

數聲風笛離亭晚

*Wind's Farewell at Dusk*

for saxophone quartet

Op. 22

commissioned by Harbour Saxophone Collective

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**Lance Mok**

London: July 2025

ca. 10 mins

揚子江頭楊柳春  
楊花愁殺渡江人  
數聲風笛離亭晚  
君向瀟湘我向秦

— 鄭谷《淮上與友人別》

《數聲風笛離亭晚》 or *Wind's Farewell at Dusk*, titled after Zheng Gu's Tang-dynasty poem, is a meditation on farewell, displacement, and the quiet but inevitable dispersal of lives once intertwined. It emerges from the composer's lived experience as a diasporan while drawing deeply on the sensibilities of ancient Chinese poetry, where themes of exile, longing, and impermanence ripple through sparse, evocative imagery.

Inspired by the timbres of traditional Chinese instruments such as the sheng and dizi, and the aesthetics of ink landscape painting, the piece opened with breath-like textures and fragile resonances, before members of the quartet trace their own departure, gradually dispersing from the ensemble like dusk wind over an emptying landscape. The piece invites listeners to notice shifting spatial relationships and fleeting presences—echoes of a farewell not as an ending, but a necessary act of becoming, with the hope that life's path may someday cross again.

The work was commissioned by Harbour Saxophone Collective, who premiered it on 27 July 2025 at the Opera Theatre of Harbin Conservatory of Music, China as part of the 20th World Saxophone Congress.

Instrumentation: 2 soprano saxophones (2.= tenor saxophone) and 2 alto saxophones (2.= baritone saxophone)

#### Performance directions:

- The work includes specific staging requirements. The ideal setup is outlined below, although it may be adapted to accommodate venue limitations:
  - The piece begins with all four members of the quartet on stage in a conventional classical concert arrangement. Any doubling instruments should remain offstage and out of view.
  - The three off-stage positions should be placed as follows: off-stage position 1 in audience-left, position 2 in audience-right, and off-stage position 3 at the rear directly opposite the stage, but all situated within the audience area.
  - When performers transition to their designated off-stage positions, they must exit the stage and their movement and instrumental changes must occur entirely out of the audience's sight.
- Accidentals in the unmeasured sections apply only to the notes they immediately precede.
- Other notations are explained as follows:



Align parts:

The direction of the arrow indicates the cue given from one player to another.

# 數聲風笛離亭晚

Op. 22

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Lance Mok

Very spacious

8"

3"

5"

3"

8"

5"

3"

1

2

1

2

Soprano Saxophone

Alto Saxophone

*p sempre*

[1]

3"

4"

5"

3"

3"

3"

3"

3"

3"

1

2

1

2

Ssax.

Asax.

I

25

Ssax. 1

Ssax. 2

Asax. 1

Asax. 2

*mp* *ff* *mp*

*p* *p* *p*

29

6 poco stretto

Ssax. 1

Ssax. 2

Asax. 1

Asax. 2

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

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

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

*risoluto* *mf* *f* *poco*

*morendo*

34

7 Più mosso ♩ = 116

Ssax. 1

Ssax. 2

Asax. 1

Asax. 2

*pp* *pp* *p espressivo*

*mp* *p*

to offstage position 3

[79]

Ssax. I

Asax. I

*mp* *f* *mf*

2"

[79]

Ssax. I

Asax. I

*poco* *poco* *mp* *p* *pp*

1" 2" 1" 2" 3"

*f*

10"

**16** Tentative and uneven ♩ = 30

*poco a poco accel. e cresc. through repetitions till fig. 22*

80

Ssax. I

Tsax.

Asax. I

*p*

Tsax. offstage position 2

**17** Gaining shape ♩ = 100

1st time: tacet  
2nd time: as written  
3rd time: 8va

83

Ssax. I

Tsax.

Asax. I

*mf*

1-3. 4.

20 In two ♩ = 184

109

Ssax. I

Tsax.

Asax. I

Barsax.

*ff*

*f*

**Barsax.**  
off-stage position 3

Play 2 to 4 times

112

Ssax. I

Tsax.

Asax. I

Barsax.

*f*

115

Ssax. I

Tsax.

Asax. I

Barsax.

3

145

Ssax. I

Tsax.

Asax. I

Barsax.

23

148

Ssax. I

Tsax.

Asax. I

Barsax.

*fff*

*fff*

*fff*

*fff*

153

Ssax. I

Tsax.

Asax. I

Barsax.

*f*

*mf*

*mf*

*mf*