

Qinghai Mountain Aria

for Erhu and orchestra



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Martin Ødegaard 2018

Commissioned by Listening to China, Shanghai 2018

Instrumentation

2 Flutes

Oboe

English Horn

2 Clarinets in Bb

Bass Clarinet

Bassoon

Contrabassoon

4 Horns in F

3 Trumpets in C (straight and harmon mutes)

2 Trombones (plunger and straight mutes)

Bass Trombone (plunger and straight mute)

Tuba

Timpani

Percussion 1: Large gong/tam-tam > 32" (Paiste), Slapstick.

Percussion 2: Medium size gong/tamtam < 32" (Paiste), Chimes.

Percussion 3: Bass drum, large suspended cymbal, Vibraphone,
4 drums [Octoban, Asian Tom-toms, Congas.]

Percussion 4: Marimba, Crotales, Snare Drum.

Solo Erhu (D-A)

Strings



Notes

General:

Accidentals last throughout the measure, but do not apply in different octaves.

A glissando attached to a note begins immediately the note is played.

Wind instruments: play long glissandos as chromatic/diatonic scales, as fast as possible.

Flutes: Jet Whistle: Overblow to make an explosive glissando of partials, as high as possible.

All trills and tremolos/repeated notes must be performed freely, with varying individual speed, not measured/in tempo.

When nothing else is notated; all cresc. /decresc. starts from/ends in, nothing/*niente* (if possible).

pp = **very** soft.. *ff* = **very** loud!

"*f*" - the energy of the action is high, not necessarily the sounding volume.

♯ - raises the pitch by a quarter tone, ♭ - lowers the pitch by a quarter tone.

Strings:

Sul p: near the bridge.

Molto sul p: very close to the bridge.

Sul t: near the fretboard.

Con legno e crini battuto: hit the strings with both the wood and the hair of the bow.

Timpani and percussion:

A superball/friction mallet is required, as well as bows and regular mallets.

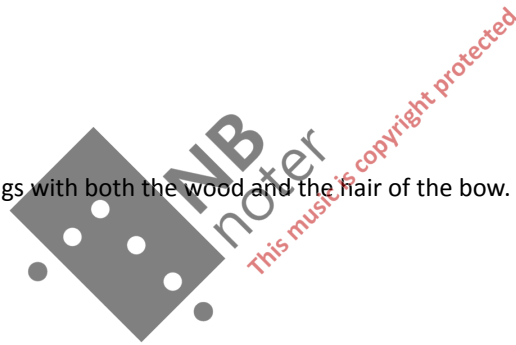
Unless nothing else is notated; all percussion instrument should let vibrate, not being damped.

The solo Erhu should be slightly amplified.

The Erhu soloist should apply traditional use of vibrato and phrasing, freely.

The score is in C.

Duration: 5'



"Ascending high to overlook flat"

Trad. Chinese folk song
Trans: Martin Ødegaard

Musical score for "Ascending high to overlook flat" (Trad. Chinese folk song, Trans: Martin Ødegaard). The score is written in treble clef and consists of seven staves, numbered 1 through 7. The music is in a key of one sharp (F#) and features a variety of time signatures: 4/4, 3/4, 2/4, 3/8, 4/8, 5/8, 6/8, and 3/4. The melody is characterized by ascending lines and is often marked with a wavy line above the notes, indicating a glissando or a specific performance technique. The score includes several triplet markings (3) and rests. A large watermark "NB noter" is overlaid on the score, along with the text "This music is copyright protected".

1: $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{3}{4}$

2: $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

3: $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

4: $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

5: $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

6: $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

7: $\frac{3}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Repeat phrase 1 and 2, before 5.

$\text{♩} = 55-60$

This musical score is for the Qinghai Mountain Aria, composed by Martin Ødegaard in 2018. It is written in C major and 4/4 time, with a tempo of 55-60 beats per minute. The score is arranged for a full orchestra and includes several solo instruments. The orchestration includes Flute 1 and 2, Oboe, English Horn, Clarinet in Bb 1 and 2, Bass Clarinet, Bassoon, Contrabassoon, Horn in F 1, 2, 3, and 4, Trumpet in C 1, 2, and 3, Trombone 1 and 2, Bass Trombone, Tuba, Timpani, Percussion 1 and 2, Percussion 3 (Bass Drum, Vibraphone), and Percussion 4 (Marimba, Crotales). Solo instruments include Solo Erhu, Violin I and II, Viola, Cello, and Contrabass. The score features various dynamics such as *mp*, *mf*, *f*, and *mfz*, along with performance instructions like 'Harmon mute', 'Plunger mute', 'Air', and 'solo'. A large watermark 'NB noer' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

Qinghai Mountain Aria

FL 1 *mp*

FL 2 *mf* *mp*

Ob. *mf*

E. Hn. *mf*

Bb. Cl. *mf*

B. Cl. *mf*

B. Cl. *mp*

Bsn. *mf* *mf*

C. Ba.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *p*

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1 Tam-tam: [superball/friction mallet] vary the pressure, placement and speed: *mp*

Perc. 2 Tam-tam: [superball/friction mallet] vary the pressure, placement and speed: *mp* *mf*

Perc. 3 *mf* *mf* Susp Cymb: [soft mallets] *mp*

Perc. 4 *mf* *mf* *mp*

Erhu *p* *f* *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

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The musical score for this system includes the following parts and markings:

- Fl. 1 & 2:** *mp* (mezzo-piano), *mf* (mezzo-forte)
- Ob.:** *f* (forte)
- E. Hn.:** *f* (forte)
- Bb Cl.:** *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte)
- B Cl.:** *f* (forte), *p* (piano), *mf* (mezzo-forte)
- Bsn.:** *mf* (mezzo-forte)
- C. Bn.:** *mf* (mezzo-forte)
- Hn. 1-4:** Resting
- C Tpt. 1-3:** Resting
- Tbn. 1-3:** Resting
- Tuba:** Resting
- Timp.:** Resting
- Perc. 1 & 2:** Tam-tam: [superball/friction mallet], *mf* (mezzo-forte)
- Perc. 3:** Vibraphone: Resting
- Perc. 4:** Marimba: *pp* (pianissimo)
- Erhu:** *p* (piano), *f* (forte), *p* (piano)
- Vln. I & II:** *pp* (pianissimo), *sul p* (sul ponticello), *solo*, *mf* (mezzo-forte), *ritti* (ritardando), *mp* (mezzo-piano)
- Via.:** *pp* (pianissimo), *sul p* (sul ponticello), *p* (piano), *sul t* (sul tasto), *solo*, *p* (piano)
- Ve.:** *pp* (pianissimo), *p* (piano), *sul t* (sul tasto)
- Cb.:** Resting

FL. 1
FL. 2
Ob.
E. Hn.
B♭ Cl.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Erhu
Vln. I
Vln. II
Vla.
Vc.
Cb.

22

Chimes: [soft mallets]

Tam-tam: [superball/friction mallet]

Tam-tam: [superball/friction mallet]

Susp Cymb: [soft mallets]

solo

f

mp

p

mf

mp

mf

mf

mf

mp

mp

mp

mp

f

p

p

p

p

p

p

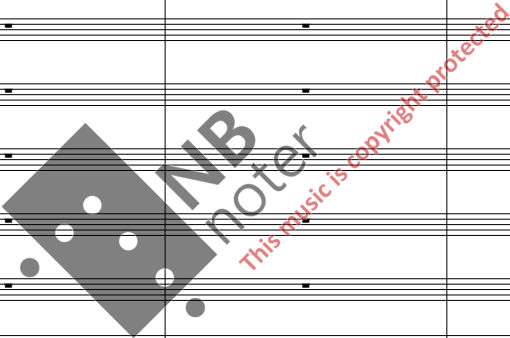
tutti

molto sul p 0 (*f*)

fast light bowing

ind tempo

od



Qinghai Mountain Aria

3

FL. 1

FL. 2

Ob.

E. Ha.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Erhu

Vln. I

Vln. II

Vla.

Vc.

Cb.

vary the pressure, placement and speed: *mf*

[superball friction mallet] *mf*

[hard mallets] *f*

[beater] *mf*

[beater] *mf*

Bass Dr. [beater] *mf*

0 *sim.* *mp* *p* *mf* *p* *mp* *p* *f*

tutti ord. *mp* *mp* *mp* *p* *p* *ord.* *p*

tutti ord. *mp* *p* *ord.* *mf* *ord.* *ff* *ord.*

con legno e crini battuto *ff*

tutti con legno e crini battuto *ff*

ff *mf*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf* *f* *p*

E. Hn. *f*

Bb. Cl. *f*

B. Cl. *f*

Bsn. *f*

C. Ba. *ff* *ff* *f*

Hn. 1 *f* *mf* *f*

Hn. 2 *f* *mf* *f*

Hn. 3 *f* *mf* *f*

Hn. 4 *f* *mf* *f*

C. Tpt. 1 Harmon mute: *f*

C. Tpt. 2 Harmon mute: *f*

C. Tpt. 3 Harmon mute: *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *f*

Tuba *f*

Timp. *f* [superball friction mallet] *f* *mf*

Perc. 1 *f* [scrape with metal] *f* [wooden stick] *mp* *f*

Perc. 2 Chimes: [hard mallets] *f*

Perc. 3 [wooden stick] *f* Susp Cymb: [bow/arco] *f*

Perc. 4 Crotales: [hard mallets] *f* [bow/arco] *p*

Erhu *p*

Vln. I *f* *p* *f* *p* *f*

Vln. II *f* *p* *f* *p* *f*

Vla. *f*

Vc. *f*

Cb. *f*

37

Fl. 1 Jet whistle *mf* *f* *p*

Fl. 2 Jet whistle *mf* *f* *p*

Ob. *f* *f* *p*

E. Ha. *p* *f* *f* *p*

Bs. Cl. *mf* *p*

Bs. Cl. *mf* *p*

B. Cl. *mp*

Bsn. *p* *mp*

C. Ba.

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3

Hn. 4

C. Tpt. 1 *mp* *mp* *f*

C. Tpt. 2 *mp* *mf* *mf*

C. Tpt. 3 *mf* *mp*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba Air: *f*

Timp.

Perc. 1 scrape with metal *mp*

Perc. 2 Chimes: *mf*

Perc. 3 Vibraphone: *mf*

Perc. 4 Marimba: *p*

Erhu *f* *f* *mf* *mf* *mf*

Vln. I *molto sul p* fast light bowing *mf* *ind tempo* *sim.* *p*

Vln. II Div. sul p *p* *sul p* *p* *sul t* *p*

Vla. *p* *sul t* *p* *sul t* *p*

Ve. *p* *sul t* *p* *sul t* *p*

Cb. *f* *p*

4

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This page contains a full orchestral score for 'Qinghai Mountain Aria', page 13. The instruments listed on the left include Flute 1 & 2 (both with 'Jet whistle' parts), Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Percussion 1-4 (with specific parts for Chimes, Vibraphone, Crotales, and Suspended Cymbal), Erhu, Violin I & II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *mf*, *f*, *mp*, *p*, and *pp*, along with performance instructions like 'Jet whistle', 'sim.', 'Div. sul t', 'ord.', and 'sul t'. A large watermark 'NB noter' is superimposed over the center of the page, with the text 'This music is copyright protected' written diagonally across it.

Qinghai Mountain Aria

5

FL 1 *p* *mf* *f* Jet whistle

FL 2 *p* *mf* *f* Jet whistle

Ob. *f*

E. Hn. *f*

B♭ Cl. *p* *mf*

B♭ Cl. *p* *mf*

B. Cl. *mf* *mf*

Bsn. *mf*

C. Bn. *mf*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 Straight mute: *mf*

C Tpt. 2 Straight mute: *mf* *f*

C Tpt. 3 Straight mute: *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *mf* (superball friction mallet)

Perc. 1 Tam-tam: [beater] *mp* *mf*

Perc. 2 Chimes: [hard mallets] *mf*

Perc. 3 Bass Dr. [beater] *mf*

Perc. 4 Marimba: *f* *p*

Erhu *mf* *f*

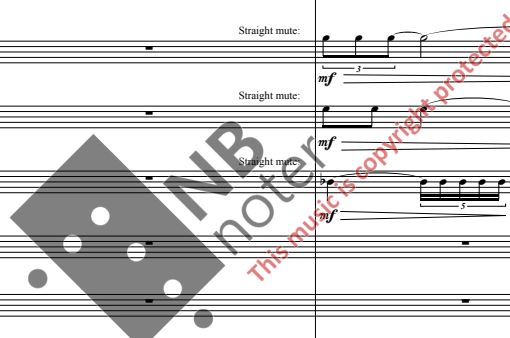
Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f*

Vc. *f*

Cb. *f*



FL. 1 *mp* *f* Jet whistle

FL. 2 *mp* *f* Jet whistle

Ob. *mf* *f*

E. Hn. *f* *fp* *f* *f*

B♭ Cl. *f* *fp* *f* *f*

B♭ Cl. *f* *fp* *f* *f*

B. Cl. *f* *fp* *f* *f*

Bsn. *ff* *f*

C. Bn. *f* *f*

Hn. 1 *mp* *f* *f*

Hn. 2 *mp* *f* *f*

Hn. 3 *mp* *f* *f*

Hn. 4 *mp* *f* *f*

C Tpt. 1 *f* *mf* *f* *f*

C Tpt. 2 *f* *f* *f*

C Tpt. 3 *f* *f* *f*

Tbn. 1 *f* *f*

Tbn. 2 *f* *f*

B. Tbn. *f* *f*

Tuba *mf* *mp* *f* *f*

Timp. *mf* [superball/friction mallet] *mf*

Perc. 1 Tam-tam: *mf*

Perc. 2 Chimes: *f* Tam-tam: *mf*

Perc. 3 *mf* Bass Dr. + 4 Drums [hard mallets] *mf*

Perc. 4 Crotales: *mf*

Erhu *f*

Vln. I *p*

Vln. II *p*

Vla. *pp* *f* *p* *p*

Ve. *pp* *f* *p* *p*

Cb. *pp* *f* *p* *p*

FL 1
FL 2
Ob.
E. Ha.
B♭ Cl.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp. [beaters]
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Erhu
Vln. I
Vln. II
Vla.
Vc.
Cb.

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⑥

Musical score for Qinghai Mountain Aria, page 17, rehearsal mark 6. The score includes parts for Flute 1 & 2, Oboe, English Horn, B♭ Clarinet 1 & 2, Bass Clarinet, Bassoon, Contrabassoon, Horns 1-4 (marked *ff*), Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Percussion 1-4 (including Snare drum, Bass Drum, Suspended Cymbal, and Chimes), Erhu, Violin I & II (marked *pp*), Viola, Violoncello (marked *pp*), and Contrabass (marked *pp*). The score features various dynamics such as *ff*, *mf*, *p*, and *pp*, along with performance instructions like *2 soli Div. sul t*, *con legno e crini battuto*, and *vary the pressure, placement and speed:*. A watermark for 'NB noter' is visible in the center of the page.

63

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

63

Timp.

63

Perc. 1

Perc. 2

Perc. 3

Marimba: [soft mallets]

Perc. 4

63

Erhu

Vln. I

Vln. II

Vla.

Vc.

Cb.

NB noter
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67

Fl. 1

Fl. 2

Ob.

E. Hn.

B \flat Cl.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Erhu

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *pp* *f* *mf* *sul p* *sul t*

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NB
noter

71

Fl. 1

Fl. 2

Ob.

E. Hn.

B \flat Cl.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

71

Perc. 1 Tam-tam: [superball/friction mallet] vary the pressure, placement and speed: *mp* *mp* *mf*

Perc. 2 Tam-tam: [superball/friction mallet] vary the pressure, placement and speed: *mp* *mp* *mf*

Perc. 3

Perc. 4

71

Erhu *mp* *p*

Vln. I *pp* *mp* *p*

Vln. II *pp* *mp* *p*

Vla. *pp* *mp* *p*

Vc. *pp* *mp* *p*

Cb.