

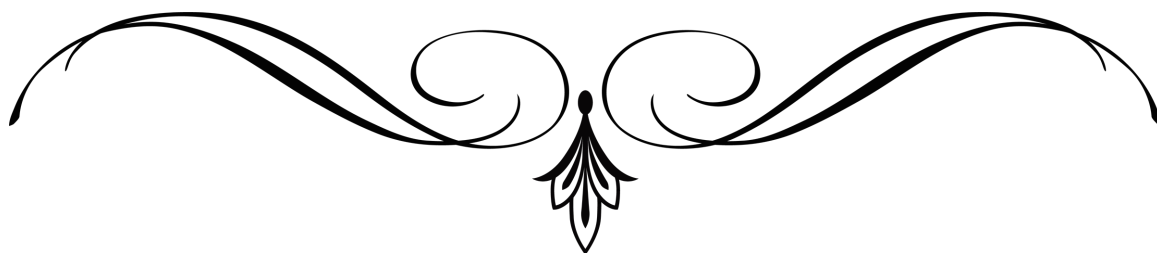
Deng Lou

For Pipa and Piano

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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.

↔ : 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.

登楼 Deng Lou

For Pipa and Piano

March 2023

HD C2301

play with a moderately loose rhythm (♩ = ca. 80)

Pipa

Piano

pp legato

cresc.

8^{va}

Pno.

p

mp

mf

♩ = ca.76 play with the emotion of vicissitudes and loose rhythm

Pno.

mp

pp

mp

pp

p

mf

p

2

12

subito p *mf*

Pno.

15

mp *mf* *mp*

mp *mf* *ff p*

Pno.

18

f *p*

cresc. *subito p* *rit.*

Pno.

21

f *mp* *mf* *mp*

mf *p*

Pno.

25 *f* *mp* *rit.* *mf*

Piano score for measures 25-28. The right hand features a melodic line with slurs and dynamic markings *f*, *mp*, *rit.*, and *mf*. The left hand provides a rhythmic accompaniment with slurs and dynamic markings *mf*.

29 *f* *mp*

Piano score for measures 29-32. The right hand features a melodic line with slurs and dynamic markings *f* and *mp*. The left hand provides a rhythmic accompaniment with slurs and dynamic markings *f* and *mp*.

33 **Play with freedom and moderate number of notes** *f* *mp*

Piano score for measures 33-34. The right hand features a melodic line with slurs and dynamic markings *f* and *mp*. The left hand provides a rhythmic accompaniment with slurs and dynamic markings *mf*.

35 *rit.* *f* *ff* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Play with as much strictness at an allegro tempo

Piano score for measures 35-38. The right hand features a melodic line with slurs and dynamic markings *rit.*, *f*, and *ff*. The left hand provides a rhythmic accompaniment with slurs and dynamic markings *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, and *mp*.

40

mp

Pno. *mf*

43

f *

Pno. *mp*

46

ff

Pno. *mf*

49

ff

Pno. *mf*

52

mf *f*

Pno. *mp* *mf*

56

mp *mf*

Pno. *p* *mf*

59

mp *mf*

Pno. *p* *mf*

62

f

Pno. *f*

65

Piano score for measures 65-67. The top staff (treble clef) contains a melodic line with dynamics *mp* and *p*. The bottom staff (bass clef) contains a piano accompaniment with chords and arpeggios, also marked *mp* and *p*.

68

Piano score for measures 68-71. The top staff (treble clef) has dynamics *ff* and *mp*, with a *rit.* marking. The bottom staff (bass clef) has dynamics *ff* and *fff*. A tempo marking indicates $\text{quarter note} = \text{ca. } 98$.

72

Piano score for measures 72-76. The top staff (treble clef) has dynamics *f*, *p*, and *pp*, with a *rit.* marking. The bottom staff (bass clef) has dynamics *f*, *mf*, *p*, and *pp*.

77

$\text{quarter note} = \text{ca. } 56$

play with a very loose and free rhythm
the player is given a high degree of freedom to vary the tempo

Piano score for measures 77-80. The top staff (treble clef) is mostly rests with a $7/4$ time signature. The bottom staff (bass clef) has dynamics *pp* and an *8va* marking. A tempo marking indicates $\text{quarter note} = \text{ca. } 56$.

82

Pno.

8va

p

pp

85

Pno.

(8va)

p

pp

play at a slow and steady speed
and be careful not to be rigid

♩ = ca.76 ☆

89

Pno.

mp

f

p

92

Pno.

cresc.

mf

p

pp dim.

p

96

mf *mp* *mf*

Pno.

100

mp *mf*

Pno.

103

mf *mp* *p*

Pno.

107

mf *p* *mf*

pp

Pno.

109

p *mf* *pp*

Pno. *mp* *sf*

♩ = ca.136 Play with as much strictness at an allegro tempo

111

f

Pno. *mp*

114

mp

Pno. *mf*

117

f

Pno. *mp*

10

120

mp

Pno. *pp*

124

f *mp* *cresc.*

Pno. *mf* *f*

127

Play with freedom and moderate number of notes

f *ff*

Pno. *mf*

130

mf *ff*

Pno. *ff* *f* *mp* *f* *mp*

134

Pno.

f mp

f mp

mp

138

Pno.

f

mp

141

Pno.

ff

mf

144

Pno.

ff

mf

12

147

Piano accompaniment (Pno.)

mp

150

Piano accompaniment (Pno.)

mf *ff*

154

rit. ♩ = ca.76

Piano accompaniment (Pno.)

mf *p* *f* *pp*

158

Piano accompaniment (Pno.)

mp *f*

161

f *p*

cresc. *subito p* *rit.*

8va

Pno.

Cadenza

play with a very loose and free rhythm
the player is given a high degree of freedom to vary the tempo

165

p *mf* *pp*

Pno.

169

mf *p* *mf*

Pno.

172

f *p*

Pno.

177

Piano score for measures 177-180. The right hand features a melodic line with a five-fingered scale-like passage. The left hand provides a simple accompaniment. Dynamics include piano (*p*) and forte (*f*). Time signatures change from 3/4 to 6/4 and back to 3/4.

Play with freedom and moderate number of notes

180

Piano score for measures 180-183. The right hand features a complex, dense melodic line with many notes. The left hand provides a simple accompaniment. Dynamics include fortissimo (*ff*) and mezzo-forte (*mf*). Time signatures change from 3/4 to 5/4, 6/4, and 5/4.

183

Piano score for measures 183-185. The right hand features a complex, dense melodic line with many notes. The left hand provides a simple accompaniment. Dynamics include mezzo-piano (*mp*). Time signatures change from 5/4 to 6/4 and 4/4.

185

Piano score for measures 185-188. The right hand features a complex, dense melodic line with many notes. The left hand provides a simple accompaniment. Dynamics include mezzo-forte (*mf*), piano (*p*), and forte (*f*). Time signature is 4/4.

191

ff

Pno.

194

mf

Pno.

♩ = ca.76

197

ff *mp*

ff *p* *rit.*

Pno.

♩ = ca.136

201

f

Pno.

204

f

mp

Pno.

207

mp *f*

p

Pno.

210

p

Pno.

212

mf *p* *pp*

pp

Pno.