



# Around Asia in 80 Bars

## An Instant Asian Concert

Traditional

Arranged by Benjamin Yeo

### INSTRUMENTATION

10 Flute/Piccolo (Optional)  
2 Oboe  
2 Bassoon  
6 1st B $\flat$  Clarinet  
6 2nd B $\flat$  Clarinet  
2 B $\flat$  Bass Clarinet  
2 1st E $\flat$  Alto Saxophone  
2 2nd E $\flat$  Alto Saxophone  
2 B $\flat$  Tenor Saxophone  
2 E $\flat$  Baritone Saxophone  
4 1st B $\flat$  Trumpet  
4 2nd B $\flat$  Trumpet  
2 F Horn

3 1st Trombone  
3 2nd Trombone  
2 Euphonium  
2 Euphonium T.C.  
4 Tuba  
Percussion—6 Players:  
2 Mallet Percussion  
(Xylophone/Claves)  
2 Percussion 1  
(Snare Drum, Bass Drum)  
7 Percussion 2  
(Suspended Cymbal/  
Woodblocks, Crash Cymbals/  
Tambourine/Triangle/  
Mark Tree/Bongos)  
2 Timpani

### SUPPLEMENTAL and WORLD PARTS

available for download from  
[www.alfred.com/supplemental](http://www.alfred.com/supplemental)

E $\flat$  Alto Clarinet  
(B $\flat$  Tenor Saxophone)  
E $\flat$  Contra Alto Clarinet  
B $\flat$  Contra Bass Clarinet  
E $\flat$  Horn  
1st B $\flat$  Trombone T.C.  
2nd B $\flat$  Trombone T.C.  
1st B $\flat$  Trombone B.C.  
2nd B $\flat$  Trombone B.C.  
B $\flat$  Euphonium B.C.  
B $\flat$  Tuba T.C.  
B $\flat$  Tuba B.C.  
E $\flat$  Tuba T.C.  
E $\flat$  Tuba B.C.  
String Bass

### PROGRAM NOTES

Get ready for a whirlwind musical journey across Asia! This lively and engaging piece takes you through the rich and diverse cultures of the region, weaving together beloved folk melodies from Singapore, Thailand, Malaysia, Indonesia, Japan, Korea, the Philippines, and China—all within just 80 bars!

Featuring familiar tunes such as "Chan Mali Chan" (Singapore), "Loy Krathong" (Thailand), "Lenggang Kangkung" (Malaysia/Indonesia), "Sakura" (Japan), "Arirang" (Korea), "Planting Rice" (the Philippines), and "Lift Your Veil" (China), this seamlessly connected medley showcases the unique musical heritage of each country. Whether you recognize these melodies from childhood or are hearing them for the first time, this piece invites you to enjoy the vibrant sounds of Asia through a fresh and exciting musical adventure. Sit back, enjoy the ride, and let the music transport you across borders!



## NOTES TO THE CONDUCTOR

This piece features well-known folk melodies from across Asia, and it is important to preserve the original character, phrasing, and expression of each tune. Since many of these melodies were originally sung, their natural lyricism should be reflected in the playing. Conductors are encouraged to research vocal or traditional instrumental renditions of these songs to better understand the phrasing, articulation, and stylistic nuances. Band students can also be invited to research the countries and folk songs featured in the medley, deepening their cultural understanding and emotional connection to the music.

To further engage your audience, you may consider incorporating an interactive element during the concert—perhaps by inviting them to guess how many tunes are featured in the piece or to identify the countries the melodies come from. Revealing the answers at the end can enhance listening and create a more immersive experience.

A few musical details to take note of:

The xylophone part in “Loy Krathong” (mm. 8–23, 75–78) is written to mimic the ranad, a traditional Thai xylophone. Its distinctive octave-rolling technique can be easily understood through quick video references online. Encourage percussionists to capture its bright and flowing sound.

In mm. 33–34, the muted trumpet line should build with a dramatic swell on beats 3–4 of m. 34. This should be followed by a clean, well-timed marcato from the bongo (preferred) or optional woodblock, providing a crisp rhythmic punctuation that mimics the shime-daiko (small Japanese drum).

Attention to articulation is also key. Some melodies should be played with a light, dance-like quality, while others require a more lyrical and expressive approach. Ensuring the appropriate contrast in articulation and phrasing will enhance the overall musicality and authenticity of the performance.

Wishing you and your ensemble a meaningful and enjoyable rehearsal process and a vibrant, memorable performance. May this musical journey through Asia inspire joy, curiosity, and cultural appreciation in every listener!

# Around Asia in 80 Bars

An Instant Asian Concert

FULL SCORE

Duration - 3:30

Traditional

Arranged by Benjamin Yeo

SINGAPORE: "Chan Mali Chan"

Moderato ♩ = 118

Flute/  
Picc. (Optional)

Oboe

Bassoon

1  
B♭ Clarinets

2  
B♭ Bass Clarinet

1  
E♭ Alto  
Saxophones

2

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

1  
B♭ Trumpets

2

F Horn

1  
Trombones

2

Euphonium

Tuba

Mallet Percussion  
(Xylophone/Claves)

Percussion 1  
(Snare Drum, Bass Drum)

Percussion 2  
(Suspended Cymbal/  
Woodblocks,  
Crash Cymbals/  
Tambourine/Triangle/  
Mark Tree/Bongos)

Timpani

The musical score is written for a full orchestra and includes the following parts:

- Flute/Picc. (Optional)
- Oboe
- Bassoon
- 1 B♭ Clarinets
- 2 B♭ Bass Clarinet
- 1 E♭ Alto Saxophones
- 2 E♭ Alto Saxophones
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1 B♭ Trumpets
- 2 B♭ Trumpets
- F Horn
- 1 Trombones
- 2 Trombones
- Euphonium
- Tuba
- Mallet Percussion (Xylophone/Claves)
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 2 (Suspended Cymbal/Woodblocks, Crash Cymbals/Tambourine/Triangle/Mark Tree/Bongos)
- Timpani

The score is in 4/4 time, key of F major, and tempo of Moderato (♩ = 118). The dynamics are marked *f* (forte). The piece is titled "SINGAPORE: 'Chan Mali Chan'" and is arranged by Benjamin Yeo. The score is divided into five measures, numbered 1 through 5 at the bottom.

Tune: F, C

1

2

3

4

5

8 THAILAND: "Loy Krathong"

Fl./Picc. *mp*

Ob. *mf*

Bsn. *mp*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mp*

1 A. Saxes.

2 A. Saxes.

T. Sax.

Bar. Sax. *mp*

8 THAILAND: "Loy Krathong"

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

1 Tbns. *mp*

2 Tbns. *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. Xyl. (w/hard mallets) *mf*

Perc. 1 *mp*

Perc. 2 Tamb. *mp*

Timp. *mp*

*mp* decresc.

Fl./Picc. *-Picc.*  
*mf*

Ob.

Bsn.

1  
2  
Cls.

B. Cl.

1  
2  
A. Saxes. *mf*

T. Sax. *mf*

Bar. Sax.

1  
2  
Tpts. *mf*

Hn. *mf*

1  
2  
Tbns.

Euph.

Tuba

Mlt. Perc.

Perc. 1 *mp* *mf*

Perc. 2 *Sus. Cym. (w/mallets)* *mp*

Timp.

*pp*

Fl./Picc. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Bsn. *mf* *f* *mf*

1 Cls. *mp* *mf* *f*

2 Cls. *f* *mf* *f*

B. Cl. *mf*

1 A. Saxes. *f* *mf*

2 A. Saxes. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *mf*

1 Tpts. *f* *mf* *f*

2 Tpts. *f* *mf* *f*

Hn. *f* *mf*

1 Tbns. *mf* *f* *mf*

2 Tbns. *mf* *f* *mf*

Euph. *mf* *f* *mf*

Tuba *mf*

Mlt. Perc. *f*

Perc. 1 *mf* *mf* *mp* *mf*

Perc. 2

Timp. *mf*

Fl./Picc. +Picc. Play 2nd time only Play

Ob. Play 2nd time only Play

Bsn. *f* Play 2nd time only Play

1 Cls. *f* Play 2nd time only Play

2 Cls. *f* Play 2nd time only Play

B. Cl. *f* Play 2nd time only Play

1 A. Saxes. *f* Play 2nd time only Play

2 A. Saxes. *f* Play 2nd time only Play

T. Sax. *f* Play 2nd time only Play

Bar. Sax. *f* Play 2nd time only Play

1 Tpts. *f* Play 2nd time only Play

2 Tpts. *f* Play 2nd time only Play

Hn. *f* Play 2nd time only Play

1 Tbns. *f* Play 2nd time only Play

2 Tbns. *f* Play 2nd time only Play

Euph. *f* Play 2nd time only Play

Tuba *f* Play 2nd time only Play

Mlt. Perc. *f* Play 2nd time only Play

Perc. 1 *f* Play 2nd time only Play

Perc. 2 *f* Play 2nd time only Play

Timp. *f* Play 2nd time only Play



(+Picc. lower) rit.

Fl./Picc. *sfz*

Ob. *sfz*

Bsn.

1 Cls. *sfz*

2 Cls. *sfz*

B. Cl.

1 A. Saxes. *sfz* *f* *ff*

2 A. Saxes. *sfz* *f* *ff*

T. Sax.

Bar. Sax.

1 Tpts. *sfz* *f* *ff* rit.

2 Tpts. *sfz* *f* *ff*

Hn.

1 Tbps. *f* *ff*

2 Tbps. *f* *ff*

Euph.

Tuba

Mlt. Perc. *sfz* *f* *ff*

Perc. 1 (rim shot) *mf* *f* *ff*

Perc. 2 Wbs. *mf* *Tri.* *sfz* *f* *mp* *Sus. Cym.*

Timp. *sfz* *f*





Fl./Picc.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes.

2

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

1  
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2 (Thumb roll)

Timp.

Fl./Picc. *mp* *f* *-Picc.*

Ob. *mp* *f*

Bsn. *f*

1 Cls. *mp* *f*

2 Cls. *mp* *f*

B. Cl. *f*

1 A. Saxes. *f*

2 A. Saxes. *f*

T. Sax. *f*

Bar. Sax. *f*

1 Tpts. *f* *Open*

2 Tpts. *f* *Open*

Hn. *f*

1 Tbns. *f*

2 Tbns. *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *(snares on)*

Perc. 1 *mp* *f*

Perc. 2 *f*

Timp. *f*





THE PHILIPPINES: "Planting Rice"

57 Tempo I ♩ = 118

Play 2nd time only

div.  
(+Picc. lower)

FL./Picc. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mf*

B. Cl. *mp*

1 A. Saxes. *mf*

2 A. Saxes. *mf*

T. Sax. *mf*

Bar. Sax. *mp*

THE PHILIPPINES: "Planting Rice"

57 Tempo I ♩ = 118

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

1 Tbns. *mp*

2 Tbns. *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. *mf*

Perc. 1 *mp*

Perc. 2 *mp*

Timp. *mp*

Xyl. Play 2nd time only

Play 2nd time only *mp*

Fl./Picc.      -Picc.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes.

2

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

1  
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

*mf*      *mp*      *mf*      *mf*      *mf*

66 CHINA: "Lift Your Veil"

Play 2nd time only  
+Picc.

Fl./Picc.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes.

2

T. Sax.

Bar. Sax.

66 CHINA: "Lift Your Veil"

Play 2nd time only

1  
Tpts.

2

Hn.

1  
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.



Back to SINGAPORE: "Chan Mali Chan"

1. 2.

Fl./Picc. *mf* *f* -Picc.

Ob. *mf* *f*

Bsn. *mp* *f*

1 Cls. *mf* *f*

2 Cls. *mf* *f*

B. Cl. *mp* *f*

1 A. Saxes. *mp* *f*

2 A. Saxes. *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

Back to SINGAPORE: "Chan Mali Chan"

1. 2.

1 Tpts. *mp* *f*

2 Tpts. *mp* *f*

Hn. *mp* *f*

1 Tbns. *mp* *f*

2 Tbns. *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Mlt. Perc. *mf* *f*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

Timp. *mp* *f*

Fl./Picc.    +Picc.    (+Picc. lower)    *div.*

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

1 A. Saxes.

2 A. Saxes.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

1 Tbns.

2 Tbns.

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

*ch.*