HONG KONG

A MUSICAL IN ONE ACT

A CREATIVE PROJECT

SUBMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE

MASTER OF MUSIC

BY

WING LUN LAW

DR. KEITH KOTHMAN, ADVISOR

BALL STATE UNIVERSITY

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ABSTRACT

CREATIVE PROJECT: HONG KONG

STUDENT: WING LUN LAW

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The one act musical *Hong Kong* is an original work of musical theatre with music, lyrics, and story all written by the composer. The musical is set in twenty-first century Hong Kong, and the plot is about how the 1980s-born generation strives against realities in a capitalistic world. It is written in the style of commercial theatre popular to Broadway musicals. The instrumentation of *Hong Kong* is similar to that of standard Broadway rock musicals: a rock band including drums/ percussion, piano/ keyboard, guitar, electric bass, clarinet, and strings.
I. Introduction

The American musical is an integrated art in which elements of a show are blended together into a unified whole. It is a result of teamwork between composer, lyricist, librettist, choreographer, stage director, music director, designer, costumer, orchestrator, and others. The origin of this integrated art form can be traced back to the through-sung operas of the nineteenth century, which Wagner further developed into the theory of the Gesamtkunstwerk and its titanic realizations in Tristan und Isolde and the Der Ring des Nibelungen, a cycle of four epic operas.

Wagner’s theory influenced American musical theatre culture deeply in the twentieth century. Richard Rodgers and Oscar Hammerstein II were the most successful proponents of this idea in the United States.¹ Rodgers and Hammerstein opened the golden age of American musical theatre with Oklahoma! in March 1943. In the 1940s and 1950s, the four additional shows they staged—Carousel (1945), South Pacific (1949), The King and I (1951), and The Sound of Music (1959)—were outstanding successes.²

The three main components of a musical are the music, the lyrics, and the book. The book of a musical refers to the story, which is usually an adaptation of

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pre-existing works, and the story is structured around musical numbers that appear at the main turning points of the plot.\textsuperscript{3} The complexity comes in part from the tension between two orders of time: one for the book and one for the musical numbers. The second order of time, the musical numbers, interrupts book time with songs and dances. It suspends the book time and inserts a lyrical moment into the cause-and-effect progress of the plot. Some composers sought an even closer articulation between the book and numbers. In 1917 Jerome Kern stated: “musical numbers should carry on the action of the play, and should be representative of the personalities of the characters who sing them.”\textsuperscript{4} Kern’s approach provides the best synchronization between the two orders of time. His late Broadway work such as \textit{The Cat and the Fiddle} (1931), \textit{Music in the Air} (1932), and \textit{Very Warm for May} (1939) are the best demonstrations of his theory.

Beginning in the 1960s, composers began to integrate social themes into their musicals. \textit{Hair} (1967), \textit{Rags} (1986), \textit{Rent} (1994) and \textit{In the Heights} (2007) are musicals that aimed to normalized societal toleration of minorities and urged racial harmony. Musicals became racially integrated, with black and white cast members even covering each others’ roles. Beginning with \textit{Hair}, homosexuality became one of the themes in such musicals.\textsuperscript{5}

In the recent decades, there are other influences on the production of musicals. The Walt Disney Company began to adopt some of its animated musical

\textsuperscript{3} Allen Cohen, \textit{Writing musical theater} (New York: Palgrave Macmillan, 2006), 265.
\textsuperscript{5} Allen Cohen, \textit{Writing musical theater} (New York: Palgrave Macmillan, 2006), 263.
movies into stage productions — such as *Beauty and the Beast* (1991) and *The Lion King* (1997), with music by Elton John, *Tarzan* (2006) with music by Phil Collins, and *The Little Mermaid* (2007) with music by Alan Menken. Another trend is the “Jukebox musicals,” which are custom-made plots to fit a collection of songs that have already been hits. *All Shook Up* (based on the songs of Elvis Presley, 2005), *We Will Rock You* (based on the works of Queen, 2002) and *Mamma Mia!* (based on the songs of ABBA, 1999) are jukebox musicals that received great success in 2000s.

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II. Method

*Hong Kong (2009)* is an original musical with the music, lyrics, and story all written by the composer. It is a single-act musical with six scenes. The book was written first. The story is based on many social phenomena present in 2009 Hong Kong. It focuses on the lives of a group of native Hong Kong people born in the 1980s (the “post-80s” generation), and tells a story about their struggles between dreams and actualities.

The next step in the creative process was song spotting. Songs were placed at the essential points of the central plot line for dramatic purposes. It is a through-composed show, and the songs are connected by episodic materials such as recitatives, interludes, or reprise. In this musical, recitatives are used instead of spoken dialogue to avoid the awkwardness in the instant change from speaking to singing.

The instrumentation of *Hong Kong* is similar to that of standard Broadway rock musicals: a rock band including drums/ percussion, piano/ keyboard, guitar, electric bass, clarinet, and strings. The guitar, keyboard, and drums mainly serve as the rhythm section, though they sometimes carry musical materials.
III. Discussion

The Story

This is a story about the “post-80s” generation in Hong Kong. The term “post-80s” originally was used in mainland China to describe young people born in the 1980s, a group that is insensitive to current political affairs and thought to be jaded by selfishness. The term started to dominate news headlines in Hong Kong beginning in May 2008, but with a totally opposite definition from that used in mainland China. Although the definition of the term is still controversial, media in Hong Kong generally relates this term to a generational group who actively take part in protest against government policies.

The extensive use of the term “post-80s” originates from opposition to the construction of the controversial Hong Kong-Guangzhou high-speed railway (XRL). The Hong Kong government started the planning this construction project in November 2008, but it did not receive much attention until May 2009, when the government started to negotiate with residents regarding compensation for destroying a rural community in Sheung Shui, the Choi Yuen Tsuen village. Henceforth, the “post-80s” used the power of a social networking website, Facebook, to call for protestation each time the Hong Kong Legislation Council was going to talk about the XRL issue. On January 15, 2010, when the Legislation Council had a final debate on whether to green light this $66.9 billion project,
more than 10,000 members of the “post-80s” protesters surrounded the Legislation building overnight as a last-ditch effort to oppose the motion. Unlike the preceding political activist generation, the “post-80s” protesters were mild: they chanted slogans, sang songs, and played musical instruments. The Government officially approved the $66.9 billion funding, but this did not bring the “post-80s phenomenon” to an end.  

Another social phenomenon that happened in 2009 Hong Kong was the explosion of junior models. It is believed that the rise of junior models relates to the global financial crisis in 2008. Enterprises tended to hire junior models instead of well-known pop icons for promotional events because of budget cuts. Most of the junior models got a foothold in the entertainment business by their attractive faces and figures. Critics denounced that this practice would have a negative impact on young people’s sexual attitudes; others considered that as the ecology of the entertainment business.

All these elements are worked into the plot of my musical. The three main characters — Vivi, Baby and Sam — fall into this “post-80s” category. They all bear the characters of the Hong Kong “post-80s”—aspiring, brave and cynical—but each of them illustrates a different spiritual outlook. They have different objectives in their life, but are all very loyal to their faith. Vivi, a political activist in Hong Kong, represents the agitated side of the “post-80s.” She believes political reform is the only way to depart from the control of mainland China and maintain Hong Kong’s historical human rights and freedoms. In the fifth scene,

which is the climax of the show, she is arrested in the demonstration against the construction of the XRL. Vivi’s sister, Baby, represents the utilitarian side of the “post-80s.” Baby has just graduated from high school and is inattentive to school work. She is ready to do be a junior model and will do anything for money and fame. In this ever-growing materialistic society, values have been distorted by the importance of money. People lose their judgment in deciding good and bad, even relating to morality. The third main character in the play, Sam, depicts the ideal side of the “post-80s.” He believes that cultural and spiritual lives are more important than material gains, but he cannot avoid the pressure that reality brings. The story is brought together by the stories of these three people and the interweaving of the events that happened in Hong Kong in 2009.
Musical elements

*Hong Kong (2009)* is written in the form of typical Broadway musicals. The story and lyrics have dominant roles while the other musical elements are just written to serve the major plot. The musical is through-composed show and the songs are connected by episodic materials such as recitatives, interludes or reprises. Table 1 shows the structure of the piece.

| 1. Opening | Opening |
| 2. Our Status (A) | Recitative |
| 3. The artist and the activist | Recitative and Duet |
| 4. The artist’s dream | Solo |
| 5. School is not that cool | Recitative and Solo |
| 6. At the bar | Duet |
| 7. The Barter | Interlude |
| 8. Prayer | Song |
| 9. Unrealistic? | Recitative and Duet |
| 10. The artist’s reality | Solo |
| 11. The Demonstration | Solo and Chorus |
| 12. Our Status (B) | Recitative |
| 13. Baby’s lament | Solo and Chorus |
| 14. I shouldn’t have | Trio |

Table 1: structure of *Hong Kong*

Musical elements from different cultures are used to heighten the plot. The seventh number, “The Barter,” is written in the style of a tango. Tango is a style of ballroom dance originating from Argentina in the mid-19th century, and its lyrics frequently referenced to sex and obscenities. “The Barter” uses the tango to allude to the indecent proposal between Baby and Hong; therefore, lyrics are abandoned in this episode. The flavor of the tango predominantly comes from the Latin drumbeat (Example 1).
The eighth number opens with a plain wood block passage that gives an impression of Chinese monks praying with mokugyos. The polyphonic song “Prayer” imitates the prayer of the Chinese Buddhist monks. Each vocal part enters one by one creating an interwoven texture with different melodic and rhythmic patterns. After two minutes of mumbling, the five parts sing homophonically in the second part of the song in order to focus attention on the text.
IV. Conclusion

This creative project is a musical theatre work. The musical is set in the twenty-first century Hong Kong and the plot is about how the “post-80s” generation strives against reality in a capitalistic world. It is written in the style of commercial theatre popular to Broadway musicals. Broadway musicals are usually adaptations of existing material. Many characters and plots are drawn from extant movies, albums, or operas. Although *Hong Kong* is written in this style, the composer created original music to an original story. The story revolves around the three 1980s-born main characters. Instrumentation is similar to standard Broadway musical forces.
References


Appendix A:  Book of *Hong Kong the musical*

*Hong Kong* the musical
Wing Lun Law
**Scene 1**
7 July, 2009 19:21
Sam and Vivi's apartment.

Vivi and Sam have just finished dinner. Vivi is doing the dishes and Sam tries to compose using his guitar, but is not inspired.

1. **Opening**

Sam picks up his laptop.

2. **Our Status (A)**

**CHORUS SOLO (offstage)**

VIVIAN CHAN AND SAM WONG ARE NOW FRIENDS

CYNTHIA FAN AND KENNIS LAU WERE TAGGED IN AN ALBUM

CHRISTOPHER CHAN ADD YOU AS A FRIEND ON FACEBOOK

**CHORUS (offstage)**

HE IS NOW ON FACEBOOK

COMMENT? LIKE?

COMMENT? LIKE?

ACCEPT? IGNORE?

HE IS NOW ON FACEBOOK

3. **The artist and the activist**

Vivi is done with the dishes and starts matching clothes in front of the closet.

**VIVI**

HEY! HONEY!

WHAT DO YOU THINK ABOUT MY DRESS?
I AM GOIN’ TO BABY’S GRADUATION TOMORROW

HEY!

COULD YOU PLEASE STOP FACEBOOKING CAN YOU LOOK AT ME I’M TALKING TO YOU

SO...

YOU DON’T HAVE TO WORK TODAY, AGAIN?

HONEY, PLEASE BE PRACTICAL PLEASE DON’T WASTE YOUR TIME FACEBOOKING EVERYDAY

I DON’T MEAN THAT PLEASE RELAX

OKAY! I KNOW.

**SAM**

HUM?

THAT’S CUTE

WHAT? SAY IT.

THAT’S BEAUTIFUL

HUM?

NO.

OKAY! I KNOW, I WILL TAKE CARE OF MY STUFF I’M NOT FACEBOOKING EVERYDAY

I AM WORKING DAMN HARD EVERYDAY I’M ARRANGING, COMPOSING, COMPROMISING PLEASE LEAVE ME ALONE PLEASE GO BACK TO YOUR POLITICS

14
I SHOULDN'T HAVE POKE MY NOSE INTO YOUR BUSINESS
I WILL LEAVE IT TO YOU.

Vivi leaves the apartment.

4. “THE ARTIST’S DREAM”

SAM

I LEARN PIANO SINCE THE AGE OF FOUR
MY DAD BOUGHT ME THIS FROM THE STORE
I USED TO PRACTICE FOUR HOURS A DAY
IT USED TO BE BORE
BUT THEN I LOVE IT MORE AND MORE
THAT’S... THAT’S MUSIC.

AND NOW I’M GRADUATED
FROM THE BEST CONSERVATORY IN TOWN
MASTER OF MUSIC IS MY CROWN
NOTHING CAN BEAT ME DOWN
ONLY WHEN REALITY’S NOT AROUND
THAT’S...

I HAVE THE BEST VOICE
WITH MY MELODY
BUT MY WORLD IS JUST THIS TWO HUNDRED SQUARE FEET
WHAT’S LIFE? WHAT’S LIFE?

DREAMS, REALITY, WHICH WEAKENS MY VITALITY?
ASPIRATIONS AMBITIOUS AND FANTACY
I’VE DESIRED YOU
AND FELT YOU LONG ME TOO
COURAGE, PLEASE LEAD ME THROUGH

MY FAITH UNLOKES MY HEART
AND SPAWNED ME A KEY
MY MIND AND UNDERSTANDING C ONCED TO AGREE
BUT MY SPIRIT HAS SPLITED
BETWEEN DREAM AND ACTUALITY
THAT’S...

I HAVE THE BEST VOICE
WITH MY MELODY
BUT MY WORLD IS JUST THIS TWO HUNDRED SQUARE FEET
WHAT’S LIFE? WHAT’S LIFE?
Scene 2  
8 July, 2009 17:30  
Baby's high school

This is Baby's last day before summer break. The teacher announces the class is over and the whole class come into a burst. Baby is packing up and is very excited about the summer vacation.  
(School bell rings, students' footsteps)

5. “SCHOOL IS NOT THAT COOL”

BABY

THE SCHOOL BELL'S ANNOYING ME  
EIGHT HOURS A DAY AND FIVE DAYS EVERY WEEK  
WHAT IS CHINESE? WHAT IS ENGLISH? WHAT IS MATHEMATICS?  
CHEMISTRY, BIOLOGY, AND QUANTOM PHYSICS?  
I DON'T CARE ABOUT THE GRADES  
THOSE ARE IRRELEVENT  
WHAT'S THAT FOR? I'M SO BORED. CAN'T STAND ANYMORE.

SCHOOL IS OUT, VACATION BEGINS,  
SUMMER IS HERE, LET'S MAKE A DIN.  
HAVING PARTY OR SLEEPOVER?  
THERE'S NO ROUTINE  
GOODBYE! LET'S CRY FOR A NEW BEGIN.

8 July, 2009 22:42  
97 PUB

6. “AT THE BAR”

BABY

I WANT TO BE ANOTHER GIRL I WANT TO BE HER  
I AM READY TO BE SEEN  
I HAVE ALL THE TECHNIQUES  
ARE YOU READY TO WITNESS MY BEAUTY?  
DON'T TAKE YOUR EYES OFF ME MY LITTLE BOOTY

Hong spots Baby and approaches her.

BABY

HI!  
THEY CALL ME BABY!  
YOU?

HONG

I'M HONG, YOU'RE LOVELY  
YOU'RE CHARM!  
DO YOU WANNA BE A MODEL?

CAN I?  
WHY NOT?  
YOU'RE TALENT.

AM I?  
I LIKE YOU.

HONG

16
TRUST ME! I’LL MAKE YOU THE MOST SHINNING STAR.
YOU ARE MOST DELIGHTFUL I’VE SEEN SO FAR
TU ES LA PETIT PETIT PRINCESSES WITH UNUSUAL POW’R
YOUR LOFE WILL BE CHANGED
LE PASSE AUROIR!

STAND AT THE HELM WITH AUTHORITY
STERRING MASTERFULLY, MERRILY SMILING,
A CHIEVING ALL THE GAZING AND RECEIVE THE PRIDE
YOU EVERY MOVE YOU EVERY SMILE WILL BE THE NEW DEFINE

BABY

I’M THE ANGEL DOOMED TO BE LOVED
READY TO BE SPOILED WITH ALL YOUR SWEETNESS
ARE YOU READY TO CHERISH MY BRIGHTNESS
DON’T TAKE YOUR EYES OFF ME I AM YOUR PRINCESS

BABY, HONG, BABY’S FRIENDS (CHORUS)

LYME LIGHT, FLASHLIGHT, FASHION MAKE-UP
FAME, COVERAGE, ADMIRE AND APPLUSE.
THERE’S NO REASON TO BE SHY NO EXCUSES TO HIDE

BABY

I CAN SHINE
I WILL RISE I CAN SHINE I NEED A NEW DEFINE

Scene 3
9 July, 2009 01:25
Baby’s apartment.

7. "THE BARTER"

Baby and Hong have an indecent proposal.
Hong promises will make Baby a model.

8. "THE PRAYER"

MONKS (CHORUS)

THE YOUNG GIRL WITH LOTS OF TIME
WHO WOULD DO MOST ANYTHING FOR A DIME

HER CIURTUE WAS SOLD
AND HER BODY IS COLD
HER DIGNITY WAS SOLD
AND HER HEART IS COLD

BABY

THE PRICE OF FAME
IS PART OF THE GAME
THAT’S MY NAME
CREATED THE FAME
Scene 4
8 July, 2009 17:30
Sam and Vivi's apartment.

9. “UNREALISTIC?”

The second argue between Sam and Vivi.

SAM

VIVI?

HUM?

COULD YOU PLEASE TAKE THE CLOTHES TO THE DRY CLEANER TONITE?
I'VE GOT A PROJECT DEADLINE TOMORROW

SORRY SAM
I HAVE TO GO OUT TONIGHT

THAT'S FINE
WHERE ARE YOU GOING TO?

THE FINAL DEBATE OF THE HIGH SPEED RAILWAY

HUH!? POLITICS! THEY MEANS THE SAME TO ME
I DON'T KNOW WHY YOU SPEND TIME ON IT
I DON'T UNDERSTAND

YOU DON'T UNDERSTAND
YOU KNOW
WE ARE FIGHTING FOR HONG KONG'S FUTURE
WE'VE ALREADY CALL FOR TEN THOUSANDS
PEOPLE ON FACEBOOK
THIS IS OUR RIGHT TO DEMONSTRATE FOR OUR LAND OUR HOME

YES! BUT PLEASE FIRST TAKE CARE OF YOUR STUFF
BEFORE YOU POKE YOUR NOSE INTO OTHER BUSINESS

THAT'S OURS LINE OF WORK
POLITICS' JUST THE GAME OF POW'R
YOU'LL NEVER WIN THE PRESTIGE
THAT'S NOT THE GAME OF PEOPLE CONTROL

WHAT ABOUT YOU?
YOU ARE HIDING OUT OF THE WOULD EVERYDAY
COMPLAINING CRITICIZING COMPROMISING
PLEASE LEAVE ME ALONE

OKAY

PLEASE GO BACK TO YOUR POLITICS

VIVI AND SAM

I SHOULDN'T HAVE POKE MY NOSE INTO YOUR BUSINESS
I WILL LEAVE IT TO YOU

10. “THE ARTIST'S REALITY”

SAM

WHAT'S LIFE? WHAT'S LIFE?
LIFE IS THE ZERO APPEARS IN YOUR BANK ACCOUNT
LIFE IS YOU CAN'T BE YOURSELF EVEN WHEN NO ONE'S AROUND
LIFE IS YOUR GIRL FRIEND YELLS AND LEAVES WITH A FROWN
LIFE! LIFE!

LIFE IS YOU MIX THE COLORS AND JUST GET THE FROWN
LIFE IS THE STRETCHING BEFORE YOU BREAK DOWN
HOW CAN I SURVIVE IN THIS JUNGLE OF CONCRETE
JUNGLE OF CONCRETE
BILLS ARE HYENAS ON A FALLEN PREY
BILLs ARE THE TROUbles YOU UNFOLD EVERYDAY
BILLs ARE THE STACK OF THINGS LYING ON THE TABLE
TO SHOW YOU'RE UNABLE

I NEED ACHIEVEMENTS TO PAY MY BILLs
I NEED RECOGNITION TO CURE THE CHILL
HOW CAN I SURVIVE IN THIS JUNGLE OF MONEY
JUNGLE OF MONEY

I USE ALL MY SALARY TO BUY THIS LIVING SUITE
SHE'S NOT PLEASE
WHAT LIFE?
WHAT'S LIFE?

THOSE SINGERS CAN'T SING IN TUNE
THE RECORDS ARE ALSO OUT OF TUNE
AND THE AUDIENCE ARE DEAF
THEY CAN'T HEAR
THEY SING OUT OF TUNE
AND MY LIFE IS ALSO OUT OF TUNE

I HAVE THE BEST VOICE WITH MY MELODY
BUT MY WORLD IS JUST THIS TWO HUNDRED SQUARE FEET
WHAT'S LIFE? WHAT'S LIFE?

11. “DEMONSTRATION”

DEMONSTRATORS (CHROUS)

YOU CAN'T STOP US!
YOU CAN'T STOP US!
YOU CAN'T STOP US!
YOU CAN'T STOP US!

VIVI

EQUAL RIGHT WE SCREAM
MARCH THROUGH THE STREETS OF REIM
ALL OUR LIFE IS
NEEDING A RELEASE

12. “OUR STATUS (B)”

CHORUS SOLO (offstage)

LOCAL ACTIVIST VIVIAN CHAN HAS BEEN
ARRESTED IN CONNECTION WITH TWO
SEPARATE CASES OF POLICE INSULT
BABY'S CHAN'S NUDE ALBUM IS NOW
AVAILABLE ON THIS LINK
HONG LEUNG ADD YOU AS A FRIEND ON
FACEBOOK

CHORUS (offstage)

YOU ARE NOW ON FACEBOOK
COMMENT? LIKE?
COMMENT? LIKE?
ACCEPT? IGNORE?
YOU ARE NOW ON FACEBOOK

13. “BABY’S LAMENT”

BABY
THE PRICE OF FAME
IS PART OF THE GAME
THAT'S MY NAME
CREATED THE FAME

14. "DEMONSTRATION"

SAM        VIVI

MY LOVELY VIVI
ARE YOU OKAY?
AS LONG AS YOU'RE OKAY
NO THAT WAS ME

SAM.
SORRY SAM
YOU MUST'VE BEEN WORRYING SO BADLY AND
WAITING FOR ME
I SHOULDN'T HAVE ARGUE WITH YOU
NOW COME TO ME SO I CAN TELL YOU WHAT I
THOUGHT
SOMETHING I HAVE FORGOT LONG
LOOSING MY MIND I CAN'T GET YOU TO LISTEN
THAT WAS MY BAD
I SHOULDN'T HAVE LOST MY AMBITION
STARS ABOVE MY HEART WISHES TO FALL

TO TRAVEL TO THE DEPTHS OF THE GREAT SEA
TO GIVE LOVE WINGS TO FORGET THE BYGONE
THE HORD MEMORIES
LET IT WITH DRAWN
THE NIGHT BOUGHT A LOT OF LIGHT
STAR'S SPEAKING ON OUR RIGHT
WIND SHARES HIS HAPPINESS HERE
SILENCE IS AMAZING NO MORE DEMONSTRATING

BABY

BEADS OF TEARS ON MY CHEEKS
THIN CLOUDS OF DUST ARE SURROUNDING ME
I BUILT MYSELF A WALL TO PROTECT MY THOUGHTS
WHEN WILL IT BE ENDED?
I CAN STILL HEAR THE THUMPING

SAM        VIVI

DON'T WORRY
I KNOW YOU'RE DOING ALL WHAT YOU CAN

WE'RE WITH YOU CLOSE TO YOU
WE'LL UNDERSTAND
THE NIGHT BOUGHT A LOT OF LIGHT
STAR'S SPEAKING ON OUR RIGHT
WIND SHARES HIS HAPPINESS HERE
SILENCE IS AMAZING NO MORE DEMONSTRATING

BABY, VIVI & SAM

SILENCE IS AMAZING
NO MORE TRAP AND SWINDLING
LOVE IS THE CURE OF THE PAIN
LIFE IS A DREAM OF WHAT CAN COME
IT GIVES YOU A FUTURE OF WHATEVER'S DONE
HELPS US FIND OUR WAY THROUGH TO A SAFER GROUND
AND LIGHTS THROUGH THE DARKNESS THAT WE SURROUND

I HOPE THAT YOU WELL GET BY
WELL LOVE ME
I HOPE THAT YOU WELL CARE FOR
YOU AND I ARE HAPPY
DAY WELL CAME WHEN WE MEET
I HOPE THAT YOU LIKE WHAT YOU SEE
ALWAYS BE HAPPY
NOTHING WILL MAKE YOU CRY
I HOPE THAT LOVE WILL LAST FOR LIFE
Appendix B: Score of *Hong Kong the musical*  

*Hong Kong* the musical  
Wing Lun Law
Scene 1

1. Opening
3. The artist and the activist

\( \text{\textcopyright {70 Blues}} \)

\( \text{Vln.} \)

\( \text{Pno.} \)

\( \text{Dr.} \)

\( \text{Vivi} \)

\( \text{Sam.} \)

\( \text{Pno.} \)

\( \text{Dr.} \)
Hey Not-hing Could you please stop face-book-ing Can you look at me I'm tal-king to you

That's cute What? What? say it

That's beau-ti-ful Hum? No

So! you don't have to work to-day a-gain
Vivi

Honey please prac-ti-cal please don’t waste your time face-book-ing e-very-day

Sam.

O kay! I know I will take care of my stuff I'm not

E. Gtr.

mf

Please

Pno.

mf

Please

E. Bass

mf

Please

Dr.

Please
E. Bass

Sam.

Pno.

Vivi

Dr.

E. Gtr.

Pno.

E. Bass

Dr.

Vivi

E. Gtr.

Pno.

E. Bass

Dr.

O-kay! I know I shouldn't have poke my nose in your business. I will leave you alone. Please go back to your politics.

leave it to you.

Please go back to your politics.

I should've had a nose, a nose, in the business. I will leave it to you.
4. Dream and actuality

Sam.

Pno.

E. Gtr.

E. Bass

Dr.

Sam.

Pno.

E. Gtr.

E. Bass

Dr.

learn pia - no since age of four my dad bought me this from the store I used to practice four hours a day
Sam.
used to be bored but then I love it more and more That's...
and

Pno.

Sam.
now I'm graduated from the best conservatory in town Master of music is my crown

Vln.
pp

Vc.
pp

Pno.
mp

Sam.
no thing can beat me down only when reality's not around That's...
I have the

Vln.

Vc.

Pno.
D7

Dr.
What's life?

With my melody but my world is just

This two hundred square feet

My dream which wea-kens my vitality

Aspi-rations am-bi-tious and fan-ta-cy

I've de-
faith un-locks my heart and spun-red me a key my mind and un-der-stan-ding con-ceed to a-gree but my
Scene 2
5. School is not that cool

The school bell is annoying me, eight
School is out vacation begins summer is here Let's make a din having party or sleepover? There's no routine Goodbye! Let's cry! for a new beginning!

Let's

Goodbye!

Let's cry!

for a new beginning!
6. At the bar

I want to be another girl I want to be her I am

I am ready to be seen I have all the techniques are you ready to witness my beauty? Don't take your eyes off me my little

me
E. Bass

boot-y (Hi!)

(They call me Baby)

(You?)

Hong

I'm Hong. You're lovely. You're

E. Gtr.

Pno.

Vln.

Dr.

You're lovely. You're lovely. You're

Baby

(Can I?)

(Am I?)

charm!

(Do you want to be a model?)

(Why not?)

You're talented. I like you

E. Bass

Dr.
I'm the angel doomed to be loved ready to be spoiled with

move you every smile will be the New de-fine

pizz. arco. pizz. arco.

Don't take your eyes off me I am your prin-cess

all your sweet-ness are you rea-dy to cher-ish my bright-ness
8. Prayer

Wood Block

Chorus Solo

A.

B.

Wood Block

Chorus Solo

A.

B.

Wood Block

Chorus Solo

A.

B.

Wood Block

Chorus Solo

A.

B.
Chorus Solo

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P. do most an-y-thing for a dime The young girl with lots of time Who would

S. Young girl with lots of time who would do most an-y-thing for a dime

A. young girl with lots of time who would do most an-y-thing for a dime

B. Who would do most an-y-thing for a dime The young girl with lots of time

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Chorus Solo

P. do most an-y-thing for a dime The young girl with lots of time Who would

S. Young girl with lots of time who would do most an-y-thing for a dime

A. an-y-thing for a dime Young girl

B. Who would do most an-y-thing for a dime The young girl with lots of time

352

Chorus Solo

P. do most an-y-thing for a dime The young girl with lots of time Who would

S. Young girl with lots of time who would do most an-y-thing for a dime

A. young girl with lots of time who would do most an-y-thing for a dime

T. Young girl with lots of time who would do most an-y-thing for a dime

B. Who would do most lots of time the young girl would do most for a dime
Chorus Solo

do most anything for a dime
The young girl would do most anything for a

young girl with lots of time who would do most anything for a

anything for a dime who would do most anything for a

Young girl with lots of time who would do most anything for a

Who would do most anything for a dime The young girl anything for a
Scene 4
9. Unrealistic?

Sam.
Pno.
Vln.

397

Vi vi could you please take the clothes to the drycleaner to-night? I've got a project deadline to-morrow night.

Hum? sor-ry Sam I have to go out to-night

Pno.
Vln.
Dr.

392

Dr.  

390
E. Bass
E. Gtr.
Sam.
Pno.
Pno.
Vln.
Vivi
Dr.

you know we are figh - ting for Hong Kong's fu - sure we've al-rea-dy call'd for ten thou - sands

Vivi

Vln.

Pno.

Dr.

Sam.

E. Gtr.

Pno.

E. Bass

Dr.

we've al-rea-dy call'd for ten thou- sands

people on face-book this is our right to de-mon-strate for our land our home

Yes!...but please

people on face-book this is our right to de-mon-strate for our land our home
that's ours line of work

first take care of your stuff be fore you poke your nose in no others business

police's just the game of powr you'll ne ver win the pre stige that's not the game of

pres tige's

3

2
Vivi

418

what a bout you? You are hid ing out of the world ev ery day com-

Sam.

peo ple con trol

E. Gtr.

Pno.

Vivi

421

plain ing cri ti zi ng com pro mi sing Please leave me a lone Please go back to your mu sic

Sam.

ok ay Please go back to your po l it ics

E. Gtr.

Pno.

E. Bass

Dr.
427
I shouldn't have poke my nose into your business I will leave it to you.

Dr.

E. Bass

Pno.

E. Gtr.

Sam.

Vivi
10. The artist's life

What's life? What's life?
Life is the zero account
Life is your girlfriend
Leaves with a brown life
Life is the stretching before you break down
How can I survive in this jungle of concrete jungle of concrete jungle of concrete jungle of concrete jungle of concrete jungle of concrete jungle of concrete jungle of concrete jungle of concrete jungle of concrete jungle of concrete jungle of concrete jungle of

Bills are hyenas on a Fallen prey Bills are the troubles you unfold everyday Bills are the stack of things lying
on the table to show you're unable I need achievements to pay my bills I need recognition to cure the chill How can I survive in this jungle of money jungle of
Sam.

E. Gtr.

Pno.

E. Bass

Dr.

481

mon-ey

484

use all my salary to buy this living suite She's still not pleased What's

485

life? What's Life?

488

Gm
Those singer's can't sing in tune the

They sing out of tune and my

I have the
Best voice with my melody but my world is just this two hundred square feet

What's life? What's Life?

Vln.

Ve.

Dr.

S. D.
```
517
Cl.

521
Cl.

Vln.

Vc.

Dr.

S. D.

Pno.

S. D.

```
Chorus

You can't stop us
You can't stop us
You can't stop us
You can't stop us

Vivi

E - qual right we scream
march through the streets of rein
all our life is needing a re-lease
E-qual right we scream, march through the streets of reem all our life is need-ing a re-lease

You can stop us! You can stop us! You can stop us! You can stop us!

E-qual right we scream, march through the streets of reem all our life is need-ing a re-lease
Chorus Solo
E-qual right we scream through the streets of re-im all our life is n-eeding a re-lease

Chorus
S. D.
Pno.
Vc.
Cl.

Vln.

Vc.
Pno.

E. Bass

Dr.

S. D.

Cl.

Vln.

Vc.

Pno.

S. D.
Chorus

You can't stop us You can't stop us You can't stop us

You can't stop us You can't stop us You can't stop us

Cl.

ff

You can't stop us

Vln.

You can't stop us

Vc.

ff

Pno.

You can't stop us

S. D.

mp
Chorus Solo

E. Bass

S. D.

Vln.

Vc.

Pno.

Dr.

S. D.

Vivi

we know what we need beads of sweat and tears up - hold the can - dor we will suc - ceed

Cl.

565

566

569

stand up for your rights in this end - less night win - ning of los - ing won't let we shrink

Chorus Solo

stand up for your rights in this end - less night win - ning of los - ing won't let we shrink

Chorus

you can't stop us you can't stop us you can't stop us you can't stop us

Cl.

Vln.

Vc.

Pno.

E. Bass

Dr.

S. D.
we know what we need
beads of sweat and tears
up - hold the can - dor
we will suc-cceed

we know what we need
beads of sweat and tears
up - hold the can - dor
we will suc-cceed

stand up for your rights
stand up for your rights
stand up for your rights
stand up for your rights

you can't stop us
you can't stop us
you can't stop us
you can't stop us

we can't hold you
dor dor
can't hold you
dor dor
can't hold you
dor dor
can't hold you
dor dor
12. Our Status (B)

Chorus Solo

Local activist Vi-va-chan has been ar-thorized in con-nec-tion with two se-pa-rate cas-es of po-lice in saft

Chorus

you are now on Face-book

E. Gtr.

 mf

E. Bass

 mf

Dr.
Chorus Solo

Chorus

E. Gtr.

E. Bass

Dr.

595 Chorus Solo

Hong Leung added you as a friend on Face-boo

Chorus

Comment? Like? Accept? Ignore?

E. Gtr.

mf

598

You are on Face-book

Dr.

598

You are on Face-book

You are on Face-book

Dr.

13. Baby's lament

Cl.

Vc.

Pno.

E. Bass
E. Bass

Chorus

Baby

Pno.

Vc.

Cl.

627

is part of the game

That's my name

cre-

Chorus

PP

Cl.

Vc.

Pno.

E. Bass
14. I shouldn't have
Sorry, Sam you must've been worried so sadly and waiting for me. I shouldn't have guessed with you as long as you're okay. No that
Si-lence is a-ma-zing no more de-mons-tra-ting We shares the spi-rits and cheers

Sam.

Si-lence is a-ma-zing no more de-mons-tra-ting We shares the spi-rits and cheers

Vln.

Si-lence is a-ma-zing no more de-mons-tra-ting We shares the spi-rits and cheers

Vc.

Silence is amazing no more demonstrating We shares the spirits and cheers

Pno.

Beads of tears on my cheeks think clouds of dust are surrounding me I built myself a wall to protect my

Dr.

Silence is amazing no more demonstrating We shares the spirits and cheers

Dr.
The night bought a lot of light Stars speaking on our right Wind shares his happiness here

Silence is amazing
90

no more trap and swin-dling
Love is the cure of the pain

no more trap and swin-dling
Love is the cure of the pain

no more trap and swin-dling
Love is the cure of the pain

Life is a dream of what can come

Life is a dream of what can come

Life is a dream of what can come

E. Bass

Tamb.

Wood Block

Dr.
Wood Block
E. Bass
Tamb.
Baby
Vln.
Pno.
Vivi
Dr.
Dr.

" helps us find our way through to a safer

gives you a future of whatever done helps us find our way through to a safer

and lights through the darkness that surrounds I hope that you

and lights through the darkness that surrounds I hope that you

and lights through the darkness that surrounds I hope that you

find our way through to a safer

helps us find our way through to a safer

helps us find our way through to a safer

"
Baby Sam.

Dr. A. S.

S. #

T. #

S. #

A. #

B. #

Vln. #

Vc. #

E. Gtr. #

Pno. #

E. Bass #

Tamb. #

Wood Block #

Dr. #
I hope that you like what you always be happy No thing will make you cry I hope that
You and I are happy Day well came when we meet I hope that you like your life will be stunning
I hope that you like what you always be happy No thing will make you cry I hope that
I hope that you like what you always be happy No thing will make you cry I hope that
You and I are happy Day well came when we meet I hope that you like your life will be stunning
You and I are happy Day well came when we meet I hope that you like your life will be stunning
I hope that you well care for You and I are happy
love'll last for life
It's life
don't just keep denying life

love'll last for life
It's life

love'll last for life
It's life

love'll last for life
It's life

don't just keep denying life

last for today
It's life

love'll last for life
It's life

don't just keep denying life

Day well came when we meet life
It's life
don't just keep denying life

love'll last for life
It's life

love'll last for life
It's life

love'll last for life
It's life

love'll last for life

love'll last for life

love'll last for life

love'll last for life