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DESCRIPTION OF THE ARTISTIC WORK

**The Oratorio Cycle *Song of Eternal Sorrow* by Huang Zi as an
Example of a Connection Between Tradition and Innovation in Beata
Wroblewska's Contemporary Compositional Creation.
Formal Analysis and Performance Problems from the Perspective of
the Conductor**

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Introduction

The subject of this description work is unknown in Poland by Chinese composers Huang Zi, Lin Shengxi, and author Wei Hanzhang from the early 20th century, the first Chinese oratorio *Song of Eternal Sorrow*, in a new arrangement made in 2022 by Beata Wroblewska. The original work, inspired by Bai Juyi's famous Tang Dynasty (618-907) poem in China, recounts in ten parts the tragic fate of Tang Emperor Xuanzhong and his concubine Yang Yuhuan, that year amid a threat to the state. The composition was written in 1932 through the collaboration of friends, composer Huang Zi and librettist Wei Hanzhang, and was completed in 1971 by Huang Zi's student, composer Lin Shengxi. Composer Beata Wroblewska, embarking on the new arrangement, added an Introduction, based on the composition's themes, to the work's existing ten movements, and orchestrated the piece previously intended for soloists, chorus, and piano, which from now on involves soloists, chorus, and orchestra.

The overarching goal of this description work is to present the oratorio *Song of Eternal Sorrow*, widely known only to Chinese audiences, including Polish music lovers. This composition, thanks to the new sound design created by Beata Wroblewska, has a chance to gain fame also outside China, and familiarizing future performers of this composition with its issues and concert performance with the participation of Polish artists, will certainly contribute to its popularization.

The work consists of four chapters, an introduction, and a conclusion. Chapter one presents the history of the development of the oratorio form worldwide and in China. Chapter two is devoted to a discussion of the literary side of the work. Chapter three provides an in-depth analysis of the formal structure and fundamental musical elements in the new version of the piece by Beata Wroblewska. Chapter four, on the other hand, is a discussion of the performance problems noticed in the work on the composition. The description work is accompanied by a bibliography and appendices: profiles of the composers, graphic materials about the concert, the text of the composition in English translation, the pronunciation of the Chinese text, a list of musical examples, a list of tables, Beata Wroblewska's reflections on the arrangement, the program of the artistic

work, the score of Beata Wroblewska's work on electronic medium - Pen Drive, the doctoral work – artistic work on DVD and electronic medium - Pen Drive, and the transcript of the doctoral dissertation in Polish and English on electronic medium - Pen Drive.

Among the basic research methods for discussing the problems of this dissertation was the literary analysis method, that is, learning about historical sources in the form of the text and music of the original, analysis of the verbal text and musical material in the new work, as well as the comparative method of the original and the new version of the work. The descriptive method was of great use, which was used to add biographical information to the work, concerning the creators, and to include a history of the development of the oratorio form. Recalling the performance problems that arose during the preparation of the work's performance, the method of synthesizing conclusions was used.

The author would like to sincerely thank the composer, Mrs. dr hab. Beata Wroblewska, for the development of the beautiful composition, which is widely known in China and often performed in a version with piano. Great thanks also to the Choir 441 Hz and its conductor, Mrs. dr hab. Anna Wilczewska, as well as the members of the orchestra, were involved in the project in cooperation with the Neo Quartet under the direction of Mrs. Karolina Piątkowska-Nowicka. As well as the soloists Ms. Agnieszka Nurzyńska and Mr. Damian Giczewski. Particularly heartfelt gratitude is also due to the accompanists in the conducting classes for many years of joint work, Mrs. Roksana Szreder and Mr. Tomasz Jocz, Mrs. Maria Ueno for her help in translating Chinese literary text into Polish.

The author's particular words of thanks to two promoters, Mr. prof. dr hab. Waldemar Górski, and Mrs. dr hab. Anna Wilczewska, for their many years of artistic guidance, for the support shown at every stage of education and creation of this description work, as well as for many valuable comments and suggestions during rehearsals with soloists, choir and orchestra during the preparation of the concert performance.

Chapter I. Oratorio and cantata compositions in the 20th and 21st Centuries

The oratorio and cantata are vocal and instrumental forms that enjoyed particular popularity during the Baroque period and reached the apogee of their heyday during the late Baroque period. During later centuries, oratorio-cantata compositions irretrievably lost their leading position. It was supplanted by the exuberant development of opera, and later also by operetta and musicals. One of the reasons for these forms' loss of popularity was their typical lack of scenery, exquisite costumes, and acting.¹ Oratorio and cantata, unlike opera, were not divided into successive scenes, and choral passages dominated over solo ones. The content of oratorios and cantatas was also subject to certain restrictions, focusing essentially (though not exclusively) on religious themes. As a result, these forms at some point ceased to satisfy the needs of both new generations of composers and audiences for these works.

1.1. Oratorio and cantata compositions in the history of European music

The roots of oratorio and cantata creativity go back to the Middle Ages. At that time such musical forms as the motet, Lauda, or pastorale were cultivated, in which, with the help of a musical narrative of a more or less dramatic nature, content directly related to religious worship was expressed. It is in these compositions that the origins of oratorio-cantata music should be sought. Its rise and fall were closely related to the strength of the influence of ecclesiastical factors on musical creativity. When this influence began to weaken, the popularity and importance of oratorio-cantata music decreased at the same time. Under the influence of new ideological currents, composers considered this type of music archaic and outdated.

¹ Shen Xuan, Gu Wenxian, Tao Xin, *Xifang yinyueshi jianbian (Brief History of Western Music)*, Shanghai Music Publishing House, Shanghai 2015, p. 112. 沈旋、谷文娴、陶辛,《西方音乐史简编》,上海音乐出版社,上海 2015,第 112 页。

Unsurprisingly, in the mid-20th century oratorio and cantata works began to flourish again. Of course, it was fundamentally different in character from the oratorios and cantatas of the Baroque period. Referring directly to the traditions of previous centuries was very rare. The content of 20th-century cantatas and oratorios often had a secular character. Some of the themes were used for the first time for oratorio and cantata compositions. The subject matter of modern oratorios and cantatas can be divided into four categories:

1. prominent figure, for example, *Erik Satie Socrate*² (1920), Arthur Honegger *Jeanne d'Arc Au Bûcher*³ (1935), mythological figure, for example, *Igor Stravinsky Oedipus rex*⁴ (1927),
2. political themes, for example Michael Tippett *A child of our time*⁵ (1944), Dymitr Szostakowicz *Pieśń lasów* (1949), Sergiusz Prokofiew *Na straży pokoju* (1950),
3. philosophical issues, for example *Das unaufhörliche*⁶ (1931) Paula Hindemitha,
4. religious issues (individual reinterpretation of traditional religious tropes and motifs), such as unfinished composition Arnolda Schoenberg *Die Jakobsleiter* odwołujące się do Biblii⁷ (1917), as well as *Pasja Według św. Łukasza*⁸ Krzysztofa Pendereckiego (1966).

In the 21st century, the range of topics has further diversified. Examples include Wadad Leo Smith's work, *Pure Love. An Oratorio of Seven Songs* (2019) and Beata Wroblewska's composition *Song of Eternal Sorrow* (2022), which is the subject of this

² Samuel N. Dorf, *Erik Satie's Socrate (1918), Myths of Marsyas, and un style dépouillé*, Current Musicology, New York 2014, No. 98.

³ James A. Altena, *Jeanne d'Arc Au Bûcher*, Fanfare: The Magazine for Serious Record Collectors, Tenafly 2012, vol. 36, No. 2, p. 382–384.

⁴ Jennifer Lewin, *An overview of Oedipus Rex*, In Drama for Students, Detroit, MI: Gale. Gale Literature Resource Center, <https://link.gale.com/apps/doc/H1420006074/LitRC?u=xmu&sid=bookmark-LitRC&xid=b2ae905a>, keyword: "An overview of Oedipus Rex", accessed 12.10.2021.

⁵ David Clarke, *Tippett: "A Child of Our Time" Kenneth Gloag*, [in:] *Music & Letters*, Oxford University Press, Oxford 2001, vol. 82, No. 2, p. 341–344.

⁶ D. B. Sands, *The Polemic of Gottfried Benn's Oratorio Das Unaufhörliche*, [in:] *Monatshefte*, University of Wisconsin Press, Wisconsin 1972, vol. 64, No. 1, p. 2–14.

⁷ Mark Berry, *Arnold Schoenberg's "Biblical Way": From "Die Jakobsleiter" to "Moses Und Aron."*, [in:] *Music & Letters*, Oxford University Press, Oxford 2008, vol. 89, No. 1, p. 84–108.

⁸ *Pasja Według św. Łukasza*, <https://culture.pl/pl/dzielo/krzysztof-penderecki-pasja-wedlug-sw-lukasza>; <https://culture.pl/pl/wydarzenie/pasja-wedlug-sw-lukasza-krzysztofa-pendereckiego>, keyword: "Pasja według św. Łukasza", accessed 29.09.2022.

description work. As can be seen, music of oratorio-cantata has always been a derivative of interests, dominant among the creators of a particular period.

The musical language of cantatas and oratorios has also changed over the centuries. Late Romanticism and Neoclassicism had a clear impact on enriching this language.

Firstly, traditional tonality and its associated functional harmony have been expanded through such compositional techniques as chromaticism, dissonance, parallelism, polytonality⁹. These innovative techniques were applied in works such as Igor Stravinsky's *Oedipus Rex* (1927) and Arthur Honneger's *Jeanne d'Arc au Bucher* (1935).

Secondly, there have been attempts to use an entirely new dodecaphonic language that rejects traditional tonality, developed by Arnold Schoenberg. Examples of works of this type include *Die Jakobsleiter* (1917) by A. Schoenberg and Josef Matthias Hauer's *Wandlungen* (1928).

Eastern European composers, especially Sergei Prokofiev, Dmitri Shostakovich, and Yuri Shaporin played an essential role in modernizing and enriching oratorio-cantata music.

The long history of the development of the form and the numerous innovations in musical language, which took place primarily in the 20th century, comprehensively enriched oratorio-cantata music. As a result, the oratorio as a form of musical creativity continues to be practiced by composers. It provides uninterrupted continuity between the distant musical past and modern times. And although certain fundamental features of oratorio-cantata music have not changed, contemporary compositions in form and content are characterized by extraordinary richness and originality.

⁹ Liu Yiding, *Ershi shiji qingchangju d fazhan gaikuang* (*A Short General Situation in the History of Cantata-Oratorio Music in the Twentieth Century*), [in:] *Yihai*, Hunan Provincial Art Research Institute, Rensha 2013, No. 1, p. 42. 刘一丁, 《二十世纪清唱剧的发展概况》, 摘自《艺海》2013 第 1 期, 任沙: 湖南省艺术研究所, 第 42 页。

1.2. Development of Chinese oratorio from a historical perspective

European music began to spread in China starting in 1840. This included such musical forms as the oratorio and cantata. The activity of Christian missionaries fostered the systematic popularization of European music, the native modernization movement (Chinese: yang wu pai), which advocated the introduction of modern education in the country, including instruction in music¹⁰, as well as the patriotic upsurge of the Sino-Japanese War era (1937-1945), which manifested itself, for example, in the mass singing of patriotic songs. Choral music gained much popularity, which flourished regardless of the socio-political changes shaking modern China. At the turn of the 20th and 21st centuries, interest in the European tradition of oratorio and cantata music grew. A new generation of composers, educators, and scholars devoted much attention to the history and development of the means of expression in this type of music. Many of them tried to sinicize these forms, which they believed could serve to more fully and convincingly express the spirit of Chinese culture and depict the Chinese people's life. They simultaneously sought to synthesize Western and indigenous musical traditions. Despite the long and turbulent history of the development of the oratorio and cantata, these forms still offer Chinese composers a wide field of artistic expression.

The development of oratorio and cantata creativity in China can be divided into four stages:

1.2.1. The initial stage

As mentioned above, oratorio-cantata music became widespread in China thanks to the activities of Christian missionaries. The large, complex form (polyphonic choruses accompanied by an instrumental ensemble), the elaborate cast, and the varied content without a straightforward dramatic narrative that characterized these works aroused particular interest in the native audience. Initially, compositions of this type were known only to a narrow circle of listeners. Gradually, they also began to be performed in churches

¹⁰ Yangwupai (pl. Self-empowerment movement). It emerged after the Second Opium War (1860), primarily among the ruling classes. Its watchword was to absorb the gains of Western civilization while preserving the Chinese "essence," i.e., culture and Ideology.

and other places of religious worship. Thus, Georg Friedrich Handel's Messiah and Felix Mendelssohn's Elijah were presented to Chinese audiences. Later, they were even translated into Chinese. However, due to significant cultural differences, this type of music spread in China was limited.

1.2.2. First attempts at Sinicization

In the 1920s and 1930s, song and choral activities spread in China, often motivated by patriotic reasons. Familiarity with Western music increased when more groups of musicians studying abroad returned to the country. It was they who laid the foundation for modern Chinese music education. Among the leading figures of this period were Zhao Yuanren (who became famous not only as a musician but also as a mathematician and linguist), Huang Zi, and Xian Xinghai (*The Yellow River Cantata* of 1938). Huang Zi's original composition *Song of Eternal Sorrow* was of momentous importance¹¹. It was the first large-scale work by this composer written after his return to China from America and the first oratorio written by a Chinese composer. It was not a simple duplication of Western patterns but an attempt to incorporate native musical elements into the work. Similar attempts were later made by such composers as Chen Tianhe (the 1942 oratorio *Heliang huabie*¹²) and Lu Huabai (*Baisha xianjin* and *King Yu controlled the flood* from 1943-1944). The influence of the Chinese tradition is evident in these works on many levels, including textual and tonal (melodic, harmonic). Chinese oratorio and cantata works reached their first peak thanks to the composers mentioned above.

This positive trend continued in the first years after establishing the People's Republic of China in 1949. At that time, works were created, extolling the struggle of the Chinese people for liberation, glorifying the newly formed state and the revolution that began it.

¹¹ Kong Yi, *Huang Zi qingchangju <Changhenge> zhong de minzuxing* (National character in Huang Zi's oratorio *Song of Eternal Sorrow*), Master's thesis, Southwestern University, Chongqing 2010. 孔轶, 《黄自清唱剧〈长恨歌〉中的民族性》, 硕士论文, 西南大学, 重庆 2010。

¹² Yan Chanjuan, *Chen Tianhe qingchangju <Heliang biehua> chuanguo tedian ji yanchang fenxi* (Analysis of the characteristics of creation and singing in Chen Tianhe's oratorio *Heliang huabie*), Master's thesis, Shandong Pedagogical University, Jinan, 2020. 闫婵娟, 《陈田鹤清唱剧〈河梁话别〉创作特点及演唱分析》, 硕士论文, 山东师范大学, 济南 2020。

Examples of such compositions include *Feihu shan* (1951), *Huantian lu* by Chen Tianhe (1954), and *Song in Honor of Friendship* by Wang Zhuo (1955).

No.	Year of creation	Title	Composer
1.	1932	<i>Song of Etenal Sorrow</i> (Chinese: <i>Chang hen ge</i>)	Huang Zi
2.	1937	<i>Heliang huabie</i>	Chen Tianhe
3.	1938	<i>The Yellow River Cantata</i> (Chinese: <i>Huanghe da he chang</i>)	Xian Xinghai
4.	1943	<i>Baisha xianjin</i>	Lu Huabai
5.	1944	<i>King Yu controlled the flood</i> (Chinese: <i>Dayu zhi shui</i>)	Lu Huabai
6.	1954	<i>Huantian lu</i>	Chen Tianhe
7.	1955	<i>Song in Honor of Friendship</i> (Chinese: <i>Youyi zhi ge</i>)	Wang Zhuo

1.2.3. Closure and regression

The so-called Great Proletarian Cultural Revolution of 1966-1976 violently shook China, having a profound negative impact on domestic artistic creation¹³. Apart from single compositions such as *Melancholia* (Chinese: *Beizhuang*), no significant oratorio-cantata works were written during this period. Those created were monothematic - they praised the nation and state authorities. They were created using traditional Western compositional techniques, weaving elements borrowed from the native tradition. Many of these compositions were not completed. The orchestration used in them was problematic. The orchestra part was uninspiring and did not adequately reflect the character of the work. All this resulted from subjecting creativity to the limited and restrictive rules of the cultural policy of the time.

¹³ Great Proletarian Cultural Revolution: a mass socio-political movement in China initiated in 1966 by Mao Zedong to eliminate his political rivals and implement his ideological concepts (Maoism). Although officially ended by Mao in 1969, it continued until the so-called Gang of Four was arrested in 1976. [via:] https://pl.wikipedia.org/wiki/Rewolucja_kulturalna, keyword: "rewolucja kulturalna", accessed 10.10.2021.

The 1980s and 1990s were a period of reform and opening-up policies (Chinese: *Gaige kaifang*). They represented a negation of the autarkic tendencies of the preceding period, and that too in cultural matters. Enjoying considerable creative freedom, domestic composers took an interest in such Western creative forms as the symphony, opera, solo concert, and popular music. However, the flourishing of the avant-garde came at the expense of works of a more traditional nature, which also applied to oratorio-cantata compositions. They continued to be created but were not groundbreaking and did not differ much from compositions of this type created in earlier decades. An example of such oratorio is the *Torch of Duguilong* (year 1987). However, significant works of high artistic value were created in Taiwan and circles of the Chinese diaspora. These include Qu Xiaosong's *Dapi guan* (year 1988), which provoked much commentary and discussion at the time, and Liu Nianqu's *Spring of the Cosmos of Life* (year 1989), which addresses such fundamental issues as the meaning of life and thus inspires listeners to reflect on the subject.

No.	Year of creation	Title	Composer
8.	1974	<i>Melancholy</i> (Chinese: <i>Beizhuang</i>)	Wang Shu
9.	1988	<i>Dapi guan</i>	Qu Xiaosong
10.	1989	<i>Wiosna kosmosu życia</i> (Chinese: <i>Shengming yuzhou de chuntian</i>)	Liu Nianqu

1.2.4. The 21st century – a period of comprehensive development

The globalized, cosmopolitan culture, which developed exuberantly in the 21st century, prompted domestic artists to make new explorations. Opening to the world, they also sought to make room in the global cultural circulation for Chinese works, including both literature and stage works. The compositions created at the time reflect these trends and manifest Chinese composers' reflections on their tradition and the spirit of the era. These works have a multifaceted, multidimensional, open-ended character. Examples include Wang Shiguang's 2001 sizable oratorio *Song of the First Frost*, which refers to

the tradition of Chinese Buddhism, and Bao Yuankai's 2002 oratorio *Sister Jiang*, written based on a traditional Chinese opera of the same title. All the critical elements of the work – the orchestral and the choral parts- function here in perfect fusion with elements of native tradition. *Oratorio Sister Jiang* is one of the outstanding achievements of contemporary Chinese oratorio-cantata compositions.

Also of great significance is an oratorio composed by Xu Zhanhai and Wang Cui in 2005 to commemorate the sixtieth anniversary of the victory over fascism under the title *Green Mountains*. In 2008, composer Liao Naixiong wrote the oratorio *Peach Fan* in the tradition of the opera Kunqu¹⁴. This composition also had groundbreaking, pioneering characters.

The intensive development of oratorio-cantata music continued even after 2010. Many works of high artistic level with traditional Chinese characteristics were created. One example is the syncretic oratorio *The Road*, created by Tang Jianping. It uses multilingual text (Chinese, English, and Sanskrit), and the music draws from Chinese, Hindu, and Buddhist traditions. In 2012, Xu Zhiyuan published his oratorio *The Wedding Sedan*, in the creation of which he drew on Western and indigenous music traditions, specifically the opera style of Xizhou xi¹⁵. In 2013, thanks to the efforts of the Shenyang Conservatory of Music and the Shenyang Song and Dance Ensemble, the world premiere of the oratorio *Lei Feng* was held, treating the fate of the title character – a soldier in the Chinese army who dedicated his life to the cause of the revolution, and whose deeds are still set as an example to follow in China today. Other important oratorio works of recent years include *Princess Wencheng*, *Ode to Qu Yuan*, and *Gada Meilin*. They also refer to important, uplifting figures in Chinese history.

This period's oratorio and cantata music reached a pinnacle in terms of compositional technique, choice of subject matter, ability to meld elements of different musical traditions into one, and the form of performance itself.

¹⁴ Kunqu Opera, also known as Kunju - is one of the oldest forms of Chinese opera that has survived to our time.

¹⁵ Xizhou xi is a traditional dramatic art practiced in Anhui Province along the Huai River. It is considered an example of Chinese intangible art with national significance.

No.	Year of creation	Title	Composer
11.	2001	<i>Song of the First Frost</i> (Chinese: <i>Shuangjiang zhi ge</i>)	Wang Shiguang
12.	2002	<i>Sister Jiang</i> (chiñ. <i>Jiangjie</i>)	Bao Yuankai
13.	2005	<i>Green Mountains</i> (Chinese: <i>Zhebuzhu de Qingshan</i>)	Xu Zhanhai, Wang Cui
14.	2008	<i>Peach Fan</i> (Chinese: <i>Taohua shan</i>)	Liao Naixiong
15.	2009	<i>King Yu controlled the flood</i> (Chinese: <i>Yu wang zhishui</i>)	Bao Yuankai
16.	2012	<i>Wedding Sedan</i> (Chinese: <i>Mo huajiao</i>)	Xu Zhiyuan
17.	2012	<i>The Road</i> (Chinese: <i>Lu</i>)	Tang Jianping
18.	2013	<i>Lei Feng</i>	Liu Limin
19.	2013	<i>Princess Wencheng</i> (Chinese: <i>Wencheng gongzhu</i>)	Chu Xingyuan
20.	2015	<i>Ode do Quyuana</i> (Chinese: <i>Quyuan song</i>)	Guo Xiaotian Yang Ming
21.	2016	<i>Gada Meilin</i>	Li Shixiang

1.3. Oratorio *Song of Eternal Sorrow* as inspiration for the new version of the work

Song of Eternal Sorrow is the first Chinese oratorio and the only large-scale vocal and instrumental form with a cyclic structure in Huang Zi's oeuvre. The oratorio is a milestone in the history of this musical form in China. Composer Huang Zi and lyricist Wei Hanzhang jointly created a work bearing a text beautiful in its simplicity, taken from the elegant and melancholy verses of Bai Juyi (772-846), a Chinese poet of the Tang Dynasty. By doing so, they made the form of artistic expression full of drama and lyricism, combining natural and fairy-tale inspirations. The work indicates the values that guided Chinese society in the second half of the 1930s and helped support the newly established professional music education in China. It held a prominent position in the history of modern Chinese music.

In the early 1930s, China struggled with various internal and external problems. Huang Zi and Wei Hanzhang, who was working in the music department of Shanghai University at the time, felt an emerging national solid consciousness and understood the educational needs of Chinese society in music. These trends prompted the writing of the oratorio *Song of Eternal Sorrow*. The piece contains a critique of contemporary socio-political developments by referring to historical events¹⁶. The oratorio was written in 1932 when China was in political chaos. Wei Hanzhang wrote the libretto based on Bai Juyi's historical poem of the same name. In the titles of the subsequent parts of the libretto, the lines of the original poem of exceptional literary value are preserved, and the new text is imbued with the spirit and phraseology of the original. It describes the tragic love of Emperor Tang Xuanzong, who leads a carefree life, idolizing his concubine Yang Yuhuan, indulges in pleasures, and allows the state to roll into chaos. As a result, he is forced to deliver his beloved to death. The oratorio evokes historical events to describe at that time.

¹⁶ "The situation in China in 1932 was very chaotic. It can be said that after the Mukhdan and Shanghai Incident, the patriotic feelings of the masses reached a boiling point. The fact that we chose the story of Yang Yuhuan and Tang Xuanzong at the time did not mean we directed the work against any person. We wanted to show how bad political decisions can lead to a national crisis, just as Tang Xuanzong's passion led to the Anshi uprising." Zhou Fanfu, *Fang Wei Hanzhang tan <Changhenge>* (Interview with Wei Hanzhang on *Song of Eternal Sorrow*), [in:] *Music and Sound Effects*, SDX Joint Publishing House, Shanghai 1985, No. 147, p. 83. 周凡夫,《访韦瀚章谈〈长恨歌〉》,摘自《音乐与音响》1985年第147期,上海:三联书店出版社,第83页。

Although it tells the story of Emperor Tang Xuanzong and Yang Yuhuan, it is a work imbued with the spirit of patriotism.

The work is divided into ten movements. As Huang Zi died prematurely of typhoid fever on May 9, 1938, in Shanghai, the fourth, seventh, and ninth movements were completed after many years in 1971 by his student Lin Shengxi. On the other hand, the libretto is entirely the work of Wei Hanzhang.

The oratorio *Song of Eternal Sorrow* is the first work in which Huang Zi used Western compositional techniques by combining the expressiveness of Western opera music, solo singing, duets, and choirs with the beauty of the Chinese language. The logic of the work is coherent, and the fit between text and music is natural and harmonious. Nevertheless, it differs from the West's accepted definition of an oratorio. Only the eighth movement of the work uses a more elaborate accompaniment of violins, cello, and piano (or harp). In contrast, the other movements rely solely on piano accompaniment to accompany the vocal parts, which describe the development of the plot.

Contemporary works emphasize the diverse connections between tradition and modernity, nation, and world. The author believes this is an excellent opportunity to skillfully combine traditional Chinese music and language with contemporary Western creative techniques. For this reason, the author invited Polish composer Beata Wroblewska to make a new piece of instrumentation. As a result, the new work, enriched with more elaborate instrumentation, became the subject of the author's description work. The work analyzes the new work and describes the performance problems from the conductor's point of view. The author did not intend to address political topics but to focus exclusively on the artistic side of the piece. Thus, the author hopes to enrich classical Chinese music with new instrumental thought and Western aesthetics with her work, starting from the original work by Chinese composer Huang Zi, who was inspired by Western compositional techniques, and ending with its contemporary version by Polish composer Beata Wroblewska, who made a new arrangement and instrumentation of the work. Enriched in this way, it will become a unique work of a new era.

In its new guise, the composition *Song of Eternal Sorrow* consists of an introduction and ten movements. In the new work, the titles of each part from the original version and

the text by Wei Hanzhang were left in place. Replacing the piano accompaniment and instruments from the original version, flute, oboe, bassoon, trumpet, timpani, gong, triangle, harp, and string quintet have been added.

Chapter II: Characteristics of the verbal layer of the composition *Song of Eternal Sorrow*

2.1. The origins and significance of the Chinese text

The *Song of Eternal Sorrow* is an epic poem by Bai Juyi (772-846)¹⁷, the poet of the Tang Dynasty (618-907)¹⁸. This poem is considered a pearl of classical poetry and a work of great literary value, as well as one of the most famous epic works in China's centuries-old tradition. The work vividly describes the tragic love story between Tang Xuanzong (Emperor of the Tang Dynasty) and Yang Yuhuan (his beloved). This romantic, miserable work is considered an immortal work of classical Chinese poetry, the work of prominent political and national character, and has undeniable literary merit.

In 806 A.D., thirty-seven-year-old Bai Juyi was appointed deputy prefect of Zhouzhi County near the historic city of Xi'an¹⁹. Once upon a time, he and his friends Chen Hong and Wang Zhifu went on a trip to Xianyou Temple near Mawei Yi, where the three of them casually began talking about the tragic fate of Tang Xuanzong and Yang Yuyuan. Moved by this topic, the friends worried that the story would be forgotten as time passed, so Wang Zhifu asked Bai Juyi to write a poetic work to commemorate it. And so Bai Juyi, capturing the romantic story in concise but expressive verses, told the story of the tragic love between Tang Xuanzong and Yang Yuhuan during the Anshi uprising.

The closing theme of *Song of Eternal Sorrow* is reflected in verse: "Up above we shall be inseparable, flying wing to wing, while on the ground two trees with branches entwined from spring to spring (在天愿作比翼鸟，在地愿为连理枝)", "The boundless sky and boundless earth may pass away, but this vow will last (天地长久有时尽，此恨绵绵无绝期)". The theme fully captures the tragic fate and eternal love of Tang Xuanzong and Yang Yuhuan²⁰.

¹⁷ Bai Juyi, *Bai Juyi shixuan (Selection of Bai Juyi's Poetry)*, edited by Tang Huaquan, Zhongzhou guji Publishing House, Zhengzhou 2011, p. 3-7. 白居易著, 汤华泉注评, 《白居易诗选》, 中州古籍出版社, 郑州 2011 年, 第 3-7 页。

¹⁸ https://pl.wikipedia.org/wiki/Dynastia_Tang, keyword: "Dynastia Tang", accessed 30.01.2023.

¹⁹ <https://pl.wikipedia.org/wiki/Xi%E2%80%99an>, keyword: "Xi'An", accessed 30.01.2023.

²⁰ Yang Yuhuan is the actual name of the imperial concubine used in this work. Chinese audiences mainly know this character by the name given to her after she became an imperial favorite, which is Yang Guifei.

The epic poem *Song of Eternal Sorrow* is divided into four parts. Part one recounts the meeting of Tang Xuanzong and his concubine Yang Yuhuan and their carefree life. Part two describes the tragic end of the two lovers' love and farewell forever in Mawei Yi when Emperor Tang Xuanzong was forced to kill his beloved Yang Yuhuan during the Anshi uprising. The third part recalls the emperor's memories after losing Yang Yuhuan, who, having returned to Chang'an²¹, remembers past happy moments. The fourth part depicts Yang Yuhuan's lonely and monotonous existence on Penglai, an island inhabited by immortals. With the help of a Taoist priest, Tang Xuanzong finds Yang Yuhuan there, and the lovers meet again. The happy ending of the poem exhibits fairy-tale characteristics.

The libretto of the oratorio *Song of Eternal Sorrow* was written by Wei Hanzhang, based on Bai Juyi's poem of the same name, and became the basis for the work's subsequent scenes.

²¹ <https://pl.wikipedia.org/wiki/Xi%E2%80%99an>, keyword: "Chang'an", accessed 30.01.2023.

2.2. Analysis of the Chinese text in *Song of the Eternal Sorrow*

Since ancient times, Chinese poetry has been closely linked to music, and the texts of Chinese songs, characterized by high artistic qualities, have always helped spread and transmit music. The text of this piece has both the elegance of poetry from the Tang (618-907) and Song (960-1279) dynasties²², and the expressiveness of operas from the Yuan (1279-1368) dynasties²³. To this classical basis, dating back centuries, Wei Hanzhang has added a mastery of narrative pace, characteristic of Western operas, thus showing that although the work originates from and is inseparable from traditional Chinese aesthetics, it also speaks to the present day and our contemporary problems through tradition.

Movement I. *The Drive Music Drifts in the Wind*

In this movement, Tang Xuanzong and Yang Yuhuan are portrayed during their stay in Lishan, where they seek respite from the summer heat and give feast at Changsheng Palace. To celebrate Yang Yuhuan's birthday, the traditional Chinese court dances Nichang Yuyi is performed²⁴. The music is gentle, the dancing graceful, and all the participants in the feast indulge in the pleasures of carefree fun. The text of this section is divided into three consecutive passages. The first depicts the view of Huaqing Palace in Lishan towering between the clouds. The second part describes dancing. The delicate and limber figures of the dancers are compared to "lotus flowers" and "poplar branches." The text of the third part says that these beautiful scenes can even be compared to paradise in the heavens. The verses rhyme with words ending in "ün" and "en", there are also words "云" ("yun," cloud), "韵" ("yun," excellent sound, rhyme), "身" ("shen," body), "闻" ("wen," feel, hear), where a vowel is followed by consonants, which during recitation gives the impression of stretching the words, and during singing makes the corners of the mouth rise slightly, emphasizing the joyful mood.

²² https://pl.wikipedia.org/wiki/Dynastia_Song, keyword: "Dynastia Song", accessed 30.01.2023.

²³ https://pl.wikipedia.org/wiki/Dynastia_Yuan, keyword: "Dynastia Yuan", accessed 30.01.2023.

²⁴ <https://www.chinafetching.com/chinese-dance>, keyword: "Nichang Yuyi", accessed 24.01.2023.

Movement II. *The Palace of Eternal Life on July 7th*²⁵

In the first part, the choral portion of the imperial courtesans describes the autumn night of the Qixi festival. This part is set on the day of the Qixi festival and tells the story of the passionate love between Tang Xuanzong and Yang Yuhuan. The second part is Yang Yuhuan's aria, in which the heroine expresses her fear that although Emperor Tang Xuanzong loves her, this love will quickly pass, and the emperor will abandon her. The third part is a duet by Tang Xuanzong and Yang Yuhuan, in which the two characters, looking out from Changsheng Palace at the constellations of the Shepherd and Weaver, pledge to each other that they will never part. The verses of this part rhyme with words ending in "ing", such as "靜" ("jing," peaceful), "星" ("xing," star), "幸" ("xing," happiness), "影" ("ying," reflection, shadow), which gives the impression of a kind of stretching of the phrase. The order in which the vocal parts are arranged in this section enhances the dramatic effect. In the beginning, a chorus of courtesans describes the scenery of the Qixi holiday, followed by the solo parts of the main characters, which turn into a duet at the end. Yang Yuhuan sings the words of the pledge: "Up above we will be inseparable, flying wing to wing," while Tang Xuanzong responds that they will be "on the ground but two trees with branches intertwined from spring to spring." This alludes to the fact that the story's heroine will be in the heavens while the hero will remain on earth.

Movement III. *Earth-shaking War Drums of Insurgents in Yuyang*

In this section, there is a warning from a frontier fort about An Lushan (703-757)²⁶ rebel troops, approaching the capital. Using simple and strong words, the author describes An Lushan's rebellion, while Tang Xuanzong and Yang Yuhuan revel in carefree dancing and singing, making no preparations to repel the rebellion. Wei Hanzhang's text contrasts these two simultaneous events, creating vivid comparisons and enhancing the dramatic

²⁵ The Chinese festival of Qixi, also known as the Qiqiao Festival, has been celebrated since the Han Dynasty on the seventh day of the seventh lunar month, which inspired the Tanabata festival in Japan, the Chilseok festival in Korea and the That Tich festival in Vietnam. [via:] https://en.wikipedia.org/wiki/Qixi_Festival, keyword: "Qixi", accessed 13.11.2022.

²⁶ https://pl.wikipedia.org/wiki/An_Lushan, keyword: "An Lushan", accessed 30.01.2023.

effect. The words "I only love a beautiful woman, I don't love power over the country" are repeated twice, emphasizing that Tang Xuanzong is making a valuable mistake in abandoning power over the country. The verses rhyme with words ending in "an" such as, for example, "犯" ("fan," commit a crime, violate an oath or law), "翻" ("fan," overturn), "反" ("fan," overturn, defy, turn back) and "残" ("can," incomplete, damage). The slit consonants in these words make one clench one's teeth when pronouncing them, further illustrating the anger and discontent of the people and soldiers.

Movement IV. *Melody of White Feathers Garment Broke off*

This part is a recitative excerpt from the oratorio and deals with similar themes as the previous part. It is divided into three passages. The first describes the feast of Tang Xuanzong and Yu Yuhuan in the imperial garden. The guests are joyfully drinking wine and enjoying themselves, admiring the flowers and playing instruments. The second excerpt depicts the course of An Lushan's uprising, the capture of the village of Tongguan, and the menacing rumble of the insurgents' war drums. The third excerpt depicts the escape of the emperor and officials to the southwest, to Sichuan, and the emperor's concern for Yang Yuhuan, who until then had not experienced any worries in her life. The author of the text alternates using three-, four- and seven-note stanzas, thus achieving an effect that heightens the sense of anxiety and imminent danger. The verses rhyme with words ending in "an," such as "半" ("ban," half), "安" ("an," peace), "反" ("fan," overturn, defy, turn back) and "难" ("nan," difficulty, disaster). The three passages in this section are maintained in a different emotion. The first is calm and peaceful, the second is angry and fierce, and the third is a sense of helplessness.

Movement V. *Imperial Guards Refused to March – What Could Be Done?*

In this part of the piece, we learn from the words of the soldiers about their dissatisfaction and helplessness, as well as their disappointment over lands lost due to the emperor's bad decisions and neglect of state affairs. The first passage talks about the fugitives' difficulties on their way to Sichuan. The soldiers are outraged, kill Yang

Guozhong²⁷ and demand the death of Yang Yuhuan as well. To appease them, put in a no-win situation, Emperor Tang Xuanzhong orders the killing of his beloved. The second fragment describes the anger of the soldiers. Compared to other passages, the forms of versification used here are very regular, which perfectly conveys the impression of a military drift, exuding ruthless strength and consistency in action. The vocabulary used, such as "hateful," "kill," and "grief," emphasizes the determination of the soldiers and serves to evoke fear in the viewer. The verses rhyme using words ending in "ang," such as, for example, "长" ("chang," long), "相" ("xiang," mutual), "乡" ("xiang," village), "让" ("rang," permit). The use of these words helps magnify the spoken text's dynamics, thus perfectly capturing, growing among the six military guards, the hatred towards Yang Guozhong and Yang Yuhuan.

Movement VI. *Lady Yang Was Killed in Front of the Steed*

The continuation of the story is narrated by Yang Yuhuan in this part. It depicts the last moments before his death and his farewell to the emperor in *Mawei yi*. The words of the aria, which are also Yang Yuhuan's last words, tell the story of how the soldiers demanded Yang Yuhuan's death and how the emperor was forced to agree to it. Yang is plunged into boundless grief over her impending parting with the emperor, resists the pain, and reminds her that the emperor should not regret her plight but worry about the country's state. The last sentence emphasizes the sincerity and constancy of love between the lovers and expresses the hope of meeting sometime in the future in future life. The lovers' tragic predicament is compounded by impending death and the prospect of being parted for eternity. Yang will be in the heavens, and the emperor will remain on earth – after all, the heavens and earth are separated from each other. The verses rhyme with words ending in "an," such as "残" ("can," incomplete, damage), "慳" ("qian," difficulty, suffering), "断" ("duan," break, interrupt), "干" ("gan," dry, make, shield - this word has many meanings).

²⁷ Yang Guozhong was a chancellor at the imperial court and a relative of Yang Yuhuan. Soldiers blamed him for failing to counter An Lushan's uprising.

Through such a choice of vocabulary, the author of the text tries to convey the sounds of sighing, giving the music a tone of tragic and gloomy beauty.

Movement VII. *Heart-broken Bell Ring in Rainy Night*

The text of this section describes the hardships of the emperor's journey to Sichuan, full of unfriendly landscapes and unfriendly rainy aura. The emperor, immersed in boundless sorrow, remembers Yang Yuhuan, looking into the distance. The text is divided into four parts. There is similar regular versification and sentence construction in the first, second, and fourth, while some differences occur in the third part. In selecting vocabulary, the libretto's author repeatedly uses function words (in Chinese, these are mainly so-called classifiers, which cannot be translated into Polish), such as "and again mountains, and again rivers," which makes the sentences sound fresh, clear, descriptive, and intriguing. The text also draws attention to the changing landscapes during the journey and depicts the various reactions of the emperor, which arouse in his soul. In parts one and two, the author connects the arduous journey of the posse with the emperor's despair and sorrow. In the third and fourth parts, he symbolically renders the emperor's tears with the help of bells imitating rain. The verses rhyme with words ending in "ing," such as "平" ("ping," equal, peace), "迎" ("ying," greet), "铃" ("ling," bell), and "情" ("qing," affection).

Movement VIII. *Mountains Looked Illusory Amid the Clouds*

This movement describes how Yang Yuhuan becomes a supernatural being after death and resides on *Penglai* Island. The scene depicted is beautiful and fairy-tale-like, but this part emphasizes that Yang Yuhuan and Tang Xuanzong are in two worlds - one on the island of the dead and the other in the mortal world. Despite their former love, everything becomes meaningless, as the two lovers will never meet again. The first part of the text is four sentences describing Yang Yuhuan's life on *Penglai* Island. The next part contrasts with the first and speaks of the bitterness of Yang's meditations. The verses rhyme with words ending in "ong," such as, for example, "拥" ("yong," possess, include), "浓" ("nong," dense), "种" ("zhong," kind, grain), "空" ("kong," empty). With these words,

the text attempts to portray a supernaturally and unrealistically beautiful image of paradise, as well as Yang Yuhuan's longing and grief.

Movement IX. *Weeds overgrown in the Southern Court for the Concubines*

The movement describes the emperor's return to Chang'an after crushing the rebellion. The appearance of the capital hasn't changed, but it lacks the former mood of joy. All this makes one can't help but sigh sadly. The emperor's eyes see aged musicians and courtesans but do not find the deceased concubine. The emperor is left only with bitter weeping and belated grief. In this part, as in the fourth movement, recitation dominates. The verses consist of sentences of three, four, and seven words, which contributes to the rhythmic nature of the text. The author masterfully uses comparisons, conveying the difference between the past and the present, and adds a lot of dramatic phrases. The verses rhyme on words ending in "ü," such as "宇" ("yu"²⁸, "house, universe), "绪" ("xu," beginning, mood), "许" ("xu," promise, allow), "雨" ("yu," rain), which gives the text a mournful tone.

Movement X. *The Eternal Sorrow*

This movement is divided into two smaller sections. The first describes the appearance of the *Ligong* palace, which looks as it once did, but the difference is that it is deserted - things may have remained, but the people are gone. The second part is Tang Xuanzong's aria. For many years Yang Yuhuan has not once appeared in the dreams of the emperor, who is most afraid of listening to the rain and the sound of bells associated with it. He recalls his deceased concubine and the song *Yu Lin Ling* (Rain-soaked Bells) composed for her. The librettist uses many words made up of two of the same characters, for example, "淒淒" or "悠悠" ("qiqi," sad and lonely; "youyou," endless). Such expressions emphasize the emperor's severe and sad emotion. The verses rhyme with words ending in "ong," such as "红" ("hong," red), "种" ("zhong," kind, grain), "涌"

²⁸ To simplify spelling in words such as "yu" and "xu," no umlaut is added over the letter "u." Nevertheless, a vowel reminiscent of the German "ü" is realized in pronunciation.

("yong," gush, pour out), which emphasize the echo effect, heightening the gloomy mood full of uncertainty.

2.3. Characteristics of the libretto *Song of Eternal Sorrow*

- A. Sentence construction and versification: the author uses alternating sentences of different lengths and avoids using verses of overly regular structure, which emphasizes the variety of pace and evokes distinct accelerations and decelerations.
- B. Matching rhymes to the mood of the piece: the author pays great attention to matching rhymes to the spirit of the text. Different types of rhymes are combined with specific types of moods in the text, producing different effects, as shown in the descriptions of each part.
- C. Description of the world depicted in the libretto: depictions of the world portrayed include natural phenomena and genre scenes, through which the author convincingly conveys emotions and builds mood. One such example is the depiction of the festive emotion in the description of the Qixi feast in movement second; in third movement, on the other hand, the disturbing and intense atmosphere accompanying the activities of the rebel troops at the border is expressed; another example is the depiction of the emotional state of the characters through descriptions of landscapes and things - in fifth movement, the difficulties accompanying the journey and the helplessness of the refugees during the march, in movements seventh and tenth, the cold weather conditions (rain and wind), which serve as a backdrop to express the gloomy mood of the emperor.

Rozdział III: Analysis of the Choral and Instrumental Parts on Beata Wroblewska's composition

Composer Beata Wroblewska did not change the vocal parts throughout the oratorio *Song of Eternal Sorrow*, leaving the original version by Huang Zi. For this reason, the analysis and interpretation of the different parts of the oratorio in this chapter will be done in two parts. Each first part will include an analysis of the vocal part, focusing on analyzing the musical work of essential elements. In the second part, on the other hand, there will be an analysis of the score in the instrumental part, including an analysis of the instrumentation technique and the use of B. Wroblewski's musical means, as well as a comparative analysis of the original version (piano accompaniment) with the version after the arrangement (accompaniment for instrumental ensemble). The following is a detailed analysis of the individual parts of the oratorio and a brief characterization of the verbal-musical relationships in the work.

3.1. Introduction

Analysis of instrumental parts

In the introduction of the piece, the instrumental composition is as follows:

Song of Eternal Sorrow Introduction is intended for instrumental ensemble: flute, oboe, bassoon, trumpet in B^b, timpani, gong, triangle, harp, violin I, violin II, viola, cello, and double bass; it has 42 bars, the tempo of the piece is variable in measure 4/4, the dynamics are in the *pianissimo-forte* range. The musical material of the Introduction oscillates around the Chinese pentatonic²⁹ scale C *Yu*³⁰ (phases I and II). In contrast, the

²⁹ Pentatonic Chinese scale: The earliest Chinese instrument that attested to the use of this scale was the five-stringed qin zither. The pentatonic scale sounds were derived from the succession of successive five pure fifths (c-g-d-a-e), reduced to one octave, and ordered in the ascending direction. The notes of this scale are called *gong* 宮 (note c), *shang* 商 (note d), *jue* 角 (note e), *zhi* 徵 (note g) and *yu* 羽 (note a). Starting from a different point in this sequence, a scale (named after the starting note) is created with a different interval sequence, like the construction of mods in modern Western music. https://en.wikipedia.org/wiki/Chinese_musicology#Scale_and_tonality, keyword: "Chinese musicology", accessed 13.03.2022.

³⁰ The basic scale is the starting point for the following four modes, having the same tones, starting sequentially with the following degrees: *shang* (note d), *jue* (note e), *zhi* (note g), *yu* (note a). Each of the five-tone series thus obtained can be transposed to twelve lü, semitones derived from the succession of pure fifths, which are the basis of the musical system. <https://epodreczniki.pl>, keyword: "Muzyka w Starożytnych Chinach (Music in Ancient China)", accessed 13.03.2022.

modulating phase is initially contained in the G *Yu* scale³¹ and ends with a G major chord in the major-minor system. It should be mentioned that the C *Yu* scale comes from the E^b *Gong* scale circle, while the G *Yu* scale comes from the B^b *Gong* scale circle, and both are, as it were, equivalent to the g minor and the G major in the major-minor harmonic system. The different phases of the Introduction are shown in detail in the table below. (Table 1)

Table 1

Formal division of Introduction

Name of section (Bar numbers)	Key/Scale	Tempo	Dynamic
Phase I (1-18)	Pentatonic C <i>Yu</i> + A ^b , D and c minor	<i>Moderato</i> (quarter-note =55)	<i>Piano; pianissimo; mezzo piano/forte</i>
Phase II (19-31)	Pentatonic C <i>Yu</i> + A ^b , D	quarter-note =69 quarter-note =75	<i>Mezzo forte/piano; forte; piano</i>
Phase III (modulation) (32-42)	Pentatonic G <i>Yu</i> + A, E ^b ; and G major (E, F [#] , A ^b , B)	quarter-note =75 <i>rit.</i>	<i>Mezzo forte/piano; piano</i>

Source: study by author

The first two phases of Introduction are maintained in the C *Yu* scale. In bar 3, in the violins part of the second violin, the note d, which is the seventh degree of the E^b *Gong* scale, while in bar 9, in the harp part, the note a^b, which is the fourth degree of the E^b *Gong* scale. Thus, in this phase of the composition, we are dealing with the pentatonic scale of seven degrees C *Yu* with the notes c-d-e^b-f-g-a^b-b^{b32}. The third phase is transferred to the G *Yu* scale with the addition of note a, which is the seventh degree of the B^b *Gong* scale, and the note e^b – the fourth degree of that scale. From bar 35, the note e^b transforms into note e in the viola part, heralding the beginning of the modulation to the final G major

C *Yu* i.e.: the note C is the main tone, moreover, the note C should be considered as the *Yu* degree in the pentatonic scale, i.e. *yu* (note c) - *gong* (note e^b) - *shang* (note f) - *jue* (note g) - *zhi* (note b^b).

³¹ G *Yu*: The note g sound is the leading tone. Moreover, note C should be considered as the *Yu* degree in the pentatonic scale, i.e., *yu* (note g) - *gong* (note b^b) - *shang* (note c) - *jue* (note d) - *zhi* (note f).

³² By introducing the additional sounds *bianchi* 变徵 (note f[#]) and *qingjue* 清角 (note f) into the pentatonic scale, as well as *biangong* 变宫 (note b) and *run* 闰 (note b^b) forming a semitone interval with the sounds *zhi/jue* and *gong/yu*, a new heptatonic scale was created.

chord. In the following bars, more foreign notes appear in the G *Yu* scale, which are: a^b, b, f[#].

The melodic-rhythmic material of the Introduction is characterized by the dominance of the harp in all three phases of development. The initiating motif of the harp part is a variant of a motif carried over from movement IX of the Oratorio, then quoted in bar 19. This characteristic initiating motif is repeated in the flute part and then in the string instruments, repeating similar sixteenth-note motifs from the highest to the lowest. In bar 5, the sound of Chinese pentatonic is emphasized by three triangle beats. From bar 6, the flute leads the main melodic line – two-bar motif carried over from movement VIII of the Oratorio. The Introduction presents musical motifs important to the development of the form. It is based on dialogue, i.e., the exchange of similar musical material between individual instruments, with the leading melodic role being played by the harp and flute parts, while the accompanying role is played by the string quintet. In the final phase, the texture simplifies, associated with the use of longer rhythmic values, and pauses in the parts of individual instruments, dictated by the need for a calm modulation to the key in G major. In this phase, the quintet uses tremolo articulation in mezzo piano dynamics. It should be noted that the two initial phases invariably associate the listener with the dignity of Chinese court music, while the third phase has distinctly closed element. Sonically, the introduction evolves from pentatonic to the major-minor system (G-major chord) in the ending. This is entirely justified since movement I of the oratorio is maintained the key in G major.

3.2. Movement first – *The Drive Music Drifts in the Wind*

Analysis of vocal parts

The vocal part in the first movement of the work is written for a 4-voice mixed choir. This movement are 83 bars with a variable tempo: at the beginning *Allegro ma non troppo* (quarter-note = 110), from bar 26 *Più Andante con grazia* (no absolute tempo marking), and from bar 59 return to the initial *Tempo I*. Tempo changes generally operate around these two markings. In addition, in the score, agogic markings occur at the end of phrases: *ritenuto dolce*, followed by *a tempo*, for example, in bars 38-40 and 55-57.

The measure changes in bar 8 from the initial 2/4 to 3/4 and then returns to 2/4 in bar 15. The key in this piece can be described as G major. Structurally in terms of microform, the piece can be divided into three parts: A, B, and A₁. This is shown in detail in the table below. (Table 2)

Table 2

Formal division of movement I

Name of section (Bar numbers)	Internal division (Bar numbers)	Key	Tempo
A (1-25)	a (1-14)	G major	<i>Allegro ma non troppo</i>
	a ₁ (14-25)	e minor	
		D major	
B (26-58)	b (26-41)	B ^b major	<i>Più Andante con grazia</i>
	b ₁ (41-58)	g minor D major	
A ₁ (60-83)	a ₂ (59-69)	G major	<i>Allegro ma non troppo</i>
	a ₃ (70-76)		
	Coda (76-83)		

Source: study by author

The distinctive feature of the beginning of the soprano's and alto's parts are the quaver triplets beginning with an upbeat, which suggest the dance character of this part and recall the first preparatory movements of the dancers. Indeed, this part of the oratorio symbolizes court dances and songs performed in times of peace and prosperity. For this reason, the rhythmic structure often features punctuated rhythm and fragmented rhythmic values, dotted quavers, and quavers. In the B section, semiquavers are often used to emphasize the lightness and jumpiness of the melodic line.

In the A section (1-25), the melody is conducted in a bright major scale, serene in its expression, which also establishes the primary key of the entire piece. The upward movement of the melody in the scale is often accompanied by a crescendo, which helps to emphasize the joyful mood, for example, in bars 3-8 and 15-18 (Example 1).

Example 1

B. Wroblewska *Song of Enteral Sorrow*, Movement I, bars 1-11

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is in 2/4 time and G major. A red box highlights bars 9-11. The lyrics are in Chinese and Pinyin. Dynamics include *mf* and *mp*.

Soprano: *mf* 驪 宮 高 处 入 青 云。 月 府 法 音, 霓 裳 仙 韵, jūn. jūn.

Alto: *mf* 驪 宮 高 处 入 青 云。 月 府 法 音, 霓 裳 仙 韵, jūn. jūn.

Tenor: *mf* 驪 宮 高 处 入 青 云。 歌 一 曲 舞 一 舞 一 wu i

Bass: *mf* 驪 宮 高 处 入 青 云。 jūn.

From bar 9, a sequence of four notes ($e^2-d^2-c^2-h^1$) appears in a descending motion, repeated four times, executed by soprano and alto in the interval of thirds. The melodic line then runs in the e minor scale (bars 14-25) and repeats the words of the text from the beginning of the piece using the same rhythmic figures. Female and male voices often lead in parallel in melody-rhythm and dynamics. Still, they also oppose each other, showing diversity in terms of rhythm, which emphasizes the color aspect of this passage.

In the B section, imitative polyphony techniques are used; the key is also changed - from G major (D major at the end of the A section) to B^b major. The change in the key is further combined with an emphasis on the dynamic contrast between the A and B sections and a shift in tempo from *Allegro* to *Andante*. Huang Zi used an imitative technique in bars 26-34, involving the presentation of the theme at the beginning by the altos, which is then, with a delay of four bars, moved up a sixth to the soprano's part, and after another four bars, down a fifth interval to the tenor's part. The choir ends its part in the key of F major.

Another example of the imitation technique is the canon in bars 41-49 in parallel thirds, where the phrase of the soprano and alto are repeated one bar late by the tenor and bass. In bars 38-39 and 55-56, the composer used a chromatically descending melodic line twice in the soprano and alto and then in the soprano and tenor. Short sixteenth-eighth

notes motives form it articulated lightly in piano dynamics. At the end of this fragment, the composer placed a dominant (D major), with which he returned to the primary key of G major (Example 2).

Example 2

B. Wroblewska *Song of Enteral Sorrow*, Movement I, bars 38-44

The musical score shows four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in Chinese and Pinyin. A red box highlights the melodic line in bars 38-44, which is a repetition of the material from section A, slightly altered. The dynamics are marked 'mp' (mezzo-piano).

In the A₁ section, referring to the A section, in bars 63-66, by the words "问人间" ("I ask all the people"), there is again an imitation in three voices. The tenor starts, then the alto enters with a delay of one bar, and then the bass with a delay of eighth notes. Based on the words of the libretto, it can be concluded that the melodic line of section A₁ was created by modifying the sound material of section A and is only a slightly altered repetition.

From bar 76, this section ends with a short coda in which the words of the text from bars 63-68 are repeated.

Analysis of instrumental parts

In movement I of *Song of Eternal Sorrow*, the instrumental composition is as follows: flute, oboe, bassoon, trumpet in B^b, timpani, gong, triangle, harp, violin I, violin II, viola, cello, and double bass.

Section A of the new version of the piece by B. Wroblewska begins with the timpani part, playing *tremolo*, which is a continuation of the sound effects that end the

Introduction. This makes the transition between the parts natural and emphasizes the majestic atmosphere accompanying the palace reality. Then, in bars 3-8, the flute, oboe, violin I, violin II, and viola repeat the melody of the soprano and alto, which increase the number of sound layers and their saturations. At the same time, the cellos and double bass maintain *tremolo* for four bars, which allows the more varied vocal parts to stand out and be highlighted against their background. Then, in bars 9-14, the flute and violins I and II take up the melodic line from the original piano accompaniment in unison in *staccato* articulation. In this way, they complement and simultaneously oppose the descending melodic line of the choir. From bar 19, the cello accompanies the choral part with sixteenth-note passages performed upwards. In bars 23-25, the composer used an almost uniform rhythmic structure in the details of the flute, oboe, bassoon, violin I, violin II as well as viola, which mostly coincides with the rhythmic structure of the choral parts. section A ends with *forte* dynamics in both the instrumental and choral parts, which naturally leads to section B (Example 3).

Example 3

B. Wroblewska *Song of Enteral Sorrow*, Movement I, bars 21-28

The musical score for 'Song of Enteral Sorrow' by B. Wroblewska, Movement I, bars 21-28, is presented. The score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Trumpet in Bb (Tr-ba in Bb), Timpani (Timp.), Gong (G.), Triangle (Tr.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Piano (Ar.), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Cello (V-c.), and Double Bass (C-b.). A red box highlights the initial accompaniment of Violin II, Viola, Cello, and Double Bass in the B section. The score features various musical notations including dynamics (f, p, pizz.), articulation (staccato), and tempo markings (rit., Piu and ante con grazia). Chinese lyrics are provided for the vocal parts.

In the B section, the initial accompaniments of violin II, viola, cello, and double bass are based on unfolded harmonic triad chords. The violin II and viola play *staccato* eighth notes, the cello performs half notes, and the double bass performs *pizzicato* quarter notes, which promotes a particularly joyful and graceful effect. A triangle has also been added, which operates with a rhythm based on quarter notes. Its silvery sound gives the strings'

soundtrack a multi-dimensional effect and helps stabilize the tempo in this fragment. The technique of playing the triangle is based on single beats, as well as *tremolo* playing. In bar 42, the harp appears, which performs passages in sixteenths on the notes of the harmonic triad, in each bar starting them in ascending direction, from the lowest sound to the highest. The composer used a delicate, subtle, and bright harp sound in *mezzo piano* dynamics. In bar 53, the harp part ends on D major chord played *arpeggio* upward simultaneously with both hands (Example 4).

Example 4

B. Wroblewska *Song of Enteral Sorrow*, Movement I, bars 51-56



In section A₁, bars 63-68 use the same rhythmic structure, syncopated in the parts of violin I, violin II, viola, flute, oboe, and bassoon. The parts of the instruments oppose and at the same time, complement the polyphonic structure of the choral part. On the other hand, in bars 70-83, the rhythmic structure of the instrumental parts coincides with the rhythmic structure of the choral part. In the final fragment from bar 80, more instruments are added: timpani and gong (*laisser vibrer* at the end), which help to build the *crescendo* and achieve *fortissimo* dynamics. All instruments and the choir slow down (*allargando*). The entry of the harp in bar 81, initially in thirty-second notes and then in sixteenth notes, leads the music to a climax. A final upward *arpeggio* crowns the movement on the G major chord.

3.3. Movement Second – *The Palace of Eternal Life on July 7th*

Analysis of vocal parts

The second movement is the vocal piece for two soloists, soprano and baritone, as well as a 3-voice female choir (soprano I, II, and alto). The composition counts 43 bars. The tempo of the whole is marked in the score as Andante (quarter note = 80), but

numerous agogic changes are applied—the primary measure of 4/4 changes to 3/4, 6/4, 5/4, 2/4, and returns to 4/4. The key to this movement is E major. Structurally in terms of microform, this movement can be divided into the following sections: entrance, A, bridge, B, and C. This is shown in detail in the table below. (Table 3)

Table 3

Formal division of movement II

Name of section (Bar numbers)	Measure	Key	Agogic expressions
Entrance (1-5)	4/4; 3/4	E major	<i>Expressivo; rit.</i>
A (5-13)	4/4; 6/4		<i>Tranquillo; rit; a tempo</i>
Bridge (13-17)	3/4		<i>rit.</i>
B (17-30)	4/4; 5/4; 3/4; 2/4	F major; g minor; c [#] minor	<i>Più agitato a piacere; rit; a tempo; calando; a piacere</i>
C (30-43)	4/4	E major	<i>A tempo espressivo; rit; morendo</i>

Source: study by author

Section A is an excerpt from the movement for the 3-voice female choir in the key of E major, performed in *pianissimo* dynamics. The main melodic line is led by soprano I with long rhythmic values and does not contain abrupt leaps. Through a gentle *crescendo* and *decrescendo* (e.g., bars 7, 8-9, 12-13), as well as an imitative way of leading the voices of soprano I, soprano II and alto (bars 9-13), the atmosphere of the quiet and moody Qixi night is conveyed.

Section B is based on an accompanied monody of solo soprano and solo baritone. The key compositional procedure in this section is tonal changes, which also entail changes in timbre and emotion. The key changes from the original E major to F major, g minor, c[#] minor, and there are leaps in building the vocal parts' melodic line, such as diminished fifth and minor seventh. These dissonant intervals symbolize a mood of anxiety and melancholy simultaneously (Example 5).

Example 5

B. Wroblewska *Song of Enteral Sorrow*, Movement II, bars 16-19

Sop. Solo

f 只恨人间恩爱总难凭, 如今专宠多
dzy hen zen dzien en ej dzon nan pin, zu dzin dzlan czon duo

In bars 21-24, the key of G minor changes to c sharp minor, the melodic line of the soprano descends by a minor sixth, and the ending of the phrase becomes slightly softer. Then, from bar 24, a baritone solo appears. The rhythmic structure of this part is reminiscent of the soprano solo, but the key changes from a dark c[#] minor to a light E major, which expresses a mood of happiness and fulfillment. In bars 26-27, the solo baritone's words "一相逢" ("meeting again") correspond to three notes that are pure fifth and pure octave apart, which are emphasized by the two syllables that make up the word "meeting" (Example 6).

Example 6

B. Wroblewska *Song of Enteral Sorrow*, Movement II, Bars 23-27

Bar. solo

p 仙偶纵长生, 那似尘缘胜。 问他一年一度一相逢, 争似
sien ou dza czang szen, na sy czen jlan szen. len ta i nien i du i siang fe, dzen sy

a piacere *mf*

Section C is a duet of solo voices: soprano and baritone, expressing a vow of eternal love between two lovers. At the beginning of the duet, an imitative technique is used (bars 30-36), which in bars 37-41 changes to the parallel leading of the voices and ending this part.

Analysis of instrumental parts

In the second movement of *Song of Enteral Sorrow*, the instrumental composition is as follows: flute, oboe, bassoon, harp, violins I, II, viola, cello, and double bass.

In the first four bars of the entrance, the composer assigned the original piano accompaniment to woodwind and string instruments, led in parallel in octave, third or

sixth. Flute and oboe with violins I and II play the same melody and rhythm, while bassoon and cello accompany them, doubling another melody in the same rhythm. The harp often uses an *arpeggio* technique upward on the notes of the harmonic triad.

After the entry of the A movement (bars 5-13), violins I and II perform graceful sixteenth-note sextuplets in *pianissimo* dynamics, which are as relative to the dynamic scale of the introduction as a gentle drizzle is to rain, while the harp continues to execute upward *arpeggios*. All in keeping with the agogic *tranquillo* marking.

In the bridge (bars 14-16), the oboe, bassoon, and flute join the melodic line of Violin I, whose arched shape with characteristic chromatic descent resembles the melodic line of the violins from the entrance (bars 1-2). The bridge is the induction to the new section.

In the B section, instruments accompany the soprano and baritone solos. The instrument parts dialogue with or enhance the solo voices, emphasizing musical contrasts that use basic melodic-rhythmic figures derived from the solo voices. For example, the characteristic triplet motif from the beginning phrase of this section (bar 2) is used in the solo soprano part and the instrumental parts (example 7), including sequentially in the harp part (bars 24-25).

Example 7

B. Wroblewska *Song of Enteral Sorrow*, Movement II, bars 16-22

The musical score is presented in two systems. The first system (bars 16-22) includes a 'C' section marked 'a tempo'. The second system (bars 23-29) continues the piece. Red boxes highlight specific musical passages: a triplet in the Bassoon part (bar 18), a triplet in the Soprano Solo part (bar 23), and a triplet in the Violoncello part (bar 23). The score includes dynamic markings such as *f*, *mf*, *p*, and *sf*, and articulation markings like accents and slurs. The lyrics are in Chinese and English.

System 1 (Bars 16-22):

- Fl.** *rit.* *piu agitato a piacere*
- Ob.**
- Fag.** *f*
- Truba in Bb**
- Timp.**
- G.**
- Tr.**
- Sop. Solo** *f* *sf*
只 惜 人 间 恩 爱 总 难 免 如 今 专 心 多
dù yì rén jiān ēn ài zǒng nán miǎn rú jīn zhuān xīn duō
- Alt.**
- Vai I** *rit.* *f*
- Vai II** *f*
- Vla.** *f*
- Vc.** *f*
- Ch.** *f*

System 2 (Bars 23-29):

- Fl.** *mf*
- Ob.** *p*
- Fag.** *mf*
- Truba in Bb**
- Timp.**
- G.**
- Tr.**
- Sop. Solo** *p* *mf*
莫 悔 怕 红 颜 老 去 怕 红 颜 老 去 却 似
mò huǐ pà hóng yán lǎo qù pà hóng yán lǎo qù què sì
- Alt.**
- Vai I** *p* *mf*
- Vai II** *p* *mf*
- Vla.** *p* *mf*
- Vc.** *p* *mf*
- Ch.** *p* *mf*

In the C section (bars 30-41), the harp plays sextuplets as staggered chords and then performs multiple tremolos (bars 34-39), providing the backdrop for a spectacular vocal

duet oath. From bar 40, the violas and cellos accompany the harp with sixteenth-note sextuplets.

The coda (bars 41-43) is based on sixteenth note sextuplets performed by the harp and violins I and II, again evoking the image of silence in the middle of the night. The coda ends in the key of E major. These treatments reference the beginning phase (section A) of the second movement of the oratorio.

3.4. Movement third – *Earth-shaking War Drums of Insurgents in Yuyang*

Analysis of vocal parts

The third movement of the oratorio is a march intended for a 4-voice male choir (tenor I and II, bass I and II). The composition has 79 bars in the key b minor and 2/4 measure; the tempo of the whole is marked on the score as *Marziale* (quarter note = 100). Frequently used articulatory procedures include accents, *staccato*, and *legato*, which appear alternately in the text. Dynamic changes are contained in the *piano-fortissimo* range. Regarding microform, the movement is divided into five fragments: entrance, A, A₁, B, and A₂. This is shown in detail in the table below. (Table 4)

Table 4

Formal division of movement III

Name of section (Bar numbers)	Internal division (Bar numbers)	Key	Dynamic
Entrance (1-8)		b minor	<i>mezzo piano; piano</i>
A (9-24)	a (9-16)		<i>mezzo piano; mezzo forte; piano</i>
	b (17-24)		
A ₁ (25-40)	a ₁ (25-32)		
	b ₁ (33-40)		
B (41-63)	c (41-47)	D major	<i>Piano; forte; mezzo forte; fortissimo</i>
	c ₁ (48-54)	A major	
	d (55-58)	f [#] minor	
	e (59-63)	harmonic	
A ₂ (64-79)	a ₂ (64-71)	b minor	<i>fortissimo; mezzo forte</i>
	b ₂ (72-79)		

Source: study by author

Section A (bars 9-24) begins with baritone and bass II in *mezzo piano* dynamics. Throughout the section, the basses sing in unison. The first motif has a slight *crescendo*, which ends in *mezzo forte* (bars 9-16). Then the dynamics return to *piano*, with which a new motif begins. The character of the melody changes from march-like to courtly-dance-like, which creates a tremendous expressive contrast between the two motives. Then (bar 20), there is a sudden dynamic change of *mezzo forte* combined with a jump of sixth interval upwards, accompanied by an accentuation of each syllable, consequently expressing surprise.

Section A₁ (25-40) is a four-voice variation of section A. Tenor I and II, baritone and bass II simultaneously enter in *forte* dynamics, with the tenor leading the melody of the central motif in the highest voice. The texture thickens, the main motive is emphasized with accents, and the dynamic changes are reinforced. The use of such procedures pushes the piece toward a climax. In bars 33-40, the dialogue technique between the voices contrasts them dynamically: Tenors I and II sing their part in *mezzo piano*, while basses I and II sing in *mezzo forte*. A jump of an octave in bars 38-39 enriches the sound layer while emphasizing the people's growing emotions, surprise, and fear at the news of the insurgent army's capture of Chang'an.

Section B covers bars 41-63. The text in bars 41-54 describes the reasons for the outbreak of war. The key changes from the initial b minor to D major and A major. Bass I lead first, which is then answered by four choral voices. In the dynamic aspect, there is a *crescendo* from *piano* to *forte*, which illustrates the anger of the insurgent troops. The transition from low to high notes pushes the emotion toward the climax. Bars 55-63 describe the aftermath of hostilities. The key changes to f[#] minor harmonic. Images of the violent attack are reinforced by using of rhythmic figures containing dotted eighth notes and sixteenths and through the use of octave leaps.

The A₂ section (bars 64-79) is a reduced version of the A₁ section. There is a return to the key in b minor, the four voices enter simultaneously from *fortissimo* and are further enhanced by accents. The dynamics of the whole are higher than in the A₁ section to enhance the tension further. Huang Zi used in bars 72-79 a technique of interweaving the

voices, consisting of a dialogue led by basses I and II, which are answered by tenors I and II, the opposite of the A₁ movement (bars 33-40).

Analysis of instrumental parts

In movement III of Song of Eternal Sorrow, the instrumental composition is as follows: flute, oboe, bassoon, trumpet in B, timpani, gong, harp, violin I, violin II, viola, cello, and double bass.

In the original entrance to this movement of the oratorio, the piano mimics the sound of drums. In the new version of the entrance, Beata Wroblewska used timpani and gong, which provide an entry to the main musical theme of the story and at the same time, draw attention to the impending war, just as the sixteenth-note motifs performed by bassoon, cello, and double bass recall war signals, and the contrasted dynamics (piano and forte) create an echo effect.

To emphasize the vocal parts, a *leggiero* performance term appears in the accompaniment of the A section (bars 9-24), and the articulation of the strings is based on *pizzicato* and *arco* playing with *staccato* and *portato*. Violin I, violin II, viola, and cello and double bass focus on subdominant septimal and septimal dominant notes, spread over interleaved quarter notes and eighth notes between the instruments, as in the following example (Example 8).

Example 8

B. Wroblewska Song of Enteral Sorrow, Movement III, bars 13-22

The image displays a musical score for five string instruments: Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Cello (V-c.), and Double Bass (C-b.). The score is for bars 13-22 of Movement III of Beata Wroblewska's 'Song of Enteral Sorrow'. A red rectangular box highlights the first four measures of the string parts. In these measures, the Cello and Double Bass are playing a sixteenth-note motif, marked 'pizz.' (pizzicato) and 'mp' (mezzo-piano). The Viola is playing a similar motif, marked 'arco' (arco). The Violin I and Violin II are playing a similar motif, marked 'mf' (mezzo-forte). The rest of the string parts are marked 'arco' and 'mf'.

The harp in bar 16 and bars 21-24 assumes ornamental functions, and at the end of the A section, there is a characteristic septuplet in the string instruments and flute after the upward notes of the b minor scale.

In the A₁ section (bars 25-40), all instruments, except the trumpet in B^b, join the accompaniment while supporting the entry of tenor I and II. The composer used the typical harp playing in sixteenth notes after staggered chords, which perfectly conveys the tranquility and harmony of the court dances, while the flute, oboe, violins I and II, and viola, performing a similar melody to the choir symbolize the insurgent troops in direct combat outside the city walls. Bassoon, timpani, cello, and double bass perform ornamental functions in relation to other instruments, thus thickening the musical texture, which enhances and enriches the harmony and emotion in this piece (Example 9).

Example 9

B. Wroblewska *Song of Enteral Sorrow*, Movement III, bars 30-37

30

Fl.

Ob.

Fag.

Tr-ba in Bb

Timp.

G.

Tr.

T. I.

T. II.

B. I.

B. II.

Ar.

V-ni I

V-ni II

V-le

V-c.

C-b.

望 lǎ 长 cháng 安 ān 犯 fàn, 六 lù 宫 gōng 粉 fēn 黛 dài, 舞 wǔ 袖 xiù 正 zhèng 翩 piān 翩 piān, 怎 zěn 料 liào 到 dào

长 cháng 安 ān 犯 fàn, 六 lù 宫 gōng 粉 fēn 黛 dài, 舞 wǔ 袖 xiù 正 zhèng 翩 piān 翩 piān, 怎 zěn 料 liào 到 dào

望 lǎ 长 cháng 安 ān 犯 fàn, 六 lù 宫 gōng 粉 fēn 黛 dài, 舞 wǔ 袖 xiù 正 zhèng 翩 piān 翩 piān, 怎 zěn 料 liào 到 dào

望 lǎ 长 cháng 安 ān 犯 fàn, 六 lù 宫 gōng 粉 fēn 黛 dài, 舞 wǔ 袖 xiù 正 zhèng 翩 piān 翩 piān, 怎 zěn 料 liào 到 dào

In the B section (bars 41-63), the oboe and bassoon perform the theme from afar (dynamic *piano*) in the octave, while the string quintet accompanies them with quarter and eighth notes of *portato*. From bar 44 onward, the instruments follow the melodic line

of the four choral voices, together performing a gradual *crescendo* starting from *forte* dynamics. In bar 46, the string quintet uses the *tremolo* technique to extend and strengthen the half notes. In bars 53-63, the string quintet doubles the octave of the choral voices. In bars 62-63, violin I, violin II, and viola descend the chromatic scale notes while performing a *crescendo* to *fortissimo*, thickening the rhythmic progression (quintuplets) as if to depict the attack by insurgent troops.

In the A₂ section (bars 64-79), all instruments begin in *fortissimo* dynamics, and the harp repeats the melody from the A₁ section (bars 25-32). The timpani make leaps of the fifth interval, the flute, oboe, violin I, II, and viola alternate following the main melodic line of the choral part, and violin I and violin II repeat the melody of the A₁ section, with the difference that in bars 72-73, they play the octave higher than in corresponding bars 33-34. All instruments, except the harp, play with multiple accents until the *sforzando* ending of this movement, heightening the impression of impending disaster.

3.5. Movement fourth – *Melody of White Feathers Garment Broke off*

Analysis of instrumental parts and *parlando*

The fourth part is for baritone narrator and instruments. The text in Polish and English has been prepared for the narrator part, which allows the language version to be adapted to the performer-soloist since there is no choir part in this part, so the baritone narrator and instrumental parts will be analyzed together.

In movement IV of *Song of Eternal Sorrow*, the instrumental composition is as follows: flute, oboe, bassoon, timpani, triangle, harp, violin I, violin II, viola, cello, and double bass.

The composition has 54 bars, and the tempo of the piece is variable: at the beginning *Andantino* (quarter note = 96), from bar 23 *Presto* (quarter note = 132), from bar 41 *Allegretto* (quarter note = 84), and from bar 48 *rit.* to quarter note = 72. The measure is invariably 4/4. The dynamics are in the range of *ppp* - *fff*. This piece is written in two pentatonic scales B^b *Gong* and G *Yu*. In terms of microform, it is divided into three sections: entrance, A, B, and C. This is shown in detail in the table below (Table 5).

Table 5Formal division of movement IV

Name of section (Bar numbers)	Scale	Dynamic	Tempo
Entrance (1-6)	B ^b Gong + a	<i>forte; fortissimo</i>	<i>Andantino</i>
A (7-22)	B Gong + e ^b , a	<i>mezzo piano/forte; forte</i>	
B (23-40)	G Yu + e ^b , a	<i>forte; fortissimo; mezzo forte; piano</i>	<i>Presto</i>
C (41-54)	oraz dźwięki obce: c [#] , d ^b , e, f [#] , a ^b , b	<i>sforzato; mezzo forte/piano; piano; pianonissimo possibile</i>	<i>Allegretto; rit molto.</i>

Source: study by author

In the entrance, the flute, oboe, and bassoon together with the string quintet, carry out the same rhythmic scheme in parallel. The timpani play with *tremolo* articulation to sustain the *forte* dynamics and simultaneously emphasize the momentousness of the moment. In bars 4-6, only the bassoon remains with the quintet, and the dynamics have changed from the previous *forte* to *fortissimo*.

In section A (bars 7-22), the entrance of the baritone *parlando* is preceded by the triangle part in *mezzo piano* dynamics (bar 7) and harp cantabile in *mezzo forte* dynamics. From bar 15, flute and violin I are added. Violin I share the melody with the harp's right hand, while the flute is an octave higher relative to the abovementioned instruments. Then, in bar 16, violin II, viola, cello, and double bass join in *pizzicato* articulation, providing a harmonic complement. The *parlando* throughout this movement tells the story of a pleasant and superfluous court life before the war, so the music and recitation are soft and gentle. In this section, the notes of e^b (the fourth degree of the scale) and a (the seventh degree of the scale) are added to the basic notes of the B^b Gong pentatonic, usually in the harp part, so that the passage is kept in the heptatonic pentatonic scale.

In section B (bars 23-41), the tempo changes to *Presto*, and the dynamics of the string quintet and timpani grow to *forte* with numerous accents, with the timpani and string quintet correspondingly repeating the same rhythmic scheme in bars 23-26. The

recitation begins with the words: "猛不防" ("suddenly everything has changed"). At the same time, the scale changes to G *Yu*, which are added, as in the previous section, the notes e^b and a, as well as extraneous notes: c[#], e, f[#]. In bar 27, in *forte* dynamics, the string quintet is joined by flute, oboe, and bassoon, which move downward on the chromatic scale's notes in parallel, dramatizing and thickening the musical texture. At the same time, the timpani make use of the triplet, beginning with a dynamic *fortissimo*, which then succumbs to a *decrescendo*. Rhythmically, the timpani part is based on eighth-note motion, while the other instruments are based on eighth-note motion (Example 10).

Example 10

B. Wroblewska *Song of Enteral Sorrow*, Movement IV, bars 27-29

The musical score for Example 10, bars 27-29, is presented below. The score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Trumpet in B-flat (Tr-ba in Bb), Timpani (Timp.), Gong (G.), Triangle (Tr.), Baritone Solo (Bar. Solo), and various string parts (V-ni I, V-ni II, V-le, V-c., C-b.).

Bar 27 is marked with a *ff* (fortissimo) dynamic. The woodwinds (Fl., Ob., Fag.) and strings (V-ni I, V-ni II, V-le, V-c., C-b.) enter with a *f* (forte) dynamic. The timpani part features a triplet marked with a *ff* dynamic.

The lyrics for the Baritone Solo part are:

只可恨! 坐误戎机的哥舒翰,
The detestable thing was, Ge Shuhan missed his chance to combat,

In bar 30, the harp and flute move sequentially in an ascending direction, followed by the harp in bars 31-32, which continues to move upward in octaves. The string quintet in bars 30-32 moves first descending and then ascending, which successively leads the music to a climax. In bars 33-41, it can be observed that two groups of instruments stand out in the accompaniment. The first group includes flute, oboe, timpani, harp, violin I and II, while the second group comprises bassoon, viola, cello, and double bass. The combined or alternating playing of these groups accompanying the recitation makes up the climax of this part of the piece.

In bars 39-40, the timpani and string quintet play with tremolo articulation accompanied by a *crescendo*, perfectly illustrating the words "dizzy and frightened" in the text, conveying an atmosphere of anxiety and vehemence. The baritone solo and the instrumental parts develop from *piano* to *forte* dynamics in these two bars. The concluding half notes of this fragment end with the *fermata*.

Section C (bars 41-54) begins with the *sforzato* quarter note, followed by descending melodic lines of bassoon, cello, and double bass in *portato* articulation. The timpani use the same *portato* articulation to play the same sound, which heightens the power of the narrative. Violins I, II, and viola move through the chord in half and quarter notes. The successive decrease in tempo and dynamics until *pianissimo* possibly reflects the expressions of hardship and helplessness contained in the recitation text. The next movement begins *attaca subito*.

3.6. Movement fifth – *Imperial Guards Refused to March – What Could Be Done?*

Analysis of vocal parts

The fifth movement is for 4-voice male choir (tenor I, II, baritone, and bass II). The composition is 60 bars. The tempo of the whole piece is marked *Allegretto con ira* (quarter note = 100). The measure in the whole movement is 2/4. Dynamic changes range from *ppp* (in the instrumental part) to *fff*. The key of this piece is g minor. In terms of microform, it is divided into three parts: entrance, A, B and A₁. This is shown in detail in the following table. (Table 6)

Table 6Formal division of movement V

Name of section (Bar numbers)	Internal division (Bar numbers)	Key	Dynamic
Entrance (1-9)		g minor	<i>pianissimo possibile; pianissimo</i>
A (10-25)	a (10-17)	g minor d minor	<i>pianissimo; piano</i>
	a ₁ (18-25)		
B (26-41)	b (26-33)	f minor A ^b major	<i>mezzo piano; mezzo forte</i>
	c (34-41)	d minor	
A ₁ (42-60)	A ₃ (42-49)	g minor	<i>forte; fortissimo; sforzato; fortissimo possibile</i>
	A ₄ (50-60)		

Source: study by author

The choral part begins at bar 10 in the A section. The four voices evenly and softly start with a g minor chord in *pianissimo* dynamics and are like exhausted soldiers recounting the hardships of a long march. Beginning at bar 12, in the tenor I part, between the words "遥" (yao) and "蜀" (shu), an augmented quarto appears, which sonically expresses the soldiers' discontent. The soldiers' direct hatred of the Yang family is also expressed in the words of bars 14-17 and 22-25 "可恨的杨贵妃，可杀的杨丞相" ("Yang Yuhuan's concubine was contemptible, and her relative, Prime Minister Yang Guozhong, deserved to die"). In these two places, the different voices use similar rhythmic figures. From bar 18, a variation on the melody from bars 10-17 appears, and the dynamics change to *piano*. In bar 20, between the words "遥" (yao) and "蜀" (shu), there is no longer an augmented quarter but the jump of a pure octave, which not only enriches the sound layer but also emphasizes the hardships of the road expressed in the words. The key at the end of the A section changes from g minor to d minor.

Section B (bars 26-41) captures mood changes through key changes. First comes the dark and serious key of f minor (from the last eight notes in bar 25), which gradually,

from bar 33, progressively to the gentle A flat major. At the same time, the dynamics gradually and consistently increase from *mezzo piano* to *mezzo forte* in bar 34. In addition, dotted eighth notes and rhythmic figures composed of one-eighth and two-sixteenth notes are frequently used, which give the characteristic rhythm somewhat military march. From bar 34, there is a transition again to the rather somber keys of f minor and d minor. In bar 34, the melody corresponding to the words "把山河让" ("he gave up his power over the great rivers") is accompanied by leaps of a minor seventh (tenor I, c¹-a¹) and a pure octave (bass II, F-f). Then, in bars 36-37, there is a leap of pure fifth (d¹-a¹) in the tenor I part, and the bass II descends by a minor second (a^b-a), which together build up the following degrees that make up the climax of this part of the piece, highlighted in the example below. Tenor I stay on the highest a¹ note, and bass II on the a note, which together constitute the span of two octaves. The melodic line of the three voices then descends and stops on the d minor chord (Example 11).

Example 11

B. Wroblewska *Song of Enteral Sorrow*, Movement V, bars 30-46

The musical score for Example 11 consists of four staves: Tenor I (T. I.), Tenor II (T. II.), Bass I (B. I.), and Bass II (B. II.). The lyrics are in Chinese and Pinyin. A red box highlights the climax section from bar 34 to bar 46. The dynamics are marked *mf* (mezzo-forte) in the highlighted section.

Lyrics (Chinese and Pinyin):

君 王 没 个 主 张, 堕 落 了 温 柔 乡, 好 生 生 把 山 河 让, 把 锦 绣 山 河 让, 乱
dziün lang mej g dzu dzang, duo luo l len zol siang, hao szen szen ba szan he zang, ba dzin siot szan he zang, llan

The A₁ section (bars 42-60) is a variation of the A section, with all voices singing in unison the octave apart. The key reverts to g minor, and the dynamics slowly increase from forte in bar 42 to *fortissimo* in bar 50. In words "恨" ("hen," grief, hate, bar 54), "杀" ("sha," kill, bars. 56-57), "杨丞相" ("Yang Chengxiang," chancellor Yang, bars 59-60) are added accents, which emphasizes the soldiers' fierce determination and desire to kill Yang Yuhuan. In the upbeat of bar 56, the term *con fuoco* is used, which means performing the choral part vigorously and energetically. In bar 58, on the other hand, there is *allargando*, which indicates the need to slow down the tempo to highlight the words "Yang Chengxiang." Such a procedure is intended to emphasize that the soldiers' emotions have reached their zenith. Then the last fragment of this section ends in *fortissimo possibile* dynamics.

Analysis of instrumental parts

In the fifth movement of *Song of Eternal Sorrow*, the instrumental composition is as follows: flute, oboe, bassoon, timpani, violin I, violin II, viola, cello, and double bass. As already mentioned, this movement's tonality and color scheme convey somber mood of helplessness and fatigue. For this reason, only string instruments, wind instruments, and timpani appear here.

In the introduction (bars 1-9), timpani in G, A, D, violin I, violin II, and viola introduce a melodic line composed of repeated low notes using *portato* articulation, while the cello and double bass perform a kind of *ostinato*. The sound is melancholy and

muffled, the dynamics begin with *pianissimo possibile*, and the performance terms include *sempre cresc. poco a poco*. Regular timpani and string accents give each bar the sound of heavy, soldierly steps, which from bar 10 onward, serve as a backdrop for the male choral part.

The string quintet in the A section (bars 10-25) plays a secondary role, and the characteristics of the accompaniment layer from the entrance are retained in it. In bars 11-14, the only percussion instrument in this part, timpani begin playing from the second quarter note in bars 11 and 13, which to some extent emphasizes the shifted rhythm. In bar 17, the composer marked the timpani with a *crescendo* on the sixteenth notes within a bar, allowing it to be the timpani that resounds before the beginning of the following phrase. From bar 18 onward, the dynamics increase from *pianissimo* to *piano*, and the oboe, flute, and bassoon are added, which move along with violins I and II and the violas with the same melodic-rhythmic patterns. The A section ends in the key to d minor.

In the B section (bars 26-41), the roles of choir and strings are equal, with violins I, II, and viola executing similar melodic lines as tenor I and II. Cello performs octave leaps. In bars 27-29 and 31-33, flute and oboe are joined, playing the same melody as violin I, II, and viola, but an octave higher. Similarly, in bars 38-41, where the addition of flute and oboe enriches the texture, the timpani heighten the emotion, especially in bar 41, where timpani play *tremolo*. The melody, operating around a descending d minor scale, approaches the A₁ section, increasing the dynamics to *forte*.

In the A₁ section (bars 42-60), the cello and double bass return to the manner of accompaniment characteristic of the entrance and A section. Long value notes, accents, and *portato* articulation are used, and violin I, II, and viola return to the theme simultaneously with the choir. During this time, the timpani also maintain the characteristic features of its earlier part. From bar 50, the oboe, flute, and bassoon join in, the dynamics increase to *fortissimo*, and the instruments and choral voices form a unison with span of four octaves, a climax due to its intensity and extended texture. In bars 55 and 58, *con fuoco* and *allargando* markings appear in the score, while *sforzato* dynamic terms are placed in the wind and string parts. The entire movement ends in *fortissimo possibile* dynamics.

3.7. Movement sixth - *Lady Yang Was Killed in Front of the Steed*

Analysis of instrumental parts and soprano solo

The sixth movement is for solo soprano and instruments. The solo soprano sings the only solo part in Chinese in oratorio *Song of Eternal Sorrow*. Since there are no choral parts in this part, the soprano solo and instrumental parts will be analyzed together.

In the sixth movement *Song of Eternal Sorrow*, the instrumental composition is as follows: flute, oboe, bassoon, trumpet in B, timpani, gong, violin I, violin II, viola, cello, and double bass.

The composition has 34 bars and is the shortest movement in the entire oratorio. The tempo is marked *Adagio* on the score, but there are also agogic changes *rit.* and *a tempo*. The measure changes from 3/4, 2/4, and 4/4, then returns to 3/4. The movement tells the story of Yang Yuhuan's tragic death and the sadness accompanying her farewell to life, so the dynamics here are also kept in the *pianissimo-mezzo forte* range. The key in this movement is c[#] minor. In terms of microform, it is divided into two parts A and B, separated by a bridge, and ending with a coda. This is shown in detail in the table below. (Table 7)

Table 7

Formal division of movement VI

Name of section (Bar numbers)	key	Measure	Dynamic
A (1-14)	c [#] minor	3/4	<i>mezzo piano, piano</i> (instrument), <i>mezzo forte</i>
Bridge (14-17)	d minor	3/4, 2/4	<i>mezzo piano</i>
B (18-30)	c [#] minor	3/4, 2/4, 4/4	<i>mezzo piano, piano</i>
Coda (30-34)	c [#] minor	3/4	<i>pianissimo</i>

Source: study by author

Section A begins with the tonic in the key of c[#] minor. The wind and string instrument accompaniment is characterized by a steady tempo and repeated rhythm using *portato* articulation. The soprano solo enters the second bar on the last quarter note, starting with

mezzo piano dynamics, which brings Yang Yuhuan's quiet cry to mind. In bars 4-5, between the words "只" ("zhi," only) and "怨" ("yuan," to complain), there is a combination of a minor sixth and a major second (c[#]-a-f^x), and the accompanying instruments accompany the soprano with standing chords, adding to the horror of the situation. In bar 7, the emotion grows, reaching a local climax, the soprano solo increases the dynamics to *mezzo forte*, and the timpani add drama by playing *tremolo*. Flute, oboe, violin I, and soprano solo lead the same melodic line with a descending direction to enhance its sound. In bar 8, the word "断" ("duan," to break, to cut off) is followed by note b^{#1}, which forms a minor second with the preceding note c^{#2}, and in bar 10 noted by g¹, which is a minor third away from the initial note e¹. These two places make the melodic line sound extremely minor. At the same time, several harmonic changes occur, from bar 8, the following chords appear an E major ninth without root, F[#] major, A major seventh, and d minor, the components of which are divided among the individual voices of the string quintet. Up to bar 16, the entire string quintet moves according to the same rhythmic scheme, with quarter notes and eighth notes. In bars 13-14, the soprano solo slows down until the end of the A section, but in bar 14, the accompanying instruments quickly return to *a tempo*.

Bars 14-17 are the bridge where the trumpet enters to lead the main melodic line in a bright timbre and *mezzo piano* dynamics. From the beginning of the A section, the timpani sustained and enriched the main melodic line in an eighth-sixteenth notes rhythm. In bar 14, their rhythm is changed to a punctuated rhythm using thirty-two notes, which dynamizes the musical action. In bar 17, the measure adjusts from 3/4 to 2/4.

Section B is characterized by frequent changes of measure, which by weakening the feeling of a uniform pulse, creates a metrically free composition in which the narrative element dominates. From bar 18, the measure temporarily returns to 3/4, then changes to 2/4 and 4/4 before returning to 3/4 again in bar 26. The solo soprano voice is doubled in octave by flute, oboe, and violin I. From bar 21 to bar 24, the trumpet is led in unison with the voice of violin I. From bar 26, the flute, oboe, and bassoon are shown in unison with the representatives of violins I, II, and viola.

In bar 24, the soprano solo begins with a jump of a quarter note from the sound of gis^1 to cis^2 and then reaches the sound of gis^2 in the next bar. On this sound, the word "长" ("chang," long) corresponds to the quarter note with a dot, which gives it a weeping tone and expresses Yang Yuhuan's pain. Then the melodic line of the solo part descends, and the dynamics descend to *piano*. Fermatas appear in bars 28 and 29. The first has a questioning tone, while the second is a return to the terrible reality. The range of notes is also significant: the word "天" ("tian," sky) is followed by note e^2 , and the word "人" ("ren," man) is followed by the ninth note d^1 . In the end, the note d^1 passes into cis^1 . Such a significant interval jump expresses the brutal transition from hope to tragic reality and the utter vulnerability of Yang Yuhuan, who is about to be executed.

The coda (bars 30-34) is based on the material of the A section but is devoid of solo voice and wind instruments. String quintet and timpani lead a tragic in expression, descending melodic line in the key of $c^\#$ minor in *pianissimo* dynamics.

3.8. Movement seventh – *Heart-broken Bell Ring in Rainy Night*

Analysis of vocal parts

The seventh movement is a vocal piece for a 4-voice mixed choir, which counts 83 bars. The tempo of the piece has a distinct variable character. The measure throughout the movement is 4/4. Dynamic changes are in the *pianissimo-fortissimo* range. The main scale of the piece is the primary Chinese pentatonic scale with extraneous notes. Structurally in terms of microform, this movement can be divided into four fragments punctuated by connectors: entrance, A, bridge₁, B, bridge₂, C, bridge₃, A₁, and coda. This is shown in detail in the following table. (Table 8)

Table 8

Formal division of movement VII

Name of section (Bar numbers)	Key	Dynamic	Tempo
Entrance (1-11)	$B^b Yu + g^b + c$	<i>mezzo piano/forte; piano; forte; pianissimo;</i>	<i>Adagio Lamento</i> (quarter note = 66)

A (12-22)	B ^b Yu + g ^b + c	<i>mezzo forte;</i> <i>forte; piano;</i>	
Bridge ₁ (23-24)	C [#] Yu (E Gong)	<i>forte</i>	<i>Piu mosso</i> (quarter note = 80)
B (25-34)	E Gong + d [#] + a C [#] Yu + d [#] + a, and extraneous note: f, e ^b , d, c i b [#]	<i>mezzo piano;</i> <i>forte; piano</i>	quarter note = 70
Bridge ₂ (35-36)	A Gong E Zhi + d + g [#]	<i>piano</i>	<i>rit.</i>
C (37-44)	A Gong + d + g [#] E Zhi + d + g [#]	<i>pianissimo; mezzo</i> <i>forte; piano</i>	<i>Meno mosso</i> (quarter note = 60)
Bridge ₃ (45-46)	F Jue + c B ^b Yu	<i>mezzo piano</i>	quarter note = 60
A ₁ (47-61)	Des Gong + g ^b + c B Yu + g ^b + c, and extraneous note: g	<i>mezzo</i> <i>forte/piano; forte;</i> <i>piano; pianissimo;</i>	<i>Tempo primo</i> (quarter note = 66)
Coda (61-73)	Des Gong + c B ^b Yu + c, and extraneous note: g	<i>mezzo forte;</i> <i>forte; piano;</i> <i>pianissimo;</i> <i>fortissimo</i>	<i>Con anima</i> (quarter note = 96)

Source: study by author

The choral part begins in the A section in bar 12, with the text describing the hardships of traveling a mountainous road. The high and low voices enter alternately, and the dynamic changes create distinct musical contrasts. For example, in bar 12, the alt begins with a short motif, in the next bar, the bass responds. In bar 14, the alt again, followed by the bass. After the tenors enter bar 15, the three voices sing *mezzo forte*. In bar 16, after the soprano joins in, all the voices sing the words "高一层" ("gao yi ceng," [the road] climbed) in *forte* dynamics. In bar 17, the tenor and bass sing the *piano* words "低一层" ("di yi ceng," [the mountains] the low part) - the reference here is to low and high mountain ranges, as illustrated by the dynamic differences. A distinctive feature of the choral part is the Chinese traditional B^b Yu³³ pentatonic scale with notes b^b-d^b-e^b-f-a^b used in this part, as well as the register of the alto, which is contained in octave, often using a pure quarter. In bar 16, note g^b was added in the alto and bass parts (on the fourth

³³ B Yu means: the b sound is the primary tone. Moreover, note bb should be regarded as the degree of Yu in the pentatonic scale, that is, *yu* (note b) - *gong* (note d^b) - *shang* (note e^b) - *jue* (note f) - *zhi* (note a^b).

degree of the primary scale, paralleling D^b *Gong*), thus creating a six-note pentatonic scale, i.e., B^b *Yu* with an added extraneous note g^b (Example 12).

Example 12

B. Wroblewska *Song of Enteral Sorrow*, Movement VII, bars 11-16

The musical score for Example 12 is a four-part setting of a Chinese song. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are in Chinese with Pinyin transliteration below. The score includes dynamic markings (mf, f, p) and articulation marks (accents, slurs). Two red boxes highlight specific notes: one in the Alto staff (bar 12) and one in the Bass staff (bar 13).

From bar 19 onward, the six-note scale, thanks to the addition of note c (on the seventh degree of the primary scale, paralleling D^b *Gong*), turns into the seven-note pentatonic scale, that is B *Yu* with the extraneous notes g^b and c added, with the notes b^b-c-d^b-e^b-f-g^b-a^b and in Chinese music theory, also known as the *Qing*³⁴ seven-note scale in the form of B^b *Yu*.

In the B section (bars 25-34), the tempo changes slightly slower (quarter note = 70) than in bridge₁. In this part, the pentatonic B *Yu* turns into E *Gong*³⁵ scale with notes e-f[#]-g[#]-b-c[#] (in the instrumental part, into C[#] *Yu* parallel scale with notes c[#]-e-f[#]-g[#]-b). In bar 26, the alto adds the note d[#] (on the seventh degree in the E *Gong* scale), and the tenor adds the sound (on the fourth degree of this scale), resulting in a seven-note pentatonic scale, that is, E *Gong* + d[#] + a, also known as the *Qing* seven-note scale in the form of E *Gong*. In the choral parts, the composer also added other extraneous notes to the E *Gong* scale: f (in bar 25-alt), e^b (in bar 25-alt), d (in bar 26-alt, in bar 34-bass), c (in bar 25-

³⁴ *Qing* scale means: based on five tones, add a semitone above e and a semitone below c, the f sound (fourth degree), and the b sound (seventh degree), respectively. so that the *Qing* scale is c-d-e-f-g-a-b.

³⁵ E *Gong* means: note e is the primary tone and note e should be treated as *gong* in the pentatonic scale, that is, *gong* (note e) - *shang* (note f[#]) - *jue* (note g[#]) - *zhi* (note b) - *yu* (note c[#]).

tenor) and b[#] (in bar 28-alt). Changes in tonality affect the variety of harmonic colors in the choral part. The use of semitone substitutions in the two middle voices (alto and tenor) conveys the impression of the approaching evening, which also coincides with the verbal text. In bars 29-32, there is a strong dynamic contrast - first, in *forte* dynamics, the state of the army after the war and the destruction of the war are described, and then in *piano*, the all-consuming downpour. At the same time, in bars 33-34, the melodic line of the soprano and alto descends, in contrast to the ascending melodic line of the tenor and bass. The use of opposing musical timbres and dynamic changes make the acoustic effects more pronounced and better harmonize with the verbal layer of this piece.

In section C (bars 37-44), the tempo of this section slows down until *meno mosso*, the key changes from E *Gong* pentatonic to A *Gong*³⁶, and the corresponding mode of the *Gong* system. The E *Zhi* scale, with e-f[#]-a-b-c[#] (E *Zhi* pentatonic) tones, is also current. The four choral voices in bars 37-44 generally implement the same rhythmic scheme or correspond with each other. The dynamics of this fragment oscillate around *pianissimo-piano*, which expresses an exceptionally tragic and gloomy mood, especially in bar 42, where extraneous notes appear in the alto and tenor parts: d (on the fourth degree of the A *Gong* pentatonic scale) and g[#] (on the seventh degree of this scale). This results in the expansion of the A *Gong* scale to a seven-note pentatonic scale, i.e., A *Gong* + d + g[#], which can also be referred to as the *Qing* scale in the form of A *Gong* (Example 13).

³⁶ A *Gong*: Note a is the primary tone, but it should be treated as *gong* degree in the pentatonic scale, that is *gong* (note a) - *shang* (note b) - *jue* (note c[#]) - *zhi* (note e) - *yu* (note f[#]).

Example 13

B. Wroblewska *Song of Enteral Sorrow*, Movement VII, bars 37-44

Musical score for *Song of Enteral Sorrow*, Movement VII, bars 37-44. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). It features two systems of music. The first system (bars 37-44) is marked *Meno mosso* and includes lyrics in Chinese and Pinyin. The second system (bars 47-54) is marked *p* and includes lyrics in Chinese and Pinyin. The score uses a key signature of one sharp (F#) and a common time signature (C).

System 1 (Bars 37-44):

Meno mosso

S. *pp* 夜已深, 人已静, 潇潇雨, 浙零零, 洒向幽窗, *p* 滴响铜铃,
 je i szen, zen i dzin, sio sio ü, si lin lin, sa sian jol czla, di sian ta lin,

A. *pp* 夜已深, 人已静, 潇潇雨, 浙零零, *p* 滴响铜铃,
 je i szen, zen i dzin, sio sio ü, si lin lin, di sian ta lin,

T. *pp* 夜已深, 人已静, 潇潇雨, 浙零零, *pp* 洒向幽窗, *p* 滴响铜铃,
 je i szen, zen i dzin, sio sio ü, si lin lin, sa sian jol czla, di sian ta lin,

B. *pp* 夜已深, 人已静, 潇潇雨, 浙零零, *p* 滴响铜铃,
 je i szen, zen i dzin, sio sio ü, si lin lin, di sian ta lin,

System 2 (Bars 47-54):

S. *p* 一行行是伤心泪, 一滴滴是断肠声。
 i hang hang szy szang sin lyj, i di di szy dlan czang szen.

A. *p* 一行行是伤心泪, 一滴滴是断肠声。
 i hang hang szy szang sin lyj, i di di szy dlan czang szen.

T. *p* 一行行是伤心泪, 一滴滴是断肠声。
 i hang hang szy szang sin lyj, i di di szy dlan czang szen.

B. *p* 一行行是伤心泪, 一滴滴是断肠声。
 i hang hang szy szang sin lyj, i di di szy dlan czang szen.

Bars 47 through 61 are a variant of part A, in which the tempo returns to *Tempo Primo* (quarter note = 66). The scale changes from B *Yu* pentatonic (present in the A part) to Des *Gong* pentatonic from the A₁ movement, and the corresponding *Gong* system mode in the form of B^b *Yu* (b-d^b-e^b-f-a^b) and D^b *Gong* (d^b-e^b-f-a^b-b^b) scales. The choral voices enter sequentially from bass to soprano, with half-bar and full-bar delays. In bar 56, the note g is added in the alto part (a raised fourth degree of the D^b *Gong* scale), thanks to which the E^b major chord from the major-minor circle of tonality sounds throughout the performance apparatus. A similar phenomenon from the field of functional harmony is observed in bars 59-60, in which the A^b major seventh chord (septimal dominant) resolves into a tonic D^b major chord. Thus, the composer combined elements of the pentatonic scale with the major-minor tonal system in this movement.

Analysis of instrumental parts

In the seventh movement *Song of Eternal Sorrow*, the instrumental composition is as follows: flute, oboe, bassoon, trumpet in B^b, timpani, gong, triangle, harp, violin I, violin II, viola, cello, and double bass.

At the beginning of the entrance, the B^b *Yu* pentatonic scale is presented, starting from the fifth degree of the scale in the descending direction. In the second bar, the note g^b (fourth degree of the scale) is added in the harp and violin parts I and II, resulting in a pentatonic scale of seven-note, i.e., B^b *Yu* + g^b. In this part, most instruments perform independent melodic lines or are related to other instruments by a parallel melodic line in the interval of a quarter. As for the rhythm, many elements characteristic of entrance in traditional Chinese music are used, which is particularly evident in the harp and violin I and II parts. These include, for example, a sixteenth-note sextuplet following the notes of the pentatonic scale down and up, a *glissando* through two octaves upward in bar 4, and an arpeggio in bars 5-11, accompanied by timpani, woodwinds, and strings. In bar 7, the note c (the seventh degree of the scale) was added in the parts of the harp and violin II, resulting in a pentatonic scale of seven-note, or B^b *Yu* + ges + c. The triangle sound mimics the sound of the bells mentioned in the title of this part, and the harp part replaces the sound of the traditional Chinese instrument *guzheng*³⁷.

³⁷ *Guzheng*: A Chinese plucked instrument resembling a zither. The instrument can be played in various ways, most often with the left hand adjusting the tension of the strings while the right-hand plucks them, producing sound. Some performers use plectrums in the form of a finger cap. Zhu Xiaogu, *Minzu guanxian yuedui yueqifa (Instrumentation of the folk orchestra)*, Jiangsu University Publishing House, Zhenjiang 2016, p. 120-139. 朱晓谷, 《民族管弦乐队乐器法》, 江苏大学出版社, 镇江 2016, 第 120-139 页。

In the A section, the instrumental part appears the same pentatonic scale of seven-note B^b *Yu* + c + g^b as in the entrance. In bar 13, in the harp part, there is a characteristic melodic phrase imitating the playing of the traditional Chinese instrument *guzheng*. This also refers to the previously presented sextuplet with both ascending and descending directions. The instrumental accompaniment in the A section enriches the choral part regarding texture and coordinates dynamic levels. For example, the trumpet part from bars 14-16 adds meaning to the verbal text "The long road is the hardest." In bar 20, the choral part is left without instrumental accompaniment. The string quartet and woodwind instruments are synchronized with it on the last quarter note in bar 21.

The two-bar bridge₁ (bars 23-24) before the B section begins in the C[#] *Yu* mode of the E *Gong* scale, with added extraneous sounds, mainly in the harp part (bars 25-28). The harp part in the B section (bars 25-34) is the most rhythmically varied and plays leading role in accompanying the choral voices.

The two-bar bridge₂ (bars 35-36) is maintained in the A *Gong* and E *Zhi* scales, while the following C section (bars 37-44) is in the seven-note A *Gong* pentatonic scale with added d and g[#] notes. Instrumental parts are led by flute, oboe, harp, violins I and II, and cello precede the entry of choral voices. The harp in the half-note – quarter-note – eighth-note rhythms, executes arpeggios upward from bar 37, while the flute and oboe, followed by the viola and cello, complete the flow of the musical narrative with sixteenth-note motion.



Two bars before the A₁ part, in bridge₃ (bars 45-46), the F *Jue* scale with the added note c and the B *Yu* scale appear, like bridge₂. The overriding melodic line is placed in the flute, oboe, and harp parts.

In the A₁ section (bars 47-61) from bar 47, the choral voices are accompanied by harp, strings. As well as woodwinds, trumpet, and timpani in single bars. In bar 56, there is the *arpeggio* of the harp downward on an E^b major chord in *forte* dynamics, followed in bar 59 by thirty-two notes passages played by the harp downward from *piano* to *forte*. There are also many dynamic changes in the string quintet, reinforced by the timpani part and emphasized by the small perfect cadenza, A^b major, and D^b major chords.

The coda (bars 61-73) begins with sequential repetitions of quartal consonances in the harp, flute, and oboe parts, characteristic of traditional Chinese music. After the timpani plays *tremolo* in bar 63, the harp plays solo until bar 68. The piece ends with a dynamic fragment, performed by strings and bassoon, which *attaca subito* moves to the next movement. As in the A₁ movement, the note g on the fourth scale degree and note c on the seventh scale degree are added to the D^b *Gong* scale, thus creating the seven-note pentatonic scale.

Except for the minor perfect cadence in bars 59-60, the entire movement is maintained in the pentatonic scales' characteristic of the Chinese tradition.

3.9. Movement eighth – *Mountains Looked Illusory Amid the Clouds*

Analysis of vocal parts

The eighth movement of this oratorio is for 3-voice female choir (soprano I, soprano II, and alto). The composition has 38 bars. The tempo of the whole is marked *Andante sostenuto*. The measure changes from 4/4 to 3/4, 5/4, 2/4 and returns to 4/4. The dynamics are in the range of *pianissimo possibile* - *forte*. The main scale of the piece is the Chinese pentatonic scale C *Yu* with c-e^b-f-g-b^b notes and F *Yu* with f-a^b-b^b-c-e^b notes. The movement is characterized by polyphonic voice leading with the use of imitations. In terms of microform, it is divided into two parts A and B, with an entrance and a bridge between the parts. This is shown in detail in the following table. (Table 9)

Table 9Formal division of movement VIII

Name of section (Nar numbers)	Measure	Scale	Dynamic
Entrance (1-5)	4/4	C <i>Yu</i>	<i>pianissimo</i>
A (6-20)	4/4	C <i>Yu</i>	<i>pianissimo; piano;</i>
Bridge (20-22)	4/4	C <i>Yu</i> , F <i>Yu</i>	<i>mezzo forte; forte</i>
B (23-38)	3/4, 5/4, 4/4, 2/4	F <i>Yu</i> , C <i>Yu</i>	<i>mezzo piano; forte;</i> <i>pianissimo; piano;</i> <i>pianissimo possibile</i>

Source: study by author

The part of the female choir (soprano I and soprano II) begins from bar 6 in section A with *pianissimo* dynamics. The alto enters *pianissimo* from bar 8, only complementing the soprano's part harmonically and rhythmically. The A section primarily uses the C *Yu* pentatonic scale with c-e^b-f-g-b^b notes. In bars 10-14, there is an imitation in which successive voices enter after soprano I, giving the impression that successive layers of clouds, as described in the verbal text, are being revealed to the viewer. The verbal text is repeated in bars 15-20, with the three voices singing in *piano* dynamics. The musical phrase begins with an alto, followed by an imitation by soprano I and then soprano II, with small changes. The choir part is suspended on a *fermata* in bar 20 on the consonance f¹-c²-f².

In the bridge, C *Yu* scale is changed to the F *Yu* scale with notes f-a^b-b^b-c-e^b. In bar 23 begins the B section, in which (bars 24-36) imitations continue to appear. The choral voices continually rise and fall again, recalling people communicating with each other. At bar 27 on the words "悲欢离合" ("bei huan li he," sorrows and joys, parting and returns), the climax of this part is reached. Long-suppressed emotions come to the fore in *forte* dynamics to repeat the exact words *pianissimo* a moment later in bar 28. At this point, the pentatonic scale returns from F *Yu* to C *Yu*. In bars 30-34, frequent changes of measure emphasize the bitterness of earthly life and the helplessness associated with the

tragic end of the story. In bar 35, semibreve extended through this bar emphasizes the last word of the choral part – "空" ("kong," emptiness).

The choral part of this part of the piece uses pure pentatonic scales, distinguishing it from the previous parts, where extraneous sounds appeared. The melody based on the structure of the five primary pentatonic notes gives this part of the piece a distinct character of Chinese classical music.

Analysis of instrumental parts

In the original version of the oratorio, the eighth movement was the only part where, in addition to the piano, there was accompaniment by other instruments, that is violin, cello, and piano or harp. In the new version, composer Beata Wroblewska expanded the musical texture of this movement to include the following instruments in the accompaniment: flute, oboe, bassoon, harp, violin I, violin II, viola, cello, and double bass.

In the beginning, the strings and woodwinds play the same musical material in unison or octave, and the same melodic motifs then appear in the A section in the part of the female voices. At the same time, the strings and woodwinds accompany them with longer rhythmic values. In bar 15, the harp enters, accompanied by the bassoon. From bar 16, violin I play in unison with flute and soprano I, while violin II plays together with soprano II. In the entrance and section A, the musical material is contained within the circle of the C *Yu* pentatonic scale with no extraneous sounds.

After the *fermata* in bars 20-23, the composer placed a short bridge, in which the top melodic line is led by the flute, accompanied by an *arpeggio* of harp and strings. In the bridge, the C *Yu* pentatonic scale changes to the F *Yu* scale, with no change in the key characters.

The B section begins in bar 23. Harp, strings, and woodwinds accompany the choral voices. Violins I, II, and viola play with *tremolo* articulation on long rhythmic values. At the same time, the harp fills the musical narrative with steady eighth-note motion, alternating with arpeggios and significant dynamic contrasts. Similar dynamics are applied to the parts of the woodwind instruments and strings. In bars 23-27, the individual

melodic lines of the instruments are led in the pentatonic scale of F *Yu*, while from bar 28 to the end of this part in the scale of C *Yu*. In the last bars, melodic motifs are interspersed between voices.

3.10. Movement ninth – *Weeds overgrown in the Southern Court for the Concubines* Analysis of instrumental parts and *parlando*

The ninth part is for baritone *parlando* and instruments. For the *parlando* part, the text has been prepared in Chinese and English so that the language versions can be adapted to the performer-soloist. Since there is no choir part in this part, the baritone *parlando* and instrumental parts will be analyzed together.

In the ninth movement *Song of Eternal Sorrow*, the instrumental composition is as follows: flute, oboe, bassoon, timpani, triangle, gong, harp, violin I, violin II, viola, cello, and double bass.

The composition has 45 bars, the tempo of the whole is marked *Moderato* (quarter note=69). The measure is invariably 4/4. The dynamics are in the range of *pianissimo possibile* - *forte*. The piece is written in two pentatonic scales: C *Yu* and E^b *Gong*, while the ending also features in the key b minor. The microform is divided into three parts: A, B, and C, which is shown in detail with the scales in table below. (Table 10)

Table 10

Formal division of movement IX

Name of section (Bar numbers)	Scale
A (1-25)	C <i>Yu</i> , E ^b <i>Gong</i> + d, a ^b
B (26-34)	E ^b <i>Gong</i> + d
C (35-45)	b minor

Source: study by author

Section A begins with a harp upbeat, introducing the C *Yu* pentatonic scale. It leads to a singing melodic line enriched by upward arpeggios. The harp arpeggios in bar 3 are accompanied by baritone *parlando* and triangle, which begin with *mezzo piano* dynamics.

Layering the lower notes of the cello over this gives the effect of a wide sound field. From bar 8 onward, an extraneous note ab is added in the parallel part of the harp and oboe, resulting in a pentatonic scale of six-note, with notes $c-e^b-f-g-a^b-b^b$. The addition of woodwind instruments makes the texture further enriched and rhythmically varied. The *parlando* part expresses the misery caused by returning to the abandoned palace after such a tragedy. In bars 12-16, a variant of motifs from bars 8-11 in the harp part. Bar 12 neatly repeats the motif from bar 9, while bar 13 reflects bar 8 (Examples 14 and 15).

Example 14

B. Wroblewska *Song of Enteral Sorrow*, Movement IX, bars 1-12

Baritone Solo

朗诵 地 转 天 旋, 几 番
Parlando The heaven revolves, the earth turns, seasons

Arpa

mf f

Bar. Solo

寒 暑, 历 劫 归 来, 依 稀 院 宇。 但 见
 come and go. Returning from the disaster, the palaces stood still. The emperor

Ar.

mf mf

Example 15

B. Wroblewska *Song of Enteral Sorrow*, Movement IX, bars 13-16

Bar. Solo

那, 花 萼 楼 高 芙 蓉 苑 小, 一 般 的
 saw, Calyx Building and the Lotus Garden, the carved beams

Ar.

mf f

The use of imitations in the parts of various instruments continually exposes thematic motifs. In bars 12-15, the flute part is particularly audible, which also enriches

the harp part. At the same time, the timpani play *tremolo*, which to some extent pushes the flow of the musical narrative forward. Then in bar 14, in the part of the harp and oboe, an extraneous note d is added, so the scale changes to the pentatonic scale of seven-note C *Yu* + d + a^b. From bar 16 onward, the woodwind instruments and the string quintet form a dialogue. At the same time, the pentatonic scale changes from C *Yu* to E^b *Gong*, with notes e^b-f-g-b^b-c. In bars 18-20, a similar motif is carried out by parts of different instruments: first flute, oboe, and bassoon, then violin I, violin II, viola, and cello, then oboe again. The harp performs upward arpeggios during this time and then develops the theme continuously based on polyphonic techniques. In bars 21-25, the roles of the bassoon, triangle, and cello are to decorate the overarching melodic line with ornaments.

Section B (bars 26-34) is also maintained in the pentatonic scale of E^b *Gong*. From bar 26, the flute and oboe introduce a new motif, and then violins I and II, viola, harp, and bassoon focus on variation transformations of this motif. The harp in bars 29-30 adds rhythmic changes, dynamizing the melodic line and in the melodic sphere, an extraneous note d creating the pentatonic scale of six-note, E^b *Gong* + d. Similarly, in bars 31-32, sixteenth-note rhythmic figures were transferred from the harp to the flute and oboe parts. Using the dynamic contrast of *forte* and *piano* in bar 33, the alternating performance of the same motif by violin I and viola, as well as flute and harp bring the impression of all-encompassing echo, extended by a *fermata*. Section B ends with a deep sigh from baritone *parlando*.

Section C begins with the *sforzato* string quintet, and the pentatonic scale turns to b minor. More substantial mood changes are noticeable in the baritone *parlando* part - more feelings of grief and agitated emotions appear in the repeated words in bars 35-36. Violins I, II, and viola, as well as woodwinds in *forte* dynamics begin the theme in bar 37 after the cello, viola, and harp respond to them. Again, violins I and II from bar 38 dialogue with cello and harp, and in bar 40, the role of violins I and II are taken over by oboe and bassoon, to which harp, cello, and viola respond. This is followed by a final phrase with the gradual extinction of dynamics to *pianissimo possibile* in key of harmonic b minor.

This movement combines the pentatonic scale with the major-minor tonal system. A characteristic feature is the solo part of baritone *parlando*, without the participation of choral voices.

3.11. Movement tenth – *The Eternal Sorrow*

Analysis of choral and baritone solo parts

The tenth movement is for 4-voice mixed choir and solo baritone. The composition has 51 bars, and the tempo of the piece is variable. The measure changes from 4/4 to 6/4 and 2/4, then returns to 4/4. The dynamic changes are in the *pianissimo-forte* range. The key in the piece is b minor. In terms of microform, the piece is divided into three parts: A, bridge, B, and C. This is shown in detail in the following table. (Table 11)

Table 11

Formal division of movement X

Name of section (Bar numbers)	Measure	Key	Tempo
A (1-18)	4/4; 6/4	b minor	<i>Andanto Lamentoso</i> (quarter note = 63)
Bridge (18-21)	4/4	b minor; a minor	<i>rit.</i> <i>A tempo</i>
B (22-31)	2/4; 4/4	a minor; D major	<i>un poco accel.</i> <i>rit.</i>
C (31-51)	4/4	D major; b minor	<i>Largamente</i> <i>Adagio</i> <i>a tempo, rit.</i>

Source: study by author

Soprano, alto, and tenor begin their parts in bar 2 with shift of one-quarter note and bass in bar 3. The female voices, followed by the male voices in *piano* dynamics, alternate the words of the text, remaining a third interval to each other. This emphasizes the emptiness and coldness prevailing in the deserted, rain-shrouded palace. The soprano part in bar 2, between the words "凄" ("qi," lonely), "秋" ("qiu," autumn), there is a leap of minor second symbolizing sobbing. While in bar 3, the soprano and bass sing the notes b and a[#], forming a minor second, conveying the sadness of the abandoned palace. In bars

6-9, the individual voices repeat the previous verbal text and the manner of gradual joining. The appearance of alterations in the soprano and tenor parts (note b in bar 7) and the alto and tenor parts (note a[#] in bar 9) make the tonality darker. In bars 10-13, the female and male voices sing in parallel in the interval of sixth. Soprano and alto begin, and then tenor and bass enter, forming a canon that symbolizes the sighs of courtiers and guards. Then in bars 14-18, the order changes: the tenors begin, then alt, soprano, and bass continue. Frequent changes of measure (4/4, 6/4), as well as tempo are present in the A section. The musical narrative is generally based on quarter and half notes with few eighth notes so that the slow and melancholic melodic line emphasizes the depressing, tragic emotion.

The baritone solo with orchestra appears in Section B (bars 22-31), and the key changes to a minor. The baritone motif from bar 22 shows some affinity with the soprano melodic line from bars 2-3 (Section A). The soloist's part is very rhythmically varied, with numerous quarter notes and dotted eighth notes present, resulting in an intermittent sobbing melodic line. The tempo is slower in bars 26-29, but there are also local tempo changes, accompanied by extraneous note f, in bars 27-29, the descent after notes of the chromatic scale. These treatments convey a mood of hopelessness and unreserved longing for Yang Yuhuan. From bar 31, the key changes from a minor to D major.

Section C begins in the key of D major and is scored for solo baritone and mixed choir. In bars 32-35, there are two repeated phrases "思重重，念重重" ("si chong chong, nian chong chong," rendered as "longing" in the libretto text). The role of the choir is to add a kind of response to solo baritone part, which would heighten the impression of echoes in the empty palace. In bar 42 in the solo baritone part and bars 42-43 in the alto and tenor parts, a jump of a pure octave is placed between the words "间" and "天" ("jian," earthly world, "tian," heaven). Using notes with such a big interval, the composer wished to symbolically convey the distance between "earth" and "heaven," thus the boundless distance separating the emperor and his beloved Yang Yuhuan. In bars 43-44, the chorus uses dissonant diminished chords. Then the solo baritone goes an octave lower and sings "再也难逢" ("zai ye nan feng," it would be difficult for them to meet again) in a

despairing, gentle *Adagio*. In bars 45-46, he is answered by the choir, followed by a conclusion in the somber, dark key of b minor (Example 16).

Example 16

B. Wroblewska *Song of Eternal Sorrow*, Movement X, bars 42-48

The image displays a musical score for the vocal parts of 'Song of Eternal Sorrow', Movement X, bars 42-48. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and a Bar Solo. The lyrics are in Chinese characters and Pinyin. A red box highlights a specific instrumental passage in the Bar Solo part, which is a melodic line in the bass clef. The lyrics for the vocal parts are: S: 天 上, 再 也 难 逢。 (tiān shàng, zài yě nán féng.); A: 料 人 间 天 上, 再 也 难 逢。 (liào rén jiān tiān shàng, zài yě nán féng.); T: 料 人 间 天 上, 再 也 难 逢。 (liào rén jiān tiān shàng, zài yě nán féng.); B: 料 人 间 天 上, 再 也 难 逢。 (liào rén jiān tiān shàng, zài yě nán féng.); Bar Solo: 思, 料 人 间 天 上, 再 也 难 逢。 (sī, liào rén jiān tiān shàng, zài yě nán féng.).

Analysis of instrumental parts

In the tenth part of *Song of Eternal Sorrow*, the instrumental composition is as follows: flute, oboe, bassoon, trumpet in B^b, timpani, gong, harp, violin I, violin II, viola, cello, and double bass.

The entire last movement of the oratorio is a kind of funeral march (*Andante Lamentoso*) in 4/4, 6/4, and 2/4. In A section, the central theme of the funeral march is led by flute and violin I, while the march rhythm is sustained by timpani and violin II. The instrument gong with a traditional courtly sound is played majestically with whole notes. In bar 3, the flute and oboe instruments are joined by the bassoon. From bar 5, the upper strings play with *tremolo* articulation, while the lower strings repeat the woodwind motif from bar 4. From bar 6, these principles of leading the individual voices apply until bar 18. The timpani sustain a marching tempo throughout.

In bars 18-21, there is a short bridge in which violin I divisi and flute repeat the same melodic-rhythmic motif thrice. Bassoon, cello, and double bass move in half notes, while

violin II and viola alternate between half and eighth notes. The bridge modulates from the key in b minor to a minor.

Section B (22-31) begins the key in a minor in the string instrument part, and in bar 23 is joined by long note (whole notes, half notes) bassoon. The characteristic rhythm of the cellos and double bass is a syncopation and eighth-note triplet, which support the mood of the main melodic line of the solo baritone. The upper strings sound chords, performed in whole and half notes. The section modulates from the key in a minor to D major.

In the last fragment from bar 31, the harp with strings enter first, followed in bar 32 by the flute together with the harp's main voice and the upper strings. In bar 34, the oboe joins in, and together with the flute, harp, and violin I play an octave. Gradually the intensity of sound increases with the successive entrances of the choir until bar 39. Then the sound volume is reduced by the harp part, and in bar 41, the woodwind instruments. Nevertheless, from bar 42, the *forte* builds up, and the piece moves to a climax that lasts until the *fermata* in bar 44. The piece's ending *Adagio* and *a tempo* are the closing bracket of the whole, in which the means of compositional technique are analogous to those at the beginning of this part. The key also reverts from D major to b minor.

3.12. Verbal-musical relationships in the composition

Choral and solo singing is an art that is a combination of music and words. It is the combination of verbal text and melodic line, which is characterized by "the appealing artistic beauty of the harmony and interaction of word and sound, and the artistic value of the combination of music and literature."³⁸ Thus, the message of musical work is characterized by both the music's abstractness and the language's concreteness. Elements of musical language include emotion - for example, a sad tone is associated with slow tempos and a happy tone with leaping and fast tempos, as well as expression - for example,

³⁸ Xiu Hailin, Luo Xiaoping, *Yinyue meixue tonglun (General introduction to music aesthetics)*, Shanghai Music Publishing House, Shanghai 1999, p. 453. 修海林, 罗小平, 《音乐美学通论》, 上海音乐出版社, 上海 1999, 第 453 页。

a tone that announces a sudden change or an unexpected element is expressed using bigger interval leaps, dense rhythmic structures are also often used, and the melody stems upward. A change in mood can also be expressed by a change in key and a subsequent change in the elements of musical language. A significant difference between Chinese and Indo-European languages is the tones present in Chinese³⁹, which lead to more frequent changes in intonation. Thanks to them, the original text of the libretto itself already has a rich melodic line. In the oratorio *Song of Eternal Sorrow*, the lyricist had very thoughtfully used the naturally existing emotional and expressive elements of the Chinese language to combine them with music.

A. Emotional elements

In the first movement, the last words of each phrase end in "n," such as "云" ("yun," cloud, bar 7) or "展" ("zhan," develop, bar 36). Although the rhymes do not overlap, in both cases, the soft closure of the vowel "u" and "a" is the nasal consonant "n," pronounced similarly. This consonant can be dragged, and while doing so, the tips of the lips lift, which creates a light and cheerful mood.

Rhythmic features characteristic of military marches appears in the third and fifth movements. The rich texture of the accompaniment leaves the choir a lot of space for expression. For example, before the word "残" ("can," cruel, in bar. 24), violins I, II, violas, and flute play sixteenth-note septuplets upward to heighten emotion (Example 17). The word "安" ("an," peace, in bars 62-63) is followed by two half notes joined by a hyphen, and violins I, II, and violas descend quintuplets downward, symbolizing an imminent rebel attack. "can" and "an" contain the particle "an," the pronunciation of which enforces the need to clench one's teeth, lending an aura of fury to this moment. At the end of the fifth movement, the word "可杀" ("ke sha, "worthy of death, bars 56-58), repeated three times, heightened the impression of anger and displeasure. Accents and *con fuoco* performance term were added to emphasize the word "sha" (death).

³⁹ The same syllable can have different meanings depending on whether pronounced in an even, rising, falling, or falling-rising tone.

Example 17

B. Wroblewska *Song of Enteral Sorrow*, Movement III, bars 23-29

23

Fl.

Ob.

Fag.

Tr-ba in Bb

Timp.

G.

Tr.

T. I.

T. II.

B. I.

B. II.

Ar.

V-ni I

V-ni II

V-la

V-c.

C-b.

那 管 他 社 稷 残。
na guan ta she ji can.

渔 阳 鼓， 起 边 关， 西
yu yang gu, qi bian guan, xi

望 秦 关， 西 望 秦 关，
wang qin guan, xi wang qin guan,

西 望 秦 关， 西 望 秦 关，
xi wang qin guan, xi wang qin guan,

In the sixth movement, the main key is minor, which carries a mood of tragedy. The solo soprano part abounds in punctuated rhythm, which results in a sound effect like crying. The words "断" ("duan," to break, bar 8) and "叹" ("tan," to sigh, bar 21) contain the particle "an," but in this part, it gives the sound effect of a sigh. In addition, the melody descends all the time, and there are notes with long values for the last words, which enhances the emotion of helplessness.

B. Expressive elements

In the second movement, with the help of the calm, expressive melodic line of the accompaniment, a mood of peace and gentleness is established. The words at the end of the verses "净" ("jing," pure, bar 9) and "星" ("xing," star, bar 13) end with the particle "ing," which, combined with the notes of extended values, creates the effect of prolonging the sound. Moreover, such treatment leaves space for interpretation in dynamic and agogic matters. When the soprano enters bar 17, the key changes from E major to F major, and dissonant intervals such as a diminished seventh or minor second are used in bars 17-23. In this way, by combining the changes in the melodic line with the change in key, these changes in the mood of various characters are described.

The use of verses of irregular length characterizes the fourth movement. When translating the text from Chinese into English, the author paid particular attention to matching the length of each word with the melodic line of the accompaniment, with some inevitable differences. Interpretation of this movement prompts alert to three types of emotion and mood. First is the description of happy and carefree scenes, where the word "安" ("an," peace, vol. 20) expresses peace and tranquility, and the accompaniment is gentle and elegant. This is followed by an abrupt transition to the tense war situation, where the word "反" ("fan," against, bar 26) conveys emotions of anger and rage, forcing you to clench your teeth. From bar 23 onward, the string quintet accents short notes that correspond to the content of the verbal text. In the end, the inevitability of disaster is expressed, where the word "难" ("nan," difficulty, bar 51) resembles a sigh. The string quintet plays an expository role in this movement and expresses the helplessness and pain of the characters through articulatory and dynamic changes.

In the tenth movement, there are frequent changes between measures and words composed of two of the same syllables. This directly expresses the seriousness of the mournful emotions, as illustrated by the words "凄凄" ("qiqi," cold and desolate, bar 2) and "重重" ("chongchong," again and again, bars 32-35). In addition, techniques such as alternate singing and imitation were used in the structure of the piece, which resulted in creating the impression of more voices. Section B (bars 22-31) is for solo baritone and string quintet, and the cello and double bass parts feature new rhythmic figures

(successive syncopations and eighth-note triplets) that symbolize the sound of autumn rain. In the baritone part, a jump of an octave corresponds to the syllable "怕" ("pa," to be afraid, t. 27), which is pronounced with an open mouth and resembles the cry through tears. Thanks to such procedures, both the longing and grief of the characters are intensified to the highest possible degree.

C. Emotional-expressive elements

The seventh movement is the most representative of expressive and emotional elements. The entrance is based on eighth notes and sixteenth-note sextuplets, which place the depicted scene on a mountain road during the emperor's escape. The phonetic rhythm is determined by verses of different lengths (three, five, or seven syllables), while the arrangement of individual voices and changes in dynamics expresses the mountainous terrain. Three-syllable verses often use the numeral "一" ("yi," one, in bars 12-13, 16-17, etc.). Such a rhythmic pattern appears in many places, emphasizing the repetition of both sentence and rhythmic structures. In bar 23, there is a transition to the pentatonic scale of *E Gong*, and there are altered notes in the alto and tenor parts. This changes the tonality of the whole, like the text, paints a picture of slowly approaching dusk. These two elements change in tonality and alteration, making up the mood change. In the C section (bars 37-44) and the A₁ section (bars 47-61), tonal changes occur, and words composed of two repeated syllables are often used. The melody of the choir descends which recalls falling raindrops. Compared to section A₁, there are more words directly expressing emotions in section A (bars 12-22), such as "to cry," "to sigh," and "to sob loudly." To emphasize the latter expression, a pause is used, which makes the singing become broken and more like crying. Thus, it expresses boundless grief and despair at the loss.

Chapter IV. Performance problems of working with soloists, choir, and orchestra on Beata Wroblewska's composition

Beata Wroblewska has developed the oratorio *Song of Eternal Sorrow* for solo voices, mixed choir, and orchestra, basing it on two interdependent layers – language and music. The work is characterized by the richness of classical, traditional Chinese melodies, as well as the presence of a dramatic story that has been known for generations. The verbal layer is an important element of this work. Soloists and choir, as representatives of the vocal side of this work, are not only the carriers of the sound texture but also, perhaps especially of the verbal layer, being responsible for the literary aspect of this composition. The narration of the verbal text in work is a pivotal element to which special attention must be paid. A conductor undertaking a premiere performance of this work must carefully deal with issues of presentation and creation. He or she must lean not only on the complex changes in measure, diction, accentuation, and articulation of the text or prosody of the words but also on specific elements of the musical work, such as melody, rhythm, agogics, dynamics, and articulation. This process which includes creative and research elements, reveals the variety of performance problems and difficulties during rehearsals. In this part of the work, the author will describe the process of modeling the elements of this musical work and solving the associated difficulties she encountered while working with musicians: soloists, choir, and orchestra. First, the problems encountered when working with the mixed choir will be included, and practical applications of conducting techniques will be presented.

4.1. Process of preparing the choral part

The author will discuss and debate the rehearsal process with the 441 Hz choir and the conductor's preparation preceding rehearsals in this chapter. The biggest challenge that the oratorio *Song of Eternal Sorrow* presented to choristers unfamiliar with Chinese was Chinese articulation and diction. Due to the significant differences between the Chinese work and Slavic languages and culture, Chinese pronunciation and language melody were the largest difficulties in preparing this work. The second problem was the

fact that the work often features the pentatonic scale and the seven-note pentatonic scale, which are so characteristic of traditional Chinese music. Choristers, accustomed to the major-minor harmonic system, did not often encounter such scales, so it was important for the conductor to prepare and analyze the piece before rehearsals began. The following will detail the conductor's workflow during the preparation of the piece.

4.1.1. Pronunciation of verbal text

"One of the important differences between Polish and Chinese is that Chinese is a tonal language."⁴⁰. Members of the Polish choir were accustomed to the lack of tones in their native language. For this reason, practicing Chinese pronunciation and the associated four tones⁴¹ of the Chinese language was one of the biggest difficulties that arose during rehearsals. For this reason, before the rehearsals began, the author prepared the Polish transcription, which was added below the Chinese text in each movement of the piece. This transcription conveyed the Chinese pronunciation of the text in an approximate but intuitive way for Polish people. In this way, rehearsals and readings of the text were streamlined, and the materials provided to the choristers were very understandable to them. In addition, the author prepared recordings of the Chinese pronunciation of the text, so the choristers could also practice independently.

Through rehearsals with choir 441 Hz, the author discovered that the presence or absence of melody significantly affects the pronunciation of tones. Tones in Chinese determine the meaning of a word; when the text has no melody (i.e., during ordinary reading), tones of Chinese are more of a problem for the choir members since the absence of other elements emphasizes their naturally high importance. When the melody is added

⁴⁰ Wang Anhong, *Hanyu shengdiao tezheng jiaoxue tantao (Analysis of methods for teaching Chinese language tones)*, [in:] *Teaching and Linguistic Studies*, Beijing Language and Culture University Publishing House, Beijing 2006, No. 3, p. 70. 王安红,《汉语声调特征教学探讨》,摘自《语言教学与研究》2006年第3期,北京:北京语言大学出版社,第70页。

⁴¹ Four tones: "In Chinese, there are four tones: the first (阴平) - high, continuous, marked with the symbol - above the vowel; the second (阳平) - rising, marked ' , the third (上声) - falling-rising, marked ˇ , the fourth (去声) - falling, with the symbol `." Jing L., *Formal analysis, performance problems and features of individual compositional style on the example of two works by Liu Xiaogeng Return Home and Rippling Brook*, Master thesis written under the supervision of prof. zw. dr hab. Waldemar Gorski, S. Moniuszko Academy of Music in Gdansk, Gdansk 2020, p. 12.

to the text, the tonality of the Chinese language is significantly weakened by musical elements, and it is virtually impossible to distinguish the original tones of the Chinese language in the sung text. They are replaced by the melody of the piece, which establishes a new "tone" for each syllable of the text. For this reason, during rehearsals, the author simplified the tonality of the language, reading the text without tones or reading all the words on the first tone, thus offsetting the difficulties faced by the choir members. Therefore, during rehearsals, it turned out that the tones of the Chinese language were much less of a problem than the author initially thought.

The next issue was the pronunciation of the verbal text. This issue didn't cause as many problems because Chinese and Polish languages have a lot of similar phonemes, although there are differences in how they are written. For example, the Chinese consonant "zh" is similar to the consonant written as "dż" in Polish (movement I, bar 35, 招[zhao/dżao]); the Chinese "ch" is similar to the Polish "cz" (movement X, bar 17 愁[chou/czoł]); and the Chinese "sh" is similar to the Polish "sz" (movement VII, bar 12, 山[shan/szan]).

Somewhat unique was the consonant "r," which in both languages is written with the same letter but denotes a completely different sound, with another place and manner of articulation. This consonant "is obtained in Polish or Italian by the vibration of top the tongue (in phonetics, this is called a "fricative" consonant)⁴²," but in Chinese, this letter stands for a fricative consonant with voiced retroflex, so it is like the Polish "ż/rz." For this reason, during rehearsals, the author stressed that there is no "vibrato" r in Chinese, and the letter should be read as "ż," such as in movement II, bar 6, 入[ru/żu], movement VII, bar 25, 日[ri/ży].

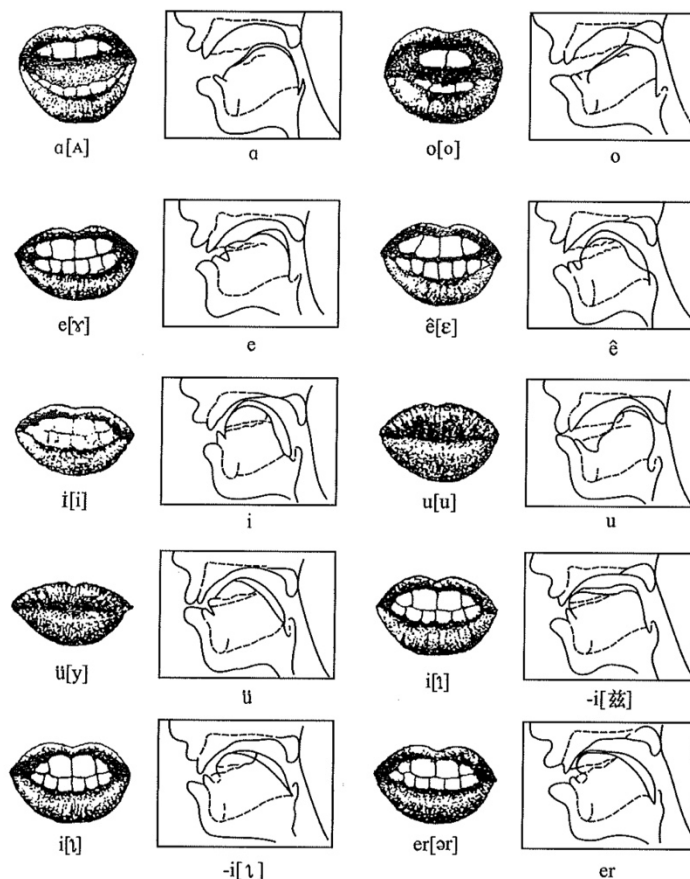
Another difficulty was pronouncing the "ü" vowel, which is absent in Polish. In Chinese, it is a closed front rounded vowel. During rehearsals, to ensure correct,

⁴² M. Fedyk-Klimaszewska, *Problematyka dykcji i artykulacji w realizacji polskiej i obcej literatury wokalne* (*Problematics of diction and articulation in the realization of Polish and foreign vocal literature*), [in:] *Emisja głosu*, Publishing House of the S. Moniuszko Academy of Music in Gdansk, Gdansk 2021, p. 170.

consistent pronunciation, the author instructed the choristers to pronounce it as a sound between the vowels "i" and "u," as shown in the following illustration (Photograph 1).

Photograph 1:

Arrangement of articulatory organs when pronouncing vowels in Chinese



Source: Huang Borong, Liao Xudong, *Xiandai hanyu (Modern Chinese)*, Higher Education Publishing House, Beijing 2017, p. 48.

Another difference in the phonetic systems of the two languages is the diphthongs. Some of the diphthongs of Chinese do not have their equivalents in Polish (for example, "ao," as in the word "高" [gao]). Getting used to these unfamiliar diphthongs was difficult for the choristers, as pronouncing them does not simply involve saying consecutive vowels, but "pronouncing a diphthong is a dynamic process, during which the tongue moves from one position to another, and the change in tone is continuous⁴³." During

⁴³ Huang Borong, Liao Xudong, *Xiandai hanyu (Modern Chinese)*, Higher Education Publishing House, Beijing 2017, p. 49. 黄伯荣, 廖旭东, 现代汉语, 高等教育出版社, 北京 2017 年, 第 49 页。

rehearsals, choristers had doubts about how to perform syllables with diphthongs that have several sounds. An example is the syllable "飘风" [piao/pio] in movement I, bars 37-39 and 54-56. Regarding this problem, the author recommended not to break up the diphthong in situations where more sounds fall on it but to sing on its last vowel. (Example 18)

Example 18

B. Wroblewska *Song of Enteral Sorrow*, Movement I, bars 30-39

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in Chinese characters with pinyin below them. The Soprano staff has a red box around bars 37-39, which contains the syllable 'pio' and the instruction 'rit. dolce'. The lyrics for the Soprano part are: 菡 萼 迎 风, 杨 枝 招 展, 飘 飘, 飘 飘, 飘 飘, 飘 飘. The pinyin for the Soprano part is: han dan jin fa, jang dzy dzao dzan, pio pio-o-o, pio pio-o-o, pio pio-o-o, pio pio-o-o. The other staves have similar lyrics and pinyin. The Bass staff has the lyrics: 宛 似 菡 萼 迎 风, 杨 枝 招 展, 展 展, 展 展. The pinyin for the Bass part is: lan sy han dan jin fa, jang dzy dzao dzan, dzan, dzan.

In example 18, when singing the first note, the pronunciation of the consonant "p" should be completed, followed by a short "i" and a prolonged "o," which is later extended for subsequent sounds. Thus, choristers are supposed to sing "pio-o-o," not "pi-i-o."

Several practical conclusions can be drawn from this conjunction. Whether in Polish or Chinese, each sound (vowel or consonant) should be pronounced and combined with other sounds as naturally and freely as possible. Consonants determine correct diction, and one sings primarily with vowels. Difficult or absent consonants or vowels in Polish should be simplified, or similar sounds should be used. It should also be remembered that the proper production of these sounds is taken care of by such articulatory organs as the tongue and lips⁴⁴.

⁴⁴ B. Tarasiewicz, *Mówię i śpiewam świadomie (I speak and sing consciously)*, Universitas Krakow 2014, p. 210.

While working on the piece, the author encouraged choristers to use the following exercises to improve diction.

Tongue exercises

- Extending the tongue as far outward as possible, making swinging moves with it,
- touching the upper lip, lower lip, and corners of the mouth with the tongue, trying to reach the nose and ears with the tongue,
- counting teeth with the tip of the tongue on the top, bottom, outside, and inside of the teeth,
- exercises to increase the mobility of the tongue, involving the consonants "n" and "l" in various combinations with the participation of the front part of the tongue: *nana, lala, nene, lele, nini, lili*, etc.,
- exercises to increase the mobility of the tongue during staccato articulation: rapid pronunciation of the following sounds: *cz-cz, sz-sz, d-d, ź-ź*, etc.⁴⁵.

Lip exercises

- cmocking with protruded and rounded lips,
- blowing, screeching, whistling on one tone,
- pronouncing different vowel configurations at the faster tempo, e.g., *u-o, i-u, e-i, a-u*, etc.,
- pronouncing different consonant configurations at the faster tempo, e.g., *b-p, n-l, f-t, s-k*, etc.⁴⁶.

Each exercise should be done slowly at first and then increase the tempo. In this way, the speech organs will be able to establish the correct articulation positions and then guarantee correct pronunciation.

⁴⁵ M. Fedyk-Klimaszewska, *Problematyka dykcji i artykulacji w realizacji polskiej i obcej literatury wokalnej (Problematics of diction and articulation in the realization of Polish and foreign vocal literature)*, [w:] *Emisja głosu*, Publishing House of the S. Moniuszko Academy of Music in Gdansk, Gdansk 2021, p. 161.

⁴⁶ Ibid, p. 162.

4.1.2. Prosody - Verbal text with musical text

Sentence accent is an element of spoken language and can be explained as pronouncing important parts of the sentence more strongly to emphasize them. This accent depends on historical and customary conditions. In Chinese, almost any word can be accented, and the accent affects how forcefully a syllable is pronounced and its tone. In Polish, such a mechanism is absent.

An example illustrating prosody is very well demonstrated in the first movement of this composition. The first type appears in section I, bars 26-32, in two soprano and alto phrases that begin with a weak part of the bar. The musical accent falls on the first beat of each bar, and the ending of each phrase is naturally softer and without accent (Example 19).

Example 19

B. Wroblewska *Song of Enteral Sorrow*, Movement I, bars 21-39

[illegible]

The second type is different from the first and appears in movement I of bars 9-14. In bars 10, 11, 13, and 14, the first part of the bar is unaccented, but the third part is accented, for which the punctuated rhythm is used to reinforce it. Since in Chinese, each syllable can take on a sentence accent. The composer combined music and four-syllable Chinese phrases in such an original way by adding meaning to the third syllable and rhythmic variety (Example 20).

Example 20

B. Wroblewska *Song of Enteral Sorrow*, Movement I, bars 1-20

The musical score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) in 2/4 time. The lyrics are in Chinese with pinyin and English transliterations. A green box highlights a specific rhythmic pattern in the Soprano and Alto parts, showing accented syllables. The score includes dynamic markings like *mf*, *mp*, and *f*, and accents.

Soprano: 驪 宮 高 處 入 青 云。 月 府 法 音, 霓 裳 仙 韻, jūn, jūn, jūn, jūn.

Alto: 驪 宮 高 處 入 青 云。 月 府 法 音, 霓 裳 仙 韻, jūn, jūn, jūn, jūn.

Tenor: 驪 宮 高 處 入 青 云。 歌 一 曲 舞 一 曲, ge i ciū wu i

Bass: 驪 宮 高 處 入 青 云。

Soprano (S.): 羽 衣 回 雪, 紅 袖 翻 云。 驪 宮 高 處 入 青 云, 歌 一 曲, 月 府 法 音, ü i huej sle, honsiol fan jūn, jūn, g i qū, jüe fu fa jin,

Alto (A.): 羽 衣 回 雪, 紅 袖 翻 云。 驪 宮 高 處 入 青 云, 歌 一 曲, 月 府 法 音, ü i huej sle, honsiol fan jūn, jūn, g i qū, jüe fu fa jin,

Tenor (T.): 番 驪 宮 高 處 入 青 云, 歌 一 曲, 月 府 法 音, fan li gon gao czu zu cin jūn, g i qū, yüe fu fa jin,

Bass (B.): 驪 宮 高 處 入 青 云, 歌 一 曲, 月 府 法 音, li gon gao czu zu cin jūn, g i qū, yüe fu fa jin,

In the third type, the same words appear in different places in phrases and are therefore accented differently. For example, in words "驪宮[li gong]" in movement I, bars

3-7 are accented similarly to the first type. That is, they begin with an incomplete bar, and the accent falls not on the triplet (the word "骊[li]") but on the word "宫[gong]" in bar 4 (Example 21). Combined with the melodic line going upward, this whole phrase is intended to emphasize the subject of this phrase, or "palace," "宫[gong]," and to highlight its grandeur. So, in this case, such handling of accent and melody is justified. In movement X, in bars 2-5, the words "骊宫[li gong]" appear again, but this time the word "宫[gong]" is at the end of the phrase and is not accented ((Example 22). Instead, the accent is on the word "骊[li]" because this phrase ends the description of the situation presented, so the accent on this word follows the natural, logical accent in the sentence. Thus, during rehearsals, the conductor should emphasize that the same words in different places in the piece should be analyzed and treated differently so that the accent is logical, consistent with the sentence accent and melodic line.

Example 21

B. Wroblewska *Song of Enteral Sorrow*, Movement I, bars 1-11

The musical score is for four voices: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. A green box highlights bars 1 through 5. In this section, each voice part begins with a triplet of eighth notes (marked with a '3' and a red accent mark) followed by a quarter note. The lyrics for the first five bars are: 骊 (Li), 宫 (gāo), 高 (gāo), 处 (cū), 入 (rù), 青 (qīng), 云 (yún). The dynamics are marked as *mf* (mezzo-forte) for the first five bars. After bar 5, the lyrics continue: 月 (yuè), 府 (fǔ), 法 (fǎ), 音 (yīn), 霓 (ní), 裳 (chāng), 仙 (xiān), 韵 (yùn). The dynamics change to *mp* (mezzo-piano) for the remaining bars. The Tenor part has a *np* (piano) marking in bar 6 and a *mp* marking in bar 11. The Bass part has a *mf* marking in bar 1.

Example 22

B. Wroblewska *Song of Enteral Sorrow*, Movement X, bars 1-5

Soprano
 p
 淒 淒 秋 雨 洒 梧 桐, 寂 寞 彌 宮,
 cí cí ciól ù sa hu ta, dzi mo li ga,

Alto
 p
 淒 淒 秋 雨 洒 梧 桐, 寂 寞 彌 宮,
 cí cí ciól ù sa hu ta, dzi mo li ga,

Tenor
 p
 淒 淒 秋 雨 洒 梧 桐, 寂 寞 彌 宮,
 cí cí ciól ù sa hu ta, dzi mo li ga,

Bass
 p
 淒 淒 秋 雨 洒 梧 桐, 寂 寞 彌
 cí cí ciól ù sa hu ta, dzi mo li

The fourth type appears with Chinese compound words (with the structure of the ABB type, that's with repetition of the second syllable). Usually, the first syllable of such structure is accented, for example, in movement X, in bars 32 and 35. The sounds corresponding to the compound word are also arranged in ABB form. Both during reading and singing, the syllables "思[si]" and "念[nian]" are pronounced more strongly than the following syllables "重[chong]." In addition, the first sound "重[chong]," is also pronounced slightly stronger than the second (Example 23).

Example 23

B. Wroblewska *Song of Enteral Sorrow*, Movement X, bars 31-36

S.
 思 重 重, 念 重 重,
 sy cza cza, nien cza cza,

A.
 思 重 重, 念 重 重,
 sy cza cza, nien cza cza,

T.
 思 重 重, 念 重 重,
 sy cza cza, nien cza cza,

B.
 思 重 重, 念 重 重,
 sy cza cza, nien cza cza,

During rehearsals, members of the 441 Hz choir initially thought that the two sounds should be pronounced with the same strength since they have the same sound and correspond to the same notes. Sometimes they even pronounced the last syllable more strongly. This may have been due to the fact that the first "重[chong]" corresponds to the eighth note, which resembles transition, and the next "重[chong]" was in turn followed by a half note, which is longer and inherently more prominent. While singing, on the other hand, the accent fell on the first syllable of this compound word, and the second compound word was like an echo of the first. The author repeatedly said during rehearsals that the accent should fall on the first syllable of compound words (i.e., the A syllable) and not on the following BB syllables.

In summary, during rehearsals with 441 Hz, it was necessary to analyze and determine the appropriate prosody in these four examples. The conductor decided on prosody based on the logic of the language and the relationship of the text to the music. The peculiarities of the Chinese or Polish accent can be adjusted based on the logic of the language and the prevailing interpretive habits of the community.

4.1.3. Intonation and vocal emission

Intonation is the subject to which conductors and vocal music teachers pay the most attention during rehearsals. It is also a frequent subject of inquiry among those who study music. At the outset, it is essential to define what intonation is.

"Intonation is the production of a sound appropriate or inappropriate in terms of pitch, (...) we mean the degree of precision of a particular pitch"⁴⁷. This is written by H. Ciołkosz, who defines the concept of intonation as the ability to produce various sounds and intervals of a particular pitch with the voice. Intonation hearing, on the other hand, is the evaluation of these tones and intervals by ear⁴⁸.

⁴⁷ Keyword: *Intonacja*, [in:] *Encyclopedia of Music*, edited by Andrzej Chodkowski, PWN, Warsaw 2001, p. 25.

⁴⁸ H. Ciołkosz, *Problemy intonacji w śpiewie na podstawie badań akustycznych (Problems of intonation in singing based on acoustic research)*, [in:] *Scientific Journal* 45, Warsaw 1999, p. 15.

While working with the choir 441 Hz, author identified four causes of improper intonation during rehearsals and suggested methods to solve these problems with correct and comfortable voice emission. These causes are:

- Lack of familiarity with the Chinese pentatonic and pentatonic seven-note scales and their harmony,
- complexity of the text combined with rapid rhythmic changes,
- adventitious chromatic signs, chromatic scale,
- sounds in high registers, intervals with big spans.

When first encountering traditional Chinese music, the ear of European singers encounters a rare pentatonic scale. The most direct way to solve this problem is to play the part of each voice on the piano, which helps the choristers learn. The conductor must take on the role of singing teacher. "We have to go through the singing of the voices, the stage of learning the part, that is, leading the overall vocal development of our choristers. This requires not only vocal awareness but also quite a lot of skill".⁴⁹ For optimal practice and variety in rehearsals, it is necessary not only to repeat the part of each voice but also to use other, more varied methods, for example, *mormorando*, solmization, or adding or subtracting voices.

Movement VIII of the oratorio *Song of Eternal Sorrow*, intended for female chorus, is entirely based on a pure pentatonic scale in polyphonic texture. During rehearsals, it can often happen that one voice cannot find the sound from which it should enter. For example, when practicing the alto, in addition to assistance in the form of playing the sound on the piano, it proved important for the alto to remember the pitch of the input sound. In addition, they practiced by separating melodies from words and replacing them with random syllables with open vowels, such as *la-la*, *lo-lo*, *li-li*, etc. This was motivated by the low register. Another method of practice involved the alto not singing the entire phrase but instead performing its first two notes and repeating the exercise several times. The whole phrase was performed when the other voices (sopranos I and II) were no longer

⁴⁹ Agnieszka Franków-Żelazny, *Technika wokalna z punktu widzenia dyrygentki chóralnej i śpiewaczki (Vocal technique from the point of view of a choral conductor and singer)*, [in:] *Emisja głosu*, Publishing House of the S. Moniuszko Academy of Music in Gdansk, Gdansk 2021, p. 58.

adversely affected by the performance of the alto part (Example 24). Similarly, in bar 12, when the alto enters the third beat (Example 25), they must first imagine the pitch performed by soprano II, keeping in mind that since in this example in the key of C *Yu*, the interval of a minor second cannot appear, so most melodic compounds are based on intervals of a major second or third.

Example 24

B. Wroblewska *Song of Enteral Sorrow*, Movement VIII, bars 1-11

Example 24 shows the musical score for bars 1-11 of the *Song of Enteral Sorrow*, Movement VIII. The score is for Soprano I, Soprano II, and Alto. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked *a tempo*. The lyrics are in Chinese and Pinyin. Red boxes highlight specific notes: a quarter note in Soprano I bar 10, a quarter note in Soprano II bar 10, and a quarter note in the Alto bar 10. Dynamics include *pp* (pianissimo) and *<* (crescendo).

Example 25

B. Wroblewska *Song of Enteral Sorrow*, Movement VIII, bars 12-19

Example 25 shows the musical score for bars 12-19 of the *Song of Enteral Sorrow*, Movement VIII. The score is for S. I, S. II, and A. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are in Chinese and Pinyin. Red boxes highlight specific notes: a quarter note in S. II bar 12, a quarter note in A bar 12, and a quarter note in A bar 13. Dynamics include *p* (piano) and *>* (decrescendo).

"By training the choir to listen to each other and consciously operate the voice, we will easily achieve a precise and even homogeneous sound, and most of the problems related to (...) intonation will almost solve spontaneously"⁵⁰.

⁵⁰ Thomas K., Wagner A., *Kompendium Dyrzygenty choralnej (Compendium of Choral Conducting)*, Part I, UMFC Publishing House, Warsaw 2016, p. 149.

Another problem is intonation difficulties caused by complicated words and rhythmic figures, which is also related to the issue of sound uniformity. During rehearsals, the exercise of singing part without words should be done frequently, starting at slow tempo, and then speeding up. An important part of the exercise should also equalize the sound of the four voices, related to the problem of performing vowels. Example 26 illustrates one of the most difficult (in the author's opinion) moments when the melody is combined with complex Chinese text. When practicing with the 441 Hz choir, it was inevitable that the choristers could not keep up with the pronunciation of the text. The author decided to practice this part several times using open vowels (e.g., *ja-ja*) and closed vowels (e.g., *wu-wu*) until they became light and free. The author also suggested an exercise of singing only the rhythm and vowels of given syllables, without consonants⁵¹ (example 27), which resulted in unification of vowels and melodic lines in all four voices. The choristers then repeated the entire text 2-3 times after which they performed the entirety of this part of the piece, following the author.

Example 26

B. Wroblewska *Song of Enteral Sorrow*, Movement I, bars 19-36

The musical score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is one sharp (F#) and the time signature is 2/4. The score includes triplets and a final phrase highlighted in a red box. The lyrics are in Chinese and Polish.

Soprano (S.): 羽衣回 雪, 红袖翻 云。 骊 宫 高 处 入 青 云, 歌 一曲, 月 府 法 音, *f* i qǔ, yuē fu fa jīn,

Alto (A.): 羽衣回 雪, 红袖翻 云。 骊 宫 高 处 入 青 云, 歌 一曲, 月 府 法 音, *f* i qǔ, yuē fu fa jīn,

Tenor (T.): 番 骊 宫 高 处 入 青 云, 歌 一曲, 月 府 法 音, *f* i qǔ, yuē fu fa jīn,

Bass (B.): 骊 宫 高 处 入 青 云, 歌 一曲, 月 府 法 音, *f* i qǔ, yuē fu fa jīn,

⁵¹ Since there is no vowel corresponding to the Chinese "歌[gy]" in Polish, the author left the consonant "g" alone.

S. *f* 霓裳仙韵, 舞一番, 羽衣回雪, 红袖翻云 *rit.* *p* 宛似
 ni czansian jün, wu i fan, ü i huej sle, hon siol fan jün. lan sy

A. *f* 霓裳仙韵, 舞一番, 羽衣回雪, 红袖翻云 *p* 宛似菡 萼迎 风
 ni czansian jün, wu i fan, ü i huej sle, hon siol fan jün. lan sy han dan jin fa

T. *f* 霓裳仙韵, 舞一番, 羽衣回雪, 红袖翻云
 ni czansian jün, wu i fan, ü i huej sle, hon siol fan jün.

B. *f* 霓裳仙韵, 舞一番, 羽衣回雪, 红袖翻云
 ni czansian jün, wu i fan, ü i huej sle, hon siol fan jün.

Example 27

Source: study by author, movement I, bars 26-29

Soprano *f* g i ü e u a i i aa ü u i a ü i e e, o oa ü *rit.*

Alto *f* g i ü e u a i i aa ü u i a ü i e e, o oa ü

Tenor *f* g i ü e u a i i aa ü u i a ü i e e, o oa ü

Bass *f* g i ü e u a i i aa ü u i a ü i e e, o oa ü

James Jordan wrote in the book "The Choral Rehearsal: one of the most valuable techniques for "fixing" intonation and pitch is to have an ensemble sing a passage or an entire piece "staccato" or "short". (...) You focus their aural attention on two important aspects: (1) the attack of the pitch and (2) the space between the notes. The space between

the notes allows the choir to hear the next pitch that is to be sung.⁵² So, You can use the aforementioned "staccato" to fix the correct intonation and then return to normal articulation, tempo, and rhythm. Then choristers can focus on the text written in the score and look at the melodic line and rhythm as if from the corner of their eyes. Often when reading, the sung text should be overtaken by the eyes. With that "Pitch becomes stable, as does the vocalism of the singers"⁵³.

The next issue concerns adventitious chromatic signs and chromatic scales, as well as high register and big-span intervals. Chromatic signs often appear in almost every part of the analyzed piece, signaling the turn in music or a transition to the next fragment of the composition, thus affecting the issue of appropriate intonation to varying degrees. Common intonation problems include 1) consecutive rises or falls of second and 2) intervals that exceed fifth. In the following example, the soprano goes down the chromatic scale after jumping up an octave (a¹-a²). During practice, soprano often sing with their throat too tight, too sharp, and unnatural. The solution to this problem should start with good breath control and ensuring that the back is straight in sitting posture and the shoulders are even. Next, ensure the correct use of the cephalic register. Similar places appear in the tenor part in movement V in bars 20-21. The delicate beginning of the sound should remind choristers to consciously "put" the sound on the back of the throat and to stabilize the position of the larynx. "The moment of attacking the note is the combination of many elements: the breath, the crossing of the nasal and pharyngeal canal, and the opening of the resonators. (...) The beginning of the sound should be soft. It must never be with force, pushing, or hitting."⁵⁴.

⁵² J. Jordan, *The choral rehearsal*, v. I – *Techniques and Procedures*, GIA Publications, Chicago 2007, p. 174.

⁵³ Ibid, p. 98.

⁵⁴ M. Fedyk-Klimaszewska, *Podobieństwa I różnice w śpiewie solowym i chóralnym na podstawie wybranych elementów techniki wokalne i wykonawstwa artystycznego (Similarities and differences in solo and choral singing based on selected elements of vocal technique and artistic performance)*, [in:] *Emisja głosu*, Publishing House of the S. Moniuszko Academy of Music in Gdansk, Gdansk 2021, p. 185.

Example 28

B. Wroblewska *Song of Enteral Sorrow*, Movement I, bars 52-56

The image shows a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are in Chinese with Pinyin transliteration. Red boxes highlight specific musical passages in the vocal lines, likely indicating areas of focus for the study.

When solving the problem of descending the chromatic scale, the author used James Jordan's suggestion to exercise using *staccato*, even though the composer marked arches in this part of the soprano and tenor, i.e., *legato* articulation. During the exercises, *legato* caused the sounds to "stick together," leading to unclear intonation and lack of clear rhythm, as well as excessive lowering of the individual notes of this descent. Thus, during rehearsals and the final performance, the author recommended using *non legato* articulation and performing this part in light and soft way. The related method is shown in Exercise 1, where the words *ho-ho*, *hi-hi*, etc., are used.

Example 29

Exercise 1

The image shows a musical score for Exercise 1, featuring a chromatic scale exercise. The lyrics are "ho - ho - ho - ho, ho - ho - ho - ho" and "hi - hi - hi - hi, hi - hi - hi - hi". The score is written on a single staff with a treble clef and a key signature of one flat.

Source: study by author

A noteworthy moment is the choral part of the male voices in movement V, where in bars 34-41, a minor sixth and a minor fifth appear in two places in the part of the tenor I, and the melody goes up the steps of the scale. When practicing this part, the author also

reminded the audience to consciously "put" the note on the back of the throat and to let the air and sound flow along it towards the head to use the head register correctly. The method of singing (Exercises 2 and 3), *ka-ka, ba-ba, ja-ja*, etc., was used to exercise the progression in bars 38-39.

Example 30

Exercise 2

ka - ka - ka - ka - ka - ka - ka
ba - ba - ba - ba - ba - ba - ba
ja - ja - ja - ja - ja - ja - ja

Source: study by author

Example 31

Exercise 3

ka - - - ka - - -
ba - - - ba - - -
ja - - - ja - - -

Source: study by author

The problems mentioned above manifested themselves primarily in the absence of accompaniment and the absence of other voices. The addition of an orchestra significantly improved intonation because the choir had already learned the melodic line of their voices, and the instruments provided additional assistance. This avoided the problems that arose when practicing without accompaniment.

4.1.4. Articulation of choral voices

Chapter 4.1.1 describes the articulation of the text, while the following fragment will describe the articulation of the music. There is no complex articulation in the oratorio

Song of Eternal Sorrow, but during the rehearsals, the author took the liberty of doing additional articulation exercises to increase the expressiveness of the phrases.

In both movements sung by male voices, i.e., movements III and V, the author added *non legato*, *staccato*, *portato*, etc. – except the original *legato* articulation and accents. In bars 33-34 and 72-73 of movement III, *staccato* was added to make these moments lighter and more dynamic and to distinguish them from the preceding phrases. Here there is a contrast between the drama of war and the dance rendering the splendor and prosperity of times of peace. In movement V from bar 10 onward, the author added *non legato* to convey "tired steps." However, the constant singing of *non legato* meant that the male voices lacked continuity, and the choristers sang the following words too "automatically," which was tedious for the listener. Thus, the author had to exactly determine the necessity of alternating between *legato* and *non legato* sections. If *legato* can be compared to a continuous line, then *non legato* is likewise a line but interspersed. The sounds are separate but strive in a specific direction, forming a logical sequence.

The first section of the cycle's seventh movement, intended for mixed choir, uses key changes to enhance the suggestiveness of the story described. From bars 12-15 (example 32), during rehearsals with the 441 Hz choir, promoter Anna Wilczewska advised that the successive voices, starting with the alto, should join the whole seamlessly, like streams of water. In this approach, the timbre and volume of the individual voices should be in balance. In bar 12, the alto after reaching the last note, should not immediately stop but gradually turn down after the bass enters. In this way, connectivity between the voices is maintained. Then all the voices, like river tributaries, merge in bar 16, and the dynamics reach *forte*. In bars 16-17, the *forte-piano* dynamic contrast appears for the first time, which resembles a call and its echo. The men's voices should provide good control of the airflow, and the voice should be full and go up to avoid "holes" in the moments sung *piano* (example 32).

Example 32

B. Wroblewska *Song of Enteral Sorrow*, Movement VII, bars 11-24

S. *f* 高 一 层,
gao i cen,

A. *mf* 山 一 程,
szan i czen, *mf* 崎 岖 蜀 道 最 难 行;
cí ciū szu do dzlyj nan sin; *f* 高 一 层,
gao i cen,

T. *f* 最 难 行; 一 层,
dzlyj nan sin; i cen,

B. *mf* 水 一 程,
szlyj i czen, *f* 崎 岖 蜀 道 最 难 行; 一 层,
cí ciū szu do dzlyj nan sin; i cen,

S. *mf* 恰 似 胸 中 恨 不 平! 回 首 马 嵬 驿, 但 见 *f* 万 山 横。
cia sy sią dza hen bu pin! hlyj szolma lyj i, dan dzien lan szan hen.

A. *mf* 恰 似 胸 中 恨 不 平! 回 首 马 嵬 驿, 但 见 *f* 万 山 横。
cia sy sią dza hen bu pin! hlyj szolma lyj i, dan dzien lan szan hen.

T. *p* 低 一 层, 恰 似 胸 中 恨 不 平! 回 首 马 嵬 驿, 但 见 *f* 万 山 横。
di i cen, cia sy sią dza hen bu pin! hlyj szolma lyj i, dan dzien lan szan hen.

B. *p* 低 一 层, 恰 似 胸 中 恨 不 平! 回 首 马 嵬 驿, 但 见 *f* 万 山 横。
di i cen, cia sy sią dza hen bu pin! hlyj szolma lyj i, dan dzien lan szan hen.

In the same movement in bars 28-29, the breath should not be taken, which ensures that the half notes from bar 28 are combined with the sung *forte* quarter notes with the dot from bar 29. Here the *forte-piano* contrast appears again (bars 29-31), and the author added articulation contrast – *legato* and *staccato* during rehearsals. When singing *staccato* (bar 31), the volume partially lowers, harmonizing with the *piano* dynamics written in the score and helping convey the words of the literary text about falling raindrops.

Example 33

B. Wroblewska *Song of Enteral Sorrow*, Movement VII, bars 29-31

S. *f* 乱 旗 旌, 风 摇 影, *p* 冷 雨 凄 凄
 llan ci dzin, feng jio jin, len ti ci ci

A. *f* 乱 旗 旌, 风 摇 影, *p* 冷 雨 凄 凄
 llan ci dzin, feng jio jin, len ti ci ci

T. *f* 乱 旗 旌, 风 摇 影, *p* 冷 雨 凄 凄
 llan ci dzin, feng jio jin, len ti ci ci

B. *f* 乱 旗 旌, 风 摇 影, *p* 冷 雨 凄 凄
 llan ci dzin, feng jio jin, len ti ci ci

In bars 37-39, the scale changes to A *Gong* pentatonic, the timbre becomes brighter, and the singing is performed *legatissimo*. The melodic line gradually increases and becomes stronger by adding accents, as if blowing soap bubbles, followed by a return to *legato* articulation.

The author believes that a variety of articulation in the performance of vocal music is also extremely important because it helps vividly convey the content of the literary text and bring it to life through musical effects.

4.2. Performance problems noticed during the preparation of the concert

This chapter analyzes and simultaneously summarizes the problems and methods of solving them that the author encountered during rehearsals in cooperation with the Neo Quartet and soloists. The author began joint rehearsals with the orchestra, soloists, and choir in December 2022. The rehearsal was recorded on December 13, and the concert was held on December 14. The exact schedule is presented below.

HARMONOGRAM

Poniedziałek, 28 Listopada 2022, Pionova		
19.00	Prób	chór + akompaniament
Środa, 30 Listopada 2022, Pionova		
19.00	Prób	chór + akompaniament
Poniedziałek, 5 Grudzień 2022, Aula aMuz		
18.00	Prób	orkiestr + solo
Środa, 7 Grudzień 2022, Pionova		
19.00	Prób	chór + akompaniament + solo (Baryton)
Poniedziałek, 12 Grudzień 2022, Sala Koncertowa Szkoła Muzyczna (ul. Gnilna 3)		
18:30-2:00	Prób	chór + solo + orkiestra
Wtorek, 13 Grudzień 2022, Sala Koncertowa aMuz		
16:00-20:00	Nagranie	chór + solo + orkiestra
Środa, 14 Grudzień 2022, Sala Koncertowa aMuz		
17:00-18:00	Generalna próba	chór + solo + orkiestra
18:30	Koncert i nagranie	

4.2.1. Aspect of working with the orchestra

The number of rehearsals with the orchestra was limited, so the conductor usually decided to perform the entire piece and then select the difficult places from each part. This allowed for analysis and repetition of individual places while performing the whole piece. The first rehearsal required "getting used" to the piece, when the orchestra had to

get used to the conductor's technique and style quickly, and the conductor in turn had to activate the orchestra's performance capabilities. Rehearsing with the orchestra was significantly different from working with a two-piano accompaniment, which manifested itself primarily in the preparation of the pulse at the beginning of each movement. Each of the eleven movements of the composition is characterized by a different tempo, dynamics, and mood, but during rehearsals with the piano, no additional pulse preparation was necessary. The complete and incomplete bars within the conductor's technique are only *aufтакт* and short upbeat.

When preparing the orchestra's entrance from the upbeat, the conductor can show an additional pulse on the metric beat immediately preceding the upbeat. In this way, the orchestra can more easily pick up the pulse for the entrance and take in information related to tempo, among other things. This was particularly evident in the movements beginning with an incomplete bar, in the Introduction, movements II, V, and IX. The conductor should prepare the internal pulse in imagination and may precede with two passive pulses and an *aufтакт* proper. During rehearsals, the conductor should make their gestures so legible that already during the concert performance, they can apply only the minimum number of gestures. Consequently, the tempo should be read correctly by all performers.

Technically the performance difficulties of the string group

In the rhythmic layer of string instruments, sixteenth notes and irregular pauses appear most often, for example, in bars 6-9 of the Introduction (example 34). In some movements, *staccato* articulation was added to emphasize the lightness of the musical narrative. During rehearsals, the pulse of the conductor's right hand is crucial for controlling the tempo and rhythm, as well as the dynamics of the harp.

Example 34

B. Wroblewska *Song of Enteral Sorrow*, Introduction, bars 6-9

The musical score for Example 34, bars 6-9, shows the following details:

- Ar. (Harp):** Right hand plays a complex arpeggiated figure. Dynamics: *mp*, *mf*. Markings: *Solo*.
- V-ni I:** Solo part, marked *mp*.
- V-ni II:** Solo part, marked *mp*.
- V-le:** Solo part, marked *mp*.
- V-c.:** Solo part, marked *mp*. Markings: *pizz.*, *arco*.
- C-b.:** Solo part, marked *mp*.

Another performance problem is the accurate execution of quintuplet, sextuplet, and septuplet in the orchestra part. While in movements II and VII, care should be taken to distribute them evenly in the strings and harp in *pianissimo* dynamics with the slight accent on the first note, the septuplet in movement III should include an emotional charge (*crescendo*) in violins I, II, viola and flute, similarly quintuplet in the strings on the chromatic descent. In both latter cases, the conductor must indicate the *crescendo* or hold *fortissimo* dynamics with dynamic upward moves of the hands.

For a professional string orchestra, the musical text of the oratorio posed no severe difficulties. On the other hand, the harp part proved highly demanding due to frequent key changes and too short or no time at all, which was necessary to retune the pedals. Some sound arrangements were too overloaded, even unfeasible for hands equipped with the eight fingers preferred for harp playing. The time allotted for consultation with the arranger was also too short.

Technically the performance difficulties of the wind group

The oratorio sets high technical requirements for wind instruments regarding articulation and dynamics. The most common transitions are between *legato* and *staccato* articulation. For example, they appear in bars 2-15 of the Introduction in the four voices of the wind group in tempo *Moderato*. *Legato* articulation requires the clean and smooth blending of notes, while *staccato* requires precision in separating notes. The conductor's role here is to accurately give the pulse to the entrance of the various fragments. The pulse does not have to be expressed exaggeratedly; a gentle downward motion of the wrist is sufficient. On the one hand, the conductor must control the tempo not to speed up when performing sixteenth notes. Still, on the other hand, they must pay attention to accurate and delicate articulation and dynamics. The difficulty associated with big interval leaps and longer phrases require musicians to prepare a lot of air and maintain special intonation control. Moreover, the dynamic difficulty is the technical aspects of *piano* playing, as it requires preparation of the diaphragmatic chord, especially if the *piano* dynamics include low notes, which need stronger diaphragmatic support and airflow control.

Throughout the work, there are dialogues between individual instruments or groups of instruments. This requires performers to unify their breathing and articulation. For example, it is common for the oboe and flute to remain in melodic unison, executing the same rhythm requiring focus and attentiveness. The beginning of the eighth movement, is quite difficult intonationally because of the intervals that occur between the flute and oboe parts. Such places should be signaled by the conductor two bars earlier. Due to the characteristics of wind instruments, it is necessary to give the musicians time to breathe before entering - the conductor should indicate this with his/her wrist and lips, breathing simultaneously with the musicians. Besides, there are no performance difficulties in the wind instrument parts.

Technically the performance difficulties of the percussion group

The percussion group's main difficulty is achieving the balance between the dynamic markings in the score and the acoustic effects generated. During rehearsals, the author discovered that without a clear main melody, the percussion instruments have to play with

slightly more dynamics than, for example, the *piano* notation in the score. Another example is the gong. Its feature is that the onset of sound is slightly delayed, and it acquires its "full sound" after a longer time than other instruments⁵⁵. Before the entrance of the gong, the conductor clearly marked the moment of taking a breath so that her hands entered the bar simultaneously with the hands of the percussionist. With the stronger motion of her hands, the conductor would remind the gong to strike a little harder while maintaining eye contact with it. The sound properties of the triangle are precisely the opposite. Its sound can better pierce through other sounds, so its dynamics were mainly maintained in *mezzo piano* and *piano*. If the triangle was used in all parts of the bar, the first beat was slightly stronger, and the others were light and based on the sound left over from the first beat. This was also how *tremolo* articulation was performed.

4.2.2. Aspect of working with the soloists

The soloists were two students of the Vocal and Acting Department of the Academy of Music in Gdansk, namely Agnieszka Nurzynska (second year of master's studies) and Damian Giczewski (first year of master's studies). Before starting rehearsals, the author had to prepare and send them all the necessary materials, including the transcription and translation of the libretto and its recording.

As for the soprano solo, the melodic layer was not problematic because the piece is not very diverse in this respect. Ms. Agnieszka Nurzynska said, "Chinese melodics are very close to me, and it was a great pleasure for me to be able to participate in the performance of this work." The parts intended for solo soprano are rather short and include a duet from movement II and an aria from movement VI. The problem was again the Chinese pronunciation of the text, as already described in the chapter on choir preparation, primarily (4.1.) the diphthongs and the vowel "ü." These problems were solved in such way that the author slowly read selected fragments and repeated them together with Ms. Nurzynskaya. In Chinese, many sounds are pronounced quite deeply,

⁵⁵ Yang Liqing, *Guanxianyue peiqi jiaocheng (Orchestral instrumentation), zhong ce* (vol. II), Shanghai Music Publishing House, Shanghai 2012, p. 729. 杨立青, 管弦乐配器教程, 中册, 上海音乐出版社, 上海 2012, 第 729 页。

which in parts with an orchestra risked utterly drowning out the soprano when performing lower notes. For this reason, when singing, Ms. Nurzynska had to bring them closer so that she could realize them vocally and not get "stuck." The conductor was able to use gestures corresponding to individual vowels to remind the solo soprano to sing forward at low notes. In addition, the conductor always accompanied the soloist while maintaining control of the orchestra's accompaniment accordingly. The conductor was ready to give feedback at any time. She also had to communicate her intentions clearly. The solo soprano described the difficulties in the piece: "In terms of vocal issues, it was not the easiest for me to sing due to the texture of both movements. I had to climb up and back quickly from the low register."

As for the musical aspect of the parts for the baritone, the piece seems to have been written comfortably for the singer. The composition allowed for smooth phrase leading. A slight difficulty during the preparation of the part was maintaining intonational purity in the X movement, especially the phrase with chromatic descent. The solo baritone said that "in the linguistic layer, the biggest difficulty was to prepare the text in Chinese. It was a challenge to catch the sound nuances of certain words and apply them to make the text understandable to the audience. Equally difficult was finding whole phrases and sentences in prosody. It also turned out that one Chinese character mark often is an entire phrase or sentence in Polish, which required a change in thinking about the phrase and what the word carries." To solve this problem, the author corrected the musician during rehearsals, and he in turn had to frequently listen to recordings of the text while working on the piece himself.

The piece contains two parts of the narrator in English, which were also realized by the soloist - baritone. In these parts, the interpretation of the text was much easier than in the parts with Chinese text. The knowledge of English allowed a little more freedom of interpretation. Good performance of these fragments depended on the degree of knowledge of English and the correctness of pronunciation. However, it was difficult to speak the text at such tempo that it was perfectly compatible with the orchestra and the entire performance apparatus. Some places written in Chinese required speeding up the narrative due to the smaller amount of text to be spoken. This treatment proved extremely

expedient in such fragments, as it conveyed the growing emotion. The solo baritone joined and chanted individual syllables, making his part extremely expressive. After each long pause, the conductor had to clearly mark the breath before the entrance so that the baritone could see it from the corner of his eyes.

Movement II of the oratorio there is the duet of soloists. The most important thing for them turned out to be proper control of the tempo. At bar 30, the phrase *a tempo molto espressivo* appears, and at this moment, the soprano wanted to go more forward, but this tempo was too fast for the baritone. So, it became the conductor's task to find the right tempo so that it was sufficiently *espressivo* and that the fluidity of the music would be preserved, but also so that it would be comfortable for the duet and so that the connection with the orchestra could be maintained.

The cooperation with two such professional musicians was carried out in an amiable atmosphere, and the high level of their skills resulted in a very high artistic level of performance and a high level of rehearsal. The author is pleased to have been able to invite two musicians who are so important to her. The time spent with them was beautiful and unforgettable.

4.3. Conducting problems and general issues of conducting techniques

The analysis of the piece and the mentioned performance problems highlight that this composition requires the high-level choir, professional soloists, and orchestra, as well as the conductor, who can control the entire performance. The work's variety and distinctive features mean that this conductor will have to face specific problems. During rehearsals, the conductor must not only use the precise, clear, and legible manual technique, translate the meaning of the Chinese text, correct pronunciation, and explain issues related to Chinese music history and theory, but also be able to find the right proportions for the various voices of the soloists, choir, and orchestra. This composition requires the conductor to proceed step by step, accurately, and consistently.

In Beata Wroblewska's composition, the manual technique must be based on traditional conducting techniques in accordance with the measure. In many movements of this work, there are frequent changes in measure and tempo, which a precise definition of the pulse should precede. Throughout the work, it is very important to signal the pulse of each new movement clearly and legibly, which with so many performers bring them a sense of security and calm. For example, the melodic line of the duet from movement II (Example 35), bars 17-30, is exceptionally beautiful and expressive and did not cause any difficulties for the singers. Nevertheless, it is worth noting that in such fragments, the conductor must lead the soloists and orchestra with great vigilance for changes in the measure. After long notes, the conductor must again give the performers a "breathing" cue. The left hand can show the melodic line with gradually ascending motions. Meanwhile, the right hand holding the baton should show the pulse and maintain a steady tempo, keeping in mind that the directions of the baton's motions are very useful cues for the performers. At the same time, while conducting the piece, the conductor should maintain eyes contact with the soloists.

Example 35

B. Wroblewska *Song of Enteral Sorrow*, Movement II, bars 17-21

Sop. Solo

f 只恨人间里爱总难凭, 如今专宠多灾幸, 怕红颜老去, 怕红颜
dzy hen zen dziei en ej dzon nan pin, zu dzin dzan czon duo zon sin, pa ha jer o ciu, pa ha jen

p *mf*

Ar.

V-ni I

f *p* *mf*

V-ni II

f *p* *mf*

V-le

f *p* *mf*

V-c.

f *p* *mf*

C-b.

f *p* *mf*

As for tempo changes, each movement uses different agogic expressions during some movements. There are also several agogic changes. Without these changes, the work would not have its expressive power and captivating narrative, so strict adherence to all tempo changes is necessary. In movement VII, for example, there are several tempo changes between fragments, which poses some problems for the conductor when it comes to performing them. In such a situation, the gestures of both hands, body language, and breathing of the conductor should be as visible and clear as possible. If the tempo is faster, the hands should show faster gestures, and the range of motions of the arms should be smaller, while the wrist should move in an up-down (vertical) axis. If the tempo slows down, the hands can be raised above the head, and the breath at the first pulse should gradually fall with the hand. The slower the tempo, the bigger reach of the hands, which should move in the right-left (horizontal) axis. Another difficulty is that it is necessary here to completely synchronize a big performing ensemble. The different reactions of the orchestra, mixed choir, and soloists to the conductor's gestures can cause lack of

synchronization. Thus, extra time must be taken to even out the tempo and synchronize the various parts.

Another example related to tempo change is in movement I, bars 38-39 and 55-56, where the tempo slows down (*rit. dolce*) and then returns *a tempo*. Maintaining the correct pulse is related to properly delivering the measure scheme in these places. When the tempo slows down, the conductor can swap two motions of 2/4 measure for four gestures. This will help alleviate the instability caused by the *ritenuto* and support the orchestra and choir in returning to *a tempo*. From bar 59 (*tempo primo*) onward, the orchestra and choir must simultaneously accelerate. At this place, the role of the conductor is vital, who leads both ensembles into the new tempo using clear indications made with gesture and breath. During rehearsals, the conductor must make it clear that in these three places, the acceleration takes place in the order in which the orchestra's corresponding acceleration of the tempo is able to pull the choir along.

Finally, notice the handling of the *ritardando* present at the end of the movement. For example, from bar 81 onward, the harp had thirty-two notes are most audible in movement I because of the earlier *allargando*. These can be played more freely and should not necessarily be consistent with the eighth notes in the choir part. In the next bar, the conductor must show with small gestures of the left hand the last sixteenth notes in the harp part, remaining in eyes contact and holding the choir with the right hand; both hands should cover the parts of the whole. As for the gong, after two beats in bar 80, the half note should sound longer ("*laisser vibrer*"), so the conductor should show the third beat of the gong as the strongest. The simultaneous playing of the harp and gong alludes to the typical sound of traditional Chinese music. Similarly, in the last three bars of Movement II, the conductor's motions should be small with the tendency to sweep, carefully removing the whole last note on a slight release.

To solve the difficulties, present in fragments or whole movements of the piece, it is necessary to practice the given places at very slow tempo. During rehearsals, it happened that the choir and the orchestra performed a given fragment at different tempos, and initially, it was difficult to combine them. The conductor decided to separate the two performance apparatuses and practice the text and melody very slowly with the choir

while correcting intonation impurities. When the choir became more familiar with the fragment, they performed it at the target tempo together with the orchestra.

Dynamics, sound, and articulation are elements that directly affect the interpretation and emotional aspects of the entire work. The conductor's task here is to analyze the verbal and musical layers of the work in depth and make the correct emotional interpretation. For example, Movement X is the most tragic part of the entire composition, written in minor scales and imitative technique, in which polyphonically conducted choral voices overlap. The conductor introduced the individual voices with gestures indicating piano dynamics, and every bar gradually increased the motions, thus leading to the amplification of the sound. In bars 17-18, low notes appear, where attention should be paid to ensure that choristers do not bend their heads while performing them. Choristers should be reminded that "when we sing low notes correctly, listeners hear us better than we hear ourselves."⁵⁶.

In bar 18, the main melodic line moves from the choir to the strings. They perform the first part of the bar in *forte* dynamics while the choir sings in *piano*, without the accent. Thus, the conductor can gently turn toward the violin I. Manual motions should be guided by the left arm in the horizontal axis, and in the third beat of the bar, the "take off" point of the choir should be marked. From bar 22 onward, the soloists perform the main melodic line. Due to frequent changes in measure, the cello and double bass perform consecutive syncopations and combined triplets, so the conductor must clearly mark the first pulse of each bar to the orchestra and control the dynamics. In addition, she should support the baritone solo by turning his head toward it and breathing along with it to mark the entrance to a new phrase. At the *fermata*, the conductor should adequately wait for the sound to fade out and visually communicate with the soloists, controlling the orchestra with both hands. After the *fermata*, she should clearly mark the first pulse of the first bar and immediately look at the harp to signal the moment of its entrance. Then the dialogue between the soloists and the choir begins. The conductor's hands should move from the

⁵⁶ K. Zachwatowicz-Jasińska, *Polskie belcanto, Jak śpiewać dobrze (Polish belcanto, how to sing well)*, Impuls publishing house, Krakow 2010, p. 40.

strings and point to the choir in downward to upward motion. In bars 37-44, distinctive motifs should be pointed out from among the parts of the soloists, choir, and orchestra. The conductor's role here is to control the dynamics of the individual parts, especially since the choir sings in low registers and can easily be drowned out by the orchestra when it performs a *crescendo* to *forte* dynamics. The conductor should prevent this by giving a sign with her left hand that the orchestra should not play too loudly.

Another noteworthy point is that the conductor should know the score as thoroughly as possible. This allows her to pay more attention to the "musical world" of the whole ensemble, and she could more easily communicate with the performers through sight and gesture. She can also devote more attention to creating more details in the composition. All this dramatically affects the entire performance because the information and the sense of confidence conveyed by the conductor significantly help the performers.

In this chapter, the author has analyzed the problems associated with the performance of Beata Wroblewska's composition, with the particular focus on conducting issues. It wouldn't list all the problems that arose in working on the work, so the most representative ones have been shown above. Nevertheless, this chapter interprets the various problems that the conductor encountered during rehearsals and the concert. The work described was performed by orchestra, choir, and soloists of a high artistic standard. Although the whole process was riddled with difficulties and unexpected problems, it resulted in beautiful and moving work performance. Its performance brought great satisfaction and deep artistic experience not only to the audience but also to the performers.

Conclusion

The work arranged by Beata Wroblewska, the oratorio cycle *Song of Eternal Sorrow*, the 1932 composition by Huang Zi and Lin Shengxi, who made supplements to it in 1971, the text written by Wei Hanzhang. This is the first oratorio in China. The libretto's author was inspired by the famous historical poem *Song of Eternal Sorrow* by poet Bai Juyi. The ancient story of the tragic love between Emperor Tang Xuanzong and his concubine Yang Yuhuan became the warp of the piece, combining Chinese tradition with contemporary creators and patriotic themes.

The oratorio is divided into ten movements, to which Beata Wroblewska also added the Introduction, based on its themes in a newly orchestrated version. The work in its new sound design, intended for two soloists, mixed choir, and orchestra, was performed, and recorded on December 14. 2022, at the Concert Hall of the Academy of Music in Gdansk under the baton of Jing Luo and constitutes the artistic work in the doctoral proceedings of the author of this dissertation.

Polish composer Beata Wroblewska's contemporary arrangement of the Chinese oratorio *Song of Eternal Sorrow* is an example of Chinese composition from the early 20th century and an attempt to combine Chinese tradition with techniques characteristic of European music. The composer referred to the typically Chinese elements of the original work with great reverence, preserving in her arrangement the tonal circle of the original, with characteristic references to pentatonic. Movements IV, VII, VIII, and IX retained their original oriental overtones, which also permeated the Introduction created by the composer and included in this composition. Also, the choice of instrumentation made by the creator of the arrangement was not accidental. In addition to the string quintet, which forms the harmonic basis of the whole, instruments that can successfully imitate the sound of traditional Chinese instruments were chosen. Accordingly, the harp attached by the composer, in terms of sound can successfully replace the stringed traditional stringed instrument *guzheng*; the flute has a similar sound to the traditional Chinese bamboo flute; while the trumpet has a similar sound to the Chinese military signal horn called *haojiao*; timpani is the equivalent of Chinese military *jungu* drums. In addition, a

triangle was used in the arrangement, imitating the sound of wind-blown bells heralding the arrival of the monsoon, as well as the percussion instrument most characteristic of Chinese music, which is the traditional Chinese gong. This proves that the colors of traditional Chinese instruments can be successfully evoked and rendered by European instruments. Beata Wroblewska's instrumental style shows her respect for traditional Chinese music and the sounds of the Chinese musical world.

The chapters of this work described subsequent issues related to both the original version of the composition and Beata Wroblewska's arrangement. The history of the development of the oratorio form worldwide and in the Middle Kingdom is also presented. The core of this description work contains the characterization of the work's verbal layer, musical analysis, and the most important performance problems that the conductor encountered in her work on the concert performance of this piece.

The conductor's primary task during rehearsals was to respond to all musical nuances, and when it came to the choir and soloists, also to ensure the correct pronunciation of the Chinese text. The conductor's role also included deciding on the final shape of the piece, determining the proper tempo, dynamic and articulatory changes, as well as logically establishing the timbral proportions between the various voices of the soloists, choir, and orchestra. Since the handling of places of performance difficulty could be consulted with the composer each time, this was extremely valuable in creating the final picture of the entire work. During the concert performance, the level of communication developed during joint rehearsals between the professional performers and the conductor always plays a crucial role. Thanks to the great contribution of work that went into the preparation of the concert performance of this composition, the conductor succeeded in achieving all her goals and presented the first Chinese oratorio in new instrumental version to the Polish audience.

The author hopes that this version of the Chinese oratorio prepared by Beata Wroblewska will meet with favorable reviews and interest from music lovers, both in Poland and Europe, as well as in her homeland. It will be an interesting contribution to combining the distant musical traditions of the East and West that we increasingly encounter in our contemporary world. At the same time, the author hopes that she will be

able to use the valuable experience gained while working on this work in her future teaching and artistic work.

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Appendices

Appendix I. Profiles of the composers



Beata Wroblewska⁵⁸ – Conductor, composer, and pedagogue. Graduate of the Stanislaw Moniuszko Academy of Music in Gdansk at the Faculties of Music Education and Choral Conducting (Choral Conducting in the class of Prof. Z. Bruna) and Composition and Theory of Music (Composition in the course of prof. E. Synowiec, completed studies in Music Theory). Acquired knowledge, participation in national and international symposiums, seminars for conductors, many years of teaching practice at the Pomeranian Academy in Slupsk and the Music Academy in Gdansk, experience in leading choral ensembles, as well as in creative work around vocal and vocal-instrumental compositions is closely related to the educational objectives, learning outcomes, content of the Artistic Education in the Field of the Music major.

For many years she was associated with the Institute of Music at the Pomeranian Academy in Slupsk and the academic choir Iuventus Cantans, with which, in addition to a cappella works, she prepared large vocal and instrumental forms performed with the Polish Sinfonia Baltica Philharmonic Orchestra in Slupsk, the Koszalin Philharmonic Orchestra and the Polish Baltic Philharmonic Orchestra in Gdansk. These included:

⁵⁸ Profile information provided by Beata Wroblewska.

Victoria, Magnificat, and music for the film "Dracula" by W. Kilar, Requiem in D minor KV 626 by W. A. Mozart, Crimean Sonnets by S. Moniuszko, opera Tosca by G. Puccini, Stabat Mater, Demeter, Litany to the Blessed Virgin Mary by K. Szymanowski, Magnificat by J. Rutter. She prepared the choir for the premiere and recording of the album with K. Rozbicki's Missa Festiva (2002) and L. Kulakowski's Missa Miseri Cordis (2008).

In 2003-04 she collaborated with the Sopot Chamber Choir Continuo. In 2009, she founded the Pomeranian Chamber Choir Cantus Pomeraniae and led it until 2013. In 2013-14 she collaborated with the Women's Choir of the AM in Gdansk Gaudium per Canto. Since September 2015, she has been the conductor of the Festival Choir of the Sopot Academy of Applied Sciences Mundus Cantat and currently the Festival Choir of the Sopot Academy of Applied Sciences Mundus Cantat. She has won several awards at festivals and national and international competitions with the aforementioned choirs. She has given concerts in many countries: Italy, Vatican City, Germany, Czech Republic, Slovakia, Austria, Sweden, Spain, Romania, Northern Ireland, Greece, Lithuania, Mexico Israel.

Since 2013, employed as a research and teaching staff member at the Department of Choral Conducting, Church Music, Artistic Education, Rhythm and Jazz, she has served as Deputy Director of the Institute of Choral Conducting and Oratorio and Cantata Conducting and as Head of the Composition, Arrangement and Music Education Studio. As of 2019, she has been appointed to the position of Associate Professor.

She serves on both doctoral and postdoctoral committees as a member and reviewer. To her credit, she has cooperated with the Publishing House of the Academy of Music in Gdansk, the Publishing House of the Jan Długosz Academy in Czestochowa, and Strube Verlag GmbH in Munich, as a reviewer and author of publications. She participates in the jury of national and international music competitions and festivals.

For many years since 2008, she has been involved as a composer in the implementation of an international cultural project promoting the idea of peace and reconciliation between nations *Damit sie alle eins sind/To be one all*.

His creative output includes Three Colors for orchestra, music for a drama about the life and martyrdom of St. Adalbert entitled *Sic itur ad Deum* (the performance was included in the official calendar of the celebration of the 1000th anniversary of Gdansk 1997), a cantata for soprano-solo, Chinese folk instrument - Jinghu, 8-vo. mixed choir and orchestra titled *Mu Guiying Takes Command of Troops* (Xiamen 2019, China) based on an aria from the Chinese opera of that title; in addition, numerous works and arrangements for a diverse performance ensemble. Newly created vocal and instrumental compositions for musical themes of traditional compositions belonging to the relics of Chinese music inscribed on the UNESCO list of intangible cultural heritage within the projects of Doctoral Studies at the Academy of Music in Gdansk lived to see premieres, recordings in Poland and China. They have all been described in three doctoral theses. Part II of the cantata *Mu Guiying Takes Command of Troops*, in a version for 8-voice mixed choir, Jinghu, and piano, was awarded at the First Chinese New Era Competition

in Xiamen (2019). In addition, she is the author of the anthem of the Mundus Cantat International Choral Festival, repeatedly performed at successive editions by participating choirs (starting in 2015). Beata Wroblewska's compositions have been performed in Poland and abroad (Canada, Germany, China).

2014 she received the Golden Badge of Honor from the Polish Association of Choirs and Orchestras. She has been repeatedly awarded for her artistic, pedagogical, scientific, and organizational work by the Rector of the Pomeranian Academy in Slupsk and the Rector of the Academy of Music in Gdansk (2001, 2008, 2009, 2012, 2013, 2017, 2019, 2021). In 2019, she received Diplomas of Recognition for Conductor from the Secretary of Education of the Festival Mundial de Coros Puebla, from the National Education Association of Puebla, and a Diploma of Recognition "Visitante distinguido" from the Honorary City Council of Puebla. In 2021, she was awarded the Gold Medal for long service by the President of the Republic of Poland, Andrzej Duda. In 2022, she received a Scholarship from the Sopot City Council.

Her academic achievements and areas of interest focus on a cappella, vocal, and vocal-instrumental choral music representing European music styles and Far Eastern music styles.



Huang Zi (1904-1939) was a contemporary Chinese composer, musician, and teacher. He was accepted into Tsinghua College in 1916 and was introduced to Western music there. After his graduation in 1924, Huang went on to study psychology in Oberlin College in Ohio, United States. In 1928, he was accepted into Yale University, where he studied Western music. In Yale, he composed the overture *In Memoriam*, which is the first large-scale orchestral work by a Chinese composer. In 1929, Huang returned to China and taught in the University of Shanghai, Shanghai National Music College (now is Shanghai Conservatory of Music) and other music schools. In 1932 he composed the first form oratorio *Song of Eternal Sorrow* in China. In 1935, he established the Shanghai Orchestra, the first all-Chinese orchestra⁵⁹. Huang Zi was a teacher of many talented Chinese musicians and is considered the person who had the most significant influence on early Chinese music education. Huang Zi died of typhoid fever in Shanghai in 1938.

Huang Zi began creating vocal works in 1931. In 1932, he wrote several works for mixed choirs to serve as educational materials and as pieces to encourage listeners' patriotic attitudes in times of national crisis. In 1933, Huang became chief editor of the Music Art Society's publishing house. In June of the same year, together with Wei Hanzhang, he wrote *The Revised Textbook of Music for Middle Schools*. The book focused primarily on didactics and defined the direction of music development in China. Huang Zi was responsible for writing the chapters on harmony and music reception. Due to the large amount of didactic work during this period, Huang Zi could only create during

⁵⁹ https://en.wikipedia.org/wiki/Huang_Tzu, keyword: "Huang Zi", accessed 13.04.2023.

his free time. His work is very diverse and includes polyphonic, lyrical, and patriotic songs, as well as musical arrangements of classical poetry⁶⁰.

During his life of only thirty-four years, Huang Zi wrote more than 90 works in various forms and styles, including symphonies, chamber works, works for piano, oratorio, choral, and solo pieces. He also wrote 15 books on music, and among his three unfinished works is a half-volume history of music in China.

Huang Zi was a constant popularizer of music in China. He believed new, nationalized Chinese music should be created based on Western scientific, creative techniques. His works show deep musical thought and high artistic standards, displaying a distinct Chinese character. His songs are considered a perfect combination of the technique of European romantic songs and the spirit of Chinese classical and modern literature. Huang Zi's classical artistic taste combined with his modern way of thinking and feeling have made his works still something new and revealing to listeners.

⁶⁰ Wang Yuhe, *Zhongguo jindai yinyueshi (Modern History of Music in China)*, Minzu University of China Publishing House, Beijing 2005, p. 209. 汪毓和,《中国近代音乐史》,中央民族大学出版社,北京 2005,第 209 页。



Lin Shengxi (1914-1991) was an important Chinese contemporary composer, conductor, and teacher. In 1932, he was admitted to the Shanghai National College of Music (now the Shanghai Conservatory of Music) and studied composition under Huang Zi. In 1935, after graduating, he returned to Guangzhou, where he was a lecturer in the music department of Sun Yat-Sen University. Because of the war with Japan (1931-1945), Lin Shengxi was forced to flee to Hong Kong, where he was engaged in composing and arranging music for Columbia Records. After Japan occupied Hong Kong (1941), Lin Shengxi went to Chongqing, where he was a junior professor at the Qingmuguan State Music Academy and conductor of the Ministry of Education's symphony orchestra⁶¹. In 1945, he became a professor at Nanjing State Music Academy. In 1949, he returned permanently to Hong Kong, where he was engaged in creating and teaching music. He was dean of the music department of Qinghua Academy in Hong Kong, professor of the music department of Lingnan University, advisor to the Chinese Philharmonic Orchestra of the Hong Kong Municipal Government, one of the founders of the Asian Composers Association, an honorary member of the Hong Kong People's Institute of Music, and a member of the Composers and Authors Society of Hong Kong Limited (CASH). Lin Shengxi composed more than 300 works, including operas, choral, piano, and orchestral. In 1944, he created the symphonic poem *Majestic Ocean*, which was the first Chinese symphonic poem. The motto of his work was that "art should reflect the spirit of the age."

⁶¹ Shi Jinye, *Lin Shengxi jiqi yishu gequ yanjiu* (Research on Lin Shengxi and his art songs), Master's thesis, Shanghai Conservatory of Music, Shanghai 2008, p. 3. 施金烨, 《林声翕及其艺术歌曲研究》, 上海音乐学院硕士论文, 上海 2008, 第 3 页。

Lin Shengxi was included in the Oxford Encyclopedia of Famous People and the List of Famous People published in Chicago^{62,63}.

⁶² https://baike.baidu.com/item/林声翕?fromModule=lemma_search-box, keyword: "Lin Shengxi", accessed 15.04.2023.

⁶³ <https://zh.wikipedia.org/wiki/%E6%9E%97%E8%81%B2%E7%BF%95>, keyword: "Lin Shengxi", accessed 15.04.2023.



Wei Hanzhang (1906-1993) He was a librettist and a member of the first generation of Chinese to produce contemporary songs. In 1924 he was admitted to the literature department of Shanghai College. In 1929, after graduating, he took a job at the Shanghai National College of Music (now the Shanghai Conservatory of Music). During this time, he collaborated with Huang Zi (who worked at the same college) and other composers and wrote words for their musical works. After the Manchurian Incident in 1931, Wei Hanzhang and Huang Zi, in aid of the North Chinese volunteer army, created the Song of Fighting the Enemy, which, when performed by the university choir, became famous throughout the country, warming the Chinese people to fight the occupying forces. But the most famous fruit of their collaboration was the oratorio *Song of Eternal Sorrow*. In 1933, together with Huang Zi and other authors, he wrote the *Revised Music Textbook* for Middle Schools. In the summer of 1936, Wei Hanzhang left the Shanghai National Music College and took a job as a government official in Nanjing. After the outbreak of war, he returned to Shanghai at the end of 1937 and moved to Hong Kong in 1938. In 1946 he returned to Shanghai for a second time, where he became secretary to the rector of Jiangnan University. During this period, he wrote among other works, *City of White Clouds* (to music by Lin Shengxi, 1938). From 1950-59 he taught at the Hong Kong Academy of Sacred Music, and from 1959-1970 he was in Malaysia, where he was the Chinese-language editor of the Borneo Cultural Publishing House. In 1970 he returned permanently to Hong Kong⁶⁴. In 1972 he made additions to *Song of Eternal Sorrow*, and

⁶⁴ Liu Zaisheng, *Jindai cizuo mingjia Wei Hanzhang (Contemporary famous librettist Wei Hanzhang)*, [in:] Chinese Music Education, People's Music Publishing House, Beijing 2014, No. 2, p. 49. 刘再生,《近代词作名家韦瀚章》,摘自《中国音乐教育》2014第2期,北京:人民音乐出版社,第49页。

in 1985 he received the Chinese Cultural Award. He died on February 27, 1993, in Hong Kong⁶⁵.

Wei Hanzhang wrote the words to more than 500 different songs. He perfectly combined words with tender, warm feelings, and his pieces are delicate, elegant, and characterized by musical beauty built on a solid literary foundation.

⁶⁵ <https://zh.wikipedia.org/zh-hans/%E9%9F%8B%E7%80%9A%E7%AB%A0>, keyword: "Wei Hanzhang", accessed 15.04.2023.

Appendix II. Graphic materials of the concert⁶⁶

Song of Eternal Sorrow – Koncert Jing Luo
z klasy dyrygentury studiów podyplomowych
14.12.2022, godz. 18:30
Sala Koncertowa Akademii Muzycznej w Gdańsku, ul. Łąkowa 1-2

W programie:
Oratorium "Song of Eternal Sorrow"
(na podstawie oryginalnej kompozycji Huang Zi;
oprac. dr hab. Beata Wróblewska)

Wykonawcy:
Jing Luo – dyrygent
Soliści:
Agnieszka Nurzyńska – sopran
Damian Giczewski – baryton
Chór 441 Hz
/ kierownictwo:
dr hab. Anna Wilczewska
Orkiestra projektowa
we współpracy z Neo Quartet
/ kierownictwo: dr hab. Karolina
Piątkowska-Nowicka

Prowadzenie koncertu:
Maja Pałys
Opieka artystyczna:
prof. dr hab. Waldemar Górski
Projekt artystyczny:
Jing Luo
Organizatorzy:
Studia Podyplomowe
Dyrygentury Chóralnej
i Oratoryjno-Kantatowej;
Katedra Dyrygentury Chóralnej
i Oratoryjno-Kantatowej;
Fundacja Nova Arte

Introdukcja
I. Muzyka niesiona wiatrem
była boska i słyszana wszędzie
II. Siódmego dnia siódmego miesiąca
w Pałacu Wiecznego Życia
III. Rebelianci biją w bębny
aż ziemia drży w Yuyang
IV. Czar pięknej muzyki przyska
V. Sześć gwardii cesarskich odmówiło
wymarszu – co można zrobić?
VI. Konkubina Yang została
zabita przed rumakiem
VII. Dźwięk dzwonków w deszczową
noc rozdziera serca
VIII. Góry wyglądają iluzorycznie pośród chmur
IX. Południowy Dziedziniec konkubin zarósł trawą
X. Ten smutek trwa wiecznie

aMuz

Akademia Muzyczna
im. Stanisława Moniuszki
w Gdańsku

NOVARTE
FUNDACJA NOVA ARTE

⁶⁶ Graphic material made by Magdalena Lewandowska and Jing Luo.

aMuz

Akademia Muzyczna
im. Stanisława Moniuszki
w Gdańsku



Song of Eternal Sorrow – Koncert Jing Luo z klasy dyrygentury studiów podyplomowych

PROGRAM

Oratorium *Song of Eternal Sorrow*

w opracowaniu dr hab. Beaty Wróblewskiej, prof. AM

Introdukcja

- I. Muzyka niesiona wiatrem była boska i słyszana wszędzie
- II. Siódmego dnia siódmego miesiąca w Pałacu Wiecznego Życia
- III. Rebelianci biją w bębny aż ziemia drży w Yuyang
- IV. Czar pięknej muzyki pryska
- V. Sześć gwardii cesarskich odmówiło wymarszu – co można zrobić?
- VI. Konkubina Yang została zabita przed rumakiem
- VII. Dźwięk dzwonków w deszczową noc rozdziera serca
- VIII. Góry wyglądają iluzorycznie pośród chmur
- IX. Południowy Dziedziniec konkubin zarósł trawą
- X. Ten smutek trwa wiecznie

Wykonawcy:

Agnieszka Nurzyńska – sopran solo

Damian Giczewski – baryton solo

Chór 441 Hz (kierownictwo dr hab. Anna Wilczewska)

Orkiestra Neo Quartet (kierownictwo dr hab. Karolina Piątkowska-Nowicka)

Jing Luo – dyrygent

Opieka artystyczna – prof. dr hab. Waldemar Górski

Organizator – Studia Podyplomowe Dyrygentury Chóralnej i Oratoryjno-Kantatowej,
Katedra Dyrygentury Chóralnej i Oratoryjno-Kantatowej

Prowadzenie koncertu – Maja Pałys

14.12.2022 godz. 18.30

Sala Koncertowa Akademii Muzycznej w Gdańsku

wstęp wolny

Appendix III. Text of the composition in English translation⁶⁷

Movement first: *The Divine Music Drifts in the Wind* (仙乐飘飘处处闻)

Original text: 骊宫高处入青云, 歌一曲乐府法音, 霓裳仙韵; 舞一番羽衣回雪, 红袖翻云。宛似菡萏迎风, 杨枝招展, 飘飘, 飘飘, 欲去却回身。更玉管冰弦嘹亮, 问人间, 那得几回闻?

Translation to English language: The lofty palace towered high into blue cloud. In the palace, Melody of White Feathers Garment was performed to the tune of Yuefu and Fayin. The dancing was airy like snow and the red sleeves flowed like flying clouds. The dancers swayed like blossom lotus and fluttered like poplar branch in the wind. One wanted to turn around and leave, but then came back. The jade instruments and strings performed loud melody. How often can you enjoy such wonderful music in the mundane world?

Movement second: *The Palace of Eternal Life on July 7th* (七月七日长生殿)

Original text: 风入梧桐叶有声, 银汉秋光净。年年天上留嘉会, 羡慕双星! 只恨人间恩爱总难凭, 如今专宠多荣幸! 怕红颜老去, 却似秋风团扇冷。仙偶纵长生, 那似尘缘胜! 问他一年一度一相逢, 争似朝朝暮暮我和卿! 举首对双星, 海誓山盟: 在天愿作比翼鸟, 在地愿为连理枝。两家恰似形和影, 世世生生。

Translation to English language: Leaves of the Chinese parasol trees rustled with wind. The Milky Way was bright and clean in autumn night. The Cowherd and the Weaver Girl repeat their admirable annual meet in the heaven, that is a real envy for the entire world. The earthly love is always unreliable. It was a great honor to enjoy the emperor's special favor. I was afraid that when my appearance turns old and will be abandoned just like the circular fan in the autumn breeze. Although couples in heaven are immortal, how can they compare to the beauty of mundane relationships. The Cowherd and the Weaver Girl meet only once a year, how can they compare to you and me getting along day and night. Looking up at Altair and Vega in the sky, the lovers vowed to each other: "On high, we'd be two lovebirds flying wing to wing, on earth, we'd be two trees with branches twined from spring to spring." The two were just like body and its shadow, which never separate from each other.

Movement third: *Earth-shaking War Drums of Insurgents in Yuyang* (渔阳鼙鼓动地来)

Original text: 渔阳鼓, 起边关, 西望长安犯。六宫粉黛, 舞袖正翩翩, 怎料到边臣反, 那管他社稷残。只爱美人醇酒, 不爱江山。兵威惊震哥舒翰, 举手破潼关, 遥望满城烽火, 指日下长安。

Translation to English language: An Lushan rebelled in frontier town Yuyang, the insurgents beat war drums and marched westward to attack Chang'an. While the maids were waving their sleeves and dancing, how could the emperor expect that the general

⁶⁷ Translation from Chinese to English by Jing Luo.

guarding border would rebel? Even didn't care about the turmoil of the country. He only enjoyed beauties and wine, regardless of the country. The insurgents shocked Ge Shuhan and easily occupied Tongguan. Looking from distance at the flames of war, one could see that the rebels will soon attack Chang'an.

Movement fourth: *Melody of White Feathers Garment Broke off* (惊破霓裳羽衣曲)

Original text: 醉金樽，敲檀板；夜夜笙歌，玉楼天半。轻歌曼舞深宫院，海内升平且宴安。猛不防，变生肘腋，边廷造反！只可恨！坐误戎机的哥舒翰，称兵犯上的安禄山。咚咚隆，鞞鼓声喧，破了潼关。唬得人，神昏意乱，胆颤心寒！没奈何，带领百官，弃了长安。最可怜，温馨软玉娇慵惯；只如今，怎样驱驰蜀道难！

Translation to English language: Raised the golden vessel to drunk, stroke the hardwood clappers to sing. In gorgeous palace, music could be heard until midnight each day. In royal gardens, there were singing and dancing everywhere, and peaceful scenes in the country, and the emperor was indulged in ease. Suddenly domestic situation worsened, and the frontiers revolted. The detestable thing was, Geshu Han missed his chance to combat, An Lushan rebelled against the royal court. With the rumbling battle drums, the insurgents occupied Tongguan, making people dizzy and frightened. Helpless, with all his courtiers, the emperor had to abandon Chang'an. The most pitiful thing is after a warm and cozy life, how can he drive forward on the difficult Road to Sichuan!

Movement fifth: *Imperial Guards Refused to March – What Could Be Done?* (六军不发无奈何)

Original text: 仆仆征途苦，遥遥蜀道长，可恨的杨贵妃，可杀的杨丞相。怨君王没个主张，宠信着杨丞相，堕落了温柔乡，好生生把山河让，把锦绣山河让，乱纷纷家散人亡。

Translation to English language: the escape journey on the road of Sichuan was tough and endless. The imperial concubine Yang Yuhuan was detestable, the prime minister Yang Guozhong should be killed. It's hateful that the weak-mind emperor was specially fond of prime Yang, and abandoned himself to feminine charms, which made his territory occupied, his people died in chaos.

Movement sixth: *Lady Yang Was Killed in Front of the Steed* (宛转蛾眉马前死)

Original text: 从来好事易摧残，只怨缘悭！回肠欲断情难断，珠泪虽乾血未干。劝君王，凄凉莫为红颜叹，珍重江山！两情长久终相见，天上人间。

Translation to English language: What's beautiful tends to end tragically, It's a pity that predestined affinity was shallow. Heartbroken as the emperor was, but true love was unbreakable. Tears were dried, while blood stains were still moist. The emperor(s) should know that no matter how lonely and desolate he was, he should treasure his country rather than his lover. True love would last for age and lead the two meet again eventually, either in heaven or on earth.

Movement seventh: *Heart-broken Bell Ring in Rainy Night* (夜雨闻铃断肠声)

Original text: 山一程，水一程，崎岖蜀道最难行；高一层，低一层，恰似胸中恨不平！回首马嵬驿，但见万山横。日渐暝，暮云生，猿啼雁唳添悲哽！乱旗旌，风摇影，冷雨凄凄扑面迎。慌忙登剑阁，雕鞍且暂停。夜已深，人已静，潇潇雨，浙零零，洒向幽窗，滴响铜铃；一行行是伤心泪，一滴滴是断肠声。风一更，雨一更，孤衾如水梦难成；哭一声，叹一声，有谁了解此时情？心似辘轳转，呜咽待天明！

Translation to English language: Journey after journey, the rugged Road of Sichuan was difficult to navigate. The uneven surface was just like the deep hatred in heart. Looking back at Mawei, there were mountains stretching. As dusk fell in the mountains, the cry of apes and wild geese added a touch of sadness. Flags swayed with shadow in the wind, and cold rain pounced on the emperor's face. In a hurry, he boarded Jian'ge Passage and stopped the horse. Late at night, the rain pattered and sprinkled on the window, dripping like the sound of brass bell. Sad tears dripped in rows, each drop a heartbreaking sound. Amid the wind and rain, the water-cold blanket made it impossible to fall asleep. Wept and sighed, who could feel his mood? With heart spinning like windlass, the emperor whimpered and waited for the dawn.

Movement eighth: *Mountains Looked Illusory Amid the Clouds* (山在虚无缥缈间)

Original text: 香雾迷蒙，祥云掩拥，蓬莱仙岛清虚洞，琼花玉树露华浓。却笑他，红尘碧海，几许恩爱苗，多少痴情种？离合悲欢，枉作相思梦，参不透镜花水月，毕竟梦成空。

Translation to English language: Amid the fascinating mist, auspicious clouds were lingering, it seemed as one were in the pure cave of Penglai Immortal Island. The dew was thick on jade flowers and trees. The ridiculous thing was, how many loving men and women were in infatuation in this earthly world? Sorrow and joy were just a dream of love. Like a flower in a mirror or a moon in water, it ultimately like a beautiful dream comes to nothing.

Movement ninth: *Weeds overgrown in the Southern Court for the Concubines* (西宫南内多秋草)

Original text: 地转天旋，几番寒暑，历劫归来，依稀院宇。但见那，花萼楼高，芙蓉苑小，一般的画栋雕梁，珠帘秀柱。西宫南内秋草生，黄花满径牵愁绪。怕见那：梨园子弟，阿监青娥，斑斑两鬓霜如许；只不见：曲奏霓裳，羽衣回舞。唉！问玉人何处呀？玉人何处？如今啊！夕殿飞萤，孤灯独对，旧情新恨共谁语？数更漏，泪如雨！

Translation to English language: The heaven revolves, the earth turns, seasons come and go. Returning from the disaster, the palaces stood still. The emperor saw the Calyx Building and the Lotus Garden, the carved beams and painted rafters, bead curtains and decorated columns stayed the same. Weeds overgrown in Southern Court for the Concubines, fallen flowers covered the lane, which gave rise to a sadness of departure. It was painful to saw performers, eunuchs and maids got white hair. Melody and Dance of

White Feathers Garment were invisible. Alas! Where was the beauty? Where were you? Now the fireflies fly around the night palace, facing the oil lamp alone. To whom should tell old feelings and new hatred? Time passed by tears rained down.

Movement tenth: *The Eternal Sorrow* (此恨绵绵无绝期)

Original text: 凄凄秋雨洒梧桐，寂寞骊宫，荒凉南内玉阶空，惨绿愁红。悠悠生死别经年，魂魄不曾来入梦，如今怕听淋铃曲，只一声，愁万种。思重重，念重重，旧爱新恨如潮涌。碧落黄泉无消息，料人间天上再也难逢。

Translation to English language: The desolate autumn rain fell on the Chinese parasol tree. The former lofty palace looked lonely. The jade stairs of the Southern Court were empty, covered by weather-beaten leaves and flowers. For years of deaths and separation, Concubine Lady Yang never entered the dream of emperor, who was afraid of hearing the song of Rain Beating the Bells. A mere note was enough to evoke much sadness. With memories, love and hatred surged like tide. No news ever heard from netherworld, it would be difficult for them to meet again either in heaven or on earth.

Appendix IV. Pronunciation of the Chinese text

Movement first: *The Divine Music Drifts in the Wind* (仙乐飘飘处处闻)

lì	gōng	gāo	chù	rù	qīng	yún
骊	宫	高	处	入	青	云

gē	yì	qǔ	yuè	fǔ	fǎ	yīn
歌	一	曲	乐	府	法	音

ní	cháng	xiān	yùn
霓	裳	仙	韵

wǔ	yì	fān	yǔ	yī	huí	xuě
舞	一	番	羽	衣	回	雪

hóng	xiù	fān	yún
红	袖	翻	云

wǎn	sì	hàn	dàn	yíng	fēng
宛	似	萼	萼	迎	风

yáng	zhī	zhāo	zhǎn
杨	枝	招	展

piāo	piāo	piāo	piāo
飘	飘	飘	飘

yù	qù	què	huí	shēn
欲	去	却	回	身

gèng	yù	guǎn	bīng	xián	liáo	liàng
更	玉	管	冰	弦	嘹	亮

wèn	rén	jiān
问	人	间

nà	dé	jǐ	huí	wén
那	得	几	回	闻

Movement second: *The Palace of Eternal Life on July 7th* (七月七日长生殿)

fēng	rù	wú	tóng	yè	yǒu	shēng
风	入	梧	桐	叶	有	声

yín	hàn	qiū	guāng	jìng
银	汉	秋	光	净

nián	nián	tiān	shàng	liú	jiā	huì
年	年	天	上	留	嘉	会

xiàn	shà	shuāng	xīng
羡	煞	双	星

zhǐ	hèn	rén	jiān	ēn	ài	zǒng	nán	píng
只	恨	人	间	恩	爱	总	难	凭

rú	jīn	zhuān	chǒng	duō	róng	xìng
如	今	专	宠	多	荣	幸
zu	dzin	džlan	czon	duo	zon	sin

pà	hóng	yán	lǎo	qù
怕	红	颜	老	去

què	sì	qiū	fēng	tuán	shàn	lěng
却	似	秋	风	团	扇	冷

xiān	ǒu	zòng	cháng	shēng
仙	偶	纵	长	生

nà	sì	chén	yuán	shèng
那	似	尘	缘	胜

wèn	tā	yī	nián	yī	dù	yī	xiāng	féng
问	他	一	年	一	度	一	相	逢

zhēng	sì	zhāo	zhāo	mù	mù	wǒ	hé	qīng
争	似	朝	朝	暮	暮	我	和	卿

jǔ	shǒu	duì	shuāng	xīng
举	首	对	双	星

hǎi	shì	shān	méng
海	誓	山	盟

zài	tiān	yuàn	zuò	bǐ	yì	niǎo
在	天	愿	作	比	翼	鸟

zài	dì	yuàn	wéi	lián	lǐ	zhī
在	地	愿	为	连	理	枝

liǎng	jiā	qià	sì	xíng	hé	yǐng
两	家	恰	似	形	和	影

shì	shì	shēng	shēng
世	世	生	生

Movement third: *Earth-shaking War Drums of Insurgents in Yuyang* (渔阳鞞鼓动地来)

yú	yáng	gǔ	qǐ	biān	guān
渔	阳	鼓	起	边	关

xī	wàng	cháng	ān	fàn
西	望	长	安	犯

liù	gōng	fěn	dài
六	宫	粉	黛

wǔ	xiù	zhèng	piān	piān
舞	袖	正	翩	翩

zěn	liào	dào	biān	chén	fǎn
怎	料	到	边	臣	反

nǎ	guǎn	tā	shè	jì	cán
那	管	他	社	稷	残

zhǐ	ài	měi	rén	chún	jiǔ
只	爱	美	人	醇	酒

bú	ài	jiāng	shān
不	爱	江	山

bīng	wēi	jīng	zhèn	gē	shū	hàn
兵	威	惊	震	哥	舒	翰

jǔ	shǒu	pò	tóng	guān
举	手	破	潼	关

yáo	wàng	mǎn	chéng	fēng	huǒ
遥	望	满	城	烽	火

zhǐ	rì	xià	cháng	ān
指	日	下	长	安

Movement fourth: *Melody of White Feathers Garment Broke off* (惊破霓裳羽衣曲)

zuì	jīn	zūn
醉	金	樽

qiāo	tán	bǎn
敲	檀	板

yè	yè	shēng	gē
夜	夜	笙	歌

yù	lóu	tiān	bàn
玉	楼	天	半

qīng	gē	màn	wǔ	shēn	gōng	yuàn
轻	歌	曼	舞	深	宫	院

hǎi	nèi	shēng	píng	qiě	yàn	ān
海	内	升	平	且	宴	安

měng	bù	fáng
猛	不	防

biàn	shēng	zhǒu	yè
变	生	肘	腋

biān	tíng	zào	fǎn
边	廷	造	反

zhǐ	kě	hèn
只	可	恨

zuò	wù	róng	jī	dī	gē	shū	hàn
坐	误	戎	机	的	哥	舒	翰

chēng	bīng	fàn	shàng	dī	ān	lù	shān
称	兵	犯	上	的	安	禄	山

dōng	lōng	lōng
咚	隆	隆

pí	gǔ	shēng	xuān
聒	鼓	声	喧

pò	lē	tóng	guān
破	了	潼	关

hǔ	dē	rén
唬	得	人

shén	hūn	yì	luàn
神	昏	意	乱

dǎn	chàn	xīn	hán
胆	颤	心	寒

méi	nài	hé
没	奈	何

dài	lǐng	bǎi	guān	qì	le	cháng	ān
带	领	百	官	弃	了	长	安

zuì	kě	lián
最	可	怜

wēn	xīn	ruǎn	yù	jiāo	yōng	guàn
温	馨	软	玉	娇	慵	惯

zhǐ	rú	jīn
只	如	今

zěn	yàng	qū	chí	shǔ	dào	nán
怎	样	驱	驰	蜀	道	难

Movement fifth: *Imperial Guards Refused to March – What Could Be Done?* (六军不发无奈何)

pú	pú	zhēng	tú	kǔ
仆	仆	征	途	苦

yáo	yáo	shǔ	dào	cháng
遥	遥	蜀	道	长

kě	hèn	dī	yáng	guì	fēi
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可	恨	的	杨	贵	妃
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kě	shā	dī	yáng	chéng	xiàng
可	杀	的	杨	丞	相

yuàn	jūn	wáng	méi	gè	zhǔ	zhāng
怨	君	王	没	个	主	张

chǒng	xìn	zhe	yáng	chéng	xiàng
宠	信	着	杨	丞	相

duò	luò	le	wēn	róu	xiāng
堕	落	了	温	柔	乡

hǎo	shēng	shēng	bǎ	shān	hé	ràng
好	生	生	把	山	河	让

bǎ	jīn	xiù	shān	hé	ràng
把	锦	锈	山	河	让

luàn	fēn	fēn	jiā	sàn	rén	wáng
乱	纷	纷	家	散	人	亡

Movement sixth: Lady Yang Was Killed in Front of the Steed (宛转娥眉马前死)

cóng	lái	hǎo	shì	yì	cuī	cán
从	来	好	事	易	摧	残

zhǐ	yuàn	yuán	qiān
只	怨	缘	慳

huí	cháng	yù	duàn	qíng	nán	duàn
回	肠	欲	断	情	难	断

zhū	lèi	suī	gān	xiě	wèi	gān
珠	泪	虽	干	血	未	干

quàn	jūn	wáng
劝	君	王

qī	liáng	mò	wéi	hóng	yán	tàn
凄	凉	莫	为	红	颜	叹

zhēn	zhòng	jiāng	shān
------	-------	-------	------

珍	重	江	山
---	---	---	---

liǎng	qíng	cháng	jiǔ	zhōng	xiāng	jiàn
两	情	长	久	终	相	见

tiān	shàng	rén	jiān
天	上	人	间

Movement seventh: Heart-broken Bell Ring in Rainy Night (夜雨闻铃断肠声)

shān	yī	chéng	,	shuǐ	yī	chéng
山	一	程	,	水	一	程

qí	qū	shǔ	dào	zuì	nán	xíng
崎	岖	蜀	道	最	难	行

gāo	yī	céng	,	dī	yī	céng
高	一	层	,	低	一	层

qià	sì	xiōng	zhōng	hèn	bù	píng
恰	似	胸	中	恨	不	平

huí	shǒu	mǎ	wèi	yì
回	首	马	嵬	驿

dàn	jiàn	wàn	shān	héng
但	见	万	山	横

rì	jiàn	míng	,	mù	yún	shēng
日	渐	暝	,	暮	云	生

yuán	tí	yàn	lì	tiān	bēi	gěng
猿	啼	雁	唳	添	悲	哽

luàn	qí	jīng	,	fēng	yáo	yǐng
乱	旗	旌	,	风	摇	影

lěng	yǔ	qī	qī	pū	miàn	yíng
冷	雨	凄	凄	扑	面	迎

huāng	máng	dēng	jiàn	gé
慌	忙	登	剑	阁

diào	ān	qiè	zàn	tíng
------	----	-----	-----	------

雕	鞍	且	暂	停
---	---	---	---	---

yè	yǐ	shēn	,	rén	yǐ	jìng
夜	已	深	,	人	已	静

xiāo	xiāo	yǔ	,	xī	líng	líng
潇	潇	雨	,	浙	零	零

sǎ	xiàng	yōu	chuāng
洒	向	幽	窗

dī	xiǎng	tóng	líng
滴	响	铜	铃

yī	háng	háng	shì	shāng	xīn	lèi
一	行	行	是	伤	心	泪

yī	dī	dī	shì	duàn	cháng	shēng
一	滴	滴	是	断	肠	声

fēng	yī	gēng	,	yǔ	yī	gēng
风	一	更	,	雨	一	更

gū	qīn	rú	shuǐ	mèng	nán	chéng
孤	衾	如	水	梦	难	成

kū	yī	shēng	,	tàn	yī	shēng
哭	一	声	,	叹	一	声

yǒu	shuí	liáo	jiě	cǐ	shí	qíng
有	谁	了	解	此	时	情

xīn	sì	lù	lu	zhuàn
心	似	辘	轳	转

wū	yè	dài	tiān	míng
呜	咽	待	天	明

Movement eighth: Mountains Looked Illusory Amid the Clouds (山在虚无缥缈间)

xiāng	wù	mí	Méng
香	雾	迷	蒙

xiáng	yún	yǎn	yōng
-------	-----	-----	------

祥	云	掩	拥
---	---	---	---

péng	lái	xiān	dǎo	qīng	xū	dòng
蓬	莱	仙	岛	清	虚	洞

qióng	huā	yù	shù	lù	huá	nóng
琼	花	玉	树	露	华	浓

què	xiào	tā
却	笑	他

hóng	chén	bì	hǎi
红	尘	碧	海

jǐ	xǔ	ēn	ài	miáo
几	许	恩	爱	苗

duō	shǎo	chī	qíng	zhǒng
多	少	痴	情	种

lí	hé	bēi	huān
离	合	悲	欢

wǎng	zuò	xiāng	sī	mèng
枉	作	相	思	梦

cān	bú	tòu	jìng	huā	shuǐ	yuè
参	不	透	镜	花	水	月

bì	jìng	zǒng	chéng	kōng
毕	竟	总	成	空

Movement ninth: *Weeds overgrown in the Southern Court for the Concubines* (西宫南内多秋草)

dì	zhuǎ	tiān	xuán	,	jǐ	fān	hán	shǔ
地	转	天	旋	,	几	番	寒	暑

lì	jié	guī	lái	,	yī	xī	yuàn	yǔ
历	劫	归	来	,	依	稀	院	宇

dàn	jiàn	nà
但	见	那

huā	è	lóu	gāo	,	fú	róng	yàn	xiǎo
花	萼	楼	高	,	芙	蓉	苑	小

yī	bān	dī	huà	dòng	diāo	liáng
一	般	的	画	栋	雕	梁

zhū	lián	xiù	zhù
珠	帘	秀	柱

xī	gōng	nán	nèi	qiū	cǎo	shēng
西	宫	南	内	秋	草	生

huáng	huā	mǎn	jìn	qiān	chóu	xù
黄	花	满	径	牵	愁	绪

pà	jiàn	nà
怕	见	那

lí	yuán	zǐ	dì	,	ē	jiān	qīng	é
梨	园	子	弟	,	阿	监	青	娥

bān	bān	liǎng	bìn	shuāng	rú	xǔ
斑	斑	两	鬓	霜	如	许

zhǐ	bú	jiàn
只	不	见

qǔ	zòu	ní	cháng	,	yǔ	yī	huí	wǔ
曲	奏	霓	裳	,	羽	衣	回	舞

èi	,	wèn	yù	rén	hé	chù	ya
唉	,	问	玉	人	何	处	呀

yù	rén	hé	chù
玉	人	何	处

rú	jīn	a
如	今	啊

xī	diàn	fēi	yíng	,	gū	dēng	dú	duì
夕	殿	飞	萤	,	孤	灯	独	对

jiù	qíng	xīn	hèn	gòng	shuí	yǔ
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旧	情	新	恨	共	谁	语
---	---	---	---	---	---	---

shǔ	gēng	lòu	,	lèi	rú	yǔ
数	更	漏	,	泪	如	雨

Movement tenth: *The Eternal Sorrow* (此恨绵绵无绝期)

qī	qī	qiū	yǔ	sǎ	wú	tóng
凄	凄	秋	雨	洒	梧	桐

jì	mò	lì	gōng
寂	寞	骊	宫

huāng	liáng	nán	nèi	yù	jiē	kōng
荒	凉	南	内	玉	阶	空

cǎn	lǜ	chóu	hóng
惨	绿	愁	红

yōu	yōu	shēng	sǐ	bié	jīng	nián
悠	悠	生	死	别	经	年

hún	pò	bù	céng	lái	rù	mèng
魂	魄	不	曾	来	入	梦

rú	jīn	pà	tīng	lín	líng	qǔ
如	今	怕	听	淋	铃	曲

zhǐ	yī	shēng	,	chóu	wàn	zhǒng
只	一	声	,	愁	万	种

sī	chóng	chóng	,	niàn	chóng	chóng
思	重	重	,	念	重	重

jiù	ài	xīn	hèn	rú	cháo	yǒng
旧	爱	新	恨	如	潮	涌

bì	luò	huáng	qán	wú	xiāo	xī
碧	落	黄	泉	无	消	息

liào	rén	jiān	tiān	shàng	zài	yě	nán	féng
料	人	间	天	上	再	也	难	逢

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Appendix VII. Beata Wroblewska's reflections on the arrangement

Chinese national music has become the focus of my compositional interests and activities for several years, thanks to the Doctoral Studies projects.

Pieces representing the folk culture of China, or created by well-known composers of that country, seem very distant from those created in Europe. The process of delving into the situation of the original creator's message and carrying out musical assignments in collaboration with doctoral students from far away China proved to be extremely creative and developing for me. Beginning with simple folk songs recounting the daily lives of the people living in the various Prefectures and Provinces of China, through the instrumental form designed for historical instruments, to larger vocal and instrumental forms, and including the first oratorio in Chinese history entitled *Song of Eternal Sorrow*, have been a wonderful acquisition of cultural empathy skills for me. The attraction of these works proved all the greater because some had previously been included in the list of the Intangible Heritage of Humanity, something I feel particularly honored by recognizing the idea of the piece and understanding the standards of cultural value of faraway China is a fascinating discovery of the connections between the music and history of the country.

Song of Eternal Sorrow is also an intriguing composition because of the symbolism it contains related to the uncertain political situation in the ruling Tang Dynasty. The symbols concretize what is unclear with pictorial substitution of, for example, historical events juxtaposed with mental processes on the ground of human feelings. In this way, they allow us to understand them well. *Song of Eternal Sorrow* was created by two composers creating the same work at different times: Huang Zi, who used elements taken from Western musical culture, and Lin Shengxi, who in turn identified his musical language with an existing local sound system. The composers used a libretto written by Wei Hanzhang based on Bai Juyi's historical poem of the same name describing the story of the tragic love between Emperor Tang Xuanzong and his concubine Yang Yuhuan. The symbolism of love for one's country was likened to the love of two people that was brutally ended by the death of the beloved woman. We are aware of how important it is for a society to guarantee secure development, a sense of identity, stability, and political independence. This is a universal set of core values requiring constant protection from actual and potential threats characterized by unpredictability, continuous vigilance, and wise leadership.

Meetings with doctoral student Jing Luo, a constructive exchange of ideas, and the symbolism in the composition allowed the creation of a new orchestral version with the specific color and drama of the oratorio form. The collaboration further inspired me to engage in an internal dialogue with the other culture to find similarities in musical thinking. As a result of the search for convergence, despite the composers' use of different means and scale systems, I find that there are similar ways of perceiving, juxtaposing musical thoughts, developing them, creating contrasts, comparable ways of emphasizing

the text with music, creating constructions with strictly considered energy, creating musical events and ways of developing the sound field over the space of the piece.

The new arrangement was created for doctoral studies, and I lived to see the premiere prepared by the author of the work, Ms. Jing Luo, MA, last December (2022) at the Concert Hall of the Academy of Music in Gdansk. It is now scheduled to be published with a CD by Acte Préalable, an acclaimed Polish music publishing house. I congratulate the doctoral student on her valuable idea and wish her further similar projects and much success in her dream stages.

I hope that the newly created orchestral version of the first-ever Chinese oratorio, Song of Eternal Sorrow, will contribute to the popularization of the works of Polish and Chinese composers, Western and Eastern compositional techniques, and, in the future, will be used for teaching purposes, as well as for various artistic endeavors.

Beata Wroblewska

Appendix VIII. Program of the artistic work

Artistic work program of **Jing LUO**

Agnieszka Nurzynska – soprano solo

Damian Giczewski – baritone solo, reciter

Choir 441 Hz (leadership: dr hab. Anna Wilczewska)

Project orchestra in cooperation with Neo Quartet (leadership: dr hab. Karolina Piątkowska-Nowicka)

Jing Luo - conductor

B. Wroblewska <i>Song of Eternal Sorrow</i>	Duration
Introduction	3:10
Movement first – <i>The Divine Music Drifts in the Wind</i>	2:25
Movement second – <i>The Palace of Eternal Life on July 7th</i>	3:25
Movement third – <i>Earth-shaking War Drums of Insurgents in Yuyang</i>	2:05
Movement fourth – <i>Melody of White Feathers Garment Broke off</i>	3:25
Movement fifth – <i>Imperial Guards Refused to March – What Could Be Done?</i>	2:10
Movement sixth – <i>Lady Yang Was Killed in Front of The Steed</i>	2:35
Movement seventh – <i>Heart-broken Bell Ring in Rainy Night</i>	5:00
Movement eighth – <i>Mountains Looked Illusory Amid the Clouds</i>	2:45
Movement ninth – <i>Weeds overgrown in the Southern Court for the Concubines</i>	3:40
Movement tenth – <i>The Eternal Sorrow</i>	4:10

The recording was made in the Concert Hall of the Academy of Music in Gdansk on 14.12.2022.

Realization of the recording, Mastering: Cezary Joczyn