Lu Yun

Temples in Taiwan (2018)

I. Meditation
II. Religious Parade

Composed for Fifty for the Future: The Kronos Learning Repertoire

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Lu Yun’s Temples in Taiwan was commissioned as part of the Kronos Performing Arts Association’s Fifty for the Future: The Kronos Learning Repertoire, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.
Temple in Taiwan

Temple in Taiwan is often referred to as the “Gong Miao.” It is a collective term for Gong, Dian, Miao, Ci, Tan, Guan, Tang, Si. It is a place for religious ceremonies. Taoism, Buddhism and local beliefs are the most popular religious beliefs in Taiwan and often these divine Gods and Goddesses of different faiths will “live” in the same temple. This is one of the interesting feature of Taiwan’s religious culture.

This work is inspired by the memory of I shared with Mr. David Harrington during our trip to Longshan Temple in 2010. It is divided into two movements: the first “Meditation” is intended to show the solemnness of Gong Miao. The second “Religious Ceremony” will represent the liveliness of the festival.

The composition is commissioned by Kronos Quartet for “Fifty for the Future” project, and is dedicated to my friend and musical mentor, Mr. David Harrington.

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**Special Instruments for Temples in Taiwan:** Please prepare 3 different sizes of temple bowls which are about 4 to 8 inches in diameter.

**About Lu Yun**

Lu Yun has studied music at the age of four, and begun erhu lesson at 9. From 2000, she began to study composition with Professor Hung Chung-Kun. Her work Lord Xinqin for erhu and Chinese orchestra was awarded first prize at the Chinese Music Composition Competition organized by Taiwan’s Council for Cultural Affairs (CCA). Lu went on to win the top award for two consecutive years at CCA’s Chinese Music Composition Competition in 2004 and 2005 with Lang Sai (for suona and Chinese orchestra) and The Collection of Masks (for pipa and Chinese orchestra). She enrolled at the National Taipei University of Arts in 2004, where she obtained a master’s degree in music theory and composition. She pursued her Ph.D. studying at the University of Missouri-Kansas City in 2009 and received her DMA in May, 2014 under the tutelage of composers Zhou Long and Chen Yi. She has presented a composition concert called “Images of Taiwan” with the Taiwan Philharmonic Chinese Orchestra under the conducting of Ku Pao-Wen. In 2016, her work is Folk Parade for orchestra, with which she obtained the 27th Golden Melody Awards for Traditional Arts and Music. She is currently an assistant professor at Department of Chinese Music of Tainan National University of the Arts.
Temple bowl (large)

* Changing note(s) without being noticed in this movement

** Lightly hitting temple bowl with the temple bowl stick on body where is 2-3 centimeters from the rim to get good sound.

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* Adding note without being noticed

** Lightly hitting temple bowl with the temple bowl stick on body where is 2-3 centimeters from the rim to get good sound.
*Taping the bottom of the neck with four fingers (without thumb) together

(ca. 4 mins)
Religious Parade

Maestoso \( \frac{1}{2} \) = 50

Violin I
Senza sord.

Violin II
Senza sord.

Viola
Senza sord. dramatic vib.

Cello
Senza sord. dramatic vib.

ca. 12 sec.

Vln. I
playing with others simultaneously

Vln. II
playing with others simultaneously

Vla.
playing with others simultaneously

Vc.
playing with others simultaneously

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Festivo $\quad \frac{\text{F}}{\text{F}} = 120$

\[ \begin{array}{c}
\text{Vln. I} \\
\text{Vln. II} \\
\text{Vla.} \\
\text{Vc.}
\end{array} \]

\[
\begin{align*}
&\text{Vln. I} \\
&\text{Vln. II} \\
&\text{Vla.} \\
&\text{Vc.}
\end{align*}
\]

*very short and fast glissando to the indicated note; the arrowhead means the direction to the indicated note
Striking the fingerboard with the bow

the higher line indicates using the right hand slapping on the fingerboard; the lower line indicates knocking on the top with knuckles.
Religious Parade 11-5

Striking the fingerboard with the bow

\[ \begin{align*}
\text{Vln. I} & \quad \text{Vln. II} \\
\text{Vla.} & \quad \text{Vc.}
\end{align*} \]

\[ \begin{align*}
\text{Vln. I} & \quad \text{Vln. II} \\
\text{Vla.} & \quad \text{Vc.}
\end{align*} \]

\[ \begin{align*}
\text{Vln. I} & \quad \text{Vln. II} \\
\text{Vla.} & \quad \text{Vc.}
\end{align*} \]
Religious Parade 11-7

\( \frac{\text{Vln. I}}{57} \)

\( \frac{\text{Vln. II}}{46} \)

\( \frac{\text{Vla.}}{49} \)

\( \frac{\text{Vc.}}{54} \)

\( q = 120 \)

\( \text{Striking the fingerboard with the bow} \)
Religious Parade 11-8

Vln. I

Vln. II

Vla.

Vc.
Religious Parade 11-10

Vln. I

Vln. II

Vla.

Vc.
Religious Parade 11-11

\[ \text{\( q = 132 \)} \]

\( \text{Vln. I} \)

\( \text{Vln. II} \)

\( \text{Vla.} \)

\( \text{Vc.} \)

\( \text{ca. 4 mins} \)
Lu Yun

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**Temple bowl(small)**

**Lightly hitting temple bowl with the temple bowl stick on body where is 2-3 centimeters from the rim to get good sound**

* Changing note(s) without being noticed in this movement The slides into new notes to be downplayed and for the new notes to kind of magically appear— no crescendo into the new note
Maestoso \( \text{= 40} \)

Festivo \( \text{= 120} \)

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*very short and fast gliss. to the indicated note; the arrowhead means the direction to the indicated note

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Striking the fingerboard with the bow

\[ q = 110 \]

\[ q = 60 \text{ accel.} \]

\[ q = 132 \]

\[ q = 148 \]
Temples in Taiwan II
Violin I 4-3

\[ q = 120 \]

Striking the fingerboard with the bow

Sul tasto

ord.

mf
Lu Yun

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Temples in Taiwan

(2018)

1 Meditation

(Changing bows freely in this movement)

Religioso \( \frac{4}{4} = 50 \\
\text{Con sord. sul tasto non vib.}

* Changing note(s) without being noticed in this movement

The slides into new notes to be downplayed and for the new notes to kind of magically appear—no crescendo into the new note

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Temples in Taiwan II
Violin II 4-1

II
Religious Parade

Maestoso \( q = 50 \)

Senza sord.

ca. 12 sec.

playing with others simultaneously

Festivo \( q = 120 \)

*very short and fast gliss. to the indicated note; the arrowhead means the direction to the indicated note

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Striking the fingerboard with the bow
Lu Yun

Temples in Taiwan (2018)

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* Changing note(s) without being noticed in this movement
  The slides into new notes to be downplayed and for the new notes to kind of magically appear— no crescendo into the new note
** Lightly hitting temple bowl with the temple bowl stick on body where is 2-3 centimeters from the rim to get good sound
Temples in Taiwan II
Viola 4-1

11

Religious Parade

Maestoso \( \frac{\dot{\text{d}}}{40} \)
Senza sord.

Festivo \( \frac{\dot{\text{d}}}{120} \)

\( \text{ca. 12 sec.} \)

*very short and fast gliss. to the indicated note; the arrowhead means the direction to the indicated note

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Striking the fingerboard with the bow
Temples in Taiwan II
Viola 4-3

\[ \text{Temples in Taiwan II} \]

Viola 4-3

\[ \text{Temples in Taiwan II} \]

Viola 4-3

\[ \text{Temples in Taiwan II} \]

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Temple bowl (medium)
Religious Parade

Maestoso $\frac{4}{4} = 40$

Senza sord.
dramatic vib.

$\text{ca. 12 sec.}$

playing with others simultaneously

Festivo $\frac{3}{4} = 120$

$\text{very short and fast gliss. to the indicated note; the arrowhead means the direction to the indicated note}$

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the higher line indicates using the right hand slapping on the fingerboard; the lower line indicates knocking on the top with knuckles.