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The *Butterfly Lovers Concerto*, originally composed for the violin by Chen Gang and He Zhanhao, stands as a pinnacle of 20th-century Chinese music, integrating Western and Chinese musical traditions. This dissertation delves into the transcription of this iconic piece for saxophone and piano. Through meticulous analysis and a deep understanding of both instruments' characteristics, a new rendition of the concerto is crafted, preserving the essence of the original while introducing the unique timbre and capabilities of the saxophone. The project pays homage to the original composers' legacy and introduces the concerto to a broader range of musicians and audiences. The implications of this transcription highlight the versatility of the 'Butterfly Lovers Concerto' and showcase the saxophone's remarkable adaptability. In addition, underscore the potential for cross-cultural and cross-instrumental adaptations in music."

*BUTTERFLY LOVERS VIOLIN CONCERTO: RE-IMAGINING A CLASSIC*

CHINESE CONCERTO FOR SAXOPHONE AND PIANO

by

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## CHAPTER I: INTRODUCTION & GENERAL BACKGROUND

### **Introduction**

Chinese music and musicians are appearing more frequently on the world stage. What can be seen is that Chinese music is in a period of rapid development. In this same period the saxophone in China has also seen a rise in popularity. During the development of the saxophone in China, the arrangement of traditional works for saxophone has been a way to popularize the instrument. The *Butterfly Lovers' Violin Concerto* has had a significant impact on Chinese music. It was one of the first major orchestral works composed for a Western-style orchestra in China, and it was the first violin concerto in China. To this day it has remained the most famous work for orchestra and solo violin in China. The heart of this document is a modern adaptation and recording of *Butterfly Lovers' Violin Concerto* for alto and soprano saxophones.

My approach diverges significantly from typical instrument versions or standard adaptations for the saxophone. The entire piece will incorporate different saxophones performing different fragments for different instruments, and the transitions between instruments will be seamlessly integrated into the interlude sections, ensuring continuous play. Given the violin's expansive range and the characteristics of string instruments, certain melodic segments will necessitate transposition, sometimes lowered by an octave or even two, to better suit the saxophone's capabilities. Every character from the opera will be intricately woven into the saxophone solo, ensuring that the Concerto's narrative richness is not lost. Concurrently, efforts will be made to retain the special techniques inherent to the violin. Building on this foundation, this adaptation will accentuate the saxophone's unique acoustic properties to the fullest, granting listeners an immersion into the distinctive saxophone tone.



## General Background

The "Butterfly Lovers' Violin Concerto" is not merely a musical composition but a cultural beacon, illuminating China's rich historical and musical heritage. As one of China's paramount orchestral works, it is frequently compared to the tragic tale of Romeo and Juliet, holding a position of reverence akin to Shakespeare's masterpiece in Western literature. This magnum opus emerged in 1959 from the collaborative genius of He Zhanhao and Chen Gang, two prodigious students enrolled at the Shanghai Conservatory of Music. What sets this concerto apart is its synthesis of two worlds: while its structural skeleton is designed for a Western-style orchestra, its soul is distinctly Chinese, infused with traditional melodies and idiomatic nuances. The result is a piece that is both familiar and exotic, bridging two divergent musical traditions in a harmonious union.

Drawing from the annals of Chinese legends, the narrative backbone of this concerto is a tale that has been retold and reinterpreted in numerous guises, spanning operas, ballads, television series, and films. The story weaves the melancholic narrative of Liang Shanbo and Zhu Yingtai. Bound by love yet separated by societal conventions and familial expectations, their lives echo the strains of love in the face of adversity. Their eventual transformation into butterflies following their demise is emblematic of their transcendent love — a love that defies societal constraints, metamorphosing into an everlasting bond that even death cannot sever.

In terms of its musical architecture, the concerto is an innovation. Abandoning the traditional multi-movement structure typical of concertos, it opts for a singular, continuous movement. However, within this overarching movement, there are seven vivid scenarios, each painting a chapter of the tragic love story. This innovative structure offers listeners a cinematic

experience, akin to a musical tapestry wherein each thread, each note, weaves the legend of the two lovers.

Furthermore, the concerto's significance extends beyond its melodic beauty. It stands as a monumental work in the realm of musical diplomacy. In a world where East and West often stand delineated by their differences, this composition emerges as a bridge, harmoniously melding Chinese traditional sounds with Western classical methodologies. Its very existence challenges and expands the traditional notions of classical music, adding a fresh dimension to the global repertoire.

In conclusion, the "Butterfly Lovers' Violin Concerto" is more than just a piece of music. It is a narrative, a cultural ambassador, and a testament to the universality of certain emotions and themes. Through its notes, it encapsulates the essence of a legend, making it accessible and relatable to audiences worldwide, while simultaneously serving as an enduring beacon of East-West musical collaboration.

### **For a Better Appreciation: What Is The Story of Butterfly Lover?**

During the Eastern Jin Dynasty in Shangyu and Huiji Counties (now known as Shangyu District, Shaoxing City, Zhejiang Province),<sup>1</sup> there lived a woman named Zhu Yingtai. Passionate about poetry and literature, she yearned to further her education. However, societal norms of the time prohibited women from publicly pursuing education. Undeterred, Zhu Yingtai disguised herself as a man and journeyed to Huiji County to study.

Along the way, she encountered Liang Shanbo, a scholar hailing from Guilin County (now known as Haishu District, Ningbo City, Zhejiang Province). The two formed an immediate

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<sup>1</sup> Wen, Xin (2012) Shangyu Zhu Yingtai Mentioned in Ancient Books.

connection and decided to journey together. Despite three years of studying, traveling and living in close companionship, Liang Shanbo remained oblivious to Zhu Yingtai's true gender.

Upon concluding Liang's studies, Zhu returned home. Later, Liang visited Shangyu to meet his friend, only to discover the truth: his best friend and study companion of three years was a woman. Enamored, he sought to propose marriage to the Zhu family. Due to historical context, society at the time did not allow free love. Moreover, Liang had already been betrothed by her parent to Ma Wencai, the son of the imperial Magistrate of Anji County.

The couple tried all sorts of methods to pursue their free love including elopement and resisting marriage, but they failed in the social context of the time. This led Liang into deep depression, resulting in his premature death. He was laid to rest in Jiulong Ru, an ancient town in China. On Zhu's wedding day, her procession happened to pass Liang's grave. Suddenly, a gusty wind arose, halting the procession. Zhu alighted from her sedan chair to pay her respects at Liang's grave, which unexpectedly split open. Overwhelmed with grief, she threw herself into the grave. Moments later, a pair of colorful butterflies emerged and took flight, symbolizing the undying love of Liang Shanbo and Zhu Yingtai, finally freed from the constraints of the earthly world.

### **The Music Related to The Story**

As highlighted earlier, the composition encompasses seven distinct scenes, each meticulously encapsulating various phases of the overarching narrative. These scenes are not merely musical segments but are emblematic of pivotal moments within the tale. It is crucial for listeners to recognize that the musical passages are intricately linked with specific episodes from the narrative. Each musical segment gains depth and significance when contextualized within the narrative.

### Part I: Adagio Cantabile

This section introduces and establishes the principal theme. Within the narrative's context, it evokes the initial encounter of the lovers but please remember Liang does not know Zhu is a girl. While this segment is reiterated multiple times throughout the composition, each iteration imparts a distinct narrative nuance and emotional tenor to the listener.

### Part II: Allegro

This section underscores a period of joy and camaraderie. For three years, they pursued their studies, embarked on journeys, and cohabited harmoniously. Within the broader tragic narrative, this interval stands out as a particularly jubilant phase.

### Part III: Adagio assai doloroso

This segment marks the conclusion of the story's first half. As Zhu's studies draw to an end, Liang and Zhu bid each other a reluctant farewell and part ways outside the confines of an ancient pavilion.

### Part IV: Pesante affrettando

This section introduces a captivating theme, marking the commencement of the story's second half. From the initial chords and orchestration, there's an unmistakable foreboding that suggests impending adversity. The narrative progresses as Liang uncovers Zhu's true identity and subsequently proposes marriage. Following the declined proposal, both Zhu and Liang prepare to resist the restrictive traditions of their era. The entire musical segment evocatively portrays a mindset of defiance and resilience.

### Part V: Lagrimoso

After an extended period of intense internal conflict, Zhu ultimately succumbed to her family's pressures. She arranges a rendezvous with Liang on the terrace, where they share a

heart-wrenching confession. Zhu conveys to Liang that, given her societal constraints as a woman, she is left with no choice but to sorrowfully ask him to depart.

#### Part VI: Presto Resoluto

Upon recognizing his inability to challenge both the formidable constraints imposed by his extensive family and the prevailing societal norms of the era, Liang, consumed by despair, returned to his family home. Tragically, he succumbed to his profound grief shortly thereafter. In an ensuing poignant sequence, while Zhu appears resigned to her impending matrimonial fate, she tragically ends her life at Liang's burial site on the eve of her wedding ceremony.

#### Part VII: Adagio Cantabile

Become a butterfly.

After the lovers both died, two butterflies flew out of Liang's grave to cling to each other. When people saw the butterflies, they thought it was Liang and Zhu turning into them. This is also the reason why the music is known as Butterfly Lovers. With the conclusion of the music, the poignant tale of Liang and Zhu also draws to a close.

From a musical genre and analytical perspective, Parts 1-3 serve as the concerto's exposition, Parts 4-6 represent its development, and the concluding Part 7 embodies the recapitulation. It is worth noting that the entire piece employs a through-composed format, which not only enhances the audience's comprehension but also holds enduring appeal for future generations.

### **About The Composers**

This piece was the collaborative effort of Chen Gang and He Zhanhao, two luminaries in the world of Chinese music composition. Both composers, through their combined talents and vision, crafted what is now regarded as their magnum opus. This work not only exemplifies their

exceptional prowess but also heralds the commencement of their distinguished careers in the musical realm.

### **Chen Gang**

Chen Gang, born on March 31, 1935, in Shanghai, China, is a world-renowned Chinese composer best known for co-writing "The Butterfly Lovers" violin concerto, which remains one of the most emblematic pieces of 20th-century Chinese music. As the son of accomplished musician Chen Gexin<sup>2</sup>, he was destined to be associated with music from an early age. His father's influence helped shape his passion for music and ignited his interest in the violin.<sup>3</sup>

Chen Gang attended the prestigious Shanghai Conservatory of Music, where he studied composition and violin. He proved to be a diligent and dedicated student, displaying remarkable talent for composition. It was during his time at the Conservatory that he collaborated with He Zhanhao on what would become his most famous piece, "The Butterfly Lovers", written in 1958 as a graduation piece.

In the years that followed, Chen Gang continued to explore the integration of Chinese music into symphonic and chamber music. His other notable works include *Sunshine of Tarshkurgan* and *Wang Zhaojun*. Beyond the realm of composition, he also serves as a member of the National Committee of the Chinese People's Political Consultative Conference, a director of the Chinese Musicians Association, and a professor in the Composition Department of the Shanghai Conservatory of Music. He has been featured in international directories including the

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<sup>2</sup> Ha, Mi. "How to recognize and evaluate Chen Gexin""怎样认识和评价陈歌辛". Guangming Ribao. Feb. 23. 2011. [http://theory.gmw.cn/2011-02/23/content\\_1642248.htm](http://theory.gmw.cn/2011-02/23/content_1642248.htm)

<sup>3</sup> Chen, Gang. "The Last Song – Remembering My Fater, Chen Gexin""绝唱——忆我的父亲陈歌辛". Wenhui Bao. Feb. 27. 1991.

"World Who's Who" and "World Music Celebrities" among 18 other global notable records. Additionally, he has received the "International Cultural Honor Certificate." He is also the author of essay collections such as *Black Romance* and *Listening to Music with Three Ears*.

Chen Gang's music encapsulates his unique blend of traditional Chinese music and Western classical techniques. It's a testament to his talent, creativity, and the innovative spirit that has characterized his entire career. His substantial contributions have not only enriched Chinese music but have also facilitated cultural exchanges between the East and West.

### **He Zhanhao**

He Zhanhao, born in 1933 in Zhejiang Province, China, is a renowned composer and a professor in the Composition Department of the Shanghai Conservatory of Music. Additionally, he serves as an advisor to the Shanghai Musicians Association. He rose to international prominence due to his celebrated composition "Butterfly Lovers' Violin Concerto," a work that has come to epitomize the harmonious integration of traditional Chinese and Western music.

His oeuvre demonstrates a unique fusion of Eastern and Western musical traditions, blending thematic elements of both cultures to forge a hybrid compositional style. Following his collaboration with Chen Gang on the *Butterfly Lovers Violin Concerto*, he embarked on an artistic journey aiming to modernize "ethnic music."<sup>4</sup> Apart from adapting "Butterfly Lovers" for traditional instruments like the gaohu, erhu, pipa, and guzheng, he has composed numerous concertos for native instruments. Some notable examples include *King of Western Chu* for the guzheng, *Bie Yi Nan* for the erhu, and *Festival Horse Racing* for the national orchestra.

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<sup>4</sup> Zhanhao He, "Symphonic Nan Yin's exploration history and reflections on the modernization of ancient music," *Art Criticism* no.6 (2013)

He Zhanhao's illustrious career extends beyond just composition; it includes a remarkable academic trajectory. After gaining fame, he returned to the Shanghai Conservatory of Music to teach, mentoring several generations of young musicians and continuing his compositional pursuits.<sup>5</sup> In recognition of his significant contributions to music, He Zhanhao has received numerous accolades both nationally and internationally, including the "Lifetime Achievement Award" at the 7th Shanghai Literature and Art Awards.<sup>6</sup>

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<sup>5</sup> Zhanhao He, "Famous Composer Jim Ho on Music Creation." *Music World (Music Composition edition)* no. 7 (2017)

<sup>6</sup> Sun, Jingbo. "Shanghai Literature and Arts Award," Chinanews, Aug 13, 2019. Url: <https://www.chinanews.com.cn/cul/2019/08-13/8925018.shtml>



## CHAPTER II: FROM PAST TO PRESENT: EVALUATING THE

### ARRANGMENT'S VALUE AND EXISTING LITERATURE

#### **The Needs**

This project aims at adapting the famous violin concerto *Butterfly Lovers Violin concerto* to the saxophone repertoire. I will begin this chapter with a detailed exploration of the immense value intrinsic to translating the piece for saxophone, a task that holds the potential to significantly expand the instrument's playing range and introduce new dimensions to its repertoire. The discussion commences with a deep dive into how the adaptation of this classic work can broaden the scope of saxophone performance, shedding light on the unique sonic possibilities that emerge when Eastern tonalities and Western instrumental techniques intertwine. Further, I investigate how such a translation can serve as a powerful vehicle for carrying the nuances of traditional Chinese music to Western audiences, thereby fostering a greater appreciation for this rich cultural heritage on an international scale. I will then shift the discussion to the potential implications for China's own music landscape, contemplating how this pioneering endeavor might catalyze the development and acceptance of the saxophone within Chinese music practices. Collectively, these themes illuminate the multiple layers of value wrapped into this translation, painting a picture of an enriching musical exchange that transcends geographical and cultural boundaries.

#### **Expanding the Saxophone Repertoire**

Because of the saxophone's roots in the Western musical tradition, it has only begun to delve into the rich textures and rhythms characteristic of Eastern music. Recent years have seen an increased inclusion of Eastern music elements in a multitude of saxophone compositions,

exemplified in the works of Ryo Noda, Chen Yi, and Huang Anlun and others. This is further emphasized by numerous transcriptions of traditional music such as *Sunshine of Turshkourgan* by Chen Gang/He Zhanhao, *Moon Reflected In Er-Quan* by Hua Yanjun, among others. By transposing the intricate melodies of *Butterfly Lovers* for the saxophone, we can further explore and integrate these Eastern music elements, thereby adding a new dimension to the instrument's performance palette. This not only facilitates cross-cultural musical exchanges but also enriches the interpretive repertoire of performers.

Another critical aspect to highlight is the distinctive composition style the composers employed in creating the *Butterfly Lover* violin concerto. Ingeniously, they drew heavily from traditional Chinese folk music, incorporating elements that emulate the sounds and techniques of Chinese instruments such as the erhu, pipa and guzheng. This fusion of East and West has resulted in a captivating blend of tones and textures unique to this piece. Furthermore, Chen Gang integrated playing techniques originating from traditional Chinese performing arts, including the “sanban”(ad libitum) and the iconic opera playing technique such as vocal timbre, slides, trills, and quick turns. These incorporations not only root the concerto deeply within Chinese cultural heritage but also represent a pioneering exploration of musical boundaries. The music integration will be emphasized in next chapter.

### **Promoting Saxophone Development in China**

The astounding popularity of *Butterfly Lovers*, as outlined in the first chapter, has reached an unparalleled height, inspiring numerous adaptations for a diverse range of instruments beyond the violin. This includes traditional Western instruments such as the piano, flute, and clarinet, as well as traditional Chinese instruments. These adaptations, many of which are so brilliantly executed that they have been incorporated into concerto versions, frequently feature in high-

profile events such as New Year's concerts. The sheer demand and enthusiasm for these renditions underscore the influential power of *Butterfly Lovers* as a gateway to elevate the prominence of an instrument.

The profound impact of *Butterfly Lovers* extends beyond sparking interest in particular instruments; it has also been instrumental in the popularity of the violin within China. The same effect has been observed in the case of the erhu, pipa, and piano, with "*Butterfly Lovers* " catalyzing their widespread appreciation. Given this context, it becomes clear that a well-executed translation of *Butterfly Lovers* for the saxophone is not only necessary but potentially pivotal. This project provides an opportunity to further the global appreciation for this versatile instrument while adding a new layer of cultural depth to the saxophone's repertoire.

### **East Meets West: Saxophone's New Horizon?**

Chinese musicians are progressively merging the global music scene, injecting distinctive Chinese elements into the international arena. This has become more prevalent in recent years, as exhibited by the exceptional original compositions of Chen Yi and the masterful integration of Chinese music into his albums by Claude Delange<sup>7</sup>. Their innovative contributions serve as a bridge, connecting Chinese musical traditions to worldwide audiences. Yet, the potential of Chinese music extends far beyond these examples; its rich cultural heritage holds a plethora of treasures waiting to be unveiled and appreciated on a global scale.

In light of this, the adaptation of *Butterfly Lovers* for the saxophone is not only a valuable addition to the instrument's repertoire but also a vibrant conduit for sharing Chinese musical elements with saxophonists around the world. By venturing into this translation, the saxophone

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<sup>7</sup> Claude Delange, *Harmonious Breath: Works for Saxophone*, BIS 2011, CD.

community will gain increased exposure to Chinese works, thereby broadening its cultural understanding and enhancing the diversity of its musical lexicon. The potential ramifications of this are vast: new stylistic influences can spark creativity, infuse fresh inspiration, and ultimately push the boundaries of what is possible in saxophone performance.

### **What has been done with *Butterfly lovers violine concerto*?**

The cornerstones of an impactful dissertation are originality and substantive content. To adhere to these principles, I embarked on an extensive exploration of "*Butterfly Lovers*". It's readily apparent that this piece's popularity has stimulated a substantial amount of study, adaptation, and even some of the most commendable versions have graced the international stage. However, the absence of a comprehensive saxophone edition - despite a rudimentary adaptation of the melody that has gained favor amongst amateur saxophonists - underscores the pressing need for a fully realized, orchestra-ready saxophone version.

This section will provide an overview of preceding studies and adaptations, illuminating the ways in which they have informed and enriched my approach to translating this piece for the saxophone. While acknowledging the contributions of past interpretations, I aim to fill a distinct void in the existing body of work by offering a thorough saxophone adaptation. As such, this endeavor not only meets the criteria of originality and substantive content for a dissertation but also serves as a valuable addition to the saxophone repertoire and the broader field of music studies. It builds on the rich heritage of "*Butterfly Lovers*", while simultaneously charting new territory in its exploration of Chinese music through the lens of the saxophone. With this work, I hope to catalyze further interdisciplinary and cross-cultural musical dialogues.

## Chinese Traditional Instruments

Esteemed composer He Zhanhao, during a past interview, shared an intriguing episode from his time at school when he was reproached for playing the violin in the style of the erhu within the Yueju Opera Troupe. Defending his approach, he stated that his aim was to echo many of the erhu's techniques on the violin, a conscious design choice that eventually manifested in the creation of the famed *Butterfly Lovers Violin Concerto*<sup>8</sup>. This unexpected crossover inspired a reversal of roles as musicians started exploring the erhu through the prism of violin techniques.

Following the inception of *Butterfly Lovers*, an array of adaptations for traditional Chinese instruments, including the erhu, pipa, and guzheng, emerged, each lending a unique flair to the piece. One of the most celebrated renditions is the version for erhu. The virtuoso Sun Huang, in partnership with conductor Yan Huichang, delivered a captivating performance of this erhu and symphony orchestra adaptation at the Zhu Qian Folk Music Festival in 2013.<sup>9</sup> The rendition was met with wide acclaim, with the video recording amassing over ten million views online, underlining the significant reach and influence of their interpretation.

Additionally, the solo guzheng version was featured in the China Conservatory of Music's Huaxia Orchestra album, further validating its artistic merit. In an endeavor to introduce *Butterfly Lovers* to global audiences, pipa player Chen Yurong masterfully performed the pipa and orchestra version on the international stage.<sup>10</sup>

These varying interpretations and performances reflect the enduring appeal and adaptability of "*Butterfly Lovers*", showcasing its capacity to accommodate a range of musical

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<sup>8</sup> The 50th anniversary of Liang Zhu, the original author should be a farmer's uncle, August 2009

<sup>9</sup> Sun Huang. "*Butterfly Lovers ErHu Concerto*" Filmed 2013. YouTube video 29:20

<sup>10</sup> Chen Jasmine. "*Butterfly Lover concerto -Pipa*" Filmed 2019. YouTube video 28:46  
<https://www.youtube.com/watch?v=TlfgykjmjXQ>

instruments. Each version adds a fresh perspective and further cements the piece's standing in music. These rich adaptations amplify the need for a comprehensive, orchestra-ready version for the saxophone, contributing to the vibrant, multicultural tapestry of *Butterfly Lovers* musical legacy.

### **Western Instruments**

The piano, as one of the predominant Western instruments in China, was inevitably poised to be among the earliest recipients of a distinguished adaptation of *Butterfly Lovers*. In 1959, coinciding with the release of the *Butterfly Lovers Violin Concerto*, pianist Wu Yili made an invaluable contribution to the musical canon by presenting a piano adaptation of the concerto within that very year.<sup>11</sup> The reinterpreted version has maintained its popularity through the years and was prominently featured on her solo album, titled "*A Generation of Master II*", in 2013.<sup>12</sup>

Owing to the acclaim garnered by the original violin rendition, composer Chen Gang personally transcribed the violin concerto into a version for piano concerto. This adaptation was warmly embraced by pianists. In a noteworthy collaboration, the renowned Chinese pianist, Xue Yingjia, partnered with the Shanghai Philharmonic Orchestra to perform this piece, further solidifying its reputation in the musical community.<sup>13</sup>

Given the inherent similarities between the flute and the traditional Chinese instrument, the dizi, *Butterfly Lovers* has gained considerable popularity among flute enthusiasts. The flute, with its delicate and expressive timbre, bears a close resemblance to the dizi's distinctive tonal

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<sup>11</sup> Wang, Ruochen. "86岁钢琴家巫漪丽:我的巅峰在未来." Xinhua, September 25, 2017. url: [http://news.xinhuanet.com/mrdx/2017-09/25/c\\_136635373.htm](http://news.xinhuanet.com/mrdx/2017-09/25/c_136635373.htm) Archived from the original on September 15, 2018. Accessed April 25, 2019.

<sup>12</sup> Wu, Yili(pianist), *Butterfly lovers piano edition*, by Chen Gang/He Zhanhao arr. Wu Yili, recorded 2013, on *一代大师 II*, ISRC 978785824656126 compact disc.

<sup>13</sup> Xue, Yingjia. "*Gang Chen: Piano Concerto 'The Butterfly Lovers'*" Filmed 2015. YouTube 28:03 <https://www.youtube.com/watch?v=0LjQ7WvK68s>

characteristics. This correlation has facilitated a compelling translation of *Butterfly Lovers* into the flute's musical idiom.

In 2013, an instrumental milestone was achieved when flautist Wang Wen Shao executed a comprehensive rendition of the *Butterfly Lovers* concerto accompanied by a piano.<sup>14</sup> His performance highlighted the profound potential of adapting this iconic piece for the flute, further inspiring musicians to explore this avenue. Building upon this precedent, in 2018, flautist Daniel Shao embarked on a larger-scale project. He performed the *Butterfly Lovers* concerto with a symphony orchestra, demonstrating an even greater depth of integration between the flute and the work.<sup>15</sup> This rendition marked another significant progression in the incorporation of *Butterfly Lovers* into diverse musical domains.

### **Adaptation for Saxophone**

Stroll through a park in most of cities of China, and it's highly likely you will encounter small groups of elderly people, gathered in gazebos, creating enchanting melodies with their instruments. Among these instruments, the saxophone has secured a weird place. Yes, the orchestration of these impromptu bands can be quite unusual – you might hear the harmonic blend of the erhu, suona, dizi, drums, and the distinctive tones of a saxophone. A closer listen will reveal that *Butterfly Lovers* is frequently included in their staple repertoire, indicating the piece's universal appeal. However, the versions performed are typically simplified, focusing primarily on the melody.

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<sup>14</sup> Eric Wang. “*Liang Zhu flute concerto – The Butterfly Lovers*” Filmed 2013. YouTube video 23:22 <https://www.youtube.com/watch?v=zWv-joZiN3s&t=1s>

<sup>15</sup> Daniel Shao. “*2018 Edinburgh Official Chinese New Year Concert*” Filmed 2018. YouTube video 9:32 [https://www.youtube.com/watch?v=AwC\\_ZUivdz8](https://www.youtube.com/watch?v=AwC_ZUivdz8)

Within the sphere of professional music, the adaptation of *Butterfly Lovers* for the saxophone has received attention, notably from saxophonist Mario Ciaccio. Ciaccio has significantly contributed to incorporating this piece into the saxophone concert repertoire, demonstrating its potential through a live performance with a saxophone orchestra.<sup>16</sup> This rendition, however, remains incomplete. It serves as a preliminary interpretation, offering a mere glimpse into the multitude of possibilities that *Butterfly Lovers* holds for the saxophone. Therefore, the task of translating *Butterfly Lovers* into a full and orchestra-ready saxophone version is not just a valuable addition to the instrument's repertoire, but a vital undertaking to broaden the musical lexicon and to create a meaningful cultural exchange between East and West. It reflects the larger imperative within the global music community to continuously explore, adapt, and expand, pushing the boundaries of what is possible in musical performance and understanding.

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<sup>16</sup> Mario Ciaccio. “*Butterfly lovers soprano saxophone concerto*” Filmed 2011. YouTube 9:01 <https://www.youtube.com/watch?v=Zc-tRS7MQJU>



## CHAPTER III: MUSICAL TRANSPOSITION: ADAPTING TECHNIQUES

### FOR SAXOPHONE

#### **The Differences Between Violin and Saxophone**

In an effort to thoroughly comprehend the adaptation process for this piece, it is crucial to first discuss the distinct characteristics of the two key instruments involved: the violin and the saxophone. While it is beyond the scope of this discussion to exhaustively delineate the intrinsic features of these instruments, it is worth highlighting several of their differences that have significantly influenced the adaptation process. It is these distinctions that have not only shaped the resulting musical arrangement but have also presented substantial challenges in its creation.

#### **Register & Chords**

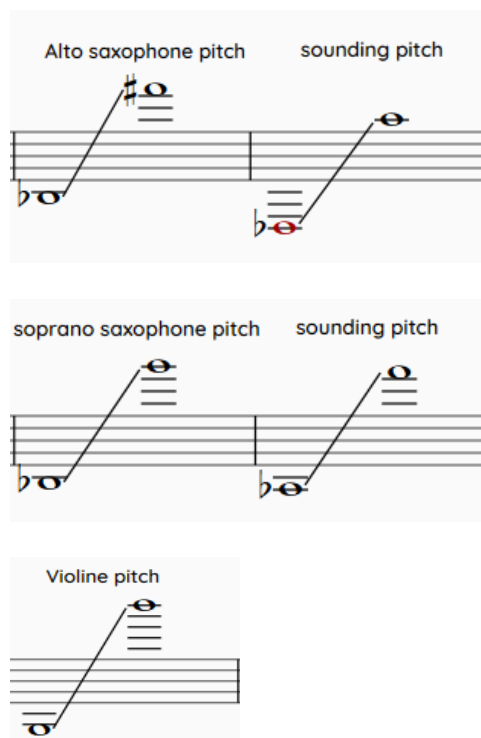
The rationale behind discussing these two issues foremost is due to their inherent difficulty or, in some respects, impossibility to be perfectly rendered on the saxophone. Therefore, they can be aptly categorized as 'impossible missions', tasks that are intrinsically challenging or unattainable due to the inherent physical and tonal differences between the saxophone and the original string instruments.

#### **Register:**

In terms of pitch range, the violin, with its capabilities extending from G<sub>3</sub> to E<sub>7</sub>, offers a wider range than the saxophone. The alto saxophone's conventional range is situated between D<sub>3</sub> and A<sub>5</sub>, while the soprano saxophone operates within the boundaries of A<sub>3</sub> and E<sub>6</sub>. While the saxophone can, indeed, extend its reach to higher pitches through the employment of altissimo techniques, it should be noted that due to the inherent character of the piece, the melody frequently remains within an elevated range and often includes rapid runs in the upper

register, which exponentially increases the complexity of performance. Additionally, it is essential to mention that the saxophone is inherently limited in its ability to produce notes lower than  $D \flat 3$  (for alto) or  $A \flat 3$  (for soprano). This aspect may impose constraints on direct pitch translations from violin compositions. Figure 1 is the range of violine and saxophones.

**Figure 1. Alto saxophone, Soprano Saxophone and Violine sounding range.**



**Chords:**

The issue of chords and polyphonic sound presents another challenge. Due to the intrinsic nature of wind instruments, creating polyphony is nearly impossible. Although multiphonics — an extended technique where more than one pitch is sounded simultaneously — is an option, its use is limited and unable to facilitate changes within the chord. Thus, in the process of adapting this piece for saxophone, it becomes necessary to compromise on certain chord notes. The adaptation strategy then is to maintain only the most crucial melodic elements or the highest notes of the chord, effectively simplifying the musical texture without significantly

compromising the integrity of the composition. Figure 2 are the chords on violine and optimized chords in saxophone.

**Figure 2. Chords on Violine m.125**



**Figure 3. optimized chords on saxophone m.125**



### **Phrasing & Breath Control**

Saxophone: The phrases in wind instrument performances are often dictated by breath control. Players need to take breaths at appropriate points, which can affect the length and shape of musical phrases. Consequently, wind players often need to plan their breathing in advance to maintain the flow of the music, especially during long or complex passages.

Violin: Breath control is not a factor for string players in the same way, as they can play continuously for much longer periods without physical interruption. As such, their phrasing is more dependent on the musical context and their personal interpretation, rather than physical necessity.

This particular issue does not pose a significant challenge during the adaptation process itself; however, it can potentially create considerable difficulties for the performer once the score is in their hands. The performer might be compelled to meticulously evaluate each breath change, and in some instances, may even need to reconsider and restructure the phrasing. This

implies that a higher level of interpretative skills and critical thinking is required from the performer, presenting an additional layer of complexity to the execution of the piece.

## **The Ideas for Saxophone Adaptation**

### **Changing the Octave**

The "IMPOSSIBLE MISSIONS" previously referred to, specifically the issue of the saxophone's range limitations, poses significant challenges in the adaptation of the original composition. Notes lower than the typical range of the saxophone, such as G3, exacerbate these difficulties, demanding innovative strategies for a successful adaptation. In my endeavor to address these issues, I have adopted three main approaches, which are carefully designed to retain as much of the original piece's authenticity as possible. In the following sections, I will provide a series of illustrative examples, each accompanied by an in-depth analysis to further elucidate these adaptation strategies.

The first approach I utilized is straightforward yet drastic: simply eliminating the unreachable notes. Although this strategy was sparingly used, it was made viable by the accompanying piano or orchestral part, which often compensates for the removal of these notes, thereby maintaining the structural integrity of the melody. Example 2, as outlined later, provides more detail on this strategy's application. Figure 4 is the violine part. Figure 5 is the saxophone with omitted notes.

**Figure 4. Violine version m.196**



**Figure 5. Saxophone version m.196 with omitted notes**



The second strategy entails the adjustment of the octave position, a technique frequently employed in music adaptations. This method facilitates an ideal alignment with the new instrument while preserving the harmonic integrity of the original piece. Figure 6 is an example of changing octave.

**Figure 6. Two octaves of saxophone and violine**



The final strategy leverages the versatile capabilities of saxophonists, who often possess proficiency across different types of saxophones. There are instances wherein certain unattainable notes on one saxophone can be effectively delivered by another type of saxophone. This not only allows for an octave shift of the note, but also introduces an additional instrument to fulfill the musical requirements, enhancing the diversity of the adaptation process. The next section will cover this in more detail.

### **Two Saxophones in One Work**

Observing the sheet music of *Butterfly Lovers* for the violin, I was under the impression that the adaptation would be either impossible or yield an outcome that was either audibly displeasing or exceptionally challenging to perform. However, this viewpoint was significantly altered when I came across Jun Nagao's arrangement for *Rhapsody in Blue* for saxophones and piano. In this piece, Nagao expertly and seamlessly interweaves three saxophones, ranging from soprano to tenor, demonstrating an intriguing blend of these instruments.

The structure of *Rhapsody in Blue* comprises extensive orchestral interludes, providing ample time for the soloist to transition between instruments. Thus, the performance of the piece is not overly complicated. In essence, it reveals the expressive versatility that saxophonists can

bring to a performance. When this approach is applied to *Butterfly Lovers*, it becomes evident that the interludes interspersed throughout each scene of the piece provide a feasible platform for integrating multiple saxophones. Consequently, the inclusion of various saxophones becomes not only a good adaptation strategy but a desirable one as well.

From the beginning to bar 53, a segment typically regarded as the conclusion of the first scene, all melodies can be flawlessly adapted to the soprano saxophone in the original key. Bar 54 to the double barline at bar 245 contains numerous runs in the high registers, including many altissimo passages. This presents substantial difficulty in execution.

Adapting this segment for the alto saxophone is an effective strategy. Although the adaptation still requires a few altissimo notes, the overall playability is significantly less challenging. This strategy takes into account the physical capabilities of the saxophonist and the instrumental constraints, providing a more pragmatic and approachable adaptation that is still faithful to the original composition's intent. Figures 7 and 8 are examples of running notes on alto saxophone and violine.

**Figure 7. Violine part m. 75**



**Figure 8. Alto Saxophone part m.75**



The transition between these two scenes also offers a generous amount of time for instrument exchange. Specifically, there is an eight-bar duration within which the saxophonist can transition seamlessly from the soprano to the alto saxophone. This substantial interlude thus enables the performer to adjust without disrupting the musical continuity or flow, contributing to the overall feasibility of this particular adaptation approach. Figure 9 is the example of transition between the two scenes.

**Figure 9. Transaction between Part I: Adagio Cantabile & Part II: Allegro**

The musical score for Figure 9 is divided into three systems. The first system, starting at measure 52, features the Soprano Saxophone (S.S.) and Piano (Pno). The S.S. part includes trills (tr), a sixteenth-note run (6), and a ritardando (rit.) leading to a key signature change and time signature change, marked "To Alto Sax." The Pno accompaniment consists of sustained chords. The second system, starting at measure 53, is marked "(Allegro) ♩ = 144 活泼的小快板". It features the Alto Saxophone (A.S.) and Pno. The A.S. part is initially silent, then enters with a melodic line. The Pno accompaniment is marked *p* (piano) and includes dynamics like *cresc* (crescendo) and *poco* (poco). The third system, starting at measure 59, continues the A.S. and Pno parts. The A.S. part is marked *mf* (mezzo-forte). The Pno accompaniment includes dynamics like *a* (accanto), *poco*, and *fp* (fortissimo).



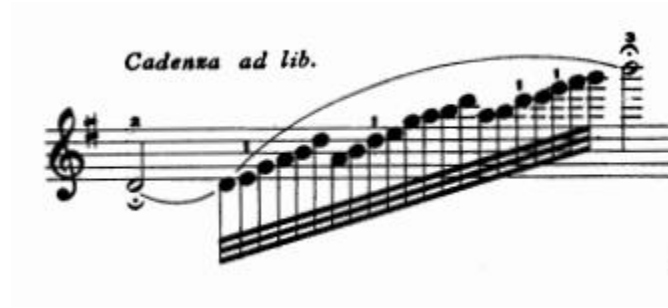
This particular method of instrument substitution is implemented twice throughout the entirety of the composition. Specifically, the segments spanning from bars 53 to 245, and again from bars 326 to 448, are primarily executed using the alto saxophone. This approach ensures an optimal balance between the need for a higher register and the practical playability for the saxophonist.

### **About Cadenzas**

Within this piece, the exhilarating cadenzas stand out, showcasing the violin's virtuosity and strengths in a perfect way. Yet, to my dismay, much of this cadenza cannot be fully replicated on the saxophone. The manner in which a saxophonist addresses these passages becomes pivotal at this juncture. The adaptation must remain consistent to the original content and also need to keep the brilliance of the cadenza. In my approach, I've sought to modify it in a manner that is most aligned with the original composer's intent. Concisely, the piece was transposed for the saxophone by omitting certain tones, and focusing predominantly on the essential notes within the chords.

In the first cadenza (m. 51-52), the violin range is higher than what the saxophone can achieve, particularly in its emphasized dominant notes. The ascending scale sequence had to be omitted, but not the top notes which anchor themselves on the dominant. Consequently, the structure undergoes a modification midway through the transition, ensuring it still has a three-step ascending scale structure under the last dominant note. Figure 10 & 11 are the original cadenza and saxophone version cadenza.

**Figure 10. Violine Cadenza**

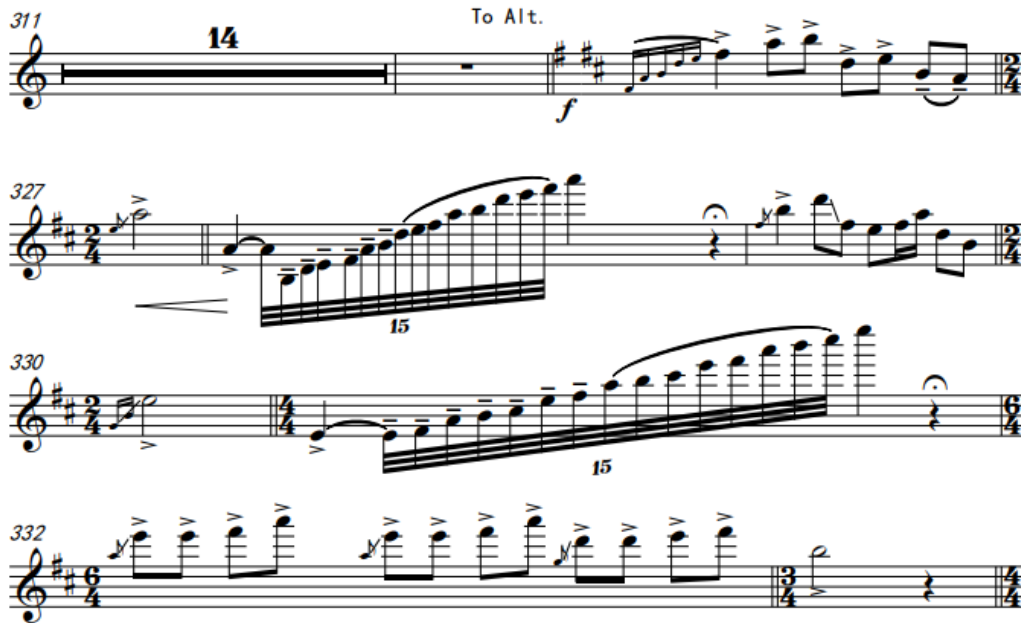


**Figure 11. Saxophone Cadenza with omitted notes**



At the second cadenza (m.326-339), within this compelling musical segment, numerous violin chords reemerge, necessitating a streamlined rendition by the saxophone. For the two-note chords, the saxophone typically only can retain the dominant or the higher voices. Intriguingly, when confronted with a four-note chord, violinists tend to segment the notes, opting for 2-2 or 1-3 configurations, to ensure all notes are accurately expressed. This approach presents an avenue for the saxophone. I posit that the saxophone's glissando can emulate this tonal quality quite effectively. This strategy would be repeated for several subsequent cadenza appearances. Figure 12 is the m326-332

Figure 12. Saxophone version with glissando or grace notes



A non-cadenza yet spectacular section deserving attention is measures 628-636, where the composer uses a note that remains motionless and interspersed with running chords, as illustrated in Figure 13. In the soundscape of this section, I observed that despite the rapid progression of chords, the third or middle note remains consistent. It seems that this tone serves more as a sonic texture rather than a traditional chordal function. Consequently, in my adaptation, I've prioritized the preservation of the melodic note while ensuring that the consistent middle note is retained. The Figure 13 and 14 is the m.628-636.

Figure 13. Saxophone version of m. 628-636.

The musical score for Figure 13 consists of two systems. The first system, labeled '628', features a Saxophone (S.S.) line with a melodic line of eighth notes and a Piano (Pno) accompaniment of chords. The second system, labeled '633', shows the Saxophone playing a more complex melodic line with sixteenth notes and the Piano providing harmonic support with chords and some bass line movement. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Figure 14. Violine version of m.628-636.

The musical score for Figure 14 consists of two systems. The first system shows a Violin line with a melodic line of eighth notes and a Piano (Pno) accompaniment of chords. The second system shows the Violin playing a more complex melodic line with sixteenth notes and the Piano providing harmonic support with chords and some bass line movement. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

## **Conclusion**

The saxophone's tonal variation is undeniably rich. Surveying the existing repertoire of saxophone compositions reveals that this woodwind instrument adeptly captures the nuances of non-woodwind music, spanning strings, brass, keyboards, and even percussion. In certain instances, it uniquely displays additional saxophone colors. Historically, when juxtaposed against the vast and ancient repertoires of instruments like the piano and violin, the saxophone's collection might have seemed somewhat limited. This perceived limitation sparked the idea of transcribing major classical works for the saxophone, a venture that promises to unveil a fresh, reimagined sound palette. As music continually evolves, one can anticipate the emergence of more sophisticated adaptations, alongside new classical works tailored for the saxophone. In the near future, a more refined version of the Butterfly Lover concerto transcription could emerge, along with other classic Chinese works adapted for the saxophone. I envision this project as a starting point, not an endpoint. My aspiration is to draw increased attention to the saxophone's potential and to serve as a source of inspiration for further exploration and innovation.

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APPENDIX A: BUTTERFLY LOVER'S SAXOPHONE CONCERTO

# Butterfly Lovers concerto

Transcribed from the Violin concerto for Saxophone and Piano

梁山伯与祝英台

Chen Gang/He Zhanhao

陈刚 何占豪 曲

arr. Kaisi Deng

邓凯斯 译

抒情的慢中板 *Adagio cantabile*  $q=50$

The musical score is arranged in three systems. The first system shows the Soprano Saxophone (Sop. Sax) and Piano (Piano) parts. The Piano part begins with a *ppp* dynamic. The second system, starting at measure 4, features a Solo Saxophone (S. S.) part with a trill and a Piano part with a *p dolce* dynamic. The third system, starting at measure 5, continues the Solo Saxophone and Piano parts, with the Piano part moving to a *mp* dynamic.



2

7

S. S.

Pno.

*mf*

10

S. S.

Pno.

*mp*

*rit.*

A tempo

14

S. S.

Pno.

17

S. S.

Pno.

*mf*

19

S. S.

Pno.

22

S. S.

Pno.

*mf*

*p*

25

S. S.

Pno.

*mf*

27

S. S.

Pno.

4

29

S. S.

Pno.

32 Poco piu mosso

S. S.

Pno.

36

S. S.

Pno.

40

S. S.

Pno.

42 *tr* *tr* *tr* 5

S. S.

Pno.

44

S. S.

Pno.

46

S. S.

Pno.

48

S. S.

Pno.

*pp*

The image shows a musical score for Soprano (S. S.) and Piano (Pno.) from measure 42 to 48. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The Soprano part features trills (tr) in measures 42, 43, and 44, and a fermata in measure 48. The Piano part consists of a complex, rhythmic accompaniment with many sixteenth notes and chords. A *pp* (pianissimo) dynamic marking is present at the end of measure 48.

6

*Cadenza ad lib*

51

S. S.

Pno.

colla parte

8<sup>va</sup>

6

*p*

52

S. S.

Pno.

tr

6

tr

8<sup>va</sup>

1

rit.

*p*

2/4

To Alto Sax.

53 (Allegro) ♩ = 144 活泼的小快板

A. S.

Pno.

*p*

cresc

poco

59

A. S.

Pno.

*mf*

*a*

poco

*fp*

*fp*

65  
A. S. *mp*  
Pno. *fp*

72  
A. S. *f*  
Pno. *mf* *fp* *fp*

78  
A. S.  
Pno. *fp* *fp*

85  
A. S. *mf*  
Pno. *f*

8

92

A. S.

Pno.

100

A. S.

Pno.

108

A. S.

Pno.

113

A. S.

Pno.

119

A. S.

Pno.

*mf*

*mf*

*p*

126

A. S.

Pno.

*mf*

*p*

132

A. S.

Pno.

*f*

*p*

8va

*f*

*p*

138

A. S.

Pno.

*f*

*p*

*f*

*p*



10

143

A. S.

*f* *p*

Pno.

*f* *p*

149

A. S.

*tr*

Pno.

*mf*

*tr*

156

A. S.

*f*

Pno.

*f*

162

A. S.

Pno.

167

A. S.

*p* *cresc* *poco* *a*

Pno.

*p* *cresc* *poco* *a*

172

A. S.

*poco* *f* *ff*

Pno.

*poco* *f*

178

A. S.

*f*

Pno.

*mf*

184

A. S.

Pno.

*p*

12

190

A. S.

Pno.

195

A. S.

Pno.

200

A. S.

Pno.

206

A. S.

Pno.

212

A. S.

Pno.

217

A. S.

Pno.

222

A. S.

*f*

Pno.

229

A. S.

To Sop. Sax.

*mf*

Pno.

14

236

Meno masso

A. S.

Pno.

*mp* *p* *rit.*

慢板 惋惜地  
(Adagio assai doloroso) ♩ = 88

245

To Sop.

A. S.

Pno.

*p* *rit.* *p* *mp*

251

S. S.

Pno.

*mf* *p* *mp*

Poco agitato

258 15

S. S.

Pno.

mf

263

S. S.

Pno.

p

pp

A tempo

269

S. S.

Pno.

Rall molto

p

pp

277

S. S.

Pno.

*f*

283

S. S.

To Ten. Sax.

Pno.

*dim.*

289

S. S.

Optional: To Ten.Sax.

Optional on Melody when Saxophone play

Pno.

L.H.

8va

8va

297

T. S.

Pno.

*sfp*

*mf*

302

T. S.

Pno.

307

T. S.

Pno.

*8va*



18

310 (Duramente) ♩ = 138

T. S.

Pno.

*ff*

(8)

312

T. S.

Pno.

(8)

314

T. S.

Pno.

(8)

316

T. S.

Pno.

318

T. S.

Pno.

320

T. S.

Pno.

322

T. S.

Pno.

8<sup>va</sup>

20

324 To Alt.

T. S.

Pno.

327

A. S.

Pno.

330

A. S.


Pno.


332

A. S. 

Pno. 

335

A. S. 

Pno. 

339 (Allegro molto risoluto) ♩ = 142 快板 坚决地

A. S. 

Pno. 

344

A. S. 

Pno. 

348

A. S. *f*

Pno. *f*

356

A. S. *cresc.*

Pno.

362

A. S. *tr* *ff*

Pno. *f*

367

A. S. *tr* *tr* *tr* *tr*

Pno. *f*

372

A. S. *f*

Pno. *f*

378

A. S.

Pno.

384

A. S.

Pno.

392

A. S.

Pno.

24

398

A. S.

Pno.

403

A. S.

Pno.

410

(Patimento) ♩ = 126 悲愤地

A. S.

*ff*

Pno.

*ff*

414 25

A. S.

Pno.

418

A. S.

*f* ————— *ff*

Pno.

423

A. S.

*gliss.* *gliss.*

*p*

Pno.



427 To Sop. Sax. 凶暴地 (Rabbioso) ♩ = 132

A. S.

*f*

Pno.

*ff*

3

7

L.H.

431

A. S.

Pno.

L.H.

*gliss.*

L.H.

435

A. S.

Pno.

7

哀伤地 倾诉地

(Lagrimoso) ♩ = 48

To Sop.

441

A. S.

Pno.

*rit.* *cresc.* *fff* *pp*

450

S. S.

Pno.

*p*

454

S. S.

Pno.

*mp*

457

S. S.

Pno.

28

460

S. S.

Pno.

*mf*

*mp*

*mf*

This system contains measures 460 through 463. The vocal line (S. S.) begins with a whole rest in measure 460, followed by a half rest in measure 461. In measure 462, the vocal line enters with a half note G4, followed by a quarter note A4, and a quarter note B4 in measure 463. The piano accompaniment (Pno.) starts in measure 460 with a half note chord of G4 and B4 in the right hand, and a half note chord of G3 and B3 in the left hand. In measure 461, the right hand has a half note chord of G4 and B4, and the left hand has a half note chord of G3 and B3. In measure 462, the right hand has a half note chord of G4 and B4, and the left hand has a half note chord of G3 and B3. In measure 463, the right hand has a half note chord of G4 and B4, and the left hand has a half note chord of G3 and B3. Dynamics are marked *mf* for the vocal line and *mp* for the piano accompaniment.

464

S. S.

Pno.

This system contains measures 464 through 466. The vocal line (S. S.) begins in measure 464 with a half note G4, followed by a quarter note A4, and a quarter note B4 in measure 465. In measure 466, the vocal line has a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment (Pno.) starts in measure 464 with a half note chord of G4 and B4 in the right hand, and a half note chord of G3 and B3 in the left hand. In measure 465, the right hand has a half note chord of G4 and B4, and the left hand has a half note chord of G3 and B3. In measure 466, the right hand has a half note chord of G4 and B4, and the left hand has a half note chord of G3 and B3.

467

S. S.

Pno.

This system contains measures 467 through 469. The vocal line (S. S.) begins in measure 467 with a half note G4, followed by a quarter note A4, and a quarter note B4 in measure 468. In measure 469, the vocal line has a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment (Pno.) starts in measure 467 with a half note chord of G4 and B4 in the right hand, and a half note chord of G3 and B3 in the left hand. In measure 468, the right hand has a half note chord of G4 and B4, and the left hand has a half note chord of G3 and B3. In measure 469, the right hand has a half note chord of G4 and B4, and the left hand has a half note chord of G3 and B3.

470 (Bresto resoluta) ♩ = 144  
急板 坚决地

S. S.

Pno.

*f cresc.*

*sfp*

477

S. S.

Pno.

散板 哭诉地  
(Allegro moderato, Recit., Lamentoso)

Allegro molto ♩ = 144

483

S. S.

Pno.

*ad lib.*

*sfp*

Sostenuto recit.  
*ad lib.*

486

S. S.

Pno.

30

491

S. S.

Pno.

Tempo

Sostenuto recit.  
*ad lib.*

495

S. S.

Pno.

Sostenuto recit.  
*ad lib.*

Tempo

499

S. S.

Pno.

Sostenuto recit.  
*ad lib.*

Tempo

*ff*

504

S. S.

Pno.

*fp*

509 31

S. S.

Pno.

515

S. S.

Pno.

522

S. S.

Pno.

529

S. S.

Pno.

*p* *p* *cresc.* ----- *poco* -----

*p* *cresc.* ----- *poco* -----

32

539

S. S.

*ad lib*

Pno.

*a* ----- *poco* -----

*a* ----- *poco* -----

*f*

547

S. S.

Pno.

552

S. S.

G.P. Sostenuto

Allegro molto

Pno.

G.P.

*f*

G.P.

*sfp*

560

S. S.

Pno.

*sfp*

*sfp*

*sfp*

*sfp*

569

S. S.

Pno.

575

S. S.

Pno.

582

S. S.

Pno.

590

S. S.

Pno.



34

598

S. S.

Pno.

605

S. S.

Pno.

*p*

*p*

*mp*

612

S. S.

Pno.

*f*

618

S. S.

Pno.

*f*

*p*

*f*

623

S. S.

Pno.

*p*

628

S. S.

Pno.

633

S. S.

Pno.

*ff*

640

S. S.

Pno.

*ff*

*Cadenza recit.*

悲愤地 Patimento ♩ = 54

The musical score is divided into four systems, each with a vocal line (S.S.) and a piano accompaniment (Pno.).

- System 1 (Measures 655-660):** The vocal line begins at measure 655 with a melodic phrase. The piano accompaniment starts at measure 660 with a *p* dynamic, followed by a crescendo to *fff* and *ff*. A dynamic marking of *8<sup>vb</sup>* is indicated below the piano part.
- System 2 (Measures 661-662):** The vocal line is silent. The piano accompaniment features dense sixteenth-note chords in both hands, with a *6* (sixteenth-note) marking above the right hand.
- System 3 (Measures 663-665):** The vocal line is silent. The piano accompaniment continues with rhythmic patterns, including a *fff* dynamic marking.
- System 4 (Measures 666-667):** The vocal line is silent. The piano accompaniment features a *ff* dynamic and a *6* marking above the right hand.

669

S. S.

Pno.

672

S. S.

Pno.

安静地  
(Tranquillo) ♩ = 50

675

S. S.

Pno.

677

S. S.

Pno.

*p dolce*

*tr*

38 678

S. S.

Pno.

679

S. S.

Pno.

680

S. S.

Pno.

(Adagio cantabile) ♩ = 48 抒情的慢中板

681 con sord.

S. S.

Pno.

684

S. S.

Pno.

*mp*

687

S. S.

Pno.

690

S. S.

Pno.

*p*

*pp*

692

S. S.

Pno.

40

695

S. S.

Pno.

697

S. S.

Pno.

*Senza sord.*

699

S. S.

Pno.

*p dolce*

*tr*

700

S. S.

Pno.

*8va*

701

S. S.

Pno.

*tr*

*pp*

*pp*

(8)

703

S. S.

Pno.

*tr*

*p*

706

S. S.

Pno.

708

S. S.

Pno.



42

710

S. S.

Pno.

This system contains measures 710 and 711. The vocal line (S. S.) is in treble clef with a key signature of two sharps (F# and C#). It features a whole rest in measure 710 and a half rest in measure 711. The piano accompaniment (Pno.) consists of two staves. The right hand plays a melodic line with eighth notes and a final sixteenth-note flourish. The left hand plays a rhythmic accompaniment of eighth notes. A double bar line is present between measures 710 and 711, with a 2/4 time signature above the vocal staff and 4/4 below the piano staves.

712

S. S.

*f*

Pno.

*f*

This system contains measures 712 and 713. The vocal line (S. S.) is in treble clef with a key signature of two sharps. It begins with a dynamic marking of *f*. The piano accompaniment (Pno.) also starts with a dynamic marking of *f*. The right hand plays a melodic line with eighth notes and a final sixteenth-note flourish. The left hand plays a rhythmic accompaniment of eighth notes. A double bar line is present between measures 712 and 713.

714

S. S.

Pno.

This system contains measures 714 and 715. The vocal line (S. S.) is in treble clef with a key signature of two sharps. The piano accompaniment (Pno.) consists of two staves. The right hand plays a melodic line with eighth notes and a final sixteenth-note flourish. The left hand plays a rhythmic accompaniment of eighth notes. A double bar line is present between measures 714 and 715.

716

S. S.

Pno.

This system contains measures 716 and 717. The vocal line (S. S.) is in treble clef with a key signature of two sharps. The piano accompaniment (Pno.) consists of two staves. The right hand plays a melodic line with eighth notes and a final sixteenth-note flourish. The left hand plays a rhythmic accompaniment of eighth notes. A double bar line is present between measures 716 and 717.

718 43

S. S.

Pno.

720

S. S.

Pno.

*ff*

722

S. S.

Pno.

(Lento) ♩ = 72 慢板

44

724

S. S.

Pno.

8<sup>va</sup>

*pp*

Calando

*p*

726

S. S.

Pno.

*pp*

*ppp*

8<sup>va</sup>

APPENDIX B: BUTTERFLY LOVERS SAXOPHONE CONCERTO SAX SCORE

# Butterfly Lovers concerto

Transcribed from the Violin concerto for Saxophone and Piano

梁山伯与祝英台

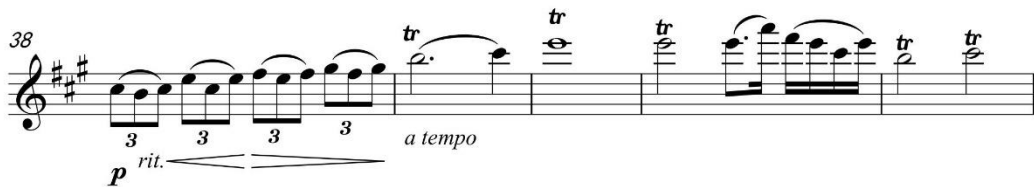
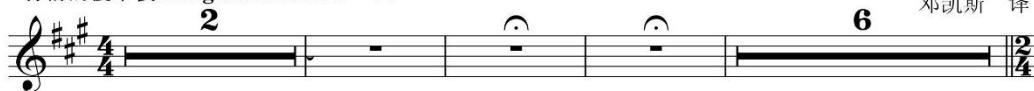
Chen Gang/He Zhanhao

陈刚 何占豪 曲

arr. Kaisi Deng

邓凯斯 译

抒情的慢中板 *Adagio cantabile* ♩ = 50



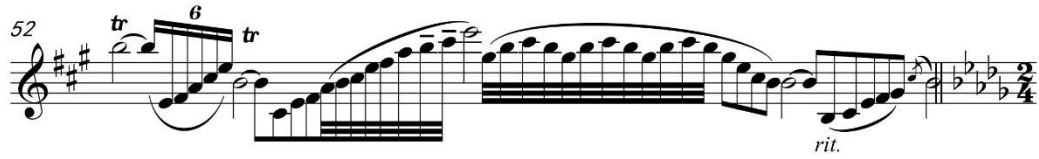
V. S.

2

46 

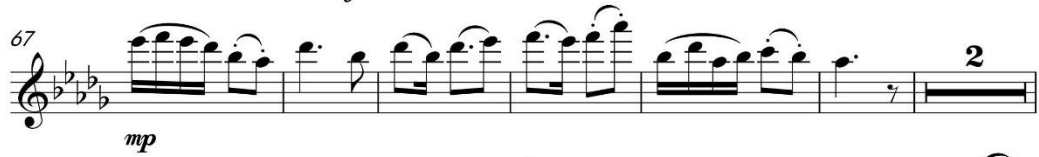
*Cadenza ad lib*

51 

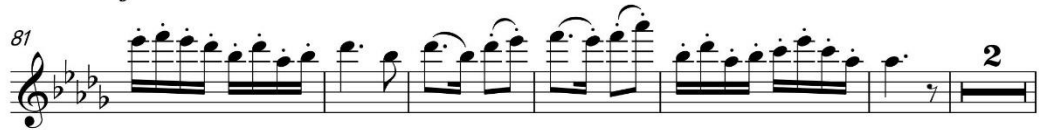
52 

To Alto. Sax.

53 (Allegro) ♩ = 144 活泼的小快板 

67 

75 

81 

89 

100 

107 

111 **13**

129 *mf*

134 *p* *f*

140 *p* *f* *p*

145 *tr*

153 **3** *f*

162 *p*

168 *cresc* *poco* *a* *poco* *f*

174 *ff*

178 *f* **10**

4

192

Musical staff 192-200: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains eighth-note patterns with accents and dynamic markings. A fermata is placed over a whole note at measure 199. A double bar line with a '2' indicates a two-measure rest at the end of the staff.

201

Musical staff 201-208: Treble clef, key signature of three sharps. The staff contains eighth-note patterns with accents and dynamic markings. A trill (tr) is marked above a note in measure 208. A double bar line with a '2' indicates a two-measure rest at the end of the staff.

209

Musical staff 209-213: Treble clef, key signature of three sharps. The staff contains eighth-note patterns with accents and dynamic markings. A mezzo-forte (*mf*) dynamic marking is present. A double bar line with a '2' indicates a two-measure rest at the end of the staff.

214

Musical staff 214-218: Treble clef, key signature of three sharps. The staff contains eighth-note patterns with accents and dynamic markings. A double bar line with a '2' indicates a two-measure rest at the end of the staff.

219

Musical staff 219-225: Treble clef, key signature of three sharps. The staff contains eighth-note patterns with accents and dynamic markings. A forte (*f*) dynamic marking is present. A double bar line with a '2' indicates a two-measure rest at the end of the staff.

226

Musical staff 226-231: Treble clef, key signature of three sharps. The staff contains eighth-note patterns with accents and dynamic markings. A double bar line with a '2' indicates a two-measure rest at the end of the staff.

232

Musical staff 232-245: Treble clef, key signature of three sharps. The staff contains eighth-note patterns with accents and dynamic markings. A double bar line with a '2' indicates a two-measure rest at the end of the staff. The text "To Sop. Sax." is written above the staff, and "12" is written below the staff. A key signature change to three sharps is indicated at the end of the staff.

246

Musical staff 246-253: Treble clef, key signature of three sharps. The staff contains eighth-note patterns with accents and dynamic markings. A piano (*p*) dynamic marking is present. The text "慢板 惋惜地 (Meno masso)" is written above the staff. A double bar line with a '2' indicates a two-measure rest at the end of the staff. The text "Poco agitato" is written below the staff.

254

Musical staff 254-260: Treble clef, key signature of three sharps. The staff contains eighth-note patterns with accents and dynamic markings. A double bar line with a '2' indicates a two-measure rest at the end of the staff.

261

Musical staff 261-265: Treble clef, key signature of three sharps. The staff contains eighth-note patterns with accents and dynamic markings. A double bar line with a '4' indicates a four-measure rest at the end of the staff.



271 *A tempo* 5

*p*

281 *To Ten. Sax.*

287 *Optional: To Ten.Sax.*

6

298

301

305

309

(Duramente) ♩ = 126

311

317

321 *To Alt.*

3

*f*

6

326

15

329

15

332

334

*fp*

337

8

(Allegro molto risoluto) ♩ = 126 快板 坚决地

348

*f*

356

*cresc.*

363

*ff*

*tr*

372

*f*

378

385

392

398

404

(Patimento) ♩ = 126 悲愤地

411

419

(Rabbioso) ♩ = 132  
凶暴地

(Lagrimoso) ♩ = 48  
哀伤地 倾诉地

428

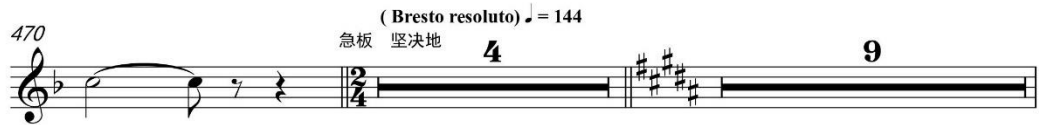
452

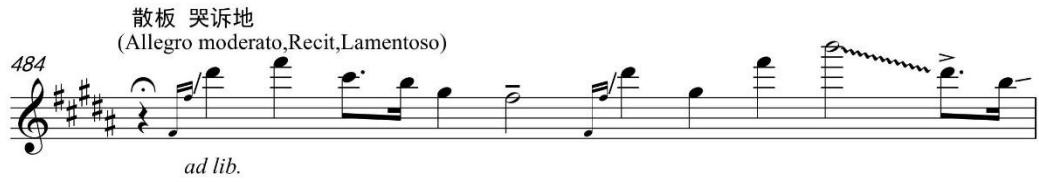
456

458

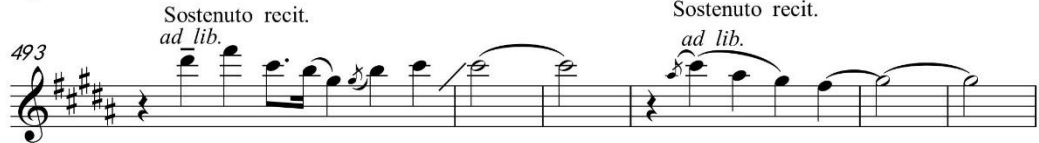
462  *mf*

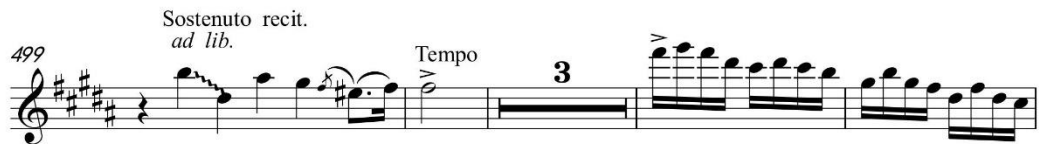
466 

470  (Bresto resolute) ♩ = 144  
急板 坚决地 **4** **9**

484  散板 哭诉地  
(Allegro moderato, Recit., Lamentoso)  
*ad lib.*

485  Allegro molto ♩ = 144 **3** Sostenuto recit.  
*ad lib.* Tempo

493  Sostenuto recit.  
*ad lib.* Sostenuto recit.  
*ad lib.*

499  Sostenuto recit.  
*ad lib.* Tempo **3**

506 

511 

518 

524

*p*

533

*p* *cresc.* *poco* *a* *poco* *ad lib*

543

8 G.P. Sostenuto Allegro molto *f*

561

571

578

24 *p*

607

615

*f*

10

620

626

631

636

*Cadenza recit.*

悲愤地

647

*ff*

Patimento ♩ = 54

(Tranquillo) ♩ = 50  
安静地

660

11 4

(Adagio cantabile) ♩ = 48 抒情的慢中板

677

*con sord.*  
*p*

683

687

*p*

691

695

699 *Senza sord.*

*pp*

703

706

**3**

$\frac{3}{4}$

711

*f*

715

718

**4**

$\frac{4}{4}$

725 (Lento) ♩ = 72 慢板

Calando

*pp*