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Title

Adventures of Nezha

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Christine Pan

Adventures of Nezha

For Orchestra

Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons
4 Horns in F
3 Trumpets in B \flat
3 Trombones
Tuba
Timpani
*Percussion
Harp
Strings

*Glockenspiel, Marimba, Triangle, Wood Block, Tambourine, Suspended Cymbal, Crash Cymbals

Duration: 7' 00"

Composer's Note

Adventures of Nezha is inspired by the protection deity in Chinese folk religion of the same name, Nezha. The piece dramatically portrays Nezha's birth and growth; through sacrificing his own life to the Dragon King, he ended the drought of his nation and brought rain and prosperity to his people. Later he was reborn as a deity earning the title of 'Third Lotus Prince'.

Nezha is often portrayed in a childlike form, travels on Fire Wheels across the sky and is often seen with a Universe Ring, Red Sash and Spear.

Nezha was a huge inspiration to many Chinese children growing up. Likewise, I was fascinated with the depth and strength of his character and was drawn to the duality of his child-like innocence and his willingness to put the happiness of others before himself.

Christine Pan (2019)

Performance Instructions

Trills



Start on the note indicated and trill upwards in the diatonic scale of the passage.

Performance Note

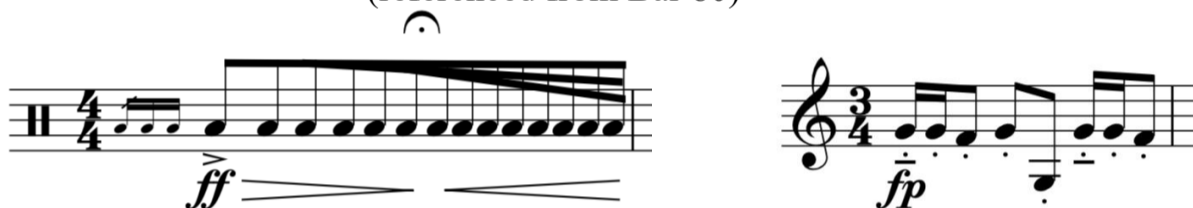
Throughout *Adventures of Nezha*, four fragments of traditional Chinese repertoire appear in various guises. These must be played with prominence. They are:

1. White Snow in the Spring Sunlight 陽春白雪
(referenced from Bar 63)



The popular Pipa solo piece can be dated back to the early Ming dynasty (14th Century AD). The cheerful, vibrant composition portrays a vivid scene in early spring, when the first green and flowers appear after a long cold winter. The reference alludes to the joy that Nezha's birth had brought to those around him.

2. Ambush From all Sides 十面埋伏
(referenced from Bar 80)



This dramatic piece (dated back to as early as the Chinese Tang Dynasty (618-917 AD) describes the glorious victory of Liu Bang over Xiang Yu in 202 BC, the same theme as "The King doffs his Armour". The reference is used to highlight Nezha's bravery and excellent combat skills against the Dragon King.

3. Northeastern Cradle Song 东北摇篮曲
(referenced from Bar 124)



This well-known lullaby has been sung by all mothers across Northeastern China to help their children go to sleep. At this point in the piece, the Dragon King, although defeated, refuses to provide rain for the nation and demands for Nezha's life. Nezha then sacrifices himself for his people. The reference carries the heaviness and purity in Nezha's actions as mother nature takes him back into her arms.

4. Jasmine Flower, Mo Li Hua 茉莉花
(reference from Bar 157)



Perhaps the most famous Chinese folksong, Jasmine Flower is known and sung by people all around the world. The song dates back to the 18th Century and is often used as an anthem at the Olympic games. It was also recently used in the 2011 pro-democracy protest movement known as the *Jasmine Revolution*. The reference is a sign of hope for equality and happiness.

For my beloved parents who have sacrificed everything for me

Adventures of Nezha

For Orchestra

Christine Pan (2019)

"Drought"
Yearning ♩ = 72

Piccolo

Flute 1&2

Oboe 1&2

Clarinet in B♭ 1&2

Bassoon 1&2

Horn in F 1&2

Horn in F 3&4

Trumpet in B♭ 1&2

Trumpet in B♭ 3

Trombone 1&2

Bass Trombone & Tuba

Timpani

Percussion 1
Triangle, Tambourine,
Suspended Cymbal,
Crash Cymbal

Percussion 2
Triangle, Tambourine,
Suspended Cymbal,
Crash Cymbal, Wood Block

Mallet Percussion
Marimba
Glockenspiel

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

3
4
3
4

F, B♭, C, D

p *mp* *mf* *pp* *pizz.*

pulling and letting go

Triangle

9

Picc. *poco rit.*

Fl. 1&2 *molto espressivo* *mp* *p*

Ob. 1&2 *molto espressivo* *mp*

Cl. 1&2 *p* *a2* *mf* *p*

Bsn. 1&2

Hn. 1&2 *mp* *p*

Hn. 3&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn.&Tba.

Timp. *pp* *p* *pp*

Perc. 1

Perc. 2

Glock. *Glockenspiel* *p* *p*

Hp. *mf*

Vln. I *rising, falling motion* *pp* *mp* *p* *pizz.* *arco* *mf* *poco rit. div.* *p*

Vln. II *rising, falling motion* *pp* *mp* *p* *pizz.* *arco* *mf* *poco rit. div.* *p*

Vla. *rising, falling motion* *pp* *mp* *p* *pizz.* *arco* *mp* *pp*

Vc. *rising, falling motion* *pp* *mp* *p* *pizz.* *arco* *mp* *pp*

Cb. *rising, falling motion* *arco* *pp* *mp* *p* *pizz.* *arco* *mp* *pp*

17 **a tempo**

Picc.

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Hn. 3&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn.&Tba.

Timp.

Perc. 1

Perc. 2

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

23 *accel.* *rit.*

Picc.

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2
mp

Hn. 3&4
mp

Tpt. 1&2
p

Tpt. 3
p

Tbn. 1&2

B. Tbn. & Tba.
mf

Timp.
mp *mf* *p*

Perc. 1

Perc. 2

Glock.

Hp.
mf

Vln. I
unis.

Vln. II
unis.

Vla.

Vc.
div.

Cb.
p

28 **A** "Birth"
Keep it light ♩ = 88

Picc.

Fl. 1&2

Ob. 1&2 *Solo lyrical*
mp *mf* *tr* *mp*

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Hn. 3&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn.&Tba.

Timp.

Perc. 1

Perc. 2 *Tri.* *p*

Glock.

Hp.

A "Birth"
Keep it light ♩ = 88

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

36 *still keep it light*

Picc. *mp* *still keep it light*

Fl. 1&2 *mp* 1. *tr* 2. *tr*

Ob. 1&2 2. *tr* *mp* 1. *tr* 2. *tr* a2

Cl. 1&2 *f* a2

Bsn. 1&2 *mp* *mf* *f* a2

Hn. 1&2 *mp* *mf*

Hn. 3&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. & Tba.

Timp. *p* *mf*

Perc. 1 *mp* *still keep it light*
Tambourine

Perc. 2

Glock. *mp* *still keep it light*

Hp.

Vln. I *still keep it light* *tutti arco* *f* *open and flourish* *ff* *rit.* *(inside players non gliss)*

Vln. II *still keep it light* *arco div.* *f* *open and flourish* *ff* *rit.* *(inside players non gliss)*

Vla. *still keep it light* *arco* *mf* *mellow, warm vib.* *f* *rit.* *(inside players non gliss)*

Vc. *still keep it light* *unis.* *mp* *mf* *mellow, warm vib. div. arco* *f* *rit.* *(inside players non gliss)*

Cb. *still keep it light* *arco* *mf* *mellow, warm vib.* *f* *rit.* *(inside players non gliss)*

B "Innocent Joy"
With vitality ♩ = 92

44

Picc. *p*

Fl. 1&2 *p* *f*

Ob. 1&2 *p* *f*

Cl. 1&2 *p* *p*

Bsn. 1&2 *p* *p*

Hn. 1&2

Hn. 3&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2 *a2* *p* *p* 1.

B. Tbn.&Tba. *p*

Timp.

Perc. 1

Perc. 2 *Wood Block* *mp* *Tri. solo* *p*

Glock. *Marimba* *Two Mallets* *f*

Hp. *mf*

B "Innocent Joy"
With vitality ♩ = 92

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

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

Vla. *pizz.*

Vc. *unis. pizz.*

Cb. *pizz.* *mf*

55

Picc. *mp* *p* *f*

Fl. 1&2 *mp* *p* *f*

Ob. 1&2

Cl. 1&2 *playful* *mf*

Bsn. 1&2

Hn. 1&2 1. solo *p* *mp*

Hn. 3&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. & Tba.

Timp.

Perc. 1 Tamb.

Perc. 2 W. Bl. *still light* *mp*

Mar.

Hp.

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

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

Vla.

Vc.

Cb.

62 Lavish and warm ♩ = 92

Picc. *mp* 3 3

Fl. 1&2 *mp* 3 3

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2 "coppery" *mp*

Hn. 3&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. & Tba.

Timp. *p* *mp*

Perc. 1 *mp* Tri.

Perc. 2

Mar. Glockenspiel *mf*

Hp.

Vln. I *mf* lyrical

Vln. II *mf* lyrical

Vla. *p* *mp* *p*

Vc. arco *p* *mp* *p*

Cb. arco *p* *mp* *p*

"The First Strike"
Stormy ♩ = 120

molto rit.

Picc. *f*

Fl. 1&2 *f*

Ob. 1&2 *f*

Cl. 1&2 *f*

Bsn. 1&2 *f*

Hn. 1&2 *f* *ff*

Hn. 3&4 *f* *ff*

Tpt. 1&2 *senza sord.* *fp* *f* *fp* *f*

Tpt. 3 *senza sord.* *fp* *f* *fp* *f*

Tbn. 1&2 *f* *ff*

B. Tbn.&Tba. *mf* *f* *ff*

Timp. *f* *sfz* *sfz* *ff*

Perc. 1 *fp* *f* *fp* *f*

Perc. 2 *sfz* *sfz* *sfz* *ff*

Glock.

Hp.

senza misura, approx no. of notes with Wood Block roughly in sync hard mallets

senza misura, approx no. of notes with Timpani roughly in sync

"The First Strike"
Stormy ♩ = 120

molto rit.

Vln. I *f* *fp* *fp* *fp* *ff*

Vln. II *f* *fp* *fp* *fp* *ff*

Vla. *f* *fp* *fp* *fp* *ff*

Vc. *f* *fp* *fp* *fp* *ff*

Cb. *f* *fp* *fp* *fp* *ff*

unis.

unis.

87

Picc.

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Hn. 3&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. & Tba.

Timp.

Perc. 1

Perc. 2

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *p* *ff* *mp sub.* *ff*

mf *p* *ff* *mp sub.* *ff*

mf *p* *f* *mp sub.* *f* *f*

fp *fp*

f *mp sub.* *ff* *f*

f *mp sub.* *ff* *f*

f *mp sub.* *f* *f*

sfz *sfz* *mp sub.* *ff* *ff*

sfz *sfz* *p sub.* *f* *fp*

mp *mp*

mf *mp* *ff* *mp sub.* *ff*

mf *mp* *ff* *mp sub.* *ff*

mf *mp* *ff* *mp sub.* *ff*

ff *mp sub.* *ff*

2 3

2 4

2 4

1. a2

a2

a2

unis.

93

Picc. *mf* *f* *mp*

Fl. 1&2 *mf* *f* *mp*

Ob. 1&2 *fp* *fp*

Cl. 1&2 *mf* *f* *mp*

Bsn. 1&2 *fp* *fp*

Hn. 1&2

Hn. 3&4

Tpt. 1&2 *mp* *f* *mp* *p*

Tpt. 3 *mp* *f* *mp* *p*

Tbn. 1&2 *p* *fp* *f*

B. Tbn.&Tba. *p* *fp* *f*

Timp. G to E

Perc. 1 *f*

Perc. 2 Tri. *f* *mp*

Glock.

Hp. *mf* *mf*

Vln. I *mf* *f* *mp*

Vln. II *mp* *mf* *pizz.*

Vla. *mp* *mf* *mf*

Vc. *mp* *mf* *mf*

Cb. *mp* *mf* *mf*

2
4

2
4

2
4

100 **Half speed, with conviction** ♩ = 60 **accel.**

Picc. *fp < fp <*

Fl. 1&2 *fp < fp <*

Ob. 1&2 *mp*

Cl. 1&2 *fp < fp <*

Bsn. 1&2 *p*

Hn. 1&2

Hn. 3&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. & Tba.

Timp. *p*

Perc. 1 *Crash Cym.* *p*

Perc. 2

Glock.

Hp.

Vln. I *p*

Vln. II *arco* *p*

Vla. *arco* *p*

Vc. *arco* *div.* *p*

Cb. *arco* *p*

105

Picc.

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Hn. 3&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. & Tba.

Timp.

Perc. 1

Perc. 2

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Brilliante $\text{♩} = 144$

mf

ff

mp

p sub.

f

ff

mp

mf

p sub.

ff

mf

p sub.

ff

f

p sub.

ff

f

p sub.

ff

f

p sub.

ff

2/4

3/4

2/4

3/4

a2

a2

a2

Crash Cym.

Tamb.

Tamb.

111

Picc. *mf*

Fl. 1&2 *p*

Ob. 1&2 *mp*

Cl. 1&2 *mp*

Bsn. 1&2 *mp* *p*

Hn. 1&2 *mf* *mp* *pp*

Hn. 3&4 *mf*

Tpt. 1&2 *f* *p*

Tpt. 3 *f* *p*

Tbn. 1&2 *mf*

B. Tbn. & Tba. *mf*

Timp.

Perc. 1 *p* *f* *pp*

Perc. 2 *p*

Glock.

Hp.

Vln. I *pp*

Vln. II *pp*

Vla. *mf* *pp*

Vc. *mf* *mp* *mf* *pp*

Cb. *mf* *pp*

cantabile molto vib. div.

"Sacrifice"
Andante con rubato ♩ = 72

poco rit.

119

Picc.

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

Hn. 3&4

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn.&Tba.

Timp.

Perc. 1

Perc. 2

Mar.

Hp.

Alternate Solo on Flute, Clarinet and Violin
espressivo
solo

p

mf

optional glisses

ppp

bring out

mf

pp

"Sacrifice"
Andante con rubato ♩ = 72

poco rit.

Vln. I

Vln. II

Vla.

Vc. Solo

Vc.

Cb.

at the tip

ppp

at the tip

ppp

Solo

Alternate solo on Bassoon

mp

125 a tempo poco rit. . . . a tempo poco rit. . . . a tempo poco rit. . .

Picc. Fl. 1&2 Ob. 1&2 Cl. 1&2 Bsn. 1&2 Hn. 1&2 Hn. 3&4 Tpt. 1&2 Tpt. 3 Tbn. 1&2 B. Tbn.&Tba. Timp. Perc. 1 Perc. 2 Mar. Hp. Vln. I Vln. II Vla. Vc. Solo Vc. Cb.

p *mf* *mp* *p* *mf*

ppp *mf* *pp* *mp* *p* *mf*

bring out

at the tip *ppp* *espressivo* *p* *unis.* *pp* *pp*

E "Rebirth as deity"
Hopeful ♩ = 80

141

Picc. *f* *tr*

Fl. 1&2 *f* *a2* *tr* *mf* *tr* *2. tr*

Ob. 1&2 *f* *mp* *1.* *mp* *mf* *mp*

Cl. 1&2 *mp* *mf* *mp*

Bsn. 1&2

Hn. 1&2 *p* *mp* *p*

Hn. 3&4 *p* *mp* *p* *mp*

Tpt. 1&2

Tpt. 3

Tbn. 1&2

B. Tbn. & Tba. **E**

Timp. **G to F** *ff*

Perc. 1 *Crash. Cym.* *Sus. Cym.* *p* *mf*

Perc. 2 *Tamb.* *ff* *p* *Tri.*

Glock. *Glockenspiel* *ff* *mp*

Hp. *bisblig.* *ff* *mp*

E "Rebirth as deity"
Hopeful ♩ = 80

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *mf*

Vc. *unis.* *f* *make it sing* *div.*

Cb. *f*

149 **accel.**

Picc. *f* *ff* *ff* *tr*

Fl. 1&2 *a2* *f* *ff* *tr*

Ob. 1&2 *a2* *f* *ff* *tr*

Cl. 1&2 *a2* *f* *ff* *tr*

Bsn. 1&2 *a2* *mf* *ff* *tr*

Hn. 1&2 *mf* *f* *a2* *f*

Hn. 3&4 *mf* *f*

Tpt. 1&2 *f*

Tpt. 3 *f*

Tbn. 1&2 *a2* *f* *a2*

B. Tbn. & Tba. *f*

Timp.

Perc. 1 *Crash. Cym.*

Perc. 2 *ff* *Tri.* *ff*

Glock. *ff*

Hp.

Vln. I *f* *ff* *div.* *accel.* *fff*

Vln. II *f* *ff* *div.* *accel.* *fff*

Vla. *f* *ff* *fff*

Vc. *mf* *ff* *fff*

Cb. *mf* *ff* *fff* (V)

156 *poco rit.* *a tempo* *poco rit.* *a tempo* *rit.*

Picc. *mf* *f* *mf*

Fl. 1&2 *mf* *f* *mf*

Ob. 1&2 *mp* *mp* *mf* *pp*

Cl. 1&2 *mp* *mp* *pp*

Bsn. 1&2 *mp* *pp*

Hn. 1&2 *p*

Hn. 3&4 *p*

Tpt. 1&2 *mf*

Tpt. 3 *mf*

Tbn. 1&2 *p*

B. Tbn. & Tba. *mf*

Timp. *p*

Perc. 1 *p* *p* *Tri.* *pp*

Perc. 2 *p*

Glock. *mf* *mp* *p*

Hp. *mp* *pp* *8va* *bisglis.*

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

Vln. II *p* *pp*

Vla. *mp* *p* *pp*

Vc. Solo *mp* *p* *solo* *mf* *p* *pizz.* *pp*

Vc. *p* *pp* *unis. pizz.*

Cb. *mp* *p* *pp* *pizz.*