

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. 14 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 20th World Saxophone Congress held at Harbin Conservatory of Music, China.

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

Performance Instructions:

Accidentals in unmeasured sections apply only to the note they immediately precede. A courtesy ♯ is also given wherever a cancellation of an accidental would have been required in conventional notation.

This work includes specific staging requirements. 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. Three off-stage positions — 1, 2, and 3 — are assigned to Soprano Saxophone 2, and Alto Saxophones 1 and 2, respectively. These are located within the audience area on the left, right, and rear of the hall. After leaving centre stage, the players' movement to their new positions and their instrument changes must remain out of the audience's sight.

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**Very spacious**

Soprano Saxophone

1

2

Alto Saxophone

1

2

*p sempre*

8"

5"

3"

8"

5"

3"

[1]

Ssax.

1

2

Asax.

1

2

3"

4"

5"

3"

3"

3"

3"

3"

3"

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

64

1

Ssax.

2

Asax. I

cresc.

3

3

allarg.

66

1

Ssax.

2

Asax. I

ff

ff

mp

mp

f

mf

mf

to offstage position I

70

1

Ssax.

2

mp

mp

f

poco

mp

molto accel.

73

1

Ssax.

2

f

poco

mp

f

rit.

12 accel.

a tempo

[79] *accel.* *a tempo*

Ssax. I

*mf* *f* *poco*

*accel. poco a poco*

Ssax. I

*f p* *f mp*

*a tempo*

Ssax. I

*ff mf* *ff* *p sub.*

*rit.* **14** Free and spacious ♩ = 40

Ssax. I

*f mp mf p dim.*

[79] *pp* *offstage position I*

Ssax. I

*pp* *mf*

Asax. I

*pp* *mf*

**15**

Ssax. I

*p* *f* *p*

Asax. I

*p* *f* *p*

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.



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*