

THE YESTERDAY'S BLUE SOUP SUITE

I. *PRIMORDIAL SOUP* (2022) - SHORT FILM

II. *YESTERDAY ENDED LAST NIGHT* (2022) - SHORT FILM

III. *BLUE LION FOOTBALL CLUB* (2023) - SHORT FILM

by

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Larry Groupé, Director of Thesis

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PRIMORDIAL SOUP
SHORT FILM

directed by AMELIA BAILEY
music by WENLONG (DRAGON) ZHANG

TOTAL RUNTIME - 4:14
SCORE - 4:14

INSTRUMENTATION

PRIMORDIAL SOUP (2022) - SHORT FILM
directed by AMELIA BAILEY
music by WENONG (DRAGON) ZHANG

Flute
Clarinet in Bb

Piano

Violins
Viola
Violoncello
DoubleBass

Synths*
FX*

*As are typical with film music, Synth tracks are shown by literal description while pitch cannot be notated directly on score.

PROGRAM NOTES

PRIMORDIAL SOUP - SHORT FILM

directed by AMELIA BAILEY
music by WENLONG (DRAGON) ZHANG

Primordial Soup is directed by Amelia Bailey from media school of Indiana University. The original soundtrack composed by Dragon Zhang was performed along with motion picture at IU theater at 2022 on Double Exposure event. It also won Best Original Soundtrack at Montage Film Festival 2022 of IU.

This miniature film evokes the thinking about the balance between Yin and Yang, also masculinity and femininity, by presenting the acknowledgement, familiarization and love between one male and one female in a spiritual way.

As a silent film, all the meanings are conveyed through actors' body language, camera angle, frames and soundtrack. The motor rhythm and melody is played by piano as an ostinato. More importantly, the conversation between woodwinds and strings from the soundtrack are reflecting the relationship between two characters. At the very beginning, the uplifting string rising from a lower note along with the guy waking up in the picture meets the floating woodwind as the girl eyes the dropping leave, which analogically shows their distant singularity. And then, when they first meet each other, the two voices become countarpuntal while the harmonic rhythm accelerates, showing their primordial desires and mutual feelings. Closer and closer, the guy approaches the girl bit by bit, but she shies off and hides behind the tree. Meanwhile, the harmony of the music wanders around, seeming to find a cadential point - a settled mind. With the expected cut of the short film, the two characters swap location, and the music restart from the beginning. However, the subtle difference within the music is showing their intimacy and happiness, because the two voices are tangled together now.

The music in *Primordial Soup* is not only significant in conveying the emotions and relationship between the two characters but also in enhancing the spiritual and reflective atmosphere of the film. The piano's motor rhythm and melody provide a consistent backdrop throughout the film, emphasizing the cyclical nature of life and the balance of Yin and Yang.

AUDIO LINK

PRIMORDIAL SOUP - SHORT FILM
<https://youtu.be/t3ixShbU1ok>

Timecode:

Primordial Soup: 00:00 - 04:14

PRIMORDIAL SOUP

SHORT FILM

music by WENLONG (DRAGON) ZHANG
(b. 1996)

CONCERT SCORE $\text{♩} = 90 (+/- 5)$ **accel.**

Flute

Clarinet in B \flat

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

Synthesizer

Dreamy Synth

FX

1 2 3 4 5 6

1 2 3 4 5 6

pp

mp

p

$\text{♩} = 90 (+/- 5)$ **accel.**

♩ = 97 (+/- 3)

Fl. [7] [8] [9] [10] [11] *p*

Cl. *pp* *p*

Pno. *mp*

Vln. I

Vln. II

Vla. *mp*

Vc. *p* *mf*

Db.

Synth.

FX [7] [8] [9] [10] [11]

♩ = 97 (+/- 3)

$\text{♩} = 72$ $\text{♩} = 105 (+/- 5)$

Fl. 12 13 14 15 16

mf *p*

Cl. *mp* *mp*

Pno. rubato

mp *mf* *p*

Vln. I - - - - -

Vln. II - - - - -

Vla. - *mf* - - -

Vc. *mf* - - - -

Db. - *mf* - - *mp*

Synth. - - - - -

FX $\text{♩} = 72$ $\text{♩} = 105 (+/- 5)$

12 13 14 15 16

Fl. 17 18 19 20 21

Cl. *mf*

Pno. *mf*

Vln. I *p*

Vln. II *p*

Vla. *f* *mp*

Vc. *mf*

Db.

Synth.

FX 17 18 19 20 21

Detailed description: This page of a musical score covers measures 17 through 21. The Flute (Fl.) and Clarinet (Cl.) parts are mostly silent, with the Clarinet playing a sustained note in measure 21. The Piano (Pno.) part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand, with a dynamic marking of *mf* starting in measure 20. The Violin I (Vln. I) and Violin II (Vln. II) parts are silent until measure 21, where they play a sustained note with a dynamic marking of *p*. The Viola (Vla.) part plays a sustained note starting in measure 17 with a dynamic marking of *f*, which changes to *mp* in measure 21. The Violoncello (Vc.) part plays a sustained note starting in measure 17 with a dynamic marking of *mf*. The Double Bass (Db.) part plays a sustained note starting in measure 17. The Synth. and FX parts are silent throughout the page. Measure numbers 17, 18, 19, 20, and 21 are indicated in boxes at the bottom of each staff.

Fl. 22 23 24 *mf* 25 26

Cl. *f*

Pno. *8va*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla.

Vc. *p*

Db.

Synth.

FX

22 23 24 25 26

Detailed description: This page of a musical score covers measures 22 to 26. The Flute (Fl.) part begins with rests in measures 22 and 23, then plays a melodic line starting in measure 24 with a mezzo-forte (*mf*) dynamic, continuing through measures 25 and 26. The Clarinet (Cl.) part has rests in measures 22 and 23, then enters in measure 24 with a forte (*f*) dynamic, playing a melodic line that continues through measures 25 and 26. The Piano (Pno.) part features a complex texture with arpeggiated chords in the right hand and a steady eighth-note accompaniment in the left hand. An *8va* marking is present above the right hand in measure 24. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained notes, with Vln. I moving from *mf* to *p* in measure 25. The Viola (Vla.) part plays a sustained note. The Violoncello (Vc.) part plays a sustained note, moving from *mf* to *p* in measure 25. The Double Bass (Db.) part has rests. The Synth and FX parts have rests throughout.

Fl. *pp* 27 28 29 30 31

Cl. *p*

Pno. *p*

Vln. I *mf* *p*

Vln. II *p* *mf* *p*

Vla.

Vc.

Db.

Synth.

FX *mf* Windchime

27 28 29 30 31

Fl. 32 33 34 35 36

Cl.

Pno. *pp*

Vln. I

Vln. II

Vla.

Vc. *mf*

Db. *mf*

Synth.

FX 32 33 34 35 36

Detailed description: This page of a musical score covers measures 32 through 36. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Clarinet (Cl.) parts are mostly silent, indicated by rests. The Piano (Pno.) part features a *pp* (pianissimo) dynamic, with a steady eighth-note accompaniment in the right hand and chords in the left hand. The Violin I (Vln. I) and Violin II (Vln. II) parts are also silent. The Viola (Vla.) part is silent. The Violoncello (Vc.) part plays a long, sustained note in the bass register with a *mf* (mezzo-forte) dynamic. The Double Bass (Db.) part enters in measure 34 with a *mf* dynamic, playing a sustained note. The Synth. (Synth.) and FX (Effects) parts are silent throughout the page.

Fl. 37 38 39 40 41

Cl. 37 38 39 40 41

Pno. *mf* *f* *8va* 37 38 39 40 41

Vln. I *mp* 37 38 39 40 41

Vln. II *mp* 37 38 39 40 41

Vla. *mf* *f* *mf* 37 38 39 40 41

Vc. *f* *mf* 37 38 39 40 41

Db. *f* *mf* 37 38 39 40 41

Synth. 37 38 39 40 41

FX 37 38 39 40 41

Fl. 42 43 44 45 46

Cl.

Pno. *mp*

Vln. I

Vln. II

Vla.

Vc. div.

Db. div.

Synth. *sf*
mf

FX 42 43 44 45 46

rit. ♩ = 95

Fl. [47] [48] [49] [50] [51]

Cl. [51] *mp*

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

Synth.

FX [47] [48] [49] [50] [51]

rit. ♩ = 95

♩ = 110 (+/- 10)

Fl. [52] [53] [54] [55] [56]

Cl. *mf*

Pno. *mf* *f*

Vln. I

Vln. II

Vla. *sf* *f*

Vc.

Db.

Synth.

FX Windchime ♩ = 110 (+/- 10) *f* [52] [53] [54] [55] [56]

Fl. 57 58 59 60 61

Cl. *sf* *p*

Pno. *mf*

Vln. I

Vln. II

Vla.

Vc.

Db.

Synth.

FX 57 58 59 60 61

Detailed description: This page of a musical score covers measures 57 to 61. The Flute (Fl.) and Clarinet (Cl.) parts are mostly silent, with the Clarinet playing a short melodic phrase in measures 59-61, starting with a fortissimo (*sf*) dynamic and ending with a piano (*p*) dynamic. The Piano (Pno.) part features a complex texture with arpeggiated chords and moving lines in both hands, marked mezzo-forte (*mf*). The Violin I (Vln. I) and Violin II (Vln. II) parts are silent. The Viola (Vla.) part has a long, sustained note in measure 57. The Violoncello (Vc.) and Double Bass (Db.) parts are silent. The Synth and FX parts are also silent. Measure numbers 57, 58, 59, 60, and 61 are indicated in boxes at the bottom of each measure.

Fl. 62 *p* 63 64 65 66

Cl. *p*

Pno. *p*

Vln. I

Vln. II

Vla. *mf*

Vc.

Db.

Synth.

FX 62 63 64 65 66

Detailed description: This page of a musical score covers measures 62 to 66. The Flute (Fl.) and Clarinet (Cl.) parts are mostly silent, with a few notes in measure 63. The Piano (Pno.) part features a complex texture with arpeggiated chords in the right hand and a rhythmic eighth-note pattern in the left hand, starting in measure 63. The Viola (Vla.) part has a melodic line with a slur and a dynamic marking of *mf* in measure 64. The Violin I (Vln. I) and Violin II (Vln. II) parts are silent. The Violoncello (Vc.) and Double Bass (Db.) parts are also silent. The Synth. and FX parts are silent throughout. Measure numbers 62 through 66 are indicated in boxes at the bottom of the page.

Fl. *ppp*

Cl.

Pno.

Vln. I

Vln. II

Vla. *mp*

Vc.

Db.

Synth.

FX

67 68 69 70 71

67 68 69 70 71

♩ = 95 (+/- 5)

Fl. 72 73 74 75 76

Cl. 72 73 74 75 76

Pno. *mp*

Vln. I 72 73 74 75 76

Vln. II 72 73 74 75 76

Vla. 72 73 74 75 76

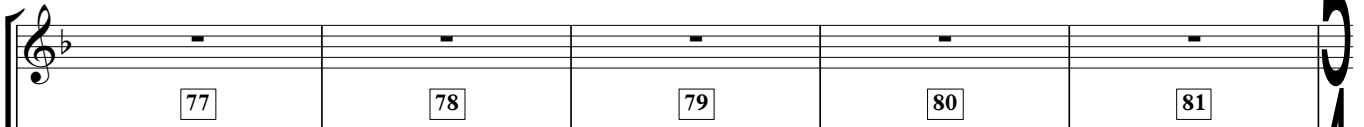
Vc. *mp* *mf* 72 73 74 75 76


Db. *mp* 72 73 74 75 76

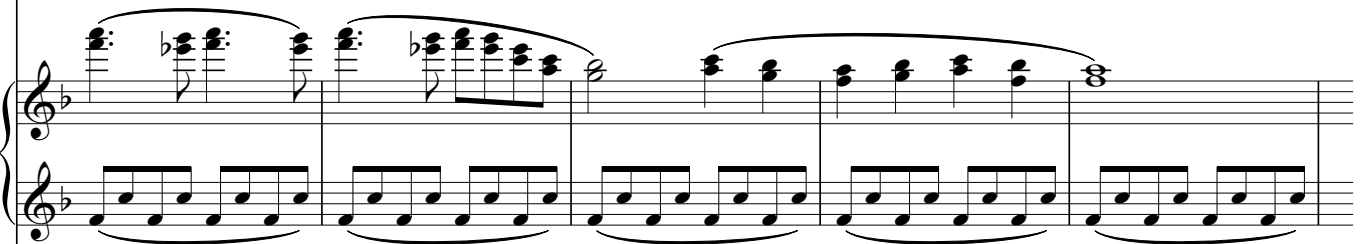
Synth. Echoes *f* 72 73 74 75 76

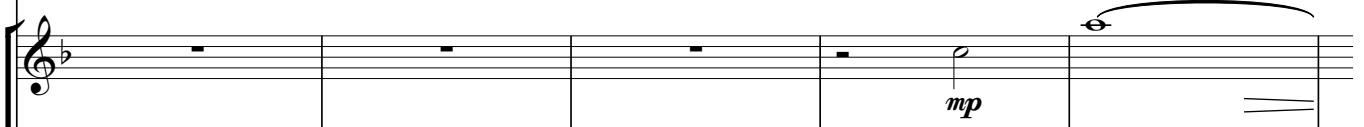
FX 72 73 74 75 76

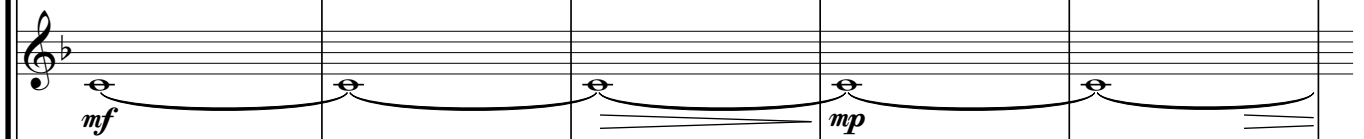
54

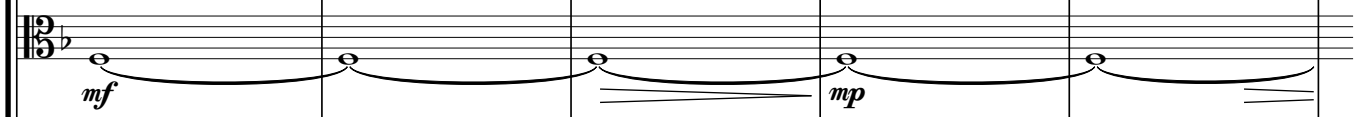
Fl. 

Cl. 

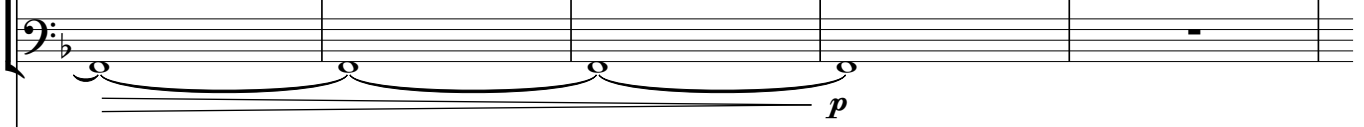
Pno. 

Vln. I 

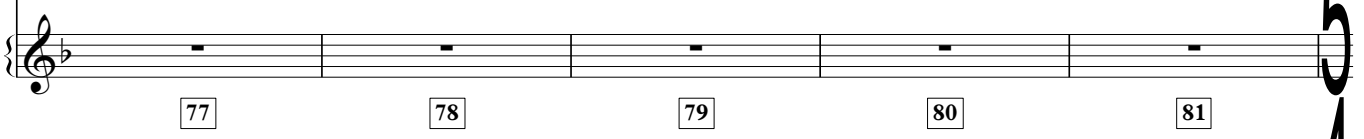
Vln. II 

Vla. 

Vc. 

Db. 

Synth. 

FX 

54

Fl. 5
4

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Synth.

82 83 84 85 86

p *mp* *ppp* *ppp* *ppp* *p*

Fl. rit.

Cl.

Pno.

Vln. I

Vln. II

Vla. *ppp*

Vc.

Db.

Synth.

87 88 89 90 91

6
4

Fl. **A tempo**

Cl.

Pno. *ppp* 2 2 *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

Synth.

96 97 98

This musical score page contains measures 99, 100, and 101. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 99, 100, and 101 are marked with a whole rest.
- Cl. (Clarinet):** Measures 99, 100, and 101 are marked with a whole rest.
- Pno. (Piano):** The right hand (treble clef) plays a melodic line with a fermata over measures 100 and 101. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes.
- Vln. I (Violin I):** Measures 99, 100, and 101 are marked with a whole rest.
- Vln. II (Violin II):** Measures 99, 100, and 101 are marked with a whole rest.
- Vla. (Viola):** Measures 99, 100, and 101 are marked with a whole rest.
- Vc. (Violoncello):** Measures 99, 100, and 101 are marked with a whole rest.
- Db. (Double Bass):** Measures 99, 100, and 101 are marked with a whole rest.
- Synth. (Synthesizer):** Measures 99, 100, and 101 are marked with a whole rest.

YESTERDAY ENDED LAST NIGHT
SHORT FILM

directed by GALLENUS & XY-HUA HUANG
music by WENLONG (DRAGON) ZHANG

TOTAL RUNTIME - 20:55
SCORE - 11:27

INSTRUMENTATION

YESTERDAY ENDED LAST NIGHT (2022) - SHORT FILM
directed by GALLENUS & XY-HUA HUANG
music by WENLONG (DRAGON) ZHANG

Celesta
Harp
Piano

Violins
Viola
Violoncello
Double Bass

Synths*
FX*

*As are typical with film music, Synth tracks are shown by literal description while pitch cannot be notated directly on score.

PROGRAM NOTES

YESTERDAY ENDED LAST NIGHT - SHORT FILM

directed by GALLENUS & XY-HUA HUANG
music by WENLONG (DRAGON) ZHANG

Yesterday Ended Last Night is a capstone project directed by Gallenus and Xy-Hua Huang who graduate from Beijing Film Academy. This film tells an uncommon and unexpected love tragedy between two teenagers, Yi and Mei. Though loving deeply, they cannot fight against their fates shackled by their family, social class, and surroundings.

The relationship between the two lovers is bridged by their common hobby - peting gold fish. From first meeting, falling love to dying together, their fishes keep appearing in the screen as connecting shots. Also, similar to the form of water - mercurious and mysterious, their relationship vary bit by bit. Another important medium that connects the two versions of the story between Yi and Mei - one of cruel reality and another of ideal imagenation - is a Tape Recorder which is also an object fusing diagetis and non-diagetis music.

I constantly communicated with the Gallenus during the process of composing the music, attempting to understand and convey the emotions that were not immediately apparent from the visuals. The director emphasized that certain subtle metaphors, such as Yi's two verions of life before and after the fight with Long, needed to be conveyed through the music. It is worth mentioning that the theme of the film's score developed from a very "mutable" chord progression - E and A. The quality of these two chords constantly shift between major and minor, creating a very subtle effect that varies with the emotional context of the scene.

Yesterday Ended Last Night is not only a tragic love story, but also a commentary on the impact of social class on human relationships. Through the portrayal of the relationship between Yi and Mei, the film highlights the harsh realities of societal expectations. The subtle references to their family and social status throughout the film emphasize the difficulties faced by young people who are trying to break free from the constraints of their upbringing. This powerful message is conveyed through the film's visuals and the emotional depth of its musical score. "Yesterday Ended Last Night" is a captivating and thought-provoking film that will leave a lasting impact on its audience.

AUDIO LINKS

YESTERDAY ENDED LAST NIGHT - SHORT FILM

<https://www.youtube.com/watch?v=hvfZeTftKaM>

NETEASE MUSIC ALBUM

<https://music.163.com/#/album?id=146196342>

Timecode:

Opening (2m01): 00:00-01:04

Yi and His Gold Fishes (2m02): 3:39-4:10

Dark-logue* : 5:47-7:47

Now and Past (2m03): 13:03-17:13

What if ...? (2m04): 17:31-19:31

Main Theme (2m05): 19:36-20:50

*As is a pure synth, this soundtrack is not shown in the score.

YESTERDAY ENDED LAST NIGHT

SHORT FILM

Opening 2m01

music by WENLONG (DRAGON) ZHANG

(b. 1996)

♩ = 118

The musical score is arranged in a vertical stack of staves. At the top, the title 'YESTERDAY ENDED LAST NIGHT' is underlined, with 'SHORT FILM' below it. The composer's name 'WENLONG (DRAGON) ZHANG' and birth year '(b. 1996)' are on the right. A tempo marking '♩ = 118' is placed above the first staff. The instruments listed on the left are: Celesta, Harp, Piano, Violin I, Violin II, Viola, Violoncello, Double Bass, Synths, and FX. The Piano part begins with a *p* dynamic and features a melodic line with a slur. The Viola and Violoncello parts have *pp* and *ppp* dynamics with long slurs. The FX staff at the bottom has a tempo marking '♩ = 118' and a large '4' below it. At the very bottom, the page number 'Page 30' is centered. The score spans six measures, with measure numbers 2 through 6 indicated in small boxes at the bottom of the FX staff.

Cel.

Pno.

Vln. II

Vla.

Vc.

Syn

FX

mf

mp

pp

ppp

p

Wind sound

Ringing Echo

Perc Strike

7 8 9 10 11 12 13

Cel.

Db.

14 15 16 17 18 19 20 21

mp

p

p

pp

♩ = 119

Cel.

Hp.

Vla.

Syn

ppp Echoed Crying

22 23 24 25 26 27 28 29 30 31 32

Hp.

Vln. II

ppp *p*

33 34 35 36 37 38

Hp.

Vln. II

mp *ppp*

39 40 41 42 43 44

Hp.

rit. *p*

Now and Past 2m03

♩ = 119

45 46 47 48 49 50

Hp.

accel.

51 52 53 54 55 56

♩ = 130

Cel. *n* *p*

Hp. *mp* *mf*

Vln. I *pp* *p* *ppp* *pp* *mp*

Vln. II *pp* *p* *ppp* *pp* *mp*

57 58 59 60 61 62



Cel. *n* *p* *pp*

Hp. *mp* *mf*

Vln. I *p*

Vln. II *p*

Vla. *pp*

Vc. *ppp* *pp* *p*

Windchime

FX

63 64 65 66 67

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

p

pp

ppp

68 69 70 71 72

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vc.

FX

ppp

f

mf

mp

mf

p

mp

pp

mp

p

mp

Windchime

73 74 75 76 77 78

Cel. *ppp* *p*

Hp. *mf*

Pno. *mp*

Vln. I *mf* *p* *mp*

Vln. II *mf* *p* *mp*

Vla.

Vc.

Db. *p*

79 80 81 82 83

p *mp*

Cel. *mf* *mp*

Hp.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Db.

84 85 86 87 88

mf *mp*

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Syn

FX

Synth lead

Windchime

mp *pp* *f*

mp *pp* *ff*

mf

mf

p *mf*

8

89 90 91 92 93

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

FX

94 95 96 97 98 99

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

100 101 102 103

Cel. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Hp.

Vln. I *mf* *ff*

Vln. II

Vla. *f* *ff*

Vc.

Db.

104 105 106 107

Cel. *pp* *p*

Hp.

Pno. *mp*

Vln. I

Vln. II

Vla.

Vc.

Db.

108 109 110 111 112 113

rit. ♩ = 107

Hp. *pp*

Pno. *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

pp *sf* *ppp*

rit. ♩ = 107
Big Drums

FX

114 115 116 117 118 119 120

Vla.

Db.

Syn *Soft Voice Echo*

FX *Big Drums*

121 122 123 124 125 126 127 128 129

Vln. II

Vla.

Db.

Syn

FX

p

Soft Voice Echo

130 131 132 133 134 135 136 137 138

Vln. I

Db.

FX

pp

139 140 141 142 143 144 145 146 147

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

FX

mp

ppp

ppp

ppp

Heart Beat

148 149 150 151 152 153 154 155

Pno.

FX

mf

156 157 158 159 160 161 162

What if ...? 2m04

$\text{♩} = 105 \pm 5$

Pno. *p*

Vla. *n* *p*

Vc. *n* *p*

Syn Reverse Piano

FX $\text{♩} = 105 \pm 5$

163 164 165 166 167 168

Pno.

Vln. I *n* *pp* *ppp*

Vln. II *n* *pp* *ppp*

Vc.

Db. *n* *p*

FX WindChime

169 170 171 172 173 174

Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Syn

pp
pp
p
p
 Soft Pad

175 176 177 178 179 180



Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Syn

p
 Echoed Voice

181 182 183 184 185 186

Cel. **5** **4** *p*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Syn *Sky*

187 188 189 190 191 192

||

rit.

Cel.

Pno.

193 194 195 196 197 198 199

||

$\text{♩} = 120$

Hp. *p* *mp*

Vln. I

200 201 202 203 *pp* 204 *p* 205

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

206 207 208 209 210 211

ppp *p*

pp *pp* *p* *pp*

pp *p* *pp*

ppp *pp*

pp *p*

pp *p*

rit.

Main Theme 2m05

♩ = 130

Cel.

Hp.

Vln. II

Vla.

212 213 214 215 216 217

pp

mf

ppp

ppp

Cel.

Hp.

Vln. I

Vln. II

218 219 220 221 222 223

n *p* *pp* *n* *p*

mp *mf* *mp*

n *pp* *ppp* *n* *pp*

n *pp* *ppp* *n* *pp*

Cel.

Hp. *pp* *mf*

Pno. *mp*

Vln. I *ppp* *p*

Vln. II *ppp* *p*

Vla. *pp* *p*

224 225 226 227 228



Cel.

Hp. *f*

Pno.

Vln. I *pp* *ppp*

Vln. II *pp*

Vla.

229 230 231 232 233

Cel.

Hp.

Pno.

Vln. I

Vln. II

Syn

Echoed Synth

mp

f

n

234 235 236 237 238 239



Hp.

Vln. I

Vln. II

Vla.

mp

p

pp

pp

p

pp

240 241 242 243 244 245

Hp.

Vln. I

Vln. II

Vla.

246

247

248

249

ppp



Hp.

Vln. I

Vln. II

Syn

rit.

ppp

ppp

Echoed Voice

250

251

252

253

BLUE LION FOOTBALL CLUB
SHORT FILM

directed by QING SHANG
music by WENLONG (DRAGON) ZHANG

TOTAL RUNTIME - 30:04
SCORE - 18:19

INSTRUMENTATION

BLUE LION FOOTBALL CLUB (2022) - SHORT FILM
directed by QING SHANG
music by WENONG (DRAGON) ZHANG

Clarinet in Bb
Bass Clarinet in Bb

Trumpet in Bb
Horn in Bb
Trombone

Guitar**
Harp
Piano

Violins
Viola
Violoncello
Double Bass

Synths*
FX*

*As are typical with film music, Synth tracks are shown by literal description while pitch cannot be notated directly on score.

**For the purpose of recording, guitar part goes two passes.

PROGRAM NOTES

BLUE LION FOOTBALL CLUB - SHORT FILM

directed by QING SHANG

music by WENLONG (DRAGON) ZHANG

Blue Lion Football Club is a capstone project directed by Qing Shang who will graduate from Sichuan University of Media and Communication. The inspiration of the script came from a real story happened in Hangzhou. A group of ambitious and young football players won the championship of their City Football League, yet facing disbanding due to investors' shortage in finance. Even though these players shared wonderful experience together as teammates, but different in skills, they surely cannot make into another team together. Encountering challenges in career and friendship, they struggle and make different choices. Nevertheless, they never lose the passion about football, even if some of them can just love it as a hobby.

The drama focuses on Qian Chen (the first protagonist) who has deep emotional bond with his captain, Fei Hu (the second protagonist). After knowing the news about disband of the team, Qian wonders the Fei's plan of the future, hearing rumors about their nemesis team, Black Panther, that paid in advance to offer Fei a job. Doubting whether Fei will accept the offer, Qian pokes around to know the truth that Fei secretly took the offer but did not let others know, including his best friends. Heartbroken and angry, Qian confronts Fei during their shower time, starting to understand that Fei has to take the offer to make money for his mother's medical treatment. Reconciling with Fei, Qian and his teammates invite Fei to play the final "meaningless" game, because even if they win, their team will disband before the grandfinal. Fei answers "yes" to his friends, opening his mind to just enjoy football regardless of the result. Winning the match against Black Panther, Blue Lion finally disbands. But these young men still engage with football in different ways - pro players, coaches, amateur zealots, or whatever. Years later, they return to the court and enjoy another match together.

This film is filled with all kinds of emotions - ambition, passion, doubt, anger, confusion reconciliation, calm, respect and etc. Therefore, the soundtrack for *Blue Lion Football Club* is diverse in terms of rhythms, harmonies and textures, while remaining recognizable in leitmotifs. Overall, the music does not exaggerate the challenges too much. Instead, it plays a role in conveying positivities to the audience - pursuing the dreams by all means.

AUDIO LINKS

BLUE LION FOOTBALL CLUB - SHORT FILM

https://youtu.be/F_dVrc1IbrQ

Timecode:

Last Victory*: 00:00 - 01:10

Rumor and Doubt*: 02:22 - 04:13

Court Is Not Just Court*: 05:26 - 09:10

Temptation (3m01): 09:36 - 12:11

Confrontation With Nothing Covered (3m02): 12:13 - 13:50

Reconciliation at BBQ Gathering (3m03): 16:15 - 19:40

We Are The Blue Lions(3m04): 20:43 - 21:44

Struggle With Black Panther(3m05): 21:45 - 23:17

Victorious Defeat(3m06): 23:30-26:26

*As are mostly synth tracks with a few notes,
these soundtracks are not shown in the score.

BLUE LION FOOTBALL CLUB

SHORT FILM

music by WENLONG (DRAGON) ZHANG
(b. 1996)

Clarinet in B \flat

Bass Clarinet in B \flat

Horn in B \flat

Trumpet in B \flat

Trombone

Harp

Piano

Guitar

Guitar

Violin I

Violin II

Viola

Violoncello

Double Bass

Synthsr

FX

Temptation 3m01

$\text{♩} = 96$

mp *f*

p *mf* *mp*

p Fear Roaring

2 3 4 5 6 7 8 9 10 11

Hp.
 Pno.
 Guit.
 Synth.
 FX 1

Shrinking Waves
 Echoing Waves

mf
 pp
 p
 mp

12 13 14 15 16 17 18 19 20 21 22 23

Synth Lead

rit. ♩ = 76

Hp.
 Pno.
 Guit.
 Synth.

mf
 pp
 f

24 25 26 27 28 29 30 31 32

Confrontation with Nothing Covered 3m02

Hp.
 Guit.
 Synth.

♩ = 95 rit. ♩ = 84

p

Ring Overtone
 Cold Air

33 34 35 36 37 38 39 40 41 42 43

Hp.
 Pno.
 Vla.
 FX 1

mp
 p
 mf
 mp

rit.

44 45 46 47 48 49 50 51 52 53 54 55 56

Tension

Hp. $\text{♩} = 68$ $\text{♩} = 78$ $\text{♩} = 90$ rit.

Pno. *fff*

Vla.

Synth. Shrinking Waves Exploding Waves

FX 1 $\text{♩} = 68$ $\text{♩} = 78$ $\text{♩} = 90$ rit.

57 58 59 60 61 62 63 Reversed Piano 64 Heart Beat 65 66 67 68

Hp. $\text{♩} = 78$ *p*

Guit. *mp* Rubato

FX 1 $\text{♩} = 78$

69 70 71 72 73 74 75 76

Reconciliation At BBQ Gathering 3m03

Guit. *accel.* $\text{♩} = 84$

Synth. Blurred Lead Bass Pad

77 78 79 80 81 82

Guit.

Synth.

83 84 85 86 87 88

Guit. $\text{♩} = 84$ *accel.*

p *mf* *mp* *mp*

Synth.

89 90 91 92 93 94 95 96 97

$\text{♩} = 108$

Cl. *mp* *mf* *mp*

B. Cl. *p* *mp* *p*

Guit. *p*

98 99 100 101 102 103 104

Cl. *mf* *mp*

B. Cl. *mp* *p*

Guit.

Vla. *mp* *mf*

105 106 107 108 109 110 111

Cl. *mf* *mp*

B. Cl.

Bb Hn. *mp* *mf*

Guit.

Vla. *f* *mp*

112 113 114 115 116 117 118 119

accel. $\text{♩} = 112$

Cl.

B. Cl.

B \flat Hn.

Guit.

Vln. I

Vln. II

Vla.

mf

mf

120 121 122 123 124 125 126 127

Cl.

B. Cl.

B \flat Hn.

Tbn.

Guit.

Guit.

Vln. I

Vln. II

Vla.

Vc.

mp

128 129 130 131 132 133

Cl. *rit.*

B♭ Hn.

Guit. *pp*

Vln. I *ppp*

Vln. II *pp*

Vla. *p*

Vc. *pp*

134 135 136 137 138 139 140 141

Cl. *rit.* $\text{♩} = 90$ $\text{♩} = 60$

Guit. *pp*

142 143 144 145 146 147 148 149 150

We Are The Blue Lions 3m04

$\text{♩} = 114$

Pno. *mp* *mf*

Guit. *mf*

Vla. *mp*

Vc. *mp*

Db. *mp*

FX 1 *Drums Loop* $\text{♩} = 114$

151 152 153 154 155 156 157

♩ = 132

Cl.

B♭ Hn.

Tpt.

Tbn.

Pno.

Guit.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Db.

FX 1

div

div

mf

mp

mf

♩ = 132

Drums Loop

158 159 160 161 162 163 3 164 3 165 3



Cl.

B♭ Hn.

Tbn.

Guit.

Guit.

FX 1

mp

p

rit.

rit.

166 3 167 3 168 3 169 3 170 3 171 3 172 173 174

Struggle With Black Panther 3m05

♩ = 158

Musical score for measures 175-184. The score includes parts for Clarinet (Cl.), Bass Clarinet (B. Cl.), Bb Horn (Bb Hn.), Trumpet (Tpt.), Trombone (Tbn.), Guitar (Guit.), and FX 1. The key signature is B-flat major. The tempo is marked as ♩ = 158. Measure 175 starts with a dynamic of *mf*. Measure 181 has a dynamic of *n* (pianissimo) and a hairpin crescendo leading to *f* (forte) in measure 182. Measure 183 has a dynamic of *ff* (fortissimo), and measure 184 has a dynamic of *fff* (fortississimo). The FX 1 part features a sequence of electronic beats from measure 182 to 184. A double bar line is present at the end of measure 184.

Musical score for measures 185-191. The score includes parts for Clarinet (Cl.), Trombone (Tbn.), Piano (Pno.), Guitar (Guit.), Synth., and FX 1. The key signature is B-flat major. Measure 185 starts with a dynamic of *mf*. Measure 186 has a dynamic of *pp* (pianissimo). Measure 187 has a dynamic of *p* (piano). Measure 188 has a dynamic of *f* (forte). Measure 189 has a dynamic of *mf*. Measure 190 has a dynamic of *p*. Measure 191 has a dynamic of *pp*. The Synth. part features a Synth Lead starting in measure 190. The FX 1 part features a sequence of electronic beats from measure 185 to 191.

Cl.

B. Cl.

B♭ Hn.

Tpt.

Tbn.

Pno.

Synth.

FX 1

192 193 194 195 196 197

B♭ Hn.

Tpt.

Tbn.

Pno.

Synth.

Bass Drums

FX 1

198 199 200 201 202 203

Cl.

B. Cl.

B♭ Hn.

Guit.

Guit.

FX 1

204 205 206 207 208 209 210

f

pp

p

mp

p

mp

Cl.
 B♭ Hn.
 Tpt.
 Tbn.
 Pno.
 FX 1
 211 212 213 214 215 216

Cl.
 B♭ Hn.
 Tpt.
 Tbn.
 Pno.
 Guit.
 Guit.
 FX 1
 217 218 219 220 221 222

Cl.
 B. Cl.
 Tpt.
 Tbn.
 Pno.
 FX 1
 223 224 225 226 227 228 229

♩ = 120

B. Cl.

Bb Hn.

Tbn.

Pno.

Guit.

FX 1

230 231 232 233 234 235 236 237 238 239

ppp

n

n

♩ = 120

Cl.

Bb Hn.

Tpt.

Tbn.

Hp.

Pno.

Guit.

Guit.

Vc.

FX 1

Windchimes

p *mp* *f* *gliss.* *mf* *mp*

240 241 242 243 244 245 246

rit. ♩ = 72 ♩ = 168

Cl.

B♭ Hn.

Tpt.

Tbn.

Hp.

Pno.

Guit.

Guit.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

mf

mp

f

div

rit. ♩ = 72 ♩ = 168
Slow Drums Loop Fast Drums Loop

FX 1

247 248 249 250 251 252 253

Pno. *f*

Guit.

Guit.

Vln. I

Vln. II *f*

Vc. *mp*

FX 1

254 255 256 257 258 259 260



Hp. *fff*

Guit.

Guit.

Vln. I

Vln. II

Vc.

261 262 263 264 265 266 267

ppp

Musical score for measures 268-274. The score includes parts for Harp (Hp.), two Guitars (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (Db.). The key signature is B-flat major. Measure 268 starts with a harp chord. The guitar parts feature a rhythmic accompaniment. The violin and viola parts have melodic lines with slurs. The double bass part has a melodic line starting in measure 272. Dynamics include *ppp*, *mp*, and *f*.

Musical score for measures 275-281. The score includes parts for Clarinet (Cl.), B-flat Horn (Bb Hn.), Trumpet (Tpt.), two Guitars (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (Db.). The key signature is B-flat major. The clarinet part has a melodic line starting in measure 275. The B-flat horn part has a melodic line with a *div.* marking. The trumpet part has a melodic line. The guitar parts feature a rhythmic accompaniment. The violin and viola parts have melodic lines with slurs. The double bass part has a melodic line. Dynamics include *f*, *mf*, and *ff*.

Cl.

B. Cl.

B♭ Hn.

Tpt.

Hp.

Pno.

Guit.

Guit.

Vln. I

Vln. II

Vla.

Vc.

FX 1

Electronic Guitar

mp

mp

p

pizz

p

pp

mf

282 283 284 285 286 287 288

Cl.

Hp.

Guit.

Guit.

Vln. II

Vc.

FX 1

pp

f

f

ppp

289 290 291 292 293 294 295

Musical score for Tpt., Tbn., Hp., Guit., Vln. I, Vln. II, Vla., and Vc. from measures 296 to 302. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments are arranged in a standard orchestral layout. The Tpt. and Tbn. parts are mostly silent until measure 299, where they play a simple harmonic line. The Hp. part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The Guit. part consists of a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Vln. I and Vln. II parts play a sustained note with a long slur. The Vla. part plays a sustained note with a long slur and a *p* dynamic marking. The Vc. part plays a sustained note with a long slur. The measures are numbered 296, 297, 298, 299, 300, 301, and 302.

Cl.

B♭ Hn.

Tpt.

Tbn.

Hp.

Guit.

Guit.

Vln. I

Vln. II

Vla.

Db.

Synth.

FX 1

303 304 305 306 307 308 309

mp

mf

mf

mf

Electronic Guitar

Cymbal Hit

Cl.

B. Cl.

B♭ Hn.

Tpt.

Tbn.

Hp.

Guit.

Guit.

Vln. I

Vln. II

Vla.

Db.

Synth.

FX 1

310

311

312

313

314

315

316

Cymbal Hit

Bass Drum

p

p

Detailed description of the musical score: The score is for page 70 and consists of 14 staves. The instruments are: Clarinet (Cl.), Bass Clarinet (B. Cl.), B♭ Horn (B♭ Hn.), Trumpet (Tpt.), Trombone (Tbn.), Harp (Hp.), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Double Bass (Db.), Synth, and FX 1. The key signature has two flats (B♭ and E♭). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano). The FX 1 staff contains markers for measures 310 through 316, with a 'Cymbal Hit' indicated at measure 311 and 'Bass Drum' at measure 314.

Cl.

Hp.

Guit.

Guit.

Vln. I

Vln. II

Vc.

317 318 319 *f* 320 321 322 323

Cl.

Hp.

Guit.

Guit.

Vln. I

Vln. II

Vc.

Electronic Guitar

Synth.

Windchimes

FX 1

rit.

p^{iv}

f

mp

p

324 325 326 327 328 329

♩ = 100 ♩ = 120

Cl. *p*

B♭ Hn. *p*

Tpt. *p*

Tbn. *p*

Hp. *p*

Pno. *p*

Guit. *p*

Guit. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

Synth. *ppp*

330 331 332 333 334 335 336 337 338 339 340