Deng Lou

For Pipa and Piano

Haining Dou

March 2023

In the Royal Danish Academy of Music

“登楼" is a title that is difficult to translate accurately into English. If translated literally, it means "climbing to the top of a Tower."

In classical Chinese literature, the image of a tower or building appears frequently. Towers provide people with a platform to ascend and view the landscape from a high point. When literary figures ascend towers to overlook the mountains and rivers, they often express their emotions and ideas through the scenery, creating many famous works, lines, and legendary figures related to towers. These towers, which have become famous through literary works and legendary figures, are known as cultural landmarks, and they have become symbols of local culture. Among the many "towers" in China, they carry the brilliant culture of classical Chinese literature.

The term "登楼" also frequently appears in ancient Chinese literature. Whenever poets and writers describe the scene of "climbing a tower," it often implies that the author is engaging in profound or grandiose thoughts. They may be contemplating the politics and livelihood of the country, or they may be pondering the truth of the universe and life. The most representative examples are probably Fan Zhongyan's "Yueyang Tower" and Wang Zhihuan's "Climbing Stork Tower." The former mainly expresses the author's concern about the country's present and future, reflecting his profound patriotic sentiment. The latter clarifies the basic philosophy of life - if you want to see further, you must climb to the top of a tower (stand higher and see

farther).

When I read classical Chinese literature, I am very fond of the cultural symbol of "towers." Therefore, I have compiled my understanding of this cultural symbol into the language of music and created this piece. I hope to use the ancient sound of the pipa to convey the charm of Chinese music and culture to audiences worldwide.

Annotations ：

: rolling technique, which is a unique technique used on the pipa. It involves using multiple fingers to rapidly roll along a single string to play fast passages.

: full rolling technique, which is a unique technique used on the pipa. It involves using multiple fingers to rapidly roll along three or four strings to play fast passages.

: sliding technique, which refers to the technique of horizontally pushing or pulling a string to change its pitch on the pipa.

 : glissando, which refers to the technique of sliding the fingers vertically along a string to produce a smooth transition in pitch on the pipa.

: strings twisting technique, which is a special noise playing technique on the

pipa. It involves twisting two or more strings together before playing, which produces a very rough and noisy sound instead of a normal pitch on the pipa.

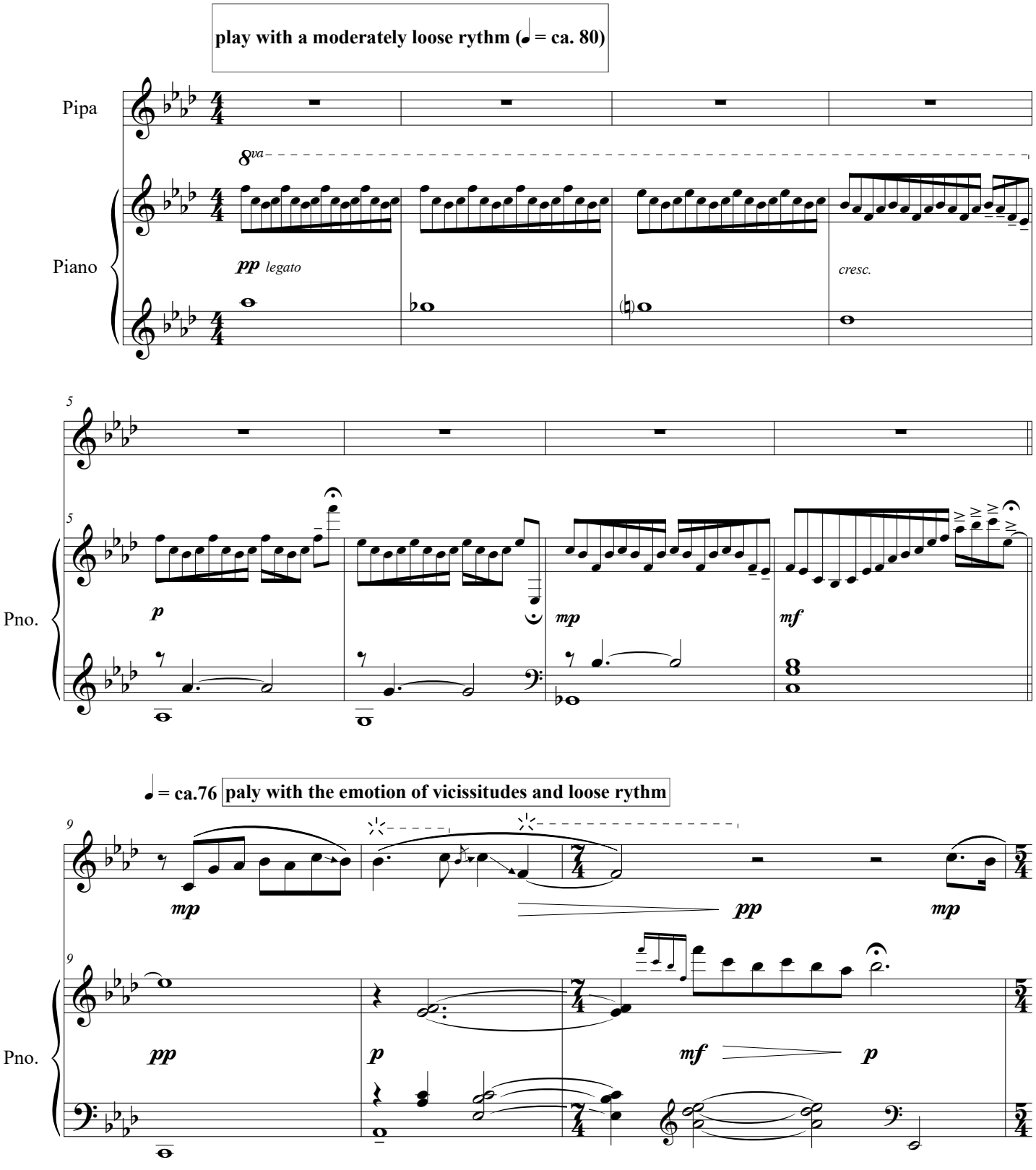
$\longleftrightarrow$: vibrato, which refers to the technique of making a large, back-and-forth motion with the left hand on a string to produce a sound that resembles a tremolo effect on the pipa.

Score

登楼 Deng Lou

For Pipa and Piano

March 2023 HD C2301



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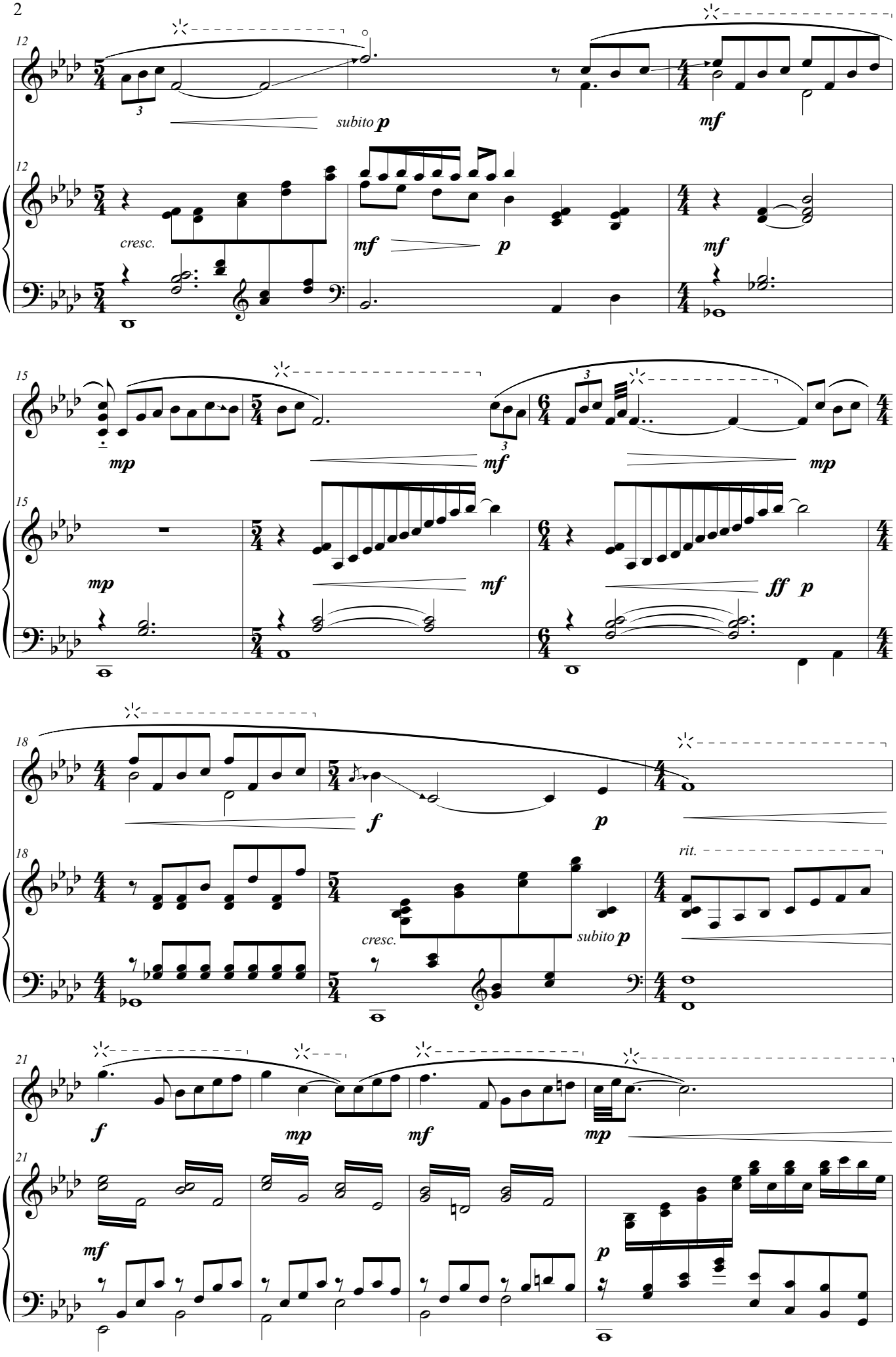
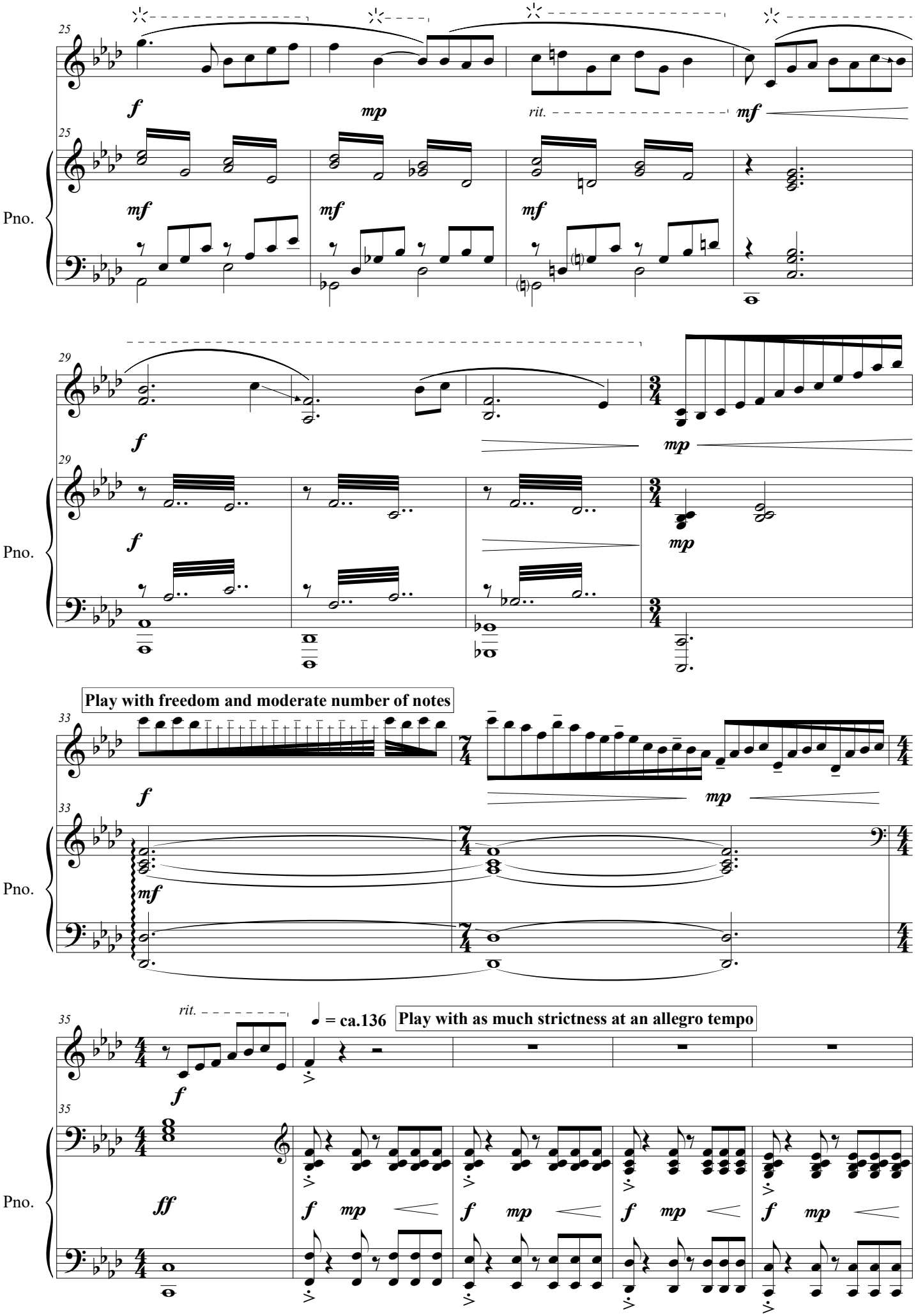
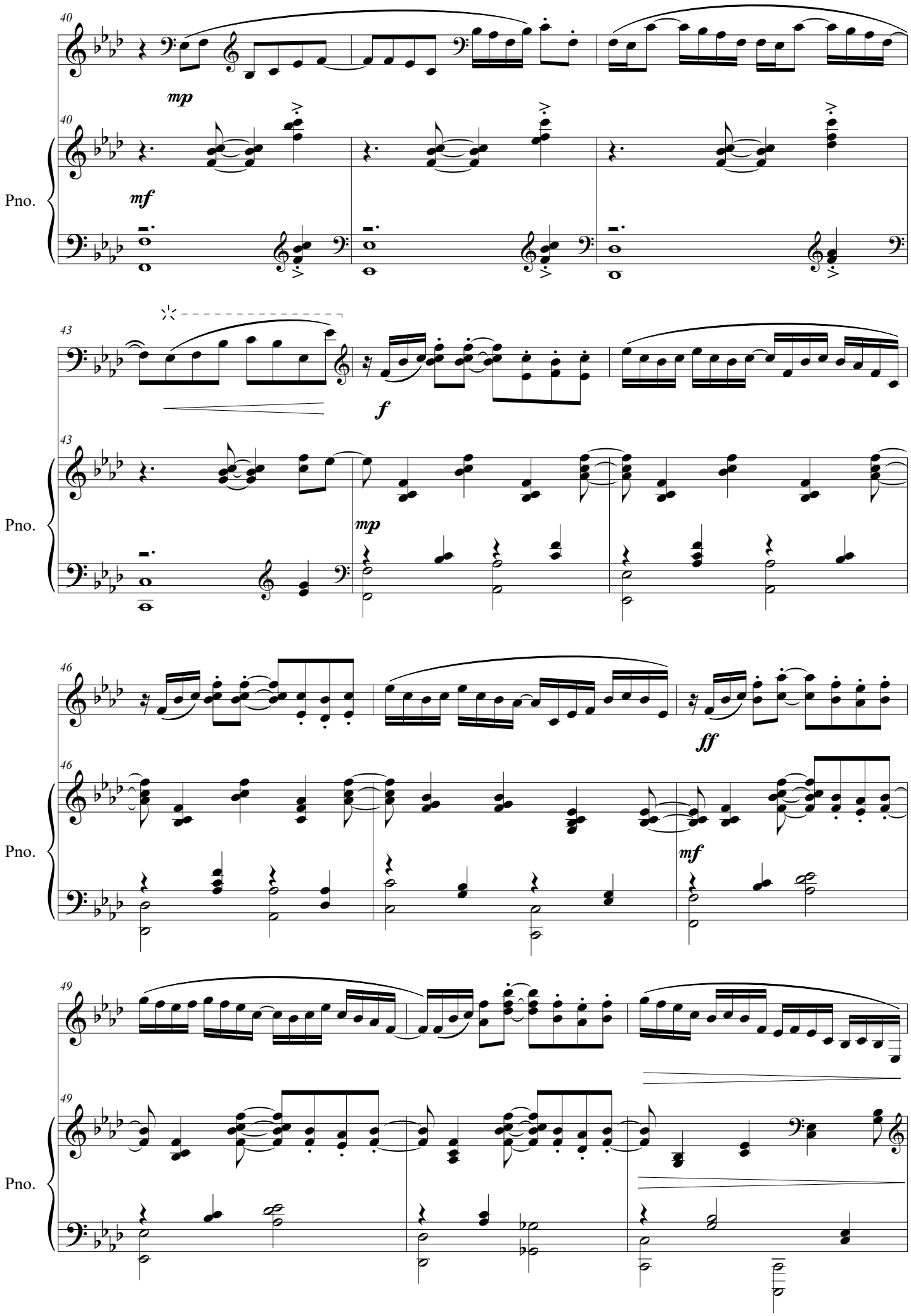
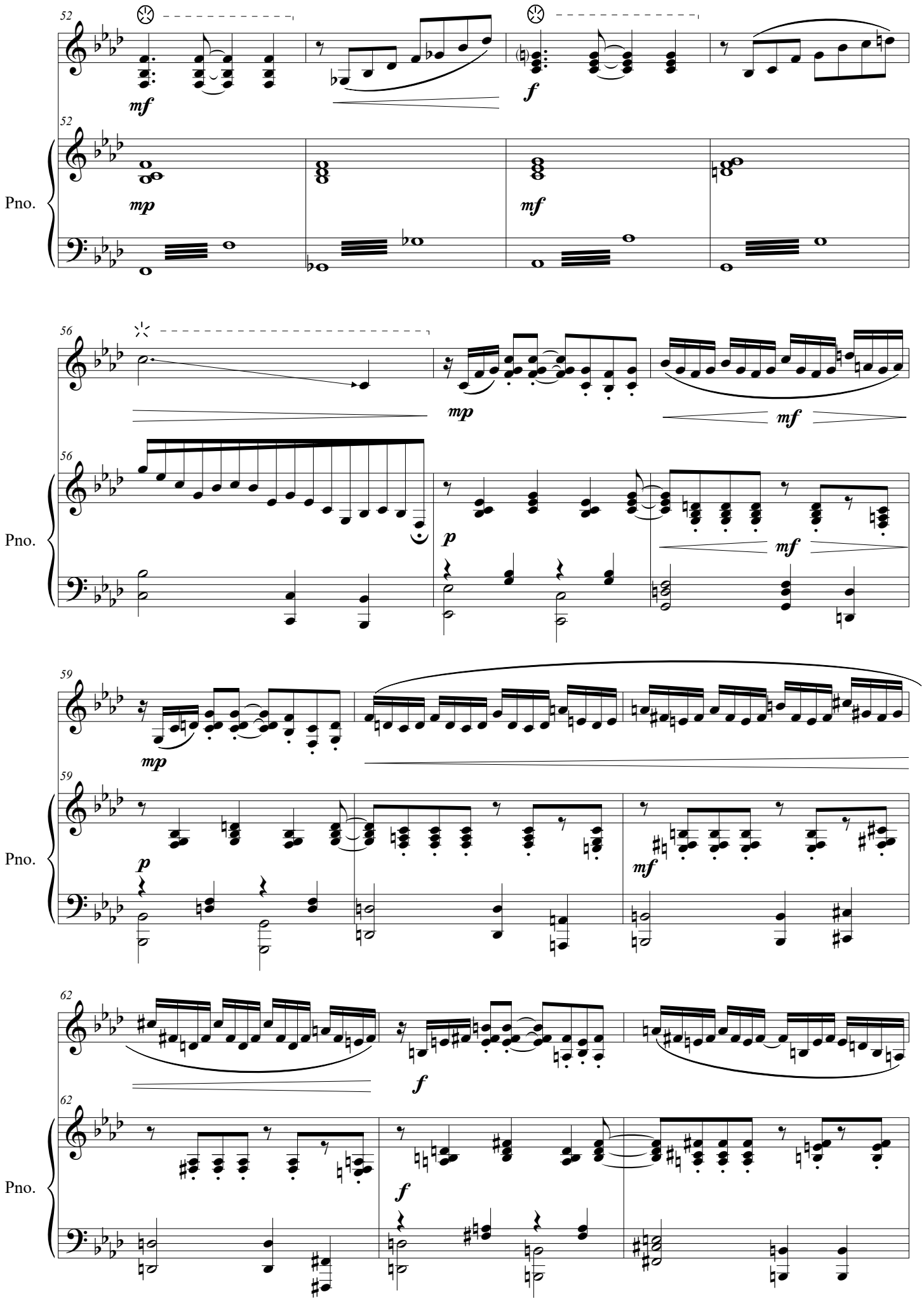
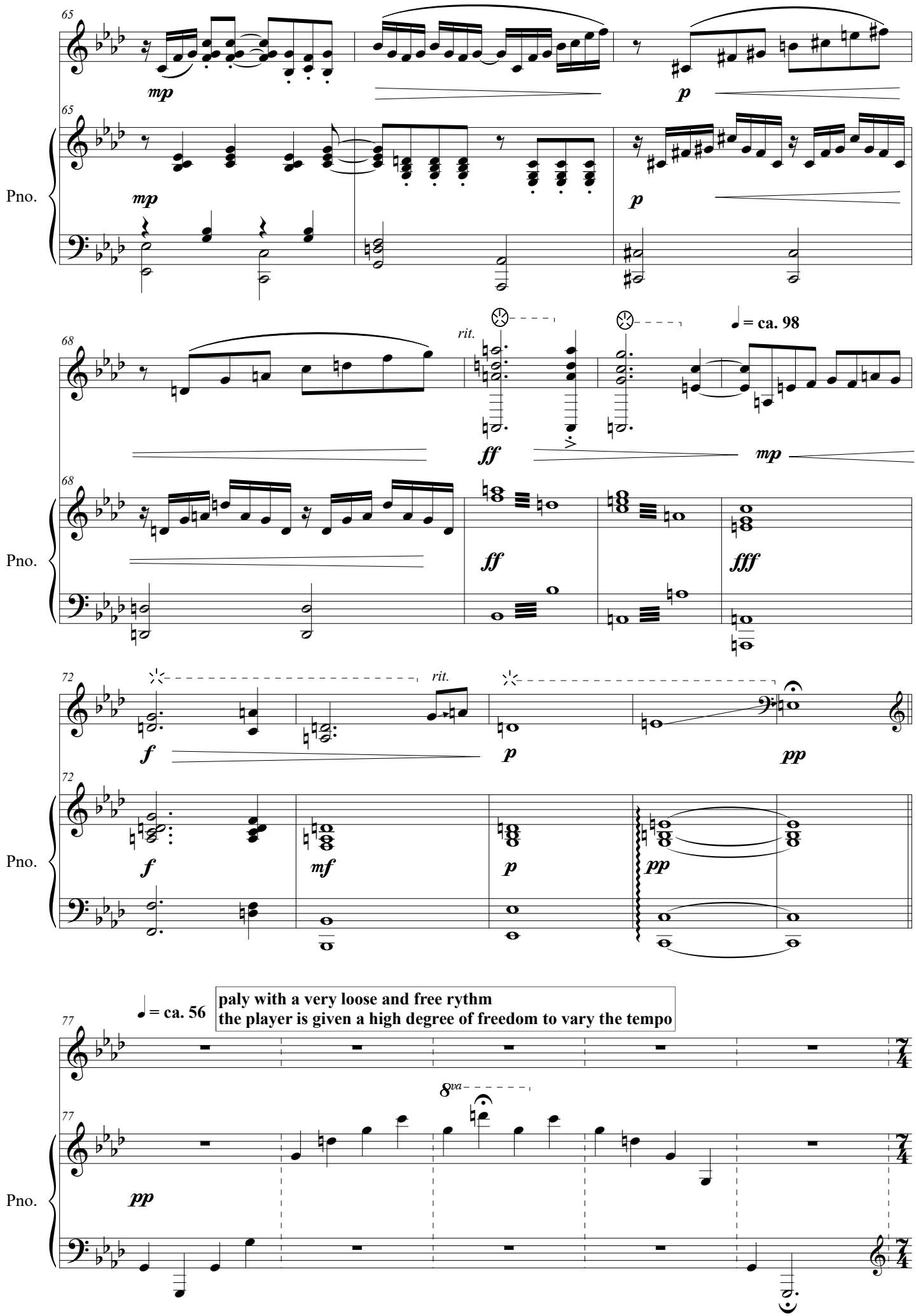
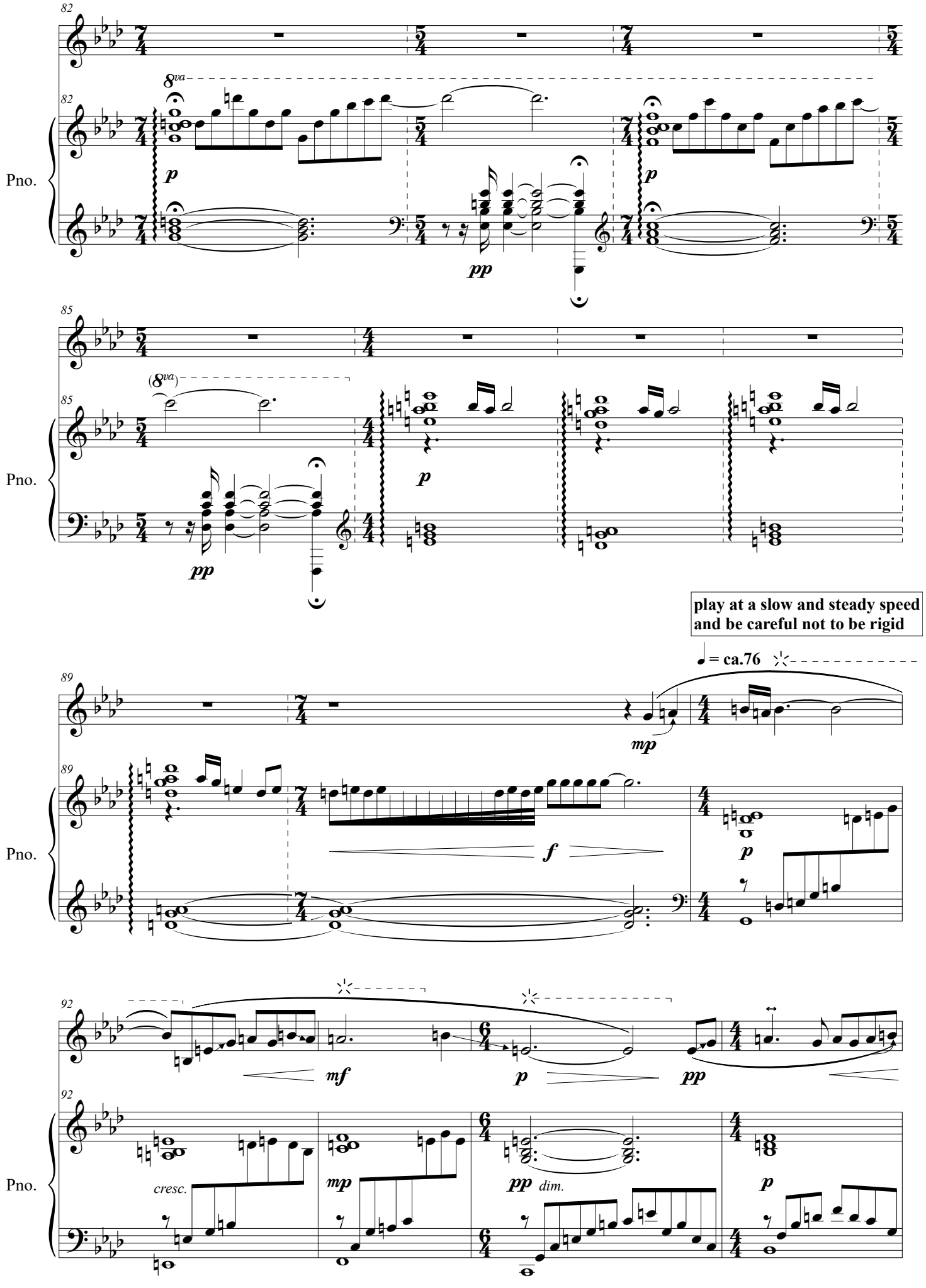

12
subito p
mf
Pno.
cresc.
mf
p
mf
15
mp
mf
mp
Pno.
mp
mf
ff p
18
f
p
Pno.
cresc.
subito p
rit.
21
f
mp
mf
mp
Pno.
mf
p

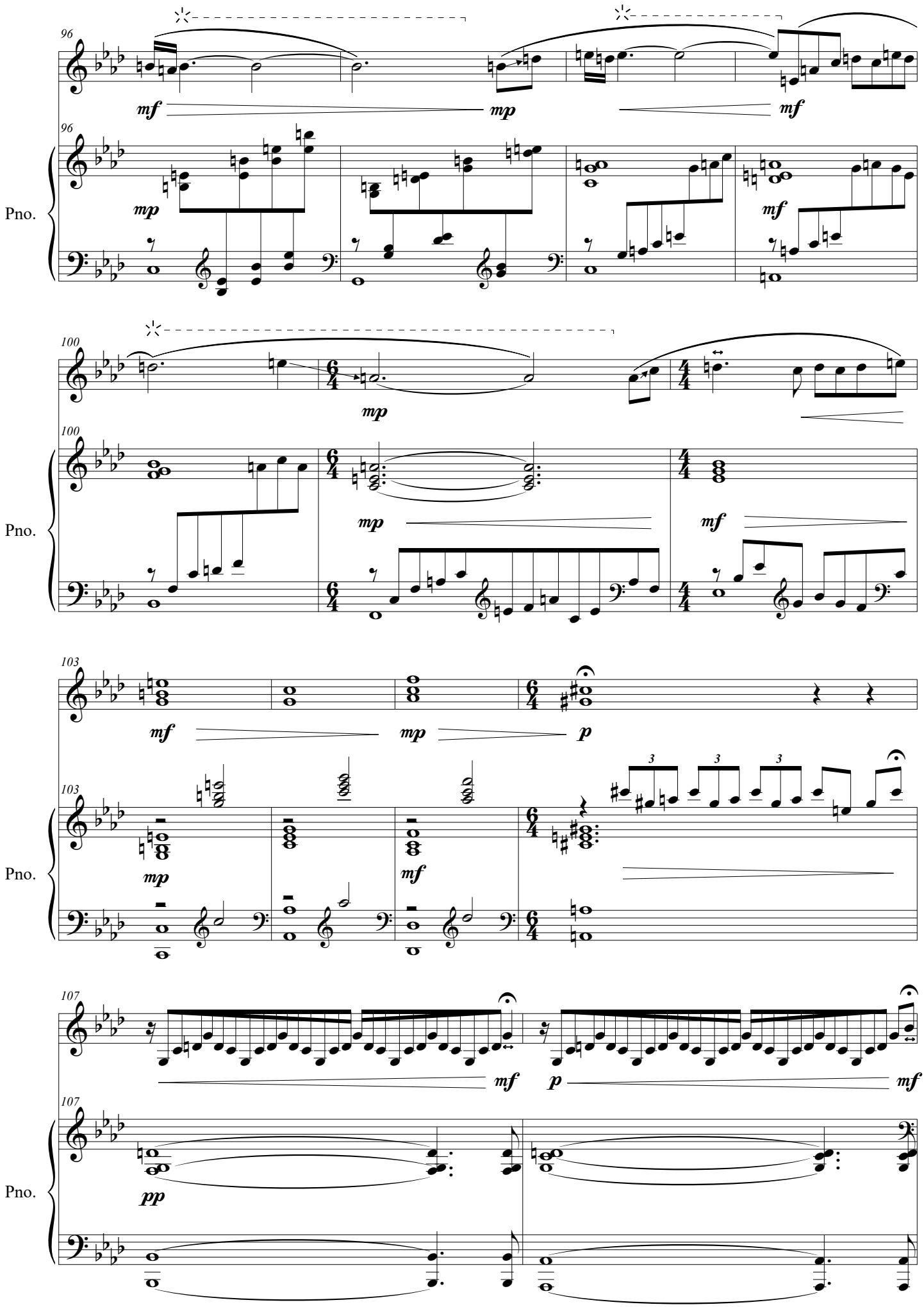

25
f
mp
rit.
mf
Pno.
29
Pno.
Play with freedom and moderate number of notes
33
Pno.
rit.
35
= ca.136
Play with as much strictness at an allegro tempo
Pno.

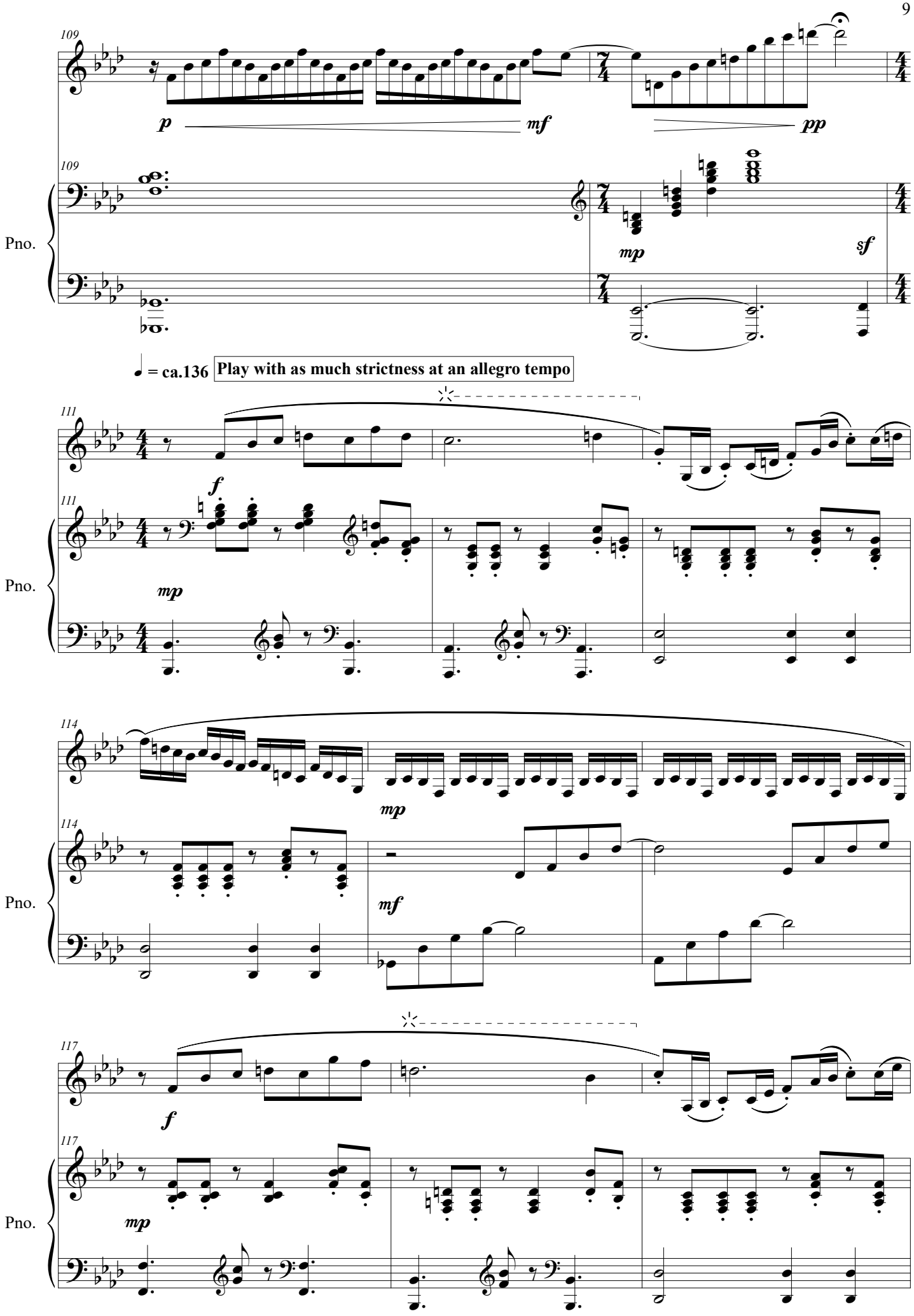

40
mp
40
mf
Pno.
43
f
43
mp
Pno.
46
ff
46
mf
Pno.
49
49
Pno.

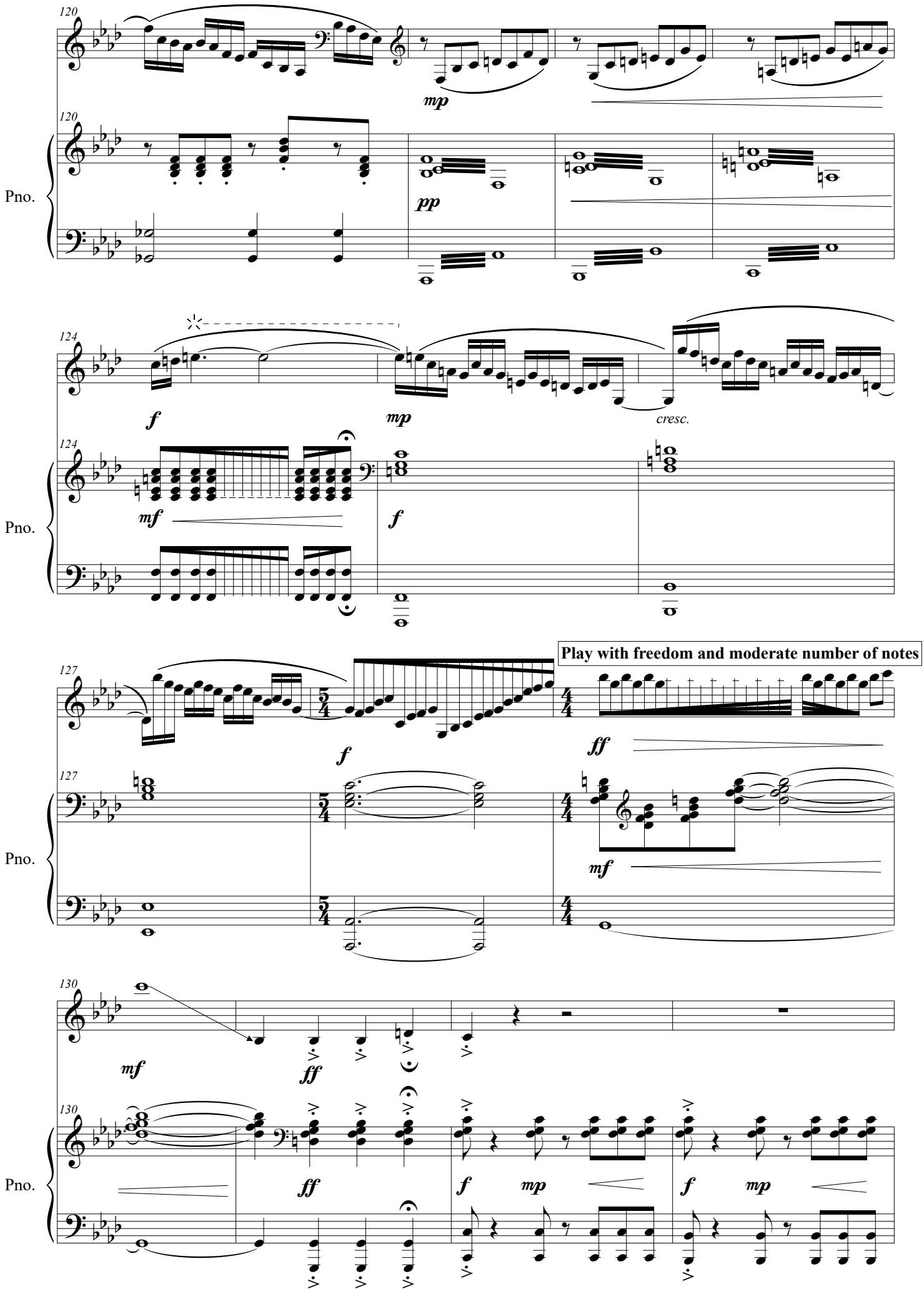

52
mf
f
52
Pno.
mp
mf
56
mp
mf
56
Pno.
p
mf
59
mp
59
Pno.
p
mf
62
f
62
Pno.
f

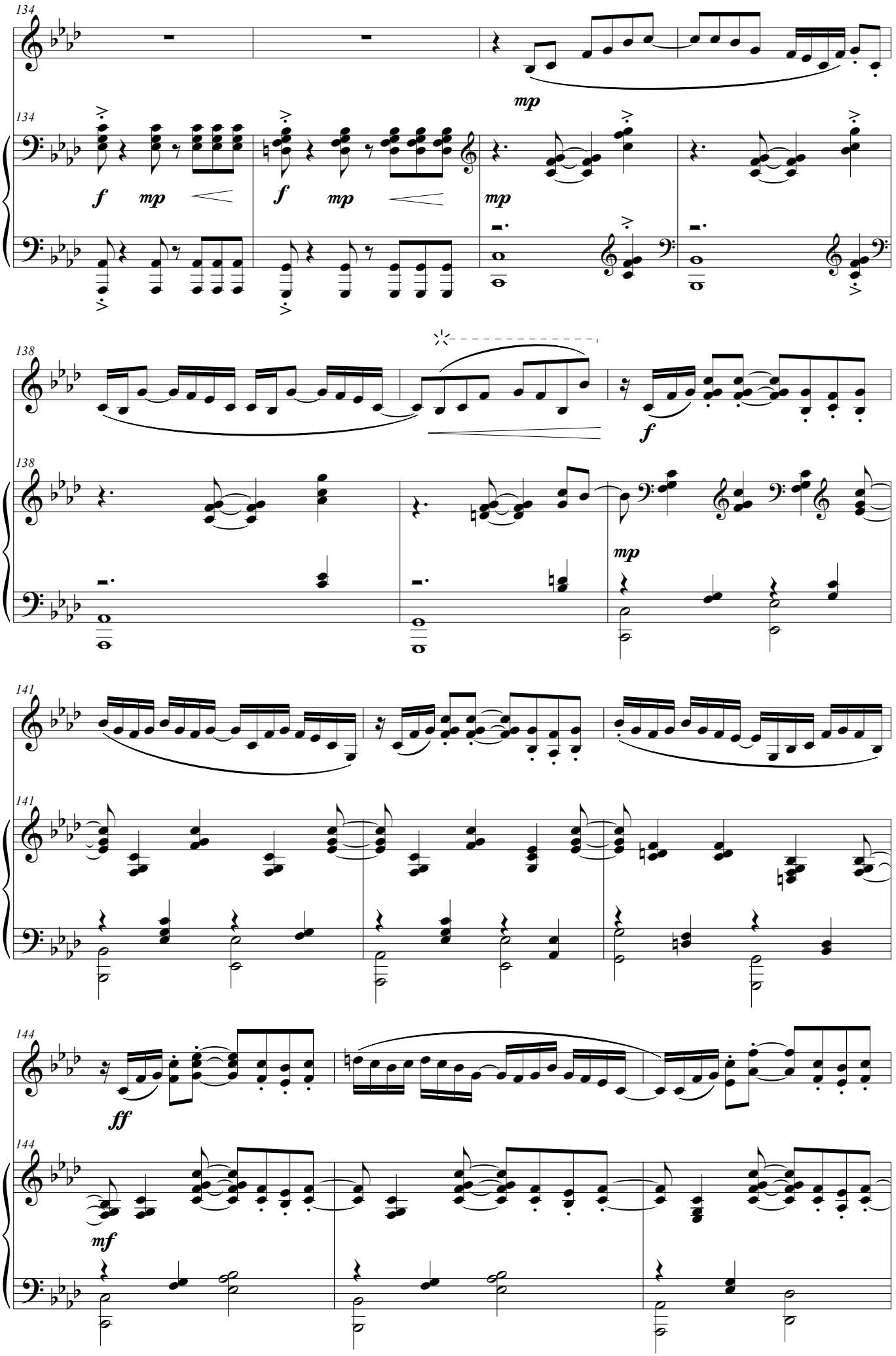

65
mp
p
Pno.
68
rit.
♩ = ca. 98
ff
mp
fff
72
f
mf
pp
77
♩ = ca. 56
paly with a very loose and free rythm
the player is given a high degree of freedom to vary the tempo
8va
7/4

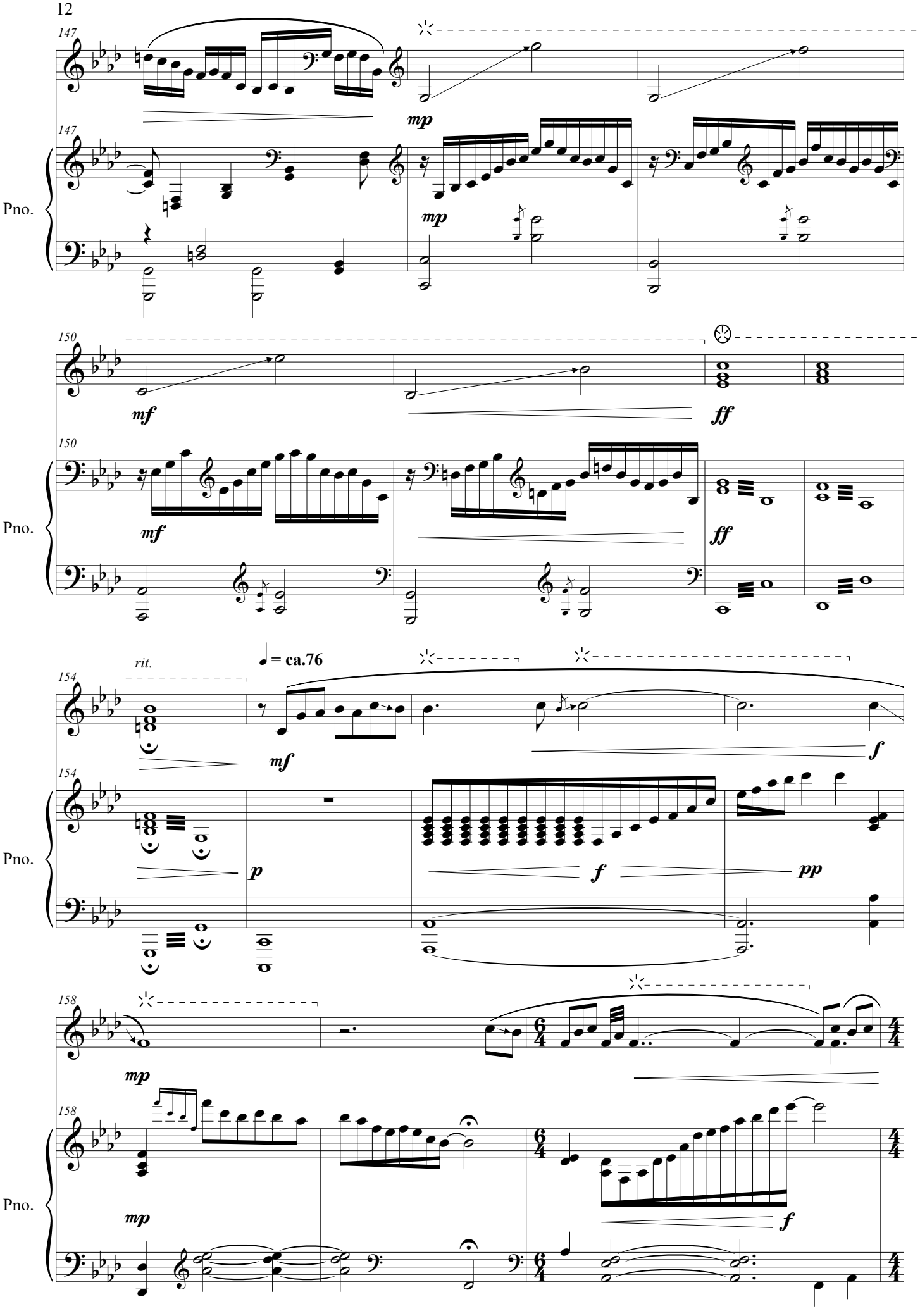

82
8va
p
pp
Pno.
85
(8va)
play at a slow and steady speed
and be careful not to be rigid
89
= ca.76
mp
f
92
mf
cresc.
dim.

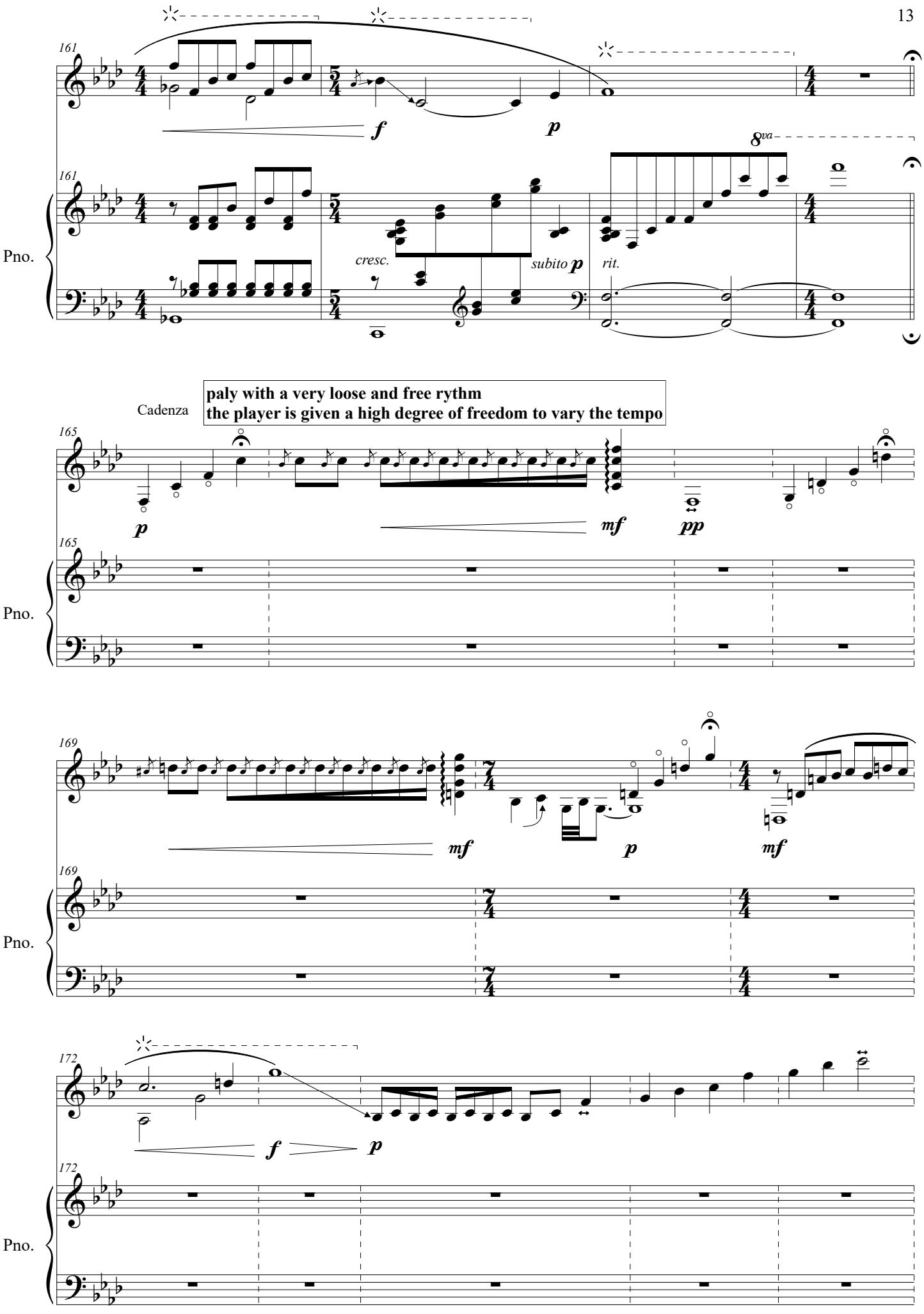

96
mf
mp
mf
Pno.
100
mp
mp
mf
Pno.
103
mf
mp
p
mp
mf
Pno.
107
mf
p
mf
pp
Pno.

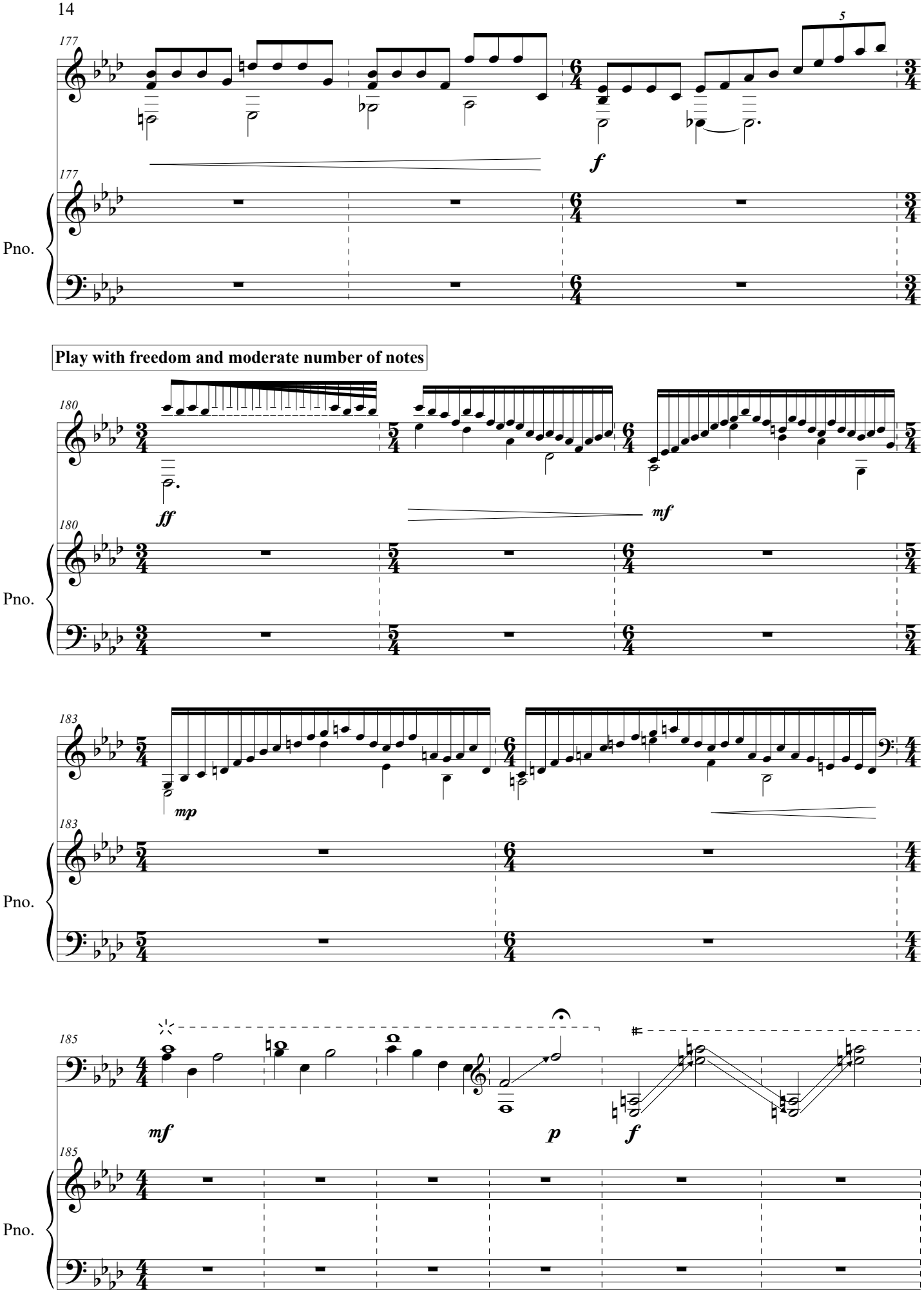

109
p
mf
pp
109
Pno.
mp
sf
♩ = ca.136
Play with as much strictness at an allegro tempo
111
f
111
Pno.
mp
114
mp
114
Pno.
mf
117
f
117
Pno.
mp

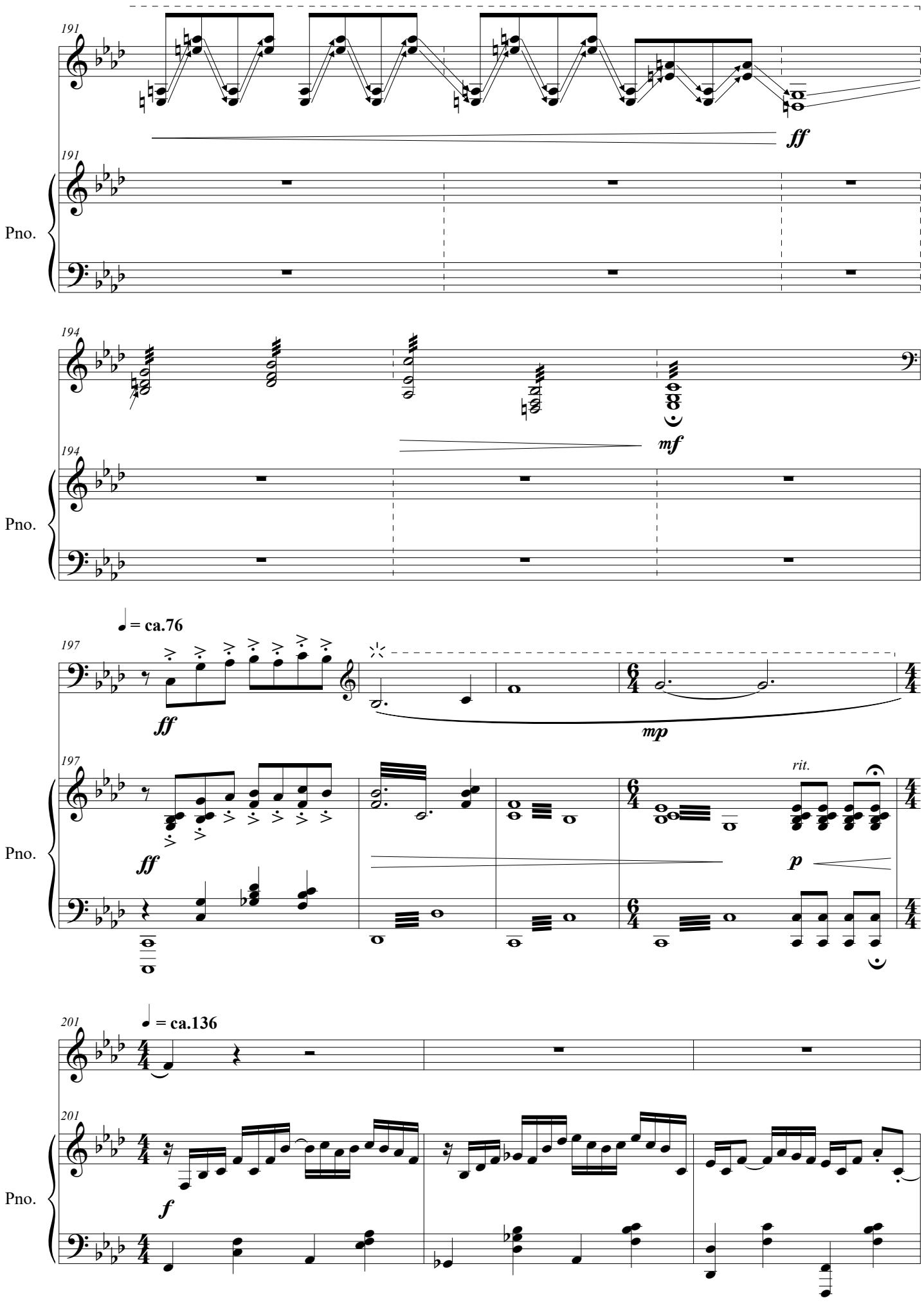

120
mp
120
Pno.
pp
124
f
mp
cresc.
124
Pno.
mf
f
127
f
ff
Play with freedom and moderate number of notes
127
Pno.
mf
130
mf
ff
130
Pno.
ff
f
mp
f
mp

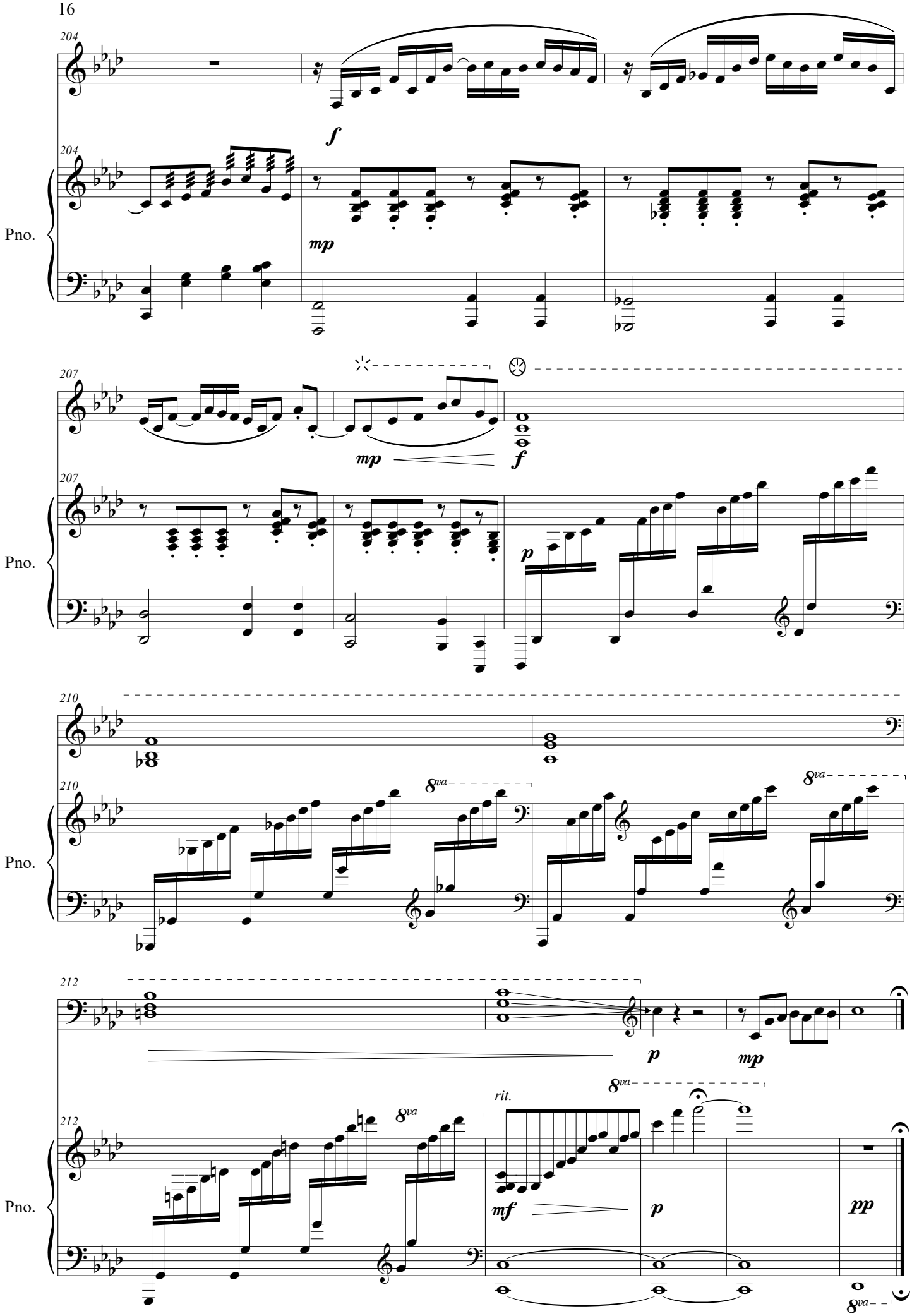

134
mp
Pno.
f
mp
f
mp
mp
138
f
Pno.
mp
141
Pno.
144
ff
Pno.
mf


147
mp
147
mp
Pno.
150
mf
ff
150
mf
ff
Pno.
rit.
♩ = ca.76
154
mf
f
154
p
f
pp
Pno.
158
mp
158
mp
f
Pno.


161
f
p
8va
161
Pno.
cresc.
subito p
rit.
Cadenza
paly with a very loose and free rythm
the player is given a high degree of freedom to vary the tempo
165
p
mf
pp
165
Pno.
169
mf
p
mf
169
Pno.
172
f
p
172
Pno.


177
5
f
177
Pno.
Play with freedom and moderate number of notes
180
ff
mf
180
Pno.
183
mp
183
Pno.
185
mf
p
f
185
Pno.


191
ff
191
Pno.
194
mf
194
Pno.
♩ = ca.76
197
ff
mp
197
rit.
ff
p
Pno.
201
♩ = ca.136
201
f
Pno.


204
f
204
Pno.
mp
207
mp
f
207
Pno.
p
210
210
Pno.
8va
8va
212
p
mp
212
Pno.
8va
rit.
8va
mf
p
pp
8va