To Become Wind [Full Score]

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To Become Wind

Full Score
[First Edition]

Composed and Orchestrated by
Jonathon Jie Hong Yang
To Become Wind

Date of Composition: 20/08/2020  
Duration: ~6:45 min

Programme note:

A new orchestral work was composed as a direct result of honours thesis project. Titled To Become Wind, this orchestral suite is a six movement orchestral work composed with composition decisions informed directly from the analysis conducted on the Butterfly Lovers Violin Concerto. The work is quasi-programatic and tells a story that is loosely inspired by the Butterfly Lovers tragedy. The plot of the story is elaborated on at the start of each movement.

This orchestral work is broken down into a few sections to represent moments of story:

1) Introduction / Call to the Wind, 2) The Lady Feng, 3) Dancing with the Wind, 4) Windless Nights, 5) Shedding your Earthly Tether; 6) To Become Wind

Instrumentation

Flute / Piccolo  
Oboe  
Bb Clarinet  
Bassoon  
Horn in F (2)  
Trombone  
Timpani  
Percussion 1  
Percussion 2  
Piano  
Harp  
Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabasse

(1.1.1.1 – 2.0.1.0. – timp – 2perc. –Pn. – Hp. – str.)
I. Introduction / Call to the Wind

The Introduction sets up the scene and tone of the composition going forward. Call to the Wind is representative of the male protagonist. The erhu melody is the man’s theme and is the tune that he plays on his erhu atop a mountain overlooking the valley. The tune is full of yearning and is meant to represent him calling out across the valley in hopes of connecting with someone.
II. The Lady Feng

The erhu melody is heard by a wind spirit referred to as the Lady Feng. (*Feng* or 風 is wind in Chinese). *Call to the Wind* is meant to be the man calling to her, the Lady ‘Wind’. This section introduces and establishes the second theme representing the lady.
III. Dancing with the Wind

This movement is quick and upbeat to represent the dancing, and makes use of both themes, alternating between the two themes to represent the two characters interacting with one another.
IV. Windless Nights

This movement employs a stripped back instrumentation to reflect the loneliness of the man. The Lady Feng has passed on and returned to being a wind spirit. The flute solo is meant to capture the sorrow and sadness of the man, with dissonance in the harmony representing the turmoil in his heart.
Tempo Rubato \( \cdot = 45 \)

*Flute*

\[ mp \quad \text{quasi ad lib. dolce} \]

*Harp*

\[ mp \quad \text{grazioso e dolce} \]

*Fl./Pc.*

\[ \gg pp \]

*Hrp.*
V. Shedding Your Earthly Tether

This section is meant to describe the man coming to the decision to let go and leave behind all his earthly desires and join the lady as a wind spirit himself. The section features the themes and develops them to reflect the change and transformation that the man goes through.
VI. To Become Wind

This section is a representation of the man and the lady reunited together as wind. The erhu melody returns in full on the erhu in a recapitulation. The thicker orchestration is to capture the grandeur of the wind whisking through the grand valley.