

# Psychological typologies and musical semantics in the *Iris dévoilée* [Iris Unveiled] concerted suite by Qigang Chen

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**Abstract:** The Concerted Suite *Iris dévoilée*, for grand orchestra, three female voices and three traditional instruments, is one of the reference musical creations of the Chinese composer Qigang Chen, an illustrious student of Olivier Messiaen in Paris and one of the most important exponents of the extra-contemporary European. “Iris’ scarf” – an allegorical nickname for the rainbow – slips little by little from the mysterious face of one and the same woman (imaginary character or poetic pseudonym circulated in the 17th-18th centuries), revealing the fullness of the psychological diversity induced of the nine moods, nine facets of femininity (1. Ingenious, 2. Chaste, 3. Libertine, 4. Sensitive, 5. Tender, 6. Jealous, 7. Melancholic, 8. Hysterical and 9. Voluptuous) captured in an exceptional range of expressions and sound nuances. From this perspective, the present study proposes, on the one hand, the identification of the compositional means (of writing styles) through which Qigang Chen manages to achieve the ideal synthesis between the musical tradition of Western Europe and the multi-millenary oriental musical tradition of his country of origin (China), and, on the other hand, the exploration of musical semantics (of this polychromatic mosaic of impressions, temperaments, attitudes, etc.) within the structurality and timbrality of sound discourse.

**Keywords:** concert suite, timbrality, sound polychromy, orchestration, Chinese tradition.

## 1. Introduction

The second half of the 20<sup>th</sup> century brought great transformations in the consciousness of humanity, including new forms of artistic expression. Even more so, in the field of music, stylistic multi-directionality, fostered by inter- and transdisciplinary approaches, has favored the creation of new genres and writing techniques, combined and refined syntaxes, in which the increasingly distorted capitalization of sound timbrality has reached major amplitudes. Semigraphy has become considerably richer, being put to the service of architectures and free forms, corroborated with original ways of processing acoustic sounds, or in combination with artificial sounds. The fusion of spectral music with electronic music, of exotic ethos with scholarly Western writing

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has resulted in the emergence of original and highly expressive creations. A series of chameleonic composers have turned to the newest tendencies in the use of sound materials, from the exploitation of modal and neomodality resources - including the tendency to serialize the total chromatic in its entirety -, to electronic, spectral music, graphism, etc.

Some of the largest centers of music and sound research, such as the Paris IRCAM, have attracted many composers eager to experiment with new stylistic directions.

Fascinated by the cultural effervescence of Paris, composers from the most remote areas of the world arrived there to study with outstanding personalities of universal music, such as Olivier Messiaen or Pierre Boulez. Some remained faithful to the stylistic tendencies inherited from their predecessors, others continued their search for new opportunities for development and affirmation.

From the pleiad of creators of Asian origin, there stood out the Chinese composer **Qigang Chen** (b. 1951), Olivier Messiaen's last student. According to the sources<sup>1</sup>, the composer began studying music as a child, and, in his teens, he already showed progressive and avant-garde tendencies. Faced with the gloomy atmosphere and the events related to the Chinese Cultural Revolution, he was imprisoned for 3 years in an ideological re-education camp. However, Qigang Chen would vehemently continue the study of composition. His early creations demonstrated a new conception of the artistic act itself. At the age of 26, after he went through a rigorous selection process, he started to attend the Beijing Central Conservatoire, where he studied composition with Luo Zhongrong for 5 years. His winning the 1<sup>st</sup> national creation prize in 1983 opened his way to Paris, where he benefitted from the careful guidance of Messiaen, a prominent figure in 20<sup>th</sup>-century music. During the same period (1984-1988), he also benefitted from the guidance of other valuable composers, such as Ivo Malec, Betsy Jolas, Claude Ballif and Jacques Castérède. Qigang Chen internalized the new stylistic trends of the Western world, from writing techniques, which focused mainly on the revelation of sound timbrality and modern semiography, to the free forms of artistic expression, through the fusion of arts and even in connection with other cultural fields. The composer spent some time at the IRCAM, creating intensively for various contemporary music ensembles. From 1990, new opportunities opened up to him, along with frequent trips to other parts of the world.

Never ceasing to keep an eye on his homeland, Qigang Chen drew inspiration from traditional Chinese music, both from ancestral folk music and ancient oriental philosophy, including the symbolism of the elements that govern our entire existence. Thus, works such as *Reflet d'un temps disparu*, for

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<sup>1</sup> <https://www.billaudot.com/qigang-chen-6.html>

cello and orchestra, *Iris dévoilée*, for three female voices, three traditional Chinese instruments and grand orchestra, or *Wu Xing (The Five Elements)* for orchestra are some of his very successful creations which create bridges to ancestral spiritual wealth.

Throughout his life, Qigang Chen has obtained numerous awards and distinctions, among which, in 2005, the SACEM Symphonic Music Prize, while the national press awarded him the title of “the best classical musician of Chinese origin in the world” (2004, 2012). His album *Extase* was recognized as “Favorite Contemporary Music” (2006) by the *Académie Charles Cros*.

Thus, *Refllet d'un temps disparu*, for cello and orchestra, was first performed by the great cellist Yo-Yo Ma and the National Orchestra of France, and the piece for orchestra *Wu Xing (The Five Elements)* won the 2001 *Masterprize* at the London competition. Qigang Chen is also one of the living composers who has a permanent contract with *Virgin Classics/EMI* for his monographic albums. In 2008, Qigang Chen was appointed music director of the ceremonies that opened the Beijing Olympic Games, and he organized the entire event exceptionally.

## 2. Psychological typologies and musical semantics

Commissioned by the *Koussevitzky Music Foundation* and Radio France, the concerted suite *Iris dévoilée* [Iris Unveiled] for grand orchestra, 3 female voices and 3 traditional Chinese instruments has been seen as a reference musical work by the Chinese composer. His illustrious teacher, Olivier Messiaen, stated in an interview that Chen's style is easily recognizable, especially due to its original timbral combinations and oriental ethos.

According to the composer's wish to outline the temperament and character traits of the central female character, “Iris's head scarf” - an allegorical nickname for the rainbow (*arc-en-ciel*) - slips slowly from the mysterious face of one and the same woman (an imaginary character or poetic pseudonym circulated in the 17<sup>th</sup> and 18<sup>th</sup> centuries), revealing the fullness of the psychological diversity induced by the nine states, nine facets of femininity (1. Ingenious, 2. Chaste, 3. Libertine, 4. Sensitive, 5. Tender, 6. Jealous, 7. Melancholic, 8. Hysterical and 9. Voluptuous). These traits are captured through an exceptional range of expressions, sound nuances and writing typologies.

In what follows, we will identify, on the one hand, the compositional means by which Qigang Chen manages to achieve an ideal synthesis between the musical tradition of Western Europe and the multi-millenary oriental musical tradition, and, on the other hand, the musical semantics (of this polychromatic mosaic of impressions, temperaments, attitudes, etc.) within the structure and timbrality of the vocal and instrumental sound discourse.

As can be seen from the preface to the general score, Qigang Chen uses solo voices and instruments with expressive sonorities, adding to the mix the timbrality of traditional Chinese sounds: Soprano 1 (coloratura, combined with lyric), Soprano 2 (lyric), Soprano 3 (traditional, in the Peking Opera style); traditional Chinese instruments such as the pipa, the erhu/banhu and the zheng; woodwind and brass instruments (3 flutes, 3 oboes, 3 B or A clarinets, the third one also taking over the bass clarinet, 3 bassoons, including the contrabassoon); percussion instruments (4 performers: 1. marimba, xylophone, small suspended cymbal, with bow; 2. vibraphone, small Chinese-type tambourine, medium cymbal, with bow, two maracas; 3. Glockenspiel, 13 crotales, bass drum, suspended medium cymbal, with bow; 4. tam-tam, large suspended cymbal, with bow, tall wood-block, metal chimes, medium-sized wood drum); harp, piano (player who alternates it with the celesta) and string instruments (16 violins I, 14 violins II, 12 violas, 10 cellos and 8 double basses; Annex, fig. 1).

Although the score uses traditional notation (on general staves), there is a Legend with graphic notes specific to moments of vocal improvisation or to highlight specific execution techniques meant to create various timbral effects. Moreover, the score includes tuning cues for the traditional zheng instrument (extended anhemitonic pentatonic) (See Annex, Fig. 2).

The concerted suite transposes us into a world full of contrasts, color and charm, created especially through thematism, timbrality and orchestration.

### **2.1. *Ingénue (Ingenious)***

The ingenious Iris makes her presence known through refined orchestral coloring, seraphic timbrality and a smooth dynamic. The sound material, open to the hyper-acute register, is capitalized metaphorically through the string flageolets and the *glissandi* interventions of the coloratura soprano I (See Annex, Fig. 3).

Rudimentary polyphony, materialized in long string pedals (p. 9), prepares the exposition of a thematic idea, confirming linearity as a basic feature of thought and writing in traditional Chinese music.

The composer also prefers attack polyphony, highlighting sound layers with the help of the timbrality of traditional instruments. The folk-based melody, conveyed by the pure and candid expressiveness of the *erhu*, reminds us of *Reflét d'un temps disparu*, another opus of reference by the author (See Annex, Fig. 4).

### **2.2. *Pudique (Chaste)***

The second tableau is structured in a different manner, on *ostinato* layers (p. 11), in a homogenous meter and a ternary time signature (6/8), describing the chaste, innocent side of Iris, using a special manner of combining

instruments, among which there stand out the seraphic sounds on the celesta, intertwined with other percussion timbres, doubled by violines *con sordino* playing *pianissimo*.

The *Ostinato* layer, built on the principle of pendulating perfect fifths (syst. I, p.11), creates the foundation for the unfolding of a diaphanous theme, with an anhemitonic pentatonic structure, doubled, octaves apart, by the crotales, the banhu and the violina I. The sound texture, woven from the communion of polyphonic lines, is expressively fulfilled by the flageolets of the double bass. In this atmosphere, Iris (traditional S3) makes her entrance discreetly with a free improvisation part and a surprising vocal delivery in the singing style specific to the Peking opera. She is accompanied by three traditional instruments, whose color combinations complete this picture. Qigang Chen once again proves his mastery by the original way in which he enhances instrumental timbrality, metaphorizing the sound material through various string effects – acute flageolets, *pizzicato*, *glissandi*, *con sordino*, etc. At the macro-temporal level, the sound flow is organized by alternating and overlapping free rhythm with fixed tempos, in a type of writing that also implies the presence of moments of aleatoricism (See Annex, Fig. 5).

### 2.3. *Libertine (Libertine)*

The third facet of Iris, *Libertine* (indecent, defiant), is revealed in a fast tempo, with rhythmic dynamism and playing with asymmetric accents, specific to an alternative meter (4/4 - 7/8 - 5/8). In this atmosphere, the composer introduces cellular-repetitive structures, imitated alternately from one instrument to another, in a *crescendo*. Qigang Chen prefers the pentatonic scale, which he sometimes includes on the vertical plane, through movable preclusters or in free polyphonic lines. In this context, the voice of the soprano 3 (traditional) distinguishes itself by its original manner of vocal emission and free improvisation, focused on long and expressive *glissandi*, which cover its entire range in a tumultuous game intended to reveal the most varied moods and extroverted attitudes. Added to this are the sudden changes of nuance, with extended *crescendos* and *decrescendos*, which complete the portrayal of Iris's personality. Besides the orchestral apparatus of the previous section, the composer adds the brass section to the mix as well (See Annex, Fig. 6).

### 2.4. *Sensible (Sensitive)*

In this tableau (the quarter = 52, 5/4), universal femininity is depicted with the help of the extended orchestral apparatus, by adding the celesta, the flutes, the traditional instruments and the 3 voices. Free polyphonic writing, especially attack polyphony (p. 21, syst. I – II), and multiple temporal discontinuities, by the presence of pedals covering diaphanous shades, predominate in this part. They are overlaid by musical motifs based on mirror

symmetry (on the zheng), which create an introverted, anticipatory, dreamy atmosphere. The composer's intentions are embodied mainly by the timbral effects created: flageolets, short *glissandi*, *vibrato* and the use of high-pitched registers by woodwind and brass instruments (See Annex, Fig. 7). The *ostinato* layers become ampler, being complemented by harp *glissandi* and the sopranos 1-2 with long pedals on four *p*.

### **2.5. *Tendre (Tender)***

The tender side of the central character is gradually revealed to us through a singable theme, developed in rubato, "très doux", and warm nuances, and unfolding on a pentatonic scale (with the final on D) by the strings and the percussion. Free polyphonic writing combined with precluster structures, the continuous sound flow, developed on prepentatonic scales, the intervention of some musical motifs in sound columns, all these create Iris's inner world, full of sensitivity, vulnerability, and vibration. It is only by the end of the tableau (p. 29) that the woodwind instruments add a few touches of color, as if to complete the whole from a psychological and aesthetic point of view (See Annex, fig. 8).

### **2.6. *Jalouse (Jealous)***

Another facet of Iris is revealed in a part propelled by the intervention of the entire orchestral apparatus, with high-pitched registers, lively tempos and extreme nuances. At the beginning of this tableau, on the backdrop of an attack polyphony developed by the violins I and partially by the violins II, a series of cluster-type sound aggregates unravel successively, and the composer uses the total chromatic. For the intense coloring of the various moments, the composer uses woodwind and brass instruments, percussion (crotales with an added bow, suspended cymbals, marimba, xylophone, Glockenspiel), the zheng, the erhu, the piano, the harp and the divided string section (G.S., p. 30). As modes of emission and timbral effects, the repeated *glissandi* are play with high and super-acute registers. To create the most expressive contrasts, Qigang Chen returns to moments of improvisation, this time for the percussion instruments, the harp and the strings (See Annex, Fig. 10).

### **2.7. *Melancolique (Melancholic)***

Unfolding, as a whole, on the total chromatic, but keeping a pentatonic thematic melodiousness, and frequently sliding to other centers of reference, this section stands out by its very diverse palette of timbres and nuances. The part begins with a cluster on the strings, with the alternation of seventh-chord harmonies by the woodwinds and the traditional soprano. The theme is presented by the **erhu** on the final *C*, freely counterpointed by the cello, taken over by the Soprano 2 doubled by the flute 1 and recalled by the banhu (p. 34)

with the intervention of the solo trumpet *con sordino*. The traditional soprano maintains the same manner of improvisational singing. Harmonically, Qigang Chen uses clusters, pentatonic verticalization, and unresolved seventh chords (G.S., p. 34).

By transposing the sound material to other finals (*Eb, Bb, F, Db, Ab, C*), the fragmented theme is presented successively by the Soprano 2+flute 1, the banhu, the clarinet 1, the banhu+cello, and in unison by the strings (p. 35, system I), followed by mixtures of fifths on the oboe, the clarinet 1, the piano and the harp. As a corollary to this dramaturgy, through free polyphony, the sonority of the banhu traditional instrument in combination with that of the B-flat clarinet corrects the transpositional route to the final *C*. A last melodic reminder by the traditional Soprano, in *molto vibrato*, concludes this sublime tableau full of melancholy and nostalgia.

### 2.8. *Hystérique (Hysterical)*

The 8<sup>th</sup> tableau – *Hystérique (Hysterical)* welcomes the audience with an orchestral apparatus amplified by the presence of brass instruments (4 horns, 3 trumpets, 3 trombones) in fortissimo. They are joined by the woodwinds, the percussion, the piano, the harp, the pipa, the zheng, the strings and the three sopranos. The interpreting style is totally new, the rush of emotions being rendered through a very fast and fluctuating tempo, incisive attacks on obstinate motivic structures or in perpetual mutation between the various instrument compartments. In the atmosphere created by the *tremolo* effects of the percussion, the piano, the harp, the zheng, and the pipa, the 3 voices amplify the state of hysteria by screaming in *crescendo*. In fact, the composer specifies in the score that all the women in the orchestra should take part in this totally improvisational moment. The sound blocks, made up of chromatic clusters by the brass section, alternating with the woodwinds doubled by the strings, continue the drama of this tense moment (Annex, Fig. 11).

The sound material is reorganized into *ostinato* marches, on isorhythmic, isochronous structures (the woodwinds and brass, the percussion, the piano and the harp); in their midst, the 3 soloist voices are distinguished by an attack polyphony on specific sounds (*A2 – G#2 – A#2 – A natural 2 – G#2*) in the acute register, *fortissimo* (G.S., p. 39).

The hysteria continues through subdivisions of rhythmic structures and the play with sound layers (p. 40), mixtural formations (of thirds, fourths, sixths), mobile chromatic clusters and prepentatonic aggregates.

Suddenly the orchestral sonority disappears, followed by a moment of free exposition, as a brief introspection moment for only the Soprano 1 and the traditional zheng instrument (See Annex, Fig. 12).

The feverish atmosphere returns, drawing the instrumental compartments and all the voices into the coloring of this apothecotic finale.

### 2.9. *Voluptuese (Voluptuous)*

The last tableau, otherwise the most extensive in the suite, is opened by the violas and cellos with flageolets on a double pedal on the perfect fifth interval *D-A*, above which the percussion oscillates between two poles, *D* and *Eb*. An introductory statement related to the basic musical theme soon follows, by the violin I on the final *E*, supported by harmonic structures such as *Eb7*, *Eb7*, *E*, *G*, and *A*. The opening is supported by the *tempo largo*, the shades of *pianissimo* and effects such as the *vibrato*, *con sordino*, the *tremolo* and the flageolet.

The actual theme is stated by the clarinet 1 on the final *C*, having a pentatonic substratum, supported by seventh-chord harmonies (*Eb* 6/5 and *A* 2) (See Annex, Fig. 13).

This theme is resumed by cl. 3 simultaneously with the Soprano 2, on harmonies: *A2 – G 7 – C 4/3 – A 7 – C 7 – Eb 6/5 – C 7 – Eb* etc. It is repeated in unison by all the strings on *Bb*, then the cl3 and the Soprano 1, supported by preclusters or heterogeneous polyphonic writing (G.S., pp. 49-50).

The work ends with the theme intoned by the Soprano 2, freely counterpointed by the Soprano 3 (traditional), interventions by the erhu, the pipa and, again, the Soprano 3, passing through a prepentatonic scale and a cadence on *G*. Everything fades into vibraphone sounds, short flageolets on the harp, the *pipa* and, finally, the strings sliding to *Bb*.

### 3. Conclusions

Qigang Chen is the paragon of a highly successful contemporary composer who has perfected his own style by combining Eastern and Western traditions. Through their exotic modal thematics, the alternation between linear and vertical writing, their original instrumental or vocal timbral combinations, and their unique orchestral coloring his creations will remain in the repertoire of great performers and in the memory of concert audiences.

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## Annex

### LIST OF INSTRUMENTS

#### Voices :

- Soprano 1 (coloratura and lyric)*
- Soprano 2 (lyric)*
- Soprano 3 (traditional, in the style of Beijing Opera)*

#### Traditional Chinese instruments :

- Pipa (four-string lute)*
- Erhu and Banhu (two-string hurdy-gurdy)*
- Zheng (twenty one-string zither)*

#### Winds :

- 3 - Flutes (Flutes 2 and 3 also play Piccolo)*
- 3 - Oboes*
- 3 - Clarinets in B $\flat$  or A (Clar. 1 and 2 also play E $\flat$  Clar., Clar. 3 also plays Bass clarinet)*
- 3 - Bassoons (Bassoon 3 also plays Contrabassoon)*
  
- 4 - Horns in F*
- 1 - Trumpet in C (with straight mute and harmon mute)*
- 2 - Trumpets in B $\flat$  (with straight mute and harmon mute)*
- 3 - Trombones (with straight mute and harmon mute)*
- 1 - Tuba*

#### Percussion : (4 players)

##### Percussion 1 :

- 1 - Marimba*
- 1 - Xylophone*
- 1 - Suspended Cymbal (small - with a bow)*

##### Percussion 2 :

- 1 - Vibraphone (motor driven)*
- 1 - Small Chinese Tam-tam*
- 1 - Suspended Cymbal (medium - with a bow)*
- 2 - Maracas (of same size)*

##### Percussion 3 :

- 1 - Glockenspiel*
- 13 - Crotales*
- 1 - Bass drum*
- 1 - Suspended Cymbal (medium - with a bow)*



##### Percussion 4 :

- 1 - Tam-tam*
- 1 - Suspended Cymbal (large - with a bow)*
- 1 - Wood-block high*
- 1 - Metal-chimes*
- 1 - Log drum (medium)*

#### 1 - Harp

*1 - Piano (also plays Celesta)*

#### Strings :


- 16 - Violins I*
- 14 - Violins II*
- 12 - Violas*
- 10 - Celli*
- 8 - Double basses*


Fig. 1 Qigang Chen, *Iris dévoilée*


**INDICATIONS AND SPECIAL SIGNS**

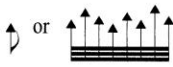
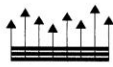
*This score is written in C. No transposition is needed, except for :*




- 1) Piccolos, Xylophone, Crotales and Celesta which sound an octave higher than written,
- 2) Glockenspiel : two octaves higher than written,
- 3) Contra-bassoon and Double bass, an octave lower than written.


 : Strings : lift the left hand right after sound production, so as to get the fullest resonance


 : Vibraphone, switch on at low speed  
Other instruments and voices : broad vibrato


 : Suspended Cymbal or Tam-tam : rub - do not hit - with a piece of metal


 OR  : as high as possible, approximate way


 ,  ,  : Strings : the left hand slightly damps the string where indicated

 : hard mallets

 : soft mallets

 : Soprano 3 : approximate register, similar of the traditionnal Beijing Opera's recitative

 : slightly lower the pitch at the end of a note, as if naturally

 : slightly higher the pitch at the end of a note, as if naturally

*The Zheng must be tuned as follow :*



Fig. 2 Qigang Chen, *Iris dévoilée*, Legend

**1. Ingénue/Ingenious**  
(4 mm 20 S)

Qigang CHEN

Double treble/bass length = 40 mm, 20 S.  
4-48

Flute 1  
Clarinet  
Oboe  
Bassoon  
Horn  
Trumpet  
Trombone  
Percussion  
Cymbal

Violin I  
Violin II  
Viola  
Cello

Violin I  
Violin II  
Viola  
Cello

Violin I  
Violin II  
Viola  
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Violin I  
Violin II  
Viola  
Cello

Violin I  
Violin II  
Viola  
Cello

Fig. 3 Qigang Chen, *Iris dévoilée*, p. 8

The image displays a page of a musical score for 'Iris dévoilée, p. 9' by Qigang Chen. The score is organized into two systems of staves. The first system includes Percussion I-IV, Piano, Harp, Soprano 3, Zhang, Pipa, and Banhu. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score features complex rhythmic patterns, dynamic markings (pp, p, sim, f, sfz), and Chinese lyrics in the vocal line. The lyrics are: 'Ya Hao Yi Guo Mei Mao Di Shu Sheng Wo Zai Liao Ti Yi Sheng Mei Zai Ya'. The score is marked with a circled '90' at the beginning of each system.

Fig. 4 Qigang Chen, *Iris dévoilée*, p. 9

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Perc. I  
Perc. II  
Perc. III  
Perc. IV  
Pao  
Hse  
Sop. 3  
Zang  
Pipa  
Banhu

60

VI. I  
VI. II  
VI.  
VI.  
Cb.

Ya Han Yi Gu Mei Mao Di Shu Sheng Wo Zai Liao Yi Yi Sheng Mei Zai Ya

pp, p, f, mf, pp, ppp, sim, stacc, solo pizz, 12 & 16 counts, mf, pp, ppp, sim, mf C, pp

Fig. 5 Qigang Chen, *Iris dévoilée*, p. 11

The image shows a page of a musical score for the piece "Iris dévoilée" by Qigang Chen, page 14. The score is written for a full orchestra and includes parts for woodwinds, strings, percussion, and piano. The woodwind section includes Clarinet 1 & Bassoon, Clarinet 2 & Bassoon, Clarinet 3 & Bassoon, Bassoon 1, Bassoon 2, Cor Anglais 3, Cor Anglais 4, Flute 1, Flute 2 & Piccolo, and Oboe 1. The string section includes Violin 1, Violin 2, Viola, and Violoncello. The percussion section includes Percussion I, Percussion II, Percussion III, and Piano. The score features various dynamic markings such as *p*, *f*, *mf*, and *sf*, and includes performance instructions like "surpétis", "Marteau", "Vibro", "Wood block tap", "f staccato", "Hao", "Fuo", and "A". The score is divided into measures, with measure numbers 109 and 110 indicated.

Fig. 6 Qigang Chen, *Iris dévoilée*, p. 14

4. Sensible/Sensitive  
(4 mn 10 s)

The image shows a page of a musical score for the piece "4. Sensible/Sensitive" by Qigang Chen. The score is for a full orchestra and includes a vocal line. The instruments listed on the left are Flute I & II, Piccolo, Clarinet I & II, Bassoon I & II, Percussion I-IV, Cello, Double Bass, Trumpet, Trombone, Violin I & II, Viola, and Cello/Double Bass. The score is in 5/4 time and has a tempo marking of 52. The music features various dynamic markings such as *pp* and *mf*. There are several measures of music with notes, rests, and articulation marks. A vocal line is present at the bottom, with lyrics: "A - Au - i - Ya - i". The page number 21 is in the top right corner. The score is marked with a 5/4 time signature and a tempo of 52.

G 7073 B

Fig. 7 Qigang Chen, *Iris dévoilée*, p. 21



Très sensiblement

270

Fl. I

Fl. II

Fl. III

Cl. I as SB

Cl. II as SB

Cl. III as SB

Bs. I

Bs. II

Vl. I

Vl. II

Vla.

Vcl.

Cb.

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Fig. 8 Qigang Chen, *Iris dévoilée*, p. 29

The image displays a page of a musical score for Qigang Chen's *Iris dévoilée*, page 30. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts shown include:

- Flute (Flc):** Part 1, starting at measure 285 with a dynamic marking of *pp*.
- Clarinets (Clar):** Clarinet 1 and 3, and Clarinet 2 and 4.
- Saxophones (Sax):** Saxophone 1, Saxophone 2 and 3, and Saxophone 3 and 4.
- Trumpets (Tpt):** Trumpet 1, Trumpet 2 and 3, and Trumpet 3 and 4.
- Percussion (Perc):** Percussion I, II, III, and IV. Percussion III has the instruction "Crotale avec facher". Percussion I, II, and IV have the instruction "Cymbale suspendue avec facher".
- Piano (Pno):** Right and left hand parts.
- Harp (Hrp):** Right and left hand parts.
- Zhong (Zhang):** A solo part.
- String Ensemble (Str):** Violins I & II (VI I, VI II), Violas (Vla), and Cellos/Double Basses (Cb). Each string part includes fingerings and bowings.

The score features various dynamic markings such as *ppp*, *p*, *mf*, and *f*. There are also performance instructions like "Cymbale suspendue avec facher" and "Crotale avec facher". The page number "290" is visible in a box at the top right of the score area.

Fig. 9 Qigang Chen, *Iris dévoilée*, p. 30

This musical score page, numbered 31, is for the piece 'Iris dévoilée' by Qigang Chen. It features a large ensemble of instruments. The top section includes Flute I, Flute II, Bassoon I, Bassoon II, Clarinet I (in B-flat), Clarinet II (in B-flat), Oboe I, Oboe II, Horn I, Horn II, Horn III, Horn IV, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, Trombone IV, Percussion I, Percussion II, Percussion III, Percussion IV, Percussion V, Percussion VI, Percussion VII, Percussion VIII, Percussion IX, Percussion X, Percussion XI, Percussion XII, Percussion XIII, Percussion XIV, Percussion XV, Percussion XVI, Percussion XVII, Percussion XVIII, Percussion XIX, Percussion XX, Percussion XXI, Percussion XXII, Percussion XXIII, Percussion XXIV, Percussion XXV, Percussion XXVI, Percussion XXVII, Percussion XXVIII, Percussion XXIX, Percussion XXX, Percussion XXXI, Percussion XXXII, Percussion XXXIII, Percussion XXXIV, Percussion XXXV, Percussion XXXVI, Percussion XXXVII, Percussion XXXVIII, Percussion XXXIX, Percussion XL, Percussion XLI, Percussion XLII, Percussion XLIII, Percussion XLIV, Percussion XLV, Percussion XLVI, Percussion XLVII, Percussion XLVIII, Percussion XLIX, Percussion L, Percussion LI, Percussion LII, Percussion LIII, Percussion LIV, Percussion LV, Percussion LVI, Percussion LVII, Percussion LVIII, Percussion LIX, Percussion LX, Percussion LXI, Percussion LXII, Percussion LXIII, Percussion LXIV, Percussion LXV, Percussion LXVI, Percussion LXVII, Percussion LXVIII, Percussion LXIX, Percussion LXX, Percussion LXXI, Percussion LXXII, Percussion LXXIII, Percussion LXXIV, Percussion LXXV, Percussion LXXVI, Percussion LXXVII, Percussion LXXVIII, Percussion LXXIX, Percussion LXXX, Percussion LXXXI, Percussion LXXXII, Percussion LXXXIII, Percussion LXXXIV, Percussion LXXXV, Percussion LXXXVI, Percussion LXXXVII, Percussion LXXXVIII, Percussion LXXXIX, Percussion LXXXX, Percussion LXXXXI, Percussion LXXXXII, Percussion LXXXXIII, Percussion LXXXXIV, Percussion LXXXXV, Percussion LXXXXVI, Percussion LXXXXVII, Percussion LXXXXVIII, Percussion LXXXXIX, Percussion LXXXXX. The bottom section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is written in a complex, multi-measure format with various dynamics and articulations. The page number '31' is located in the top right corner. The score is identified as 'G 7073 B' at the bottom center.

Fig. 10 Qigang Chen, *Iris dévoilée*, p. 31

**8. Hystérique/Hysterical**  
(2 min 01 s)

The score is divided into three main systems of staves:

- System 1 (Top):** Flutes (Fl. I, Fl. II), Oboes (Ob. I, Ob. II), Clarinets (Cl. en Sol, Cl. en Sib), Bassoons (Fag. I, Fag. II), Cor Anglais (Cor. Angl.), Trumpets (Trp. I, Trp. II, Trp. III), Trombones (Tbn. I, Tbn. II, Tbn. III), and Percussion (Perc.).
- System 2 (Middle):** Piccolo (Pic.), Violins (Viol. I, Viol. II), Violas (Vcl.), Cellos (Vcl. III), Double Basses (Vcl. IV), and Timpani (Tim.).
- System 3 (Bottom):** Soprano (Sop.), Alto (Al.), Tenor (Ten.), Bass (Bass.), and Double Basses (Vcl. III, Vcl. IV).

Key markings and features include:

- Tempo markings:  $\text{♩} = 104$  (Allegro) and  $\text{♩} = 76$  (Adagio).
- Dynamic markings:  $ff$  (fortissimo) and  $p$  (piano).
- Rehearsal marks: 3, 7.
- Section markers: "A tempo ( $\text{♩} = 104$ )".
- Vocal lyrics: "Membre ♀", "Tête au Encre dans l'Encre", "C'est l'Empire de l'Empire", "Al", "L'Empire de l'Empire".

G 7073 B

Fig. 11 Qigang Chen, *Iris dévoilée*, p. 38

The musical score is divided into two systems. The first system includes staves for Flutes 1 & 2, Piccolo, Horns 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The second system includes Percussion I, II, III, and IV, Piano, Soprano, and Double Bass. The score is marked 'Libre (avec freinage)' and 'A tempo'. It includes lyrics in Chinese characters and Pinyin: 'Wo Yu Bu Shi Ni Lao Po' and 'Fa Shou Mei Leng Ni'. The score is identified as G 7073 B.

Fig. 12 Qigang Chen, *Iris dévoilée*, p. 42

400

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bs. 1

Bs. 2

Per. I

Per. II

Pan

Pno

Str.

401

Viol. I

Viol. II

Vla

Vcl

402

Fl. 1

Fl. 2

Per. I

Per. II

Pan

Pno

Str.

G 7073 B

Fig. 13 Qigang Chen, *Iris dévoilée*, p. 46