

《渡：感懷七關》

*Transmigration*

for medium voice and piano

Op. 13

text by Suyin Mak

dedicated to the People of Hong Kong  
commissioned by Keith Pun

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Lance Mok

London: May 2022

ca. 24 mins

致 香港人

*dedicated to the People of Hong Kong*

## Content

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《渡：感懷七闋》 or *Transmigration* is a Cantonese-language song cycle with texts by Suyin Mak. The songs explore the experiences of the Hong Kong diaspora and how their memories of the past both define their cultural identity and help develop new ways of being and becoming. The work's Cantonese title draws upon the multiple meanings of the word 「渡」: on one hand, 「渡」 means 'passage', the transition to a different way of life after displacement from home; on the other, it refers to 「超渡」, a ritual that releases the dead from the cycle of eternal suffering while serving as an act of remembrance for the living. The English title, *Transmigration*, similarly refers to both the act of exodus and the concept that the spiritual essence of a living being can begin a new life in a new physical form.

Three songs in the style of the Lied anchor the structural nodes of the cycle at both of its ends and in the centre. Each pair of the two songs in between consists of one that is satirical and another that employs more aleatory syntaxes. The work is bound together by the four-note motif that opens the cycle, reappearing in its many guises.

\*\*\* Redacted for security considerations \*\*\*


The work was commissioned by countertenor Keith Pun, who premiered it with pianist Janice Tsui in the St Sepulchre London, United Kingdom on 2<sup>nd</sup> June 2022.


Text


\*\*\* Redacted for security considerations \*\*\*


Instrumentation: medium voice and piano

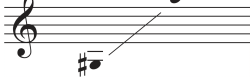
Voice part is sung in Cantonese. See 粵拼 (Jyutping)-to-IPA Pronunciation Instructions. Its range in each song as follows:


1: 


2: 

3: 

4: 

5: 

6: 

7: 

Performance directions:

\*\*\* Redacted for security considerations \*\*\*



Repeat boxed segment up to the end of the beam.



Repeat boxed segment up to the end of the beam. Complete the last repetition beyond the said constraint if necessary.

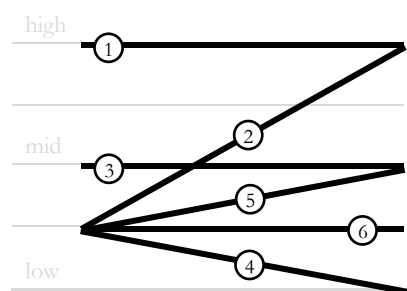


Spoken.

## 粵拼 (Jyutping)-to-IPA Pronunciation Instructions

粵拼 (Jyutping)	IPA	English approximation	粵拼 (Jyutping)	IPA	English approximation
f	f	<b>fan</b>	aa	a:	<b>father</b>
h	h	<b>house</b>	aai	a:i	<b>time</b>
j	j	<b>you</b>	aaü	a:ü	<b>how</b>
g	k	<b>scan</b>	a	ə	<b>cut</b>
k – initial	k <sup>h</sup>	<b>can</b>	ai	ɨi	<b>kite</b> (short)
k – final	k <sup>ˀ</sup>	<b>doctor</b>	au	ɨu	<b>house</b> (short)
gw	k <sup>w</sup>	<b>squeak</b>	aei	ei	<b>hey</b>
kw	k <sup>wh</sup>	<b>quick</b>	e	ɛ:	<b>yes</b>
l	l	<b>leaf</b>	eu	ɛ:u	<b>yeah well</b> (roughly)
m	m	<b>moon</b>	i	i:	<b>see</b>
n	n	<b>noon</b>	i – before k / ng	e	<b>sick</b>
ng	ŋ	<b>singing</b>	iu	i:u	<b>few</b> (roughly)
b	p	<b>span</b>	ou	ou	<b>hoe</b>
p – initial	p <sup>h</sup>	<b>pan</b>	o	ɔ:	<b>law</b>
p – final	p <sup>ˀ</sup>	<b>apt</b>	oi	ɔ:y	<b>boy</b> (roughly)
s	s	<b>saw</b>	oe	œ:	<b>fur</b> (roughly)
d	t	<b>stand</b>	eo	ə	<b>again</b> (rounded)
t – initial	t <sup>h</sup>	<b>tan</b>	eoi	əy	(no English equivalent)
t – final	t <sup>ˀ</sup>	<b>Atkins</b>	u	u:	<b>food</b>
z	ts	<b>cats</b>	u – before k / ng	o	<b>look</b>
c	ts <sup>h</sup>	<b>cats hissing</b>	ui	u:y	<b>phooey</b> (roughly)
w	w	<b>water</b>	yu	y:	<b>menu</b> (in French)

### Tones



\* Consideration of tone in singing only applicable where no definite pitches are given, e.g., in spoken and *sprechstimme* passages.

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## Transmigration

Op. 13

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### I. 一葉輕舟 In the same boat

Andantino ♩ = 120

The musical score is written for piano and consists of four systems of music. The first system begins with a treble clef staff containing a whole rest, followed by a grand staff (treble and bass clefs) starting with a whole rest. The tempo is marked 'Andantino' with a quarter note equal to 120 beats per minute. The music is in 7/8 time. The first system includes dynamics of *p* and *poco*. The second system starts with a double bar line and a first ending bracket labeled '1'. It includes dynamics of *mp*, *p*, and *pp*, and features an 'accel.' marking. The third system begins with a double bar line and a tempo change to ♩ = 138, marked '(accel.)'. It includes dynamics of *mf* and a 'rit.' marking. The score concludes with a final double bar line.

7

a tempo

休 有人 留 守，  
jau1 jau5 jan4 lau4 sau2

*p sub.*



48

*pp*

有 人 出 走  
jau5 jan4 ceot1 zau2

*pp*



rit. → ♩ = 88

*ppp*

*gva* .....

*ppp*

*gva* .....

*morendo al fine*

Ped. Ped.

8

♩ = 120

rit. → ♩ = 96

col Ped. Ped.

15 *rit.* ***f*** a tempo *rit.*

深 感 遺 憾  
sam1 gam2 wai4 ham6

*rit.* a tempo *rit.*

***f***

(sost.)

10 **Sarcastico ma non scherzando** ♩ = 63

**Sarcastico ma non scherzando** ♩ = 63

*pp*

Ped. 1/4 una corda

19 *p*

原 來  
jyun4 loi4

(1/4)

## IV. 四海為家 At sea

Moderato ♩ = 84

Moderato ♩ = 84

*p*

*poco*

*p*

Ped. Ped. sim.

5

*mp*

*p*

18

*mp*

燃燒後的故鄉在霧霾中懸浮留下來的  
 jin4 siu1 hau6 dik1 gu3 hoeng1 zoi6 mou6 maa4 zung1 jyun4 fau4 lau4 haa6 loi4 dik1 jan4

38 *p* *mp*

但 四 邊 的 海 — 水 不 能  
 daan6 sei3 bin1 dik1 hoi2 seoi2 bat1 nang4

41

解 渴 只 灌 溉 了 金, 枯 掉 了  
 gaai2 hot3 zi2 gun3 koi3 liu5 gam1 fu1 diu6 liu5

44

黃  
 wong4

*non dim.*

Ped.

20

*mp* *p*

搵 食 餬 口 靈 活 變 通, 萬 事 不 置  
 wan2 sik6 wu4 hau2 ling4 wut6 bin3 tung1 maan6 si6 bat1 zi3

24

*mf*

可 否 但 五 味 缺 鹹 實 在 難 以 接  
 ho2 fau2 daan6 ng5 mei6 kyut3 haam4 sat6 zoi6 naan4 ji5 zip3

24

*mf*

col Ped.

28

*f* *mp*

受 没 有 樽 鹽 豉 油 不 可 缺  
 sau6 mut6 jau5 zeon1 jim4 si6 jau4 bat1 ho2 kyut3

*f*

Ped. \_\_\_\_\_

68

豉 油 拒 絕 混 醬 身 壯 力  
 si6 jau4 keoi5 zyut6 wan6 zoeng3 san1 zong3 lik6

(Ped.)

73

強 繼 續 成  
 koeng4 gai3 zuk6 sing4

*mp*

76

長  
 zoeng2

*ff*

Ped.

### VI. 六月飛霜 Strength in numbers

**Allegro molto, non espressivo**

alignment between parts should be approximate until 32 unless otherwise specified by arrows

**Allegro molto, non espressivo** ♩ = 144

alignment between parts should be approximate until 32 unless otherwise specified by arrows

*mp*

1 jat1 2 ji5 3 saam1 4 sei3 5 ng5 6 luk6 7 cat1 8 baat3 9 gau2

*p*

senza Ped.

♩ = 100

*pp sotto voce*

1 jat1 2 ji5 3 saam1 4 sei3 5 ng5 6 luk6 7 cat1 8 baat3 9 gau2

4"

*mp pp sub.*

*mp*

*pp sub.*

*mp*

1 jat1 2 ji5 3 saam1 4 sei3 5 ng5 6 luk6 7 cat1 8 baat3 9 gau2 0 ling4

1 jat1 2 ji5 3 saam1 4 sei3 5 ng5 6 luk6 7 cat1 8 baat3 9 gau2

Musical score for the first system, measures 1-4. The vocal line consists of four measures, each with a long note and the syllable "Ah". The piano accompaniment features a complex rhythmic pattern with sixteenth notes and rests, marked with a "5" and a fermata. The bass line provides harmonic support with chords and single notes.

Musical score for the second system, measures 5-8. Measure 5 is marked with a box containing the number "35". The vocal line has three measures: the first two with "Ah" and the third with a long note. The piano accompaniment includes a 3/4 time signature change and dynamic markings such as *f* and *mf*. Pedal markings "Ped. \_" are present at the end of measures 6, 7, and 8.

Musical score for the third system, measures 9-12. The vocal line features a long note in measure 9 with the syllable "Ah", followed by a rest, and another long note in measure 12 with the syllable "Ah". The piano accompaniment includes dynamic markings *mf*, *ff disperato*, and *fff*. Pedal markings "Ped. \_" are present at the end of measures 10 and 11.

12

泡 製 的 產 品 成 色 能 否 達 標  
 paa3 zai3 dik1 caan2 ban2 sing4 sik1 nang4 fau2 daat6 biu1

*pp*

15

38

可 葡 萄 們 的 夢 在  
 ho2 pou4 tou4 mun4 dik1 mung6 zoi6

*ppp* *pp* *poco a poco cresc.* *8va*