



< *The Suite of Cenderawasih, Op.5* >

A Chamber Ensemble by Ming J, Reu

(June 2010, Kuala Lumpur)

I. EXORDIUM

- The Enchanted Dance, 1:32m

II. FIGURE

- The Furious Battle, 3:13m

III. QUIETUS

- The Death of The Birds, 2:12m

(ABOUT 7 MINUTES)

~ INSTRUMENTATION ~

Oboe, Piano, Cello & Shaker

“This dance suite is inspired by The Traditional Dance of Burung Cenderawasih originated from Indonesia. The bird a.k.a Bird of Paradise, it has long feather in Yellow and White color. I dedicate this Suite to one of my piano teacher, Ms. Jessy Chuah, in appreciation for her teaching.”

I

EXORDIUM - The Enchanted Dance

from The Suite of Cenderawasih

(Oboe, Piano, Cello, Shaker)

Ming J, Reu

(1986)

Allegro (M.M. ♩ = c. 120)

The musical score is arranged in five systems. The first system includes staves for Oboe, Piano (treble and bass clefs), Cello, and Shaker. The Oboe part begins with a *f* dynamic, followed by *fp* and *f*. The Piano part features a rhythmic accompaniment of eighth notes in the bass clef and chords in the treble clef. The Cello and Shaker parts are marked with rests. The second system continues the piece, with the Oboe part marked *fp* and *f*. The Piano part continues its accompaniment, and the Cello and Shaker parts remain at rest. The score is marked with a 3/4 time signature and includes dynamic markings such as *f*, *fp*, and *f*. The piece concludes with a final measure in 3/4 time.

Ob. *fp*

Pno. *mf*

Vc.

Sh.

Ob. *mf*

Pno. *ff* *f*

Vc.

Sh.

14

Ob. *fp* *f* *fp*

Pno.

Vc.

Sh.

17

Ob. *f* *fp*

Pno. *f*

Vc. *p*

Sh.

Ob. *f* *fp*

Pno.

Vc.

Sh.

Ob. *f* *ff*

Pno. *ff* *mp*

Vc. pizz.

Sh. *f*

27

Ob.

Pno.

Vc.

Sh.

31

Ob.

Pno.

Vc.

Sh.

mp

arco

mf

f

This musical score page contains measures 35 through 40. It is written for four instruments: Oboe (Ob.), Piano (Pno.), Violoncello (Vc.), and Shofar (Sh.).

- Ob. (Measures 35-40):** Measures 35-36 feature a melodic line with eighth-note patterns and slurs. Measures 37-38 are mostly rests. Measures 39-40 feature a melodic line with slurs and accents, marked with a forte (*f*) dynamic.
- Pno. (Measures 35-40):** Measures 35-36 feature a bass line with chords and slurs. Measures 37-38 are mostly rests. Measures 39-40 feature a bass line with chords and slurs, marked with a forte (*f*) dynamic.
- Vc. (Measures 35-40):** Measures 35-36 feature a bass line with chords and slurs. Measures 37-38 are mostly rests. Measures 39-40 feature a bass line with chords and slurs, marked with a forte (*f*) dynamic.
- Sh. (Measures 35-40):** Measures 35-36 feature a bass line with chords and slurs, marked with a mezzo-forte (*mf*) dynamic. Measures 37-38 are mostly rests. Measures 39-40 feature a bass line with chords and slurs, marked with a forte (*f*) dynamic.

Measures 40-41:

- Ob. (Measures 40-41):** Measures 40-41 feature a melodic line with slurs and accents, marked with a forte (*f*) dynamic.
- Pno. (Measures 40-41):** Measures 40-41 feature a bass line with chords and slurs, marked with a forte (*f*) dynamic.
- Vc. (Measures 40-41):** Measures 40-41 feature a bass line with chords and slurs, marked with a forte (*f*) dynamic.
- Sh. (Measures 40-41):** Measures 40-41 feature a bass line with chords and slurs, marked with a forte (*f*) dynamic.

45

Ob.

Pno.

Vc.

Sh.

f

mp

3 3 3 3 3 3

mp

4/4

50

Ob.

Pno.

Vc.

Sh.

mp

arco

mp

4/4

53

Ob.

Pno.

Vc.

Sh.

mp

pizz.

f

57

Ob.

Pno.

Vc.

Sh.

61 *mp*

61 *arco*

61 *mf* *f* *mf*

65

65

65 *f*

Detailed description: This musical score page contains five systems of staves. The first system (measures 61-64) includes Oboe (Ob.), Piano (Pno.), Violoncello (Vc.), and Shofar (Sh.). The Oboe part features a melodic line with eighth-note patterns and rests, marked *mp*. The Piano part has a bass line with chords and eighth notes. The Violoncello part is marked *arco* and includes a glissando effect. The Shofar part has a rhythmic pattern of eighth notes, marked *mf*, *f*, and *mf*. The second system (measures 65-68) continues these parts. The Oboe part has a melodic line with eighth notes and rests. The Piano part continues with chords and eighth notes. The Violoncello part includes a glissando effect. The Shofar part has a rhythmic pattern of eighth notes, marked *f*. The time signature changes from 2/4 to 3/4 and back to 2/4.

II

FIGURE - The Furious Battle

from The Suite of Cenderawasih

(Oboe, Piano & Cello)

Ming J, Reu

(1986)

Adagio

Oboe

Piano

Cello

Ob.

Pno.

Vc.

pizz.

f

II

2
5

Ob.

Pno.

Vc.

7

Ob.

Pno.

Vc.

arco

p

II

Ob.

Pno.

Vc.

9

9

9

mp

mf

Ob.

Pno.

Vc.

11

11

11

sva

mp

II

4
13

Ob.

13 (8^{va})

Pno.

Vc.

15

Ob.

15

Pno.

Vc.

II

Ob. *Con Fuoco* 17 5

Pno.

Vc. arco *p*

Detailed description: This system covers measures 17 to 20. The Oboe (Ob.) part features a melodic line with slurs and accents, marked *Con Fuoco*. The Piano (Pno.) part consists of two staves with dense chordal textures, including slurs and accents. The Violoncello (Vc.) part is marked *arco* and plays a simple melodic line. The dynamic *p* is indicated at the beginning of the Vc. part.

Ob. 19

Pno. 19

Vc. 19

Detailed description: This system covers measures 19 to 22. The Oboe (Ob.) part continues with a melodic line, slurs, and accents. The Piano (Pno.) part maintains its dense chordal texture with slurs and accents. The Violoncello (Vc.) part continues with its simple melodic line, marked *arco*.

II

6
21

Ob.

Pno.

Vc.

f

ff

23

Ob.

Pno.

Vc.

mf

pizz.

II

25

Ob.

Pno.

Vc.

mp

mf

7

27

Ob.

Pno.

Vc.

f

II

8
29

Ob.

mf

Pno.

Vc.

31

Ob.

Pno.

Vc.

arco

p

33

Ob. *mf*

Pno. *mf*

Vc.

35

Ob.

Pno.

Vc.

II

10
37

Ob.

Pno.

Vc.

p

Con Fuoco

39

Ob.

Pno.

Vc.

II

41

Ob.

Pno.

Vc.

11

43

Ob.

Pno.

Vc.

f

ff

II

Ob. 12 45

Pno. 45

Vc. 45 pizz.

Detailed description: This system covers measures 12 to 45. The Oboe part (Ob.) begins at measure 12 with a melodic line featuring accents and a large slur over measures 13-15. The Piano part (Pno.) starts at measure 45 with a complex texture of chords and moving lines in both hands. The Violoncello part (Vc.) begins at measure 45 with a bass line marked 'pizz.' (pizzicato), featuring accents and a fermata at the end of the system.

Ob. 47

Pno. 47

Vc. 47

Detailed description: This system covers measures 47 to the end of the page. The Oboe part (Ob.) continues with a melodic line, including a large slur over measures 48-50 and accents. The Piano part (Pno.) features a complex texture with a large slur over measures 48-50 in the right hand and a fermata at the end of the system. The Violoncello part (Vc.) continues with a bass line, including a fermata at the end of the system.

49

Ob.

Pno.

Vc.

Musical score for measures 49-50. The Oboe part features four accented eighth notes. The Piano part consists of a right-hand part with sixteenth-note runs and a left-hand part with chords. The Violoncello part is silent.

51

Ob.

Pno.

Vc.

ff

Musical score for measures 51-52. The Oboe part has a long note with a slur. The Piano part is silent. The Violoncello part has a series of accented eighth notes marked with *ff*.

II

14
53

Ob.

Pno.

Vc.

55

Ob.

Pno.

Vc.

III

QUEITUS - The Death of The Birds

from The Suite of Cenderawasih
(Oboe, Piano & Cello)

Ming J, Reu
(1986)

Andante

Oboe

Piano

Cello

Adagio Tranquillo

Ob.

Pno.

Vc.

III

2
9

Ob.

Pno.

Vc.

9

9

13

Ob.

Pno.

Vc.

13

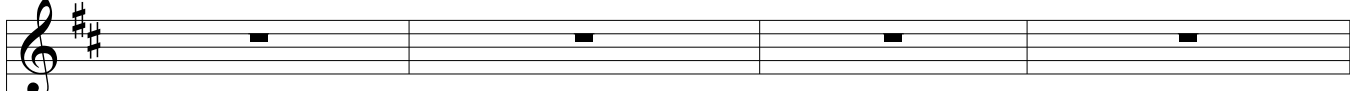
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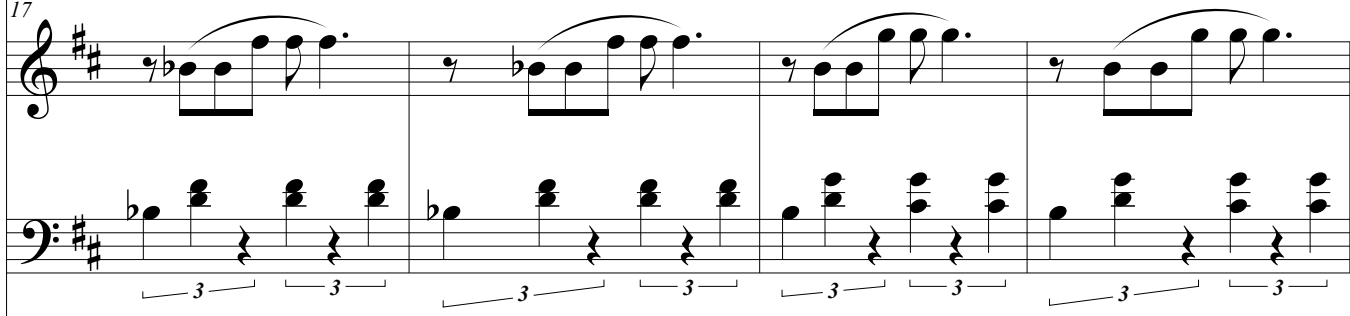
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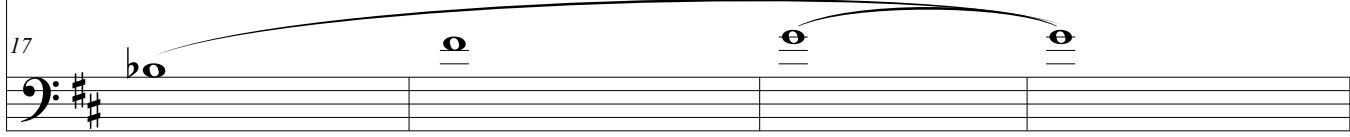
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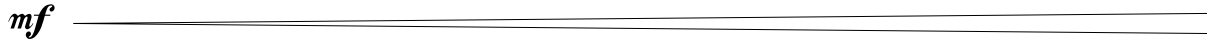
mp

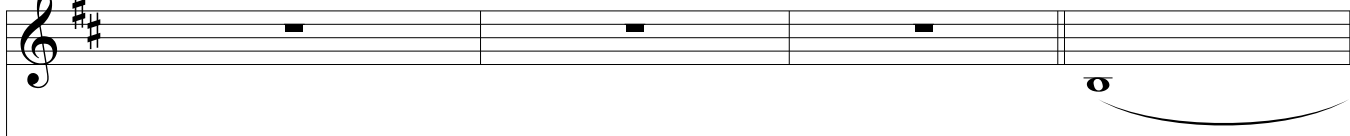
III

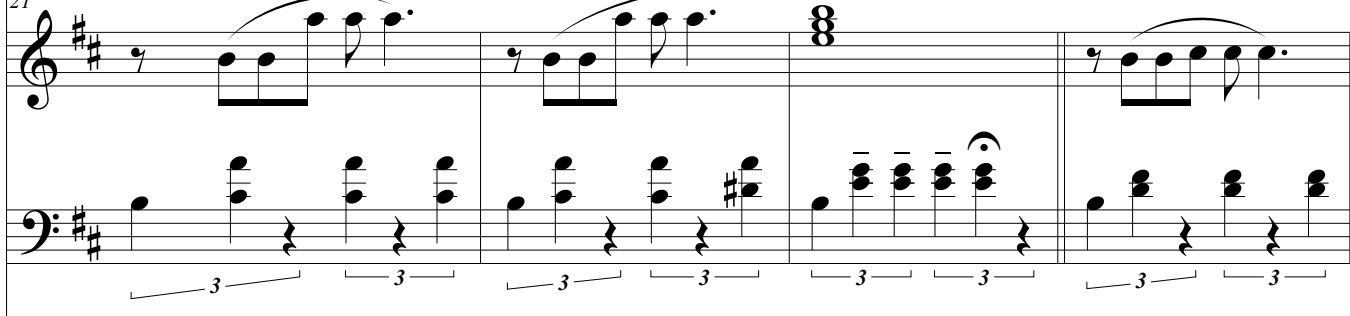
Ob. 


Pno. 


Vc. 

mf 

Ob. 

Pno. 

Vc. 

ff 

III

4
25

Ob.

Pno.

Vc.

25

25

25

29

Ob.

Pno.

Vc.

29

29

29

Ob. 33

Pno. 33

Vc. 33

decel.

p

pp

3

3

3

3

3

3

3

3

Detailed description: This is a page of a musical score for three instruments: Oboe (Ob.), Piano (Pno.), and Violoncello (Vc.). The score is in the key of D major (two sharps) and begins at measure 33. The Oboe part features a melodic line starting with a half note, followed by quarter notes, and then rests. The Piano part is more complex, with a right-hand part playing a melodic line and a left-hand part playing a rhythmic accompaniment of eighth notes in groups of three. The Piano part includes dynamic markings for *p* and *pp*, and a *decel.* (deceleration) instruction. The Violoncello part has a few notes at the beginning and then rests. The page is numbered 'III' at the top center and '5' at the top right.



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