

Visions of Xi Hu

Dedicated to Professor Jianyun Meng - Valparaiso University Chinese Studies Program

I. Three Pools Mirroring the Moon

II. Island of Little Oceans

III. Two Peaks Piercing the Clouds

Michael Boo

Complete Band Instrumentation

1 - Full Score	2 - Alto Saxophone 1	4 - Tuba
1 - Piccolo	2 - Alto Saxophone 2	1 - String Bass
3 - Flute 1	2 - Tenor Saxophone	2 - Mallets
4 - Flute 2	1 - Baritone Saxophone	Chimes, Bells, Xylophone, Crotales
2 - Oboe	3 - B ^b Trumpet 1	2 - Percussion 1
1 - English Horn (opt.)	3 - B ^b Trumpet 2	Finger Cymbals, Temple Blocks, Snare Drum, 2 Wood Blocks, Bongos
1 - Clarinet in E ^b	3 - B ^b Trumpet 3	2 - Percussion 2
3 - B ^b Clarinet 1	2 - F Horn 1	Triangle, Suspended Cymbal, Crash Cymbals
4 - B ^b Clarinet 2	2 - F Horn 2	2 - Percussion 3
4 - B ^b Clarinet 3	2 - Trombone 1	Small Gong, Bass Drum, Large Gong
1 - E ^b Alto Clarinet	2 - Trombone 2	1 - Timpani
2 - B ^b Bass Clarinet	2 - Trombone 3	
1 - Contrabass Clarinet in B ^b (opt.)	1 - Bass Trombone (opt.)	
1 - Contrabass Clarinet in E ^b (opt.)	2 - Baritone B.C.	
2 - Bassoon	2 - Baritone T.C.	

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About the Music - - -

Visions of Xi Hu is a suite of three movements that was inspired by reading about the various sites around the famed lake XI Hu in Hangzhou, China, a site I've been honored to visit. These locations have beautifully poetic names that highlight the characteristics of the surrounding environment. Each name inspired one of the three movements of original melodies.

I. Three Pools Mirroring the Moon is based on the five-tone pentatonic mode heard in much of Oriental music. It suggests staring into the calm water during a moonlit night and feeling a sense of bliss from viewing the lovely reflections.

II. Island of Little Oceans is also based on the pentatonic mode. It's a simple melody stated by four different combinations of instruments. The mood suggests being on the island and being aware of all tension leaving one's body from being surrounded by the peaceful waters.

III. Two Peaks Embracing the Sky is a dramatic and forceful work, very percussive and loud. It opens with the brass stating a series of six major chords (the first peak), each progressively a fifth higher than the previous one. (For example: C-G-D-A-E in the Western system of tonality.) The woodwinds then play six minor chords (the second peak) based on the same pitches. This give-and-take between the sections of the band builds up to a climax of intense power.

Visions of Xi Hu is dedicated to Jianyun Meng.

About the Composer - - -



Michael Boo is a former band director, a professional creative writer and the Staff Writer for Drum Corps International. He holds a Bachelor of Music Education degree from VanderCook College of Music and a Master of Music degree from Northern Illinois University with a major in music composition and theory. He is also a church handbell choir director and an assistant director of a community band in northwest Indiana.

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I. Three Pools Mirroring the Moon

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Relaxed $\text{♩} = 96$

4

Optional English Horn part is not on score.

Optional E \flat Clarinet and Alto Clarinet parts are not on score.

Tenor Saxophone cues

If only one Bassoon, bottom notes are preferable.

Contrabass Clarinet only.

1st div. (If only one 1st, play the top notes.)

Optional Bass Trombone part is not on score. Some 1st may play bottom notes (2nd Trombone part) for balance if there are no divisi 1st F Horns, otherwise all play top notes.

Optional String Bass part is not on score.

Mallets
I. Chimes, Bells, II. Xylophone
III. Chimes, opt. Bells and/or Crotales (1 or 2 players)

Percussion 1
I. Finger Cymbals, Temple Blocks
II. Snare Drum, 2 Wood Blocks
III. Bongos, Snare Drum (1 or 2 players)

Percussion 2
I. Triangle, Suspended Cymbal
II. Triangle, Suspended Cymbal
III. Crash Cymbals, Suspended Cymbal (1 or 2 players)

Percussion 3
I. Small Gong, Bass Drum
II. Large Gong, Bass Drum
III. Large Gong, Bass Drum (1 or 2 players)

Timpani

Chimes *mp*

Finger Cymbals *p*

Temple Blocks Medium-hard rubber mallets *p*

If played by one player, hang Finger Cymbal(s) near Temple Blocks, play Finger Cymbal(s) with a hard mallet in one hand and the T.B. with a softer mallet in the other. (Two F.C. is preferable, but one will suffice if necessary.)

If no Temple Blocks are available, do what you can with Wood Blocks to create different sounds.

Suspended Cymbal (let ring) Triangle (let ring) Medium yarn mallet *p*

Bass Drum (let ring) Gong (let ring throughout) (Small hand-held Gong if available—If no Small Gong, play Large Gong on edge with harder mallet.) Soft mallet *p*

Soft mallets F/A \flat -C-G (playable on 3 or 4 timpani) *p*

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1

Cl. 2/3

B. Cl.

Bsn. 1/2

A. Sax. 1/2

T. Sax.

B. Sax./
Contra. Cl.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Bar. Hn.

Tba.

Mallets

Perc. 1

Perc. 2

Perc. 3

Timp.

mf

mp

To Bells if 1 player.

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Picc. *mf*

Fl. 1/2 *mf*

Ob. 1/2 *mf*

Cl. 1 *p*

Cl. 2/3 *mp*

B. Cl. *p*

Bsn. 1/2 *mp*
If only one Bassoon, play top notes.

A. Sax. 1/2 *mp*
1st div. (If only one 1st, play the top notes.)

T. Sax. *p*

B. Sax./
Contra. Cl. *p*
Contrabass Clarinet bottom, Baritone Saxophone top.

Tpt. 1 *mp*

Tpt. 2/3 *mp*

Hrn. 1/2 *mp*
1st div. (If only one 1st, play the top notes.)

Tbn. 1 *p*

Tbn. 2/3 *p*

Bar. Hn. *p*

Tba. *p*

Mallets *mf*
Bells

Perc. 1 *p*
F.C.

Perc. 2 *p*
Both continue let ring.

Perc. 3 *p*

Timp. *p*