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Full Score

Wai Hin Ko Ko

# Colours of Myanmar

for Pat wine, flute, Nae' Gyi, Myanmar flute,
Piano, two violins, viola and cello

Wai Hin Ko Ko

# *Colors of Myanmar*

flute, nae' gyi (or English horn), pat wine (or marimba), piano, violin1 &2, viola and cello.
(Duration ca. 6:30 mins)

## Program Note

*"There is no religion better than love, no color better than the color of happiness and no language better than the language of compassion"*
Abihijit Nasker

I give the title *Colors of Myanmar* to express the beauty of Myanmar in this piece. Myanmar is the small country between India and China which 135 different ethnic people live. As the country itself with the colorful landscape, it is the place where various colorful cultures could be found in one place in unity. That's the country where I born and live.

I composed this piece for Gala concert of Myanmar music society and this is the award winning piece. Two Myanmar traditional included for the Myanmar traditional music color but they could be replaced by English horn and Marimba. This piece shares the beauty of different landscape, people, ethnic group and cultures in Myanmar, as different colors. And it was composed to express the blessings and beauty of unity and happiness by the meeting of different religions and languages.

This piece opens with the introduction fill with Myanmar traditional musical nuances and elements to identify Myanmar and Middle part pictures the joyfulness of unity in diversity and it conclude with solemn ending to pictures the strength of unity.

# performance direction

Half air and half tone



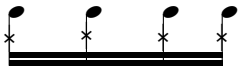
Singing while by playing

stoped sound (withour pitches) in Pat Wine

sperechstimme

Speech like voice

sprechgesang



Half speech like and half pitch (dramatic)

stop the strings with finger or palm and play

Behind the bridge

Slightly down or up in pitch just before the note's value end.

Jet.

Jet whistle

Batok' staccato (snap the string)

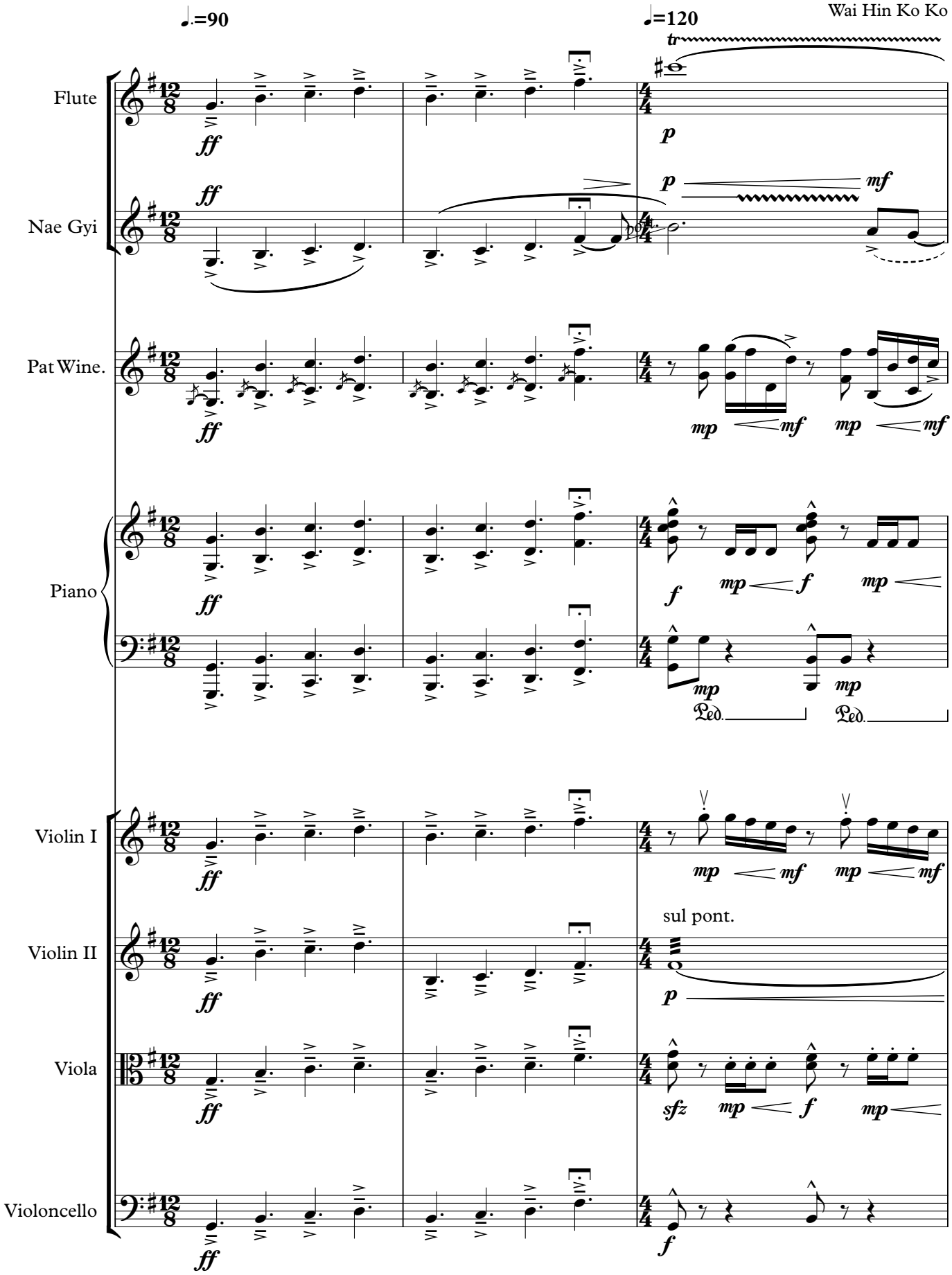
Wavy in pitch (unstable) on a sustained note

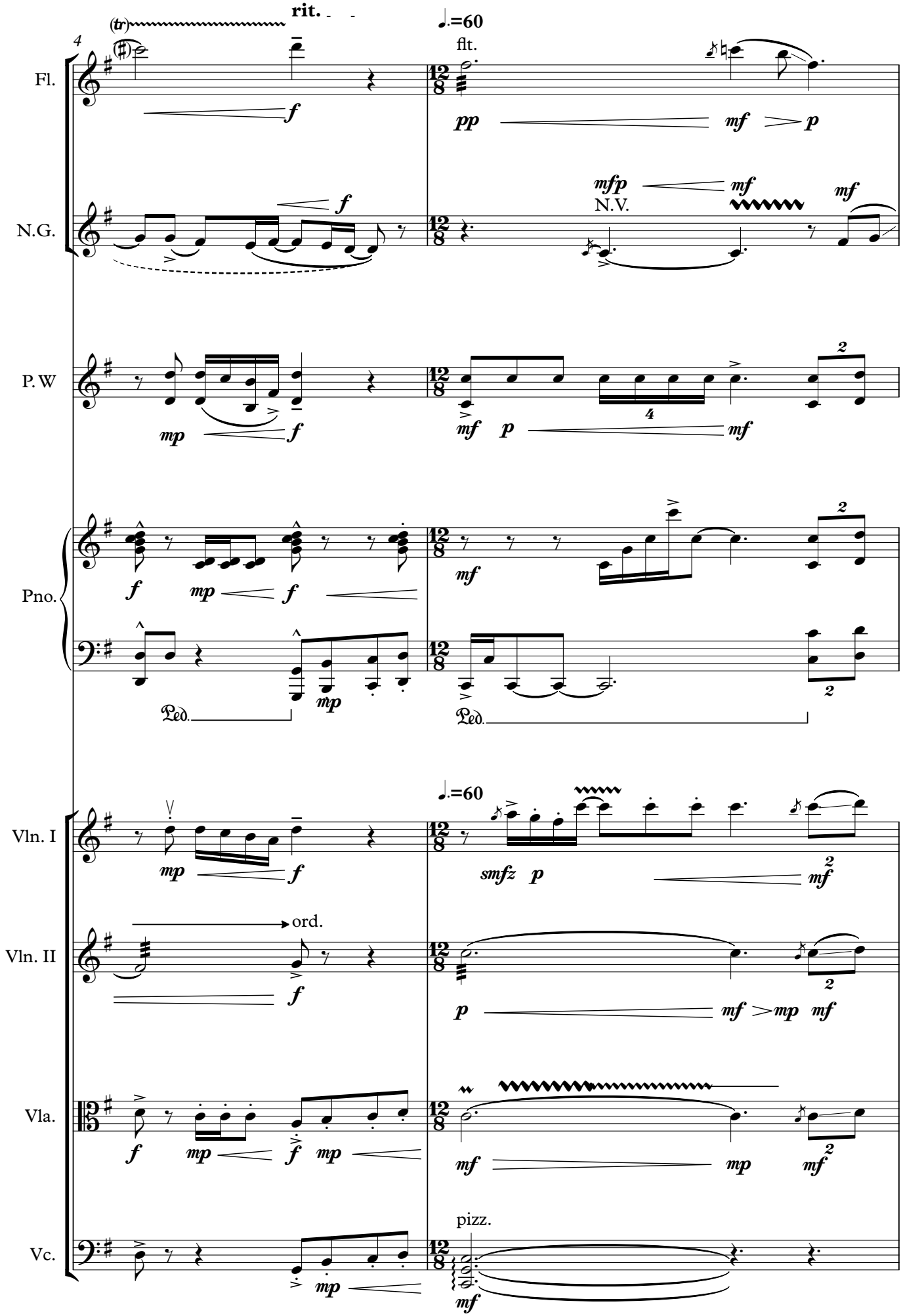
Pause longer than normal Fermata

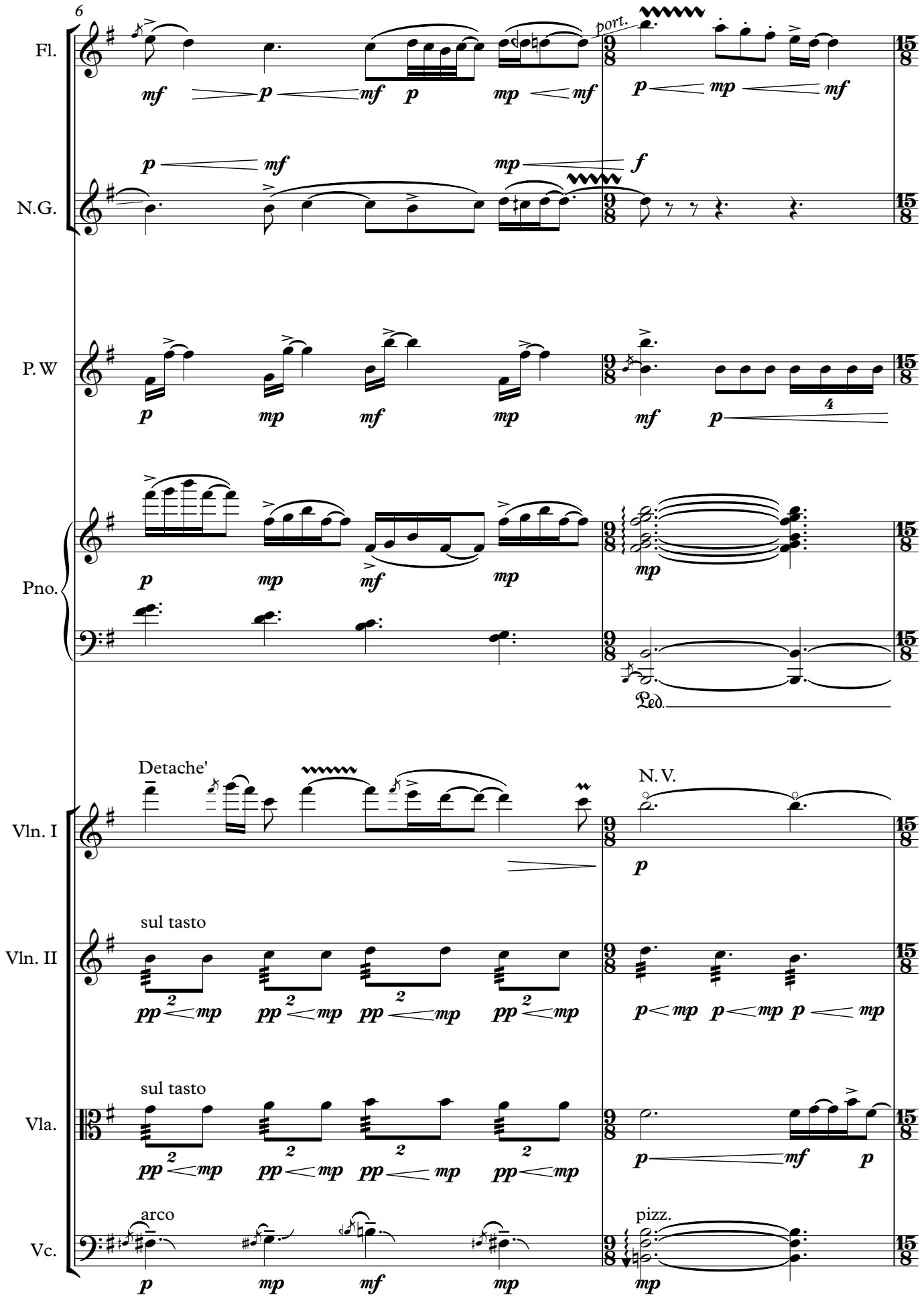
| | |
|---|---|
|  | Gradully change |
|  | Normal Vibrato. |
| | Wide Vibrato |
| N.V. or  | Non Vibrato |
| | Diminuendo to silence |
| | quater flat (25%) |
|  | quater sharp (25%) |
| | quater third sharp (75%) |
|  | Modent |
|  | Turn |
| | Damp and fade out naturally |
| Sul tasto | bowing on the finger-board |
| Sul pont. | bowing near the bridge |
| Molto sul pont. | bowing half on the bridge and half on the string |
| Detache' | Detached bowing |
| flt. | Flutter tongue (flute) |
| ord. | Play normally |
| Express | Play Expressively |

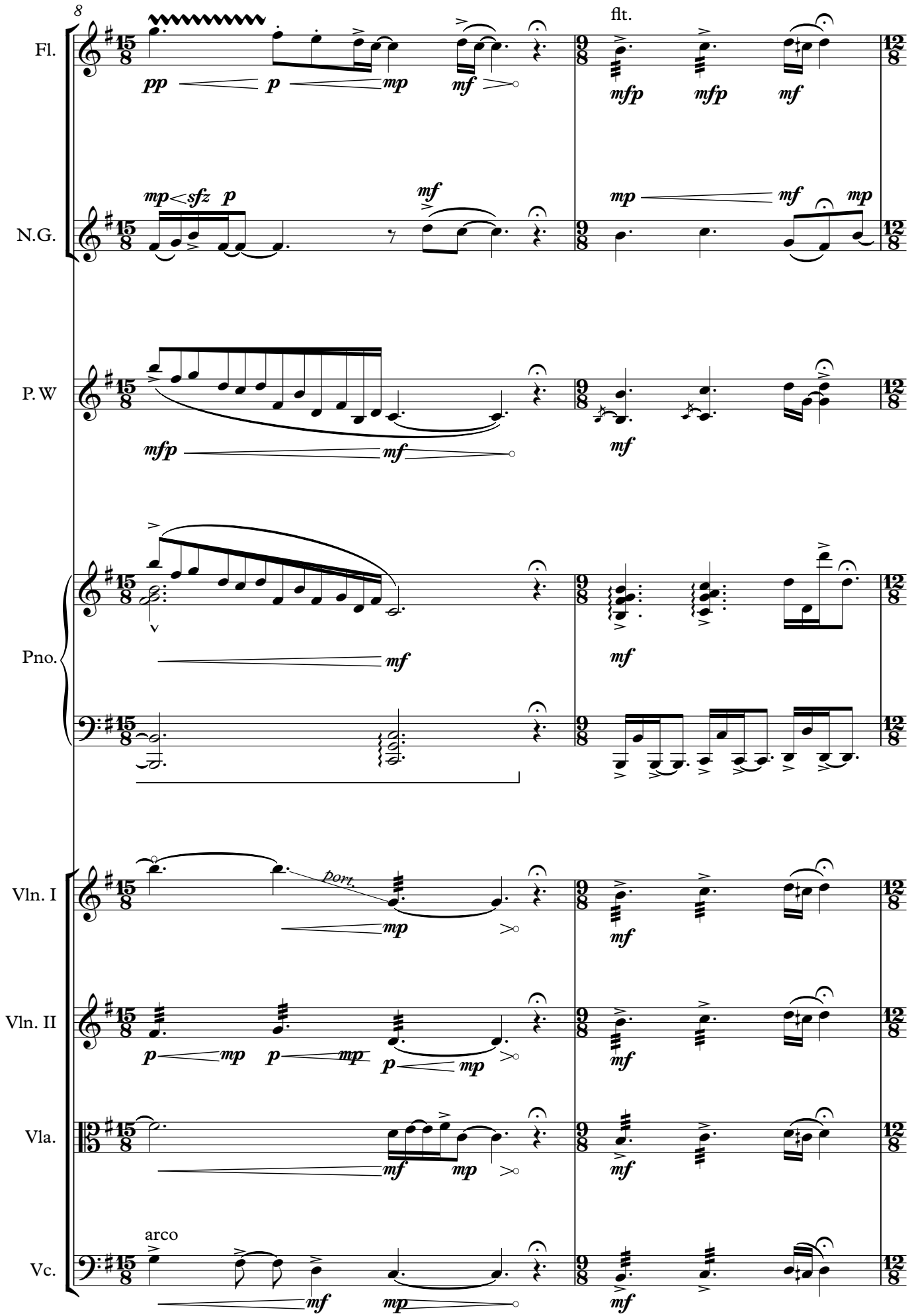
# Colours of Myanmar

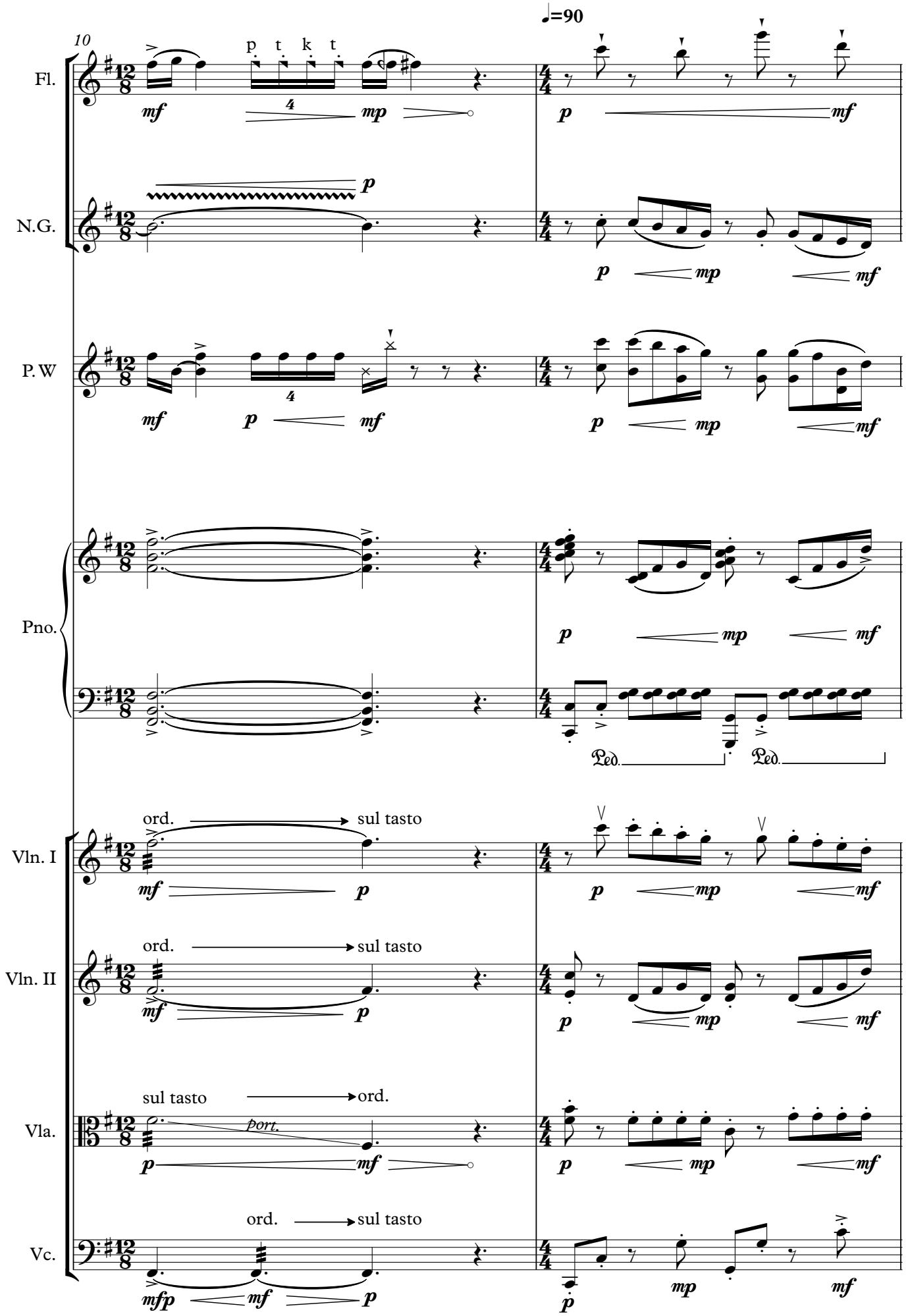
Wai Hin Ko Ko

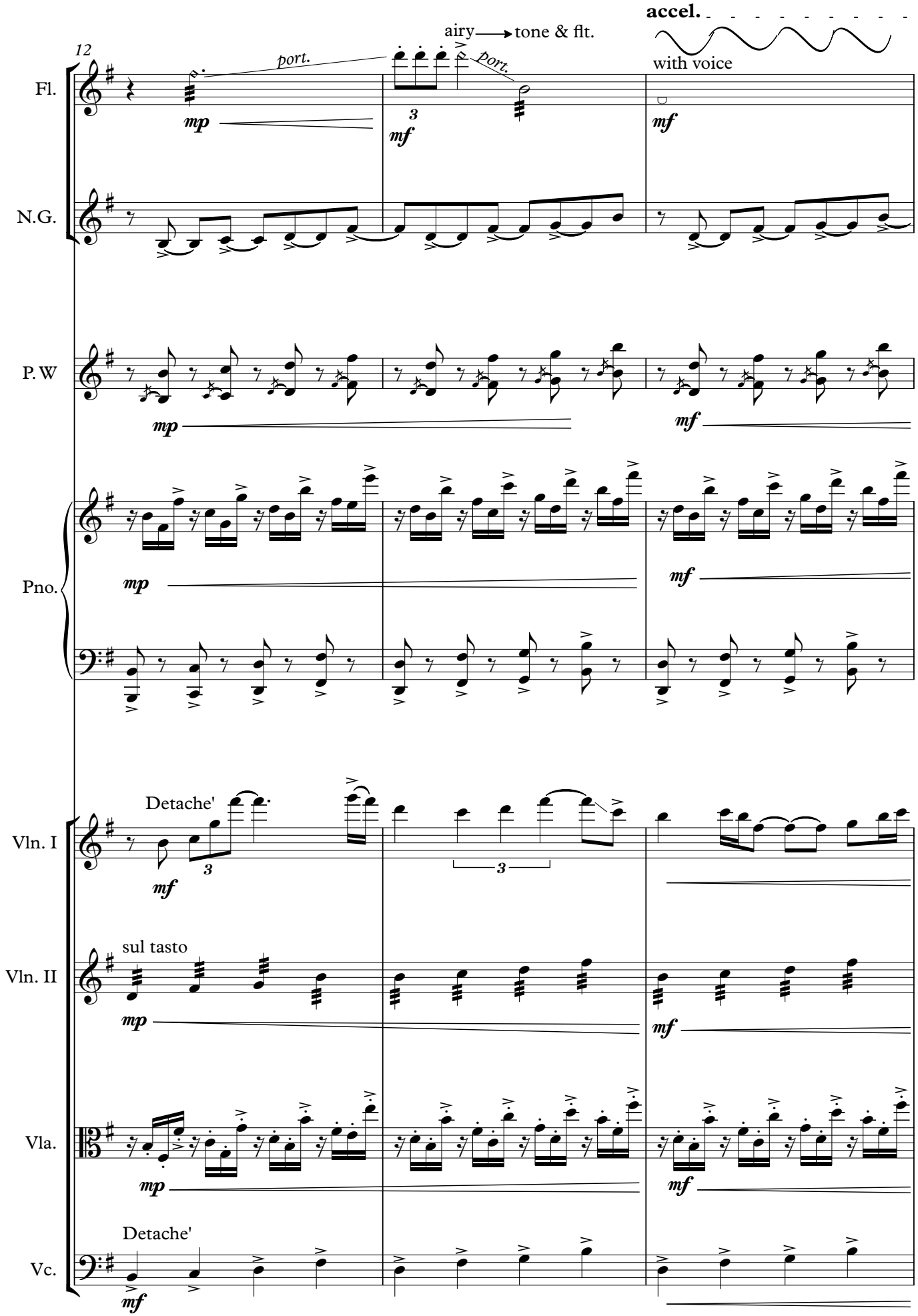


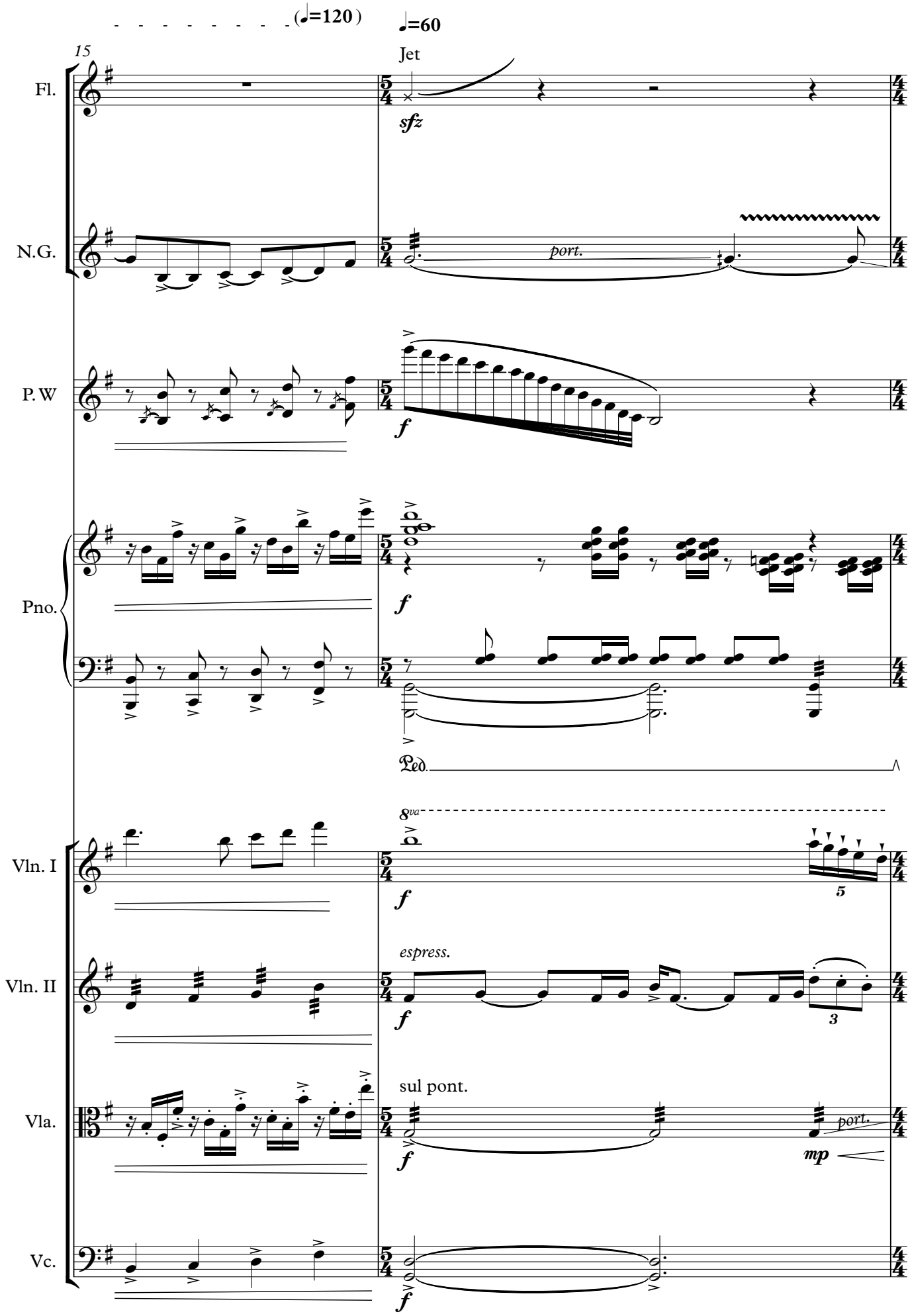

4
(tr)
rit.
♩.=60
flt.
Fl.
N.G.
N.V.
P.W
Pno.
Ped.
Ped.
♩.=60
Vln. I
Vln. II
ord.
Vla.
pizz.
Vc.

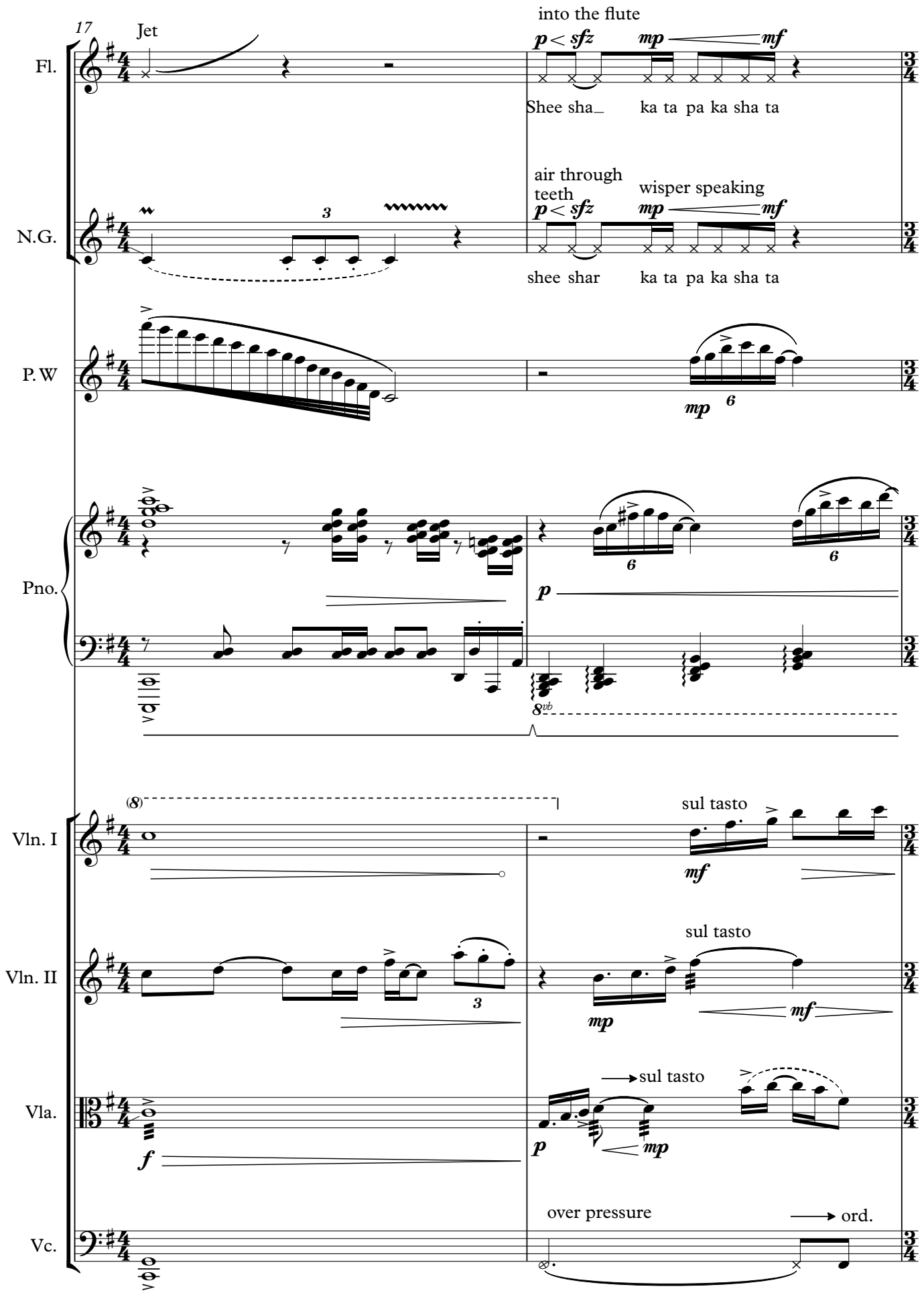

6
Fl.
port.
N.G.
P.W
Pno.
Ped.
Detache'
N.V.
Vln. I
sul tasto
Vln. II
sul tasto
Vla.
arco
pizz.
Vc.

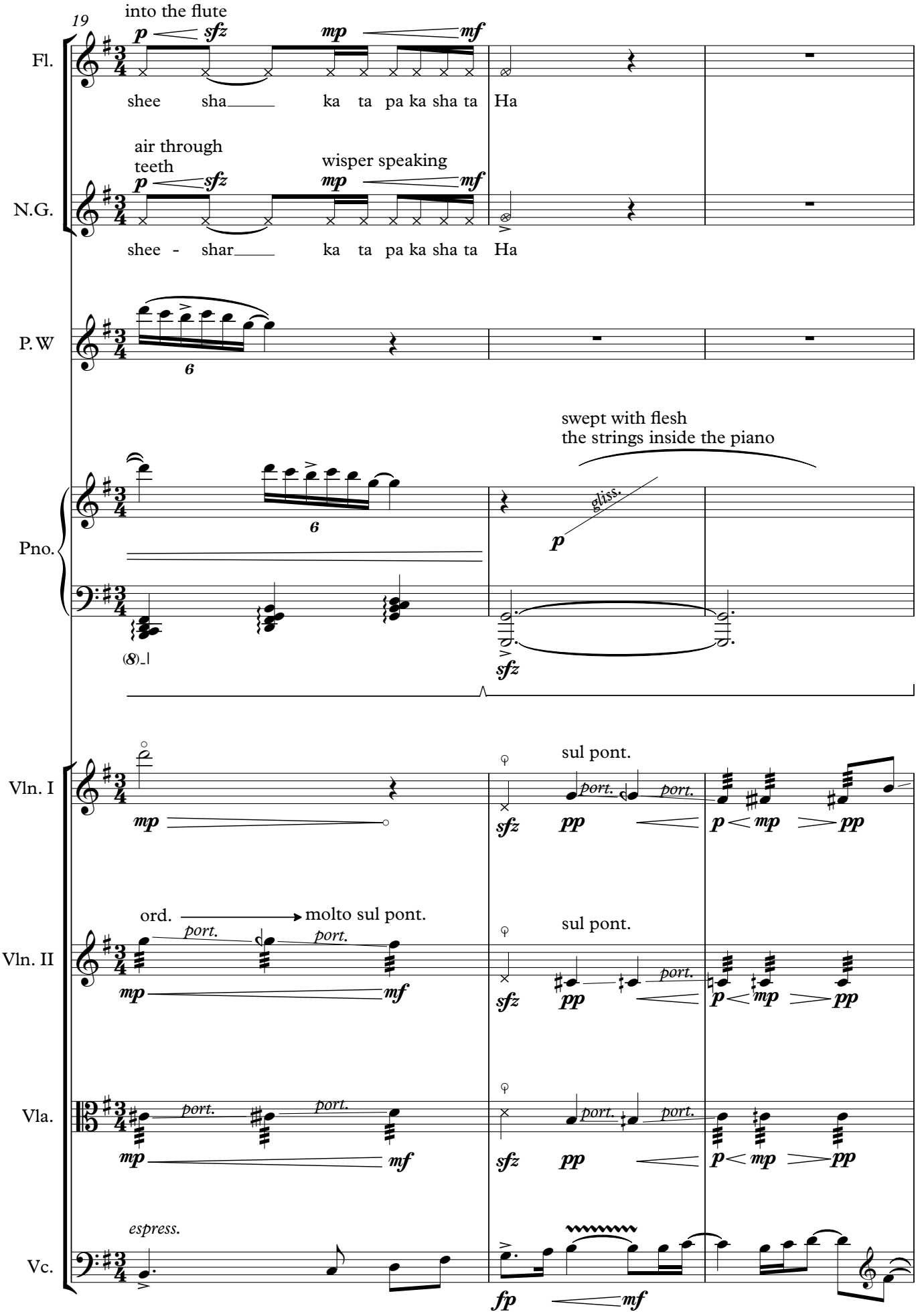

8
Fl.
flt.
pp
p
mp
mf
mfp
mfp
mf
N.G.
mp
sfz
p
mf
mp
mf
mp
P.W
mfp
mf
mf
Pno.
mf
mf
Vln. I
port.
mp
mf
Vln. II
p
mp
p
mp
p
mp
mf
Vla.
mf
mp
mf
arco
Vc.
mf
mp
mf

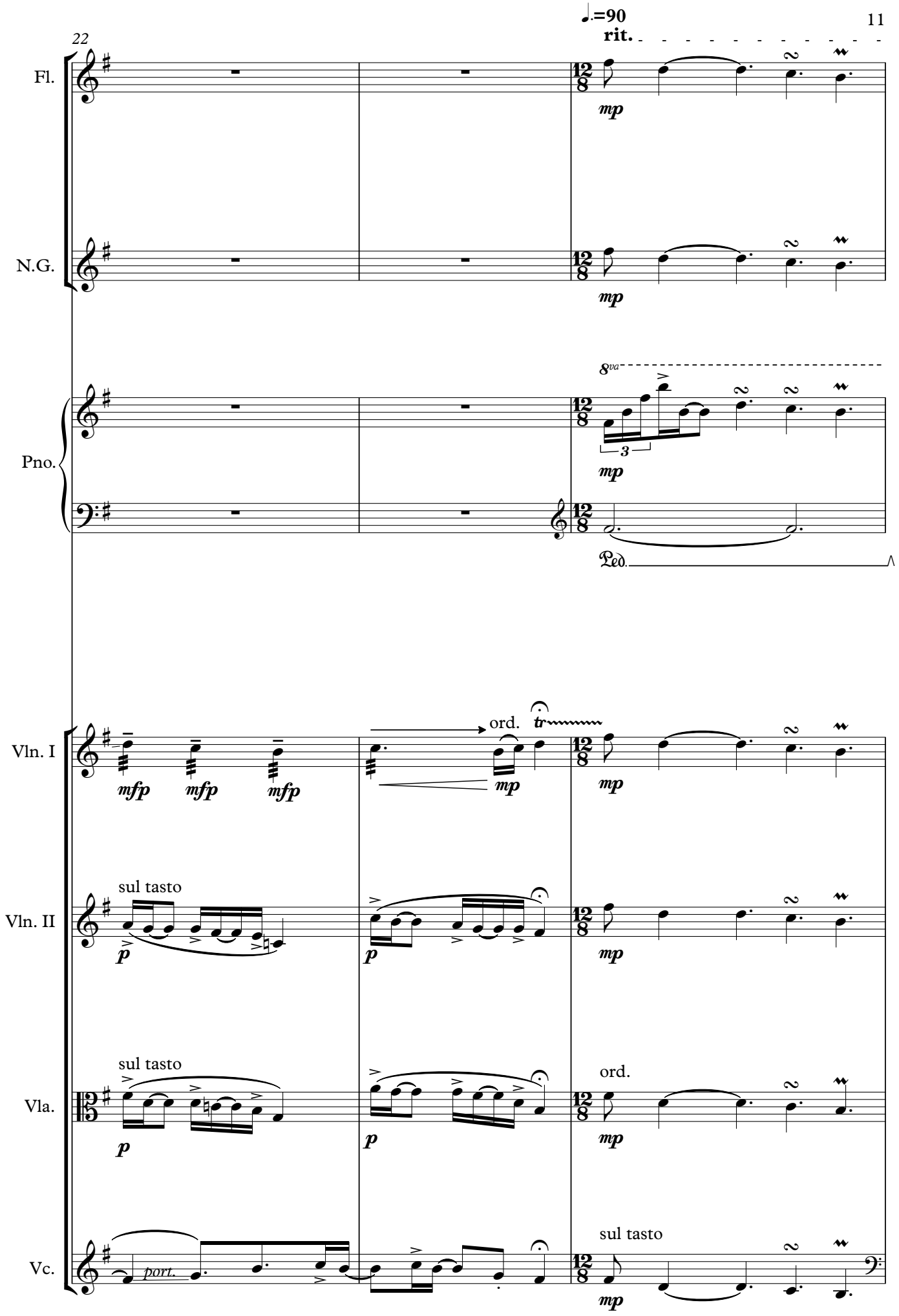

10
♩=90
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
p t k t
ord.
sul tasto
port.
Ped.

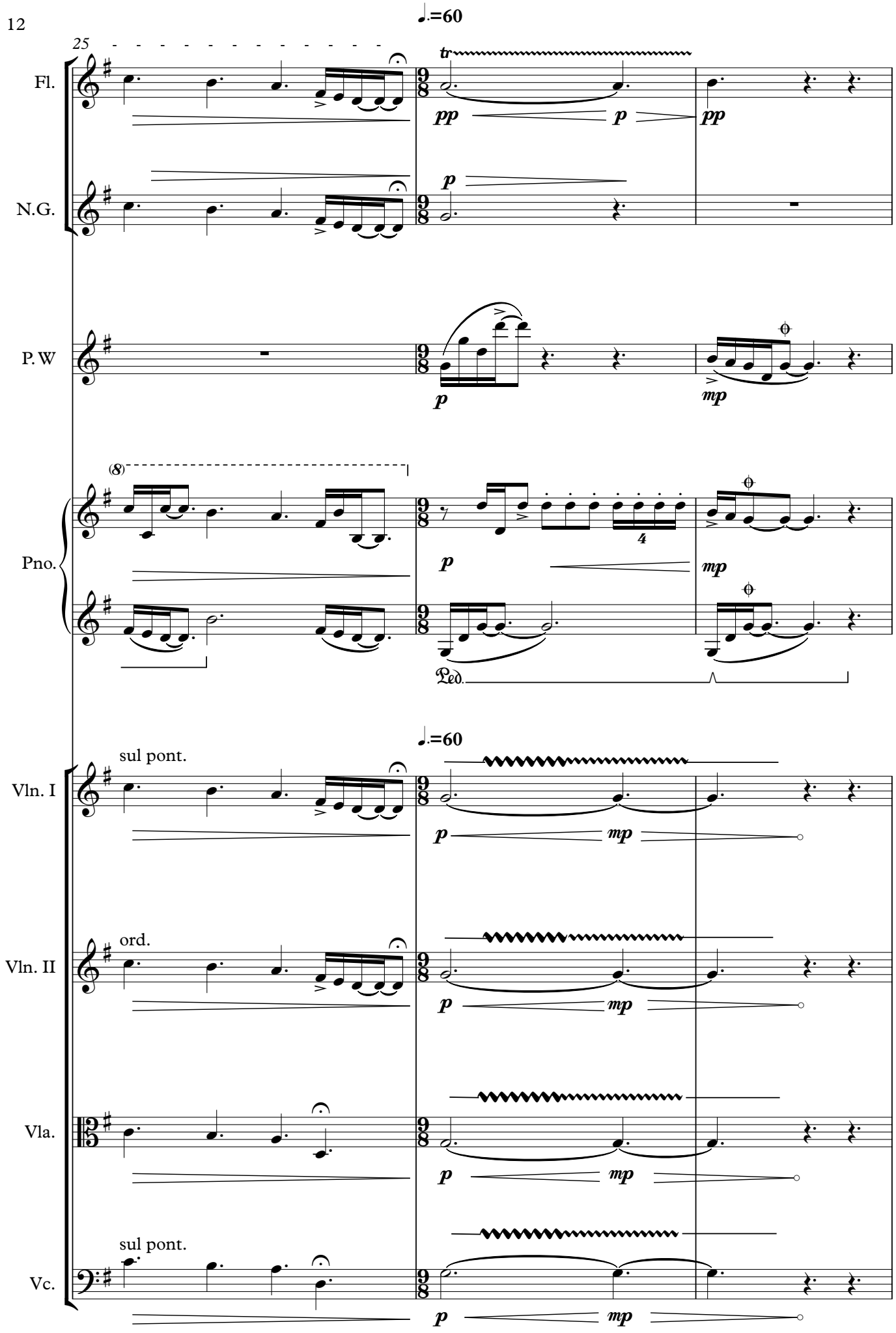

accel.
airy → tone & flt.
12
port.
port.
with voice
Fl.
N.G.
P.W
Pno.
Detache'
Vln. I
sul tasto
Vln. II
Vla.
Detache'
Vc.
mp
mf

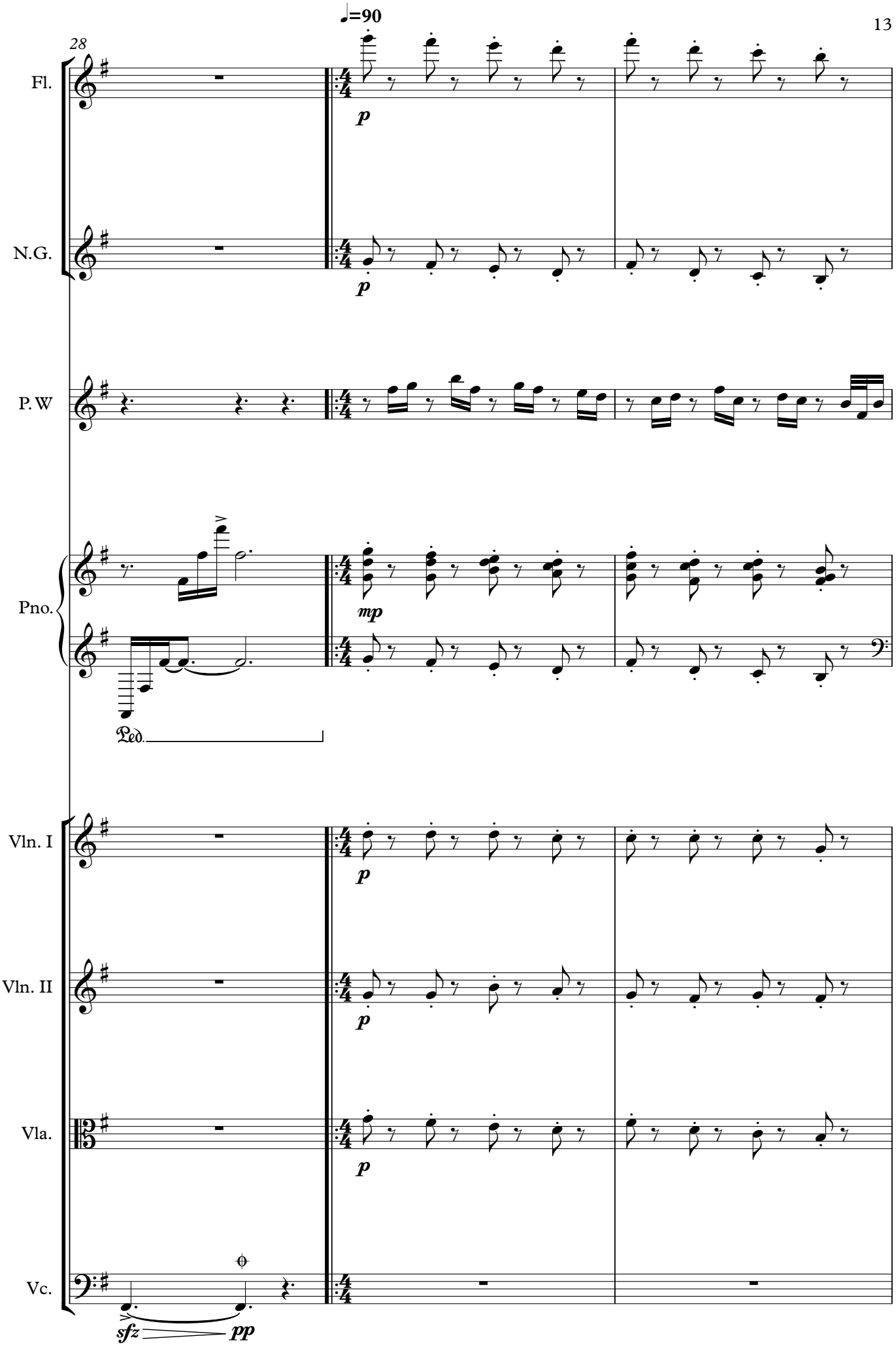

(♩=120)
♩=60
15
Jet
Fl.
sfz
N.G.
port.
P.W
f
Pno.
f
Ped.
8va
Vln. I
f
5
Vln. II
espress.
f
3
Vla.
sul pont.
f
port.
mp
Vc.
f

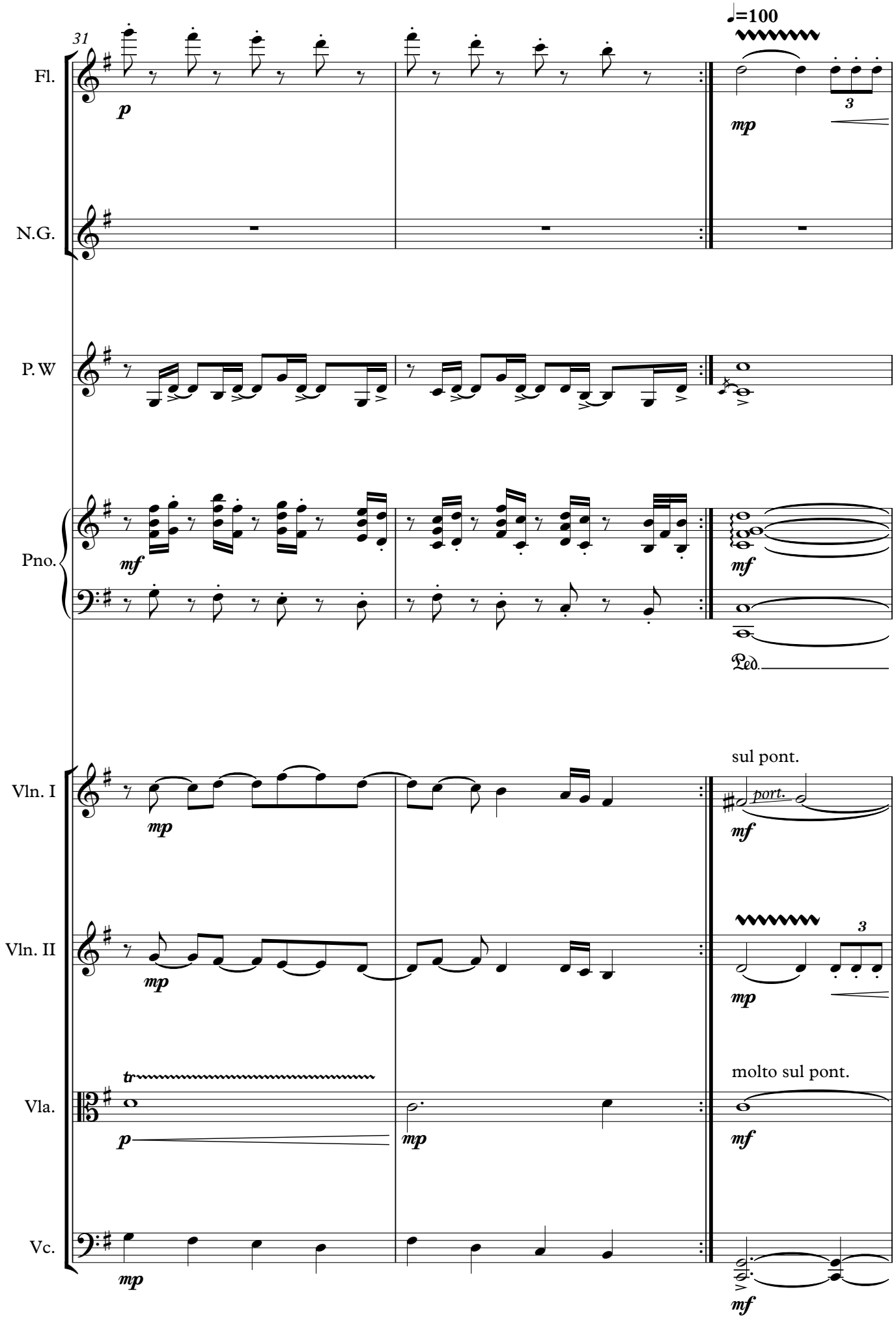

17
Jet
into the flute
p < sfz
mp
mf
Shee sha_ ka ta pa ka sha ta
Fl.
air through teeth
wisper speaking
p < sfz
mp
mf
shee shar ka ta pa ka sha ta
N.G.
P.W
mp
Pno.
p
8vb
(8)
sul tasto
Vln. I
mf
sul tasto
Vln. II
mp
mf
sul tasto
Vla.
f
p
mp
over pressure
ord.
Vc.

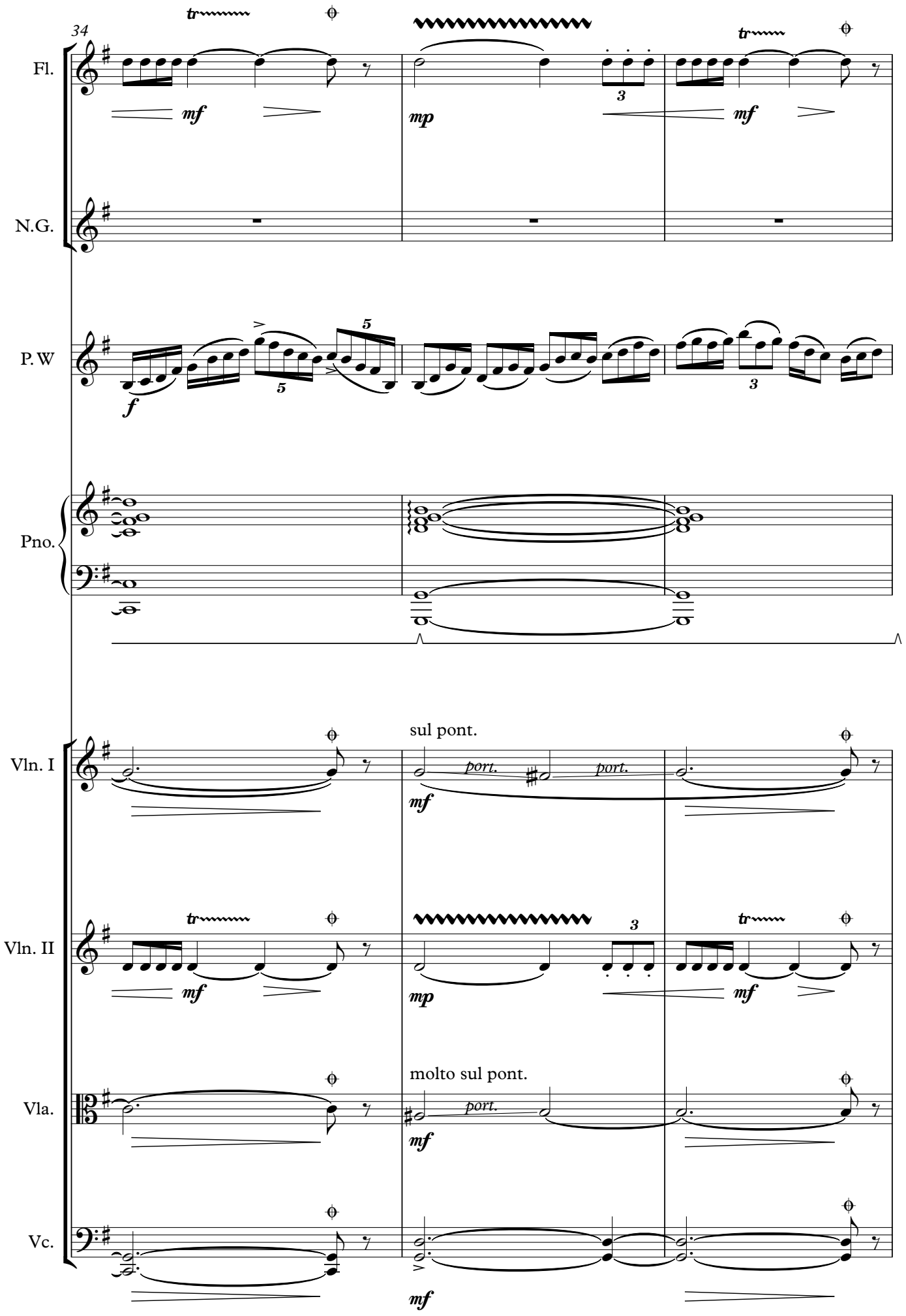

19
into the flute
Fl.
shee sha ka ta pa ka sha ta Ha
air through teeth
wisper speaking
N.G.
shee - shar ka ta pa ka sha ta Ha
P.W
swept with flesh
the strings inside the piano
Pno.
gliss.
Vln. I
sul pont.
port.
Vln. II
ord.
molto sul pont.
Vla.
espress.
Vc.

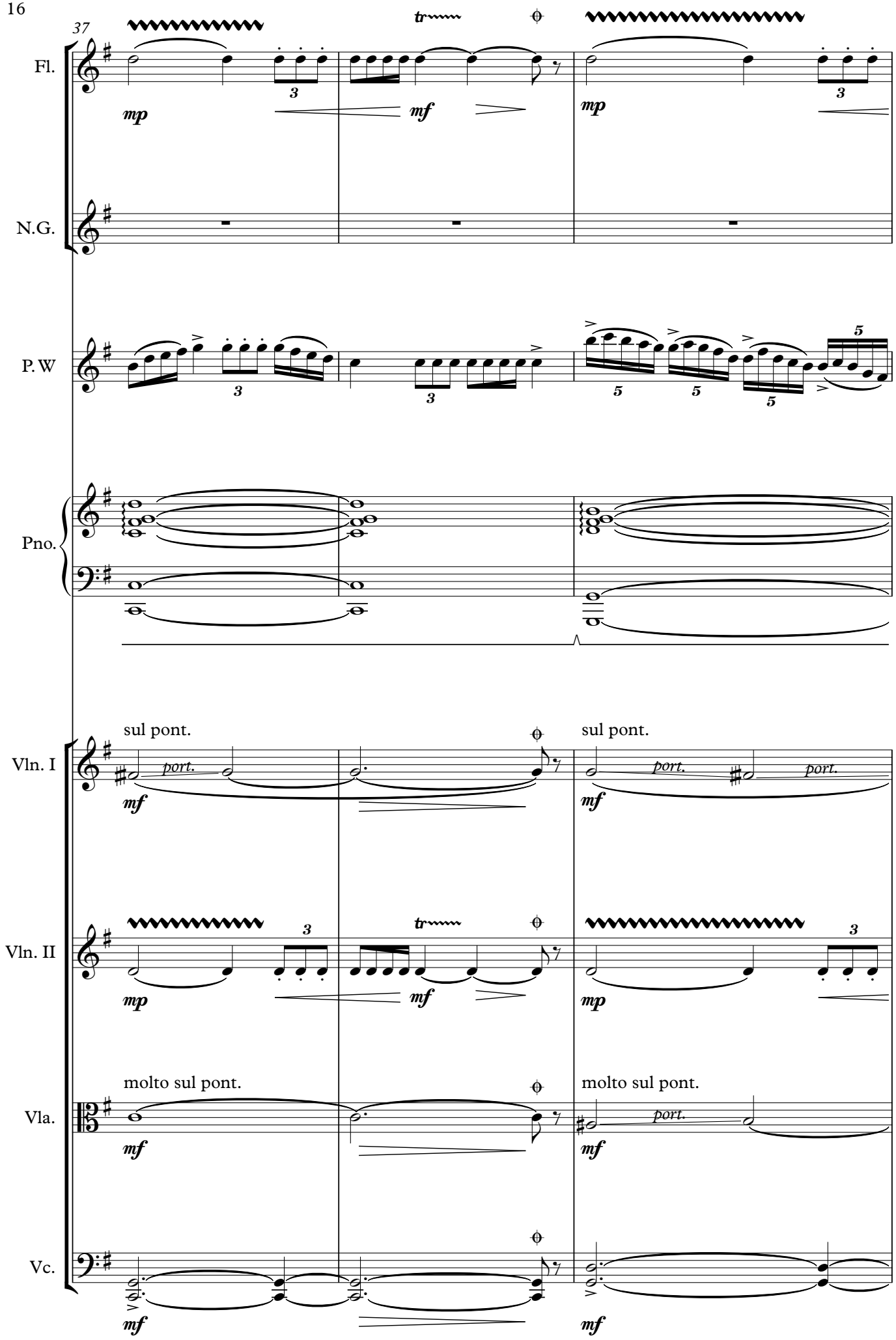

22
♩.=90
rit.
Fl.
N.G.
Pno.
8va
Ped.
Vln. I
Vln. II
Vla.
Vc.
mfp
mp
p
ord.
tr
sul tasto
port.

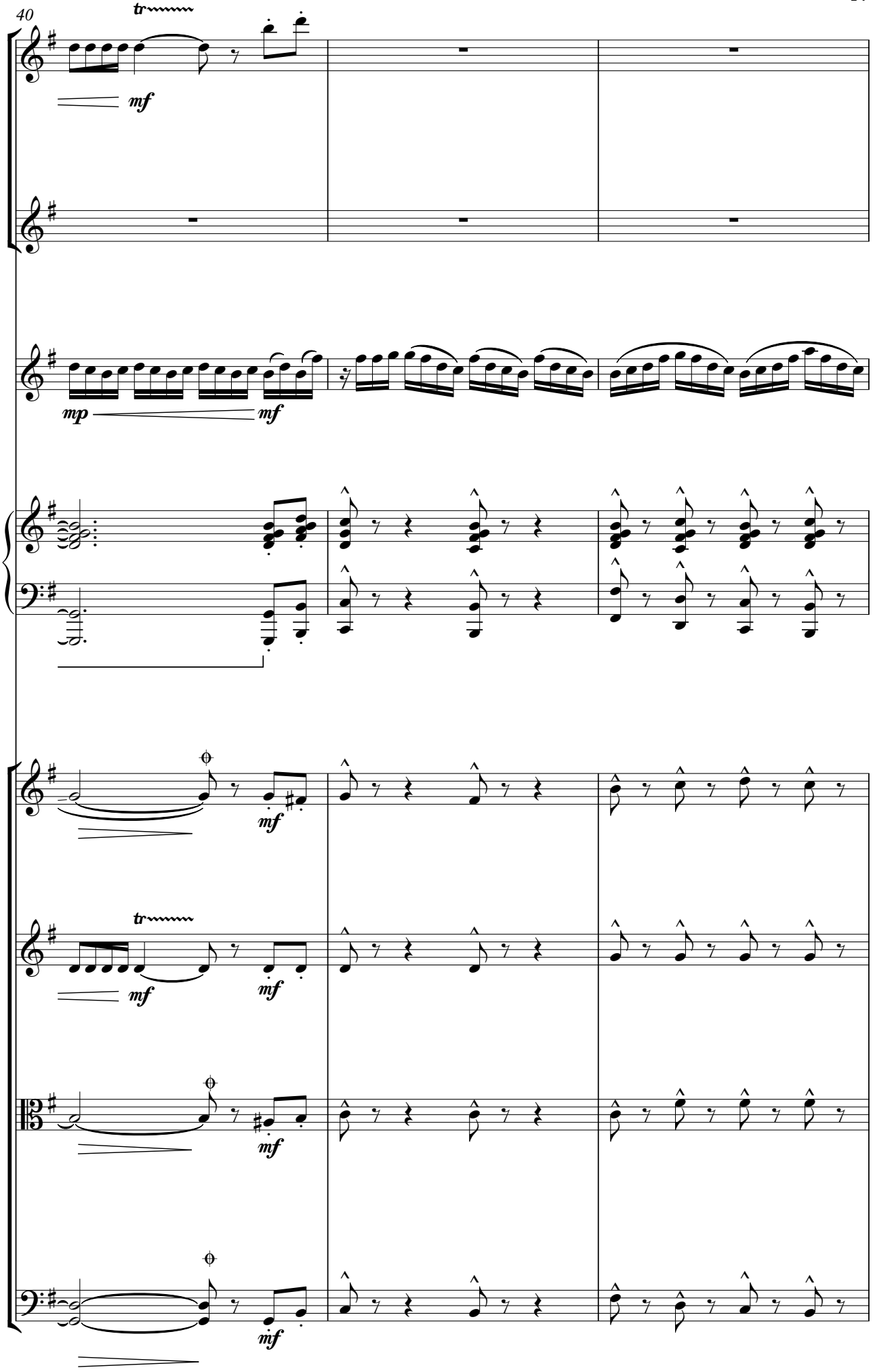

♩.=60
25
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
sul pont.
ord.
sul pont.
pp
p
mp
tr
Ped.


♩=90
28
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
p
mp
Ped.
sfz
pp

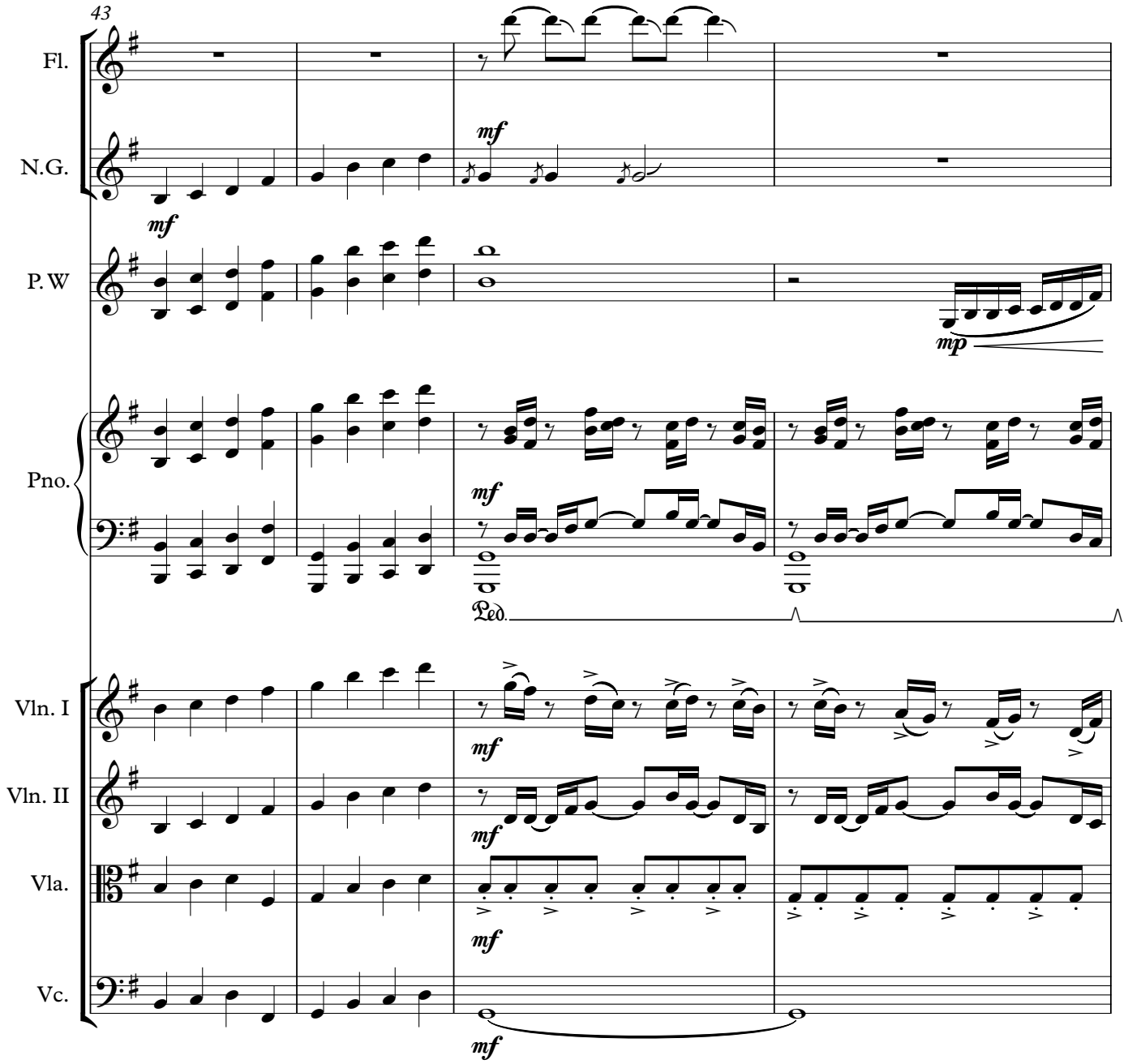

31
♩=100
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
p
mp
mf
3
Ped.
sul pont.
port.
tr
molto sul pont.

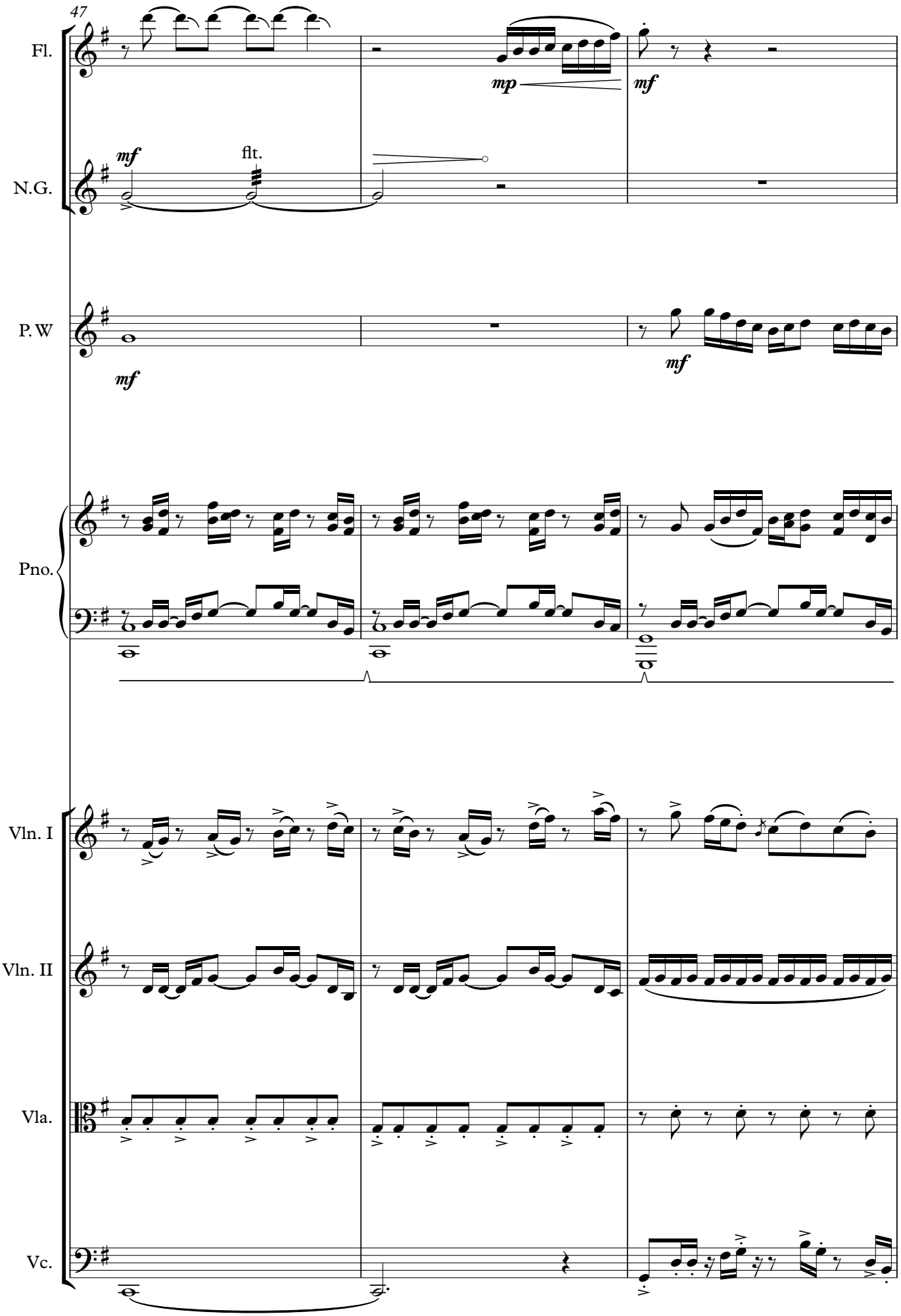

34
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
mf
mp
f
sul pont.
port.
molto sul pont.

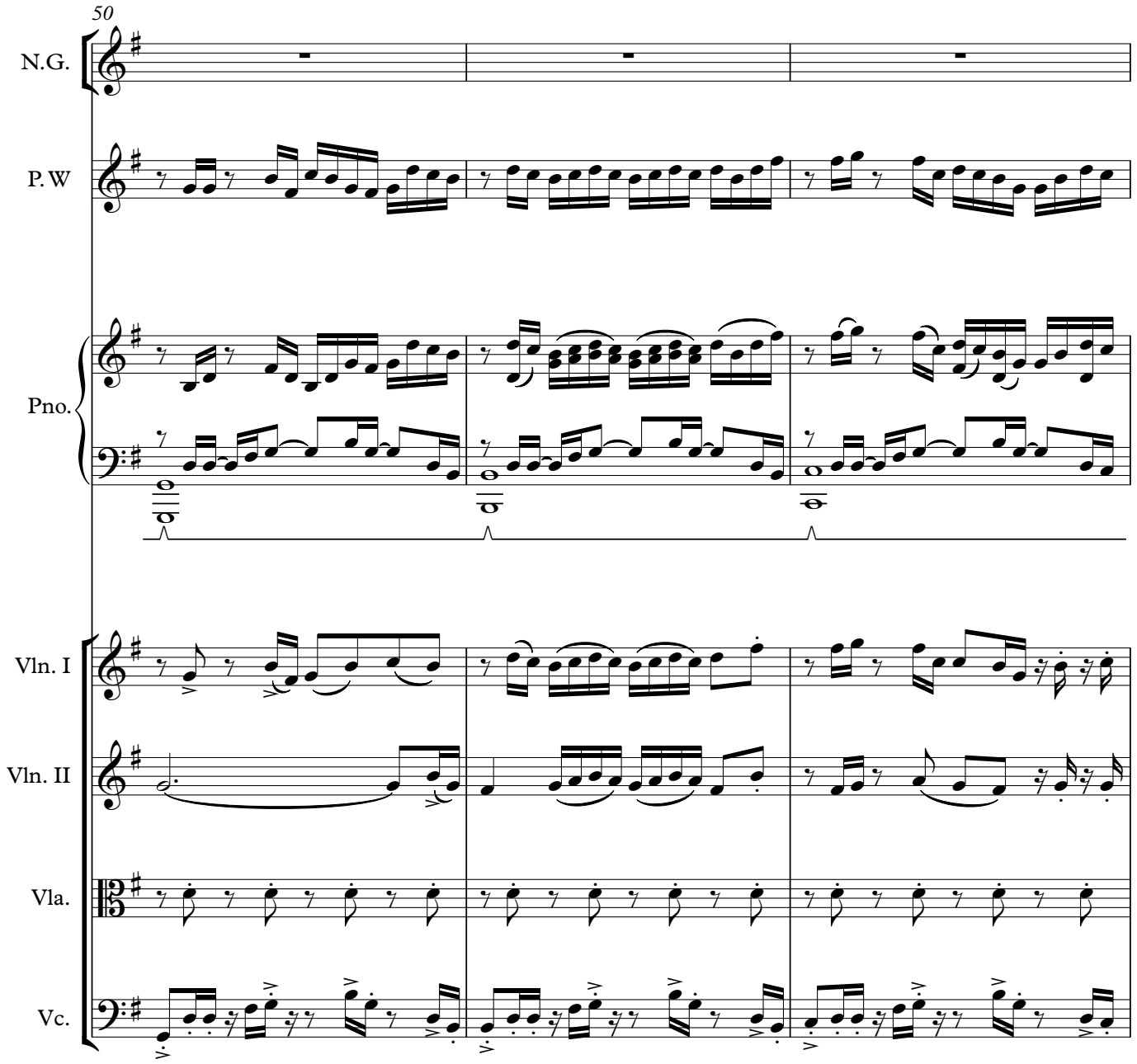

37
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
mp
mf
tr
3
5
sul pont.
molto sul pont.
port.

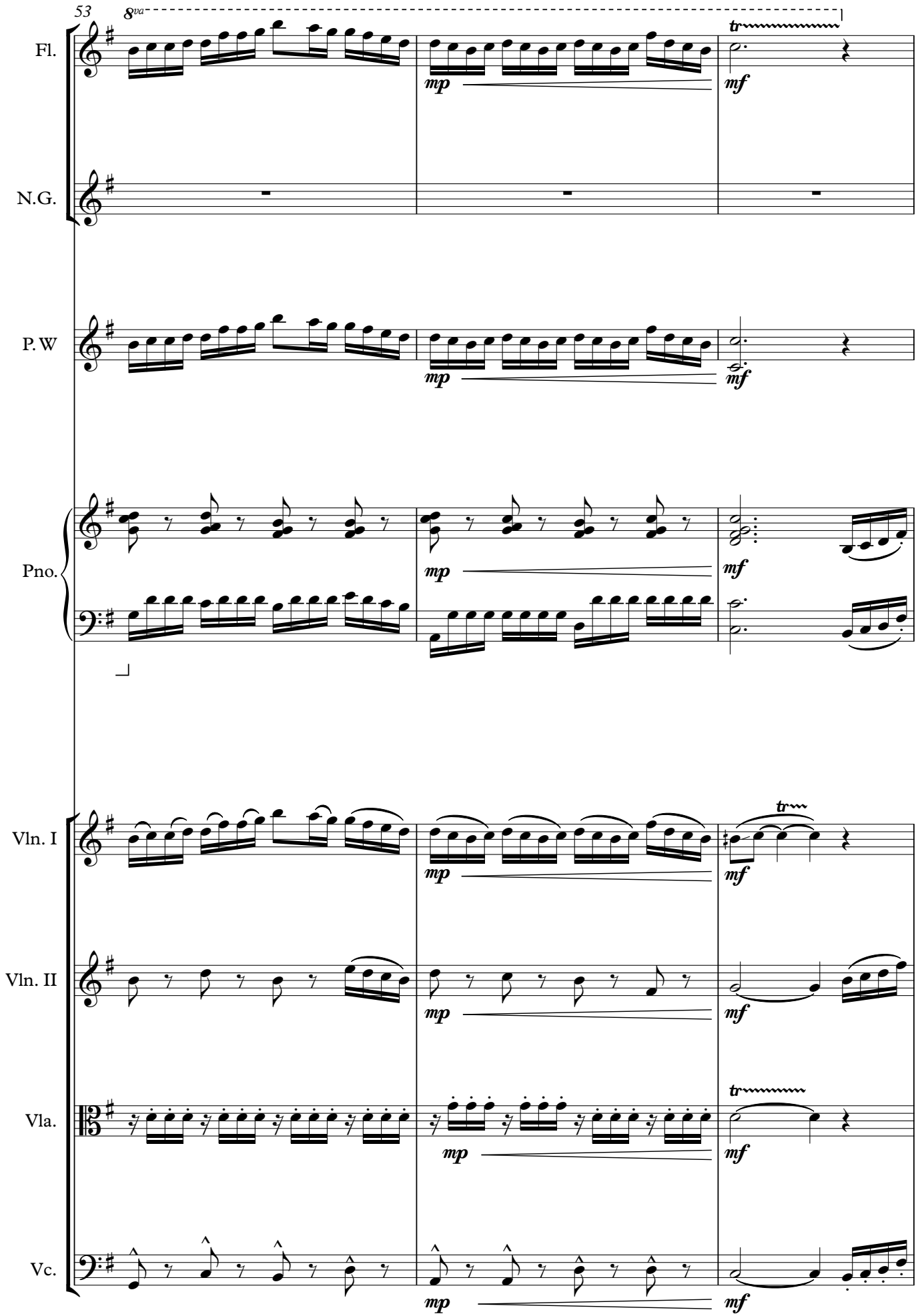

40
Fl.
N.G.
P. W
Pno.
Vln. I
Vln. II
Vla.
Vc.
tr
mf
mp
mf

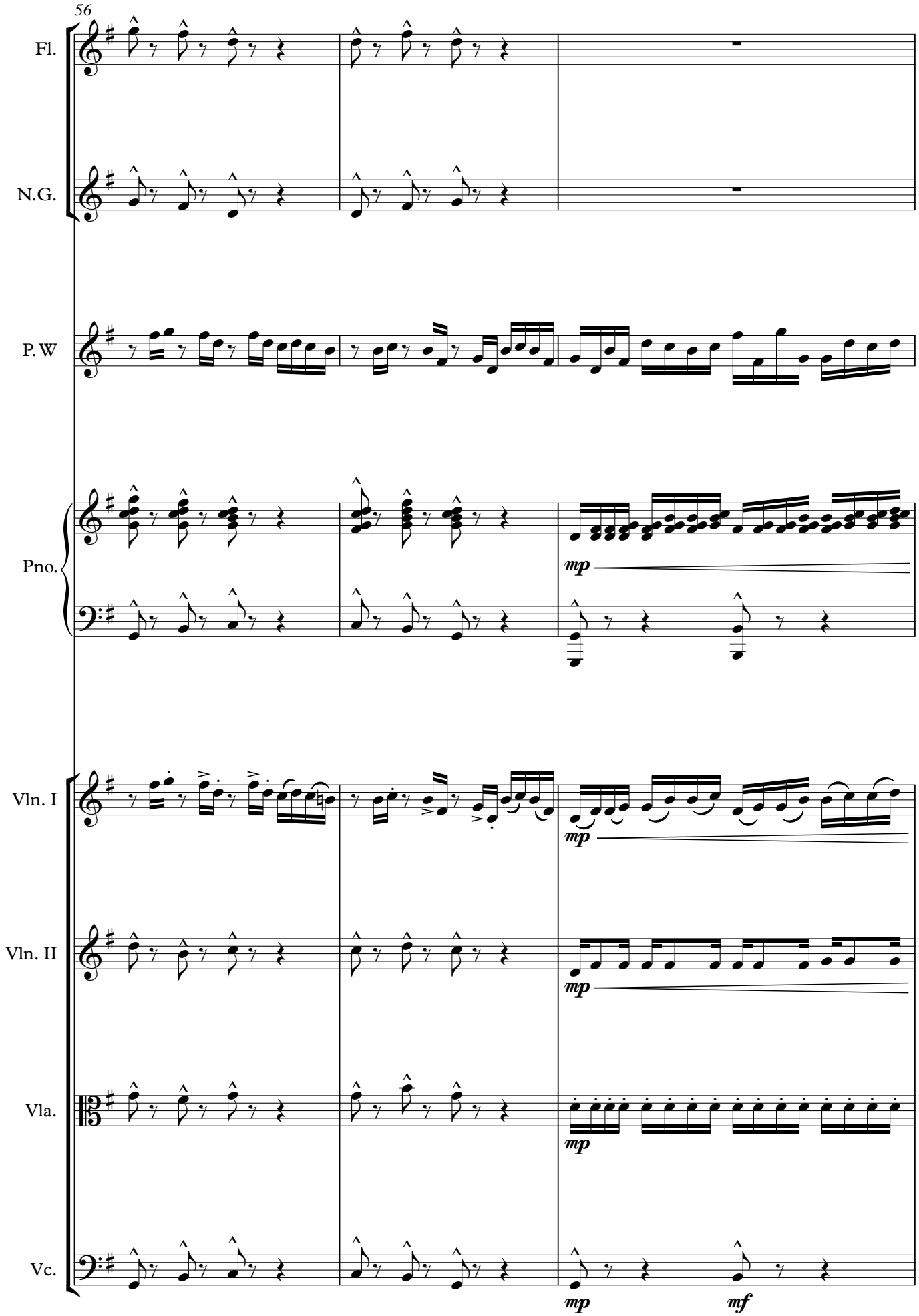
Energectic

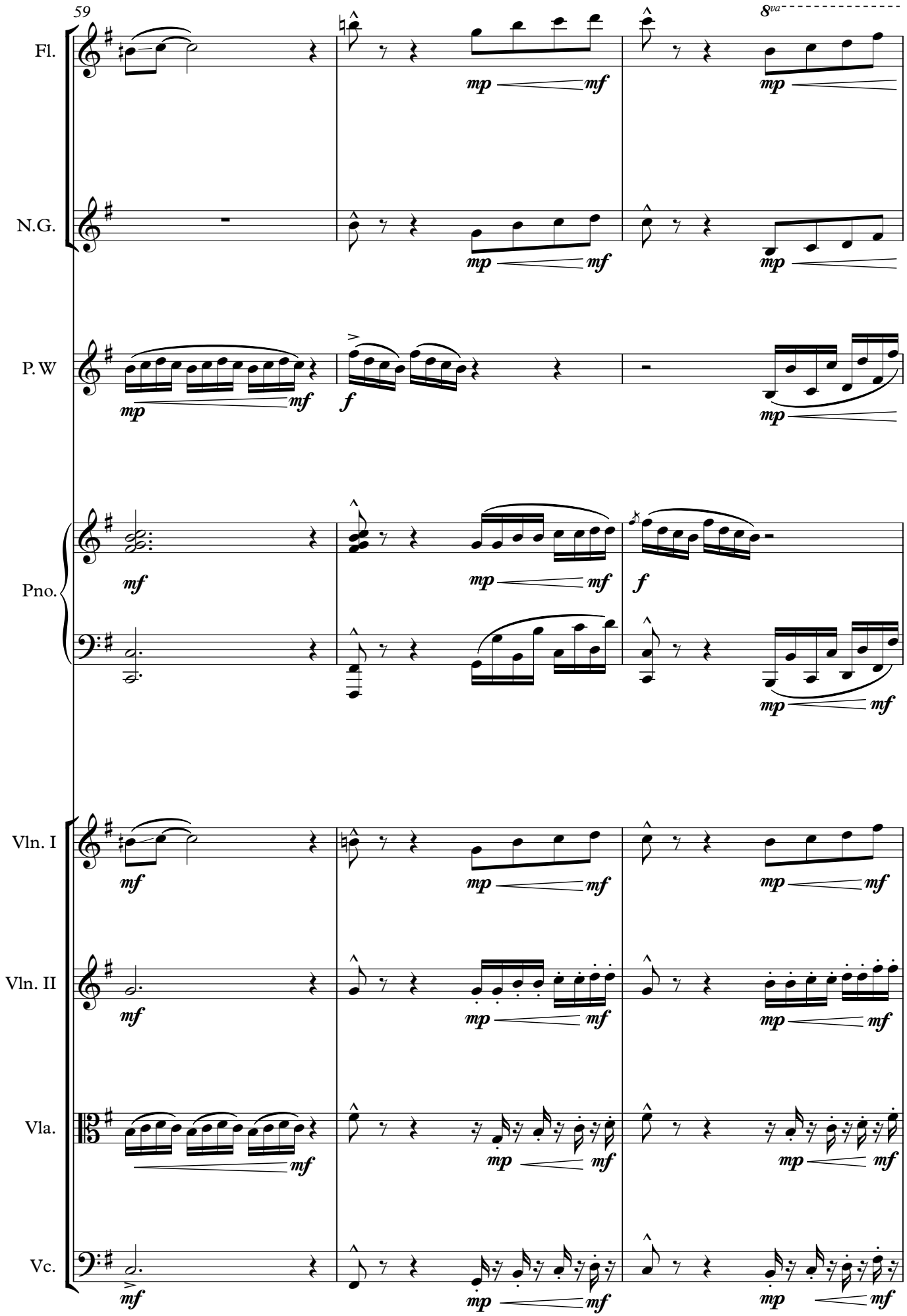


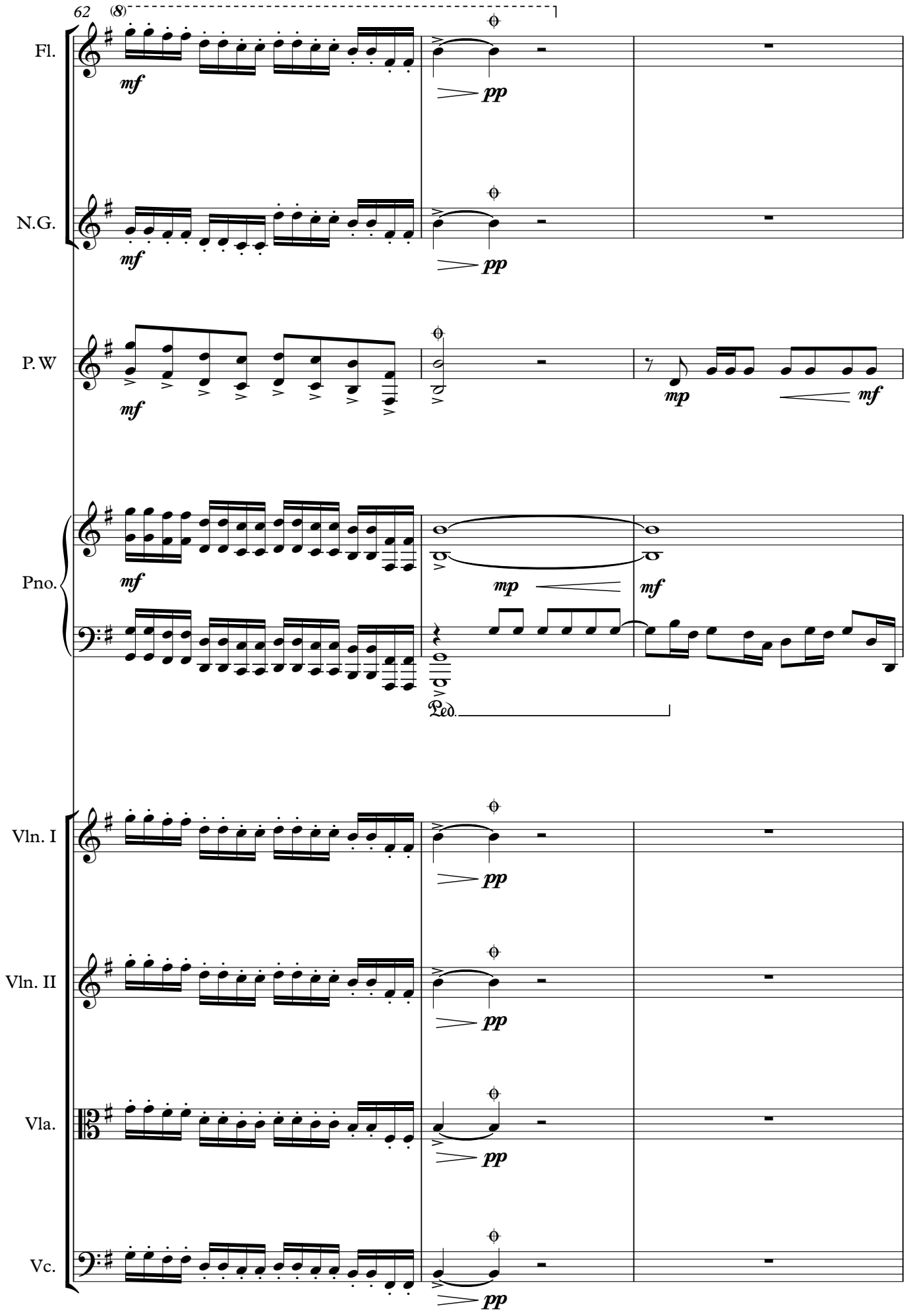

47
Fl.
mp
mf
N.G.
mf
flt.
P.W
mf
mf
Pno.
Vln. I
Vln. II
Vla.
Vc.

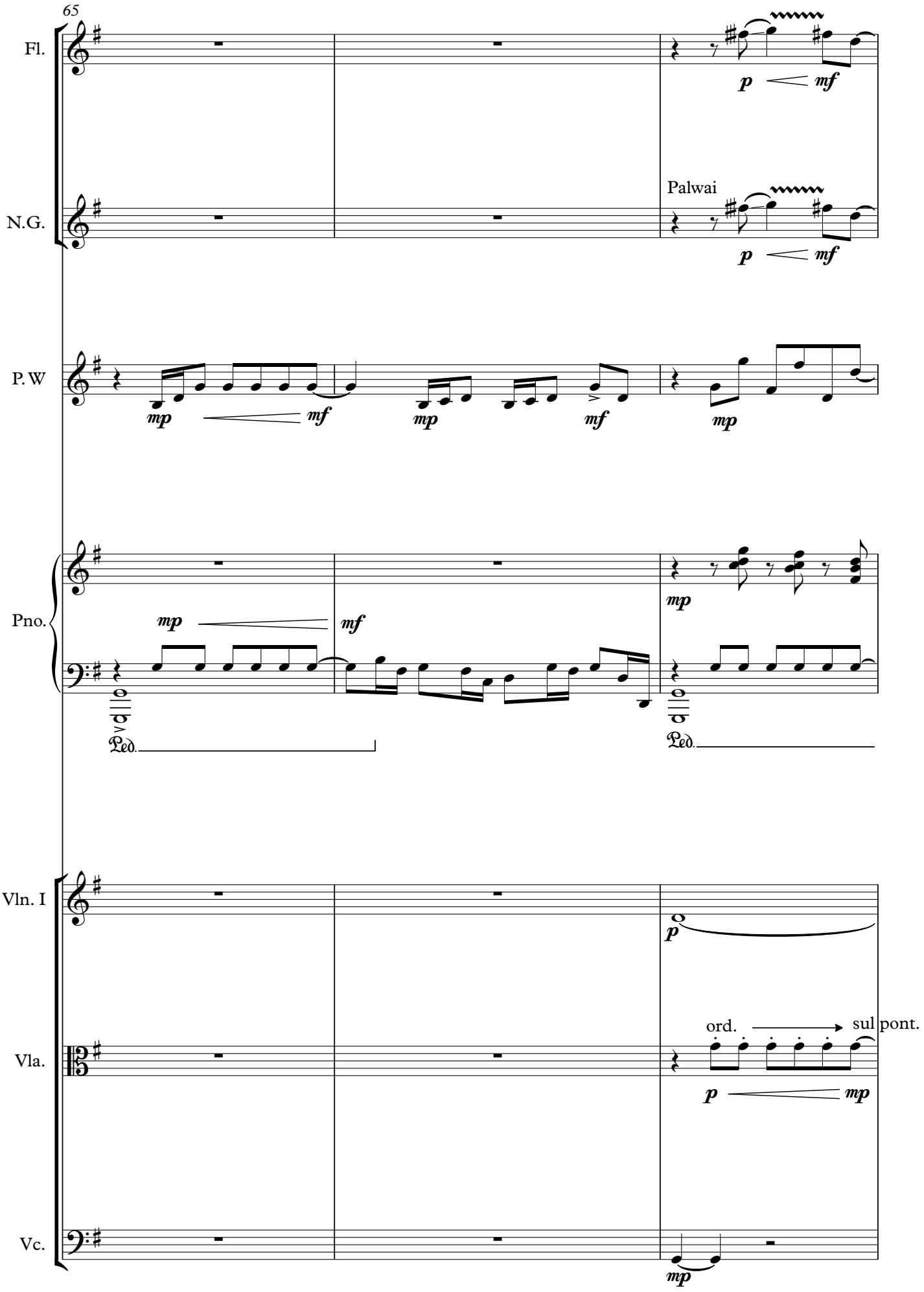

50
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.

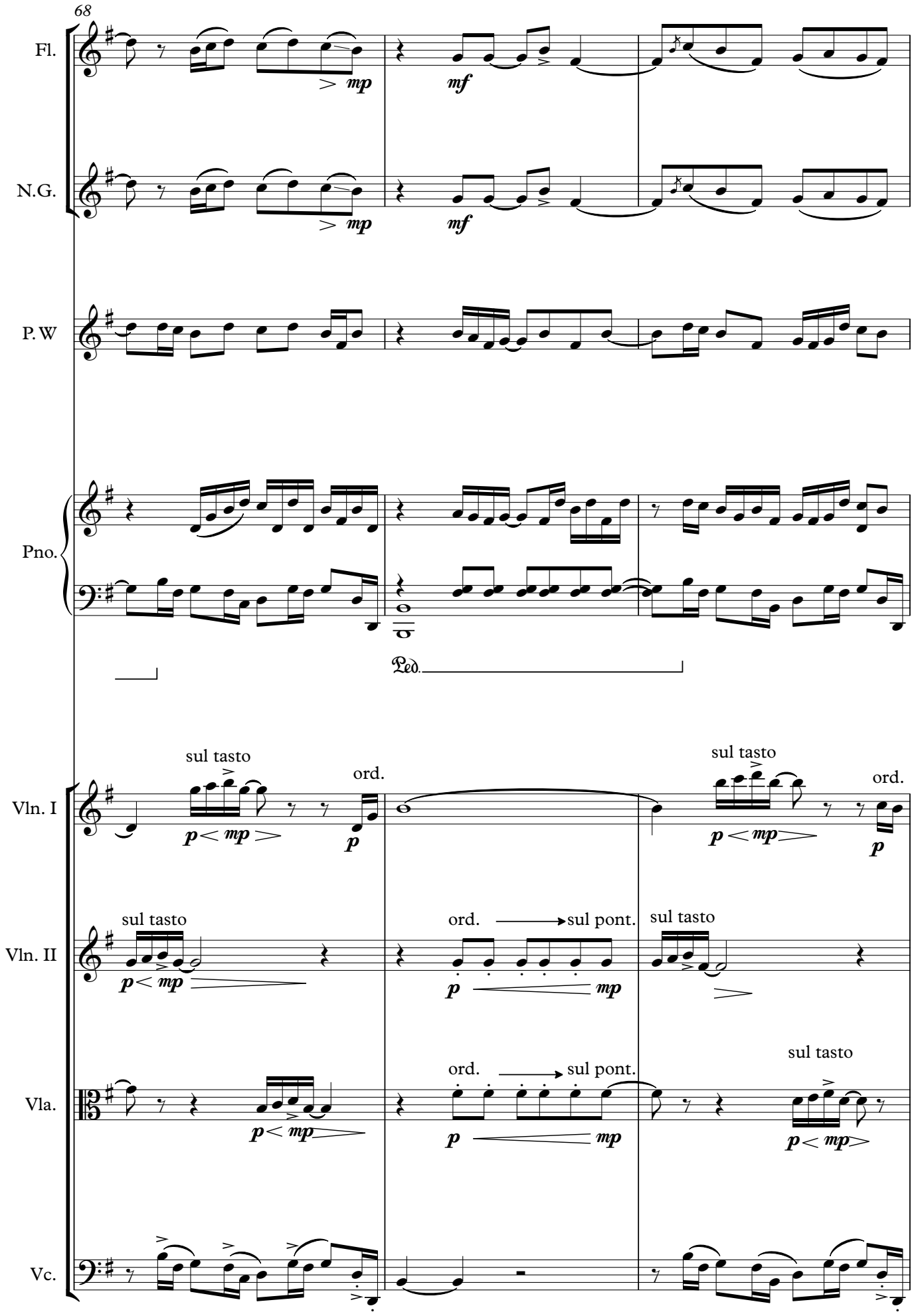

53
8va
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
mp
mf
tr

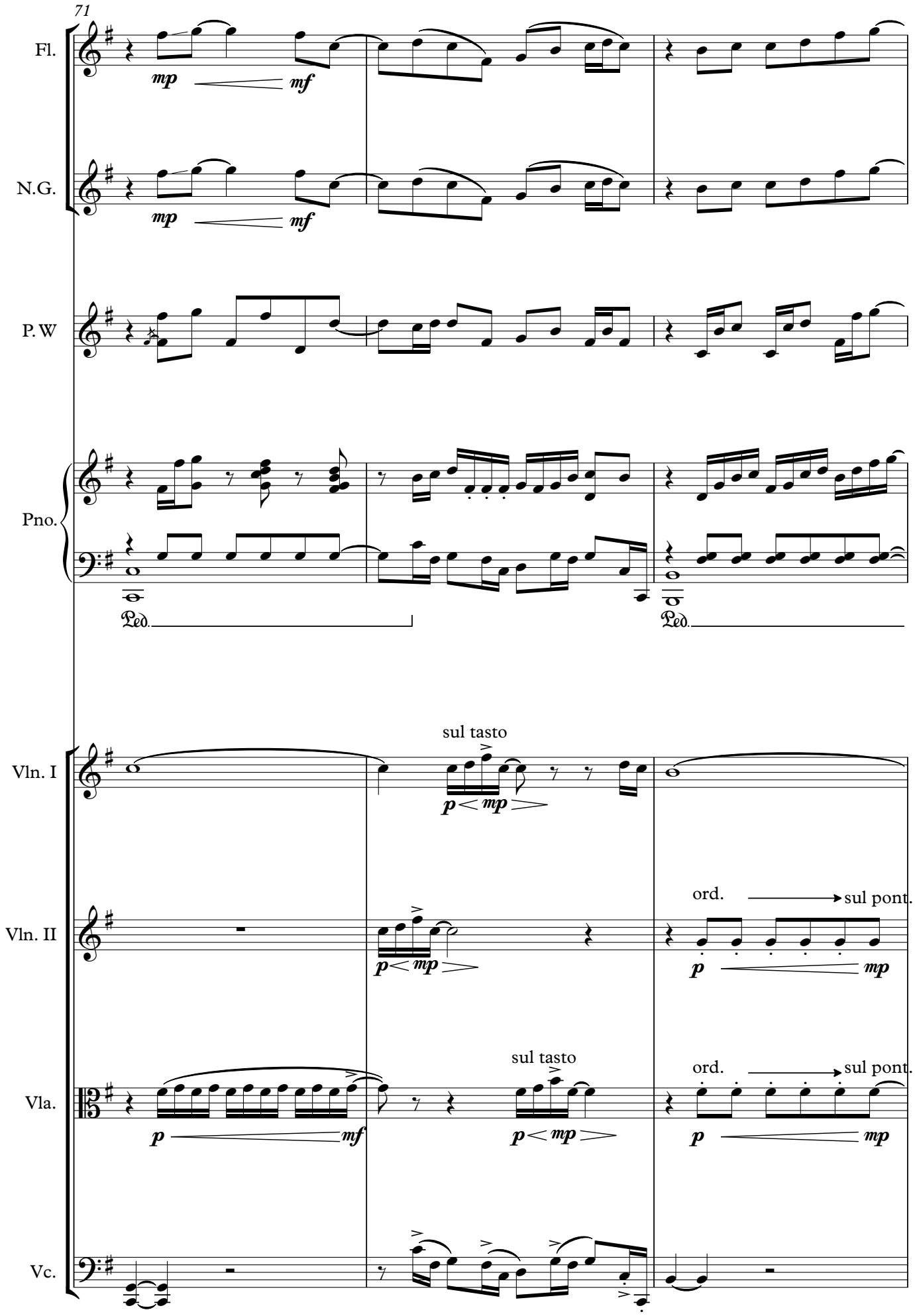

56
Fl.
N.G.
P.W
Pno.
mp
Vln. I
mp
Vln. II
mp
Vla.
mp
Vc.
mp
mf

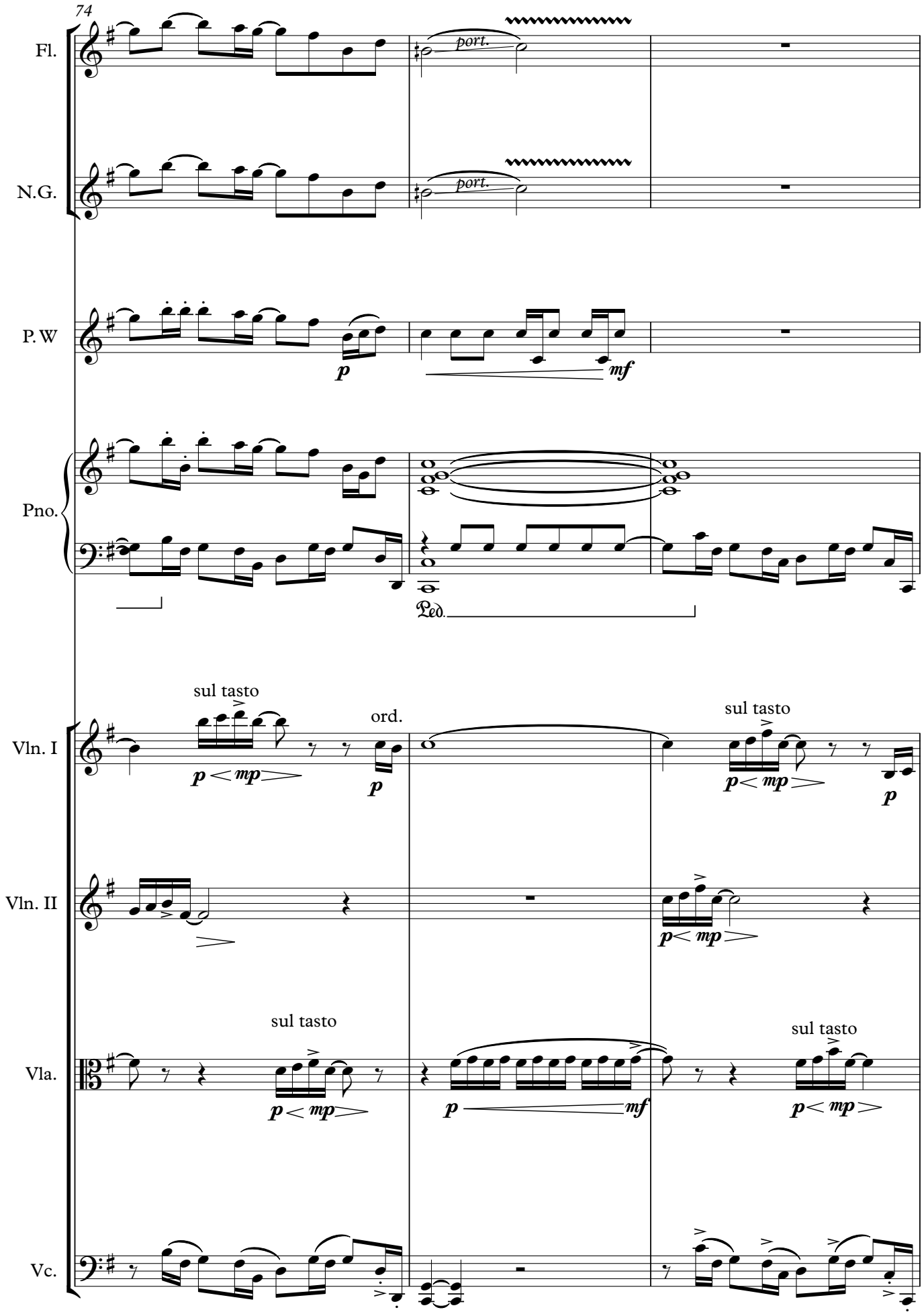

59
8va
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
mp
mf
f

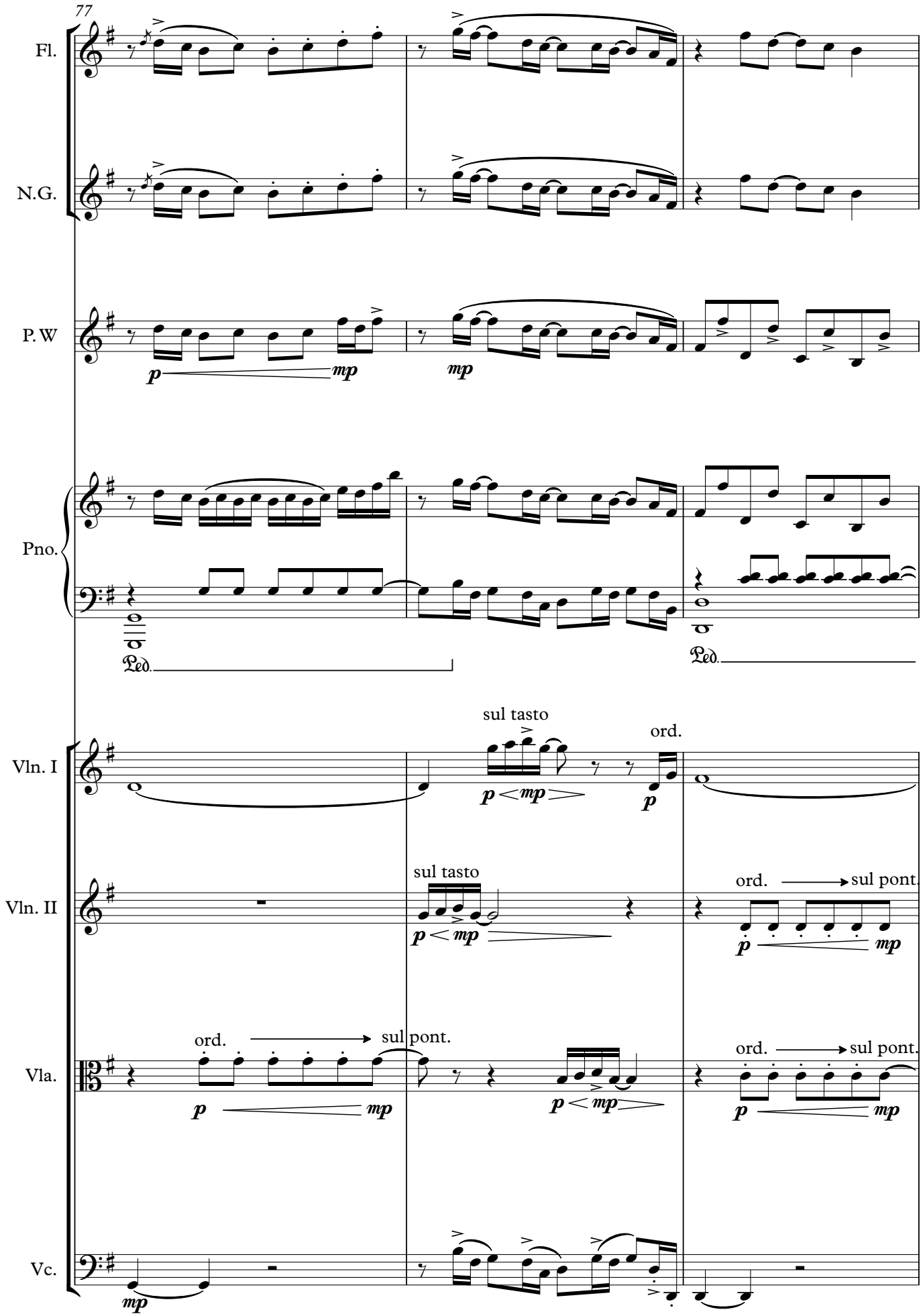

62
(8)
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
mf
pp
mp
Ped.

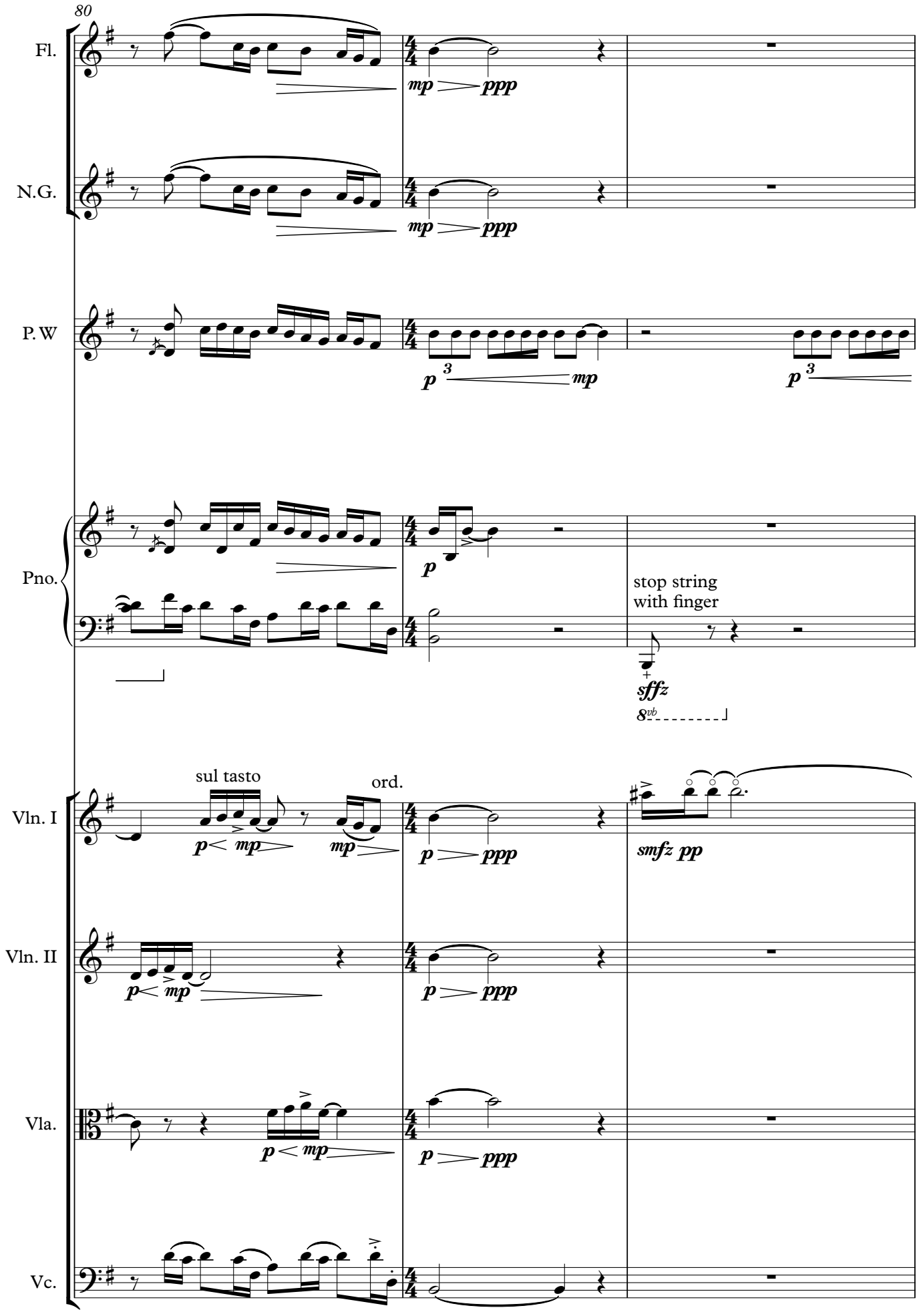

65
Fl.
N.G.
Palwai
P. W
Pno.
Vln. I
Vla.
Vc.
ord.
sul pont.

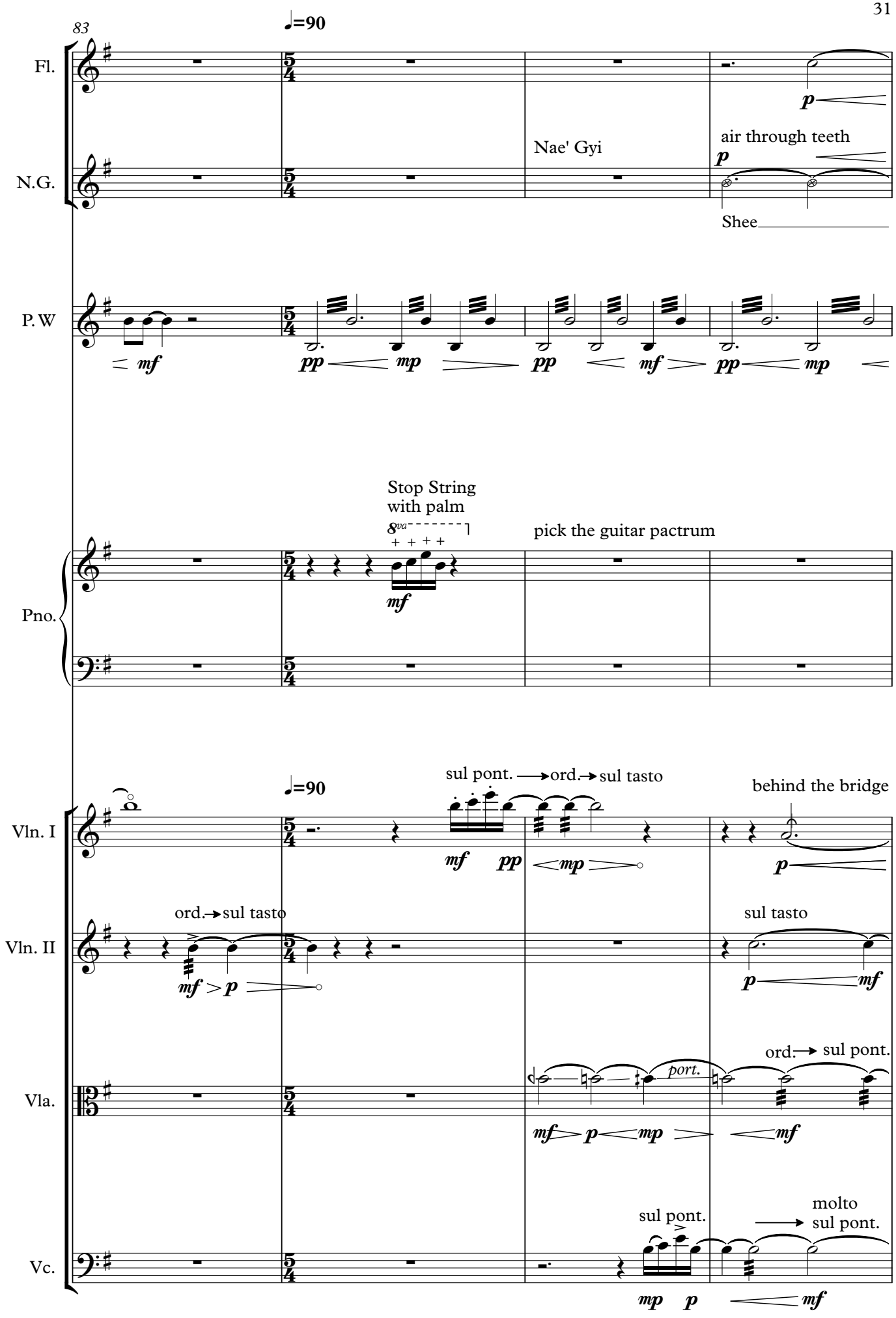

68
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
mp
mf
Ped.
sul tasto
ord.
sul pont.
p
mp

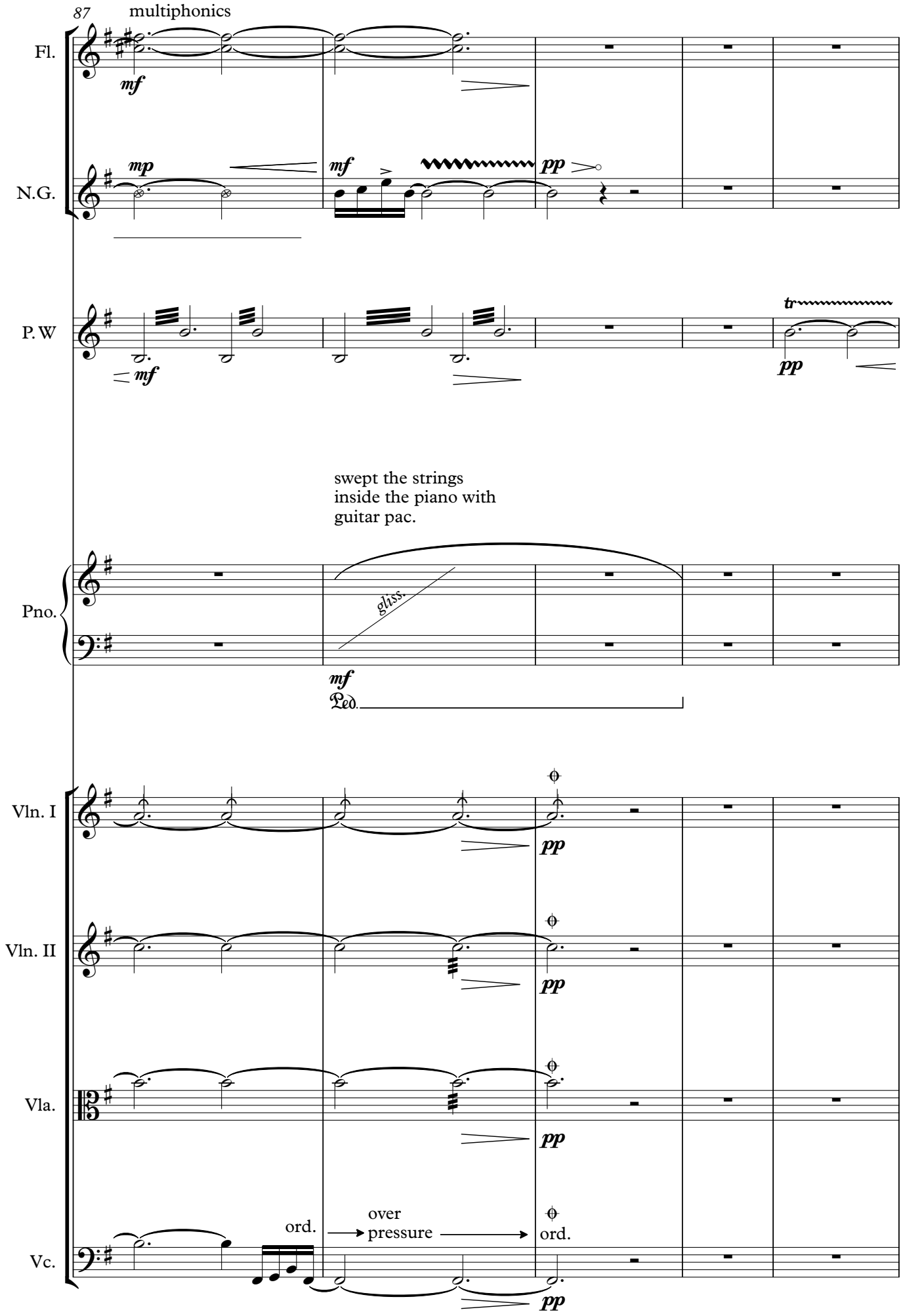

71
Fl.
mp
mf
N.G.
mp
mf
P.W
Pno.
Ped.
Ped.
Vln. I
sul tasto
p < mp
Vln. II
p < mp
ord.
sul pont.
p
mp
Vla.
p
mf
sul tasto
p < mp
ord.
sul pont.
p
mp
Vc.

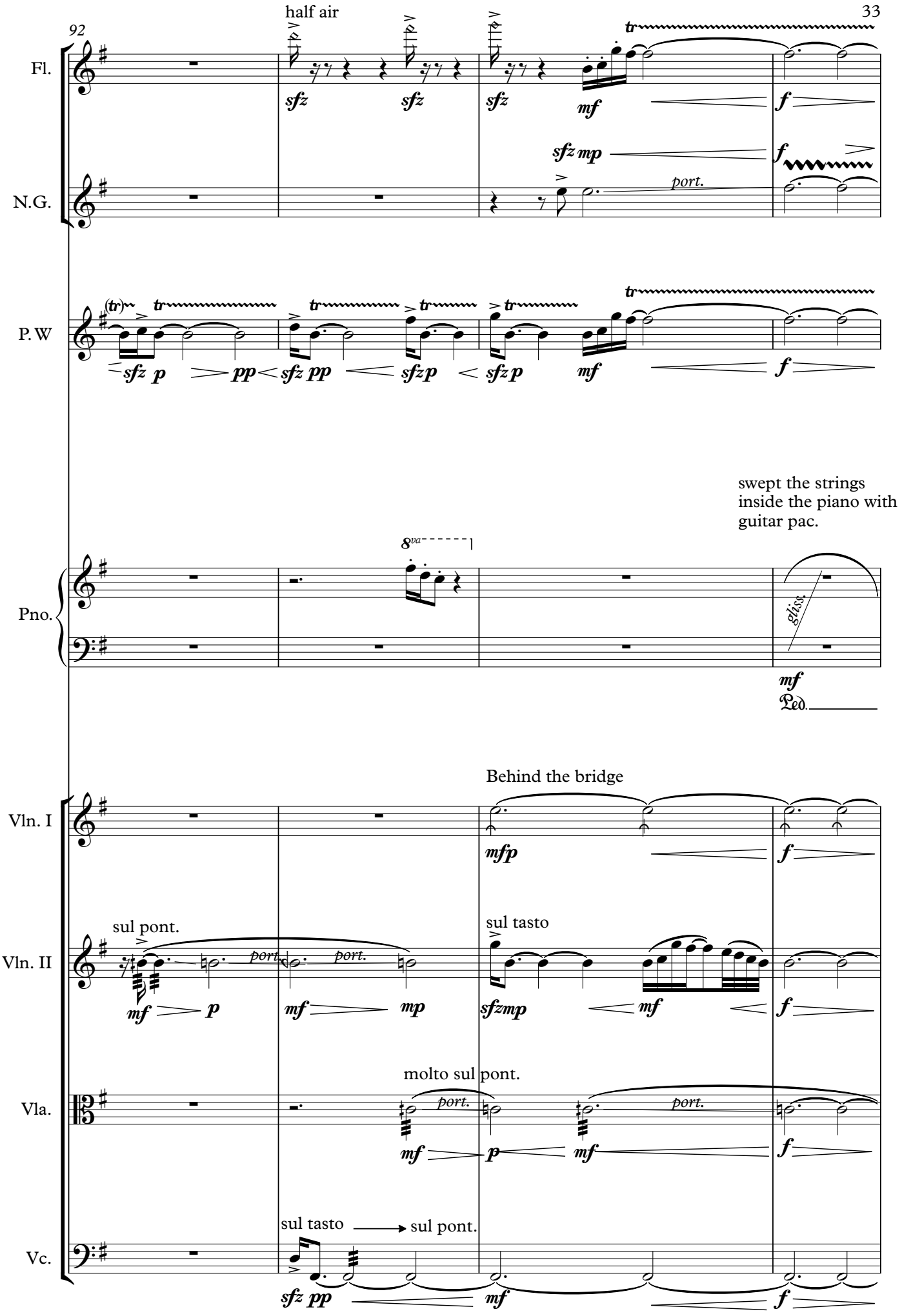

74
Fl.
port.
N.G.
port.
P. W
p
mf
Pno.
Ped.
Vln. I
sul tasto
p < mp
ord.
p
sul tasto
p < mp
p
Vln. II
p < mp
Vla.
sul tasto
p < mp
p
mf
sul tasto
p < mp
Vc.

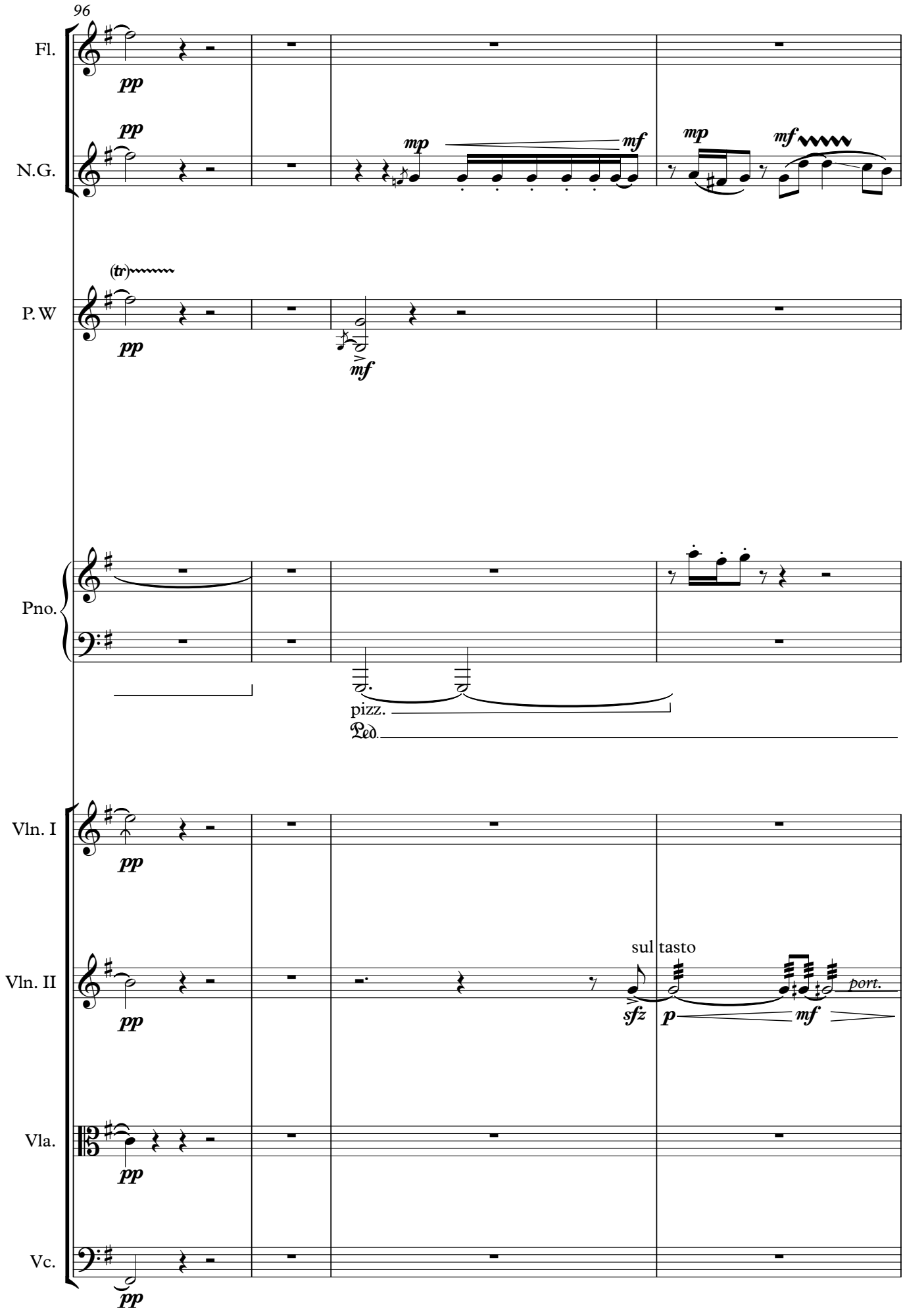

77
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
sul tasto
ord.
sul pont.
p
mp
Ped.

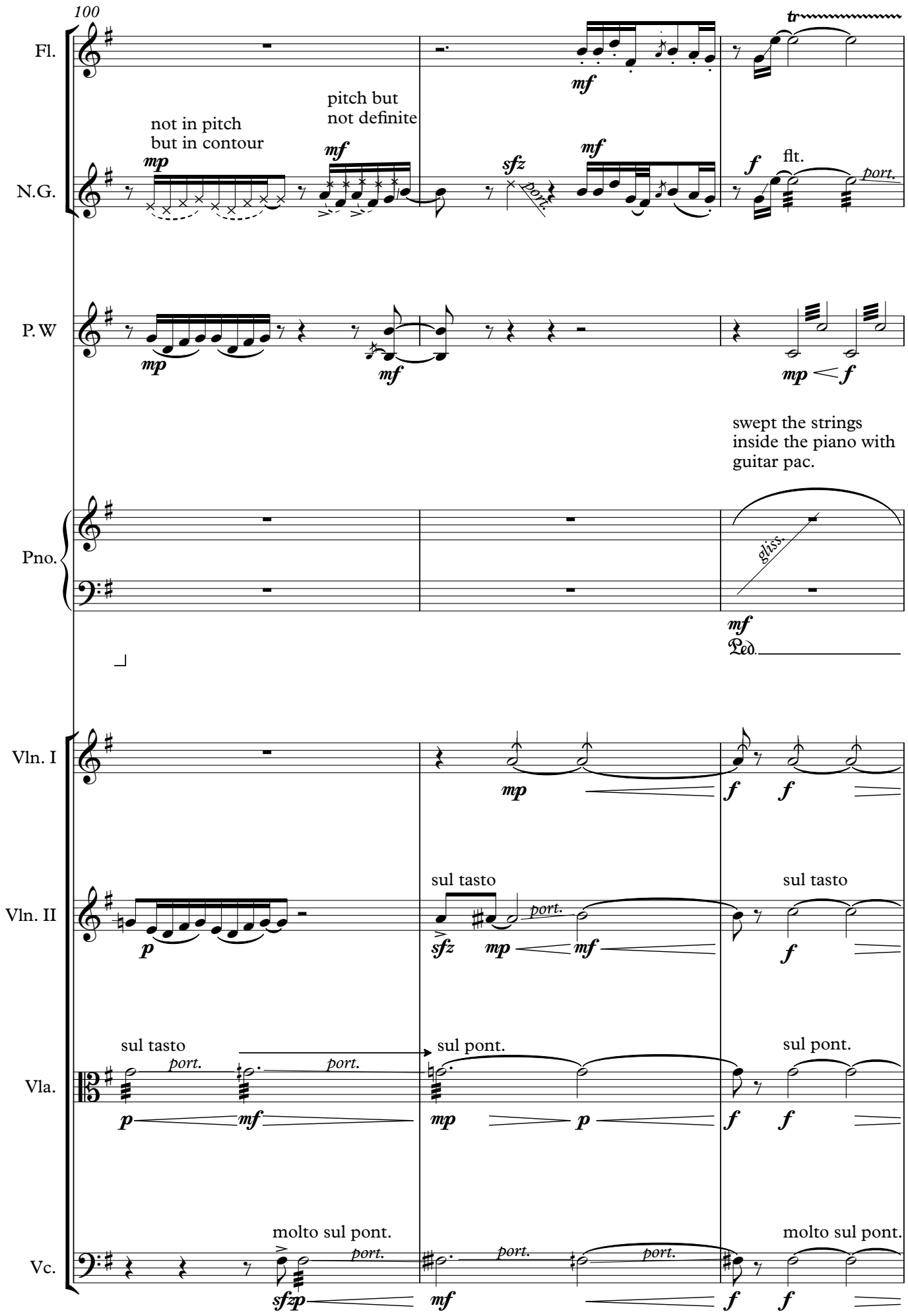

80
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
mp
ppp
p
3
mp
stop string
with finger
sffz
8vb
sul tasto
ord.
smfz pp

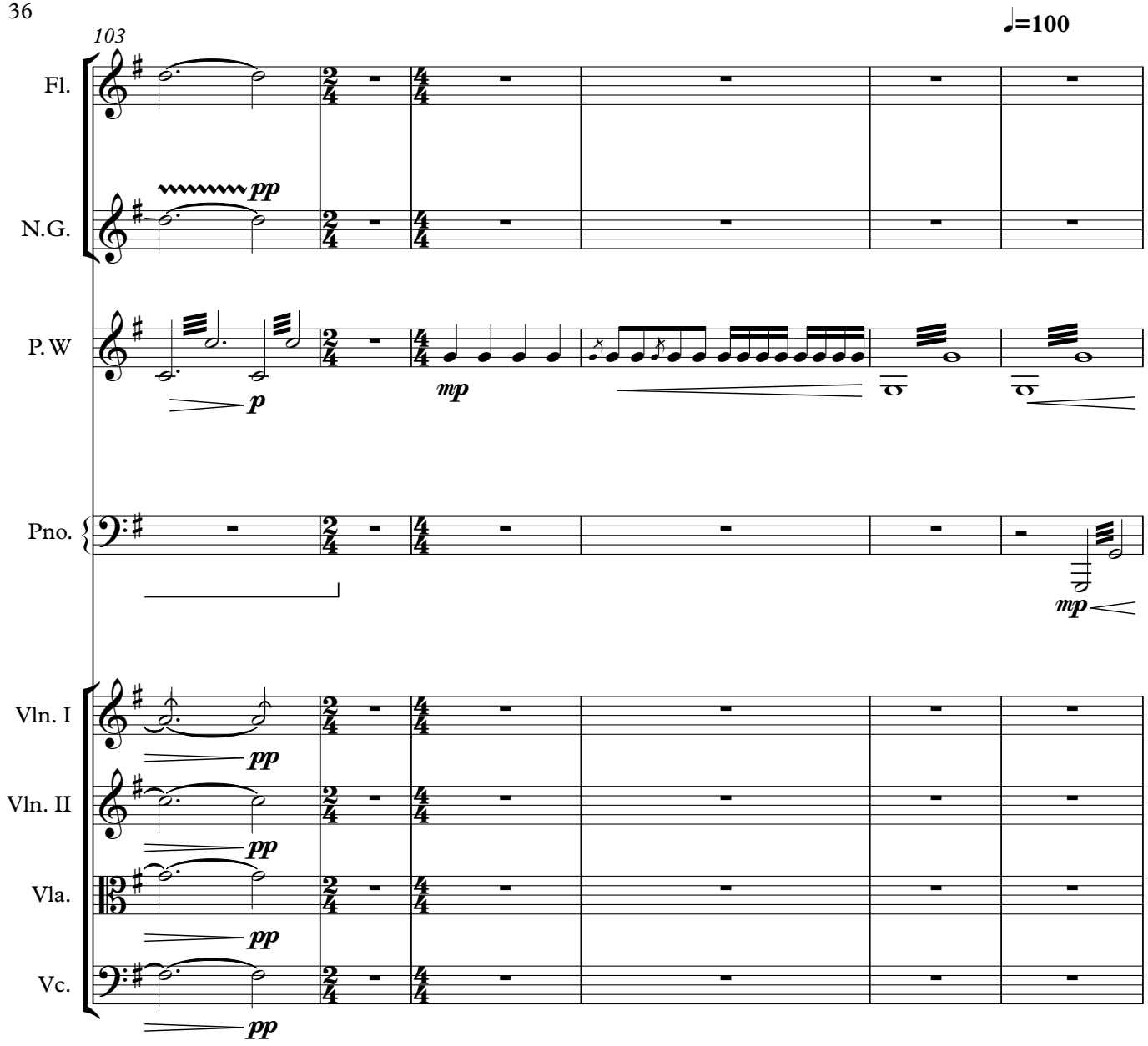

83
♩=90
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
Nae' Gyi
air through teeth
Shee
Stop String
with palm
pick the guitar pactrum
sul pont.
ord.
sul tasto
behind the bridge
ord.
sul tasto
sul tasto
port.
ord.
sul pont.
sul pont.
molto
sul pont.

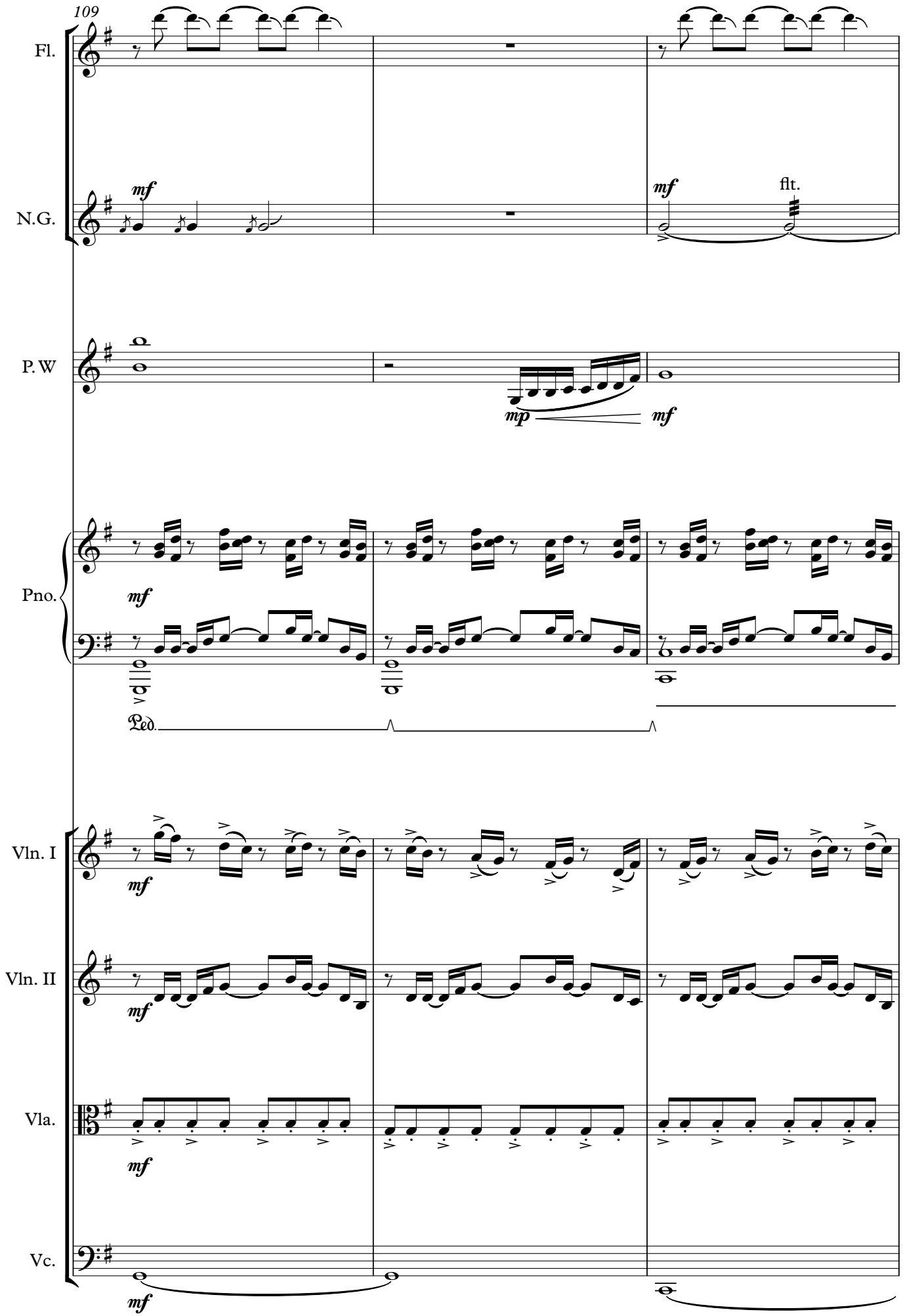

87
multiphonics
Fl.
mf
N.G.
mp
mf
pp
P.W
mf
tr
pp
swept the strings
inside the piano with
guitar pac.
Pno.
gliss.
mf
Ped.
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
ord.
over
pressure
ord.
pp


92
half air
Fl.
N.G.
P.W
port.
swept the strings
inside the piano with
guitar pac.
8va
Pno.
gliss.
Ped.
Behind the bridge
Vln. I
sul pont.
Vln. II
sul tasto
molto sul pont.
Vla.
sul tasto
sul pont.
Vc.

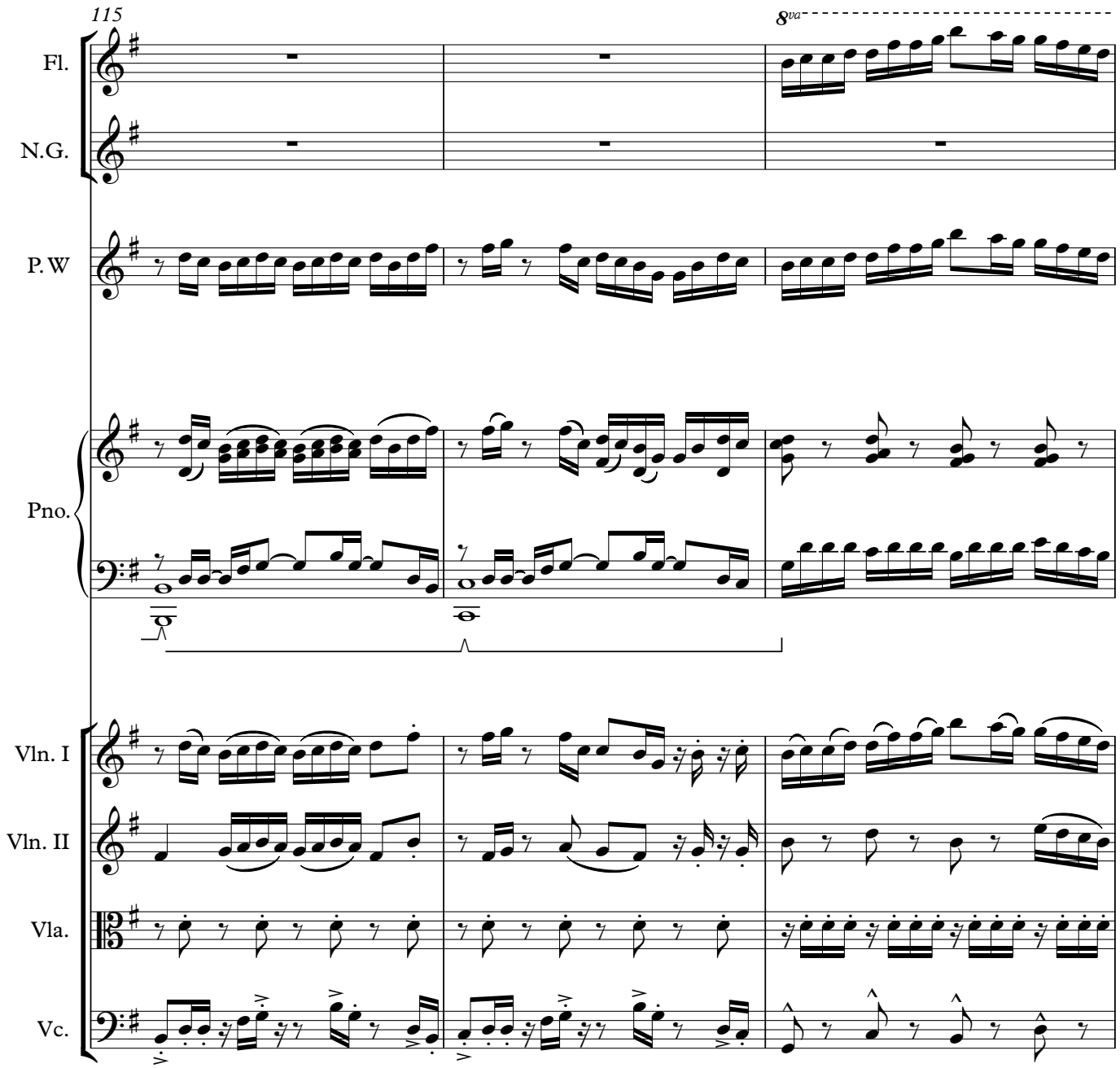

96
Fl.
pp
N.G.
pp
mp
mf
mp
mf
P. W
(tr)
pp
mf
Pno.
pizz.
Ped.
Vln. I
pp
Vln. II
pp
sul tasto
sfz
p
mf
port.
Vla.
pp
Vc.
pp

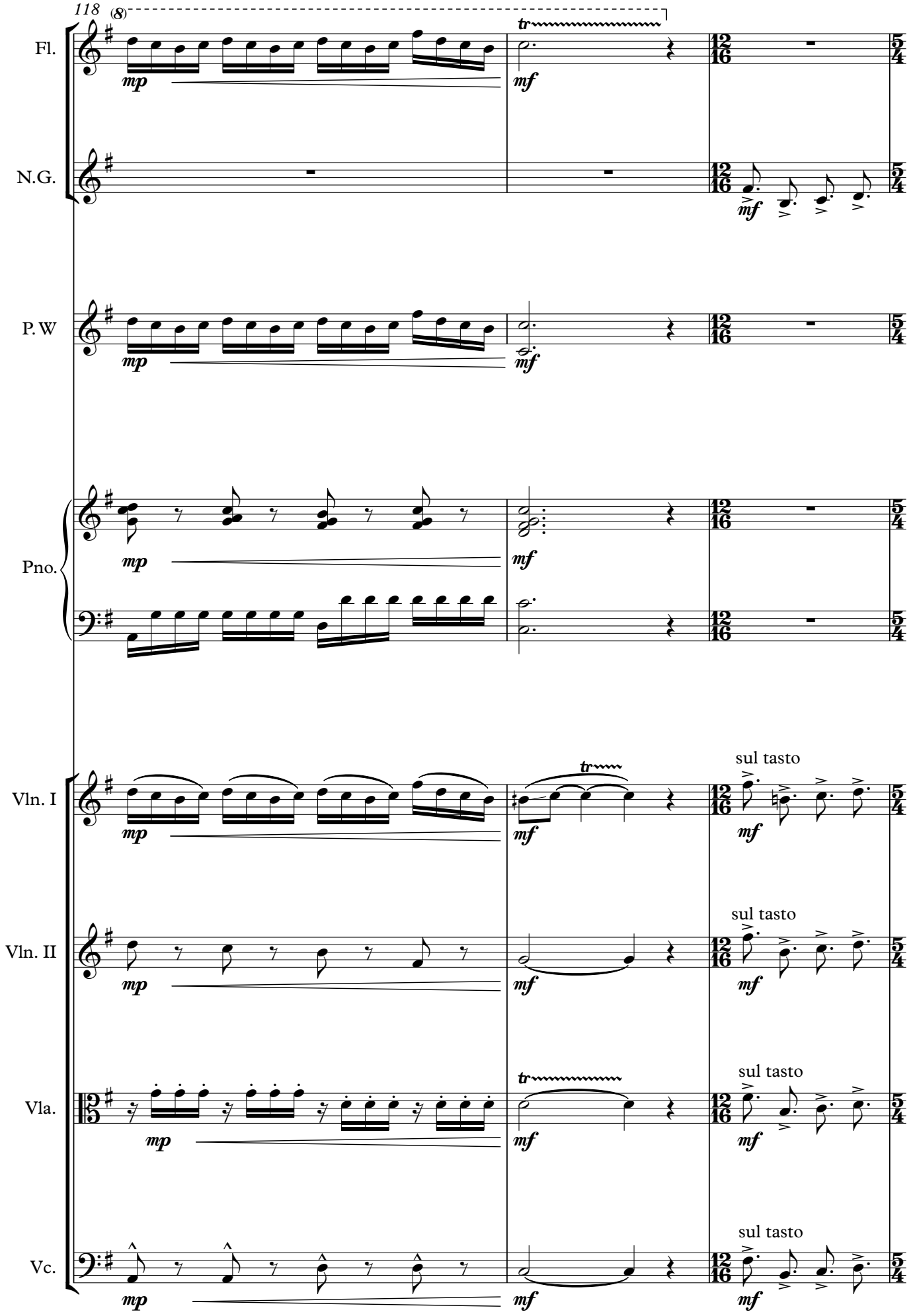

100
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
not in pitch
but in contour
pitch but
not definite
flt.
port.
swept the strings
inside the piano with
guitar pac.
gliss.
Ped.
sul tasto
sul pont.
molto sul pont.

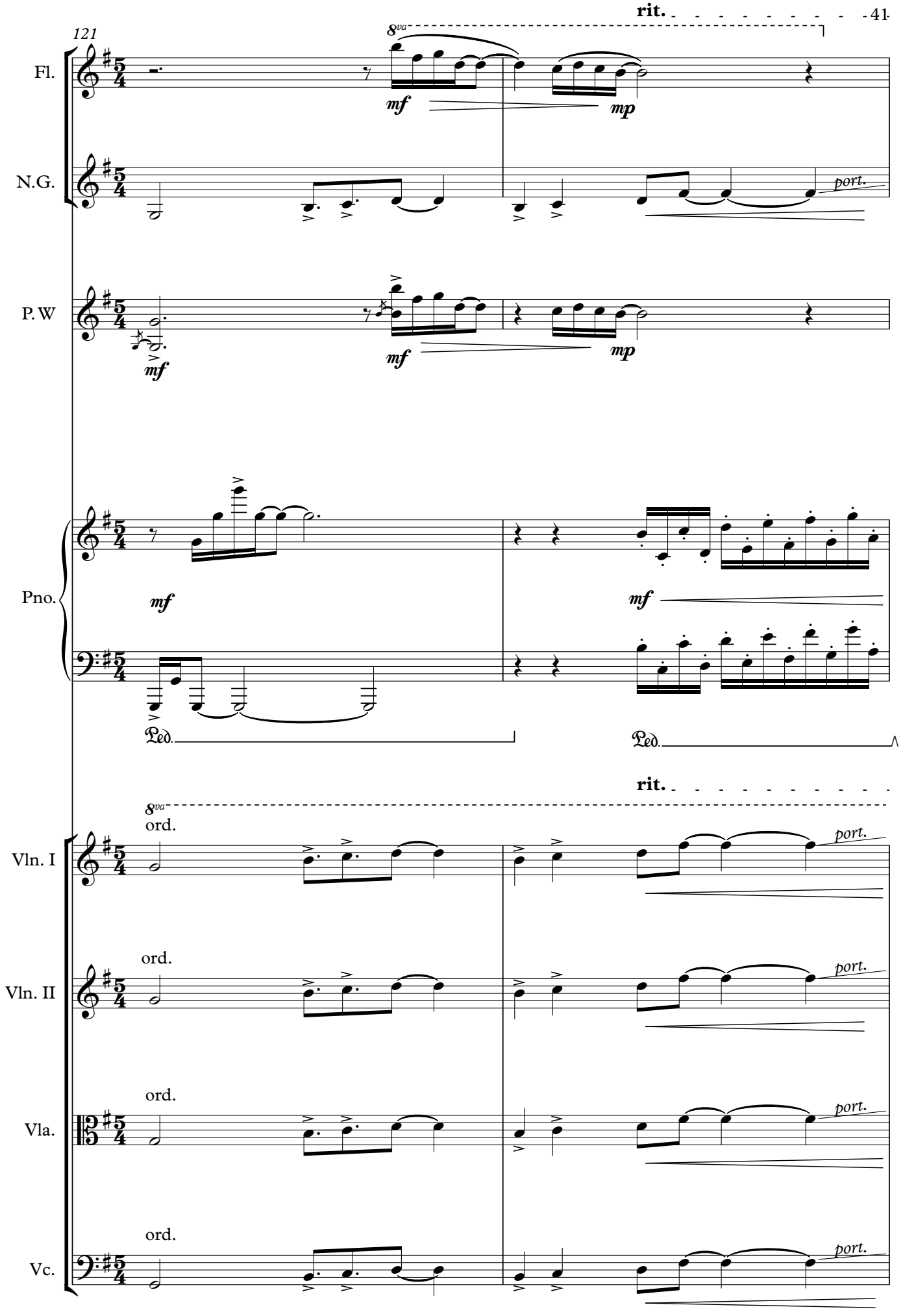

103
♩=100
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
pp
p
mp
mp
pp
pp
pp
pp

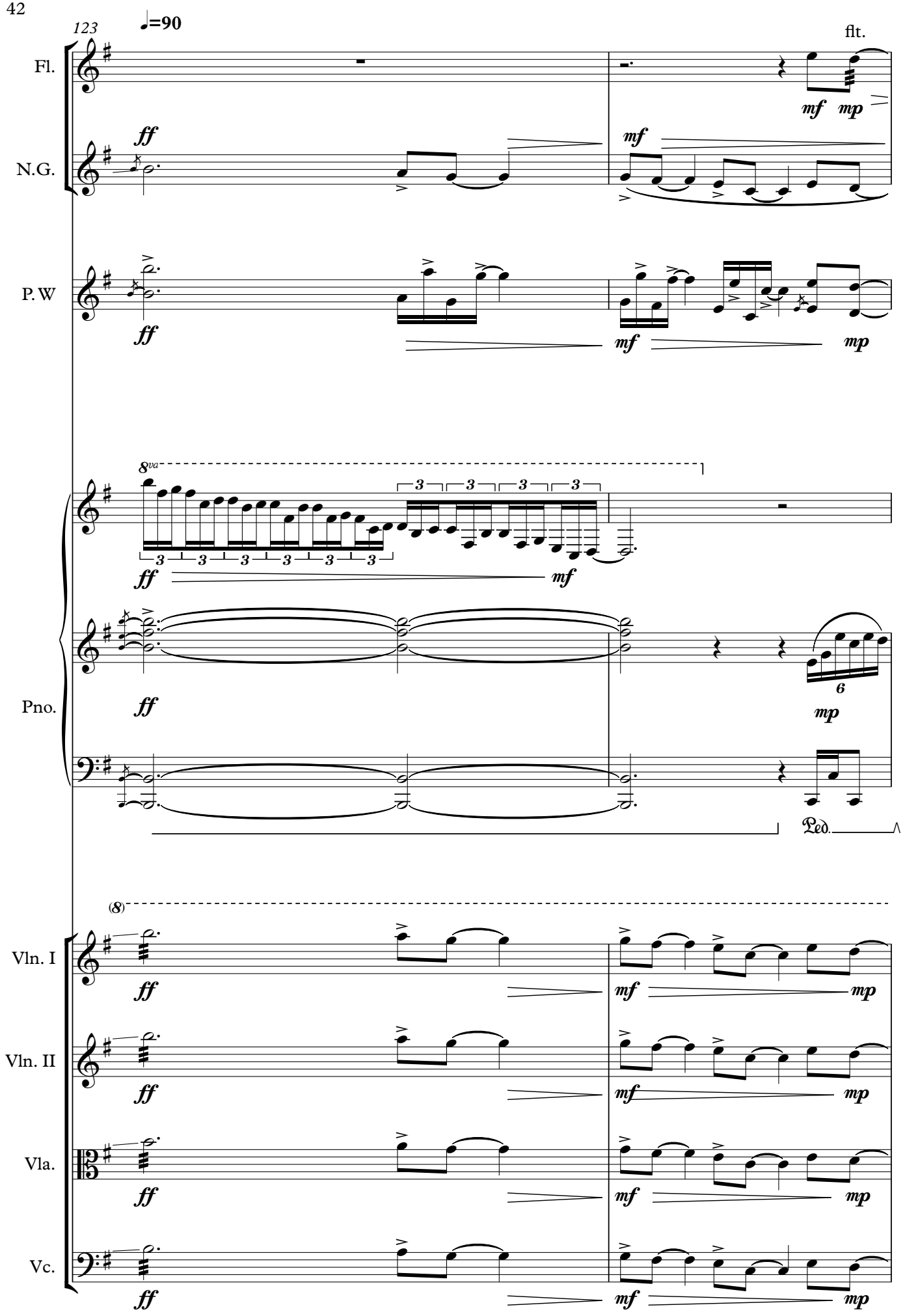

109
Fl.
N.G.
mf
flt.
P. W
mp
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.

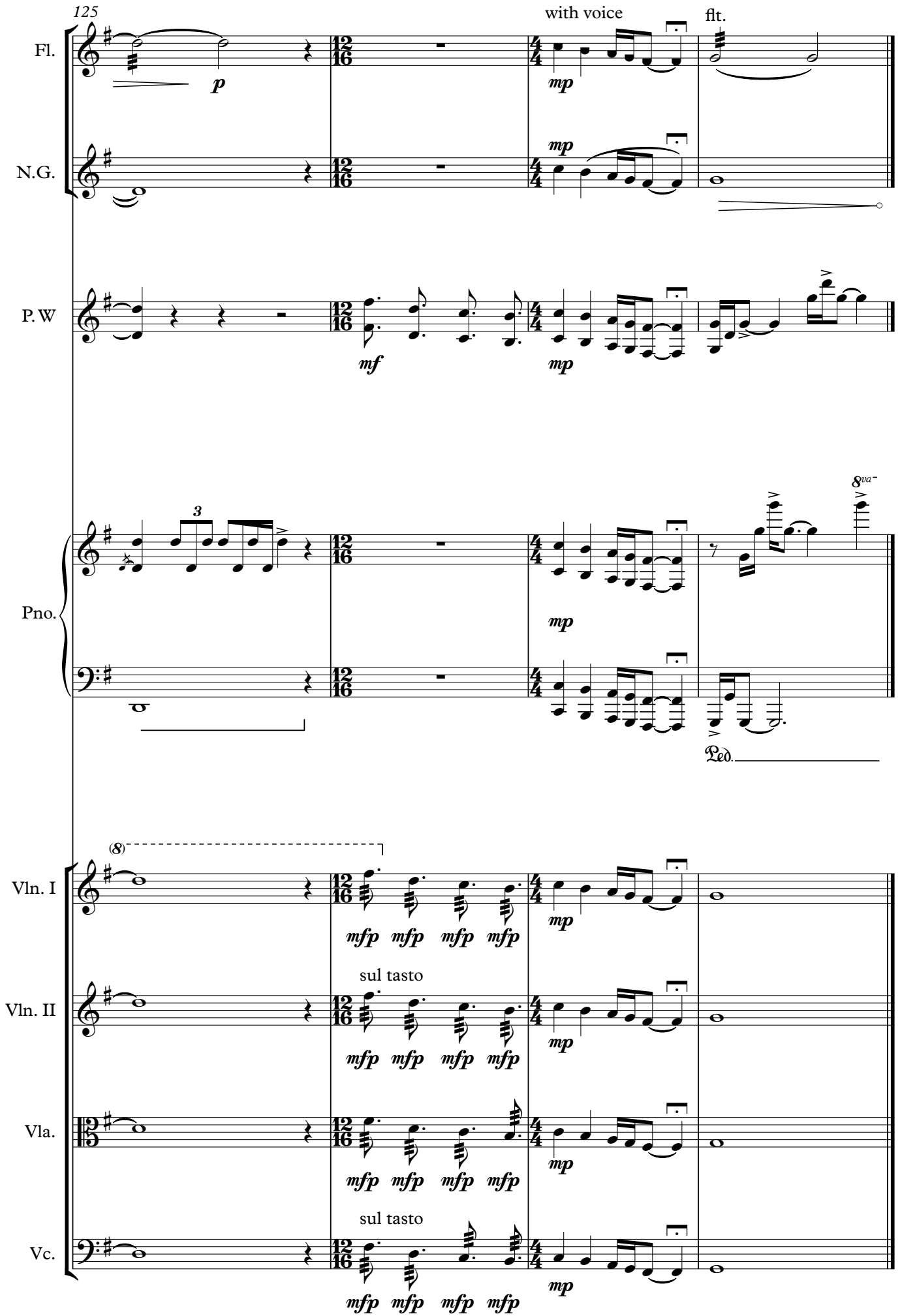
112
Fl.
mp
mf
N.G.
P.W
mf
Pno.
Vln. I
Vln. II
Vla.
Vc.


115
8va
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.


118
(8)
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
mp
mf
tr
sul tasto
12/16
5/4


121
rit.
8va
Fl.
mf
mp
N.G.
port.
P. W
mf
mp
Pno.
mf
mf
Ped.
Ped.
rit.
8va
ord.
Vln. I
port.
ord.
Vln. II
port.
ord.
Vla.
port.
ord.
Vc.
port.


123
♩=90
flt.
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
8va
(8)
ff
mf
mp
Ped.


125
with voice
flt.
Fl.
N.G.
P.W
Pno.
Vln. I
Vln. II
Vla.
Vc.
sul tasto
sul tasto
Ped.