

Duration: 9:30

GRADE 3

CB2791

\$78.00

The Moon Reflected in Twin Ponds

Traditional Chinese
Arranged by Donald Coakley

ISBN 978-1-55472-643-1



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Instrumentation:

Piccolo/Flute 1 - 8

Flute 2 - 8

Oboe 1,2/Urwoo - 2

Bb Clarinet 1 - 4

Bb Clarinet 2 - 4

Bb Clarinet 3 - 4

Eb Alto Clarinet - 1

Bb Bass Clarinet - 1

Bassoon - 2

Eb Alto Saxophone 1,2 - 4

Bb Tenor Saxophone - 1

Eb Baritone Saxophone - 1

Bb Trumpet 1 - 2

Bb Trumpet 2,3 - 4

F Horns - 4

Trombone 1 - 2

Trombone 2 - 2

Trombone 3 - 2

Baritone Bass Clef - 1

Tuba - 2

Vibes, Bells, Chimes, Xylophone - 2

Timpani - 1

Percussion 1 (Temple Blocks, Chinese Drums, Water Gong) - 2

Percussion 2 (Chinese Gong, Tam-tam) - 1

Percussion 3 (Wind Chimes, Suspended Cymbal) - 1

Percussion 4 (Temple Bells, Crotales, Vibes) - 2

PREVIEW ONLY

Eighth Note Publications

The Moon Reflected in Twin Ponds

Traditional Chinese
Arranged by Donald Coakley

The Moon Reflected In Twin Ponds was commissioned for the Dr. Norman Bethune Collegiate Concert Band, in Toronto, Ontario, Canada, to celebrate the twenty-fifth anniversary of the school. This school has a large Chinese population, and membership in the senior band consists mostly of Chinese students. When I was asked to take on the commission, it seemed fitting to write a work that spoke to the Chinese culture. As the basis for the commission, I chose an ancient Chinese folksong that speaks of tragedy, and lost love. This setting of the folksong, makes no attempt to interpret the narrative. Rather, it uses the folksong to create a work that utilizes voices, graphic notation, and Chinese percussion instruments in its realization. Noteworthy, among the Chinese instruments used in this setting, is the Erhu. The erhu is a two stringed violin held vertically on the knees, and played with a bow, like the western violin. If conductors have access to someone who can play this instrument, it will provide an affective, authentic and evocative addition to the performance of The Moon Reflected in Twin Ponds. In the event that this instrument is not available, the first oboe should play the part. If no oboe is available, then a solo clarinet can play the part.

The Moon Reflected In Twin Ponds is conceived as an arch form. The denouement is the longest part of the composition. The outer sections of the composition should have a reflective quality.

The gliss in the timpani part in the opening bars should be executed slowly over the last three beats in each bar in which the instrument plays. At bar 22, the bells and vibes parts should be played as fast as possible. Halfway through bar 22, the speed should begin to gradually slow to the downbeat of bar 31.

At bar 44, the instructions to the trumpets are clear. Play into stand. Depress the 2nd valve halfway, and vary the speed of the half valve trill. The glisses in the trombones that begin at bar 45 should reflect the value of the note to be glissed. For example, the first note in the trombones at bar 45 is a quarter note. The speed of the gliss should reflect that value.

Read these instructions carefully. At bar 63, the Chinese drums (bongos can be substituted) should play random rhythms that gradually get faster as the music moves to bar 67. At that point, the rhythmic gestures should be played very fast to the downbeat of bar 78. The Chinese drums gradually slow down to the downbeat of bar 80. This passage, from bar 63 through bar 80, should be played ignoring the 4/4 tempo. It should be completely improvisational.

Read these instructions carefully. At bar 65, the xylophone and bells begin playing random eighth notes that also gradually get faster moving to bar 67. At bar 67, these instruments should play as fast as possible, then begin slowing at bar 78, as the music moves to bar 82. At bar 65, the Chinese gong, and Tam Tam should engage in a question and answer "duel" that gradually gets faster moving to bar 67. At bar 67, the question and answer "duel" should be played very fast. This passage should be played ignoring the 4/4 tempo and be completely improvisational. From bar 67 through bar 80, the timpani glisses should be fast, then gradually slow down from bar 78 through bar 80. The Chinese gong and Tam Tam begin to slow at bar 78, and end this passage on the downbeat of bar 81. Again it is very important to note that, excluding the timpani and vibes, all the other instruments are improvising. They should completely ignore the 4/4 tempo. In the case of the xylophone and orchestra bells, that instruction takes affect starting at bar 63, and continues to the downbeat of bar 82.

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At bar 86, the second clarinets should play fast, very soft trills on random notes in the low register of the instrument. Members of the section should trill on different notes. No attempt at consonance should be made. Rather, the affect should be a cushion of sound. The third clarinets do the same at bar 90. In both cases, the phrase should be ended on the downbeat of the appropriate bar.

Only female voices should sing beginning at bar 88, and ending at bar 113. Sing on an “oo” syllable.

Brass instruments blow air through their mouthpieces beginning at bar 122, then gradually increase the speed of the air through bars 123 and 124. At bar 125, the speed of the air should slow through bar 126, to the down beat of bar 127.

At bar 125, the first clarinets should play fast, very soft trills on random notes in the low register of the instrument. Members of the section should trill on different notes. At bar 129, on cue, the clarinets should drop out one at time.

At bar 126, each member of the first and second flute sections rubs the rim of a crystal glass containing some water. The amount of water in each glass should vary so that random pitches are sounding. At bar 129, on cue, performers should drop out, one at a time.

The gliss in the trombones, on the downbeat of bar 130, should be fast. The trumpets should respond quickly, gradually diminishing to a double piano.

At bar 130, the Chinese water gong should be lowered slowly into a large container of water, and slowly removed, while a second performer plays a continuous roll on the gong. In the final bar, the wind chimes should slowly gliss upwards.

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Commissioned by The Norman Bethune Collegiate Concert Band - Dennis Carpenter Conductor
for the 25th Anniversary at Dr. Norman Bethune Collegiate Institute

THE MOON REFLECTED IN TWIN PONDS

Chinese Folksong

Setting by Donald Coakley
2005

In a Meditative Manner $\text{♩} = 48$

The musical score is arranged in a standard concert band format with the following parts:

- Woodwinds:** Piccolo Flute 1, Flute 2, Oboe 1,2, Urwoo, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, E♭ Alto Clarinet, Contra Alto, B♭ Bass Clarinet, Contra Bass, Bassoon 1,2, E♭ Alto Saxophone 1,2, B♭ Tenor Saxophone, E♭ Baritone Saxophone.
- Brass:** B♭ Trumpet 1 (with mute), B♭ Trumpet 2,3 (with st. mute), F Horns, Trombone 1 (with st. mute), Trombone 2 (with st. mute), Trombone 3 (with st. mute), Baritone (with mute cloth in bell), Tuba (with mute).
- Percussion:** Vibes, Bells, Chimes, Xylophone, Timpani, Temple Blocks, Chinese Drums, Water Gong, Chinese Gong, Tam-Tam, Wind Chimes, Suspended Cymbal, Temple Bells, Crotales, Vibes.

Key performance instructions include dynamics such as *mp*, *p*, and *st. mute*, as well as specific techniques like *urwoo*, *div.*, *1 only*, *st. mute*, *W.C.*, and *Vibes motor on*. The score includes measures 5 and 6, with a tempo of $\text{♩} = 48$. A large watermark "PREVIEW ONLY" is overlaid across the center of the page.

7 8 9 10 11 12 13 14

Picc Fl 1
Fl 2

Ob 1.2
Urwoo

Cl 1

Cl 2

Cl 3

A Cl

B Cl

Bsn 1.2

A Sax 1.2

T Sax

B Sax

PREVIEW ONLY

Tpt 1

Tpt 2.3

Hns

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

Vibes
Bells
Chimes
Xylo

Timp

T.B.
C.D.
W.G.

C.G.
T.T.

W.C.
S.C.

T.B.
Crot
Vibes

15

16

17

18

19

20

21

Picc Fl
Fl 2
Ob 1.2
Urwoo
Cl 1
Cl 2
Cl 3
A Cl
B Cl
Bsn 1.2
A Sax 1.2
T Sax
B Sax
Tpt 1
Tpt 2.3
Hns
Trbn 1
Trbn 2
Trbn 3
Bari
Tuba
Vibes
Bells
Chimes
Xylo
Timp
T.B.
C.D.
W.G.
C.G.
T.T.
W.C.
S.C.
T.B.
Crot
Vibes

22

23

24

25

26

27

28

Picc Fl
 Fl 2
 Ob 1.2
 Urwoo
 Cl 1
 Cl 2
 Cl 3
 A Cl
 B Cl
 Bsn 1.2
 A Sax 1.2
 T Sax
 B Sax
 Tpt 1
 Tpt 2.3
 Hns
 Trbn 1
 Trbn 2
 Trbn 3
 Bari
 Tuba
 Vibes
 Bells
 Chimes
 Xylo
 Timp
 T.B.
 C.D.
 W.G.
 C.G.
 T.T.
 W.C.
 S.C.
 T.B.
 Crot
 Vibes

mf *mp* *p*
f *mf* *mp* *p*
f *mf* *mp* *p* *pp*
f *mf* *mp* *p* *pp*
f *mf* *mp* *p* *pp*
f *mf* *mp* *p* *pp*
f *mf* *mp* *p* *pp*
f *mf* *mp* *p* *pp*
 Bells play as fast as possible gradually slow speed
 Chinese Gong *f*
 Tam-tam *f* *mf* *mp* *p* *pp*

PREVIEW ONLY

29

30

31

32

33

34

35

Picc Fl 1

Fl 2

Ob 1.2
Urwoo

Cl 1

Cl 2

Cl 3

A Cl

B Cl

Bsn 1.2

A Sax 1.2

T Sax

B Sax

Tpt 1

Tpt 2.3

Hns

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

Vibes

Bells

Chimes

Xylo

Timp

T.B.
C.D.
W.G.

C.G.
T.T.

W.C.
S.C.

T.B.
Crot
Vibes

PREVIEW ONLY

Temple Blocks

W.C. continuous gliss.

Picc Fl
Fl 2
Ob 1,2
Urwoo
Cl 1
Cl 2
Cl 3
A Cl
B Cl
Bsn 1,2

A Sax 1,2
T Sax
B Sax

PREVIEW ONLY

Tpt 1
Tpt 2,3
Hns
Trbn 1
Trbn 2
Trbn 3
Bari
Tuba

Vibes
Bells
Chimes
Xylo
Timp
T.B.
C.D.
W.G.
C.G.
T.T.
W.C.
S.C.
T.B.
Crot
Vibes

Bells soft mallets
mp

mute (cloth in bell)
1 only
mp

mute (cloth in bell)
1 only
mp

Chinese Gong always let ring
mp

Tam-tam always let ring
mp

Vibes motor on

Crotales AND Vibes motor on
mp

Temple Bells
mp

Picc Fl
Fl 2
Ob 1.2
Urwoo
Cl 1
Cl 2
Cl 3
A Cl
B Cl
Bsn 1.2
A Sax 1.2
T Sax
B Sax
Tpt 1
Tpt 2.3
Hns
Trbn 1
Trbn 2
Trbn 3
Bari
Tuba
Vibes
Bells
Chimes
Xylo
Timp
T.B.
C.D.
W.G.
C.G.
T.T.
W.C.
S.C.
T.B.
Crot
Vibes

PREVIEW ONLY

play into and depress 2nd valve halfway, vary speed
p
mf
mp
open
st. mute 1 only
p
mp
mf
mp
p
mp

Bells
p

50

51

52

53

54

55

56

Picc Fl *mp*

Fl 2 *mp*

Ob 1.2 Urwoo *mp*

Cl 1 *mp*

Cl 2 *p*

Cl 3 *p*

A Cl

B Cl

Bsn 1.2

A Sax 1.2

T Sax

B Sax

Tpt 1

Tpt 2.3

Hns

Trbn 1 *tutti open*

Trbn 2 *tutti open*

Trbn 3 *tutti open*

Bari *open 1 only solo mp*

Tuba

Vibes

Bells

Chimes

Xylo

Timp

T.B.

C.D.

W.G.

C.G. T.T.

W.C. S.C.

T.B. Crot. Vibes

PREVIEW ONLY

57

58

59

60

61

62

accel. 63

Picc
Fl 1
Fl 2
Ob 1.2
Urwoo
Cl 1
Cl 2
Cl 3
A Cl
B Cl
Bsn 1.2
A Sax 1.2
T Sax
B Sax
Tpt 1
Tpt 2.3
Hns
Trbn 1
Trbn 2
Trbn 3
Bari
Tuba
Vibes
Bells
Chimes
Xylo
Timp
T.B.
C.D.
W.G.
C.G.
T.T.
W.C.
S.C.
T.B.
Crot
Vibes

PREVIEW ONLY

64

65

66 + Picc. 13th

Moderately Fast $\bullet = 84$

69

Score for THE MOON REFLECTED IN TWIN PONDS pg. 10

Instrumentation includes: Picc Fl, Fl 2, Ob 1.2, Cl 1, Cl 2, Cl 3, A Cl, B Cl, Bsn 1.2, A Sax 1.2, T Sax, B Sax, Tpt 1, Tpt 2.3, Hns, Trbn 1, Trbn 2, Trbn 3, Bari, Tuba, Vibes, Bells, Chimes, Xylo, Timp, T.B., C.D., W.G., C.G., T.T., W.C., S.C., T.B. Crots, Vibes.

Rehearsal marks 64, 65, 66, and 69 are indicated at the top. The tempo is Moderately Fast with a metronome marking of $\bullet = 84$. The score includes dynamic markings such as *mf* and *ff*, and performance instructions like "random notes, gradually faster" and "play as fast as possible".

A large watermark "PREVIEW ONLY" is overlaid across the center of the page.

70

71

72

73

74

75

Picc Fl

Fl 2

Ob 1.2
Urwoo

Cl 1

Cl 2

Cl 3

A Cl

B Cl

Bsn 1.2

A Sax 1.2

T Sax

B Sax

Tpt 1

Tpt 2.3

Hns

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

Vibes

Bells

Chimes

Xylo

Timp

T.B.
C.D.
W.G.

C.G.
T.T.

W.C.
S.C.

T.B.
Crot
Vibes

ff

tr

begin to slow

begin to slow

begin to slow

PREVIEW ONLY

76 77 *gradually slow* 79 80 81

Picc Fl
Fl 2
Ob 1, 2
Urwoo
Cl 1
Cl 2
Cl 3
A Cl
B Cl
Bsn 1, 2
A Sax 1, 2
T Sax
B Sax
Tpt 1
Tpt 2, 3
Hns
Trbn 1
Trbn 2
Trbn 3
Bari
Tuba

Vibes
Bells
Chimes
Xylo
Timp
T.B.
C.D.
W.G.
C.G.
T.T.
W.C.
S.C.
T.B.
Crot
Vibes

mf
mf
mf
mf
mf
mf
f
f
f
f
f
mf
f
f
f
f
f
f
f
mf
mf

gradually slow speed
gradually slow speed
gradually slow speed
gradually slow speed
gradually slow speed
gradually slow speed
let ring
Susp Cym

♩ = 48

82

83

84

85

86

87

Picc Fl *mp* *4 only*

Fl 2 *mp*

Ob 1.2 *a2 mp*

Urwoo

Cl 1 *mp*

Cl 2 *mp* *div.* *play in the low register as fast as possible* *p*

Cl 3 *mp*

A Cl

B Cl *1 only* *mp*

Bsn 1.2

A Sax 1.2 *mp*

T Sax

B Sax

Tpt 1 *mp* *st. mute 1 only*

Tpt 2.3 *mp*

Hns *mp*

Trbn 1 *mp* *st. mute 1 only*

Trbn 2 *mp*

Trbn 3 *mp*

Bari *1 only* *mp*

Tuba *1 only* *mp*

Vibes

Bells

Chimes

Xylo

Timp

T.B.

C.D.

W.G.

C.G.

T.T.

W.C.

S.C. *mp*

T.B. *mp* *Temple Bells*

Crot

Vibes

PREVIEW ONLY

Picc Fl

Fl 2 *mp* female voices, sing to "oo"

Ob 1.2

Urwoo

Cl 1 *mp* female voices, sing to "oo"

Cl 2

Cl 3 *p* play in the low register as fast as possible

A Cl *mp* female voices, sing to "oo"

B Cl *mp* female voices, sing to "oo"

Bsn 1.2 *mp* female voices, sing to "oo"

A Sax 1.2 *mp* female voices, sing to "oo"

T Sax *mp* female voices, sing to "oo"

B Sax *mp* female voices, sing to "oo"

Tpt 1 *mp* female voices, sing to "oo"

Tpt 2.3 *mp* female voices, sing to "oo"

Hns *mp* female voices, sing to "oo"

Trbn 1 *mp* female voices, sing to "oo"

Trbn 2 *mp* female voices, sing to "oo"

Trbn 3 *mp* female voices, sing to "oo"

Bari *mp* mute (cloth in bell) 1 only

Tuba *mp* female voices, sing to "oo"

Vibes

Bells

Chimes

Xylo

Timp

T.B.

C.D.

W.G.

C.G.

T.T.

W.C.

S.C.

T.B.

Crot

Vibes

PREVIEW ONLY

Picc
Fl 1
Fl 2
Ob 1, 2
Urwoo
Cl 1
Cl 2
Cl 3
A Cl
B Cl
Bsn 1, 2
A Sax 1, 2
T Sax
B Sax
Tpt 1
Tpt 2, 3
Hns
Trbn 1
Trbn 2
Trbn 3
Bari
Tuba
Vibes
Bells
Chimes
Xylo
Timp
T.B.
C.D.
W.G.
C.G.
T.T.
W.C.
S.C.
T.B.
Crot.
Vibes

mp *urwoo*

singers "oo"

PREVIEW ONLY

Picc Fl

Fl 2

Ob 1.2
Urwoo

Cl 1

Cl 2

Cl 3

A Cl

B Cl

Bsn 1.2

A Sax 1.2

T Sax

B Sax

Tpt 1

Tpt 2.3

Hns

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

Vibes

Bells

Chimes

Xylo

Timp

T.B.

C.D.

W.G.

C.G.

T.T.

W.C.

S.C.

T.B.

Crot

Vibes

PREVIEW ONLY

Picc Fl
Fl 2
Ob 1.2
Urwoo
Cl 1
Cl 2
Cl 3
A Cl
B Cl
Bsn 1.2
A Sax 1.2
T Sax
B Sax
Tpt 1
Tpt 2.3
Hns
Trbn 1
Trbn 2
Trbn 3
Bari
Tuba
Vibes
Bells
Chimes
Xylo
Timp
T.B.
C.D.
W.G.
C.G.
T.T.
W.C.
S.C.
T.B.
Crot
Vibes

mp *mp* *mp*

THE MOON REFLECTED IN TWIN PONDS pg. 17

mp

PREVIEW ONLY

116

117

118

119

120

121

122

123
accel.

Picc Fl

Fl 2

Ob 1,2
Urwoo

Cl 1

Cl 2

Cl 3

A Cl

B Cl

Bsn 1,2

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hns

Trbn 1

Trbn 2

Trbn 3

Bari

Tuba

PREVIEW ONLY

tutti blow air through mouthpiece gradually increase air speed

mf blow air through mouthpiece gradually increase air speed

mf blow air through mouthpiece gradually increase air speed

tutti blow air through mouthpiece gradually increase air speed

mf blow air through mouthpiece gradually increase air speed

mf blow air through mouthpiece gradually increase air speed

Vibes

Bells

Chimes

Xylo

Timp

T.B.

C.D.

W.G.

C.G.

T.T.

W.C.

S.C.

T.B.

Crot

Vibes

Temple Bells

124

125 *gradually slow*

126

127 $\bullet = 48$

128

129

130

131

Picc Fl *mp* play crystal glasses on cue, drop out one at a time *pp*

Fl 2 *mp* play crystal glasses on cue, drop out one at a time *pp*

Ob 1,2

Urwoo

Cl 1 *p* play in the low register as fast as possible on cue, drop out one at a time *pp*

Cl 2

Cl 3

A Cl

B Cl

Bsn 1,2

A Sax 1,2

T Sax

B Sax

Tpt 1 *f* gradually slow air speed *p* play st. mute 1 only *pp*

Tpt 2,3 *f* gradually slow air speed *p* play st. mute 1 only *pp*

Hns *f* gradually slow air speed *p*

Trbn 1 *f* gradually slow air speed *p* play st. mute 1 only *f*

Trbn 2 *f* gradually slow air speed *p* play st. mute 1 only *f*

Trbn 3 *f* gradually slow air speed *p* play st. mute 1 only *f*

Bari

Tuba

Vibes

Bells

Chimes *mp* soft mallets

Xylo

Timp

T.B.

C.D.

W.G. *mp* Water Gong lower into water while rolling *pp*

C.G.

T.T.

W.C. *p*

S.C.

T.B.

Crot

Vibes *mp* Temple Bells

PREVIEW ONLY