

# ***The Eternal Circle*** **(大悲禪境)**

*Composed by: Luyun Ming (Yue Ming)*

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England

*Life is a rolling circle without end  
An eternal journey, without beginning,  
without end*

*From the moment I saw you  
I felt the circle begin to roll  
And roll  
And roll  
I felt the circle begin to roll  
And roll And roll And roll and....*

*Written by Luyun  
Edited by Matt Ryan*

## **Instrumentation list**

2 Flutes

2 Clarinets in Bb

Timpani C F# G Bb

1 Piano

2 Violins

1 Cello

1 Contrabass

*Duration: approx 15 minutes*

for Matt Ryan

# THE ETERNAL CIRCLE

Score in C

**A** ♩=60-66 Deep; illusory

The score is for a piece in C major, 4/4 time, with a tempo of 60-66 bpm. The music is characterized by a deep, illusory quality. The instrumentation includes Flute 1, Flute 2, Clarinette 1, Clarinette 2, Timpani (C, #F, G, bb), Piano, Violin 1, Violin 2, Cello, and Bass.

**Flute 1:** Starts with a *pp* dynamic, moving to *mp* and *ppp*. Features a *pp* dynamic later. Includes markings for *air.*, *vib.*, and *Ord.* with a triplet of eighth notes.

**Flute 2:** Features *pp* and *ppp* dynamics. Includes markings for *air.*, *vib.*, and *Ord.* with a triplet of eighth notes.

**Clarinette 1:** Features a *p* dynamic. Includes markings for *ST* and a triplet of eighth notes.

**Clarinette 2:** Features a *ppp* dynamic. Includes markings for *key click*, *ST*, and a triplet of eighth notes.

**Timpani:** Features *ppp* and *pp* dynamics. Includes a *pp* dynamic marking.

**Piano:** Features *ppp* and *pp* dynamics. Includes markings for *ped.* and triplets.

**Violin 1:** Features *pppp* dynamics. Includes markings for *Play on the tailpiece*, *sul D*, and *pp*.

**Violin 2:** Features *pppp* dynamics. Includes markings for *Play on the tailpiece*, *sul A*, and *p < mp*.

**Cello:** Features *pppp* and *pp* dynamics. Includes markings for *sul. tasto*, *Ord.*, *sul pont.*, and *sul tasto*.

**Bass:** Features *pp* and *p* dynamics. Includes markings for *pp* and *pp*.





32

Fl. *p* *pp* *pp* *mf* *pp* *mp* *vib*<sup>5</sup>

Fl. *air.* *Ord.* *vib.* *mf* *pp* *mf* *pp* *mf* *Ord.*

Cl. *air.* *Ord.* *p* *3* *3* *air.* *p* *3* *mp* *mp*

Cl. *air.* *ppp* *p* *pp* *ppp* *pp* *mp* *pp* *mp* *pp* *mp*

Tim. *pppp* *pp* *ppp* *pp* *mp* *pp* *mp* *pp* *p* *ppp*

Pho. *pp* *ppp* *ppp* *ppp* *ppp*

Vln. 1 *Ord.* *sul pont.* *sul tasto.* *pp*

Vln. 2 *pp* *mp* *pp* *pp* *ppp* *Sul D* *ppp*

Ve. *p* *pp* *p* *ppp* *pp* *mp* *mf* *pp*

Cb. *pp* *p* *pp* *p* *sul pont.* *sul A*

40 *vib.*  $\text{♩} = 50$  *accel.* . . . . . *A tempo*

Fl. *p mp < mf > p* *mp mf < f*

Fl. *air. p* *air. p f* *Ord.*

Cl. *pp p mp > p mp < mf* *smorzato mp mf* *vib. accel.*

Cl. *smorzato pp mf* *Ord. vib vib. accel.*

Timp. *mp mf*

Pno. *p ppp pp mp f* *rubato*

Vln. 1 *mp p mf < f mp* *accel.* . . . . . *pp mp p pp f ff mf* *sul E*

Vln. 2 *p pp p* *ppp* *pp f ff mf*

Vc. *p pp < p mp > pp mf sfz ff f* *pizz. arco*

Cb. *Ord. p ppp < p ppp* *p mf sffz* *pizz. arco pizz. arco Molto vib. sffz* *pizz. arco* *pizz. arco* *Molto vib. Molto vib. Molto vib. Molto vib.*



47 **B** ♩ = 116 Intense

Fl. *fff* *pp* *ppp* *air* 20% 30%

Fl. *fff* *ppp* *air* 20%

Cl. *fff* *ppp* *pp*

Cl. *fff* *ppp* *slow vib.*

Timp. *fff* *fff*

Pno. *fff* *fff* *8va*

Continuous glide inside the piano at mid-range of the pitches

**B**

Vln. 1 *fff* *ppp* *arco sul A* *8va*

Vln. 2 *fff* *ppp* *arco sul A* *8va*

Vc. *fff* *ppp* *arco pizz. sul A*

Cb. *fff* *ppp* *arco p V*

The highest pitches

58

Fl. *slow vib.* *p* *as high as possible* *p* *mf* *f* *The highest pitch*

Fl. *p* *pp* *p* *mp* *p* *mf*

Cl. *ST.* *Ord.* *ppp* *mp* *f* *ST* *p* *mf*

Cl. *p* *f*

Timp.

Pno. *p* *f*

Vln. 1 *ppp* *pp* *p* *f* *mp* *sul G*

Vln. 2 *ppp* *pp* *p* *f* *mf* *mp*

Vc. *ppp* *pp* *p* *f* *mp*

Cb. *ppp* *pp* *p* *f* *p* *mp*

65

Fl. *mf* *f* *sfz*

Fl. *mf* *mf* *mf* *ff*

Cl. Ord. *mp* *mf* *f* *ff* ST

Cl. *mf* *mp* *mf* *mp* *f* *mf* *f* *ff*

Timp. *pp* *mf* *p* *ff* *pp* *f*

Pho. *p* *f* *ff*

Vln. 1 *p* *f* *ff* *batok pizz.*

Vln. 2 *p* *f* *ff* *batok pizz.*

Vc. *p* *f* *mf* *f* *ff* *pizz.* *arco*

Cb. *p* *f* *ff* *p*

Detailed description of the musical score: This page contains measures 65 through 70 of a symphonic work. The score is arranged in a standard orchestral format with seven staves. The Flute (Fl.) part begins with a melodic line in measure 65, marked *mf*, which intensifies to *f* and *sfz* by measure 67. The second Flute part enters in measure 66 with a similar melodic line, marked *mf*, and reaches *ff* by measure 69. The Clarinet (Cl.) parts feature a more rhythmic accompaniment, with the first Clarinet (Ord.) marked *mp* and the second Clarinet marked *mf*, both reaching *ff* by measure 69. The Timpani (Timp.) part provides a rhythmic foundation, starting with *pp* and moving through *mf*, *p*, and *ff* dynamics. The Piano (Pho.) part has a complex texture with rapid sixteenth-note passages, marked *p* and *f*. The Violin (Vln.) and Viola (Vc.) parts play a driving eighth-note pattern, with the Violins marked *p* and *f*, and the Viola marked *p* and *f*. The Cello (Cb.) part plays a similar eighth-note pattern, marked *p* and *f*. The score includes various performance instructions such as *batok pizz.* (bowed pizzicato) and *arco* (arco) for the strings, and *pizz.* (pizzicato) for the Viola. Dynamic markings range from *pp* to *ff*, and articulation includes accents and slurs.

play the highest pitches,  
whistle-like sonic effect

play the highest pitches,  
whistle-like sonic effect

73

Fl. I  
Fl. II  
Cl. I  
Cl. II  
Timp.  
Pno.  
Vln. 1  
Vln. 2  
Vc.  
Cb.

*sfz* *sfz* *sfz*

*f* *mp < mf* *p* *mf* *f* *mp* *f > mf*

*mf* *p < mf < f*

*mf* *mp* *mf* *f*

*mp* *mp* *p* *< mf*

*fffz* *p* *mp* *f* *mf* *f*

*ff* *mp* *mf* *f* *p*

*f* *mp* *mf* *p* *arco sul E* *p* *arco sul A* *p*

*f* *mp* *mf* *p* *mp* *f* *p* *mp* *mf*

*ff* *mf* *ff* *p* *mp* *f* *p* *mp* *mf*

*p* *mf* *p* *mp* *mf*

play the highest pitches, whistle-like sonic effect

**C** ♩ = 122-126

Fl. 1 *sfz*

Fl. 2 *fff*

Cl. 1 *sfz*

Cl. 2 ST. *sfz*

Timp. *mf < f mp* *fff*

Pno. *ff* *fff* *p* *ff* *p* *ff* *p* *pp* *fff* *p*

Vln. 1 *mf* *f* *fff* *batok pizz.* *mp*

Vln. 2 *mf* *f* *fff* *batok pizz.* *mp* *arco* *ppp*

Vc. *f* *f* *fff* *pp* *pp*

Cb. *f* *fff* *pp* *pp*

play the highest pitches, whistle-like sonic effect

whistle-like sonic effect

sul pont. scratch tone

sul D sul pont. scratch tone

batok pizz.

Sul C 3 3 3 3

This page of a musical score features eight staves for various instruments. The Flute (Fl.) and Clarinet (Cl.) parts are in the upper section, with dynamics ranging from *mp* to *f*. The Timpani (Timp.) part is in the lower section, showing a dynamic progression from *pp* to *fff*. The Piano (Pno.) part is the most complex, with multiple dynamics including *ff*, *p*, *f*, *pp*, *f*, *fff*, *p*, *mp*, *ff*, and *mp*. The Violin (Vln.) parts include *arco* and *sul E* markings, with dynamics from *p* to *mf*. The Violoncello (Vc.) and Contrabass (Cb.) parts feature intricate rhythmic patterns with triplets and dynamics from *mf* to *f*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.









127

poco accel.  $\text{♩} = 86-94$  Dramatic shift to exuberance

This musical score page contains seven staves for different instruments. The Flute (Fl.) and Clarinet (Cl.) parts feature melodic lines with dynamic markings ranging from *pp* to *mf*. The Clarinet parts include triplets and vibrato markings. The Timpani (Timp.) part provides rhythmic support with dynamic markings from *p* to *f*. The Piano (Pno.) part includes complex textures with triplets and dynamic shifts. The Violin (Vln.) and Viola (Vc.) parts have melodic lines with dynamic markings and accents. The Cello/Bass (Cb.) part features a rhythmic accompaniment with dynamic markings and articulation instructions like *pizz.* and *arco*.





153

Fl. *mf* *mp* *mf* *mp* *f* *mp*

Fl. *mp* *mf* *f*

Cl. *mf* *p* *mp*

Timp. *mp* *p* *mf* *mp*

Pno. *p* *mf* *mp*

Vln. 1 *mf* *mp* *f* *mf*

Vln. 2 *mf* *mp* *mf* *mp* *p* *mp* *p* *mf* *f* *arco sul pont.*

Vc. *ff* *Naturale* *mp* *p* *mf*

Cb. *mp* *p* *non vib.* *mf*

161

Fl. *mf* *f* *mp* *ff* *mf* *f*

Fl. *p* *mp* *f* *ff*

Cl. *f* *mp* *f* *pp* *mp* *mf*

Cl. *mf*

Timp. *f* *ff* *mp* *mf*

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

Vln. 1 *ff* *mp* *mf*

Vln. 2 *ff* *mf*

Vc. *f* *ff* *f* *mp* *f*

Cb. *ff* *mp* *mf*

Ord. *Molto vib.*

*V*

Detailed description: This page of a musical score (page 20) contains staves for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Timpani, Piano, Violin 1, Violin 2, Viola, and Cello. The score is in 4/4 time and features a variety of dynamic markings and articulations. Flute 1 and 2 play melodic lines with dynamics ranging from *p* to *ff*. Clarinets provide harmonic support with dynamics from *f* to *pp*. The timpani part consists of rhythmic patterns with dynamics *f*, *ff*, *mp*, and *mf*. The piano part features complex textures with triplets and dynamics from *f* to *mf*. The string section (Violins 1 & 2, Viola, and Cello) plays sustained chords and moving lines, with *Molto vib.* markings and dynamics from *f* to *mp*. A section marked 'Ord.' (Ordinary) begins in the second measure of the string parts.

169

Fl. *mf* *f* *ff* *mp* *molto vib.* *air.* *Ord.* 21

Fl. *mp* *mf* *f* *ff* *molto vib.* *p*

Cl. *f* *ff* *mp* *molto vib.* *p*

Cl. *mp* *mf* *f* *ff* *mf* *mp* *mf*

Timp. *mp*

Pho. *mp* *mf* *f* *ff* *mp* *mf*

Vln. 1 *p* *mf* *mp* *f* *ff* *sul pont.* *Ord.* *p* *mp*

Vln. 2 *f* *mp* *mf* *mp* *f* *ff* *sul pont.* *Ord.* *p* *mp*

Vc. *mf* *mp* *f* *ff* *mp*

Cb. *f* *mf* *f* *ff* *mp*

177

Fl. *f* *mp* *f* *ff* *fff* *ff < fff* *fff* *f* *ff* *f* *> mf*

Fl. *f* *mp* *f* *fff* *f* *fff* *fff* *f* *ff* *f* *> mf*

Cl. *mp* *mf* *f* *fff* *f* *fff* *fff* *f* *ff > f* *mf*

Cl. *mf* *f* *fff* *fff* *fff* *f* *ff > f* *mf*

Timp. *f* *mp* *mf* *f* *ff* *fff* *fff*

Pho. *f* *ff* *fff* *fff*

Vln. 1 *mf* *f* *ff* *fff* *fff* *f*

Vln. 2 *mf* *f* *ff* *fff* *fff* *f*

Vc. *mf* *f* *ff* *fff* *fff* *f*

Cb. *mf* *f* *ff* *fff* *fff* *f*

*poco rit.* *slow vib.* *vib.* *vib. accel.*

**F** Emotional; enthusiastic  
a tempo



183

slow vib.

slow vib.

poco rit.

slow vib. 23

Fl. *f* *mf* *ff* *fff* *p* *mf* *f* *mf* *mp* *mf* *f* *mp* *mf*

Fl. *f* *mf* *ff* *fff* *p* *mf* *f* *mf* *mp* *p* *mf* *mp* *mf*

Cl. *f* *ff* *fff* *p* *mf* *f* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Cl. *f* *ff* *fff* *p* *mf* *f* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Timp. *fff*

Pno. *mp* *mf* *mp* *mf*

Vln. 1 *ff* *fff* *mp* *f* *mf* *mp* *f* *p* *mp*

Vln. 2 *ff* *fff* *mp* *f* *mf* *mp* *f* *p* *mp*

Vc. *ff* *fff* *mp* *f* *mf* *mp* *f* *p* *mp*

Cb. *ff* *fff* *mp* *f* *mf* *mp* *f* *p* *mp*

Lyrical

G ♩=72 Ethereal;  
imagine a meteor across the sky

195

Fl. 1 *pp* *mp* *p*

Fl. 2 *pp* *mp* *p*

Cl. 1 *pp* *mp* *p*

Cl. 2 *pp* *mp* *p*

Timpani

Piano

*pp* *mp* *p* *mp* *mf* *mp* *f* *mf* *mp* *p*

Vln. 1 *p* *mp* *mf* *p* *mp* *p* *pp*

Vln. 2 *p* *mp* *mf* *p* *mf* *p* *pp*

Vc. *p* *mp* *p* *mp* *mf* *f* *mp* *p* *pp*

Cb. *p* *mp* *p* *mf* *f* *mf* *mp* *p*

*sul A*

*Molto vib.*

*gliss.*

*pp*

204

Fl. *ppp* *pp* *pp* *p*

Fl. *pp* *p*

Cl. *pp* *p*

Cl.

Tim.

Pho. *ppp* *pp*

Vln. 1 *gliss.* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. 2 *gliss.* *pizz.* *arco* *gliss.* *pizz.* *arco* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *p* *mp*

Ord. → half air. → air.

play randomly inside the piano at high pitch range

H Sweet melancholic; Expectant

rit. . . . .

211

Fl. *pp*

Fl. *pp*

Cl. *pp*

Cl. *ppp* *air.* *half air.* *air.* *pp*

Timp. *ppp*

Pno. *ppp*

Vln. 1 *gliss.* *gliss.* *gliss.* *gliss.* *rit.* *gliss.* *p*

Vln. 2 *gliss.* *gliss.* *gliss.* *gliss.* *p* *sul D*

Vc. *gliss.* *gliss.* *gliss.* *gliss.* *ppp* *sul A* *pp*

Cb. *mf* *p* *mf* *p* *mf* *ppp*

