



Flowers and Youth

(Chinese Folk Song)

CHINESE FOLK SONG
Arranged by ALBERT WANG

Instrumentation

Full Score	1
Solo Violin	2
Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5



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About the Arranger



Albert Wang graduated from the Guangzhou Conservatory of Music in 1975. He was a composer, music arranger, producer, director, and conductor for TV shows in China for over 20 years. Mr. Wang received numerous awards in China and Hong Kong for his achievements in pop music compositions. Most recently, since Albert Wang studied recording engineering and received a Sound Design Professional Certificate from New York University, he released many EDM/Hardstyle albums on Spotify, Apple Music, Amazon Music and worldwide music platforms.

Flowers and Youth (Chinese Folk Song)

After a melancholy introduction by a solo Violin over tremolos in the rest of the ensemble the spirited setting of the folk song begins. The form of the arrangement is ABA. In the “A” section, the main theme of the traditional song is transformed through a series of variations that move the melody across the ensemble.

The “A” section ends with an abrupt pause that signals the beginning of the “B” section. The feel changes from duple to triple in this section with the low strings playing *pizzicato*. There is a flowing line in the upper strings that floats above the subtle rhythmic foundation of the *pizzicato*. The care-free, dance-like treatment of the “A” section returns to bring the music full circle.



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Recordings are available on all major streaming services.

12 

Vln. Solo *f*

Vln. I *f*

Vln. II

Vla.

Cello *f*

Bass



12 13 14 15 16

Vln. Solo

Vln. I *f*

Vln. II

Vla.

Cello *p*

Bass



17 18 24 19 20 21

Vln. Solo

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*



Score for measures 27-31. The score includes parts for Vln. Solo, Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp (F#). The tempo is marked *f* (forte). The Vln. Solo part features a melodic line with triplets and slurs. The Vln. I and II parts provide harmonic support. The Vla. part has a steady eighth-note accompaniment. The Cello and Bass parts provide a solid bass line.

Score for measures 32-36. The score includes parts for Vln. Solo, Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp (F#). The tempo is marked *mf* (mezzo-forte). The Vln. Solo part features a melodic line with slurs and dynamics. The Vln. I and II parts provide harmonic support. The Vla. part has a steady eighth-note accompaniment. The Cello and Bass parts provide a solid bass line.

Score for measures 37-41. The score includes parts for Vln. Solo, Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp (F#). The tempo is marked *mf* (mezzo-forte). The Vln. Solo part features a melodic line with slurs and dynamics. The Vln. I and II parts provide harmonic support. The Vla. part has a steady eighth-note accompaniment. The Cello and Bass parts provide a solid bass line.

44

Vln. Solo

Vln. I

Vln. II

Vla.

Cello

Bass

f

p

f

p

f

p

f

p

42 43 44 45 46

Vln. Solo

Vln. I

Vln. II

Vla.

Cello

Bass

mf

mf

f

f

52

47 48 49 50 51

Vln. Solo

Vln. I

Vln. II

Vla.

Cello

Bass

Div.

f

f

p

p

f

p

f

p

Score for measures 57-61. Instruments: Vln. Solo, Vln. I, Vln. II, Vla., Cello, Bass. Dynamics: *p*, *f*. Measure 64 is boxed.

Score for measures 62-66. Instruments: Vln. Solo, Vln. I, Vln. II, Vla., Cello, Bass. Dynamics: *p*, *f*. Measure 64 is boxed. A large diagonal watermark "For Preview Only Kendor Music Publishing" is overlaid across the page.

Score for measures 67-70. Instruments: Vln. Solo, Vln. I, Vln. II, Vla., Cello, Bass. Dynamics: *ff*. Measure 64 is boxed. The section ends with a "To Coda" instruction and a Coda symbol. A large "3 4" is written on the right side of the page.

(In One) $\text{♩} = 57$

76

Vln. Solo

Vln. I

Vln. II

Vla.

Cello

Bass

3

4

Pizz.

mp *espress.*

mp *espress.*

mp *espress.*

mp *espress.*

mp *espress.*

mp *espress.*

71

72

73

74

75

76

77

78

Vln. Solo

Vln. I

Vln. II

Vla.

Cello

Bass

mp *espress.*

mp *espress.*

mp *espress.*

mp *espress.*

mp *espress.*

mp *espress.*

79

80

81

82

83

84

85

Vln. Solo

Vln. I

Vln. II

Vla.

Cello

Bass

mp

mp

mp

mp

mp

mp

0 4

97

mf

Vln. Solo

Vln. I

Vln. II

Vla.

Cello

Bass

93 94 95 96 97 98 99

Vln. Solo

Vln. I

Vln. II

Vla.

Cello

Bass

Vln. Solo

Vln. I

Vln. II

Vla.

Cello

Bass

Score for measures 113 to 119. Instruments: Vln. Solo, Vln. I, Vln. II, Vla., Cello, Bass.

Score for measures 120 to 125. Instruments: Vln. Solo, Vln. I, Vln. II, Vla., Cello, Bass. Performance markings include *Div. Pizz.*, *mf*, *f*, *Arco*, and *mf Arco*.

Score for measures 126 to 132. Instruments: Vln. Solo, Vln. I, Vln. II, Vla., Cello, Bass.

Score for measures 133 to 139. Instruments: Vln. Solo, Vln. I, Vln. II, Vla., Cello, Bass.

Score for measures 139 to 145. Instruments: Vln. Solo, Vln. I, Vln. II, Vla., Cello, Bass. Includes markings: mf , Div., D.S. al Coda.

Score for measures 145 to 146. Instruments: Vln. Solo, Vln. I, Vln. II, Vla., Cello, Bass. Includes marking: Coda.

A decorative graphic of musical notes and a treble clef on a staff, positioned at the bottom of the page.

Music Fundamentals Workbook

by

By
Caryn Wiegand Neidholdt

