莫 停! 君 莫 停 君 莫 停 君 莫 停 君 莫 停

gwanmok ting simile gwanmok ting simile

Group II

S

君 莫 停 君 莫 停 君 莫 停 君 莫 停! 君 莫 停 君 莫 停 君 莫 停 君 莫 停

gwan mok ti - - - ng gwanmok ting simile jyu gwan go jat

A

君 莫 停 君 莫 停 君 莫 停 君 莫 停! 君 莫 停 君 莫 停 君 莫 停 君 莫 停

gwan mok ti - - - ng gwanmok ting simile jyu gwan go jat

T

酒 zau

君 莫 停 君 莫 停 君 莫 停 君 莫 停! 與 君 歌 一 曲

gwanmok ting simile jyu gwan go jat kuk

B

酒 zau

君 莫 停 君 莫 停 君 莫 停 君 莫 停 君 莫 停! 君 莫 停 君 莫 停 君 莫 停 君 莫 停

gwanmok ting simile gwanmok ting simile

Perc. I

(Kick Drum, Tom-toms)

Perc. II

(Vib.)

To Chinese Large Drum

Perc. III

(Bongos, BD)

Group I

[illegible]

Group II

[illegible]

107 (Kick Drum, Tom-toms)

Perc. I

f

Chinese Large Drum

Perc. II

p

(Bongos, BD)

Perc. III

p

Perc. I

(Kick Drum, Tom-toms)

112

Perc. II

(Chinese LD)

Perc. III

(Bongos, BD)

Group I

H

Drunken Pulse, l'istesso tempo (♩ = ♩)

(unis.)
S1-6

S

烹 羊 宰 牛 且 為 樂 三 百 杯 三 百
paang joeng zoi ngau ce wai lok saam baak bui saam baak

A

烹 羊 宰 牛 且 為 樂 三 百 杯 三 百
paang joeng zoi ngau ce wai lok saam baak bui saam baak

T

烹 羊 宰 牛 會 須 一 飲 三 百 杯
paang joeng zoi ngau wui seoi jat jam saam baak bui

B

烹 羊 宰 牛 會 須 一 飲 三 百 杯
paang joeng zoi ngau wui seoi jat jam saam baak bui

Group II

S

且 為 樂 會 須 一 飲 三 百 杯
ce wai lok wui seoi jat jam saam baak bui

A

且 為 樂 會 須 一 飲 三 百 杯
ce wai lok wui seoi jat jam saam baak bui

T

烹 羊 宰 牛 會 須 一 飲 三 百 杯
paang joeng zoi ngau wui seoi jat jam saam baak bui

B

烹 羊 宰 牛 會 須 一 飲 三 百 杯
paang joeng zoi ngau wui seoi jat jam saam baak bui

H

Drunken Pulse, l'istesso tempo (♩ = ♩)

(Kick Drum, Tom-toms)

Perc. I

(Chinese LD)

Perc. II

(Bongos, BD)

Perc. III

Group I

Group 1

124 *sf* *ff* *ff* *sffz*

S 杯 君 莫 停! 與 君 歌 一 曲

bui gwan mok ting jyu gwan go jat ku - k

A 杯 將 進 酒 君 莫 停! 與 君 歌 一 曲

bui coeng zeon zau gwan mok ting jyu gwan go jat ku - k

T 岑 夫 子 將 進 酒 君 莫 停! 請 君 為 我 傾 耳 聽!

sam fu zi coeng zeon zau gwan mok ting cengguan wai ngo king ji teng

B 岑 夫 子 君 莫 停! 將

sam fu zi gwan mok ting coeng

Group II

Group II

S

A

T

B

Perc. I

Perc. II

Perc. III

(Kick Drum, Tom-toms)

(Chinese LD)

(Bongos, BD)

丹 邱 生 君 莫 停! 請 君 為 我 傾 耳 聽!

daan jau sang gwan mok ting cenggwan wai ngo king ji teng

丹 邱 生 君 莫 停! 請 君 為 我 傾 耳 聽!

daan jau sang gwan mok ting cenggwan wai ngo king ji teng

丹 邱 生 君 莫 停! 請 君 為 我 傾 耳 聽!

daan jau sang gwan mok ting cenggwan wai ngo king ji teng

岑 夫 子 將 進 酒 君 莫 停! 請 君 為 我 傾 耳 聽!

sam fu zi coeng zeon zau gwan mok ting cenggwan wai ngo king ji teng

岑 夫 子 君 莫 停! 請 君 為 我 傾 耳 聽!

sam fu zi gwan mok ting cenggwan wai ngo king ji teng

將

coeng

sf

ff

ff (sung)

spoken

ff

spoken

ff

spoken

ff

whisper

f

sf

p

ff sub.

p

ff sub.

p

ff sub.

130
[whisper]

Group I

T

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

B

進 酒 君 莫 停 將 進 酒 君 莫 停 將 進 酒 君 莫 停 將 進 酒 君 莫 停 將

zeon zau gwan mok ting coeng zeon zau gwan mok ting coeng zeon zau gwan mok ting coeng zeon zau gwan mok ting coeng

Group II

T

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

B

進 酒 君 莫 停 將 進 酒 君 莫 停 將 進 酒 君 莫 停 將 進 酒 君 莫 停 將

zeon zau gwan mok ting coeng zeon zau gwan mok ting coeng zeon zau gwan mok ting coeng zeon zau gwan mok ting coeng

Perc. I

(Kick Drum, Tom-toms)

pp

f sub.

Perc. II

(Chinese LD)

pp

f sub.

Perc. III

(Bongos, BD)

pp

f sub.

Perc. IV

(Chinese LD)

pp

f sub.

I Gridato, tumultuoso

134 *f rampantly*

S

啊
aa

啊
aa

f rampantly

A

啊
aa

啊
a

f

T

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

B

進 酒 君 莫 停 將 進 酒 君 莫 停 將 進 酒 君 莫 停 將
zeon zau gwan mok ting coeng zeon zau gwan mok ting coeng zeon zau gwan mok ting coeng

Group II

S

f rampantly

aa

A

f rampantly

aa

T

f

將 進 酒 君 莫 停
coeng zeon zau gwan mok ting

B

進 酒 君 莫 停 將 進 酒 君 莫 停 將 進 酒 君 莫 停 將
zeon zau gwan mok ting coeng zeon zau gwan mok ting coeng zeon zau gwan mok ting coeng zeon zau gwan mok ting coeng

I Gridato, tumultuoso
(Kick Drum, Tom-toms)

Perc. I

mf

(Chinese LD)

Perc. II

mf

(Bongos, BD)

Perc. III

mf

Group I

138

S

Group I

144

S

但 願 長 醉 不 用 醒 !
daan jyun coeng zeoi bat jung seng

A

但 願 長 醉 不 用 醒 !
daan jyun coeng zeoi bat jung seng

T

但 願 長 醉 不 用 醒 !
daan jyun coeng zeoi bat jung seng

B

但 願 長 醉 不 用 醒 !
daan jyun coeng zeoi bat jung seng

Group II

S

但 願 長 醉 不 用 醒 !
daan jyun coeng zeoi bat jung seng

A

但 願 長 醉 不 用 醒 !
daan jyun coeng zeoi bat jung seng

T

但 願 長 醉 不 用 醒 !
daan jyun coeng zeoi bat jung seng

B

但 願 長 醉 不 用 醒 !
daan jyun coeng zeoi bat jung seng

Perc. I

(Kick Drum, Tom-toms)

3:2

To Vibraphone

Perc. II

(Chinese LD)

3:2

To Crotales

Perc. III

(Bongos, BD)

3:2

To Crotales

K Senza Misura **Sospeso e tristamente** ♩ = 60

149 10" (div. a 3) S1-4 **pp** 古 來 聖 賢 皆
gu loi sing jin gaai

S 10" **p** S5-8 古 來 聖 賢
gu loi sing jin

A 10" (div. a 2) A1-3 **pp** 古 來 聖 賢 皆
gu loi sing jin gaai

10" A4-6 **pp** 古 來 聖 賢
gu loi sing jin

T 10" (unis.) T1-2 **pp** falsetto 聖 賢
sing jin

B 10" (div. a 2) B1 **pp** 聖 賢
sing jin

10" B2 **pp** 聖 賢 皆
sing jin gaai

K Senza Misura 10" **Vibraphone** medium mallet **pp** **pp** / **pp** **mf** **pp** **pp** / **pp** **mf** **pp**

Perc. II 10" **Crotales** medium mallet **pp** l.v. sempre **mf** **pp** / **pp** **mf** **pp** **pp**

Perc. III 10" **Crotales** medium mallet **pp** l.v. sempre **mf** **pp** / **pp** **mf** **pp** **p**

154

S

皆 寂 寞
gaii zik mok

A

皆 寂 寞
gaii zik mok

T

皆 寂 寞
gaii zik mok

B

皆 寂 寞
gaii zik mok

Perc. I

(Vib.)
immediately after hearing
To Tam-tam
hit the edge with triangle beater
irregularly

Perc. II

(Crotales)
improvise
after glockenspiel enters
improvise
To Vibraphone

Perc. III

(Crotales)
To Glockenspiel
improvise

* Vowels (a, o i, e, u) should not be clearly articulated.

* Alternate between the vowels in the repeat sign in rhythm (rapidly), at the duration marked by the arrow. Each singer are free to hold or alternate vowels in any order and should alternate individually. If staggering is required, fade out slowing al niente, and re-enter from niente. Vowels should NOT be clearly articulated.

169 S9-12

S

T

B

Perc. I (Drums)

Perc. II (Vib.)

Perc. III (Crotales)

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

61

M

174

S1-4 *p* *eco*

陳 王 昔 時 宴 平 樂
can wong sik si jin peng lok

S5-8 *mp* *recitativo*

陳 王 昔 時 宴 平 樂
can wong sik si jin peng lok

S9-12 *mp* *recitativo*

陳 王 昔 時 宴 平 樂
can wong sik si jin peng lok

A

pp *p* *pp*

啊 呜
aa wu

T

mp *recitativo*

陳 王 昔 時 宴 平 樂 呜
can wong sik si jin peng lok wu

B

mp *recitativo*

陳 王 昔 時 宴 平 樂
can wong sik si jin peng lok

Perc. I

[M] Like a distant memory of a banquet ♩ = 52

Vibraphone

To Tom-toms

Perc. II

motor on (Vib.)

Perc. III

ord. (Crotales) To Bongos

Bongos *accel.* *rit.* To Crotales

[illegible]

[illegible]

[illegible]

(accel.) - - - - - A tempo ♩ = 144

209

T

f cresc. sempre legato *spoken* *simile* *molto* *fff* *possibile*

五 花 馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 呼 兒 將 出 換 美 酒
ng faa maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau fu ji zoengceot wun mei zau

S

f cresc. sempre legato *spoken* *simile* *molto* *fff* *possibile*

五 花 馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 呼 兒 將 出 換 美 酒
ng faa maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau fu ji zoengceot wun mei zau

M

simile *f* cresc. *spoken* *simile* *molto* *fff* *possibile*

馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 呼 兒 將 出 換 美 酒
maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau fu ji zoengceot wun mei zau

A

molto *fff* *possibile*

馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 呼 兒 將 出 換 美 酒
maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau fu ji zoengceot wun mei zau

B

f cresc. *spoken* *simile* *molto* *fff* *possibile*

馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 呼 兒 將 出 換 美 酒
maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau fu ji zoengceot wun mei zau

T

f cresc. sempre legato *spoken* *simile* *molto* *fff* *possibile*

五 花 馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 呼 兒 將 出 換 美 酒
ng faa maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau fu ji zoengceot wun mei zau

B

f cresc. sempre legato *spoken* *simile* *molto* *fff* *possibile*

五 花 馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 五 花 馬 千 金 裘 呼 兒 將 出 換 美 酒
ng faa maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau ng faa maa cin gam kau fu ji zoengceot wun mei zau

(accel.) - - - - - A tempo ♩ = 144

The same tempo as Perc. 2, then gradually *accel.*

(Kick Drum, Tom-toms)

Perc. I

mp cresc. gradually *molto accelerando* *ff* To Bass Drum, Tam-tam

(Vib.)

Perc. II

f *molto accelerando* *a tempo* *fff* *Red.* *possibile*

(Crotales)

Perc. III

p *fff* *possibile* To Suspended Cymbal

[ca. 9'00'']

