

Ban Ge Yue Liang Pa Shang Lai

半个月亮爬上来

Half Moon Rising

Xinjiang folksong
arr. Cai Yuwen

Allegretto ♩ = 100

SOPRANO
ALTO

p/mp

1. Ban ge yue liang pa shang lai, _____ yi la la pa shang lai,
2. Ban ge yue liang pa shang lai, _____ yi la la pa shang lai,

p/mp

TENOR
BASS

1. mm... mm...
2. Ban ge yue liang pa shang lai, _____ yi la la pa shang lai,

1./2. The half moon is rising, e la la, it is rising,

5

zhao zhe wo di gu niang shu zhuang tai, _____ yi la la shu zhuang tai.
wei shen me wo di gu niang bu chu lai? _____ Yi la la bu chu lai?

1. mm... mm...
2. wei shen me wo di gu niang bu chu lai? _____ Yi la la bu chu lai?

1. shining on my girl's dressing table, e la la, dressing table.
2. why won't my girl come out? E la la, why not come out?

poco più mosso *mp/mf excitedly*

9

mf/f excitedly *mp/mf*

1./2. Qing ni ba na sha chuang kuai da kai, yi la la kuai da kai,
1./2. ba na sha chuang kuai da kai, _____

mp/mf excitedly

1./2. Please open up the window quickly, e la la, open it quickly,

Dui Hua

Antiphonal Flower Song

Dui Hua is an arrangement of a folksong from Anhui province in east-central China. Set for piano and SATB chorus, the lively, call-and-response tune depicts the spirit of love as a blooming flower in different seasons of the year. **Language:** Mandarin.

Arranger

Shi Jin Bo (1932–97; also known as Shi Kum Por) grew up in Guangdong province and studied composition at the Shanghai Conservatory in the 1950s. He moved to Hong Kong in 1963 and made a major contribution to Hong Kong's musical development as composer and educator on the faculty of Tsing Hua College. His prolific output includes orchestral, chamber and piano works, as well as numerous vocal and choral pieces. Shi was highly regarded for his style of blending Chinese musical forms with Western compositional techniques.

Folksong

Dui Hua draws its lively flavour from the folk music of Anhui province. *Dui Hua* means 'conversation' in everyday Chinese, but *Dui Hua* is also a common type of folksong, where the 'Dui' refers to 'question-and-answer' and a different character for 'Hua' means 'flower'. While *Dui Hua* melodies and styles can be highly distinct in different regions, they are often sung antiphonally between males and females in the form of a flower-guessing game.

This folksong has images of flowers from different seasons of the year presented in each verse with call-and-response dialogue at different layers. The simple D minor pentatonic melody appears in lively rhythms and in four-bar, antiphonal phrases over 16 bars. The first two four-bar phrases repeat musically: their first two-bar sub-phrases ending upwards like a question, and the following sub-phrases ending downwards like an answer. The third four-bar phrase intensifies with call-and-response in each bar. The final four bars of each verse insert vocables '*de er nong dong lai dong lai*' before repeating an earlier sub-phrase.

This setting

Shi Jin Bo arranged this work in 1970. It highlights the theme of innocent love via the playful call-and-response between the female and male chorus. It typifies mid-twentieth-century compositions that heighten Chinese folk elements with little Romanticism or modernism. The arrangement has four verses framed by a piano introduction and two interludes. The lively rhythms and folksong dialogue are enhanced by extreme dynamic contrast and then all voices singing together at verse endings. Verse 3 at bar 45 is suddenly slow and expressive in G minor with the tenor and alto soloists in dialogue. Verse 4 at bar 63 starts *tutti* to represent all seasons and flowers. The final section from bar 71 is extended with intricate interaction between the voices, ending in seven-voice *divisi*.

Performance notes

The piano introduction and interludes should be dance-like without too much weight. On- and offbeat accents in verses 1, 2 and 4 are jocular, so play them with upward spring rather than downward force. Rolled chords from bar 46 should have a plucked-instrument effect with enough upward speed. Stylistically, grace-notes (e.g. bar 9) start on the beats as quavers followed by crotchets. The first two four-bar phrases of verses 1, 2 and 4 should be *legato* and lively, contrasting with lighter, separated 'Qi bu nong' phrases. The downward leap from F to A (e.g. at the downbeat of bar 7) may include a *portamento*. The third verse may be sung by soloists, solo groups or entire sections. Layer the dynamics carefully in the final verse. The choir may add a dramatic breath break before the final 'lai!' at the end of bar 83.

Gai Tau Hong Mei

街頭巷尾

Street Calls

Leong Yoon Pin

Adagio ♩ = 66

From the far end of the alley **Gradually approaching**

SOPRANO
ALTO

pp Geui chuck, *p* yu sang chuck! *mp* *mf*

TENOR
BASS

Geui chuck, geui

Chicken congee, fish congee!

7

pp *p*

Geui chuck, yu sang chuck!

f

chuk, geui — chuk!

14

mp *mf* *f*

SOPRANO *p poco a poco cresc.*

Geui chuck, geui chuck, geui — chuk! Kon lou min,

BASS *p poco a poco cresc.*

Kon lou min, wen

Lo mein, wonton noodles!

20

wen ten min! Kon lou min, wen ten min! Kon lou min,

ten min! Kon lou min, wen ten min! Kon lou min, wen