

HUANG RUO



eWerkverzeichnis

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CHRONOLOGIE

Bühnenwerke

Kammeroper

Bound

an opera in one act (2013)

1.1.0.0-0.1.0.0-pno-vn.vc-dan bau

60' "

Aufführungsmaterial - leihweise

Oper

An American Soldier

Opera in 2 acts

Libretto by David Henry Hwang

Contact publisher for complete cast information: info@eamdc.com

2.2.2.2-2.2.2.1-2perc-str

120' "

Aufführungsmaterial - leihweise

Uraufführung: 12. Mai 2024 · New York, NY (USA)

Perelman Performing Arts Center

Musikalische Leitung: Carolyn Kuan · Boston Lyric Opera

Inszenierung: Chay Yew

(szenisch)

Orchester Orchester

City of Floating Sounds

for orchestra (2024)

2.2.2.2-2.2.2.1-str(min 2.2.2.2.1)

42' "

Aufführungsmaterial - leihweise

Uraufführung: 6. Juni 2024 · Manchester (UK)

Aviva Studios

Musikalische Leitung: Gemma New · BBC Philharmonic

Folk Songs for Orchestra

for large orchestra (2012 - 2019)

Folk songs reflect the life, culture, and soul of a civilization. I grew up in China and have always had a fond love for Chinese folk songs. China has more than fifty ethnic groups, each with its own culture, traditions, and folk songs. Folk Songs for Orchestra is an ongoing project, in which I plan over the years to compile and set folk tunes from various part of China into Western orchestral form. The goal is not only to preserve and renew the original folk songs, but also to transform, elaborate, and develop them into new original pieces of art that also contain organic personal voice. I have chosen four of the most well-known Chinese folk songs. The first one is the "Flower Drum Song from Feng Yang" (凤阳花鼓). Almost one hundred different songs are performed in Fengyang Flower Drum, which boasts a long history. Known for its flower-drum performances, Fengyang is the birthplace of Zhu Yuanzhang, the first emperor of the Ming Dynasty. At performances that include singing and dancing in Fengyang County of Anhui Province, "Fengyang Flower Drum" has been passed down over the centuries. In terms of its forms, "Fengyang Flower Drum" can be divided into three parts, Flower Drum Lantern, Flower Drum Play, and Flower Drum Gong. Together, these are entitled "Fengyang Flower Drum," or "Three Flowers of Fengyang." The second piece is called "Love Song from Kang Ding" (康定情歌). This tune is one of the most popular Chinese folk songs. Its simple melody and vivid rhythm are easy to remember and sing, and its lyrics tell of a timeless theme — love. This song's origin is from the Sichuan province. The third piece, "Little Blue Flower" (小桥流水), is based on a simple, beautiful, and timeless folk song from the northern part of the Shanxi province (山西). The symphonic version is created as a dialogue and interplay between a solo violin (performed by the concertmaster or a soloist) and the orchestra. The fourth piece is called "The Girl from Da Ban City" (大坂城的歌). It is also known as "Carriage Driver's Song." It is from the Xinjiang province and is sung by carriage drivers in Turpan. The lively music shows the enthusiastic and colorful characteristics of Uyghur folk song, reflecting its people's heartfelt admiration for Xinjiang, the "hometown of songs and dances." The preferred performance order of the four pieces is: "Flower Drum Song from Feng Yang", "Love Song from Kang Ding", "Little Blue Flower", "The Girl from Da Ban City". The entire duration is around 16 minutes. Folk Songs for Orchestra can also be performed by a chamber orchestra as 2-3 parts is the same and can be played by one musician. Each Folk Song can be performed individually or in any combination and order. - Huang Ruo

3.3.3.3-4.3.3.1-2perc(I. bng, congas, b.d, rain stick, metal wind chimes, chimes, crash cym; II. Chinese crash cym, Chinese opera gong, lg Indonesian button gong, tri, glsp, lg tam-t, wdbl, tamb)-str(3.3.2.2.1)

Aufführungsmaterial - leihweise

Uraufführung: 1. Januar 2012 · San Francisco, CA (USA)

Davies Symphony Hall
Musikalische Leitung: Carolyn Kuan · San Francisco Symphony

6. Juli 2019 · Shanghai (CN)
Symphony Hall
Musikalische Leitung: Sir Andrew Davis · BBC Symphony Orchestra

The Grand Song

fanfare for symphonic orchestra
version for reduced orchestration

2.2.2.2-2.2.2.1-2perc(I: piece of wood, mar, waterphone, lg b.d; II: crot, sm/med/lg Indonesian button gongs, wind-machine with thunder-tube)-str

5' "

Aufführungsmaterial - leihweise

The Grand Song

fanfare for symphonic orchestra (2023)

3.3.3.3-4.3.3.1-2perc(I: bng, lg b.d; II: 2 shakers, glsp, tamb)-str

5' "

Aufführungsmaterial - leihweise

Uraufführung: 11. Februar 2024 · Honolulu, HI (USA)

Hawaii Theatre

Musikalische Leitung: Dane Lam · Hawai'i Symphony Orchestra

Tipping Point

A Climate-Crisis Symphony
for orchestra
version for reduced orchestration

2.2.2.2-2.2.2.1-2perc(I: piece of wood, mar, waterphone, lg b.d; II: crot, sm/med/lg Indonesian button gongs, wind-machine with thunder-tube)-str

21' "

Aufführungsmaterial - leihweise

Tipping Point

A Climate-Crisis Symphony (2023)
for orchestra

3.3.3.3-4.3.3.1-2perc(I: piece of wood, mar, waterphone, lg b.d; II: crot, sm/med/lg Indonesian button gongs, wind-machine with thunder-tube)-str

21' "

Aufführungsmaterial - leihweise

Uraufführung: 17. Februar 2023 · Baltimore, MD (USA)
Joseph Meyerhoff Symphony Hall

Kammerorchester - Ensemble

Chamber Concerto No. 1: Yueh Fei

for 8 Musicians (2000)

1(pic).1(bcl).0.0-0.0.0-1perc(Orchestra Bell, 1 large Tam-tam, 5 Tom-toms, 4 Brake Drums, Wood Block (high pitch), Flexatone, Bass Drum, Chimes, 1 Timpani (28''), Suspended Cymbal, Xylophone, Ratchet, Vibraphone, Slapstick)-pno-2vn.va.vc

18' "

Aufführungsmaterial - leihweise

Uraufführung: 2000 · Oberlin, Ohio (USA)

Warner Concert Hall, Oberlin Conservatory of Music

Musikalische Leitung: Tim Weiss · International Contemporary Ensemble

Chamber Concerto No. 2: The Lost Garden

for 8 musicians (2001)

Chamber Concerto No. 2: The Lost Garden for 8 Musicians is the second piece for my first concerto cycle, which I have been working on since 1999. The other three works are: Chamber Concerto No. 1: Yueh Fei for Eight Musicians (ca. 19 minutes), Chamber Concerto No. 3: Divergence for 5 Musicians (ca. 11 minutes), and Chamber Concerto No. 4: Confluence for 15 Musicians (ca. 15 minutes). 'Concerto', in old Italian, means "to bring together," and was used to describe works in which individual lines, either instrumental or vocal, were assembled into a harmonious whole. The whole concerto cycle not only focuses on different individual instrument, but also the ensemble as a dramatic whole and various combinations among them. In other words, it is about dialogues of musical instruments. The whole concerto cycle is linked together both musically and theatrically. Musicians and conductor are asked not only to act with body motions and movements, but also to sing, chant, and speak with their pure human voices. Therefore, these concertos are not just for instruments, but for performers. Thematically, the four concertos can be divided into two circles. The first two are both written for eight players with the same instrumentation; the last two complete the circle of process from divergence to confluence, which also converges the whole cycle. All four concertos can be performed individually as four independent pieces, or in any combination, or together as a full cycle. They represent the different stages and styles of my writing in the past few years. It is a journal of my traveling in both the Western and Eastern world from the past through today, and to the future. The Lost Garden is an imagination world, full of joy and sorrow. You can find your lost memories, or you can bury them piece by piece; You can feel the wind, and hear the bird's singing; never again, will it sound the same. The Lost Garden has four sections, but is played without pause. - Huang Ruo

1(pic, afl).0.1(ecl).0-0.0.0-perc(glsp, Indonesian lg button gong, wbdl, metal wind chimes, rain tree, bell tree, 5 Peking opera gongs, b.d, finger cym, vib)-pno-2vn.va.vc

18' "

Aufführungsmaterial - leihweise

Uraufführung: 2001 · New York, NY (USA)

Paul Hall at The Juilliard School, Lincoln Center

International Contemporary Ensemble

Chamber Concerto No. 3: Divergence

for 5 musicians (2001)

Chamber Concerto No. 3: Divergence for 5 musicians is the third piece for my first concerto cycle, which I have been working on since 1999. The other three works are: Chamber Concerto No. 1: Yueh Fei for 8 Musicians (ca. 19 minutes), Chamber Concerto No. 2: The Lost Garden for 8 Musicians (ca. 18 minutes), and Chamber Concerto No. 4: Confluence for 15 Musicians (ca. 15 minutes). 'Concerto', in old Italian, means "to bring together," and was used to describe works in which individual lines, either instrumental or vocal, were assembled into a harmonious whole. The whole concerto cycle not only focuses on different individual instrument, but also the ensemble as a dramatic whole and various combinations among them. In other words, it is about dialogues of musical instruments. The whole concerto cycle is linked together both musically and theatrically. Musicians and conductor are asked not only to act with body motions and movements, but also to sing, chant, and speak with their pure human voices. Therefore, these concertos are not just for instruments, but for performers. Thematically, the four concertos can be divided into two circles. The first two are both written for eight players with the same instrumentation; the last two complete the circle of process from divergence to confluence, which also converges the whole cycle. All four concertos can be performed individually as four independent pieces, or in any combination, or together as a full cycle. They represent the different stages and styles of my writing in the past few years. It is a journal of my traveling in both the Western and Eastern world from the past through today, and to the future. In English, 'divergence' means departing away into many directions. Its equivalent in Chinese is 'Fen liu'. However, the more important thought is where the streams are going after they have diverged. Therefore, music doesn't just simply ends on the last note, but travels in a journey which I will spend my whole life to compose. Divergence has two main sections, but is played without pause. The whole piece runs about 11 minutes, and is scored for flute, clarinet, piano, violin, and cello. At the end of the piece, an ancient Chinese poem lyric is read by the musicians. The title of the poem is "Sheng Sheng Man" (Sounds Ever Slow), written by Li Qing-Zhao, a female poet lived in Song Dynasty (ca. 1081-1141). I always attempt to merge the past and the present, the East and the West into my music. Sounds Ever Slow Searching ... and searching ... Seeking ... and seeking... So Chill and so clear, Dreary, and dismal, And forlorn. That time of year, A Warm spell - then it's back to cold, Hard to find rest. Two or three cups of weak wine --- How can they resist the biting wind That comes with evening? The wild geese pass --- That's what hurts most --- And yet, they're old acquaintances. Chrysanthemum petals fill the ground in piles, Haggard and damaged --- As they are now, who could bring herself to pick them? At the window, Alone --- how can I brace myself against the encroaching dark? The plane tree, and on top of that The drizzling rain, On until dusk, The dripping drop after drop. These things, this moment, How can one word --- "sorrow" --- say it all?

111 "

Aufführungsmaterial - leihweise

Uraufführung: 2001 · Aspen, Colorado (USA)
Harris Hall, Aspen Music Festival and School
Aspen Contemporary Ensemble

Chamber Concerto No. 4: Confluence

for 15 musicians (2002)

Chamber Concerto No. 4: Confluence is the last piece for my first concerto cycle, which I have been working on since 1999. The previous three works are: Chamber Concerto No. 1: Yueh Fei for 8 Musicians (ca. 19 minutes), Chamber Concerto No. 2: The Lost Garden for 8 Musicians (ca. 18 minutes), and Chamber Concerto No. 3: Divergence for 5 Musicians (ca. 11 minutes). I use the term 'concerto', in old Italian, means "to bring together," and was used to describe works in which individual lines, either instrumental or vocal, were assembled into a harmonious whole. The whole concerto cycle not only focuses on different individual instrument, but also the ensemble as a

dramatic whole and various combinations among them. In other words, it is about dialogues of musical instruments. The whole concerto cycle is linked together both musically and theatrically. Musicians and conductor are asked not only to act with body motions and movements, but also to sing, chant, and speak with their pure human voices. Therefore, it is not just concerto for instruments, but performers. Thematically, the four concertos can be divided into two circles. The first two are both written for eight players with same instruments (except Chamber Concerto No. 1 requires a larger percussion section); the last two completes the circle of process from divergence to confluence, which also converges the whole cycle. All the four concertos can be performed individually as four independent pieces, or in any combination, or together as a full cycle. They represent the different stages and styles of my writing in the past few years. It is a journal of my traveling in both the Western and Eastern world from the past through today, and to the future. Alike the previous three concertos, Confluence should be continuously performed in order to fulfill the continuity of the dramatic effect, even though it has four main sections. In English, 'confluence' means several streams flowing together into one. It's equivalent in Chinese is 'hui liu'. As a title for the last piece of the concerto cycle, its meaning is very obvious. However, the more important thought is where the streams are going after they converged into one. Therefore, music doesn't just simply ends on the last note, but travels in a journey which I might spend my whole life to compose. Confluence runs about 16 minutes, and is scored for Flute (Piccolo), Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, Trombone, Percussion (Bongos, 2 Congas, Bass Drum, Large Indonesian Button Gong, 5 Chinese Opera Gongs, Police Whistle, Slapstick, Chimes, Small Wood-block, Finger Bell, Rain-stick, Glockenspiel), Harp, Piano, Violin I, Violin II, Viola, Cello, and Double Bass.

1(pic).1.1.1-1.1.1.0-1perc(bng, 2conga, b.d, lg Indonesian button gong, 5 Chinese opera gongs, police whistle, slapstick, chimes, sm wdbl, finger bell, rain stick, glsp-hp.pno-str(1.1.1.1.1)

15' "

Aufführungsmaterial - leihweise

Uraufführung: 2002 · New York, NY (USA)

Alice Tully Hall at Lincoln Center

Musikalische Leitung: Joel Sachs · New Juilliard Ensemble

The Color Yellow

concerto for sheng and chamber orchestra (2008)

1.1.1.1-1.1.1.0-2perc(I. crot, glsp; II. mar)-pno-str(1.1.1.1.1)

22' "

Aufführungsmaterial - leihweise

Soloinstrumente mit Orchester oder Ensemble

Sonstige Soloinstrumente

The Color Yellow

concerto for sheng and chamber orchestra (2008)

1.1.1.1-1.1.1.0-2perc(I. crot, glsp; II. mar)-pno-str(1.1.1.1.1)

22' "

Aufführungsmaterial - leihweise