

*Dust, Mirror, and Bodhi Tree*

for 2 piccolos and piano

Op. 19

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Lance Mok

London: March 2023

ca. 4½ mins

「菩提本無樹  
明鏡亦非臺  
本來無一物  
何處惹塵埃」  
— 六祖惠能

The beginning of all human sufferings—the pain of life and eternal reincarnation—is the slightest thread of obsessive thoughts. If one sees through the façade of materialistic manifestations of the metaphysical reality, obsession (dust) and the sufferings it brings will have no solidity to cling to in one’s heart (clear mirror) and enlightenment (Bodhi tree). Such was the essence of the Buddhist patriarch Huineng’s famous gatha, from which the title of the work *Dust, Mirror, and Bodhi Tree* was derived.

Exploiting the purity in the interval of perfect fifths and the timbre of the piccolos especially in their lower registers, the piece opens with a stoic calmness, only to be disturbed by a dissonant figure that creeps into the texture and becomes growingly obsessive. Through much bitter darkness, the piccolos eventually soar into awakening and liberation. Calmness is reinstated, perhaps with more wisdom this time, while the cosmic clockwork, as it always has been, remains uninterrupted.

The work was premiered by flautists Ivy Chuang and Wong Ka Wing Karen, and the composer in All Saints Church, High Wycombe, United Kingdom on 20<sup>th</sup> March 2023.

Instrumentation: 2 piccolos and piano

# Dust, Mirror, and Bodhi Tree

Op. 19

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Lento ma non troppo ♩ = 76

Musical score for Piccolo 1, Piccolo 2, and Piano. The score is in 7/4 time and consists of three measures. Piccolo 1 and Piccolo 2 both play a half note G#4 in the first measure, followed by a half note A4 in the second measure, and a half note B4 in the third measure. Piccolo 1 has a dynamic marking of *p* and Piccolo 2 has a dynamic marking of *pp*. The Piano part features a complex texture with chords and arpeggios in the right hand and sustained notes in the left hand. The dynamic marking *p* is present in the right hand of the piano part. A *col Ped.* instruction is located below the piano part. A *8va* marking is present in the bass line of the piano part.



Musical score for Piccolo 1, Piccolo 2, and Piano. The score is in 7/4 time and consists of three measures. Piccolo 1 and Piccolo 2 both play a half note G#4 in the first measure, followed by a half note A4 in the second measure, and a half note B4 in the third measure. Piccolo 1 has a dynamic marking of *p* and Piccolo 2 has a dynamic marking of *pp*. The Piano part features a complex texture with chords and arpeggios in the right hand and sustained notes in the left hand. The dynamic marking *p* is present in the right hand of the piano part. A *col Ped.* instruction is located below the piano part. A *8va* marking is present in the bass line of the piano part.

Piano score for measures 25-30. The piece is in 4/4 time, with a key signature of one flat (B-flat major). Measure 25 starts with a piano (*pp*) dynamic, followed by a crescendo to mezzo-forte (*mf*). Measure 26 features a piano (*p*) dynamic. Measures 27-30 contain triplet patterns in both hands, with a *mf* dynamic and a decrescendo.

Piano score for measures 31-36. Measure 31 begins with a mezzo-forte (*mf*) dynamic. Measure 32 has a piano (*p*) dynamic. Measure 33 includes a boxed measure number '3' above the staff. Measures 34-36 feature a mezzo-forte (*mf*) dynamic with a decrescendo, ending with a piano (*p*) dynamic. The piece changes to 3/4 time at measure 34.

Piano and Piccolo 1 score for measures 37-42. Piccolo 1 enters in measure 37 with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts at mezzo-piano (*mp*) in measure 37, moves to piano (*p*) in measure 39, mezzo-forte (*mf*) in measure 41, and returns to piano (*p*) in measure 42. The piece is in 3/4 time.

Piano and Piccolo 2 score for measures 43-48. Piccolo 2 enters in measure 43 with a mezzo-piano (*mp*) dynamic, followed by a *poco* (slight) decrescendo to mezzo-piano (*mp*) and a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic in measure 43, decrescendo to mezzo-piano (*mp*) in measure 44, and remains at mezzo-piano (*mp*) through measure 48. The piece is in 4/4 time.