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The Tale of Kieu

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# The tale of Kiều

for scordatura string orchestra

Based on the poem Truyện Kiều by Nguyễn Du

Full score

Transposing score

Ossia staves in C

Dylan Crismani

# Tuning I

In ratios:

In hertz:

Letter names:

Violins 1 & 2

I 81:64  
II 27:16  
III 9:8  
IV 3:2

Violins 1 & 2

I 662.28  
II 441.52  
III 294.35  
IV 196.23

Violins 1 & 2

I E  
II A  
III D  
IV G

Violins 3 & 4

I 729:512  
II 243:128  
III 81:64  
IV 27:16

Violins 3 & 4

I 745.06  
II 496.71  
III 331.14  
IV 220.75

Violins 3 & 4

I F#  
II B  
III E  
IV A

Violins 5 & 6

I 19683:16384  
II 6561:4096  
III 2187:2048  
IV 729:512

Violins 5 & 6

I 628.65  
II 419.1  
III 279.4  
IV 186.27

Violins 5 & 6

I D#  
II G#  
III C#  
IV F#

Violins 7 & 8

I 177147:131072  
II 59049:32768  
III 19683:16384  
IV 6561:4096

Violins 7 & 8

I 707.23  
II 471.48  
III 314.32  
IV 209.55

Violins 7 & 8

I E#  
II A#  
III D#  
IV G#

Violins 9, 10, 11 & 12

I 4782969:4194304  
II 1594323:1048576  
III 531441:524288  
IV 177147:131072

Violins 9, 10, 11 & 12

I 596.72  
II 397.81  
III 265.21  
IV 176.81

Violins 9, 10, 11 & 12

I D  
II G  
III C  
IV E#

Violas 1 & 2

I 27:16  
II 9:8  
III 3:2  
IV 1:1

Violas 1 & 2

I 441.52  
II 294.35  
III 196.23  
IV 130.82

Violas 1 & 2

I A  
II D  
III G  
IV C

Violas 3 & 4

I 59049:32768  
II 19683:16384  
III 6561:4096  
IV 2187:2048

Violas 3 & 4

I 471.48  
II 314.32  
III 209.55  
IV 139.7

Violas 3 & 4

I A#  
II D#  
III G#  
IV C#

Cellos 1 & 2

I 27:16  
II 9:8  
III 3:2  
IV 1:1

Cellos 1 & 2

I 220.76  
II 147.18  
III 98.12  
IV 65.41

Cellos 1 & 2

I A  
II D  
III G  
IV C

Cellos 3 & 4

I 6561:4096  
II 2187:2048  
III 729:512  
IV 243:128

Cellos 3 & 4

I 209.55  
II 139.7  
III 93.12  
IV 62.09

Cellos 3 & 4

I G#  
II C#  
III F#  
IV B

Contrabass I

I 3:2  
II 9:8  
III 27:16  
IV 81:64

Contrabass I

I 98.12  
II 73.59  
III 55.19  
IV 41.39

Contrabass I

I G  
II D  
III A  
IV E

Contrabass II

I 6561:4096  
II 19683:16384  
III 59049:32768  
IV 177147:131072

Contrabass II

I 104.77  
II 78.58  
III 58.94  
IV 44.20

Contrabass II

I G#  
II D#  
III A#  
IV E#

# Tuning II

The relationship of a perfect fifth between strings IV to III, III to II, and II to I is retained for each instrumental table in this scordatura, as is the relationship of a perfect fourth for the two contrabasses. With this in mind, each table can either choose to re-tune each string using an electronic tuner, or re-tune string IV with an electronic tuner and then re-tune the remaining strings by ear.

## Premise

The premise underlying this piece is that the 46-pitch just intonation tonnetz shown on the following page can be achieved by an orchestra composed of conventional instrumentalists, with no specialisation in the theory or practice of just intonation. Provided that the orchestra are willing to re-tune according to the specified scordatura, and that each instrumentalist can play up to the eighth harmonic on each string of their instrument, then the tuning model illustrated on the next page is theoretically possible.

There are a number of variables which will cause the piece to never be 100% intonationally accurate, such as string width, length, elasticity, bow position, and pressure. Despite this, 95% accuracy may be attainable, and in any case 100% accuracy is not the true goal of this piece of music. Its true goal is to open the door to new sounds, the theory of just intonation is simply the vehicle which can help this piece of music arrive at its destination.

## Notation

The notation for this piece of music has been written in two ways. The first is the approximate sounding pitches. The second is as node points, or where the players should touch the strings in order for the sounding pitches to sound correctly. The node points have been scored as a kind of tablature, as the observant reader will quickly realise. The intention is that despite the scordatura tuning, the players will read the score as if no re-tuning has taken place. This treatment essentially turns a very large portion of the orchestra into transposing instruments, where the pitches written are not the same as those that will sound at 'concert pitch', so the notation of harmonics is simply a guide of where to place one's fingers.

In the interest of producing a clean, neat and readable score, no microtonal alterations such as exotic accidentals, or cent deviations have been included in the notation.

Therefore the notated sounding pitches are approximations only, they will not sound exactly as they appear, in many cases they will sound rather sharper or flatter than notated.

## Performance notes

Diamond shaped note heads indicate where one should place one's finger on the string, as if the string is in its normal tuning.

O.P. indicates that particular note is to be played with over pressure, creating more noise and texture than pitch.

Norm indicates that the player should return to a normal level of bow pressure.

Glissandi that move up or down to a comma indicates that the glissando should end not necessarily on a pitched sound, but simply until there is no more string left to move on.

Ord. indicates a return to normal bow position after being either sul pont. or flautando.



Trăm năm trong cõi người ta,  
 Chữ tài chữ mệnh khéo là ghét nhau.  
 Trải qua một cuộc bể dâu,  
 Những điều trông thấy mà đau đớn lòng.  
 Lạ gì bỉ sắc tư phong,  
 Trời xanh quen thói má hồng đánh ghen.

稟辭韌塊馱些  
 斡才斡命窖羅怙饒  
 破戈沒局液櫛  
 仍調韞篋包疔疽悉  
 選之彼嗇斯豐  
 歪撐帽貝膈紅打慳

What tragedies take place  
 within each circling space of years!  
 ‘Rich in good looks’ appears  
 to mean poor luck and tears of woe;  
 which may sound strange, I know,  
 but is not really so, I swear,  
 since Heaven everywhere  
 seems jealous of the fair of face.

(English translation by Michael Counsell)

## Orchestra

6 first violins

6 second violins

4 violas

4 cellos

2 contrabasses

# The tale of Kiều

Moderato, unsettling  $\text{♩} = 100$

I  
The grave of Đạm Tiên

The score is organized into systems for each instrument family. Each system includes a 'Sounding pitches' staff and a 'Tablature' staff. The instruments are: Violins 1 & 2, Violins 3 & 4, Violins 5 & 6, Violins 7 & 8, Violins 9 & 10, Violins 11 & 12, Violas 1 & 2, Violas 3 & 4, Cellos 1 & 2, Cellos 3 & 4, Contrabass 1, and Contrabass 2. The music is in 4/4 time and features a variety of dynamics including *mp*, *pp*, and *p*. Performance techniques such as *flautando*, *arco*, *sul pont.*, and *divisi* are indicated throughout. The score is divided into measures, with some measures containing multiple rests or specific fingering instructions. The overall mood is 'Moderato, unsettling'.











36

Sounds

Vln. 1 & 2

flautando  
IV unis.

pp

pp

p

mf

mf

f

ff

O.P. → Norm.

I

Senza sord.

Tab.

pp

pp

p

mf

mf

f

ff

ff

Sounds

Vln. 3 & 4

pp

pp

p

mf

mf

f

ff

O.P. → Norm.

I

I divisi

Senza sord.

Tab.

pp

pp

p

mf

mf

f

ff

ff

Sounds

Vln. 5 & 6

pp

pp

p

mf

mf

f

ff

O.P. → Norm.

I

unis.

IV

Senza sord.

Tab.

pp

pp

p

mf

mf

f

ff

ff

Sounds

Vln. 7 & 8

pp

pp

p

mf

mf

f

ff

O.P. → Norm.

II

II

Senza sord.

Tab.

pp

pp

p

mf

mf

f

ff

ff

Sounds

Vln. 9 & 10

pp

pp

p

mf

mf

f

ff

O.P. → Norm.

III

III

Senza sord.

Tab.

pp

pp

p

mf

mf

f

ff

ff

Sounds

Vln. 11 & 12

pp

pp

p

mf

mf

f

ff

O.P. → Norm.

III

IV

Senza sord.

Tab.

pp

pp

p

mf

mf

f

ff

ff

Sounds

Vla. 1 & 2

pp

pp

p

mf

mf

f

ff

O.P. → Norm.

I

Senza sord.

Tab.

pp

pp

p

mf

mf

f

ff

ff

Sounds

Vla. 3 & 4

pp

pp

p

mf

mf

f

ff

O.P. → Norm.

I unis.

Senza sord.

Tab.

pp

pp

p

mf

mf

f

ff

ff

Sounds

Vc. 1 & 2

pp

pp

p

mf

mf

f

ff

O.P. → Norm.

Senza sord.

Tab.

pp

pp

p

mf

mf

f

ff

ff

Sounds

Vc. 3 & 4

pp

pp

p

mf

mf

f

ff

O.P. → Norm.

III unis.

Senza sord.

Tab.

pp

pp

p

mf

mf

f

ff

ff

Sounds

Cb. 1

pp

pp

p

mf

mf

f

ff

O.P. → Norm.

Senza sord.

Tab.

pp

pp

p

mf

mf

f

ff

ff

Sounds

Cb. 2

pp

pp

p

mf

mf

f

ff

O.P. → Norm.

Senza sord.

Tab.

pp

pp

p

mf

mf

f

ff

ff

pp

pp

p

mf

f

ff

ff

I  
The grave of Đạm Tiên

2

This musical score page contains the following parts and markings:

- Vln. 1 & 2:** Starts with *fff* and *Norm.* dynamics. Includes fingerings III, IV, and *divisi* instructions.
- Vln. 3 & 4:** Starts with *fff*. Includes fingerings II, III, and *div.* instructions.
- Vln. 5 & 6:** Starts with *fff* and *Norm.* dynamics. Includes fingerings III, IV, and *divisi* instructions.
- Vln. 7 & 8:** Starts with *fff* and *Norm.* dynamics. Includes fingerings IV, III, and *flautando* markings.
- Vln. 9 & 10:** Starts with *fff* and *Norm.* dynamics. Includes fingerings IV, I, and *flautando* markings.
- Vln. 11 & 12:** Starts with *fff* and *Norm.* dynamics. Includes fingerings IV, I, and *flautando* markings.
- Vla. 1 & 2:** Starts with *fff* and *Norm.* dynamics. Includes fingerings II, IV, and *flautando* markings.
- Vla. 3 & 4:** Starts with *fff* and *Norm.* dynamics. Includes fingerings III, IV, and *flautando* markings.
- Vc. 1 & 2:** Starts with *fff* and *Norm.* dynamics. Includes fingerings II, IV, and *flautando* markings.
- Vc. 3 & 4:** Starts with *fff* and *Norm.* dynamics. Includes fingerings I, IV, and *flautando* markings.
- Cb. 1:** Starts with *fff* and *Norm.* dynamics. Includes fingerings I, II, and *flautando* markings.
- Cb. 2:** Starts with *fff* and *Norm.* dynamics. Includes fingerings I and *flautando* markings.

Dynamic markings include *fff*, *mp*, *mf*, *f*, *subito p*, and *p*. Performance instructions include *Norm.*, *flautando*, *div.*, *divisi*, and *unis.*



57

**Vln. 1 & 2**  
Sounds: *p*, *p*, *p*, *f*, *p*, *mf*  
Tab.: *p*, *p* IV, *f*, *p*, *mf*

**Vln. 3 & 4**  
Sounds: *p*, *p*, *p*, *f*, *p*, *mf*  
Tab.: *p*, *p*, *p*, *f*, *p*, *mf*

**Vln. 5 & 6**  
Sounds: *p*, *p*, *p*, *f*, *p*, *mf*  
Tab.: *p*, *p* IV, *p*, *f*, *mf*, *p*, *mf*

**Vln. 7 & 8**  
Sounds: *p*, *p*, *p*, *f*, *p*, *mf*  
Tab.: *p*, *p*, *p*, *f*, *mf*, *mf*

**Vln. 9 & 10**  
Sounds: *p*, *p*, *p*, *f*, *p*, *mf*  
Tab.: *p*, *p*, *p*, *f*, *p*, *mf*

**Vln. 11 & 12**  
Sounds: *p*, *p*, *p*, *f*, *p*, *mf*  
Tab.: *p*, *p*, *p*, *f*, *p*, *mf*

**Vla. 1 & 2**  
Sounds: *p*, *p*, *p*, *f*, *p*, *mf*  
Tab.: *p*, *p* IV, *p*, *f*, *mf*, *mf*

**Vla. 3 & 4**  
Sounds: *p*, *p*, *p*, *f*, *p*, *mf*  
Tab.: *p*, *p*, *p*, *f*, *mf*, *mf*

**Vc. 1 & 2**  
Sounds: *p*, *p*, *p*, *f*, *p*, *mf*  
Tab.: *p*, *p*, *p*, *f*, *mf*, *mf*

**Vc. 3 & 4**  
Sounds: *p*, *p*, *p*, *f*, *p*, *mf*  
Tab.: *p*, *p*, *p*, *f*, *mf*, *mf*

**Cb. 1**  
Sounds: *p*, *p*, *p*, *f*, *p*, *mf*  
Tab.: *p*, *p*, *p*, *f*, *p*, *mf*

**Cb. 2**  
Sounds: *p*, *p*, *p*, *f*, *p*, *mf*  
Tab.: *p*, *p*, *p*, *f*, *p*, *mf*





Adagio, delicata ♩ = 60

meno mosso

a tempo

70

Vln. 1 & 2  
I arco sul pont. *p* < *mf* > *p*

Tab. II *p* < *mf* > *p*

Vln. 3 & 4  
arco divisi sul pont. III *p* < *mf* > *p*  
sul pont. III *p* < *mf* > *p*  
IV *p* < *mf* > *p*  
IV *p* < *mf* > *p*  
IV *pp* < *mp* > *pp*  
IV *pp* < *mp* > *pp*  
III ord. unis. III *p* < *mf* > *p*  
III ord. unis. III *p* < *mf* > *p*  
III ord. unis. III *pp* < *mp* > *pp*  
III ord. unis. III *pp* < *mp* > *pp*  
III ord. unis. III *p* < *mf* > *p*  
III ord. unis. III *ppp* < *p* > *ppp*

Vln. 5 & 6  
arco divisi sul pont. III *p* < *mf* > *p*  
sul pont. III *p* < *mf* > *p*  
IV *p* < *mf* > *p*  
IV *p* < *mf* > *p*  
IV *pp* < *mp* > *pp*  
IV *pp* < *mp* > *pp*  
III ord. unis. III *p* < *mf* > *p*  
III ord. unis. III *p* < *mf* > *p*  
III ord. unis. III *pp* < *mp* > *pp*  
III ord. unis. III *pp* < *mp* > *pp*  
III ord. unis. III *p* < *mf* > *p*  
III ord. unis. III *ppp* < *p* > *ppp*

Vln. 7 & 8  
II arco divisi sul pont. III *p* < *mf* > *p*  
sul pont. III *p* < *mf* > *p*  
II ord. unis. II *pp* < *mp* > *pp*  
II ord. unis. II *pp* < *mp* > *pp*  
II ord. unis. II *pp* < *mp* > *pp*  
II ord. unis. II *pp* < *mp* > *pp*  
III ord. unis. III *p* < *mf* > *p*  
III ord. unis. III *p* < *mf* > *p*  
III ord. unis. III *pp* < *mp* > *pp*  
III ord. unis. III *pp* < *mp* > *pp*  
III ord. unis. III *p* < *mf* > *p*  
III ord. unis. III *ppp* < *p* > *ppp*

Vln. 9 & 10  
IV arco sul pont. *p* < *mf* > *p*

Tab. IV *p* < *mf* > *p*

Vln. 11 & 12  
IV arco sul pont. *p* < *mf* > *p*

Tab. IV *p* < *mf* > *p*

Vla. 1 & 2  
III div. arco sul pont. *p* < *mf* > *p*  
sul pont. unis. I *p* < *mf* > *p*  
IV *p* < *mf* > *p*  
IV *p* < *mf* > *p*  
IV *pp* < *mp* > *pp*  
IV *pp* < *mp* > *pp*  
III ord. unis. III *p* < *mf* > *p*  
III ord. unis. III *p* < *mf* > *p*  
III ord. unis. III *pp* < *mp* > *pp*  
III ord. unis. III *pp* < *mp* > *pp*

Vla. 3 & 4  
I arco unis. ord. *pp* < *mp* > *pp*  
I *pp* < *mp* > *pp*  
I ord. *pp* < *mp* > *pp*  
I ord. *pp* < *mp* > *pp*  
I ord. *p* < *mf* > *p*  
I ord. *p* < *mf* > *p*  
IV *p* < *mf* > *p*  
IV *p* < *mf* > *p*

Vc. 1 & 2  
arco unis. sul pont. I *p* < *mf* > *p*  
sul pont. unis. II *pp*  
II *pp*

Vc. 3 & 4  
ord. arco unis. II *p*  
II *p*

Cb. 1

Cb. 2  
II sul pont. arco *p* < *mf* > *p*  
III ord. *pp* < *mp* > *pp*  
ord. *pp* < *mp* > *pp*  
ord. *p* < *mf* > *p*  
ord. *p* < *mf* > *p*  
III ord. *pp* < *mp* > *pp*  
III ord. *pp* < *mp* > *pp*  
III ord. *p* < *mf* > *p*  
III ord. *p* < *mf* > *p*  
III ord. *pp* < *mp* > *pp*  
III ord. *pp* < *mp* > *pp*

78 4

Vln. 1 & 2  
 Tab.  
 Sounds  
 Vln. 3 & 4  
 Tab.  
 Sounds  
 Vln. 5 & 6  
 Tab.  
 Sounds  
 Vln. 7 & 8  
 Tab.  
 Sounds  
 Vln. 9 & 10  
 Tab.  
 Sounds  
 Vln. 11 & 12  
 Tab.  
 Sounds  
 Vla. 1 & 2  
 Tab.  
 Sounds  
 Vla. 3 & 4  
 Tab.  
 Sounds  
 Vc. 1 & 2  
 Tab.  
 Sounds  
 Vc. 3 & 4  
 Tab.  
 Sounds  
 Cb. 1  
 Tab.  
 Sounds  
 Cb. 2  
 Tab.  
 Sounds

Musical score for Kim Trọng, page 18. The score is arranged in a system of 18 staves, grouped into 9 pairs. Each pair consists of a 'Sounds' staff (top) and a 'Tab.' staff (bottom). The instruments are: Vln. 1 & 2, Vln. 3 & 4, Vln. 5 & 6, Vln. 7 & 8, Vln. 9 & 10, Vln. 11 & 12, Vla. 1 & 2, Vla. 3 & 4, Vc. 1 & 2, Vc. 3 & 4, Cb. 1, and Cb. 2. The score includes various musical notations such as dynamics (p, mf, f, pp), articulation (accents, slurs), and performance techniques (sul pont., unis., divisi., ord.). The time signature is 3/4. The page number '18' is in the top left, and the title 'II Kim Trọng' is at the top center. A box containing '78' and '4' is in the top left corner.

85 5

**Vln. 1 & 2**  
Sounds  
Tab.

**Vln. 3 & 4**  
Sounds  
Tab.

**Vln. 5 & 6**  
Sounds  
Tab.

**Vln. 7 & 8**  
Sounds  
Tab.

**Vln. 9 & 10**  
Sounds  
Tab.

**Vln. 11 & 12**  
Sounds  
Tab.

**Vla. 1 & 2**  
Sounds  
Tab.

**Vla. 3 & 4**  
Sounds  
Tab.

**Vc. 1 & 2**  
Sounds  
Tab.

**Vc. 3 & 4**  
Sounds  
Tab.

**Cb. 1**  
Sounds  
Tab.

**Cb. 2**  
Sounds  
Tab.



99 a tempo

7

Violin 1 & 2: Sounds, Tab. Dynamics: *pp*, *p*. Instructions: *decrecendo al niente*, *sul pont.*

Violin 3 & 4: Sounds, Tab. Dynamics: *f*, *pp*, *p*. Instructions: *decrecendo al niente*, *sul pont.*

Violin 5 & 6: Sounds, Tab. Dynamics: *f*, *p*, *pp*. Instructions: *decrecendo al niente*, *sul pont.*, *ord.*

Violin 7 & 8: Sounds, Tab. Dynamics: *f*, *p*, *pp*. Instructions: *decrecendo al niente*, *sul pont.*, *ord.*

Violin 9 & 10: Sounds, Tab. Dynamics: *pp*, *p*. Instructions: *decrecendo al niente*, *sul pont.*

Violin 11 & 12: Sounds, Tab. Dynamics: *p*. Instructions: *sul pont.*

Viola 1 & 2: Sounds, Tab. Dynamics: *pp*, *p*. Instructions: *decrecendo al niente*, *sul pont.*

Viola 3 & 4: Sounds, Tab. Dynamics: *f*, *p*, *pp*. Instructions: *decrecendo al niente*, *sul pont.*, *ord.*

Violoncello 1 & 2: Sounds, Tab. Dynamics: *f*, *p*. Instructions: *decrecendo al niente*, *sul pont.*

Violoncello 3 & 4: Sounds, Tab. Dynamics: *f*, *p*. Instructions: *decrecendo al niente*, *sul pont.*



116 Vivace, like a river ♩ = 140

The musical score is organized into systems for different instrument groups. Each system includes a 'Sounds' staff (treble or bass clef) and a 'Tab.' staff (guitar-style notation). The groups are:

- Vln. 1 & 2**: Violins 1 and 2, treble clef.
- Vln. 3 & 4**: Violins 3 and 4, treble clef.
- Vln. 5 & 6**: Violins 5 and 6, treble clef.
- Vln. 7 & 8**: Violins 7 and 8, treble clef.
- Vln. 9 & 10**: Violins 9 and 10, treble clef. Includes dynamics *p* and *arco*, and fingering *I*.
- Vln. 11 & 12**: Violins 11 and 12, treble clef. Includes dynamics *p* and *arco*, and fingering *II*.
- Vla. 1 & 2**: Violas 1 and 2, alto clef. Includes dynamics *mf* and *arco*, and fingering *IV*.
- Vla. 3 & 4**: Violas 3 and 4, alto clef.
- Vc. 1 & 2**: Violoncellos 1 and 2, bass clef.
- Vc. 3 & 4**: Violoncellos 3 and 4, bass clef.
- Cb. 1**: Contrabass 1, bass clef.
- Cb. 2**: Contrabass 2, bass clef.

The score shows measures 116 through 121. The first five systems (Vln. 1-12) are mostly blank, with some notes appearing in measures 119-121. The **Vla. 1 & 2** system shows a rhythmic pattern of eighth notes starting in measure 116, with dynamics *mf* and *arco* markings. The remaining systems (Vla. 3 & 4, Vc. 1 & 2, Vc. 3 & 4, Cb. 1, Cb. 2) are blank.



122

Sounds *p*  
**Vln. 1 & 2**  
 Tab. *pizz.* I *p*

Sounds *p*  
**Vln. 3 & 4**  
 Tab. *pizz.* III *p*

Sounds *p*  
**Vln. 5 & 6**  
 Tab. *IV pizz.* *p*

Sounds *p*  
**Vln. 7 & 8**  
 Tab. *pizz.* III *p*

Sounds *8va*  
**Vln. 9 & 10**  
 Tab. *8va* *divis* I II *8va*

Sounds *8va*  
**Vln. 11 & 12**  
 Tab. *8va* *mf* IV *mf*

Sounds *8va*  
**Vla. 1 & 2**  
 Tab. *8va*

Sounds *p*  
**Vla. 3 & 4**  
 Tab. *pizz.* II *p* *I arco unis.* *15va*

Sounds *mf*  
**Vc. 1 & 2**  
 Tab. *mf* *arco unis.* I II

Sounds *p*  
**Vc. 3 & 4**  
 Tab. *pizz.* III *p*

Sounds *p*  
**Cb. 1**  
 Tab. *IV pizz.* *p*

Sounds *p*  
**Cb. 2**  
 Tab. *II pizz.* *p*

III  
The Tiền Đường River

128

This musical score page, numbered 128, is for the third movement of 'The Tiền Đường River'. It features a variety of instruments and parts:

- Vln. 1 & 2:** Violins 1 and 2, starting with a forte (*mf*) dynamic and *arco* (bowed) playing.
- Tab.:** Tablature for the Violin 1 & 2 parts.
- Vln. 3 & 4:** Violins 3 and 4, playing *pizz.* (pizzicato) with a piano (*p*) dynamic.
- Tab.:** Tablature for the Violin 3 & 4 parts.
- Vln. 5 & 6:** Violins 5 and 6, playing *pizz.* (pizzicato) with a piano (*p*) dynamic.
- Tab.:** Tablature for the Violin 5 & 6 parts.
- Vln. 7 & 8:** Violins 7 and 8, playing *pizz.* (pizzicato) with a piano (*p*) dynamic.
- Tab.:** Tablature for the Violin 7 & 8 parts.
- Vln. 9 & 10:** Violins 9 and 10, playing *8va* (octave) with a piano (*p*) dynamic.
- Tab.:** Tablature for the Violin 9 & 10 parts.
- Vln. 11 & 12:** Violins 11 and 12, playing *8va* (octave) with a piano (*p*) dynamic. This part includes *III divisi* and *IV* markings.
- Tab.:** Tablature for the Violin 11 & 12 parts.
- Vla. 1 & 2:** Violas 1 and 2, playing *8va* (octave) with a piano (*p*) dynamic.
- Tab.:** Tablature for the Viola 1 & 2 parts.
- Vla. 3 & 4:** Violas 3 and 4, playing *15ma* (15th fret) with a piano (*p*) dynamic.
- Tab.:** Tablature for the Viola 3 & 4 parts.
- Vc. 1 & 2:** Violoncellos 1 and 2, playing *8va* (octave) with a piano (*p*) dynamic.
- Tab.:** Tablature for the Violoncello 1 & 2 parts.
- Vc. 3 & 4:** Violoncellos 3 and 4, playing *pizz.* (pizzicato) with a piano (*p*) dynamic.
- Tab.:** Tablature for the Violoncello 3 & 4 parts.
- Cb. 1:** Double Bass 1, playing *pizz.* (pizzicato) with a piano (*p*) dynamic.
- Tab.:** Tablature for the Double Bass 1 part.
- Cb. 2:** Double Bass 2, playing *pizz.* (pizzicato) with a piano (*p*) dynamic.
- Tab.:** Tablature for the Double Bass 2 part.

III  
The Tiên Đường River

134

Sounds *mf* *crescendo poco a poco* *f* *ff* *sfz*  
 Vln. 1 & 2  
 Tab. *mf* *crescendo poco a poco* *f* *ff* *sfz*  
 Sounds - - - - - *sfz*  
 Vln. 3 & 4  
 Tab. - - - - - *sfz*  
 Sounds *mf* *crescendo poco a poco* *f* *ff* *sfz*  
 Vln. 5 & 6  
 Tab. *mf* *crescendo poco a poco* *f* *ff* *sfz*  
 Sounds - - - - - *sfz*  
 Vln. 7 & 8  
 Tab. - - - - - *sfz*  
 Sounds *p* *crescendo poco a poco* *mf* *ff* *sfz*  
 Vln. 9 & 10  
 Tab. *p* *crescendo poco a poco* *mf* *ff* *sfz*  
 Sounds *mf* *crescendo poco a poco* *f* *ff* *sfz*  
 Vln. 11 & 12  
 Tab. *mf* *crescendo poco a poco* *f* *ff* *sfz*  
 Sounds *mf* *crescendo poco a poco* *f* *ff* *sfz*  
 Vla. 1 & 2  
 Tab. *mf* *crescendo poco a poco* *f* *ff* *sfz*  
 Sounds *p* *crescendo poco a poco* *mf* *ff* *mf*  
 Vla. 3 & 4  
 Tab. *p* *crescendo poco a poco* *mf* *ff* *mf*  
 Sounds *mf* *crescendo poco a poco* *f* *ff* *sfz*  
 Vc. 1 & 2  
 Tab. *mf* *crescendo poco a poco* *f* *ff* *sfz*  
 Sounds - - - - - *p*  
 Vc. 3 & 4  
 Tab. - - - - - *p*  
 Sounds - - - - - *p*  
 Cb. 1  
 Tab. - - - - - *p*  
 Sounds - - - - - *sfz*  
 Cb. 2  
 Tab. - - - - - *sfz*

III  
The Tiền Đường River

G.P.

9  
meno mosso

141

This musical score page contains the following parts and markings:

- Vln. 1 & 2:** Starts with *mf* *crescendo poco a poco*, then *ff*, and ends with *p*. Includes *divisi* markings and a *sfz* dynamic.
- Vln. 3 & 4:** Includes a *sfz* dynamic and a *III* marking.
- Vln. 5 & 6:** Includes a *sfz* dynamic.
- Vln. 7 & 8:** Includes a *sfz* dynamic.
- Vln. 9 & 10:** Includes *8<sup>va</sup>* markings, *p* *crescendo poco a poco*, *f*, *sfz*, and *p* dynamics.
- Vln. 11 & 12:** Includes *mf* *crescendo poco a poco*, *ff*, *sfz*, and *p* dynamics.
- Vla. 1 & 2:** Includes *mf* *crescendo poco a poco*, *ff*, *sfz*, and *p* dynamics. Includes *8<sup>va</sup>* markings and *divisi* markings.
- Vla. 3 & 4:** Includes *p* *crescendo poco a poco*, *f*, *sfz*, and *p* dynamics. Includes *8<sup>va</sup>* and *15<sup>ma</sup>* markings.
- Vc. 1 & 2:** Includes *mf* *crescendo poco a poco*, *ff*, *sfz*, and *p* dynamics. Includes *divisi* markings.
- Vc. 3 & 4:** Includes *p* *crescendo poco a poco*, *f*, *sfz*, and *p* dynamics.
- Cb. 1:** Includes *p* *crescendo poco a poco*, *f*, *sfz*, and *p* dynamics.
- Cb. 2:** Includes *p* *crescendo poco a poco*, *f*, *sfz*, and *p* dynamics.

III  
The Tiền Đường River

148

Sounds *mf* *pp* *mp* *pp* *f* *mp* *mf*  
 Vln. 1 & 2  
 Tab. *mf* *pp* *mp* *pp* *f* *mp* *mf*

Sounds  
 Vln. 3 & 4  
 Tab.

Sounds  
 Vln. 5 & 6  
 Tab.

Sounds  
 Vln. 7 & 8  
 Tab.

Sounds *mf* *pp* *mp* *pp*  
 Vln. 9 & 10  
 Tab. *mf* *pp* *mp* *pp* unis.

Sounds *mf* *pp* *mp* *pp* *f* *mp* *mf*  
 Vln. 11 & 12  
 Tab. *mf* *pp* *mp* *pp* *f* *mp* *mf* unis.

Sounds *mf* *pp* *mp* *pp*  
 Vla. 1 & 2  
 Tab. *mf* *pp* *mp* *pp*

Sounds *mf* *pp* *mp* *pp* *f* *mp* *mf*  
 Vla. 3 & 4  
 Tab. *mf* *pp* *mp* *pp* *f* *mp* *mf*

Sounds *mf* *pp* *mp* *pp* *f* *mp* *mf*  
 Vc. 1 & 2  
 Tab. *mf* *pp* *mp* *pp* *f* *mp* *mf*

Sounds *mf* *pp* *mp* *pp* *f* *mp* *mf*  
 Vc. 3 & 4  
 Tab. *mf* *pp* *mp* *pp* *f* *mp* *mf*

Sounds *mf* *pp* *mp* *pp* *f* *mp* *mf*  
 Cb. 1  
 Tab. *mf* *pp* *mp* *pp* *f* *mp* *mf*

Sounds  
 Cb. 2  
 Tab.

155

10 a tempo

Sounds  
**Vln. 1 & 2**  
 Tab.

Sounds  
**Vln. 3 & 4**  
 Tab.

Sounds  
**Vln. 5 & 6**  
 Tab.

Sounds  
**Vln. 7 & 8**  
 Tab.

Sounds  
**Vln. 9 & 10**  
 Tab.

Sounds  
**Vln. 11 & 12**  
 Tab.

Sounds  
**Vla. 1 & 2**  
 Tab.

Sounds  
**Vla. 3 & 4**  
 Tab.

Sounds  
**Vc. 1 & 2**  
 Tab.

Sounds  
**Vc. 3 & 4**  
 Tab.

Sounds  
**Cb. 1**  
 Tab.

Sounds  
**Cb. 2**  
 Tab.

III  
The Tiền Đường River

30

161

**Vln. 1 & 2**  
Sounds: *mf*  
Tab.: *mf*

**Vln. 3 & 4**  
Sounds: *mf*  
Tab.: *mf*

**Vln. 5 & 6**  
Sounds: *p*  
Tab.: *p*

**Vln. 7 & 8**  
Sounds: *p*  
Tab.: *p*

**Vln. 9 & 10**  
Sounds: *p*  
Tab.: *p*

**Vln. 11 & 12**  
Sounds: *p*  
Tab.: *p*

**Vla. 1 & 2**  
Sounds: *mf*  
Tab.: *mf*

**Vla. 3 & 4**  
Sounds: *p*  
Tab.: *p*

**Vc. 1 & 2**  
Sounds: *p*  
Tab.: *p*

**Vc. 3 & 4**  
Sounds: *p*  
Tab.: *p*

**Cb. 1**  
Sounds: *p*  
Tab.: *p*

**Cb. 2**  
Sounds: *p*  
Tab.: *p*

III  
The Tiền Đường River

168

The musical score is organized into systems for different instrument groups. Each system includes a 'Sounds' staff (musical notation) and a 'Tab.' staff (guitar tablature). The instruments are: Vln. 1 & 2, Vln. 3 & 4, Vln. 5 & 6, Vln. 7 & 8, Vln. 9 & 10, Vln. 11 & 12, Vla. 1 & 2, Vla. 3 & 4, Vc. 1 & 2, Vc. 3 & 4, Cb. 1, and Cb. 2. The score begins with a measure marked '168'. The first system (Vln. 1 & 2) shows a rhythmic pattern of eighth notes. The second system (Vln. 3 & 4) is mostly silent. The third system (Vln. 5 & 6) is also silent. The fourth system (Vln. 7 & 8) features a 'punta d'arco' effect, indicated by a 'p' dynamic and a 'punta d'arco' instruction. The fifth system (Vln. 9 & 10) shows sustained notes with a 'pp' dynamic. The sixth system (Vln. 11 & 12) also features sustained notes with a 'pp' dynamic. The seventh system (Vla. 1 & 2) shows a rhythmic pattern with a 'pp' dynamic and a 'punta d'arco' instruction. The eighth system (Vla. 3 & 4) is silent. The ninth system (Vc. 1 & 2) is silent. The tenth system (Vc. 3 & 4) is silent. The eleventh system (Cb. 1) shows sustained notes with a 'pp' dynamic and an 'arco IV' instruction. The twelfth system (Cb. 2) is silent. The score concludes with a double bar line and a repeat sign.





III  
The Tiền Đường River

**ritenuto**

**G.P.**

182

**Vln. 1 & 2**  
 Sounds: *ff* *sfz* *pp* *decrecendo al niente*  
 Tab.: *ff* *sfz* *pp* *decrecendo al niente*

**Vln. 3 & 4**  
 Sounds: *sfz*  
 Tab.: III *sfz*

**Vln. 5 & 6**  
 Sounds: *p* *ff*  
 Tab.: *iv arco* *divisi* *iv p* *ff*

**Vln. 7 & 8**  
 Sounds: *ff* *sfz* *pp* *decrecendo al niente*  
 Tab.: *ff* *sfz* *pp* *decrecendo al niente*

**Vln. 9 & 10**  
 Sounds: *ff* *pp* *decrecendo al niente*  
 Tab.: *ii divisi* *8va* *1 open* *ff* *pp* *decrecendo al niente*

**Vln. 11 & 12**  
 Sounds: *ff* *pp* *decrecendo al niente*  
 Tab.: *ii divisi* *ff* *pp* *decrecendo al niente*

**Vla. 1 & 2**  
 Sounds: *ff* *sfz* *pp* *decrecendo al niente*  
 Tab.: *iv* *8va* *div. b* *iii* *8va* *ff* *sfz* *pp* *decrecendo al niente*

**Vla. 3 & 4**  
 Sounds: *ff* *sfz*  
 Tab.: *iv* *ff* *sfz*

**Vc. 1 & 2**  
 Sounds: *ff* *pp* *decrecendo al niente*  
 Tab.: *iii* *ff* *pp* *decrecendo al niente*

**Vc. 3 & 4**  
 Sounds: *ff* *pp* *decrecendo al niente*  
 Tab.: *ii* *div.* *iii* *ff* *pp* *decrecendo al niente*

**Cb. 1**  
 Sounds: *ff* *sfz*  
 Tab.: *i* *ff* *sfz*

**Cb. 2**  
 Sounds: *ff* *pp* *decrecendo al niente*  
 Tab.: *ii* *iii* *ff* *pp* *decrecendo al niente*



11 Marcia funebre ♩ = 80

The funeral march of Từ Hải

Repeat 4X      Repeat 4X      Repeat 2X      Repeat 4X      Repeat 2X      Repeat 2X

Sounds Vln. 1 & 2 *pp* arco IV unis. *p* *mp* *mf* *f* *ff*

Tab. *pp* *p* *mp* *mf* *f* *ff*

Sounds Vln. 3 & 4

Tab.

Sounds Vln. 5 & 6 *pp* *p* *mp* *mf* *f* *ff*

Tab. *pp* *p* *mp* *mf* *f* *ff*

Sounds Vln. 7 & 8

Tab.

Sounds Vln. 9 & 10 *f* arco I 15<sup>ma</sup> *ff* arco I 15<sup>ma</sup>

Tab. *f* *ff*

Sounds Vln. 11 & 12 *mf* arco I unis. 15<sup>ma</sup> *ff* arco I 15<sup>ma</sup>

Tab. *mf* *ff*

Sounds Vla. 1 & 2 *pp* arco unis. *p* *mp* *mf* *f* *ff*

Tab. *pp* *p* *mp* *mf* *f* *ff*

Sounds Vla. 3 & 4 *ff* arco II 8<sup>va</sup>

Tab. *ff*

Sounds Vc. 1 & 2 *p* arco II unis. *mp* *mf* *f* *ff*

Tab. *p* *mp* *mf* *f* *ff*

Sounds Vc. 3 & 4 *mf* arco II *f* *ff*

Tab. *mf* *f* *ff*

Sounds Cb. 1 *p* pizz. *p* *mp* *mf* *f* *ff*

Tab. *p* *p* *mp* *mf* *f* *ff*

Sounds Cb. 2 *mp* *mf* *f* *ff*

Tab. *mp* *mf* *f* *ff*



IV  
The funeral march of Từ Hải

G.P.

211

Repeat 8X

This page contains the musical score for measures 211-214 of 'The funeral march of Từ Hải'. The score is organized into systems for various instruments, each with a 'Sounds' staff and a 'Tab.' staff. The instruments include Violins 1 & 2, Violins 3 & 4, Violins 5 & 6, Violins 7 & 8, Violins 9 & 10, Violins 11 & 12, Violas 1 & 2, Violas 3 & 4, Violas 1 & 2, and Violas 3 & 4. The music is in 4/4 time and features a 'Repeat 8X' instruction. The first measure (211) contains a half note G4 with a *pp* dynamic. The second measure (212) contains a half note A4 with a *pp* dynamic and a *8va* marking. The third measure (213) contains a half note B4 with a *pp* dynamic and a *8va* marking. The fourth measure (214) contains a half note C5 with a *pp* dynamic and a *8va* marking. A *pp* dynamic is also present in the first measure of the Viola 1 & 2 part. A performance instruction 'Hold for as long as possible in a single bow stroke' is written below the Violin 3 & 4 tab staff. The score concludes with a double bar line and repeat dots at the end of each system.

Sounds Vln. 1 & 2 *pp* *mf* *pp* *mf* *pp* *pp* *mp* *pp*  
 Tab. IV ord. arco unis. sul pont. ord. sul pont. III ord. sul pont. ord.

Sounds Vln. 3 & 4 *pp* *mf* *pp* *pp* *pp* *pp* *mp* *pp*  
 Tab. ord. arco unis. I sul pont. IV ord. sul pont. ord.

Sounds Vln. 5 & 6 *pp* *mf* *pp*  
 Tab. IV ord. arco

Sounds Vln. 7 & 8 *p* *p*  
 Tab. III sul pont. arco *p* *p*

Sounds Vln. 9 & 10 *p*  
 Tab. IV sul pont. arco unis. III *p* IV

Sounds Vln. 11 & 12

Sounds Vla. 1 & 2 *pp* *mf* *pp* *mf* *pp* *pp* *mp* *pp*  
 Tab. arco unis. II ord. sul pont. ord. sul pont. ord. I ord. sul pont. ord.

Sounds Vla. 3 & 4 *p* *p*  
 Tab. II unis. arco sul pont. *p* *p*

Sounds Vc. 1 & 2 *pp* *mf* *pp* *mf* *pp* *pp* *mp* *pp*  
 Tab. II ord. arco sul pont. ord. sul pont. I ord. sul pont. ord.

Sounds Vc. 3 & 4

Sounds Cb. 1 *p*  
 Tab. IV ord. arco III *p*

Sounds Cb. 2 *p* *p*  
 Tab. III arco sul pont. sul pont. *p*

223

13

Sounds

Vln. 1 & 2

Tab.

Sounds

Vln. 3 & 4

Tab.

Sounds

Vln. 5 & 6

Tab.

Sounds

Vln. 7 & 8

Tab.

Sounds

Vln. 9 & 10

Tab.

Sounds

Vln. 11 & 12

Tab.

Sounds

Vla. 1 & 2

Tab.

Sounds

Vla. 3 & 4

Tab.

Sounds

Vc. 1 & 2

Tab.

Sounds

Vc. 3 & 4

Tab.

Sounds

Cb. 1

Tab.

Sounds

Cb. 2

Tab.





15

237

**Vln. 1 & 2**  
Sounds: *subito f*, *p*, *pp*, *f*, *mf*, *pp*  
Tab.: III ord. unis. sul pont., IV, III, IV, III ord. unis. sul pont.

**Vln. 3 & 4**  
Sounds: *subito f*, *p*, *p*, *pp*, *f*  
Tab.: sul pont. IV 8<sup>va</sup>, IV ord., sul pont.

**Vln. 5 & 6**  
Sounds: *subito f*, *p*, *p*, *pp*, *f*  
Tab.: *subito f*, *p*, *pp*, *f*

**Vln. 7 & 8**  
Sounds: *subito f*, *p*, *p*, *mf*, *pp*, *mp*, *f*  
Tab.: sul pont., IV sul pont., III sul pont., IV sul pont.

**Vln. 9 & 10**  
Sounds: *subito f*, *p*, *pp*, *f*, *p*, *mf*, *pp*, *mp*, *f*  
Tab.: sul pont., III sul pont., sul pont., III sul pont., sul pont., III sul pont.

**Vln. 11 & 12**  
Sounds: *subito f*, *p*, *pp*, *f*, *mf*, *pp*, *mp*, *f*  
Tab.: sul pont., I sul pont., IV sul pont., II sul pont., I sul pont.

**Vla. 1 & 2**  
Sounds: *subito f*, *p*, *p*, *pp*, *f*, *subito p*, *mf*, *pp*  
Tab.: 8<sup>va</sup> ord. unis. sul pont., I ord. div. 8<sup>va</sup>, sul pont., IV ord., 8<sup>va</sup> ord. unis. sul pont., II 8<sup>va</sup>

**Vla. 3 & 4**  
Sounds: *subito f*, *p*, *p*, *pp*, *f*, *mf*, *pp*, *mp*, *f*  
Tab.: sul pont., III 8<sup>va</sup> sul pont., sul pont., sul pont., sul pont. 8<sup>va</sup>

**Vc. 1 & 2**  
Sounds: *subito f*, *p*, *p*, *pp*, *f*, *mf*, *pp*, *mp*, *f*  
Tab.: sul pont., ord. sul pont., I ord., sul pont., ord. sul pont., ord. sul pont.

**Vc. 3 & 4**  
Sounds: *subito f*, *p*, *p*, *pp*, *f*, *mf*, *pp*, *mp*, *f*  
Tab.: sul pont., I sul pont., sul pont., I sul pont., *mp*, *f*

**Cb. 1**  
Sounds: *subito f*, *p*, *p*, *pp*, *f*, *pp*  
Tab.: II ord. sul pont., ord. sul pont., ord. sul pont., ord. II 8<sup>va</sup> sul pont., *pp*

**Cb. 2**  
Sounds: *subito f*, *p*, *p*, *pp*, *f*, *mf*, *pp*  
Tab.: sul pont., sul pont., *p*, sul pont., *mf*, *pp*



250

17 ritardando

This page contains the musical score for measures 250 through 254, marked with a **ritardando** (17). The score is organized into systems for different instrument groups:

- Vln. 1 & 2:** Violins I and II. Includes sound and tablature staves. Dynamics range from *p* to *pp*. Performance instructions include *ord.*, *sul pont.*, *III*, *IV*, *II unis.*, and *ord.*. A *decrescendo al niente* marking is present at the end of the system.
- Vln. 3 & 4:** Violins III and IV. Includes sound and tablature staves. Dynamics range from *p* to *pp*. Performance instructions include *div. ord.*, *sul pont.*, *ord.*, *II unis.*, and *ord.*. A *decrescendo al niente* marking is present at the end of the system.
- Vln. 5 & 6:** Violins V and VI. Includes sound and tablature staves. Dynamics range from *mf* to *pp*. Performance instructions include *sul pont.*.
- Vln. 7 & 8:** Violins VII and VIII. Includes sound and tablature staves. Dynamics range from *p* to *pp*. Performance instructions include *III sul pont.*, *III sul pont.*, and *sul pont.*.
- Vln. 9 & 10:** Violins IX and X. Includes sound and tablature staves. Dynamics range from *mf* to *pp*. Performance instructions include *II sul pont. unis.*, *IV sul pont.*, and *III*.
- Vln. 11 & 12:** Violins XI and XII. Includes sound and tablature staves. Dynamics range from *p* to *pp*. Performance instructions include *IV sul pont.* and *I*.
- Vla. 1 & 2:** Violas I and II. Includes sound and tablature staves. Dynamics range from *p* to *pp*. Performance instructions include *sul pont.*, *III*, *III ord.*, and *I ord. unis.*. A *decrescendo al niente* marking is present at the end of the system.
- Vla. 3 & 4:** Violas III and IV. Includes sound and tablature staves. Dynamics range from *p* to *pp*. Performance instructions include *II sul pont.* and *sul pont.*.
- Vc. 1 & 2:** Cellos I and II. Includes sound and tablature staves. Dynamics range from *p* to *pp*. Performance instructions include *sul pont.*, *ord.*, and *sul pont.*. A *decrescendo al niente* marking is present at the end of the system.
- Vc. 3 & 4:** Cellos III and IV. Includes sound and tablature staves. Dynamics range from *p* to *pp*.
- Cb. 1:** Double Bass I. Includes sound and tablature staves. Dynamics range from *p* to *pp*. Performance instructions include *sul pont.* and *ord.*.
- Cb. 2:** Double Bass II. Includes sound and tablature staves. Dynamics range from *p* to *pp*.