An Epic Opera

THE COPPER MIRROR

by Philip C. J. Shieh

Submitted in part satisfaction of the requirements for
the degree of PhD in the University of Edinburgh

1997
The Story

"The Copper Mirror" is a well-known story in Southern China. Dan Sagn accompanied his brother to Canton. He came across Lady Goniu in Diöjiu City and they fell in love with each other. On his return journey to Fokian, he stayed in Diöjiu and by chance, he saw Goniu on the balcony of her house. Goniu threw a Naiji fruit to Dan Sagn, this made him decide to contact her at any cost. To approach her, Dan Sagn disguised himself as a worker to polish Goniu's copper mirror. He intended to break the mirror and was punished by her father to work there for three years. Two years later they eloped.

The original libretto was written by Li Jing in 1566. This libretto lasts for 55 scenes and will be adapted into an opera of three parts. Scene 1 (prologue) to scene 19, compiled as the first part, is presented in this volume. It was adapted as a modern opera in Taiwanese. This English version is translated and rearranged by the composer with the co-operation of Mr. Jack Shea. The text setting was assisted by Mr. Leon Coates.

The Drama

The traditional Chinese opera is of epic style. The stage is the universe; it requires no settings and scenery. Some properties are utilised to help the audience to grasp the dramatic actions. A whip symbolises a horse. A paddle symbolises a boat. A pair of flags with a picture of a wheel on each symbolises a carriage, etc.

The drama is not divided into acts. Instead, it is divided into scenes. Each scene is an integral unit of the drama and can be performed independently.

The characters are defined according to their dramatic tasks rather than their vocal registers. An actor may play several characters in an opera, for example the Gua character will play Andong (Dan Sagn's servant), Giulong (Goniu's father), Dö (Lim Dua's friend) and the minnesinger. A male actor may disguise as a female character, or vice versa. For example, the matchmaker Li Bö is played by a male character. In this opera, however, the composer follows the modern custom, assigning a vocal register to a character.

Characters

<table>
<thead>
<tr>
<th>Role</th>
<th>Singer</th>
<th>Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female Protagonist (Duagn)</td>
<td>Soprano</td>
<td>Goniu (the lady)</td>
</tr>
<tr>
<td>Female Minor (Tiap)</td>
<td>Mezzo Soprano</td>
<td>Yektzun (the maid)</td>
</tr>
<tr>
<td>Male Protagonist (Sign)</td>
<td>Lyric Tenor</td>
<td>Dan Sagn (the master)</td>
</tr>
</tbody>
</table>
Male Zany (Tiu): Dramatic Tenor
Li Bö (the matchmaker), disguised as woman

Male Minor (Jing): Bariton
Lim Dua (the villain)

Older Man (Gua): Bass
Siaocig (servant of Giulong)

Male Spare (Buat): Bariton
Chorus
Soldier
etc.

**Instrumentation**

Flute (doubling Piccolo & Alto Flute)
Oboe (doubling English Horn)
Clarinet (doubling Bass Clarinet)
Percussion (triangle, woodblock, 2 bongos, Chinese cymbal)
Violin
Viola
Cello
Double Bass

**Notation**

- the leading instrument.
- improvisation till the next notation or cue.
- open sound.
- muted sound (instruments) or *sprechstimme* (singing as reading).
- rhythm getting quicker.

**Percussion**

There are four percussion instruments in the opera, played by a single person. Due to the difficulty of the notation program they are not expressed in single line staves, but in two ordinary staves.
Inflection: Musical Language in “The Copper Mirror”

Inflection, a neglected source of music, is an enormous resource for musical composition. My epic opera “The copper mirror” employs many of the resources.

Initiation

Hindemith regards tonality as a sort of gravity. The property of inflection is similar. The physical basis of inflection is that between two postulate pitches, for example a perfect fourth. There are many pitches, including microtones, of certain tendency which may propel voice leading and yield musical entity.

Scales, Modes and Inflection

Many scales are from ancient sources, e.g., the Scottish and Chinese Pentatonic scales, the scales of Greek modes, the major scale and the natural minor scale. The harmonic minor scale is virtually a kind of inflectional scale that possesses different types of ascending and descending forms. Within national traditions, the Japanese Yinsen and Yosen modes are examples of scales with inflection:

Inflectional Scales

\[
\begin{array}{c}
\text{ascending (dorian)} \\
\text{descending (aeolian)}
\end{array}
\]

Inflectional Segments

Inflectional scales are flexible. As the following example shows, a segment of scale can vary according to various modes.

**Segments of Greek modes:** CDE DEF EFG FGA GAB ABC

**Transpositional segments:** CDE CDE CDE CDE CDE CDE CDE
In inflectional content, these segments are merely variations of a segment. In fact, the properties of inflectional figurations are enormous.

A motif can be a segment of a scale. Obviously, in tonal music the B-A-C-H motif is an explicit inflectional motif. In atonal music one might conceive this motif as "inflection" as well. This is because of its flexible character.

With the inflection, repetition becomes more sophisticated. Impressionist figuration in inflectional context may eliminate monotonous deficits.

Example of Inflectional Figurations

Viola

Bartók often uses inflectional figurations in heterophonic passages.

Inflection in Heterophonic Context

Bela Bartok, Second String Quartet

Inflectional Melody

There are many patterns of inflectional melody. The simplest seems to be the repetition of a figuration with inflection. Simple repetitions in contemporary music seem to be avoided. Yet the resource of repetition is retained in the context of inflection. Several models can be categorised as follows:
Imitation in contemporary music overrides classical criteria. Imitation in serial music is often expanded to extremes of possibility where one hardly perceives the relations between the subjects of imitation. However, some composers have tried to find a compromise between abstract transfigurations of a “series” and classical reasoning of imitation. Bartók in his string quartets tried many of the possibilities.

Juxtapositions of different modes were widely employed in the Romantic era. The practice of modal exchanges was focused on harmonic method, and most of them confined to the major-minor system. In the inflectional vocabulary, juxtapositions of various modes do not need the help of harmony; they exist independently. The following example in scene 19 is a simple, but specific example of this sort:

Despite classical doctrine, false relations in inflectional counterpoint are very common.

**Inflection and Counterpoint**

Inflection in counterpoint was developed early. The English cadence,

\[
\begin{align*}
C & \quad D & \quad E & \quad F & \quad G & A & B^\flat & A & \quad G \\
C & \quad B & \quad C
\end{align*}
\]
is among the earliest examples.

Another example is found in counterpoint with the minor scale.

\[ \text{agfe} \quad f^\# - g^\# - \]

Thus, inflectional counterpoint makes dissonant combinations possible in counterpoint. This sort of dissonance is achieved through melodic confrontation. Because of the inflections, the context of the music consists more of pitch than of tonal counterpoint.

The canon at the climax of Scene 9 is simply a canon at the octave with inflection.

**Inflectional Canon**

Copper Mirror, scene 9

---

**Inflectional Chords**

Inflectional harmony combines inflectional notes in a single chord, for instance C-E-E♭, C-G-F♯, etc. This tonal structure is derived from the harmonic series in which inflectional notes exist in a series, for instance C C G C E G B♭ C D E F♯ G A B♭ B C D♭ D E♭ E F F♯ G A♭ A B♭ B C......
Thus, a chord containing C-E-G-B♭-D-F♯ is common in contemporary works. Many chords built on thirds are constructed in this way. In a certain sense, Scriabin’s *Prometheus Chord* (chord of fourths, e.g. C-♯-B♭-E-A-D-G) is a sort of acoustic chord of inflection.

An inflectional chord has to be arranged carefully in its spacing. For example, the chord C-E-E♭ projects within the harmonic series and therefore is relatively consonant, whereas the chord C-E♭-E reverses the harmonic series and therefore is less consonant. Bartók usually places E♭ above E. e.g. E-G-C-E♭ which is in the order of harmonics. But sometime he inverts the E and the E♭, e.g. E-E♭-E, which becomes in a sense “anti-harmonic.”

In the following example Walton uses inflectional chords in their broken form. Except for the B, which is an appoggiatura, all notes are derived from a fundamental. Wilfrid Dunwell says that “At first sight, the decorative figuration .... might appear to involve fairly strong friction, but it is actually very readily absorbed into the total dominant seventh chord ....”¹

![Example of Inflectional Chord](image)

Inflectional harmony is a natural resource which can expand the vertical vocabulary of music. The following examples show chords of various qualities derived from the physical tone-series.

---

Inflectional Chords

- with inflection of G: just a little poorer
- inflection of E: brighter
darker

- brighter
- harsh (inflection of C)
- full (inflection of G)
- almost no difference
- inflection of E

- anti harmonics
- inflection of Bb
- almost the same
- anti harmonics

Inflectional clusters are almost the same in colour. There are only subtle differences of nuances.

Inflectional Clusters

- 7th chord with 1 inflection
- with 2 inflections
- with 3 inflections
- 9th chord with 1 inflection
- with 2 inflections

- with 3 inflections
- with 4 inflections
- 11th chord with inflections

- 13th chord with inflections
- 12 tone!

Inflectional Harmony

The harmony in the opening of scene 18 is bitonal with carefully arranged chord positions. Through inflection, the harmonic progression reaches a high point of richness.
At the end of scene 19 a colourful cadence is achieved through mixture of several modes.
Epic Opera "The Copper Mirror"

Scene 1 (Prologue)

On the front stage. Enters the chorus character (Bass).

_andante_ \( \dot{\text{j}} = 72 \)

Flute

Oboe

Clarinet (Bb)

Woodblock

Cymbal

Chorus

Violin

Viola

'Cello

Double Bass

\text{Ex-is-ience is brief, the shadow of a dream.}

Tender-ness frail then a flow-er.

arco \quad \text{pizz.}
All things pass and much too soon.

We measure life in years and love in hours.

Lady Gonz and Dan Sagn were born to love for...
But her father gave her hand to an undeserving man.

Goniu pick the Naiji upstairs when Dan Sagn passed by.
She threw the Nai-ji to him.

Dan Sagner recognised his way to Goniu's love.
He broke the mirror for he knew the mansion would com-
mand he make it a - new. 

Within those walls he freely gazed in-to
Go-niu's eyes. But the flame of their love found no air within the

man-sion.

They e-aped and were cap-tured till
Dan Sagn's brother broke their chains and brought the lovers together again.

I sing for proud Dan Sagn, and his true...
love for the lady Goniu.
Epic Opera "The Copper Mirror"

Scene 2 Departing for Mission

The Dans' House. Dan Bekyll is departing to Canton.

Philip Shieh
This brave horse with golden saddle takes me from
whom I love. Dear father, dear mother listen well.
Dan S. is greatly honoured. His mission is now my own.

Dan’s parents (dramatic tenor as mother, Baritone as Father)

Dan Sagn, Dan Bek-yen our sons depart.
When shall you return? Return to lift this sorrow.

Weep not Ben-yen is fortunate, for you have row from our heart?
made him so. His greatness by ancestral hands divines us to

Father, mother, bless our departure.

Canzon.
We leave you not for- ever. Three years will
bless our de-parture.

We leave you not for- ever. We leave you
pass like a sum-mer shower, a sum-mer shower a sum-mer shower.
Great joy will fill each hour. Great joy will fill each hour. Great joy will fill each hour.
There is no greater sorrow thus seeing our children, fly from us.

O father, o mother, fare well.

fly from us. O fa- ther, o mo- ther, fare well.
Three years will pass like so many hours. We shall...
Dan meet again, we shall!

Dan B. Mother meet again, we shall!

Dan B. Father meet again, we shall!

Mdm Dan meet again, we shall!

Dan S. Mother meet again, we shall!

Father
Epic Opera "The Copper Mirror"
Scene 3 Strolling in the Garden

Early Spring. In the garden where flowers are blossoming, birds are singing. Enter lady Goniu and her maid, Yektzun.

Andant

Philip Shieh
warbles, I wake up to your song.

How late I rise, the sun kissed sky bids good -
E.H.

Cl.(B)

Goni

bye his fading golden light. Bright butter-

VI.

Vla.

Vc.

D.B.

26

ad lib.

rit.

rit.

rit.

30

rit.

flies and flowers. Outside my high mansion window.

(listen to drum to stop)
[Goniu replies then sits down]

[Yektzun salutes]

Good day, lady.

bongo

Goniu

Warblers calling in the

con sordino

con sordino

con sordino

pizz.
Oriels flying in the sky. Lightest garments will suit every sense. Air caresses every sense.
When birds sing within our garden's gentle green.
We lie here wrapped in the stillness.
In the garden, a thousand flowers bloom.

Ten thousand butterflies fill the sky.

Why is there sadness in my...
In my heart, why is there sadness?
In the winding stream?

llness. Waiing the river flow on;

luring the plaintive cuckoo's call. Whom does she

seek?
In the evening bird song?

leave my room

pizz. with plectrum

and walk to the garden. The peonies are blossoming. The
Goniu

but - ter - flies are fly - ing. Fly - ing, fly - ing.

Vl.

Vla.

Vc.

D.B.

Fly - ing fly - ing. My heart flies with the
fluttertongue

but - ter - flies.

pluck these flow - ers to bright - ten your cham - bers, my La - dy.
See how the butterflies kiss the flowers.

Peonies and butterflies...
in the garden. She will wait until a

Peonies and butterflies in the garden. She will

157
phoe-nix comes. She'll wait un-til a phoe-nix comes. She'll wait un-til a phoe-nix comes.
Epic Opera "The Copper Mirror"
Scene 4 On the Journey

In the field.

**Moderato**

Philip Shieh

Lord Dan

[Enter Dan Bekyen, his wife and Dan Sagn.]

**mp** Gentle winds are blowing. Spring rains soften the earth.
We are far away from home.

Our parents have aged through many seasons. Great
The mission is our reason for leaving.

The sadness of departure yields happiness of reunion.
The sadness of departure yields happiness of reunion.

The sun is low on
dis-tant hills. Here we spent the cold dark night.

Re-sum-ing our jour-ney in morn-ing light.
Epic Opera "Copper Mirror"
Scene 5 Soliciting A Friend

Moderato
Fl.
Oboe
Cl.(B)
Woodblk
Bongos
Cymbal

Lim Dua

mf Today is the Lantern festival.

sempre

The streets are filled with light. Couples pizz.
walking hand in hand. But I am here alone.

A lone I sleep, alone I wake. Alone I

plectrum imitating the Samisen

walk, always alone. The road was dark, I could not see.
I step in a dog's excrement. Climbing the high walls, I fell and broke a bone. They put me behind the bar, till father arranged my release.
Ah! A young man without a wife is like a boat without a helm. Lost at sea, drifting with...
out harbour, drifting in the current. lost at sea.

It is said that a wife is
warmer than ten blankets. I will never know.

Here is Doe's home. I shall call on him.

Who is home? It is Lim Dua inviting you to go to the ex-hi-
On stage

mf I hear you call,
I come to the hall.
What a surprise,

Fl.

Woodblk

Bongos

Cymbal

Lim Dua

Doe

I'm coming.

Vla.

Vc.

75

mf I hear you call,
I come to the hall.
What a surprise,
Tonight is the Lantern festival.

Pretty ladies are everywhere. Let us feast our
D.B. lead the way, Lim Dua.

[they start off]

ears on their beauty.
The lanterns are burning bright, the music is so exciting. People sing in...
In this world of delightful fantasy, anything can

Every street. Song and fire dispel the night, we dream that we shall never die.
happen in a night like this. This is the night for stealing kisses. This will be the night! This will be the night!
This will be the night! Be the night. [exeunt]
Epic Opera "The Copper Mirror"
Scene 6&7 Parading on the Street

[Enter Goniu and Yektzun]

Goniu (Soprano)

Lantern in the moon-lit night. Stars in the sky and street filled with fire.

Beautiful
Ob. i

Goniú la - dy in sil-ken robes. Flow-ing like mu-
ic heard e-

Vn. Flow-

Vc. ing like mu-

23

Enters Li Bö

where.

Can-dle lights are all a round, peo-

58

ple crowded in the street.
Liboe: What is it?

Greeting ladies.

I have something to say to you: I wish to invite you to an exhibition of lantern.

We are just getting ready. Yek-tsun bring me a
Trio

exeunts Yektzu [She brings a lantern]

lanterns all around.

lanterns all around.

lanterns all around.

lanterns all around.

lanterns all around.
We shall stroll the street till midnight.

street burn bright with lantern light.

burning brightly with lantern light.

round.

all around.

burning brightly with lantern light.

We shall stroll the street till midnight.

We shall stroll the street till midnight.

We shall stroll the street till midnight.

We shall stroll the street till midnight.
They pass by a minnesinger

pizz. with plectrum

In Spring, In Spring time it's always this gentle rain.
ling gö ling da ding, da gö ling e gö ling da ding.

People stroll through the rain of Spring. ling gö ling da ding,
da gö ling e gö ling da ding. I asked the boy shepherds

where is the bar.

The boy
Minnesng.

pointed to the village far, ling gö ling dong ling da gö ling e gö ling dading.

Like a bird pecks a jar ding da ding, ding da ding it is sounding.

Water drips to the urn, ling gö ding ding.

ding ling ding ding ding.
Ah, what a beautiful lady.

Just like a vision in the paradise. For one

[Goniu and Yektzun go further while Libö leaves behind.]

night in her arms willingly would I
My friend, who is this old woman?

This is the citizen Li Gö-sö.

I must invite you to sing the mountain songs.
form our lady of this. my lady.

What's it?

Lim Dua would hear our mountain song.

Why mountain songs? Riddles are tradition at the Lantern
It's custom in these parts; and brings much pleasure to the people.

Very well! fair ladies,

you shall sing the responses.

Lim Dua, please begin to sing.
Now I sing you respond. Then you sing

I reply. Mark my every word let's try. This song so like a
Now I sing you respond. Then you sing butterfly.

we reply. Mark my words most carefully. This song so like a
Now I sing you respond. Then you sing

I reply. Mark my words—some one wake her. This song so like a

marriage maker.
Then you sing we reply. Mark my singing,

---

every word: This song so like a mynah bird.
Serenade

The moonlight bright. Who are these ladies it illuminates?

Let me move closer to study their beauty.
Round-faced moon, on whom do you gaze?

It is Lim Dua

Is it that man with the cucumber nose, the one with the crossed eyes?

Round-faced moon, on whom do you gaze?
gaze? Is it the rake Lim Dua Pign? Is it the villain Goniu Let us leave this Lim Wai Zui?

You are very critical!
place! These words are vulgar, an insult to our nobility.

[The females execute quickly]
An Epic Opera "Copper Mirror"
Scene 8 Encountering

Enter Dan Sagn and his servant, Andong

Dan Sagn (lyric tenor)

Diö - jiu is a great ci -

Enter Goni and Yektzun

with it's own fes - ti - val. I walk with ad - mi - ra - tion through its
Oh! my eyes deceive. No woman could possess the beauty I now perceive.

Oh, my ears abandon
Goniù

Fl.

Vc.

Vl.

Va.

Vc.

sense. No hu-man voice could fill the air with such sub-

lime hap-pi-ness. The stars have turned in the

fir-ma-ment. The moon he-ralds mid-night in the sky. Home-

ward we must
Andong, Andong. what family are these ladies?

Did you not hear where were you? These people say she is lady Goniu.
All the world's fair ladies are not worth a single Go-niu. How can I

speak this tender feeling? How can I sing

my boundless love?
stars in heaven hide their fires. Night is on the wane.

I leave this place in sorrow till I see her face again.
An Epic Opera "Copper Mirror"

Scene 9 Requesting the Matchmaker

mystical night

Andante $d = 76$

请求媒婆

Lim Dua

Lantern festival came to a happy end.

木

(hour drum)
Hark, the hour drum sounds four.

enters Liboe
There is magic in the light. The street a-whirl with lantern light. Now the night draws to an end.
The roosters crow. Homeward I must go until next year when we will joyously return.
Who is there?

Li Gö - Sö

Lim Dua, is this mas - que - rade meant to
fright-en me?

I saw you with a vision. Where did you find that living BMW.

Not a vision or a dream, but a lady. Lim Dua

What
Her name is Goniau.

is her name?

pizz.

Lone-li-ness oppresses me so help me

mf bngs poco a poco cresc.

a tempo cresc.
marry her I beg of you!

marriage is reserved for a gentle man who that hand deserves. Go
niu is proud. Goni is proud. Goni is proud. Ah! To persuade her

Please help me! Please help me! Please help me!

to this end all my power I shall bend.
Epic Opera "The Copper Mirror"
Scene 10 Resting in the Stage

Andante

The stage officer (Bariton II)

This document says Lord Dan will travel by our station.

So long have I waited his arrival. An entire day spent.
Officer: Waiting. Now the sun has set. I'm weary. I must sleep, must sleep. [He falls asleep.]

[Enter Dan Bekyen, his wife & Dan Sagn.]
Though flowers red and willows green, has our journey been to-

day in the bower of Spring.  

Hark, the mournful monkeys
Tears of sadness fill my eyes. Only thoughts of Goeng-jiu lift my heart.
Trudging the roughness, we come here. We were received everywhere. Our faithful horses have carried us.

We must by now be near Goeng-jiu. [They come closer to the stage officer.]
Who are you? What brings you here?

Dan Bekyen

Ah, a

I present you Lord Dan.
thou - sand par - dons I fell a - sleep.

Dan Bekyll

beg you for - give my dis - cour - te - sy.

Officer

Forgi - en and for -
Dan B. gotten. Tomorrow we depart for

Goeng jiu. Provide us sturdy horses for the
journey. By night fall we must reach the city walls.
Epic Opera "The Copper Mirror"
Scene 11 Persuading the Father

Giulong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]

Epic Opera "The Copper Mirror"

Scene 11 Persuading the Father

Philip Shieh

Guilong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]

Epic Opera "The Copper Mirror"

Scene 11 Persuading the Father

Philip Shieh

Guilong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]

Epic Opera "The Copper Mirror"

Scene 11 Persuading the Father

Philip Shieh

Guilong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]

Epic Opera "The Copper Mirror"

Scene 11 Persuading the Father

Philip Shieh

Guilong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]

Epic Opera "The Copper Mirror"

Scene 11 Persuading the Father

Philip Shieh

Guilong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]

Epic Opera "The Copper Mirror"

Scene 11 Persuading the Father

Philip Shieh

Guilong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]

Epic Opera "The Copper Mirror"

Scene 11 Persuading the Father

Philip Shieh

Guilong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]

Epic Opera "The Copper Mirror"

Scene 11 Persuading the Father

Philip Shieh

Guilong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]

Epic Opera "The Copper Mirror"

Scene 11 Persuading the Father

Philip Shieh

Guilong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]

Epic Opera "The Copper Mirror"

Scene 11 Persuading the Father

Philip Shieh

Guilong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]

Epic Opera "The Copper Mirror"

Scene 11 Persuading the Father

Philip Shieh

Guilong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]

Epic Opera "The Copper Mirror"

Scene 11 Persuading the Father

Philip Shieh

Guilong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]

Epic Opera "The Copper Mirror"

Scene 11 Persuading the Father

Philip Shieh

Guilong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]

Epic Opera "The Copper Mirror"

Scene 11 Persuading the Father

Philip Shieh

Guilong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]

Epic Opera "The Copper Mirror"

Scene 11 Persuading the Father

Philip Shieh

Guilong's Mansion

Andante

Oboe

B. Cl.

Woodbkl

Guilong

[Enters Goniu's father, Giulong]
Life is high and narrow. Time has turned my hair to snow. Still unmarried is my daughter.
Once far and wide great noble men came to beg my hand.
none will ask for this hand now. My beauty is but a faded dream.
This is Giu-long’s house. I will enter and talk with him.

Li Bö what brings you here?

Greeting Giu-long Gong.

I have wonderful news. News that will delight you.

f Lim Dua of
West side committed me to tell you. He seeks the hand of

Giulong Lim Dua of West side? A family most ill
Famous, yes, of great wealth and power.

If

Lustrous.

Into family Lim fair Goniu weds,

Eternal happiness will
Perhaps, but I know nothing of the

A noble is he to highest man himself.
First I must consult with IS--1--11--1:11.11

This opportunity is rare. Do

Go--n--iu.
not hesitate. P Goni is shy. f If in her hand decision rest, the chance will surely slip away. Your will must be made her own.
Li Bo you are wise. Request the Lims to set a date. Prepare the
presentation and await the ceremony of betrothal.
Epic Opera "The Copper Mirror"
Scene 12 Returning Home

Lord Dan's Mansion.
Adagio

[Enters Dan Sagn slowly.]
in the day. When I dream not of Go-

Her beauty perfect in every way. Cuts my lover's

heart in two. I must return to Diö-jiu to
gaze in the eyes of Go-niu.

Oh my brother and sister in law, please come to the lobby.

I have something to tell you.
[Enter Dan Bekyen and Madame Dan.]

Woodblk

Madame Dan (Mezzo-Soprano)

Nothing can equal the beauty of Diö jiu. It exceeds all expectation. How are you brother.
Why is your face so pale?

Since our day of departure,

Restless thoughts have troubled me. Returning home is
Dan S.

my only wish. Returning to parents and family.

Dan B. Bekyen

Their loneliness is our burden. I am delighted to hear your words.
To-mor-row I de-part with-out de-lay. I bid you fare-

Make haste, let not their lone-li-ness wait u-pon slow de-

well this night.

117
God speed you to our parents happy
Giulong's House. The lobby.
Allegretto

Epic Opera "The Copper Mirror"
Scene 13 The Engagement

Sweeping up the hallway awaiting orders from my
Oboe

Siaocik

mas-ter.  To-day is Go-niu's en-gage-ment day. I must

Vlc.

Vc.

D.B.

12

work fas-ter, fas-ter and fas-ter. All the
guests will be here soon. Hear the festive gongs and drums. They

sound strange \( P \) is this a funeral to which the people come?
[Enter Liboe with lots of presents]
[to the front stage]

I'm the match-maker, arranger of marriage.
No matter what the couple's will. If they...

sempre
Li Boe
love each other more or less.

Vc.

D.B.

[turn to rear stage.]

I marry them for good or ill.

Tempo I

Siaocik

Li Bö you are tardy!

I have many presents to
Li Boe: Are you getting married?
Siaocik: Are they for me?

[Enters Giulong, on the front stage.]
Oh, I hope so!
Today is a special day. My Goniul

[To the rear stage.] Li Boe

Congratulations,
is to be engaged.
So many presents! You have done well.

Thank you, Sir. Will Goniu come to have some

Here is your reward.
Wo

B

11W.

l:7.S

»t

I.t.'a

(1)

Yi

mi

I

Oboe

r

1j7

mf

modblk

mf

ongos

mbal

Li Boe

uilong

0

Gy

Bun

loen?

Go to the
drawing room. Go
niu is al-
ways

Vi.

Vc.

D.B.

mf

80

mp

mp

Li Boe

mp

Yes, I shall seek her there.

there.
Epic Opera "The Copper Mirror"
Scene 14 Refusing the Engagement

Goniu's Room. Goniu is sitting on the rear stage.
Li Boe enters on the front stage, murmurs to herself.

Li Boe (Dramatic Tenor, disguises as an old woman)
I have the Bun-loeng, but what is it? Goniu
sighing. Why does she complain?

This her engagement day.
match Lim Dua with me?

Lim Dua, his fa...
Oboe

B.C.I

Bongos

Cymbal

for his father's power.

I will ne'er

marry him.

Li Boe

They are very
Let them keep their wealth. I

will ne'er marry him. Li Boe
To you perhaps, blinded by his money.
Your parents accepted Lim Dua's...
The marriage is under way!

[Exit Goniu, Angrily]
Epic Opera "The Copper Mirror"
Scene 15 Goniu Suicides

The well of Goniu's mansion. Enters Goniu.

*Adagio*  Mythical

Philip Shieh

A. Fl.

P  Imitating the Shakohachi

VI.

P  con sordino

Vla.

P  con sordino

Vc.

P  con sordino

D.B.

P  con sordino
place my shoes here by the well. Silver drops break my heart. These
empty shoes will signal my death, tell all I have breathed my final breath.

mf sempre

mf sempre

mf sempre

mf sempre

mf sempre
[Yekzun rushes up.]

[She pulls Goniu]

Go... niu you would have drowned!
What sorrow has driven you to this? Could it...
Lim Dua would be living a lie. Better that by my own hand I should die.
turn your eyes to heaven. Gaze upon the face of the
faultless moon, whose goddess will hear you from above. If you pray she will send your heart's true love.
A. Fl.

E.H.

B.Cl.

Bongos

D.B.

Vl.

Vla.

Vc.

81

87
do as you say.  

Pre - pare the al - tar
comes up with the props.]

[Goniú picks up the incense.]
O goddess of the moon, hear my plea. Permit not Lim Dua and I to
marry. My heart is with the beautiful man.

He pierced my
heart with a single glance I know not by what circumstance, he is my love, he is my life.
Epic Opera "The Copper Mirror"
Scene 16 Riding A Horse

Passacaglia

Allegretto

Philip Shieh

[Enter Dan Sagn followed by Andong who holds a whip that...]

symbolises a horse.]
The morning grass is wet with dew as
An' dong and I de-part. Birds sing in the tree as our horse strides o-ver all man-ner of coun-try.
At noon we dine in a village.

Tired and hungry we had travelled far. Quickly then...
we resume our way while there is still the light of day.
By evening we reached the great city of

Dié-jiu the place where I first saw Go-niu.
music is everywhere in the streets. Here lives the love I must meet.
An Epic Opera "Copper Mirror"
Scene 17 Throwing the Naiji

Summer. Goniu and Yektzun lean on the balustrade of the balcony.

Philip Shieh

\[ \text{Fl.} \]
\[ \text{E.H.} \]
\[ \text{Vl.} \]
\[ \text{Vla.} \]
\[ \text{Vc.} \]
\[ \text{D.B.} \]

\[ \text{pizz.} \]

\[ \text{dim} \]

\[ \text{Goniu (Soprano)} \]

\[ \text{p} \text{ See the incense wafting} \]
Goniu

high among tall towers. Sweet scent ed of lotus

blossom. I open this door and look upon.
Nothing Where is that handsome man?

Do not be sad my Lady. Let us eat the Nai-ji.
Do not be sad my Lady. I know your man will come.

Nai-ji is sweet just like honey. Nai-ji is sweet just like honey.
I would like to pick a branch and take pleasure in simple things.
In the Lantern Festival, there was a beautiful boy. There is an old saying: If a man and woman are destined to meet, [Yekizun]

Nothing can keep them apart. cantabile

lightly
If a man and woman are destined to miss,

Nothing can bring them together.
Andong

Andong (Off stage) Lian liu lan liu liu liu

Vl.

Vla.

Ve.

D.B.

flan.

A liu lian lian liu lian.

tri. cresc. woodb [Enter Dan Sagn & Andong.]

liu lian lian liu lian.

cresc.

cresc.

A liu lian lian liu lian.

80

85

f
That gentleman is so handsome. On his snow-white horse, in his jade-green robe.

Have I ever seen such a handsome man? Have I ever...
seen such a handsome man?

We have roamed the streets, teeming with people.
But therein the pavilion, have I ever seen such a beautiful

June is a harvest month. The
Nai-ji fruits are ripe.

I hold them in my hand.

May they bring me...
[She throws down a Naiji, wrapped in a handkerchief.]

great good fortune.

[Andong picks up the thing.]

go see what the lady threw down.
Ah, it is nothing more than a Nai ji wrapped in a silken handkerchief. Andong, tell me are the ladies downstairs?
Today I happen to pass this place. She threw the Nai jji at my feet.
She closed the window and retreated downstairs. I sense a strange premonition.
An-dong, do you know any one here?

Only Li Gong polishing the mirror.
Yes, Li Gong, I shall visit him.
Scene 18 Learning to Polish the Mirror

Pesante

Fl.

mf

Oboe

mf

Cl.(B)

mf

Dang S.

Vl.

mf

sempre

p

Vla.

mf

sempre

p
cresc

Vc.

mf

p
cresc.

D.B.

mf

p
cresc.
I tell you in all honesty. When I passed by, the lady threw down...
Nai-ji. There was no mistake. It was

meant for me.

Li Gong

Listen to me my Lord. The
Li Gong

Lady is a nobleman's daughter. She is engaged to

D.B.

marry Lim Dua. No power on earth can alter this. No
[Enters Yektzun]

power on earth can alter this.

See how dark is our copper mirror. Our lady cannot
Yektzun

see her reflection. I am ordered to invite Li Gong to our home. He will polish the mirror to perfection.
When the mirror is polished, all will be revealed. Then
Li Gong! This is a lucky chance.
Teach me your trade I beg you.

Let me polish their mirror. Goniu has-
Bongos

Dang S.

summoned you. If I go in your place, I will meet her.

Li Gong

Young master, this is a humble
Do you really want to learn?
Dang S.

work with my hand.

LI Gong

very well. Come with

me. I shall teach you.
Scene 19 Polishing the Mirror

Lyrical

[Ex. Dan Sagn, playing a pair of iron clappers.]
Taking the toolbox, I go for work. Though I am highly born, I polish the mirror for my love.
[Enters Yektzun]

Polish the mirror!

What is that tapping? Let me look through the doorway. Ah a
hand some young man.

Sir, can you polish mirrors?

I bow to you.

Yeah, in deed my
What? since when has Li Gong taken

master let me come.

Hold on, p you resemble someone I
I know, Ne- ver mind? Ne- ver mind. Oh

Real- ly? How so?

[turns inside]

57 mis- tress, Li- gong's ap- pren- tice has come to po- lish the mir- ror.

[Enters Goniu]

Com- ing.

The flowers are so
Oh, I am tired with needle-work. What is that tapping? Tapping, tapping, such a beautiful sound.
J = 92

Fl.

Oboe

Bongos

Goniu

Dan S.

Dan Sagn bows

Vc.

D.B.

83

What a handsome young man!

Ah, Yektzun, down by the tower.
Yektzun saw someone who is just like this man.

Goniu

Yes, I know.

Goniu

Give him the mirror. Let him polish it.

that, but how can we be sure?
[Exit Yektzun]

[Yektzun brings the mirror]

[Dan_Sagn receives the mirror]

[He begins to polish]

This memorial work does me no shame for my
Dan's eyes have gazed on Goniul's face. Ah, but when my work is done and the mirror cresc.
turned to its proper place. I will see her no more.

But if I break the mirror,
they will keep me here to fix it. 

A repair that will last forever.

Sir, is the mirror done? 

Yes.
it's done. Please come to fetch it.

Ah, you broke the
F

Oboe

Cl. (B)

Yektzun

Dan S.

You broke it then you blame me!

Vl.

Vla.

Vc.

D.B.

166

I havn't received it from your hand! Dan Sagn

You are tell - ing
Mistress, this tale. You broke it!

man broke the mirror.
Oh no! Mirror's
Go to tell my father.

This is his affair.

[Exeunt quickly from the right, Yeksun from the left.]
Why, young man. your carelessness destroyed this priceless
It's your maid who broke it.

Villian, you lie. I shall...
Giulong: teach you a lesson. This mirror worth a thousand horses.

Vl.: A thousand horses do you
I hear? You have to pay for it!

I'm a stranger to this city. I own nothing but my
You have not the means. The labour shall
pay your debt. Three years shall you work here for me.
Three years? How so long? But I have no choice, I accept.
Then we must sign a contract. When your term is up, you may go.
NUANCE

for Orchestra

by Philip C. J. Shieh

Submitted in part satisfaction of the requirements for
the degree of PhD in the University of Edinburgh
1997
Musical Language in *Nuance*

Philip Shieh

*Nuance* is concerned with musical tonal shading in levels of fine gradation. Musical elements including pitch, rhythm, timbre, texture and instrumental technique are treated parametrically and assembled to form musical identity.

**Pitch Organisation**

**Theoretical Bases**

Inverted modes of limited transposition

Messiaen’s modes of limited transposition are constructed from transpositions of repeated patterns. Each mode can be realised as several groupings:

- **Mode 1** PDC (PDC)+6
- **Mode 2** PDEO (PDEO)+6
- **Mode 3** PDE (PDE)+4 (PDE)+8
- **Mode 4** PSDO (PSDO)+6
- **Mode 5** PSO (PSO)+6
- **Mode 6** PDCO (PDCO)+6
- **Mode 7** PSDEO (PSDEO)+6

**Note**

+4 = transposed up a major third (4 semitones); +6 = transposed up a tritone (6 semitones); +8 = transposed up 8 semitones.

P: prime note; S: strong dissonance, minor 2nd; D: dissonance, major 2nd; E: exchange of consonance, minor 3rd; C: consonance, major 3rd; O: open consonance, perfect 4th.
When Messiaen devised this system, he did not include melodic inversions of the modes. In reality, the inversions are acoustically very different from the un-inverted ones.

With inversions, six new modes can be constructed. They can be regarded as inversions of the original forms as well as independent modes:

<table>
<thead>
<tr>
<th>Inversions of Messiaen’s modes regarded as non-inverted sets</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mode 1</strong></td>
</tr>
<tr>
<td><strong>Mode 2</strong></td>
</tr>
<tr>
<td><strong>Mode 3</strong></td>
</tr>
<tr>
<td><strong>Mode 4</strong></td>
</tr>
<tr>
<td><strong>Mode 5</strong></td>
</tr>
<tr>
<td><strong>Mode 6</strong></td>
</tr>
<tr>
<td><strong>Mode 7</strong></td>
</tr>
</tbody>
</table>

Note
-4 = transposed down a major third (4 semitones); -6 = transposed down a tritone (6 semitones), which produces same effect as +6; -8 = transposed down 8 semitones.
p: prime note; s: inversion of strong dissonance, that is major 7th;
d: inversion of dissonance, that is, minor 7th, etc.
Other modes in transpositional repeated patterns are available. For example, the set PSDCO can be transposed to form a mode of limited transposition, PSDCO (PSDCO)+6, which is absent from Messiaen’s modes.

Series of limited transposition

In an extended approach, a series may also be constructed from sets of limited transposition. Bar 94 of movement 4 initiates the original form of a series of limited transposition constructed from an identical set PSC (psc is its inversion).

The series that generates the music from bar 99 is constructed from the set PSE ([0, 1, 3], Forte’s set 3-2), which changes the harmonic tension.
From bar 107 the harmony is further changed to set **PSD** ([0, 1, 2], set 3-1). The motifs are varied in order and form: **SPD**, **PDS** and **SPD** are permutations of the original pitch class set; **pds** is an inverted pitch class set.

A further application is shown in bar 113 in which a free permutation **EPS** of the set **PSE** ([0, 1, 3], set 3-2) is transformed into **eps** (retrograde-inversion), **spe** (changed order of the inversion) and **SPE** (changed order of the original). These relationships are not easy to analyse with set theory. With contextual expressions we may easily see their connections.

Contextual composition deals not only with the general intervallic content of a set but also with transformations and orderings. It explores, furthermore, twelve-tone harmony within the intervallic structure of the set.
Aesthetic Bases

Modes and Colour

Owing to their different intervallic structures, the modes possess varied characters. The difference between them may be insignificant, but there are contrasts between them. In vertical formations the colours between different modes are more subtle. Nuance, meaning subtle difference of colours, describes the properties of modes. Each of the following chords represents a mode and presents a characteristic colour as well.

\[
\begin{align*}
PDCO & \\
PDEO & \\
PSEO & \\
PSCO & 
\end{align*}
\]

Twelve-tone music is criticised as lacking harmonic progression. This is because the approaches of segmenting and combining all of the twelve tones make for a saturated sonority. As a result, there is seldom harmonic flow in serial music.

Instead of a series, *Nuance* is constructed on modes, with harmonic and colourist contrasts derived from selecting modes. Shifting between the modes produces a harmonic flow in which there is a sense of harmonic fluctuation.

Saturated twelve tone music, by its nature, cannot be regarded as a mode. Although modes can be constructed up to 11 notes, the most effective transpositional modes are under ten notes. Transpositional modes are highly structured, owing to their unified set structures. In Webern’s music, series with unified motifs make perfect coherence. In *Nuance*, unified sets of modes function as contrapuntal cells, enabling music to accomplish a fabric of concentrated ideas.

Rhythmic Organisation

The Rhythm of Nature

Rigid rhythmic hierarchy exists only in human cultural artefacts, like certain poetic metre, and in classical music. Rhythms of natural objects never imitate each other exactly. Roaring waves billow in the various rhythms. Snow flakes float in various ways. Leaves falling from a tree do not fall to the same pitches and rhythms; even identical leaves may fall in rhythms of subtle difference. In contemporary music,
a fluid rhythmic structure is achieved with this "natural rhythm." Musical duration is not limited to metrical feet; it is liberalised into an independent variable of music.

In *Nuance*, the rhythms of motifs are shifted at each appearance. Phrases in different voices begin with various rhythmic divisions and end in finely differentiated conclusions.

**Rhythmic Expression**

Rhythm helps to create expression in musical phrasing in many ways. Apart from notated rhythms, there are rhythmic gestures and expressions which are not usually expressed in the score. In classical music, rubatos are not denoted in the score; *inégal* rhythms are not even indicated by verbal musical terms. It is musical style that decides these factors. On the other hand, contemporary music tends to convey all rhythmic details in the score, including precise duration, articulation, general performance indications and expression.

In *Nuance*, rhythmic details assist musical expression. For example, a 'stretched' note (stretching duration by a subtle value) is expressed through small-scale divisions of the beat. A 'pushed' note (pushing its weight) is expressed by a note with a slur. An 'affected' note is denoted with a note.

**Example of Rhythmic Organisation**

<table>
<thead>
<tr>
<th>Rhythmic organisation</th>
<th>Mov./bar</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>initiating motifs with different divisions of beat</td>
<td>II/58-60</td>
<td><img src="image1" alt="Example" /></td>
</tr>
<tr>
<td>'natural' rhythm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>voices end in different moments</td>
<td>I/121-2</td>
<td><img src="image2" alt="Example" /></td>
</tr>
</tbody>
</table>
rhythmic expression
irrational longer durations accentuates notes with expression I/89-90

varied articulations assist expression II/41-2

Timbre

Musical instruments change timbres through articulation, fingering, position, string, bowing, etc. Many of the possibilities have been fully explored through the centuries. There are, however, some that can be further exploited. For example, a dynamically fluctuating note rarely been used in Western musical history. It can be expressed as , to be played as .

For wind instruments, different articulations produce delicate nuances. There are principally three types of tongue articulation, , which can be applied in rotation for tonal variety. Some notes of certain instruments have more than one fingering, which may produce different timbres. This may be expressed as the example , in which n stands for normal fingering and o stands for an other fingering.

For the string instruments, shifting fingers on a note produces a ‘wavering’ tone. This is to be denoted as . Changing position of the bow between the bridge and the fingerboard produces very different timbres. When the bow approaches the fingerboard, it produces a smooth tone. In physics this is described as a sine wave. When the bow approaches the bridge, on the other hand, it produces a harsh timbre and square waves. This can be expressed as: . Shifting positions in a bow stroke produces a gradual timbre change, as the example shows: .
Texture

Stratification

To keep a clear structure in a thick texture, I have divided the full orchestra into several strata. Usually there are three strata: a stratum of transposed mode passages, another with serial themes and a stratum with simplified bass line.

The stratum of serial motives or themes is always derived from that of the modal passages. By carefully choosing notes from the passages, one may find motifs with consistent tonal structures. The stratum of simplified bass is based on a variety of harmonic progressions. They might be chromatic, serial, even impressionist, but rarely functional.

A stratum may consist of several layers imitating or contrasting with each other. The stratum of transpositional scales always consists of passages in contrary motion. The stratum of serial motifs consists of imitations of many kinds.

There are also periods written with the reverse process, i.e. deriving passages from serial structure. For example,
Instrumentation

3 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons
Contra Basson

3 Horns
3 Trumpets in Bb
2 Trombones (Alto & Tenor)
Bass Tuba

Timpani
Percussion

Violins I
Villons II
Violas
Violoncello
Double Basses

Notation

Percussion

There are five percussion instruments (except for the timpani) used in the tone poem, played by a single person. Owing to the difficulty of the notation program they are not expressed in single line staves, but in an ordinary stave.

Melodic Instruments

Winds

Strings

change articulations change fingering without changing the pitch. n: normal fingering; o: other fingering.

change fingerings in the same note near the fingerboard (sine wave) and near the bridge (square wave) gradually approach the bridge then back to the fingerboard.

change expression change timbre without the changing pitch a little staccato a little accent gradually change dynamics (to be played as)
Nuance

I

$\frac{\text{Flute}}{\text{Nuance}}$

J.1-100 Philip Shieh (1996)

\[ mp \]

\[ \text{3 Flute} \]

\[ \text{2Ob} \]

\[ \text{2Cl.(Bb)} \]

\[ \text{2Bn+C.Bn} \]

\[ \text{3 Hn. (F)} \]

\[ \text{3Trp.(Bb)} \]

\[ \text{2Trb/Tub.} \]

\[ \text{3 Timp} \]

\[ \text{Perc.} \]

\[ \text{VI.I} \]

\[ \text{VI.II} \]

\[ \text{Vla.} \]

\[ \text{Vo.} \]

\[ \text{D. B.} \]
Moderato

Nuance IV

Philip Shieh (1996)
Fl. III

Clarinet (Bb)

2 Bn + C. Bn.

Hn. I, II (F)

Hn. III (C)

3 Trumpets (Bb)

2 Trombones

Tuba

Percussions

Timpani

Violins 1

Violins 2

Violas

Violoncelli

Double Basses
Film Music

WAVES

by Philip C. J. Shieh

Submitted in part satisfaction of the requirements for the degree of PhD in the University of Edinburgh 1997
INTRODUCTION

Philip Shieh

Waves is an experimental film produced and directed by Lin Taijou. The film is symbolic in style, consisting of ideas of metempsychosis, death, fate and surrealism. Owing to his Buddhist belief, Mr. Lin tried to convey these ideas through an ontological drama, representing neither a heroic saga nor a secular conflict. Although he has no relationship with symbolism, Mr. Lin’s art resembles that of symbolic literature. In the art of film, Lin explored many artistic techniques, including time-lapse, transition, and over-exposure. Because of his background as a sculptor, he is able to convey his ideas in a visual form. The storyboard shows his art design. (see Appendix) The file is edited with the Avid system (Apple Macintosh based) in which I followed the plot, listened to the sound effects, and measured the timing of the film. During the editing process, Lin discussed the music he needed with me.

Unlike some other film music, the music is composed strictly according the timing of the film, rather than composing an original piece which is then chopped into segments to accompany the film. The music is written precisely according to the events; music is written in segments in the first place, many of them are short motifs or transitional movements. The music is written with the German program Cappella, in which storyboard, dialogues and music are combined together to make a clear outline of the whole. The music is composed for a chamber orchestra, but is performed by the module Proteus/2 in the film score.

In composing the music, I tried to enhance the symbolic character of the film. I used a series, with a transformation, throughout the film.

Main Series in "Waves"

\[
P: \text{prime of a pitch class set; } S: \text{strong dissonance, i.e. minor second above the prime; } N: \text{Neutral, i.e. augmented fourth or diminished fifth above the prime.}\n\[S N P (S N P)-3 (s a n)-4 (a s n)5\]
s: inversion of S, i.e. minor second below the prime; n: inversion of N, which is identical with its original.

The series is constructed with four subsets with an identical pitch class set (pcs), but in different orders. Set theory is inadequate to express their relationship. For example, for the set theorist, all the four sets are pcs 4-5, disregarding inversion and ordering disposition. It is the identical structure that makes the series coherent; and it is different contexts that make the subsets varies. In composition, a composer
always has to take these two elements into account. I feel that an analytical system has to embrace both properties; therefore I used this system, and hence named it contextual serial composition.

According to the requirements of the film, all instruments in the music are soft in character: alto flute, Cor Anglais, bass clarinet, horn and strings (only one part of violin) comprises the score. The instrumentation gives the music an atmosphere of melancholy. With the twelve-tone harmony, the overall tone of the music is mysterious and subtle. The harmony in the following excerpt, for example, aspires towards romantic expression and impressionist elegance.
Waves

Music by Philip Shieh (1996)

12 C. U.: JOHN's surprised face.

14 B. S. TONY's POV from low angle: JOHN looks at TONY with astonishment and then looks around.

15 L. S. JOHN's POV: A place with nobody around.

\[ \text{Music notation} \]
18 F. S. JOHN's POV from high angle: A few photographs and slides are scattered by TONY.

19 F. S. TONY's POV from low angle: JOHN picks up the walkman in TONY's hand.

48 C. U.: In the background there are some slides on the window and then the focus is on. JOHN putting the cassette into a tape recorder and the camera ZOOMS IN on the turning cassette. The sound of waves is on.
61 C. U. JOHN's POV: Photographs are being examined through the magnifying lens by JOHN and he picks out some photographs which have either strange composition or are out of focus. One of them is a close-up of a hand on which there is a glass ball. JOHN leaves through the photographs again finding another photograph with a hand holding a glass ball and a close-up photograph (b) of a woman with a glass ball between her lips.

67 B. C. U.: A photograph of LISA holding a glass ball is her hand.

68 B. C. U.: JOHN's eyes as he looks at the photographs.
71 C. U. JOHN's POV: JOHN draws comic frames of a hand with a glass ball on it.
JOHN (O. S.): When he gives her a glass ball at a beach....

76. C. U. In the drawing book, B gives A a gun to kill a man, C.

87 F. S. (TIME-LAPSE effect): Waves whip the beach.

88 C. U. JOHN's POV: LISA's scissors fall to the shadow of LISA and JOHN picks them up.
102 C. U. --> L. S.: LISA puts on the earphones and the sound of waves accentuates. We follow the wire of the earphones, a cassette is playing inside the walkman and then the camera shifts its focus to the waves in the background, whipping the coast and the picture gradually becomes OVEREXPOSED.

The maximum volume of the sound of waves.
106 C.U. LISA's POV: LISA's images in the photographs on the beach. LISA (O. S. with confusion): It's me?!

107 SAME AS SHOT 106 from another angle. JOHN (O. S.): Yes, it's you. And then LISA takes the photographs up.

110 C. U. LISA's POV: LISA looks at the man being killed lying on the ground in the drawing book. LISA (O. S.): Who's dead?

JOHN (O. S.): The main character in my comic book. JOHN shows LISA a photograph and points to the man, TON. JOHN (O. S.): It's him.
115 C. U. LISA's POV: LISA slowly scatters a handful of sand on the face of the man in the photograph until the photograph is all covered with sand and then the camera ZOOMS IN.

The OVEREXPOSED picture gradually becomes white.
128 C. U.: Some photographs, slides, and lose pages of a drawing book are half covered with sand on the beach.

JOHN (O. S.): Those frames in the comic are just like those photographs....
142 C. U. --> B. S. SAME AS SHOT 81 but with sand on the comic in the drawing book. After A looks at the gun in his hand and then his corpse on the ground, he commits suicide. Camera ZOOMS OUT from the comic and it seems that the comic book is finished but John's head is on the comic. John is dead with his eyes open and look shed on the comic.
Appendix: Lin Tay-jou’s Storyboard
When a comic book writer, John, sits by rail tracks working on the plot of his comic book, suddenly he hears a gunshot and discovers that it is Tony being shot and lying by the rail tracks with some photographs and slides around and a cassette in hand.

By instinct, John picks up the cassette and listens to it, which is conversation between a woman and a man but it is constantly interrupted by the sound of waves and the click sound of a camera shutter. After John looks through the photographs around Tony, he thinks the cassette has much to do with the photographs.

John continues developing his unfinished comic book with the inspiration of the cassette and the photographs. John makes all kinds of hypotheses and imagines the images frame by frame in his mind.

When John is painstakingly building up the end of his story at a beach (perhaps this is also John’s imagination), he meets a mysterious woman, Lisa, cutting her hair there. John shows Lisa the photographs and cassette and asks her whether she is the woman in the photographs. But when Lisa sees the photographs, she is surprised that there is such a woman resembling her so much in the world.

At last, when Lisa asks John how the story is going to end, John says he does not know and suggests that since Lisa is the character in the story, she must know and should decide the end of the story. Lisa goes lying on the beach listening to the sound of waves, telling John a condition for exchange of the end of the story. When John is like Lisa lying at the beach, he closes his eyes and hears a gunshot. So it is John being shot and lying at the beach with his drawing book and photographs scattered around. It seems that the comic book is finished and which has something to do with John’s death. In John’s hand there is a walkman with a cassette playing inside. With the sound of waves, another man picks up the cassette. The story goes on and on.

END
EXT. RAIL TRACKS  DAY

1  TITLE
   The sound of a train approaching from a distance.

2  TITLE
   The sound of a train approaching.

§3 C.U. JOHN’s POV: Several frames of a comic in
   JOHN’s drawing book.
   JOHN(O.S.): Everything has been programmed/set
   up already...
   The sound of a train approaching.

§4 SAME AS SHOT 3.
   JOHN(O.S.): ...so nobody can do anything....
   The sound of a train approaching.

§5 SAME AS SHOT 3.
   JOHN(O.S.): When the story...
   The sound of a train approaching.
$6$  
**SAME AS SHOT 3.**  
JOHN(O.S.): ...is proceeding to its climax...  
The sound of a train approaching.

$7$  
**SAME AS SHOT 3.**  
JOHN(O.S.): ...characters are absent...  
The sound of a train approaching.

8  
**B.S.--C.U.:** JOHN sits on the grass reading his drawing book while in the background a train is running past from left to right.  
And suddenly there is a gunshot. Camera **TILTS IN** JOHN's head and he looks up.

9  
**B.S.--C.U.:** JOHN is astounded and looks beyond the camera, leaving his drawing book on the grass. He runs in the direction of the gunshot. Camera **TILTS DOWN** to JOHN's drawing book in which there are a few unfinished frames of a comic.

10  
**B.S.--F.S.:** JOHN walks in the direction of the gunshot/rail tracks. Camera follows JOHN from behind until JOHN stops in front of a dead man: TONY, by the rail tracks.
11 F.S.: JOHN stands in the background looking at TONY in the foreground.

12 C.U.: JOHN’s surprised face.

13 C.U. JOHN’s POV from high angle: TONY’s face covered in blood. He is dead already.

14 B.S. TONY’s POV from low angle: JOHN looks at TONY with astonishment and then looks around.

15 L.S. JOHN’s POV: A place with nobody around.

16 L.S. JOHN’s POV: Rail tracks with no one around.

17 B.S. TONY’s POV from low angle: JOHN looks back at TONY.
18  F.S. JOHN’s POV from high angle: A few photographs and slides are scattered by TONY. He is wearing earphones with some unclear sound coming from them. We follow the wire to TONY’s hand in which there is a walkman with a cassette playing inside. Camera ZOOMS IN to the walkman.

19  F.S. TONY’s POV from low angle: JOHN picks up the walkman in TONY’s hand.

20  C.U. JOHN’s POV: The walkman in JOHN’s hand is playing. Then JOHN pushes the stop and eject buttons and takes out the cassette, on which there is a label with some musical notation.
21 B.S.--C.U.: JOHN inserts the cassette into the walkman and then puts on the earphones. Camera slowly TRACKS IN/ZOOMS IN to the earphones in JOHN's ears. The sound of waves is heard.

22 A black screen and the title "WAVES" is on. The sound of waves continues.

23 C.U.: The earphones in JOHN's ears following the wire to JOHN holding the walkman in his hand in the foreground and gradually going out of focus and then the focus is on the photographs and slides scattered around TONY. The sound of waves continues. The voice of a young man, TONY fades in..
24  C.U.: Several photographs and slides by TONY's hand are blowing in the wind.  
TONY(O.S.): Are you recording?...

25  C.U.: Several photographs and slides by TONY's foot are waving in the wind.  
TONY(O.S.): Do you like sea?

26  C.U.: A photograph with blood stains is on TONY's chest.  
A young woman, LISA's voice appears with the sound of waves.  
LISA(O.S.): Yes..., it is telling me a story.
27 C.U.: A photograph with blood stains is under TONY's arm.
TONY(O.S.): What story?
After TONY, the sound of waves is accentuating.

28 C.U.: A torn photograph by TONY is blowing in the wind.
The sound of waves is accentuating.

29 C.U. from high angle: TONY's bag is full of slides and slide boxes.

30 F.S. TONY's POV from low angle: JOHN bends down to pick up the slides on the ground.

31 C.U. JOHN's POV: JOHN picks a slide.
32  **B.S.: JOHN looks at a slide through the sunlight.**

33  **C.U.: SAME AS SHOT 32, another slide with LISA's image.**

34  **C.U.: SAME AS SHOT 32, another slide of LISA.**

35  **C.U.: SAME AS SHOT 32, another slide of LISA.**

36  **C.U. JOHN's POV: JOHN picks up some photographs and an A4 size photograph is on the top.**
C.U. JOHN's POV: There is a woman, LISA's image on a beach in some frames of the A4 size photograph and then JOHN takes away the A4 size photograph seeing a photograph of TONY and LISA on a beach.
The sound of waves continues.

B.S.: JOHN lowers the photograph looks at TONY on the ground and then compares TONY with the man in the photograph.

B.S.--->C.U. JOHN's POV: The focus is first on TONY's face on the ground in the background and then shifts to TONY and LISA in the photograph held by JOHN in the foreground. And then JOHN takes away the photograph and sees a photograph of LISA.

C.U. JOHN's POV: LISA's face in the photograph reflecting JOHN's face.
41 A black screen.
The sound of waves fades in and then gradually becomes distorted.

INT. JOHN'S STUDIO DAY

42 C.U.: Earphones are on a photograph of LISA (SAME AS SHOT 40). Following the wire, a cassette is playing in a walkman but the earphones are not connected to the walkman. JOHN reaches for the stop button and then the sound of waves stops. When the cassette is taken out, it is jammed on the walkman.

43 C.U.--B.S.: A jammed cassette is on the photograph in which LISA holds a cassette and a walkman on a beach and then camera slowly TRACKS RIGHT to JOHN trying to fix the cassette with a pencil.
44 C.U.: JOHN using a pencil to fix the cassette.

45 B.S.: JOHN is in the foreground continuing fixing the cassette and in the background the wall is filled with photographs.

46 F.S. from high angle: The floor is full of LISA's photographs and JOHN continues trying to fix the cassette.

47 B.S.: In the background a lot of slides are on the glass of the wall and JOHN suddenly stands up from the foreground.
C.U.: In the background there are some slides on the window and then the focus is on JOHN putting the cassette into a tape recorder and the camera ZOOMS IN on the turning cassette. The sound of waves is on.

C.U.: On the floor, a glass of water reflecting JOHN walking from right to left is on top of the photographs of LISA on a beach.

C.U. from high angle (TIME-LAPSE effect): SAME AS SHOT 49 FROM ANOTHER ANGLE; the shadow of the glass moves.

C.U.: On the window there are some slides of LISA on a beach.
52  C.U.: SAME AS SHOT 51 FROM ANOTHER
    ANGLE; suddenly the window moves back and
    forth.
    With the sound of waves, TONY's voice fades in.
    TONY(O.S.): Why are you crying?/ You are crying?

53  C.U.: On the wall there are several photographs of
    LISA recording sound at a beach; the daylight
    through the slides falls onto the photographs moving
    back and forth.
    With the sound of waves, fade in LISA's voice.
    LISA(O.S.): A grain of sand has come into my eye.
    After LISA, we hear a series of clicks from the
    camera shutter.

54  SAME AS SHOT 53 from another angle.

55  SAME AS SHOT 53 from another angle.
    With the sound of waves, fade in LISA's voice.
    LISA(O.S.): Why are you taking photographs of
    me?

56  SAME AS SHOT 53 from another angle.
    The sound of waves is heard with a consecutive click
    of the camera shutter.
57 A black screen.
The sound of waves is accentuating.

58 C.U.--->B.S.: SAME AS SHOT 53 from another angle. Suddenly camera fast TRACKS TO THE RIGHT and stops at a photograph (a), which JOHN is hanging on the wall. Then JOHN leaves the frame from the left and the camera stays where the photograph is and then ZOOMS IN. 
The sound of waves fades in and then:
TONY(O.S.): May I have this cassette?
LISA(O.S.): What are you going to swap/exchange for?
The sound of waves continues.

59 C.U.--->B.S.: A tape recorder is playing in the foreground; its volume is sometimes loud and sometimes quiet. The tape recorder stops automatically when it finishes playing and then the focus shifts to JOHN in the background looking at the tape recorder.
B.S. from low angle: JOHN turns back to leaf through and examine the photographs with a magnifying lens.

C.U. JOHN's POV: Photographs are being examined through the magnifying lens by JOHN and he picks out some photographs which have either strange composition or are out of focus. One of them is a close-up of a hand on which there is a glass ball. JOHN leaves through the photographs again finding another photograph with a hand holding a glass ball and a close-up photograph (b) of a woman with a glass ball between her lips.

B.S.: JOHN hangs another photograph on the wall.

C.U. JOHN's POV: JOHN puts the photograph (b-SHOT61) of a woman with a glass ball next to the photograph (a-SHOT58) of a man with a cassette in his hand.
64 M.S.: JOHN looks at these two photographs.

65 B.C.U.: JOHN’s facial expression as he looks at the photographs.

66 B.C.U.: A photograph of LISA with a glass ball between her lips.

67 B.C.U.: A photograph of LISA holding a glass ball in her hand.

68 B.C.U.: JOHN’s eyes as he looks at the photographs.

69 C.U.: On the wall there are profile pictures of the main character in the comic, A from different angles.

70 C.U.: On the wall there are profile pictures of the main character in the comic, B from different angles.
C.U. JOHN's **POV**: JOHN draws comic frame of a hand with a glass ball on it.

JOHN(O.S.): When he gives her a glass ball at a beach...

72 C.U.: SAME AS SHOT 71 FROM ANOTHER ANGLE.

73 C.U. JOHN's **POV**: SAME AS SHOT 71 FROM ANOTHER ANGLE.

JOHN(O.S.): ...for...a murder/to kill a man.

§74 C.U.: In the drawing book, a male character A, gives the female character B, a glass ball.

§75 C.U.: In the drawing book, B gives A a gun to kill a man, C.

§76 C.U.: In the drawing book, A follows C with a gun.
§77 C.U.: In the drawing book, when C is about to kiss a woman, D kills C. A gun shot.

§78 C.U.: In the drawing book, after C is shot, he turns and it is A. When C falls to the ground, D turns back and it is B.

§79 C.U.: In the drawing book, B spits a glass ball/takes out a glass ball from her mouth. B says to A that she has control over his soul.

§80 C.U.: In the drawing book, A looks at C (the personification of A) falling to the ground, which is exactly the same position as Tony lying by the rail tracks.

§81 C.U.: In the drawing book, B says to A that he only has one last chance. A looks at the gun in his hand and camera PANS to the right and stops at an empty frame of an unfinished comic and then the picture OVEREXPOSES and gradually becomes white. Slowly fade in the sound of waves.
EXT. BEACH DAY (B&W film stock)

82 C.U. (An overexposed picture gradually becomes normal): A hand holds some long hair and suddenly a pair of scissors entering from the left cuts the hair.

83 C.U.: A hand holds some other hair and the scissors coming from below cuts the hair.

84 C.U.: Some hair on the beach.
C.U.--B.S.: LISA is cutting the hair on her forehead with scissors. Camera TRACKS OUT/ZOOMS OUT from a mirror on the beach reflecting LISA cutting her hair and at the same time JOHN is standing behind LISA. Camera gradually becomes out of focus and the focus shifts to LISA cutting her hair in the foreground.

F.S.: A shadow of LISA cutting her hair.

F.S. (TIME-LAPSE effect): Waves whip the coast/beach.

C.U. JOHN's POV: LISA's scissors fall to the shadow of LISA and JOHN picks them up.
89  F.S. from low angle: JOHN bends down to pick up the scissors.

90  C.U.->B.S. JOHN's POV: JOHN gives the scissors back to LISA.

91  C.U.->F.S. LISA's POV: LISA reaches her hand out for the scissors. Camera quickly TILTS UP to JOHN, who is looking at LISA. LISA(O.S.): Do I know you? JOHN shakes his head. JOHN: You are cutting your hair here?

92  C.U. LISA's POV: LISA opens her hand, in which there is some hair waving/blowing in the wind. LISA: No. I am trimming my mind/mood.
93  L.S. (TIME-LAPSE effect): The whole beach with no one around.

94  L.S. (TIME-LAPSE effect): The drifting clouds in the sky.

95  L.S.: JOHN and LISA are in the background; a dry fish skeleton is on the sand in the foreground. JOHN(O.S.): You look familiar to me.

96  F.S.: JOHN squats down and shows photographs to LISA.

97  L.S.--C.U. LISA's POV: At a distance, a photograph is floating on the sea in the foreground and JOHN points to the woman in the photograph. JOHN: Is this you?

98  B.S.: In a mirror, LISA's surprised facial expression. LISA: Me? Camera quickly PANS to LISA looking at the photographs one by one. LISA: Is this me?
99  C.U. LISA's POV: LISA looks at the photographs.
LISA(O.S.): Why having a walkman? Why do I have a walkman?

100  C.U. LISA's POV: SAME AS SHOT 99.
LISA(O.S.): What is on the cassette?

101  M.S. LISA's POV: JOHN takes out the cassette.
JOHN: This is the cassette and the walkman in the photographs. Listen.

102  C.U.-->L.S.: LISA puts on the earphones and the sound of waves accentuates. We follow the wire of the earphones, a cassette is playing inside the walkman and then the camera shifts its focus to the waves in the background, whipping the coast and the picture gradually becomes OVEREXPOSED. The maximum volume of the sound of waves.
103 An OVEREXPOSED blank screen. The sound of waves continues.

104 C.U. (An overexposed picture gradually becomes normal.): LISA holds the earphones and looks sad. LISA: This...this is an unusual voice. LISA looks at the beach pensively and then she closes her eyes. LISA: Who's talking in the cassette?

105 F.S.: JOHN sits on a beach. JOHN: You. LISA(O.S.): Me? JOHN takes one step forward and points to one of the photographs on the beach. JOHN: The woman in the photograph.

106 C.U. LISA's POV: LISA's images in the photographs on the beach. LISA(O.S. with confusion): It's me?!

107 SAME AS SHOT 106 from another angle. JOHN(O.S.): Yes. It's you. And then LISA takes the photographs up.
108  **B.S.:** LISA looks the photographs with confusion.

109  **C.U. LISA's POV:** LISA looks at the photographs.
LISA(O.S.): It is the same place but why can’t I remember anything at all?
LISA sees several loose pages of a comic book among the photographs.
LISA(O.S.): This is/These are...?/What is this?
JOHN(O.S): It’s my drawing/comic.
LISA(O.S.): Why the characters in the book/comic are so much like us/you and me?
LISA leaves through the comic page by page.

110  **C.U. LISA's POV:** LISA looks at the man being killed lying on the ground in the drawing book.
LISA(O.S.): Who’s dead?
JOHN(O.S.): The main character in my comic book.
JOHN shows LISA a photograph and points to the man, TONY.
JOHN(O.S): It’s him.
LISA looks at the woman next to TONY in the photograph and then juxtaposes the woman in the drawing book and the woman in the photograph.
LISA(O.S.): It’s me.
JOHN(O.S.): You are....

112 C.U. from LISA's POV: in the drawing book from another angle.
JOHN(O.S.): ...the character in the comic book.

113 B.S. from low angle: LISA puts the photographs on the beach.

114 C.U. LISA's POV: SAME AS SHOT 113 from another angle.

115 C.U. LISA's POV: LISA slowly scatters a handful of sand on the face of the man in the photograph until the photograph is all covered with sand and then the camera ZOOMS IN.
LISA(O.S.): How are you going to end this story?
JOHN(O.S.): I don't know yet.
The OVEREXPOSED picture gradually becomes white.
116 An OVEREXPOSED blank screen.

117 C.U.-->F.S.-->C.U. (An overexposed picture gradually becomes normal): In the foreground LISA holds scissors with little hairs on it, opening and closing the scissors repeatedly and looking deep in thought.
LISA(O.S): Will you let me die?
The focus slowly stops at JOHN in the background.
JOHN: You are the character so you make the decision.
The focus slowly stops at LISA and the scissors in the foreground and LISA repeatedly opens and closes the scissors.

118 C.U.: LISA closes her eyes and the scissors deep in thought.

119 F.S. from low angle: LISA quickly sticks the scissors into the sand.

120 C.U.: The scissors in the sand.
C.U. (TIME-LAPSE effect): The scissors and their shadow.

C.U--->B.S.: The focus shifts from the scissors in the foreground to the background.
LISA lies on her stomach on the beach facing the scissors and then closes her eyes listening to the sound of the earth.
LISA: I don’t know./I have no idea.

C.U.: LISA’s ear.
The sound of waves accentuates.
LISA(O.S.): But I know everyone will die some day...

F.S.: JOHN looks at LISA lying on the beach.
LISA: ...and it is an unescapable end.
M.S. JOHN's POV from high angle: LISA lies on her stomach facing the scissors. JOHN lies on his stomach facing LISA.

L.S. JOHN's POV: Vertical sea level and waves. JOHN(O.S.): But the characters in the comic will/can live forever in the readers' mind.

C.U. LISA's POV: The scissors are in the foreground while JOHN lies on his stomach looking at LISA and then JOHN closes his eyes listening to the sound of the earth. JOHN: When I create/draw characters for/in my comic, I have the feeling that I can rule/change the world as I want/wish....

C.U.: Some photographs, slides, and loose pages of a drawing book are half covered with sand on the beach. JOHN(O.S.): Those frames in the comic are just like those photographs....
129 SAME AS SHOT 128 from another angle.
JOHN(O.S.): But why is that the more I draw and think, the less I can understand the outside world?...

130 SAME AS SHOT 128 from another angle.
JOHN(O.S.): Gradually I cannot tell what is real; I even cannot tell what is fiction and what is reality.

131 SAME AS SHOT 128 from another angle.
LISA(O.S.): You want to play an eternal role?
JOHN(O.S.): Yes....

132 SAME AS SHOT 128 from another angle.
JOHN(O.S.): ...like the characters in my comic....

133 SAME AS SHOT 128 from another angle.
JOHN(O.S.): ...living in the frames.
$134$ SAME AS SHOT 75 but with sand on the comic of the drawing book.

$135$ SAME AS SHOT 76 but with sand on the comic of the drawing book.

$136$ SAME AS SHOT 77 but with sand on the comic of the drawing book.

$137$ Some frames of $\Delta$ holding a gun from different angles with sand on them.

$138$ A frame of $\gamma$ falling to the ground with sand on it.

$139$ SAME AS SHOT 78 but with sand on the comic of the drawing book.
§140 SAME AS SHOT 79 but with sand on the comic of the drawing book.

§141 SAME AS SHOT 80 but with sand on the comic of the drawing book.

§142 C.U.--B.S.: SAME AS SHOT 81 but with sand on the comic in the drawing book. After A looks at the gun in his hand and then his corpse on the ground, he commits suicide. Camera ZOOMS OUT from the comic and it seems that the comic book is finished but John's head is on the comic. John is dead with his eyes open and blood shed on the comic.

143 C.U.: JOHN's hand is buried in the sand.
144 C.U.: JOHN is wearing earphones. Following the wire of the earphones, we see a cassette turning in a walkman.

TONY(O.S.): Are you recording? Do you like sea? LISA(O.S.): Yes, it is telling me a story. TONY(O.S.): What story?

Camera slowly ZOOMS IN the walkman. The sound waves accentuates.

145 A black screen. The titles and credits appear.
146  C.U.: After the cassette stops (the sound of waves also stops) for a few seconds, a hand takes away the walkman on the beach.

147  A black screen and then the titles and credits continue.

END
Tone Poem

SCOOPING THE MOON

For Chamber Orchestra

by Philip C. J. Shieh

Submitted in part satisfaction of the requirements for
the degree of PhD in the University of Edinburgh

1997
Tone Poem

Scooping The Moon

Background

The tone poem “Scooping the Moon” was commissioned by the Philharmonia Orchestra and was performed at the South Bank Arts Centre, London, on March 11th, 1995.

The story of Li Po scooping the moon is well-known in Chinese culture. Composing for this Romantic story (see indication on page one), I try to convey the poet’s bohemian character with a string quintet. The wind instruments play the rôles of the other characters. For most of the time the piano depicts waves in the lake.

A Tone Poem Incorporating both Romantic and Contemporary Styles

The tone poem is a musical form with extra-musical implications. In this sense it has to be incorporated with literature.

Tone poems always consist of several leitmotifs, which may combine or contrast with each other. The successful planning of the motifs ensures the basis for good structure.

As elements of a tone poem, the motifs symbolising each character are descriptive by nature. But that is not all. What is more is that they are designed to fulfil music structure. The motifs are independent in formal structure. However, they may also work together in various combinations. To ensure that none of the motifs conflict with each other, a fugal-style arrangement is made. There are two subjects and four counter-subjects in total.

Motifs

Subject 1 - Motif of the poet (12-tone series in inflections of pentatonic modes).

A twelve-tone series is made functionary by the fluctuating elements of a pentatonic scale. In phrase structure, the whole theme is developed from a tiny motif x, with its imitation x’, and extended phrase x’+.
Subject 2 - Counter-subject I (17-tone series with inflections of Greek modes).

In music theory, there was always been a debate about temperament. It is generally recognised that an octave is not limited to 12 tones; and conventional enharmonic notes are actually not equivalent. Equal temperament is a compromise made to construct keyboard instruments. Although the motif is written in serial style, it inherits the functionality from the movable-doh system, known as Shüan-kong system in Chinese. The theme consists of 17 notes, including the white notes, 5 sharp notes and 5 flat ones.

Counter-subject 2 - Motif of the moon (12-tone series with inflections of intervals).

The motif of the moon is a typical twelve-tone series.

Subject 2 - Motif of the lake (Impressionist figurations)

The motif of the lake was composed using figurations of impressionist implication.

Counter-subject 4 - Motif of reflection (series of timbre).

In the idea of serialism, timbre can be arranged so as to be a motif, which is particularly evident in Varése’s Ionisation. The motif of reflection is made
up of many percussion instruments.

Counter-subject 2 - Motif of the waves.

The motif of the waves is constructed on a chromatic harmonic progression. This makes a fluctuation while the rhythm remains static.
Li Po, the greatest Chinese poet once drunk on a boat floating on Dongting Lake, the largest Lake in China where he perceived the mirrored moon as his friend, and the shining waves his home.

Philip Shieh (1995)

Part I The Character
2. The Waves \( J = 80 \)

1. (Bb)

Pizzicato.

Ritardando.

Arco.
3. The Moon and the Reflexions

Meno Mosso \( \text{ \( \# \) } \) = 72

Oboe

Pf.

Vl.

Vla.

Vc.

D.B.

20

23

senza sordino

senza sordino
4. The Poet, the wine and the reflexion

Oboe
Cl.(B)
Trp(B)
Trb(T)
Woodblk
Cabaz
Bongos
Pf.
D.B.

Cabaza
Part 3 The Poet and the Lake

Oboe

CL(B)

Trp(B)

Trb(T)

Woodblk

Bongos

Cymbal

VI.

Vla.

Vc.

D.B.

94

99
GRAPHICS

For Orchestra

by Philip C. J. Shieh

Submitted in part satisfaction of the requirements for
the degree of PhD in the University of Edinburgh

1997
MUSICAL LANGUAGE IN GRAPHICS

Philip Shieh

Graphics is a serial composition in which I explored many possibilities of serial technique. In the process, I also evolved a contextual theory of twelve-tone music.

A Contextual Theory of Twelve-tone Music

The existing twelve-tone theory can be categorised into two types, namely linear serial and general intervallic; the former focuses on row-based technique, while the latter pays attention specifically to intervallic content.

Serial theory may be used to explain the thematic and formal structure of atonal music. However, it does not explain the pitch content of individual movements of music.

On the other hand, general intervallic theory explains the intervallic and harmonic content of a “set”, and relations of segments and periods in music; this may be used to identify the so-called tonality of twelve-tone music. The deficit of this theory is that it is not easy to embrace thematic process, which is vital in the construction serial music. It is weak in conveying linear order, imitation, layering and the force of counterpoint in all its senses. Not to mention register, timbre and dynamic arrangement. For example, pitch class set 4-1 (0,1,2,3) can be arranged in simple counterpoint as:

\[
\begin{array}{cccc}
\text{A} & \text{B} & \text{C} & \text{D} \\
\text{E} & \text{F} & \text{G} & \text{H} \\
\text{I} & \text{J} & \text{K} & \text{L} \\
\text{M} & \text{N} & \text{O} & \text{P} \\
\end{array}
\]

In set theory, they are all equally identified as the set 4-1, regardless of the fact that they differ from each other in both harmony and context.

Moreover, set theory has also inherited the drawback of some very unclearly defined ideas. For example, set theory considers the inverted set to be identical to the original, while they may in fact be of totally different “tonality”. One can easily hear the difference between the intervals while set theorists argue they are “actually” identical. It is unclear how set theorists define an inverted, retrograde and retrograde-inverted series in relation to the original. For example, the serial forms

\[
\begin{array}{cccc}
\text{A} & \text{B} & \text{C} & \text{D} \\
\text{E} & \text{F} & \text{G} & \text{H} \\
\text{I} & \text{J} & \text{K} & \text{L} \\
\text{M} & \text{N} & \text{O} & \text{P} \\
\end{array}
\]

are all set 4-1. Without a descriptive method, their thematic significance is ignored.

For a precise description twelve-tone theory has to contain both serial and general intervallic theory. In other words, a comprehensive theory has to consider all elements in the whole context — this is the thrust of this article.
The contextual theory is based on a view of intervallic structure in which all intervals are described according to their harmonic property. As in set theory, the necessary intervals for structure are those between the unison (0 semitone) and the augmented fourth (6 semitones). They are expressed in capital letters:

\[
\text{Structural Intervals}
\]

\[
\begin{array}{ccccccc}
P & S & D & E & C & O & N \\
\end{array}
\]

in which,
P symbolises Prime
S Strong dissonance
D Dissonance
E Exchange of dissonance
C Consonance
O Open consonance
N Neutral

The remaining intervals are expressed as inversions of the above; they are denoted by the letters:

\[
\text{Inverted Intervals}
\]

The inversion of the augmented fourth is identical to the original.

The problems I have described in serial and intervallic theories may be addressed within the system. In the description of intervals, the original may be distinguished from the inversion in the following way

The system is not only applied to vertical intervals, but also to linear structures. If we retain the designated prime of a pitch class set, the four forms of pcs 4-1 may be expressed as

One can easily recognise pesd as an inversion, DSEP as a retrograde, and dsep as a retrograde-inversion. If we try to start each form with a prime note (in serial terms, each theme starts from a prime note) the forms can be realised as
in which -2 denotes a transposition of 2 semitones lower, and +2, 2 semitones higher. Different counterpoints using the same pcs may be expressed as

\[ \text{Construction of the Themes in Each Movement} \]

In the process of composition, I do not derive music from theoretical precepts. Rather, it is an analytical process that I use during composing to keep structure clear and consistent. All the analyses will be based on contextual theory.

For contemporary music, texture is a vital parameter. The harmony of serial music has usually been saturated twelve-tone. On the other hand, texture has been variable to a great extent. *Graphics* is a piece I set out to employ textural design in serial music. Just as in the visual art of graphics, musical texture unfolded as fractal elements, patterns and fabrics — accordingly, these are the titles of the three movements.

**Movement I Fractals**

The movement was intend to explore fractals of a series to construct the whole piece. The subject series is a series “SPEeDs dOC noc”, in which the first hexachord is “SPEeDs”. The inversion of this hexachord is “speEdS”. Its retrograde is “sDeEPS” and retrograde-inversion “SdEeps”.

The second hexachord is “dOCnoc”. It comprises two subsets “dOC” and “noc”, which are frequently used to form an accompaniment to the first hexachord.

In this movement the subsets of the series are transformed into many possible orders. For instance, the subset SPE may be permuted as SEP, PES, PSE, EPS and ESP. These irregular fractals are just like a coast line, which embraces a variety of self-similar forms.

This is a short movement in which the motto motif SPEDs appears frequently, and almost becomes a Leitmotif.
Movement II  Patterns

In this movement I explored musical patterns with similar and identical subsets. The subject series of this movement is PEDnedSCO sco. The first hexachord, PEDned combines two similar subsets. The second hexachord SCO sco consists of two identical subsets in a relationship of inversion.

Observing the series in trichords, all of them except the first one are identical in intervallic contents. Since Ned=[SCO]₅, The series may be organised in trichords as PED [SCO]₅ SCO sco. The SCO is the most important pattern in this movement.

Movement III  Fabrics

The music of this movement is a synthesis of motivic melodies. The subject series is SPOonsDECced. The first hexachord, SPOons, is a series that consists of many open consonances. The second hexachord, DECced, combines two identical subsets which “accompany” the first hexachord. The content of the two hexachords is identical. The latter [decCED] equals [SPOons]₃; in exact order, it equals [ONSspo]₃.
Graphics
I Fractals

Philip Shieh (1996)
Graphics
II Patterns

Andantino grazioso

Philip Shieh (1996)
3 Flutes
3 Trp. (Bb)
2 Trb/Tub
3 Timp
Perc.
VI.
VII.
Vc.

woodblock (large)
mp bong (small)
cymbal

Vl. I
Vl. II
Vla.

mf

Vc.

Hn

Trb. mp

80
f

84
f

mf
A GARDEN CITY

For Clarinet, Violin, Cello & Piano

by Philip C. J. Shieh

Submitted in part satisfaction of the requirements for the degree of PhD in the University of Edinburgh

1997
Introduction to “A Garden City”

Philip Shieh

In the summers of 1994-96, my family and I often visited the gardens of Edinburgh. We were most impressed by the Royal Botanical Garden and the garden between Edinburgh Castle and Princes Street. This music celebrates these places.

The structure of the music is based on rapidly changing modes. A variety of modes of limited transposition form the music’s colour and structure.

I Castle Garden

Castle Garden, or Princes Street Garden, features the steep background of Edinburgh Castle. The music depicts this dramatic scene making use of various modes. Assuming the initial note of a mode as 0, the modes can be denoted as follows:

The mode in bars 1-5 is constructed from a limited transposed pattern (0, 1, 2, 3, 4), +6 indicates a transposition 6 semitones higher, which is an effective way of construction and is applied to the subsequent modes. Some modes comprise as many as ten elements while some of them comprise just six. They sound differently according to their intervallic structure. Bars 31-36 are constructed with modes in three models of transposition, (0, 1, 3) and (0, 1, 2). Bars 39-40 are constructed with a twelve-tone mode with a (0, 1, 2, 3, 6, 7) and its inversion. The letter i designates inversion.

Although the music is mainly modal in style, there are also serial approaches applied in the movement. For example, a simple pitch class set (pcs) may be elaborated into a whole section of music. The following example shows the piano
part of Castle Garden bar 6-9, which has been constructed simply by pcs 4-8 (0, 1, 5, 6).

II Rock Garden

In this movement I intended to describe the elegance of the Rock Garden in the Royal Botanical Garden within a neo-classical-like style. Modes are carefully chosen and assigned to each instrument to create a graceful effect. For example, in bar 7, the notes E and F are assigned to violin to achieve an open-close effect; the notes D and A are assigned to cello to produce as many harmonics as possible.

There are various figurations depicting divergent species of small plants, most of them grow extraordinary blooms.

Certain figurations have a specific character. For example bars 13-15 are impressionist in nature.
III Exotic Garden

Perhaps the most impressive scenes in *Royal Botanical Garden* are those in the greenhouses. In this miniature world, people ramble through tropical rain forests, humid weather and arid deserts. In celebration of these scenes, the music is almost programmatic. The opening is composed using "exotic" scales.

Bars 9-15 are dedicated to the cactus that are as tall as the greenhouse. The motif depicts this figure.

Bars 16-27 are a period of melody with a mood of ease, which may be associated with the lotus in the pond.

In bars 28-35 there is a period of canonic structure in the piano which is redolent of thick ferns.
A Garden City

I Castle Garden

Philip Shieh (1996)
Cl.(Bb) VI. Vc. Pf.

Cl.(Bb) VI. Vc. Pf.

Cl.(Bb) VI. Vc. Pf.

Cl.(Bb) VI. Vc. Pf.

Cl.(Bb) VI. Vc. Pf.

Cl.(Bb) VI. Vc. Pf.

Cl.(Bb) VI. Vc. Pf.

Cl.(Bb) VI. Vc. Pf.
II Rock Garden

Andante $\frac{\text{d}}{\text{e}}=160$

Cl. (Bb)

Vl.

Vc.

Pf
Tranquillo (meno moso)

Maestoso
LANDSCAPES OF THE DREAM

by Philip C. J. Shieh

Submitted in part satisfaction of the requirements for
the degree of PhD in the University of Edinburgh

1997
Introduction

Philip Shieh

The piece was commissioned by Mr. Lin Tayjou for his experimental film of the same title. Although finally it was not used in the film, the music was composed only for it. Therefore I feel that I should present the original devices of the music associated with the film.

Mr. Lin was a sculptor before he decided to be a film producer and director. Owing to this background he could master the visual art of film, especially that of composition and modelling. With some experimental effects, such as torch projection, distorted image, image scrapping and special montage, the film stands as a experimental one of a highly creative and artistic kind.

The film, by its nature, is impressionist in style. There are only two characters, the man X and the woman Y. In the 15-minute period, they act as if in a dream and talk by murmuring. The scene is set somewhere between reality and surreality in which the real world is confused with dreams.

The motifs

Before making the film, Mr. Lin drew up a storyboard and gave it to me. (see appendix) Because of his background, the storyboard is artistic and was very helpful for me in composing the music. Although the storyboard depicts the events in chronological order, I did not follow its sequence, because in the film, the original music does not always fit the story. It is during the post-production stage when the filmmaker and the musician or sound technician may decide on which sound clips to utilising from the original music. I followed this convention.

The theme of the man X was composed using twisted melodic lines which symbolises the man’s mystic character.
The theme of the woman Y consists of two parts, with part 1 being elegant,

The Woman Y's Theme, Part 1

and part 2 being transitional.

The Woman Y's Theme, Part 2

The theme of distorted images is on the basses, with figurations on the treble strings and a motif from the theme of the man X on the woodwinds.

Theme of Distorted Images
Finally the theme of dream is a complex of intriguing fabric.

When Y breaks the mirror, the music reaches its climax.

Music for Events of the Film

Although the original music is independent from the film, there are some periods intended for events in the film. Frames 21-22 of the storyboard would be using bar 14-21 of the score.
21. B. S. (The woman) Y turns on a torch. In the background, there is a collage of human eyes.

22. B. S. The light is on X's face. X avoids the light with his hand.

Y (O. S.) Are you afraid of light?

Frames 25-29 would use theme of distorted images.

Frames 63-66 would use theme of dream.

25. B. S. X turns on the torch illuminating human eyes collage on the wall and then Y also turns on her torch illuminating the wall.

X (O. S.) It's so quiet now....

65. C. U.: One arm of a doll is cut off by scissors.

Fade in the sound of animals being killed.

Frames 105-107 would use the theme of
Frames 105-107 would use the theme of mirror.

105. B. S. A mirror reflects Y and she uses a hammer to break the mirror, which still reflects her image.

106. —

Form

As an independent piece, the music is in integrated form. The sequence of events is show as follows:

<table>
<thead>
<tr>
<th>bar</th>
<th>form</th>
<th>extra-musical implication</th>
<th>usage in film</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-13</td>
<td>Introduction</td>
<td></td>
<td>title</td>
</tr>
<tr>
<td>14-21</td>
<td>Transition</td>
<td>torch projection</td>
<td>frames 21-23</td>
</tr>
<tr>
<td>22-39</td>
<td>Theme 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40-46</td>
<td>Theme 2</td>
<td>them of the man X</td>
<td></td>
</tr>
<tr>
<td>47-50</td>
<td>Theme 3 part 1</td>
<td>theme of the woman Y</td>
<td></td>
</tr>
<tr>
<td>51-57</td>
<td>Theme 3 part 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>58-62</td>
<td>Transition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>63-67</td>
<td>Theme 4</td>
<td>theme of distorted images</td>
<td>frames 25-29</td>
</tr>
<tr>
<td>68-72</td>
<td>Transition</td>
<td>bridge to the climax, theme of mirror</td>
<td></td>
</tr>
<tr>
<td>69-77</td>
<td>Theme 5 part 1</td>
<td>theme of mirror</td>
<td>frames 105-107</td>
</tr>
<tr>
<td>78-85</td>
<td>Theme 5 part 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>86-96</td>
<td>Transition</td>
<td>bridge to theme of dream</td>
<td></td>
</tr>
<tr>
<td>97-103</td>
<td>Theme 6</td>
<td>theme of dream</td>
<td>frames 63-66</td>
</tr>
<tr>
<td>104-111</td>
<td>Coda</td>
<td></td>
<td>end title</td>
</tr>
</tbody>
</table>
Landscapes of the Dream

Comodo

Theme of dream

Philip Shieh (1996)
The man X's theme
The woman Y's theme
63 Theme of distorted images

\textit{a tempo} con sordino

\textit{a tempo} con sordino

\textit{a tempo}
Theme of X and Y

Fl.
cresc.

Ob.
cresc.

Cl. (Bb)
cres.

Bn.
cresc.

Hn(F)

Trp. (Bb)

Timp.

VI.I

cres c.

VI.II
cres c.

Vla.
cresc.

Vc.
cres c.

D. B.
cres c.
Theme of dream
Coda
Appendix: Lin Tay-jou’s Storyboard
1. Intertitle: "Are dreams like films, twenty-four frames a second? If so, I am dreaming." Then fade in a woman humming a lullaby.

2. C.U.: In the dark, a hand appears from the left, playing with a shadow puppet.

3. C.U.: In the dark, a hand appears from the right, holding a head of a doll. In the background, there is a woman's shadow.
   X(O.S.): Dreams...

4. C.U.: In the dark, hands are sewing strange pictures.
   X(O.S.): ...only exist in the dark.
5. **C.U.**: In the dark, suddenly a shadow of a fast-turning windmill is projected upon a screen.
   **X(O.S.)**: ...turning...

6. **C.U.**: A cartridge of a film projector is turning fast.
   **X(O.S.)**: ...turning...

7. **C.U.**: Another cartridge of a film projector is turning fast, too.
   **X(O.S.)**: ...and turning...

8. **B.S.**: X stands next to a film projector looking at the screen.
9. C.U.: In the dark, the light of a film projector is on.

    X(O.S.): You...

11. C.U.: Y's face is half covered with her hair.
    X(O.S.): Who are you?...

12. C.U.--->B.C.U: X reaches out his hand attempting to touch Y, who is in front of the screen.
    X(O.S.): Why are you in my film?...
13. **B.S.:** X's shadow crosses the screen.
X(O.S.): ...my dream?...

14. **C.U.:** A film is rolling fast in a film projector.

15. **C.U.:** The roller of a film projector is rolling.

16. **C.U.:** The lens of the film projector is on.
17. **Title.** "LANDSCAPES IN THE DREAM," is on.

18. **C.U.** In the dark, X's hands light up a match. In the background, there is a lot of collage of human eyes. 

X(O.S.): Where are you?

19. **B.C.U.** In the match light, Y's eyeballs look around.

Y(O.S.): I am here.

20. **C.U. (camera is upside down):** The match light in X's hand dwindles in the dark.
21. B.S.: Y turns on a torch. In the background, there is a lot of collage of human eyes.

22. B.S.: The light is on X's face. X avoids the light with his hand.
Y(O.S.): Are you afraid of light?

23. M.S.: Y's torchlight is projected upon X.
X(O.S.): Yeah...
Y turns off the torch. The screen becomes black.

X(O.S.): Darkness is better...You can hide yourself...
Y(O.S.): But I am afraid of being in the dark...
25. **B.S.**: X turns on the torch illuminating human eyes collage on the wall and then Y also turns on her torch illuminating the wall.
   X(O.S.): It's so quiet now...


27. **C.U.**: The torchlight is projected upon a photograph of a human face, which is covered with many pieces of broken glass.
   Y(O.S.): I am afraid of the quietude...

28. **C.U.**: The torchlight illuminates a picture, which is a broken human face sewn with thread.
   Y(O.S.): The quietude gives me an uneasy feeling.
29. C.U.: X's torch illuminates the collage on the wall while Y stands in the foreground holding the torch on and off illuminating her own face.
Y(O.S.): It seems that other people are all dead...

30. L.S.: At night. In the city centre. Time-lapse effect and the camera is upside down.

31. L.S.: At night. On another corner of the city centre. Time lapse effect and the camera turned 90 degrees to the right.

32. M.S.(Time-lapse): Y stands still in the foreground while X pastes pictures of human faces onto the wall in the background.
33. **M.S. (Time-lapse):** X walks in front of a wall covered with pictures of human faces.

34. **A black screen.**

35. **B.S.:** X stands in the background while Y stands in the foreground. Each of them holds their own torch looking around.
   
   **Y (O.S.):** Did you hear that?
   **X (O.S.):** Hear what?

36. **C.U.:** The torch light in on Y's face.
   
   **Y (O.S.):** At a distance, someone is humming a song...
37. C.U.: X closes his eyes to listen closely.
X(O.S.): What song is that?

38. C.U.: Y's face.
Y(O.S.): ...it seems a sad song...repeats again and again...did you hear that?

X(O.S.): Isn't that sound of the rotation of the earth?

40. C.U.: Y's face.
Y(O.S.): I don't know...but it sounds so familiar.
41. C.U.: X covers his ears.
   X(O.S.): Or is it the sound from within?

42. C.U.: Y covers her ears.
   Y(O.S.): It sounds so sad.

43. B.S.: X and Y turn off their torches and the screen becomes all black.
   Y(O.S.): It's horrible...
   (O.S.): Yeah...are you still afraid of darkness?
   Y(O.S.): Yeah.

44. C.U.: In the dark, suddenly a torch is turned on illuminating X's face and he shouts.
   X(O.S.): Ah.......... And the torch is turned off.
45. C.U.: Y lights up a candle and the background is a wall covered with newspapers.
Y(O.S.): Are you all right?

46. C.U.: X faces the candle light.
X(O.S.): I just had a bad dream...

47. C.U.: A mirror is in the water, which reflects Y's face and a candle.
Y(O.S.): What kind of bad dream?... And suddenly there are ripples which obscure Y's face in the mirror.

X(O.S.): I forgot.
Suddenly the candle extinguishes and the screen becomes black.
49. A black screen.

50. L.S.: X’s POV. X is holding a torch looking for Y. He follows the light and turns 360 degrees several times and only sees the space covered with newspapers.
X(O.S.): Where are you?
Y(O.S.): In your dream...
The camera turned 360 degrees several times (slow speed).

51. C.U.: X’s torch illuminates a swinging doll’s upside-down face.
Y(O.S.): ...turning...

52. C.U.<--L.S.: A doll’s POV. X stands in the space covered with newspaper.
Y(O.S.): ...turning and turning...
The upside down camera swings back and forth to shoot X.
And suddenly X turns off his torch and the screen becomes black.

53. **B.S.:** X and Y turn on torches illuminating each other.

54. **F.S.:** X stands on the right facing Y while Y stands on a heap of newspaper and her shadow is projected on the ground.
   X(O.S.): I want to catch your dream...

55. **F.S. (high angle):** X runs from right to left attempting to touch Y's shadow.
   X(O.S.): ...your shadow...
56. C.U.: Several mirrors reflect X running from right to left.
X(O.S.): ...and your voice...

57. A black screen.
X(O.S.): ...but...

58. B.S.: Y stands in the foreground and her hair is half covered her face. Gradually Y is out of focus and the focus is in the background which is filled with pictures of human eyes.
X(O.S.): Why are you so obscure...
Camera pans to the right and stops at X, who faces a wall reading a book.
X(O.S.): ...distant...
X(O.S.): ...but so close...

X(O.S.): ...whispering by my ear...

61. B.C.U.: Words from another page.
X(O.S.): ...telling a story...
X(O.S.): ...as a dream...

63. C.U.: A doll’s hair is on fire.
X(O.S.): ...in our childhood...

64. C.U.: A nail is put into a doll’s eye.

65. C.U.: One arm of a doll is cut off by scissors.
Fade in the sound of animals being killed.
66. C.U.: A doll's body is cut by a knife.

67. A series pictures of slaughters, wars...etc. from TV about 15 seconds and then it is off.

68. A black screen. The sound of animals being killed fade out and fade in Y humming lullaby.

69. C.U.: A still of the face of a corpse(a).
Y(O.S.): ...They all fall asleep...

70. C.U.: A still of the face of a corpse(b).
Y(O.S.): ...like babies...
71. C.U.: A still of the face of a corpse(c). Y(O.S.): ...and each of them has...

72. C.U.: A still of the face of a corpse(d). Y(O.S.): ...his own dream...

73. C.U.: A still of the face of a corpse(e).

75. **B.C.U.:** A still of an eye of a corpse.

76. **B.C.U.:** A still of an eye of a corpse.
Fade in Y humming lullaby.

77. **B.C.U.:** X covers his eyes with his hand.
X(O.S.): Is this a dream?...

78. **B.C.U.:** X covers his eyes with his hand.
X(O.S.): ...or reality?...
79. **C.U.**: X's POV. He covers his eyes with one hand holding a small mirror reflecting his face in another. *(Camera is upsidedown)*

X(O.S.): ...Why it is so frightening?...

80. **C.U.**: X's POV. He holds a mirror reflecting his face.

X(O.S.): ...I don't want to wake up...

81. **C.U.**: X's POV. He holds a mirror reflecting his face.

X(O.S.): ...but the dream has become the place where I face reality...

82. **C.U.**: X puts a small mirror on a big one reflecting his face.

X(O.S.): ...In a few seconds...
83. C.U.: X puts several small mirrors on a big mirror, which reflect X’s broken face...
X(O.S.): ...I seem to have dreamt for centuries...

84. C.U.: The light from the mirror surface reflects upon X’s face.
X(O.S.): ...When I speak...

85. C.U.: X’s POV. Same as 83. Several pieces of glass reflect X’s broken face.
X(O.S.): Is this a dream talk, a dialogue in reality...

86. C.U.: A torch swings back and forth and its light is on X’s face.
X(O.S.): ...or interior monologue...
87. C.U.: Same as 86. X holds his hair.

88. C.U.: A torch swings back and forth and X’s shadow swings back and forth reflecting upon Y’s photograph.


90. B.C.U.: Y holds her hair. A torch swings back and forth. Y(O.S.): ...I...
91. **C.U.** Y's face with eyes closed. A torch swings back and forth.
Y(O.S.): ...Why am I hiding in your dream?...

92. **C.U.** Y holds her hair and a torch swings back and forth.
Y(O.S.): ...my dream is being projected in your dream...

93. **C.U.** Y is lying with her eyes closed.
Y(O.S.): ...I thought I could hide in your dream...

94. **C.U. from low angle** Y holds her hair.
Y(O.S.): ...to escape my dream
95. **C.U.:** Y holds her hair.
**Y(O.S.):** ...unexpectedly...

96. **C.U.:** Same as 95.
**Y(O.S.):** ...You had the same dream as I did...

97. **C.U.:** Same as 95.
**Y(O.S.):** ...gradually I cannot tell...

98. **C.U.:** Y touches herself in the mirror.
**Y(O.S.):** ...the images in reality from those in the dream...
99. **B.S.** From Y's POV. Y picks up a mirror.
Y(O.S.): ...When I am in the images...

100. **B.S.**: Y holds a mirror reflecting herself.
Y(O.S.): ...it is illusion...; however, it is so real...

101. **C.U.**: Y holds a mirror reflecting X, who is holding a mirror reflecting Y.
Y(O.S.): ...When you look at me...

102. **B.C.U.**: Same as 101.
Y(O.S.): ...look at my image...
103. **C.U.**: X holds a mirror reflecting Y, who is holding a mirror reflecting X. 
   Y(O.S.): ...Is it reality...

104. **C.U.**: Same as 103. 
   Y(O.S.): ...or a dream?...

105. **B.S.**: A mirror reflects Y and she uses a hammer to break the mirror, which still reflects her image.
106. C.U.: Y is in the broken mirror and a shadow of a turning windmill is on Y's face.

107. C.U.: The broken mirror reflects X's face and a shadow of a turning windmill is on X's face.

108. B.S.: A shadow of X and Y embracing each other.

109. C.U.: X and Y embraces each other.
Y(O.S.): Now...it's time for us to sleep...
110. **C.U.:** Y covers X's eyes with her hand.
Y(O.S.): Come...let's close our eyes together...
X(O.S.): Yeah.

111. A black screen.
Y(O.S.): ...then slowly fall asleep...
X(O.S.): ...Are we going to have the same dream again?...
Y(O.S.): ...Yeah...in the dream...and never wake up...
Fade in the sound of film projector.
X and Y are silent.

112. **C.U.:** X's POV. X gradually opens his eyes looking what he is touching is a screen.

113. **C.U.:** X touches the screen with amazement.
114. **B.S.:** X is transfixed standing in front of the screen touching the blank picture projected from the film projector.
X(O.S.): Where are you?

115. **C.U.:** Two cartridges of a film projector are turning.
Y(O.S.): ...I exist in your imagination...

116. **C.U.:** A cartridge of a film projector is turning.
Y(O.S.): ...turning and turning ...

117. **C.U.:** Same as 116 from another angle. A cartridge of a film projector is turning.
Y(O.S.): ...turning...
118. C.U.: Same as 116 from another angle, a cartridge of a film projector is turning.
Y(O.S.): ...turning and never stop...